



THE DIAPASON

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ORGANS BUILT IN 1933 VALUED AT \$1,291,247

SEVERE DECLINE REVEALED

Compared with 1931 Output of Builders Is Reduced to Less Than One-third, But Employment Is Gaining, According to Census.

A picture of the status of organ construction in 1933 and of the severe decline, caused by the depression, in the value of the product of the organ factories of America is presented by a report of the Bureau of the Census of the United States Department of Commerce. The report, released to the press Nov. 13 and compiled from data collected in the biennial census of manufactures taken this year, shows that the value of the total output of the organ establishments last year was \$1,626,804, of which \$1,291,247 represents pipe organs and the remainder is made up of repair work and other products of the value of \$335,557.

This is contrasted with a total production valued at \$5,710,028 in 1931 and \$11,322,736 in 1929. In other words, in 1931 the organ business was reduced more than one-half compared with 1929, while last year it dropped to less than a third of the 1931 value.

The Census Bureau reported twenty-nine establishments engaged in the manufacture of organs in 1933, compared with forty-two in 1931 and sixty-two in 1929. The number of wage-earners, exclusive of officers of companies and office forces, was 575 in 1933—a drop to one-fourth the number four years earlier.

There is, however, an optimistic ray in the statement of the bureau that employment in the manufacture of organs and all other musical instruments showed an upward movement in 1933. For instance, in April the minimum point was reached, only 495 men being employed, while by November the number increased to 670, the trend being gradually upward from the low April record, except for a slight decrease in December, as shown by the following comparative table on wage-earners employed:

January	592	1,664
February	563	1,677
March	562	1,684
April	495	1,596
May	503	1,503
June	527	1,418
July	559	1,434
August	551	1,437
September	594	1,395
October	656	1,371
November	670	1,190
December	631	1,170

The table showing results of the census of organ manufacturing is as follows:

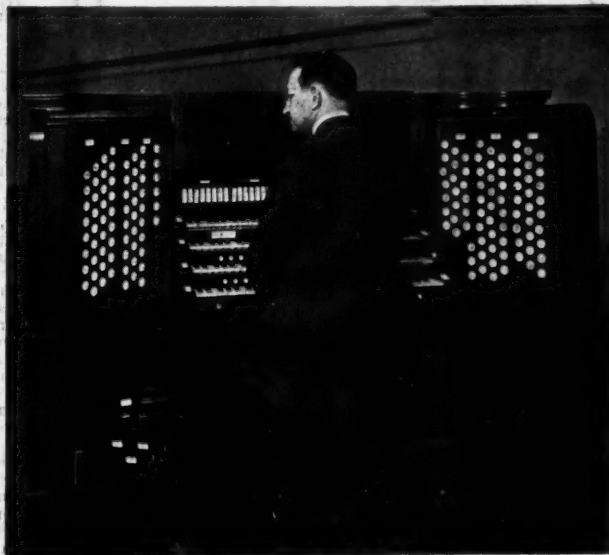
	1933	1931	1929
Number of establishments	29	42	62
Wage earners (average for the year)	575	1,460	2,389
Wages	\$510,269	\$1,763,270	\$3,603,631
Cost of materials, fuel and purchased electric energy	\$387,173	\$1,626,948	\$3,090,676
Products, total value	\$1,626,804	\$5,710,028	\$11,322,736
Value of organs	\$1,291,247	\$4,876,852	\$10,460,584
Other products, value, and receipts for custom and repair work	\$335,557	\$833,176	\$862,152
Value added by manufacture	\$1,259,631	\$4,083,080	\$8,232,060

All the foregoing figures, it is announced, are preliminary, and subject to revision.

Chicago to Hear Sydney Nicholson.

Dr. Sydney Nicholson, warden of the College of St. Nicolas, at Chislehurst, England, who is on an American tour, will be the guest of the Chicago Choirmasters' Association at a luncheon meeting Dec. 11. The association has invited members of the A. G. O. and the N. A. O. to hear Dr. Nicholson's address and organists are asked to bring their rectors and choir men. The luncheon will be held at the Hamilton Club, unless the number of reservations becomes too large to accommodate the crowd. President Robert Birch announces that reservations may be made through the secretary, A. J. Strohm, telephone Rogers Park 3708.

PALMER CHRISTIAN, WHO WILL PLAY IN CHICAGO DEC. 4 SERIES IN NEW YORK COMES TO ITS CLOSE



PALMER CHRISTIAN WILL visit his old home town, Chicago, by invitation of the local chapter of the National Association of Organists, to give the last recital under its auspices on the evening of Dec. 4 at Thorne

Hall. The chapter thus will honor a favorite son at its final public meeting. Mr. Christian is shown in the picture seated at the large Aeolian-Skinner organ over which he presides at the University of Michigan.

SWINNEN IN ATLANTIC CITY RULES ON PAY FOR ORGANS

Playing at Episcopal General Convention Proves a Feature.

Firmin Swinnen's playing on the colossal instrument in the Atlantic City Convention Hall during the general convention of the Episcopal Church in October was one of the features of that convention—at least to all those with musical understanding who attended the meetings and to the organists who had the privilege of hearing him. Mr. Swinnen was the official organist of the convention services and on Oct. 10 he played a recital which thrilled a select company of the cognoscenti who mingled with the churchmen present, having been the guests of Senator Emerson L. Richards before the recital. Mr. Swinnen's program was made up of these works: First Movement of Sixth Symphony, Widor; Aria in D major, Bach; Minuet in D, Mozart; Symphony in B minor (first part), Schubert; "Song of the Basket Weaver," Russell; Toccata and Fugue in D minor, Bach; Love Song, from "Indian

Amendment to Code Prescribing Terms of Purchase Approved.

An amendment to the pipe organ industry's code, prescribing minimum terms of payment for organs, has been approved by the National Industrial Recovery Board, according to an announcement from Washington on Nov. 6. A minimum down payment of 10 per cent is required in cash. At least 20 per cent more is to be paid "when the principal portions of the organ have been built and delivered, or when delivery thereof has been stopped or postponed at the direction of the purchaser." The balance must be paid in cash or in negotiable promissory notes, maturing within one to three years.

"No member of the industry shall agree, in connection with the sale of an organ, to accept as payment under any such contract anything other than cash or purchasers' interest-bearing paper, except at current market value," according to a rule approved as an addition to the code. It is further provided that "no member of the industry shall circumvent the intent of rule 8 in respect to cash payments by offering or promising to finance, either directly or indirectly, such cash payments, or by directly or indirectly guaranteeing any loans to the purchaser."

RECITAL SERIES AT U. OF C.

Arthur Dunham Heard Nov. 20 and Renee Nizan Will Play Dec. 13.

The University of Chicago has arranged a series of important recitals to be played during the season on the large Aeolian-Skinner organ in the university chapel. On the evening of Nov. 20 Arthur Dunham, F. A. G. O. organist and director at the Methodist Temple, was the recitalist. As announced in THE DIAPASON last month, Mlle. Renee Nizan, the young French virtuoso, will play on the evening of Dec. 13 at 8:15. Professor Melville Smith of Cleveland is scheduled for a recital Jan. 31. The university is offering these recitals as a special feature, open to the public, thus providing a valuable opportunity to all who are interested in fine organ playing. The arrangements are under the direction of Mack Evans, director of the University of Chicago choir.

ST. MARY'S CHURCH FILLED

Weinrich, Mrs. Lockwood, E. Power Biggs, Courboin, Christian and Winslow Cheney Are Heard in Excellent Performances.

The splendid series of organ recitals which opened the New York season at the Church of St. Mary the Virgin, as noted in the last two issues of THE DIAPASON, came to a close Nov. 21 when Winslow Cheney gave the eighth of the recitals. The series, under the direction of Bernard R. Laberge, and presented by courtesy of the Rev. Granville Mercer Williams, rector, and Raymond Nold, musical director of St. Mary's, has drawn uniformly large congregations, including not only a majority of the organists of New York, but many visitors from neighboring cities and states. It has been throughout an offering of rare value and interest because of the high quality of the programs and the reputation of the performers.

Carl Weinrich's Fine Work

A large audience was present Oct. 17 to hear Carl Weinrich essay the exceedingly difficult task of interesting an audience in music of the sixteenth and seventeenth centuries, arranged in strict chronological order. The program got off to a start with a skip and a jump, using two little pieces from Fridolin Sacher's "Tablature Book." The rest of the numbers were for the most part familiar to those who study the first volume of the Bonnet series. Practically everyone will agree that some few of the very old masters, as represented by the Palestrina Ricercare, Frescobaldi's "Toccata per l'Eleavazione" and the Byrd "Miserere," speak convincingly to modern audiences, and help to dispel the clouds of academic atmosphere that menace this type of recital. By contrast, the Buxtehude was a freshening gust of brisk, northern air, stimulating and invigorating, and Bach stood out head and shoulders above his predecessors. Notably the "Aus tiefer Not" sang eloquently—technically and spiritually a marked advance. After some of the more familiar Bach chorale preludes, the evening closed with the taxing F major Toccata.

In his playing Mr. Weinrich proved himself a noteworthy purist, at no time resorting to tricks in order to "get" his audience. The entire recital was testimony to his remarkable capacity for taking great pains in the minutest details of the great art of organ playing.

Mrs. Lockwood's Program Interesting

The fourth recital was played Oct. 24 by Charlotte Lockwood, organist and director at the Crescent Avenue Presbyterian Church, Plainfield, N. J. Her interesting program began with the Handel Concerto in F, Variations on the chorale "Lord Jesus Christ, the Prince of Peace," by Johann Bernhard Bach, and the Allegro of the G major Sonata by J. S. Bach. Then the program took a wide leap to present-day composers, the modern numbers being: "Pensee d'Automne," Jongen; Chorale No. 3, Andriessen; "Legend" and "Rondo alla Campanella," Karg-Elert; the Andante from Elgar's Sonata in G and the Fantasia and Fugue on the chorale "Wie schön leuchtet der Morgenstern" of Reger.

The Jongen number was played with all the rhythmic charm that the piece demands. The use of interesting and delightful contrasts in color, a characteristic of Mrs. Lockwood's playing, was shown in the modern group particularly. Another of Mrs. Lockwood's gifts is that of making her hearers experience the mood of a composition, and this was clearly the case with the "Rondo alla Campanella," a gem of pure joy and humor, and the tranquil Elgar

Andante. In the latter piece one could feel the audience settle down for a few moments of quiet meditation.

An impressive and vital rendition of Reger's Fantasia brought the recital to a close.

E. Power Biggs Offers Contrasts

E. Power Biggs of Boston, who was heard in a series of recitals at the Church of St. Mary the Virgin last season, also gave a list of offerings contrasting the old with the modern on Oct. 31. Bach's Toccata in F began the program and was played with clarity and conviction. It is refreshing to hear a performer whose phrasing is so crisp that one is not left in the slightest doubt as to his meaning, and the Bach Trio-Sonata No. 1 was a splendid example of this feature of Mr. Biggs' playing. This was followed by the G minor Fugue (lesser).

The chief item in his recital, however, was the Symphony in G, by Leo Sowerby, a fairly recent composition in the modern idiom, which was played by Palmer Christian in New York and by Porter Heaps at the N. A. O. convention in Chicago in 1933. It was decidedly stimulating to the organists present to hear this splendid work played with such understanding, vitality and mastery of the resources of the instrument. To be sure, there were many in the audience who were listening to it for the first time, and who from time to time looked with expressions of interrogation into the faces of their neighbors, perhaps hoping to find an answer there. However, it is by repeated performances of this kind that one can learn to appreciate a difficult work, and Mr. Biggs deserves gratitude for his performance of the symphony.

Courboin Draws Great Throng

A large number of organ fans who assembled Nov. 7 considerably before the scheduled time for the recital, making it difficult for late comers to find seats, spoke eloquently of their eagerness to hear Charles M. Courboin's expressive playing. His taste and well-controlled use of the swell pedals give his interpretations this strongly felt characteristic, and by these means he made the numbers on his program living expressions of the composers' messages. This was notably so in the Handel Adagio and the Franck Cantabile. The Allegretto of de Boeck, an old favorite with Mr. Courboin and his audiences, left everyone laughing, so gay and full of humor was his playing. Two chorale preludes of Bach were high spots in the recital—"Christ Lay in Death's Dark Prison," played with true spiritual feeling, and "When Adam Fell," in which Mr. Courboin took pains to bring out the descending wide leaps in the pedal part.

It is in numbers like the Franck Chorale and the Bach Passacaglia that Mr. Courboin stirs his audiences with inspiring climaxes, and the Passacaglia was kept moving, it seemed, continually upward toward a spiritual goal.

The entire program was as follows: Overture to the Occasional Oratorio, Handel; Cantabile, Franck; Allegretto, de Boeck; Prelude and Fugue in D major, Bach; Two Chorale Preludes, Bach; Chorale in A minor, Franck; Largo from Saint-Saens' Third Symphony and the Bach Passacaglia and Fugue.

Palmer Christian's Performance

Palmer Christian came on from the University of Michigan to be the recitalist of Nov. 14 and gave a beautifully balanced performance, marked by that superb clarity and workmanship as to every detail which is always noted in Mr. Christian's playing. These qualities were prominent at once in the opening number, the Bach Prelude in B minor. After the Vivaldi Concerto in D, transcribed by Bach, Mr. Christian worked up to a brilliant climax in the Georg Schumann Passacaglia and Finale on the Name "Bach." Then there was a very poetic interpretation of Vierne's "Clair de Lune" which made it something far choicer than many other organists make it with their conception of it. A thoroughly fine reading of the Cesar Franck Fantasia in A was followed by two of Karg-Elert's chorale improvisations, "Through the Mist," a manuscript piece, new and in the modern idiom, by Ernest Ibbotson, a Detroit organist, and the Sinding

THOMAS H. WEBBER, JR.



THOMAS H. WEBBER, JR., began his fall series of recitals at the Stambaugh Auditorium, Youngstown, Ohio, on the fine four-manual Aeolian-Skinner, Nov. 18. The other dates are Dec. 16, Jan. 20, Feb. 28 and March 31. This is the third year for these recitals and they promise this year the same success, for the people of Youngstown seem to be really interested in the organ.

Rhapsody, which is a display piece if nothing more.

Anyone who appreciates good organ playing must have felt pleased and satisfied with all the beauty and dignity of the instrument which Mr. Christian with his taste and facility was able to evoke.

Bach Program by Cheney

Winslow Cheney, well-known for his remarkable feat of memorizing the complete organ works of Bach, gave a program of compositions entirely of that great master on Nov. 21. With faultless execution, well-controlled rhythm and carefully planned registration, Mr. Cheney launched into a difficult program of fairly familiar numbers, playing them with an assurance that gave his hearers at once a sense of security. There was artistic shading in some of the slower movements, plenty of variety in tone color and well-timed changes in tempo. The richness and beauty of the full organ was brought out in the C major Toccata and Fugue, the closing number of the recital.

The playing of a program presenting choice examples of a variety of forms by that greatest of all composers for the organ, Bach, and given such a scholarly interpretation, seemed a fitting close to the splendid series of recitals at St. Mary the Virgin.

FINE COURSE IN ARKANSAS

School of Sacred Music Conducted by Sheldon Foote, F. A. G. O.

The final session of the school of sacred music at the First Methodist Church, El Dorado, Ark., under the direction of Sheldon Foote, F. A. G. O., was held Nov. 18. Mr. Foote organized the school in September to fill a need in the training of choir singers, leaders and organists, and arranged the schedule to include ten evening sessions, to be held one each week, thus enabling those who were unable to devote their time during the day to participate in the course. Some churches as far as thirty miles from the city sent their entire choirs and a total enrollment of sixty-eight students was listed. Courses were offered in vocal and choral training and the choir which was formed for training purposes prepared a program of a cappella music ranging from Palestine through the various periods of sacred choral art to the present day Americans Dickinson and Christiansen.

At the close of the course two concerts were given, the first in Camden, Ark., Nov. 15 and the second in the First Methodist Church of El Dorado, where Mr. Foote is organist and director, and where he has had enrolled in his various choirs some 190 singers since the first of September.

YOUNGSTOWN CHURCH OPENS ITS NEW ORGAN

HILLGREEN, LANE & CO. WORK

Thomas H. Webber, Jr., Displays Fine Qualities of Three-Manual Installed in New Edifice of the First Christian Church.

Dedication of a three-manual organ of 1,537 pipes, built by Hillgreen, Lane & Co. of Alliance, Ohio, took place Oct. 31 in the First Christian Church of Youngstown, Ohio. It was a noteworthy musical event, in which the organ and its qualities were displayed by Thomas H. Webber, Jr., the recital organist and designer of the instrument, before a large congregation. Mr. Webber presented the following program: Toccata, Adagio and Fugue in C major, Bach; "Air a la Bourree," Handel; "En Mer," Holmes-Kraft; "Imagery in Tableaux" (Concert Variations), Edmundson; Minuet, Dethier; Chorale in A minor, Franck; "The Musical Snuff-box," Liadoff; "Liebestod" ("Tristan and Isolde"), Wagner; "On Wings of Song," Mendelssohn; "Pantomime," Jepson; "Evening Bells and Cradle Song," Macfarlane; "Thou Art the Rock," Mulet.

This recital was a feature of dedication week for the new church edifice. Mr. Webber's program was heard by as many people as the church could accommodate, with chairs placed wherever possible. On all of those present the organ made a most favorable impression.

Following is the stop specification of the new instrument:

- GREAT ORGAN.
1. Diapason, 8 ft., 61 pipes.
 2. Doppel Flöte, 8 ft., 61 pipes.
 3. Erzähler, 8 ft., 61 pipes.
 4. Octave, 4 ft., 61 pipes.
 5. Grave Mixture, 2 rks., 122 pipes.
 6. Tuba, 8 ft., 61 pipes.
 7. Harp, 49 bars.
 8. Chimes, Deagan Class A, 21 bars.
- SWELL ORGAN.
9. Bourdon, 16 ft., 97 pipes.
 10. Diapason, 8 ft., 73 pipes.
 11. Sallcional, 8 ft., 73 pipes.
 12. Voix Celeste, 8 ft., 73 pipes.
 13. Gedeckt (from No. 9), 8 ft., 73 notes.
 14. Flute (from No. 9), 4 ft., 73 notes.
 15. Nazard (from No. 9), 2 1/2 ft., 61 notes.
 16. Flautino (from No. 9), 2 ft., 61 notes.
 17. Mixture, 3 rks., 183 pipes.
 18. Cornopean, 8 ft., 73 pipes.
 19. Oboe, 8 ft., 73 pipes.
 20. Vox Humana, 8 ft., 73 pipes.
- CHOIR ORGAN.
21. Geigen Principal, 8 ft., 73 pipes.
 22. Dulciana, 8 ft., 73 pipes.
 23. Concert Flute, 8 ft., 73 pipes.
 24. Flute d'Amour, 4 ft., 73 pipes.
 25. Piccolo, 2 ft., 61 pipes.
 26. Clarinet, 8 ft., 73 pipes.
 27. Harp (from Great), 49 notes.
- PEDAL ORGAN.
28. Resultant, 32 ft., 32 notes.
 29. Echo Resultant, 32 ft., 32 notes.
 30. Diapason (Bearded), 16 ft., 44 pipes.
 31. Bourdon, 16 ft., 44 pipes.
 32. Lieblich Gedeckt (from No. 9), 16 ft., 32 notes.
 33. Octave (from No. 30), 8 ft., 32 notes.
 34. Flute (from No. 31), 8 ft., 32 notes.
 35. Dolce Flute (from No. 9), 8 ft., 32 notes.
 36. Flute (from No. 30), 4 ft., 32 notes.
 37. Trombone (from No. 6), 16 ft., 12 pipes.

IN THIS MONTH'S ISSUE

Census bureau reports that value of new organs built in the United States in 1933 is \$1,291,247, or about one-third the production of 1931.

Series of notable recitals in Church of St. Mary the Virgin, New York, by prominent organists comes to a successful close.

Dr. Harold W. Thompson reviews latest publications of Christ-mas music for choirs.

History of the National Association of Organists is reviewed by Reginald L. McAll, who has been closely associated with the organization throughout its career.

Dr. T. Tertius Noble pleads for the use of best music of all ages in worship.

Excellent program marks twenty-fifth anniversary of Miss Eda E. Bartholomew in Atlanta church.

Widespread activities of the A. G. O. and the N. A. O. include events which mark approaching amalgamation of the two national bodies.

Courboin Opens Louisville Organ.

Dr. Charles M. Courboin played the dedicatory recital on the large new Kilgen organ in St. Agnes' Roman Catholic Church at Louisville, Ky., Oct. 21. The beautiful new church was crowded to capacity. The organ, the specifications of which have been published, is entirely "straight" in design, with the main organ in the choir gallery at the rear and a sanctuary organ on the gospel side of the sanctuary, with two three-manual duplicate consoles, one in the sanctuary and the other in the choir gallery. Dr. Courboin's program was as follows: "Grand Choeur Dialogue," Gigout; "Ave Maria," Schubert; Sketch, Schumann; Overture to the Occasional Oratorio, Handel; Cantabile, Franck; Serenade, Grasse; Prelude and Fugue in D major, Bach; "Belgian Mother Song," Benoit; Allegro from Sixth Symphony, Widor.

Three Recitals by E. S. Seder.

Edwin Stanley Seder, F. A. G. O., appeared in three recitals within two days, playing the dedicatory program on the Estey organ in the United Presbyterian Church, Somanauk, Ill., Nov. 24, at Sterling, Ill., for the Mendelssohn Club, and at Kewanee, Ill., Nov. 25. On Nov. 30 he was heard in recital at the First Presbyterian Church, Huntington, W. Va. On Dec. 13 he will conduct the Wheaton Oratorio Society in "The Messiah" at Wheaton, Ill.

THE DIAPASON.

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EXTENSIVE PROGRAM FOR VAN DUSEN CLUB

TEN EVENTS ARE OUTLINED

Bach's Works and Modern French Compositions to Be Played—Lectures by Barnes — President Eigenschenk Host to Club.

The Van Dusen Organ Club, headed by Dr. Edward Eigenschenk, president, and Frank Van Dusen, honorary president, has effected a reorganization to include both active and associate members. Active members are those who are pupils or former pupils of Frank Van Dusen and his associate teachers, Edward Eigenschenk, Emily Roberts and Paul Esterly, at the American Conservatory of Music, while associate members include any organist, organ student or "organ fan" who may desire to join with the club for the series of lecture-recitals and study classes and social activities planned for the season of 1934-35.

The board of directors announces a series of ten programs to be given in the Kimball organ salon on the second and fourth Tuesdays of every month beginning Jan. 8. On the fourth Tuesday of every month a Bach program is planned to commemorate his 250th anniversary. In this series the representative organ works of Bach will be played and studied under the direction of Mr. Van Dusen and Mr. Eigenschenk. The six trio-sonatas will be played by Mr. Eigenschenk, as well as other important works, while other active and associate members will contribute and all the representative works of Bach will be covered. Dr. William H. Barnes, honorary member of the club, will give a lecture on the organ of Bach's time. George Ceiga, active member of the club and teacher of theory of music at the American Conservatory, will discuss the structure and form of the fugue in connection with the playing of the preludes and fugues. Biographical and analytical discussions by Mr. Van Dusen will accompany the recitals.

On the second Tuesday of every month the club will present compositions of the French school, including the works of Franck, Widor, Guilmant, Vierne, Bonnet, Dupré, Mulet and others.

In addition to these ten programs Dr. Barnes will give a series of six lectures on the construction and mechanics of the organ at the American Conservatory on Thursdays from 4 to 5 beginning Jan. 10. This series is open to all active and associate members of the club.

Edward Eigenschenk was host to the Van Dusen Club on the evening of Nov. 12 at the Second Presbyterian Church, where he serves as organist and director. About 100 active and associate members were present. Mr. Eigenschenk received the members in the parlors of the church, after which he conducted them to the auditorium, where he gave a brief address of welcome to the club and brought to their attention some of the beauties and the details of the interior of this historic church.

The following program was played by members of the club: Introduction and Passacaglia, Noble (Whitmer Byrne); Prelude, Fugue and Variation (for organ, piano and violin), Franck (Wilbur Held, Winston Johnson and Russel Bickhouse); Andantino (Third Sonata), Bach, and Allegro Moderato (Concerto in F), Handel (Mrs. Jessie Perkins); "Elves" and "Rhapsodie Catalane," Bonnet (Mercie Heise); Four Songs (Mrs. Whitmer Byrne); Finale (Symphony No. 1), Vierne (Esther Wunderlich).

After the recital Mr. Eigenschenk conducted the party to the parlors, where refreshments were served.

The first meeting of the season was held Oct. 29, in the ball room of the Harriet Hammond McCormick Y. W. C. A., where the club was entertained by three members, Miss Alice Ryan, Miss Edith Miller and Mrs. Bertha Olenik. At this meeting the election of officers for 1934-35 was held. The officers elected are: President, Dr. Edward Eigenschenk; vice-president, Whitmer Byrne; secretary, Kenneth

Cutler; treasurer, Mrs. Jessie Perkins; board of directors, Clara Gronau, James Cunliff, Alice Ryan, Wilbur Held and Marjorie Deakman.

The club will hold its third meeting Dec. 18 at the Kimball organ salon. At this meeting an all-American composers' program will be given, followed by a Christmas party.

NEW YORK WINS CONVENTION

A. G. O. Forces Will Gather in Metropolis June 24 to 28.

Announcement is made by Warden Charles H. Doersam that the annual convention of the American Guild of Organists will be held in New York City from June 24 to 28, 1935. Selection of the convention city by the council was followed immediately by active preparations for the convention, which is to be made an event of great interest, especially since it will be the first convention following the union of the Guild and the N. A. O.

Committees appointed by the warden are already at work. The honorary reception committee is composed of past wardens and Professor Samuel A. Baldwin is the chairman. Warden Doersam heads the executive committee, while S. Lewis Elmer is chairman of the reception committee and Dr. William C. Carl is chairman of the publicity committee. Seth Bingham heads the program committee and G. Darlington Richards that on finance, Harry Hall Duncklee that on transportation, Harold Vincent Milligan the hotel committee, Morris W. Watkins the banquet committee, Frank E. Ward the printing and advertising committee and Miss Lillian Carpenter the committee on information and registration booths. The warden is honorary chairman of all the committees.

GREET RAMIN ON THE COAST

Victoria, B. C., and Seattle, Wash., Give Artist Hearty Welcome.

A pleasant feature of Günther Ramin's visit to the north Pacific coast was his reception at Victoria, B. C., where he played Oct. 24. A committee from the First United Church met the artist on arrival of the boat from Seattle and drove him to the church, where he practiced three hours on the three-manual Casavant. A dinner at the Empress Hotel, as guest of Mr. and Mrs. William T. Straith, chairman of church finances, was a delightful affair. Other guests were the Rev. Dr. and Mrs. Wilson, Count and Countess de Suzanet and M. F. Sheridan, impresario. Countess de Suzanet contributed a group of German songs on Mr. Ramin's program. She possesses a soprano voice of exceptional quality. As Jacqueline Rosial she is heard often in north coast cities.

In Seattle the audience also was composed of the musical élite. Organists from adjoining centers and some from as far as Bellingham, Aberdeen and Hoquiam were present at the recital. Prominent German citizens of Seattle made possible the Ramin visit, and despite other musical attractions brought 700 people to Plymouth Congregational Church on Thursday night, Oct. 25.

To Give New Thompson Oratorio.

The sacred oratorio "The Evangel of the New World," by Van Denman Thompson, written for the sesquicentennial of the Methodist Episcopal Church, will be given in Memorial Church of the Holy Cross, Reading, Pa., with a chorus of seventy-five voices from the combined Methodist choirs of Reading and vicinity, Tuesday evening Dec. 4, at 8 o'clock. The chorus will be under the direction of Marguerite A. Scheifele, organist and director of the above-named church. Carroll W. Hartline, organist of Trinity Lutheran Church, Reading, will be at the console.

Fine Organ Sold to Kansas College.

The large Aeolian organ in the home of the late R. A. Long, the prominent lumberman and philanthropist, at Kansas City, Mo., was sold at auction Oct. 17 for \$5,000 to the Kansas State Teachers' College at Emporia. It was announced at the opening of bids on the organ that its original cost was \$42,500 and that it had been appraised at \$20,000 prior to the bidding.

RAY FRANCIS BROWN



RAY F. BROWN, A. G. O., has been appointed instructor in church music and organist of the General Theological Seminary in New York, taking the place so long filled by the late Clement R. Gale. Mr. Brown assumed his new duties Nov. 1.

Mr. Brown achieved a reputation as conductor of the Fisk University choir, which he directed on several tours. After leaving Fisk University he traveled and studied in Europe. He is a graduate of Oberlin College and for two years after his graduation in 1925 was instructor in organ at the Oberlin Conservatory of Music.

MINNESOTA CHOIRS UNITED

Two Impressive Services Under Direction of Stanley R. Avery.

Two impressive combined choir services have been held recently in the Episcopal diocese of Minnesota. On Sunday evening, Nov. 4, the choirs of the deanery of Faribault gathered at the Cathedral of Our Merciful Saviour in that city and sang a service in connection with the dedication of recently installed memorials to Bishop Whipple, the first bishop of Minnesota. Assisted by the choir of St. Mark's Church, Minneapolis, choirs from the cathedral and the Episcopal churches in Austin, Albert Lea, Owatonna, Pine Island, Mankato, Northfield and Rochester, 125 voices in all, sang a beautiful program. On Armistice night, in the Minneapolis Municipal Auditorium, the Episcopal choirs of the city, to the number of 350 voices, gathered to provide music for a peace service at which the speaker was the bishop of Washington, Rt. Rev. James E. Freeman. Both services were under the general musical direction of Stanley R. Avery, choirmaster and organist of St. Mark's Episcopal Church, Minneapolis, and nationally known composer. They make a total of seven such services in the last two years under the auspices of the Episcopal Choir Guild of the diocese of Minnesota, of which Mr. Avery is president.

In a recital preceding the Armistice night service S. Willis Johnson, organist of Gethsemane Church, played: Fantasie and Fugue (G minor), Bach; Scherzo (Symphony 1), Vierne; Toccata ("Thou Art the Rock"), Mulet; "The Sun's Evensong," Karg-Elert; Chorale in B minor, Franck.

Death of the Rev. H. A. Halverson.

Miss Grace Halverson, the Detroit organist, mourns the death of her father, the Rev. H. A. Halverson, who died suddenly of a heart attack at his home in Chicago late in October. At the time of his death Mr. Halverson conducted a drug store on North Rockwell street, in the Maplewood district, but he frequently filled Baptist pulpits and for many years served as a minister of that church. Thus he enjoyed the unique distinction of being a registered pharmacist and an ordained minister. Mr. Halverson left his widow, Agnes Halverson, and two daughters, Naomi Howard and Grace Halverson, both of Detroit.

The Swedish M. E. Church, Batavia, Ill., has purchased a two-manual Möller organ.

HISTORIC SOUTHERN CHURCH HAS NEW ORGAN

AUSTIN AT CHARLESTON, S. C.

Parish Organized in 1793 Installs Three-Manual as Successor to Felgemaker Which Served for Forty-Seven Years.

Historic Bethel Methodist Church, South, at Charleston, S. C., has just installed a new three-manual Austin organ, which displaces a Felgemaker that served the church for forty-seven years. The resources of the instrument are shown by the following scheme:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Hohl Flöte, 8 ft., 73 pipes.
Flauto Dolce, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Tubular Chimes (prepared for), 25 bells.

SWELL ORGAN.

English Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Sallecional, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 61 pipes.
Wald Flöte, 4 ft., 73 pipes.
Oboe Horn, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

Geigen Principal, 8 ft., 73 pipes.
Dolce, 8 ft., 73 notes.
Clarabella, 8 ft., 73 notes.
Flute d'Amour, 4 ft., 73 notes.
Clarinete, 8 ft., 73 pipes.

PEDAL ORGAN.

Bourdon, 16 ft., 12 pipes, 32 notes.
Sub Bass, 16 ft., 12 pipes, 32 notes.
Bass Flute, 8 ft., 32 notes.

Bethel Church was organized in 1793 and the first edifice was completed in 1798. For fifty-five years this building served the congregation, the membership constantly increasing. The galleries around three sides of the auditorium were reserved for the slaves and the colored membership increased faster than the white membership, so that in 1853 a new building was erected. Upon completion of the new church the old one was given to the colored members and moved to a new location across Calhoun street, where it still stands and is used at the present time by the Negro Methodists of the city. It is the oldest Methodist church building still standing in the South.

In 1853 the new Bethel Church was completed, but no provision made for a musical instrument of any kind. The hymn singing was led by the precentor, who had his difficulties in starting the hymns at the correct pitch, and the musical part of the service was carried on in this way for twenty years. On Nov. 10, 1874, "the subject of introducing an organ into the church" was initiated by appointing a committee from the board of stewards "to consider the expediency of so doing." In the summer of 1875 a melodeon was installed and Mrs. A. Veronee was employed to play it at a salary of \$5 a month. The duties of an organist in those days were well illustrated in a letter written by Miss Mary Metts, organist in 1884, asking "either to procure a new organ or have a handle put on the old one now in use so that someone can work the pedals," and stating further "that she could not pump and play the organ and lead the singing any longer." A handle was procured.

A new organ was authorized by the board March 8, 1887. H. Cogswell, chairman of the building committee, ordered a Felgemaker organ which was installed and upon the reopening of the church Oct. 31, 1887, the new organ was used. J. G. Huguelet was engaged as organist.

The new Austin organ was installed by Roy E. Staples, Southern representative of the Austin Company.

Recital at American Conservatory.

At the 3 o'clock Saturday afternoon recital of the American Conservatory at Kimball Hall Dec. 15 organ pupils of Frank Van Dusen will be presented in the following program: Prelude and Fugue, A minor, Bach (Kenneth Cutler); Sonata in D minor (first movement), Guilmant (Winston Johnson); "Elves" and "Rhapsodie Catalane," Bonnet (Mercie Heise); Scherzo and Finale (Symphony No. 2), Vierne (Burton Lawrence); Prelude, Fugue and Variation (for organ, piano and violin), Franck (Wilbur Held, Winston Johnson and Russel Bickhouse).

**HYMN SINGING TOPIC
AT NEW YORK SESSION**

VARIOUS QUESTIONS COME UP

Horace M. Hollister, the Rev. Philip S. Watters and the Rev. A. E. Keigwin Make Stimulating Addresses at First of Meetings.

A meeting of the Hymn Society was held at the West End Presbyterian Church, New York City, Wednesday afternoon, Oct. 24. This was the first of a series of meetings this winter. The opening address was made by Horace M. Hollister, director of music for young people at the Madison Avenue Presbyterian Church, on "Practical Methods of Learning Hymns with a Congregation." The first step to be taken by the one responsible for training the congregation in singing is to find out what is the repertoire of the congregation, Mr. Hollister said, and he cited an example of how this had been done with his own group of boys and girls. The second step is to make a thorough study of the hymnal to see if the group is getting the best value out of the book. There is this question to be considered: Is it better to teach new hymns, or should the congregation get better singing out of the hymns already in use? The greatest hope lies in the young people of the church and the training that can be given them. The Sunday-school is the practical place to work out the singing, he declared. Mr. Hollister then presented methods used in enlarging the hymn repertoire:

1. Have the hymns sung by choirs and then introduced to the congregation.
2. Use different groups to introduce a hymn to the congregation.
3. Set aside a Sunday evening or Wednesday evening service for introduction of hymns and congregational rehearsals. Devote part of this time to a special study of the hymns. An important point is to stir the imagination

of the group.

4. Specific simple ways of introducing hymns (a) with the use of Scripture, (b) with the use of poems, and the hymn as a poem, and (c) dramatization.

An informal discussion followed Mr. Hollister's address. Members of the group told of various results of congregational rehearsals. Reference was again made to the choir, that it be made an integral part of the congregation and not a group apart from it, that in general congregations depend too much on the choir, and that the choir can use hymns as an inspiration to the congregation.

The next address was made by the Rev. Philip S. Watters, secretary of the Commission on Worship of the Federal Council of Churches and pastor of Memorial Methodist Church, White Plains, on "The Minister's Share in Fostering Congregational Singing."

The meeting was then adjourned to the church auditorium, where Dr. A. Edwin Keigwin, pastor of the church; Paul C. Warren, associate pastor, and Willard I. Nevins, the organist, conducted a service on hymns. Many hymns were sung for the first time under the expert leadership of Mr. Nevins. Mr. Warren gave the address of the evening on "Appreciating Hymns," which was liberally illustrated by congregational singing. For a text he chose: "Jehovah is King, sing unto him with understanding." He spoke of the "singing heart" and of the courage and hope brought by music. He quoted Luther as saying: "He who is musical is equal to anything."

Lecture by Dr. Helen A. Dickinson.

Mrs. Clarence Dickinson (Dr. Helen A.) delivered the address at the biennial convention of the National Federation of Music Clubs of the Plymouth District, at Providence, R. I., Nov. 16. Her subject was "Beauty in Church Worship." Mrs. Dickinson is well known for her scholarly and inspiring lectures on sacred art, which are given every year at Union Theological Seminary, New York, in connection with the School of Sacred Music.

PERCY NEWTON COX



AVIATOR-ORGANIST is a combination almost unique in the profession. Percy Newton Cox, organist and choirmaster of Trinity Church at Watertown, N. Y., has been flying for the last three years, owns a Stinson cabin plane and holds a private pilot's license. Mr. Cox has the reputation of gliding through the air and over the manuals and pedals with equal ease. Perhaps one of these days we shall be able to inform our readers that he has installed an organ in his airplane and that the people of the New York countryside report hearing a strange aircraft with a musical motor sound.

Mr. Cox was born Dec. 12, 1901, in Washington, D. C. He studied organ for a short time with Samuel Leech and later for several years with Edgar Priest, organist and choirmaster of the Washington Cathedral, and acted in the capacity of assistant to Mr. Priest. He was organist of old St. Ann's Church, Annapolis, Md., for about five years and while engaged there in 1922 won an organ scholarship in the Pea-

body Conservatory at Baltimore. Here he studied organ with Louis Robert, organist of Holy Trinity Church, Brooklyn. He also did theoretical work with Edgar Priest of Washington and with Miss Katharine Lucke of Baltimore. Mr. Cox was organist of Mount Calvary Church, Baltimore, from 1928 to 1930 and has been organist and choirmaster of Trinity Church, Watertown, from 1930 to the present. He presides over a fine three-manual Aeolian-Skinner organ and has a paid choir of twenty-six voices. For about ten years Mr. Cox was also engaged in the organ building profession. He is the composer of several choral compositions published by H. W. Gray.

Death of Mrs. Joseph Saylor Black.

Mrs. Carolyn Witter Black, wife of Joseph Saylor Black, organist and dean of the music department at Jamestown College, Jamestown, N. D., and herself teacher of voice at the college, died at her home late in October. She was an accomplished singer who had studied under some of the best teachers, and who, like her husband, had achieved a fine reputation throughout the Northwest. Funeral services were held at the First Presbyterian Church of Jamestown. Miss Harriet Fulton, a former voice student of Mrs. Black, sang and Elmer Maier was at the organ. The church was filled with friends. The faculty of the college acted as pallbearers. The body was taken to Newmanstown, Pa., Mrs. Black's old home, for burial. Mrs. Black had been in Jamestown for ten years, going there as a bride. She was born in Newmanstown. She is survived by her husband, a sister, Miss Hilda Witter, and two brothers, Paul and Horace. Mrs. Black had taken part in many outstanding events in the state and for several years had been the soloist at the North Dakota Federation of Music festivals. She was graduated from Albright College and took graduate work in Columbia University, and in the New England Conservatory of Music in Boston. Music masters under whom she had studied include Oscar Saenger and Salignac.

POWER BIGGS

DISTINGUISHED ENGLISH ORGANIST

TRANSCONTINENTAL TOUR OF UNITED STATES AND CANADA, JAN. AND FEB., 1935

TESTIMONIALS FROM THE PRESS

TORONTO, Canada—*The Mail and Empire*: Power Biggs measures up to reputation as leader. This young Englishman had such mastery of the fine instrument at his command that he was able to hold the listener's keenest interest. He not only had amazing technical prowess, but taste and resilient spirit, so that he was able to inflect his tone in fascinating fashion.

TORONTO, Canada—*The Globe*: . . . Power Biggs, playing his program from memory, has an immense technical equipment. . . . Extreme virtuosity was displayed in the exacting Dupré Prelude and Fugue in G minor. . . .

LONDON (Ont.), Canada—*The Free Press*: Power Biggs plays with the utmost dignity and delicacy and with a dexterous fluency that is gratifying to hear and witness.

LONDON, England—*Daily Telegraph*: The most finished playing of the afternoon was that of Power Biggs. He used his resources with the ease and certainty of one to whom the organ loft has yielded all its secrets.

NEW YORK, N. Y.—*New York World*: An exacting program, which included two of Bach's organ preludes, demonstrated beyond question that he is one of the foremost organists of the day.

NEW YORK, N. Y.—*Herald Tribune*: Power Biggs gave a praiseworthy performance, marked by technical skill, clarity of detail and ability to set forth fine gradations of color.

CHICAGO, Ill.—*The Diapason*: A bright new star in the organ firmament appeared for the first time in Chicago when Power Biggs played the new Kimball organ at Northwestern University. He interpreted a very taxing program, which he knew how to make thoroughly satisfying and interesting. The high spot of the recital, and one long to be remembered, was the rendition of the Reubke Sonata. Mr. Biggs brought out the dramatic content of this with admirable skill and the big work offered him no apparent difficulties.

CINCINNATI, Ohio—*The Enquirer*: Mr. Biggs has exceptional resources of technic, coloring and musicianship. He adapted himself admirably to the requirements of each number; his playing being marked by extreme refinement, clear technic, fine climaxes and a thorough understanding of the composer's intentions both as to details and to broad structural lines.

ROCHESTER, N. Y.—*Democrat and Chronicle*: (Convention of National Association of Organists.) . . . Mr. Biggs is an organist whom to hear play is a privilege. He made the Reubke sonata musically arresting of interest, at times finely dramatic; his technic, his contagious vitality, his masterly handling of the organ combined to assure a result that few organists succeed in securing in this sonata. . . . Mr. Biggs gave one of the outstanding organ recitals, short as was his program, which the writer remembers in Rochester.

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Late Compositions for Christmas Use Offered in Review

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

It was not surprising that publishers were timid about publishing this year, even for the Christmas season, but it was both surprising and unfortunate that they sent out their review copies even later than usual. However, in justice to the composers these charming things should be reviewed, and a considerable number of them are so easy to prepare that they may still be used after you read this article.

Original Anthems and Carols

The most widely useful of all these numbers is Dr. Candlyn's "I Saw Three Ships" (Carl Fischer), a carol-anthem, accompanied, with sturdy melody that keeps singing to you and with a delightful organ part. This is an easy number which even a quartet can sing well. You are probably familiar with the beautiful traditional text which Dr. Candlyn has given so fitting a setting.

W. Y. Webbe has set as a carol-anthem of fine quality the lovely poem of Miss Reese beginning "The little Jesus came to town," using the title "Christmas Folk Song" (Gray). I think that this title, though used by the poet, is misleading, because we have neither folk-poetry nor folk-music; but both poet and composer have suggested the naïveté and fancy of the folk. Mr. Webbe's pretty tune has rhythmic freedom and variety. (There is one high note which seems to me an intrusion.) This can be sung by a quartet unaccompanied and will probably be one of the most popular compositions of a man whose works are not yet sufficiently praised or used.

For a chorus able to sing fairly difficult music I recommend Miss McCollin's "Sing Alleluia!" (G. Schirmer), in eight parts unaccompanied, with very effective solo obbligatos for tenor, bass and baritone, who represent the Magi. This is a splendid number for Epiphany.

Miss Olive C. Crawford, with whose previous work I am not familiar, has an ambitious and, I should suppose, effective anthem for eight-part chorus and alto solo, unaccompanied, called "O Little Town of Bethlehem" (G. Schirmer). Welcome to a newcomer who shows a knowledge of choral effects and a melodic sense.

I know Florence Turner-Maley chiefly as the composer of a lilting Irish song. She has tried sacred music before, but never with such success as in "Hark, What Mean Those Holy Voices" (G. Schirmer), a pretty, easy accompanied carol which may be done by a quartet. There is a little solo for bass *ad libitum*.

Frank E. Ward's "Three White Angels" (G. Schirmer), is an accompanied carol-anthem in four parts mostly, and well within the capacities of a quartet. There is a soprano solo accompanied by the organ, and a bass solo accompanied by organ and humming choir. This is the most effective thing Mr. Ward has done in years.

The series of leaflets known as "Novello's Christmas Carols" (Gray) has had a number of additions. The prettiest, I think, is Rowley's "The Babe We Bless." This is not one of his modal tunes, but it is an attractive one, suave and tender.

Others of this series which have quality are:

Rathbone—"From the Starry Height," Unaccompanied *ad lib*.

Rathbone—"One Christmas-Tide," Three short stanzas, best sung by unaccompanied quartet or chorus.

Harwood, Basil—"Now to God on High be Glory," Communion. Parts may be sung by STB soloists, accompanied. Not a very poetical text; pretty music.

Traditional Carols

Dr. Whitehead has a lovely carol based on a traditional German tune of the seventeenth century (which he does not name); the English title is "O Christ-Child so Fair" (Curwen). It opens for SSA. Then the men's voices enter. It should be sung unaccompanied in the intended five parts.

Mr. Mueller has a carol-anthem on a Slovak folk-melody which he calls "The Light of Bethlehem" (G. Schir-

mer). The tune is ingratiating and graceful. What makes this accompanied number specially useful is the fact that it is intended to be sung by a mixed chorus or quartet and a children's choir in two parts. For the children's voices you could easily substitute a duet for soprano and alto. The antiphonal effects are sure to come off either way, but the children's voices are preferable.

Miss K. K. Davis has an edition of the immortal "Slumber Song of the Infant Jesus" (E. C. Schirmer) by Gevaert; this new edition is for SSA unaccompanied. Both English and French words are printed.

Chorales and Plainchants

Dr. Whittaker has a new series of Bach's four-part chorales arranged for male voices (Oxford Press, Carl Fischer), among which you will find the following issues:

1 and 2 together—"Alone in Thee" ("Allein zu Dir") and "This Day to Us a Child" ("Ach, bleib bei Uns").

5 and 6 together—"O How Fleeting" ("Ach, wie flüchtig") and "All Glory be to God" ("Allein Gott in der Höh").

7 and 8 together—"The story Famed" ("Als der gütige Gott") and "Lord Christ, of God, Supernal" ("Herr Christ, Der einig Gottes Sohn").

9 and 10 together—"In Thee Do I Rejoice" ("In Dir hab' ich gehoffet").

11 and 12 together—"Starry Aisles and Heavenly Spaces" ("Gott des Himmels und der Erden") and "Praised Be Thou, Jesus Christ" ("Gelobet seist Du").

Most of the translations are by C. S. Terry. The music for first tenor goes above A on the first only.

Professor J. W. Clokey has a booklet of twelve pages called "Plain Song: Interpretation, Notation, with Examples in Modern Notation" (Birchard, Boston), which includes a "Puer Natus" and a Magnificat. The organ accompaniments are reasonably severe, though I could wish that there were even less in the way of accompaniments. These chants will be very useful in nonliturgical churches for intonations or responses. There are settings of the following, with English words only: "Primo Diurnum," "Jam Lucis," "Lucis Creator," "O Lux Beata," "Puer Natus," "Rex Christe," "Aurora Coelum," "O Salutaris," "Tantum Ergo," "Veni Creator," "Jesu, Dulcis Memoria" and "Magnificat." You will find these a pleasant introduction to a sort of music which may have seemed forbidding or impossible in plain song notation. As such I commend the set highly.

Music Drama

The Birchard Company of Boston publishes a music drama called "Yuletide at the Court of King Arthur," the book by Lillie Fuller Merriam and the music arranged and written by Stuart Bliss Hoppin. The play opens and closes with the haunting Coventry Carol, and there is plenty of other music from traditional sources. I should think that this would go well with boys and girls of junior high school age. I do not recommend it for use in church.

New Solos

The best new solo I have seen only in manuscript, but it should be published by Gray before this journal goes to press. It is "O Little Town of Bethlehem," by Mrs. Grace F. Tooke, for high voice. It was sung last year in New York by Mrs. Corleen Wells—cello and harp. This is far above the average solo. I regret that my review of it reached THE DIAPASON last month too late to be included, but you may still find it just what you want, especially if you want a song for a real singer and with a good climax.

F. Flaxington Harker publishes two of his tuneful solos with G. Schirmer. Of the pair I like better "A Child Is Born in Bethlehem," which comes in two keys, and so does "There's a Song in the Air." These are among the composer's best numbers, and they are easy.

Publications for Organ

John Holler has brought out with Gray a book called "The St. Cecilia Series of Christmas Music for Organ," eight pieces, which include Mauro-Cottone's very popular "Christmas Evening" ("Sicilian Suite"), a charming Corelli Pastorale arranged by Germani, the Dickinson edition of Bach's prelude on "In dulci Jubilo," and an attractive

"Wallon Christmas Rhapsody" by Ferrari on traditional carols.

It is not for Christmas, but I recommend that you give yourself a Christmas treat by buying Clokey's arrangement for organ of "An Old Irish Air (The Little Red Lark)" (J. Fischer); this will make a hit as an encore transcription.

Books of Christmas Carols

One of the best collections of carols I have ever seen is "Christmas Carols from Many Countries" (G. Schirmer), arranged for unchanged voices by S. N. Coleman and E. K. Jørgensen of the Lincoln School in New York. The editors have aimed to include only such carols as can be enjoyed by all creeds, and only "authentic carols which have stood the test of time." With a certain number of the carols the original text in a foreign language has been included. The pretty accompaniments are discreetly managed. On the whole this is one of the most enjoyable collections I have been able to recommend, as I said.

For American churches using the German language there is a collection of "Christmas Songs and Weihnachts-Lieder" compiled by Professor H. H. Wernecke and published by him at Webster Groves, Mo. There are some good things included, with English texts and with German.

Forthcoming Articles

The January article, as usual, will have to be a survey of the publications of the preceding year. In February I hope to have for you an article on the compositions of the Canadian organist, Dr. Herbert Sanders. I should very much appreciate hearing from those who have used his works.

Sanford Presents Verdi "Requiem."

Verdi's "Requiem" was presented by the solo quartet and the motet choir of the First Reformed Church at Flushing, Long Island, Sunday evening, Oct. 28, under the direction of Luis Harold Sanford, organist and choirmaster. A large congregation assembled to hear this service, the first in this year's series of ministry of music services, now in their second season. The soloists were Grace Krick Sanford, soprano; Marion Beaumont, contralto; James Ramsay, tenor, and Philip Whitfield, baritone. The last-named substituted on short notice for Willard H. Van Woert, who was ill, and is to be congratulated on his ability to undertake so difficult a task at a moment's notice. Dr. Thomas Hanna Mackenzie, minister of the church, made a few comments on the history of this "Requiem," which was composed in honor of Rossini, although dedicated to Alessandro Manzoni, famous Italian writer. To open and close the service Mr. Sanford made use of two compositions of Liszt, the beautiful and devotional "Ora pro Nobis" and the marvelous tribute of one musician to another, the Fantasia and Fugue on the name "B-A-C-H." In these numbers, as well as in the accompaniments to the "Requiem," the beautiful Aeolian-Skinner organ was shown to advantage. The second ministry of music service took place Nov. 25. It was a program of music of German masters—Bach, Wagner, Schumann, Reger and Karg-Elert. The solo quartet also sang the Advent cantata "Come, Redeemer," by J. S. Bach.

Music of European Festivals.

Music of the European festivals was sung under the direction of Dr. William C. Carl Sunday evening, Nov. 25, in the First Presbyterian Church, New York. The program included the cantata "Jubilato Domino," by Buxtehude, for alto solo, viola d'amore and organ; a festival "Te Deum Laudamus" by Haydn (recently published), with selections from "The Penitent David," Mozart; the Great C minor Mass, Mozart, and the "Requiem" by Mozart. Handel's "Messiah" will be presented Sunday, Dec. 23.

Buffalo Out in Force to Hear Pietro Yon in Brilliant Recital

By HELEN G. TOWNSEND

Buffalo, N. Y., Nov. 20.—According to the music critic of one of Buffalo's leading newspapers, "when a great organist and a great organ get together, like a popular brand of cigarette, they satisfy." Such was the combination heard in the Larkin administration building when Pietro A. Yon, organist of St. Patrick's Cathedral, New York City, played to probably the largest audience ever assembled in Buffalo to hear an organ recital. Not only did Buffalonians come out to hear this artist, but many lovers of organ music came from Toronto, Hamilton, St. Catharines, Jamestown, Niagara Falls and other distant points.

"Mr. Yon opened his recital with his American Rhapsody, in which American tunes were interpolated and which ended with 'The Star-Spangled Banner,' for which the audience rose. The moment Mr. Yon struck the keys he communicated to his listeners the vitality and scope of his musicianship. Every number glowed with brilliancy and shimmering color. He made of Bach something beautiful beyond words, instead of the fearsome thing that many organists present as proper interpretations, and he did not weigh down his program with too many of the heavier works of the great stylist."

His first group included the Concerto No. 7 by Bach and the Prelude and Fugue in A minor, to which he added two encores—Toccata and Fugue in D minor and his own "L'Organo Primitivo." His second group opened with the "Peece Heroique," Franck, which was followed by three modern numbers—"Chimes of St. Mark's," Russolo; "Marche Champetre," Boex, and Toccata, Renzi. The encore after this group was his own brilliant Concert Study. The third part of the program was given over entirely to Mr. Yon's "Concerto Gregoriano," in which the orchestral part, arranged for piano, was played by Helen G. Townsend, dean of the Buffalo chapter and a pupil of Mr. Yon.

An audience of more than 1,800 attended, filling all available space on the floor and in the many galleries. The recital was given under the auspices of the Buffalo chapter, A. G. O. It was a real privilege for Buffalo to have this opportunity to hear Mr. Yon, and it was likewise a real privilege for this great artist to have at his disposal such a magnificent organ as that which is in the Larkin administration building. It is one of the largest organs in western New York, built by M. P. Möller, and is a memorial to the late John D. Larkin.

Robert Noehren, a former Buffalonian, who has been away for some years studying, recently returned as organist and choir director of St. John's Episcopal Church. Mr. Noehren gave the first in a series of three recitals in the Cathedral of Christ the King, Hamilton, Ont., Oct. 30, playing the following program: Toccata, Adagio and Fugue in C, Bach; Andante Cantabile, Tschaiakowsky; "Divertissement," Vierne; Chorale Improvisation, Karg-Elert; Allegro (from First Trio-Sonata), Bach; Pastorale, Roger-Ducasse; Chorale in B minor, Franck.

DeWitt C. Garretson, organist of St. Paul's Cathedral, gave the first in a series of six monthly recitals on Nov. 8. The cathedral was lighted only by candles, which created an atmosphere conducive to restfulness and the utmost enjoyment of the music. The program follows: Prelude and Fugue in G minor, Buxtehude; Chorale in A minor, Cesar Franck; "Legende," Karg-Elert; Prelude on the Benediction, Sowerby; Fugue a la Gigue, Bach.

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Fine Programs Mark Miss Bartholomew's Atlanta Anniversary

In 1910 Miss Eda E. Bartholomew was tendered the then new Austin organ of three manuals and thirty-five stops at St. Mark M. E. Church, South, Atlanta, Ga., a post which she has held with unusual distinction since that time. To mark her twenty-fifth anniversary she has prepared a series of Sunday afternoon musical services extending over the year, including five programs devoted to the works of Bach, whose 250th anniversary is being commemorated this year. The series was opened with a Cesar Franck program Oct. 28 with the following numbers: Organ, Prelude, Fugue and Variation, Op. 18; quartet, "O Be Joyful in the Lord"; organ, Pastorale; quartet, "O Lamb of God"; offertory, "Prayer"; solo, "La Procession" (Mrs. D. C. Adams); quartet, "Lord, Have Mercy upon Us"; organ, Finale, Op. 21, No. 6.

Nov. 25 a program was presented with the assistance of T. Stanley Perry, tenor. The organ selections were: Chorale, Boellmann; "Preghiera," Ravanello; "The Angelus," Karg-Elert; Prelude and Fugue on B-A-C-H, Liszt.

Dec. 30 there will be a program of Christmas carols.

On Jan. 27 this anniversary program will be presented by Miss Bartholomew: Organ, Allegro Scherzando (on a fixed bass) (dedicated to Miss Bartholomew), C. W. Dieckmann, Atlanta; solo, "Israfil," Kelley (Mrs. Benjamin Elsas); ensemble, "Extase," James R. Duane (violin, Miss Santa Mueller; harp, Mrs. Margie Griffith; piano, Miss Lillian Galbraith, and organ, Miss Bartholomew); "Au Couvent," Borodin; piano solo, "Thanks Be to Thee," Handel (Lillian Galbraith); quartet, "I Will Lift up Mine Eyes," Kurt Mueller (dedicated to Miss Bartholomew); organ and piano, "Variations Symphonique," Cesar Franck (Miss Galbraith and Miss Bartholomew).

The first of the Bach programs will be offered March 3 and the dates for the remaining ones are March 10, 17, 24 and 31.

Miss Bartholomew was born at Arlington Heights, Ill. Her father was a Presbyterian minister and her mother, who came from Leipzig, Germany, a pianist of high attainment. After completing her schooling in Des Moines, Iowa, Miss Bartholomew entered the Royal Conservatory of Music in Leipzig, where she was graduated with distinction in music, with special attention to organ.

Returning to the United States after four years' absence, she moved south, teaching at the Lagrange, Ga., School for Women and later at Brenau College and Conservatory, Gainesville, Ga. Since 1907 she has been a resident of Atlanta, Ga., teaching at Agnes Scott College, Decatur, Ga. Miss Bartholomew was organist and director of the First M. E. Church, South, from 1906-1910, and thereafter served in the same capacity at St. Mark M. E. Church. She has devoted the greater part of her time to the organ, having given numerous recitals and participating in many concerts. She was one of the six organists chosen to give a recital in Washington, D. C., for the national convention of the American Guild of Organists in June, 1927. As a member of the Atlanta Music Club she has done much constructive work for this organization. From 1927-1928 she served as dean of the Georgia chapter of the American Guild of Organists.

Miss Bartholomew's annual Bach recitals are looked forward to by the musical contingency of Atlanta and surrounding territory.

Harrison M. Wild Organ Club Meets.

The Harrison M. Wild Organ Club held its monthly meeting at the Cordon Club, Fine Arts building, Chicago, Nov. 6. After luncheon the president, Allen W. Bogen, called upon Calvin Lampert, organist of First Church of Christ, Scientist, Evanston, who gave some interesting reminiscences of Mr. Wild. The next meeting and luncheon will take place Dec. 4.

MISS EDA E. BARTHOLOMEW



Sydney Nicholson in Philadelphia.

The commission on music of the Episcopal diocese of Pennsylvania is sponsoring a series of four lectures by Dr. Sydney Nicholson, founder and director of the School of English Church Music, and warden of the College of St. Nicolas. Dr. Nicholson is making a world tour and will be in Philadelphia on Dec. 19 and 20. Evening lectures will be given by him in Holy Trinity parish-house Dec. 19 on "English Music, Past and Present," and Dec. 20 on "The Church Service." These lectures are planned to be of interest to church musicians and to the public in general. They will be illustrated with gramophone records and lantern slides. Afternoon conferences at 3 o'clock will be held in the chapel of the Divinity School. Dec. 19 "The Training of Church Choirs" will be the topic and Dec. 20 "The Church Service," with special reference to chanting and repertoire.

ALBERT HALL SERVICE HEARD

Noble's "Souls of the Righteous" Sung Armistice Day in England.

New York, Nov. 17, 1934.—Editor of THE DIAPASON: In one New York church Tertius Noble's "Souls of the Righteous" was used on Armistice Sunday morning, and both choir and organist had shared and conveyed as best they could its timely and timeless message. That afternoon the organist tuned in with the service of remembrance held at the Royal Albert Hall in London, at which the Prince of Wales was to read the poem "To the Fallen." Soon after the button reached the station, he was delighted to hear the opening chords of the very anthem he had used evidently sung by a large chorus, and coming over with undistorted transmission. The effect was thrilling. In imagination he could see those many thousands of people all standing, British regimental colors having been carried up to the front of the hall by standard-bearers, to the sound of the "Last Post"—which corresponds to our "Taps"—flags that had been brought from every war cemetery where England's soldiers lay at rest. Later there was a brief prayer, followed by a memorial hymn sung to the tune "Melita" by the whole assembly, with the great organ most distinctly heard. No wonder the voice of the prince was choked with emotion when he read those four brief lines, an emotion shared by millions all over the world who listened in on the service. It was a never-to-be-forgotten experience.

REGINALD L. McALL.

The Lost Chord is the attractive name of the mimeographed choir periodical of the Park Congregational Church of Grand Rapids, Mich., where C. Harold Einecke presides over a large choir and organ. The little paper contains announcements, a word from the minister of music and historical matter that is informative, and the entire project is one more of those undertakings which do their part in stimulating interest in choral singing.

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**Organ Program Given
by Chicago Women Is
Novel and of Quality**

By D. STERLING WHEELWRIGHT
Because a chairman dared to make an annual organ program anything but "deadly," the concert presented to a capacity house by the Musicians' Club of Women in Chicago Nov. 26 was both novel and impressive. Thorne Hall, on the Chicago campus of Northwestern University, was the setting, with the beautiful Kimball organ always in grateful use.

The Liszt symphonic poem "Les Preludes" was the prelude, in a duet for organ, arranged by the program chairman, Miss Tina Mae Haines, and played by Miss Alice R. Deal and Miss Ella C. Smith. Clokey's Symphonic Piece for Piano and Organ, considered by many to be the highlight of the varied ensemble program, was heard with Miss Erma Rounds at the organ and Miss Rose L. Du Moulin playing the piano score. Technical proficiency, plus organ registrations that were always intriguing, made each of the four movements a memorable contribution.

Other instrumental numbers included an arrangement of the Adagio from the Chorale in A minor of Franck for violin, cello and organ, with Miss Ruth Broughton playing the latter most discerningly. Miss Deal and Miss Frances Anne Cook brought the evening to a close with twenty fingers and four busy feet cooperating at one console in playing "Ride of the Valkyries" by Wagner. A double mixed octet was heard in contrasting choruses, directed by Miss Haines, with the Amy Neill String Quartet joining in a solemn rendition of an effective memorial piece, "They Lie at Rest," by Webbe.

As an artistic and original expression the entire concert will be gratefully remembered.

Wired music, amplified over the ten acres of Fairview Memorial Park, Fairview, N. J., Oct. 21, attracted more than 2,000 persons who sat in their automobiles or on benches and heard an organ recital by Archer Gibson. The program, composed of familiar melodies, was broadcast from the new "vox organo" in the park through a series of amplifiers. A new electrical device with a "singing tower" was used.



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Located on East Capitol Street, opposite the Henry Clay Folger Shakespeare Library, this church reflects the architecture of that famous edifice.



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Exterior

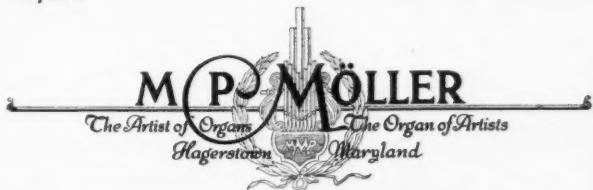
During 1934 M. P. Möller was awarded contracts for four other organs in the City of Washington:—

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Mount Rainier Christian Church.....	Two-manual
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Tabler Funeral Home.....	Two-manual (with "Artiste" reproducing player)

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National Association of Organists Section



OFFICERS OF THE N. A. O.

President—Dr. William C. Carl, 51 Fifth avenue, New York City.
 Chairman of the Executive Committee—Henry Hall Duncklee, 107 Hillier street, East Orange, N. J.
 Secretary—Miss Helen Reichard, 16 Comstock street, New Brunswick, N. J.
 Treasurer—George W. Volkel, 62 Cooper square, New York City.
 Headquarters—62 Cooper Square, New York City.

Final Dinner of N. A. O. Dec. 10.

The National Association of Organists will hold its final dinner, previous to the merger with the A. G. O., on Monday evening, Dec. 10, at 7 o'clock, at Schrafft's restaurant, in the Florentine room, 220 West Fifty-seventh street, New York City. The guests of honor will be Dr. Tali Esen Morgan, founder of the N. A. O., and Charles H. Doersam, F. A. G. O., warden of the A. G. O.

Mark Andrews, former president of the Association, will be present, and will present a number of his famous monologues in the entertainment portion of the evening. There will be present a number of the former presidents, and the executive committee expects a large attendance at this social reunion.

The committee appointed by the executive group to arrange for this event consists of Miss Marion Clayton, Miss Jane Whittemore, Charles M. Courboin, Herbert Stavely Sammond and Morris W. Watkins, chairman.

Last Social Event in Chicago.

The last social event in the history of the Chicago chapter before its amalgamation with the Guild took place at Thorne Hall, Northwestern University, on the evening of Nov. 19. About forty sat down to dinner. Afterward Mrs. Lily Moline Hallam, state president, called upon S. E. Gruenstein for a brief resume of the history of the N. A. O., both nationally and as a local organization, and this was followed by a word from each of the former local presidents who were present, including Miss Alice R. Deal, Mrs. Hallam, Albert Cotsworth and Frank Van Dusen.

The last part of the evening was a mock wedding in which the N. A. O. was married to the A. G. O., the former being represented in the person of Miss Ora Phillips, while Paul D. Esterly was the "bridegroom." Walter Hardy performed the ceremony in a manner marked by dignity and force. Albert Cotsworth gave away the bride. The music was by an orchestra of overwhelming ensemble, with Alice Deal at the piano. The flower girls and the bridesmaids in costumes of the early nineties presented a picture of artistic and historical interest.

Recital by Christian Dec. 4.

The final event of the Chicago N. A. O. will be the recital by Palmer Christian at Thorne Hall, Northwestern University, on Lake Shore drive and Superior street, on the evening of Dec. 4. The public is invited to this event, which will bring the activities of the organization to a close. All organists and others are invited to hear Mr. Christian as guests of the N. A. O., Northwestern University and the W. W. Kimball Company.

Annual Connecticut Choir Festival.

The Connecticut council presented its annual choir festival Nov. 18 at Immanuel Congregational Church in Hartford before several hundred persons. The choirs of Immanuel Congregational Church of the Redeemer, Swedish Lutheran and Blue Hills Baptist, combined with the Wesleyan University choir, gave a program of sacred music.

Mrs. Frances Beach Carlson of Bristol played as a prelude the Chorale in E for organ by Franck. The Hartford choirs, united to form a chancel chorus, sang, "Ye Watchers and Ye Holy Ones," by Davidson, which was conducted by Gordon W. Stearns, organ-

ist of Immanuel Church. Mrs. Esther Nelson Ellison played the organ accompaniments for the choir, and Stanley Usher assisted at the piano. The Wesleyan University choir sang from the gallery, with Professor Joseph S. Daltry conducting, "Lo, How a Rose," by Praetorius. Next the chancel chorus sang "O Holy Jesu," by Hugh MacKinnon, with organ accompaniment. "Adoramus Te," by Palestrina, was sung by the Wesleyan choir, a quintet singing responses from the chancel. Miss Carmela Cavalier of the Community Church, Elmwood, played as an offertory the "Prayer" and Toccata from the "Suite Gothique" by Boellmann. An anthem, "Praise Ye the Lord," by Cesar Franck, was sung by the chancel chorus, conducted by Gordon Stearns, with both piano and organ accompaniment. The postlude, Fugue in D major, Guilman, was played by Donald B. Watrous, organist of the Congregational Church at Mount Carmel.

The Rev. Dr. John Newton Lackey, pastor of the Central Baptist Church and chaplain of the council, conducted the services.

Worcester Chapter Makes Merry.

Nov. 12 found the members of this chapter assembled at the Hotel Bancroft for what the year-book modestly announced as a dinner and musicale. The dinner was what one might expect, but the musicale far exceeded all expectations. There is no term quite adequate to describe it, but one might class it under the heading of "musical farce." The libretto, written by Hugh Giles, was fearfully and wonderfully done, containing many idioms and metaphors unknown to ancient or modern classics. The cast was composed of Mrs. William B. Leland, Mrs. Franklin J. Crosson, Frederic W. Bailey and Ralph M. Warren, while Mrs. Irene Burnham played most effective orchestral accompaniments on the piano. The costumes were of the "gay nineties" period and the audience was kept laughing throughout the performance. During the dinner Mr. Warren read an original poem in which no foibles of the organists present were overlooked. An hour of jollity and games brought to a close an evening which will long be remembered with smiles.

At a brief business meeting two organists from Southbridge were welcomed to membership—Mrs. Richard Macallister and Mrs. H. L. Illingworth.
 ETHEL S. PHELPS,
 Corresponding Secretary.

Busy Season in Delaware.

The Delaware chapter opened the season with a dinner meeting at the Peninsula M. P. Church and mapped out plans for part of the season. The next meeting will be at the home of our president, Samuel J. Blackwell, where a social evening will be spent. In January it is planned to have an organ recital at St. Stephen's Lutheran Church with three of our members assisted by vocal talent and in February or March Firmin Swinnen will give another of his recitals for the chapter on the four-manual Moller organ at St. Paul's M. E. Church. Other activities will follow and the annual banquet will be held in May at the Peninsula Church.

Several new members are expected to join when the chapter unites with the Guild.

WILMER C. HIGHFIELD, Secretary.

Kentucky Chapter.

The presence in our midst recently of Dr. Charles M. Courboin, who gave the dedication recital on the new three-manual Kilgen organ in St. Agnes' Catholic Church, gave the organ-lovers of Louisville the treat one is accustomed to expect from this distinguished recitalist. At least 1,500 people jammed every available bit of space in the large church and thoroughly enjoyed a program that brought out the wide variety of beautiful tonal effects and splendid

ensemble of this very satisfying instrument.

At the October meeting of the chapter David Bishop, organist and choir director of the Deer Park Baptist Church, Louisville, read a very interesting paper on the life of Albert Schweitzer.

William Schwann, organist and director of the Highland Presbyterian Church, was presented in recital by the Kentucky chapter Nov. 26 at the Highland Church. A pupil of W. Lawrence Cook, head of the organ department at the University of Louisville, Mr. Schwann is one of Louisville's young organists who possesses an unusual technique for his years and a general aptitude for the instrument that is getting him ahead rapidly. This is the first of several public recitals the chapter will sponsor this season for members, to develop public interest in organ recitals as well as interest in the chapter and its work.

C. L. SEUBOLD,

Corresponding Secretary.

Harrisburg Chapter.

The Harrisburg chapter gave a recital at the historic Paxton Presbyterian Church at Paxtang, Pa., the oldest church in the Susquehanna valley, built in 1716, on Sunday afternoon, Nov. 18. The program presented was as follows: Suite for Organ, Bartlett (Mrs. Robert C. Ream); "The Dying Swan," Stebbins, and Prologue from Organ Suite, Rogers (Mrs. Hazel A. Kealey); Fantasia on "Urbs Beata," Faulkes, and "Vision," Rheinberger (J. W. Roshon); Melody, Guilman, and "Canyon Walls," Clokey (Miss Doris F. Stuart); "Suite Gothique" ("Priore a Notre Dame" and Toccata), Boellmann (Frank A. McCarrell).

Another recital was played at the Baughman Memorial Methodist Church of New Cumberland, Pa., Oct. 25, when the program by members of the chapter was as follows: Sixth Symphony (first movement), Widor, and "Morceau de Concert," Hollins (Clarence E. Heckler); Fantasia, Hesse; Prelude and Fugue, Hopner, and Reformation Fantasia on "Ein feste Burg," Rudnick (Arnold Sigler Bowman and Lester T. Etter); "Good News from Heaven the Angels Bring," Pachelbel; Aria, Matheson, and Sketch in F minor, Schumann (J. Herbert Springer).

Reading Chapter.

The first public service of Reading chapter was held Sunday, Oct. 7, in Trinity Lutheran Church, Carroll Hartline, organist and choirmaster, in charge, presenting a program as follows: Scherzoso, Rogers (Helen Keller); "The Lord Is My Light," Parker (Trinity choir); "Adeste Fideles," from "Cathedral Windows," Karg-Elert (Mrs. Emily Shade Kachel); "Marche Religieuse," Guilman (Earl A. Bickel); "Come, O Thou Traveler Unknown," Noble (Trinity choir); Sonata, Wagner (Willard Conrad); hymn, "Blessing and Honor," Keller.

On Sunday, Nov. 4, in the First Reformed Church, with Myron Moyer as organist and choir director, and the choir, assisted by the Neapolitan String Ensemble, Wesley Fisher director, a public service was presented.

Williamsport Chapter.

On Monday evening, Nov. 12, at the home of Miss Ruth Koser, a paper entitled "Technique versus Piano" was read by Edward Hardy, organist and choirmaster of Christ Church. Following the discussion a social hour led to the planning of the season's events, the first of which was presented in the form of a public service in Trinity Episcopal Church by the combined choirs of the church under the direction of Gordon Brearey, organist and choirmaster.

Lancaster Chapter.

The first of a series of public recitals, services, conferences and miscellaneous events was presented in St. James' Episcopal Church, of which George B.

Rodgers is organist and choirmaster, on Tuesday evening, Nov. 20, when Edward Hardy, organist and choirmaster of Christ Church, Williamsport, served as guest organist, assisted by the Lancaster String Quartet. It is planned to hear an exposition of the Catholic church service during the month of December and a public service with assisting guest recitalist in January.

Baltimore Chapter.

The first meeting of the season for the Baltimore chapter was held at the studio-residence of Miss Katharine E. Lucke on the evening of Oct. 29. The members and many invited guests enjoyed a program of original compositions by Miss Lucke. These included:

Songs—Cradle Song, Slumber Song and "April Day" (sung by Naomi M. Thomas, contralto).

Violin and piano—"Fancies" (Dorothy Cross).

Piano—Reverie, "On to the Sea" and Lento Serioso (composer at the piano).

Song with violin obbligato—"O Lord, I Pray" (Naomi Thomas, contralto, and Dorothy Cross, violin).

Cello—Intermezzo (Rita May Baker, cello; Henry W. Baker at the piano).

Songs—"Mo Bron," "Fairy Life" and "Since You Awakened Love for Me" (Josephine McLaughlin).

Miss Florence R. Kahn wrote the words of the songs "April Day" and "Since You Awakened Love for Me."

EDNA M. HAX, Secretary.

Union-Exsex Chapter.

The Union-Exsex chapter met for its November meeting at St. Paul's Episcopal Church, Rahway, N. J. The program, of which Harry Stone Martin, organist and choirmaster of the church, was in charge, consisted of organ and piano selections, with vocal soloists assisting. Mr. Martin at the organ and Mrs. Frank R. Valentine at the piano gave a performance characterized by a perfect balance between the two instruments and an artistic understanding of the varied works performed.

ROBERT A. PEREDA, Secretary.

Dinner of Quincy Chapter.

The Quincy chapter of the N. A. O. held its opening meeting of the season at the Women's City Club Oct. 23. The evening was delightful. Dinner was served before the program and informal reminiscences of summer vacations were heard. Mrs. Luther R. Mourning was in charge of the dinner arrangements and added much to the pleasure of the group by her humorous assortment of place cards, all of which were appropriately designed for organists. J. Max Krusel presided at the meeting.



The 'Little Red'

In this one-room cottage at Saranac Lake, N. Y., called "Little Red," the modern treatment of tuberculosis began in 1885 because Dr. E. L. Trudeau discovered the value of rest in curing tuberculosis. Progress has been made in the fight against tuberculosis, but it still kills more persons between 15 and 45 than any other disease. Help conquer it by using Christmas Seals on your holiday letters and packages.



The National, State and Local Tuberculosis Associations of the United States

BUY CHRISTMAS SEALS

Glimpse of History of N. A. O. and Its Record Since 1908

By REGINALD L. McALL

The National Association of Organists, as a movement to bring organists together fraternally, came into existence most fortunately at a time when the modern organ was in the making, and when increased attention was being focused on its use in churches and especially elsewhere, on organ playing technique, on choral singing and on community music. The actual start was made, not by an organist, but by a man of vision who was a vocal teacher and choral conductor—Tali Esen Morgan. He saw the opportunity for developing church singing and organ music if only organists could be gathered together and galvanized into action. During the spring of 1908 he had finished the installation of a unique organ at the Ocean Grove Auditorium, where he carried on his work as director of music for the Ocean Grove Association, and he invited organists to visit it. That summer he secured the attendance of many of them at a convention at which the N. A. O. was definitely launched, its first president being Will C. Macfarlane.

The following winter meetings were held in Dr. Morgan's office in New York, and through circulars and letters a large number of enthusiastic organists in various parts of the country, but chiefly in the East, became active members. The first membership list was published in the second number of the official journal, *The Musical World*, dated November, 1910. There were 903 members in thirty-seven states, of whom 346 were in New York, 140 in New Jersey, and 102 in Pennsylvania, while Massachusetts came fourth with 37.

The annual summer conventions continued at Ocean Grove and Asbury Park until 1915, in which year Springfield was selected and was also the host for the following two years. By this time the Association had become sufficiently national in character to consider holding its conventions in other sections of the country. Portland, Maine, was selected in 1918, and it was revisited in 1928. The Association has also met twice in New York, Chicago, Philadelphia and Rochester, N. Y., these cities having specially well-organized local groups of organists. Six other cities have been selected for annual conventions, including Los Angeles in 1930.

Two policies have been consistently followed for the recitals at our conventions. We have brought forward compositions by American composers, and especially we have given our younger organists an opportunity to show their worth and achieve a national reputation. Encouragement has also been given to woman players. There are many of our finest recitalists today whose first recognition came at one of the conventions.

The N. A. O. has received active cooperation from five other bodies which have been represented at the conventions year after year. They are as follows:

1. The American Guild of Organists, greetings and recitals on several occasions since 1921, the last message being received from its warden, Charles H. Doersam, at this year's convention in Worcester.

2. The American Organ Players' Club, represented by its best players every year from 1914, if not previously.

3. The Canadian College of Organists, the first time at Chicago in 1922 by Dr. MacMillan; in 1923 by Dr. Wilan, and by other delegates up to this year, when we welcomed Dr. Whitehead. During this period the N. A. O. has reciprocated by sending a delegate to each of the Canadian conventions, George William Volkel being our representative at Toronto last September. After a year or two the suggestion of having a joint convention was broached. This plan was realized at Toronto in 1929, followed by Rochester in 1932. It is to be hoped that the custom will be

continued in the future.

4. The Society of Theater Organists, from 1921 to 1924.

5. The Organ Builders' Association, at New York in 1920 and for the next three years.

Other partnerships have been formed, such as that with the Hymn Society, which should become country-wide.

In addition to greetings from the A. G. O. at our conventions the two organizations have held at least two joint New Year luncheons, in 1921 and 1922. Wardens Demarest and Federlein presided for the A. G. O. and Presidents Schlieder and Fry did the honors for the N. A. O.

The second objective of the N. A. O. was to form local chapters, chiefly at first through the efforts of the various state presidents, of whom there were thirteen in 1915. These chapters have always arranged their own winter programs. There are nearly thirty of them, seven being in Pennsylvania and five in New Jersey. In several states they are grouped together in state councils.

In addition, annual state meetings have been planned, the first being held by New Jersey in 1917 at Asbury Park. Mrs. Keator was state president and Arthur Scott Brook national president. Immediately after this the first local chapter of the Association was organized at Asbury Park. Four years later the first Pennsylvania state convention was held at Lancaster with the Organists' Association of Lancaster as host. Dr. William A. Wolf was in the chair, and greetings were brought by President Henry S. Fry of the N. A. O. Later on the local group became the N. A. O. Lancaster chapter, and its president, Dr. Wolf, afterwards became the leader of the N. A. O. in Pennsylvania. These states have had annual rallies or conventions ever since that time. Maine also began to hold a state convention in 1929.

In 1910 the N. A. O. possessed an active executive committee, at first presided over by the national president. The chairmen since 1913 have been Messrs. Schlieder, Beebe, McAll, John W. Norton, Sammond and now Dunklee. While the committee makes its headquarters in New York, its membership includes men and women from near and far, with the state presidents, and its aim has been that of service to the whole Association rather than centralized control.

The Association has always had an official organ. *The Musical World* was published first from Ocean Grove by Dr. Morgan and then from Chicago until 1914. It was succeeded by *The Console*, of which Arthur Scott Brook was editor till 1917 and M. M. Hansford till its last issue in the summer of 1919. One N. A. O. "News Letter" appeared in October, 1919, with the announcement that *THE DIAPASON* would carry on the succession in its November issue, Albert R. Norton acting as assistant editor for the Association. At the convention of 1920 in New York Willard I. Nevins was elected general secretary and assumed the editorship.

In addition to the national official organ there have been several periodicals issued by local groups. The Camden, N. J., chapter started *The Cipher* in January, 1925, with Howard C. Egan as editor. The Trenton, N. J., chapter, not to be outdone, began issuing its *Keynote* in October, 1925, in the hands of Miss Isabel Hill. There has also been an occasional bulletin for Missouri state, prepared by its genial president, Dr. Eversden. In October, 1926, headquarters started periodic bulletins, which have kept New York and its vicinity in touch with all the local events. They were at first edited by Ralph A. Harris.

Some important movements were promoted by the Association through special committees. Among these were its committee on console standardization in 1916, jointly with the A. G. O., of which Clifford Demarest was chairman and Dr. George A. Audsley a prominent member, and the joint reference committee on matters affecting organ builders (1921 to 1923) of which Reginald L. McAll and T. Tertius Noble were successively chairman. Another for promoting the interests of or-

CHARLES ALLEN REBSTOCK



CHARLES A. REBSTOCK resumed his vesper services, which have been musical events of great attractiveness in Cleveland, at the Church of the Covenant on the first Sunday in November. For several years these services have been entirely musical. This year the same general plan will be followed, except that there will be an address on the first Sunday afternoon of each month by Dr. Philip Smead Bird, the pastor, and one on the last Sunday afternoon of each month by the Rev. Victor Obenhaus, assistant pastor. On Nov. 4 the choir sang several well-known anthems.

Organists was active in 1921 under the chairmanship of Lynnwood Farnam. Some of these objectives were largely attained later on, but it was the N. A. O. which began to press for them. Recently the present code committee has performed a most useful task in raising the various questions involved in the status and working conditions of organists.

An early offshoot of the N. A. O. was the Musicians' Club of New York, which was launched by Dr. Morgan in 1911. Other interesting ventures were the sponsoring of Alfred Hollins' tour in 1924, the invitation to Harry Goss Custard to play at St. Louis in 1927, and the promotion of several annual music week festivals at Wanamaker's in New York. Four prizes have been awarded for various forms of organ compositions. Important performances of works for the organ and the orchestra were given in 1920, 1923 and 1926.

It would be impossible to name all those who helped to make the N. A. O. flourish. Many have given prodigally of their time and energy. Mention can only be made of a very few: Dr. Tali Esen Morgan and the sextet of noted presidents with whom he worked, Macfarlane, Andrews, Bartlett, Eddy, Marks and Brook; the gracious hostess and New Jersey state president, Harriet S. Keator, who would not accept the highest honors the N. A. O. offered to bestow; the trio of brilliant presidents, Schlieder, Fry and Noble, under whom the Association attained its full maturity; the unique friendship of Farnam, which included his allowing us to use his choir room studio as our headquarters; the many services of Jane Whitmore, the worthy follower of Mrs. Keator. Two men have belonged to the executive committee for twenty

years—Herbert S. Sammond and Reginald L. McAll, who also served as president. Both were elected at Springfield in 1915, and both were in the active membership list of 1910, as were the last two presidents, Dr. Heinrich and Dr. Carl. It is remarkable that all the past presidents are now living except Homer N. Bartlett. The oldest of them is Clarence Eddy, and the youngest is undoubtedly Harold V. Milligan.

But the N. A. O. could not have pioneered and grown without the crusading spirit of the local chapters. Who can forget the labors of Arthur H. Turner, who welcomed us three times at Springfield? The leaders in New Jersey and Pennsylvania; Maine, Massachusetts and Connecticut; Maryland and Delaware; Illinois, Missouri and Iowa; Kentucky and Florida, as well as the heads of many chapters and the active members at headquarters, have all worked for the advancement of their fellow organists through local activities.

Lastly we would acknowledge the work done for organists by S. E. Gruenstein, through *THE DIAPASON*, but equally through his personal contacts with the organists and other church musicians of this country. Last month he completed his twenty-fifth year as editor and owner of *THE DIAPASON*, which for more than fifteen years has represented the N. A. O. officially. It has now become the official organ of the Canadian College of Organists, so that next year it will really represent the whole organ world of America.

Coming events cast their shadows before, and the separate existence of our Association is to be ended by vote of its membership, through negotiations completed by the present merger committee. But we may be sure that its influence and spirit of good fellowship will not be lost, but will continue in full measure under the banner of the American Guild of Organists.

Mrs. Hine's Annual Recital in Tulsa.

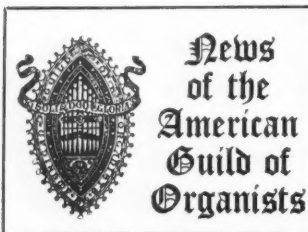
In the organ world of the Southwest an outstanding event is the annual recital of Marie M. Hine, given for the past nine years, under the auspices of the Wednesday Morning Musicales of Tulsa, Okla. Mrs. Hine is organist and choir director of Trinity Episcopal Church, and this beautiful Gothic edifice, with its Austin organ, made an appropriate setting for a program such as Mrs. Hine presented on the morning of Oct. 24. First of the organ numbers were three chorale preludes of Bach, "Erbarm Dich mein, O Herre Gott," "Christ, unser Herr, zum Jordan kam" and "In dulci Jubilo." These were given a very satisfactory reading. A brilliant number was Mendelssohn's First Sonata and the four movements received at the hands of the player an intelligent interpretation. Excellent phrasing and finely varied registration characterized the rendition. "Sunset and Evening Bells," by Kinder, was colored with exquisite string and chime effects. After the playing of Powell Weaver's "Squirrel" an organ enthusiast present remarked: "That is exactly the interpretation of Pietro Yon." Other numbers were: "Scherzo Symphonique," Fryniger, and "Dreams," Stoughton, and the program was brought to a close with the Toccata from Widor's Fifth Symphony.

The harvest cantata "Seedtime and Harvest," by Myles Foster, was sung at the Church of the Holy Communion in St. Louis Sunday evening, Nov. 25, by the choir under the direction of Ernest Prang Stamm.

Westminster Choir School

TRAINING CHORAL CONDUCTORS FOR THE
CHURCH, CIVIC CHORUS, SCHOOL AND COLLEGE

JOHN FINLEY WILLIAMSON PRINCETON
PRESIDENT N. J.



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.]

Christmas Party on Dec. 26.

A Guild Christmas party under the auspices of headquarters will take place at Schrafft's, 220 West Fifty-seventh street, New York, on the evening of Dec. 26 at 8:30. Arrangements for the event are being made by the women's subcommittee. Celebration of the merger of the National Association of Organists with the American Guild of Organists will be a feature. Supper will be served.

State Organizations Optional.

On the recommendation of the joint merger committee of the A. G. O. and the N. A. O., the council of the Guild at its last meeting adopted a resolution which provides:

"The question of establishing or continuing state organizations as now existing in the N. A. O. shall be left to the discretion of the several chapters and branch chapters as constituted through the merger."

This resolution was formulated by the merger committee in its task of arranging various details of the consolidation of the two national organizations which remained to be taken up after the main question had been decided and the plan approved by the governing bodies of both organizations and by the membership.

Fine Recital of Victorian Anthems.

No less an exponent of all types of the best in church music than a past warden of the Guild and one who, for many years, has been chairman of the examination committee—Frank Wright, Mus. D., A. G. O., of Grace Church, Brooklyn Heights—accepted the challenge of the scoffers and presented a service of anthems of the Victorian period Thursday evening, Nov. 22, as the first in the series of public services under the auspices of the Guild this season. With his fine sense of value of things he and his splendid choir of men and boys carried out a choice program in a finished manner.

For the prelude Mr. Wright played the Andante from the D minor Sonata by West. Following the processional, "Praise My Soul," by Goss, and a short prayer, the choir began the service of Victorian anthems with "My God, I Love Thee," by George J. Bennett (1863-1930), for tenor solo and chorus. Dr. Atwater, in a brief welcome to the members of the Guild, bore testimony to the many beloved anthems Mr. Wright had gathered in his thirty-seven years at Grace Church and said that "by their unity of beauty and contrast, one with the other, they need no plea to establish their honored place in the realm of great musical history." The anthem "Whom the Lord Loveth," by Macpherson (1870-1927), was then sung a *cappella* and here, as throughout the service, the choir showed the fine work that had been done in the choir room, as Mr. Wright never lifted a hand to guide them. The pitch was maintained throughout and at the words "To him that overcometh will I give to eat of the tree of life" a dramatic and thrilling climax was reached. In "O Lord, Thou Art My God," by C. Lee Williams, after a long soprano solo, at the words "He will swallow up death in victory" the choir again rose to magnificent heights of joyous tone. Next came "When the Lord Turned Again the Captivity of Zion," by Eaton Fanning (1850-1927). In this number, as in Martin's "Ho! Everyone," the men's voices were so very resonant, especially the basses when singing alone in forte passages,

that although magnificent in effect, the words were difficult to hear. This might be attributed to the acoustics of the building, in which a tone of ordinary power seemed much bigger than in a church with less resonance.

The service ended with a cantata—a sort of extended anthem or motet in style—"The Lord's Prayer," by Sir John Frederick Bridge, which is a paraphrase of the prayer by the late Dean E. H. Plumptre, in which is illustrated a scene from Dante's "Purgatory," in which the spirits there chant the Lord's Prayer. This proved to be a fitting close to a service which was an excellent model of the period it represented. The congregation remained to hear Mr. Wright play Parry's Fugue in G. A reception followed in the church house for the Guild members and their friends.

HERBERT STAVELY SAMMOND.

Pennsylvania Composers' Program.

The second public meeting of the Pennsylvania chapter for the season was held at St. Paul's Presbyterian Church, Philadelphia, Oct. 22, Dean Uesma Clarke Smith presiding. After a dinner attended by about sixty members and friends, who were greeted on behalf of the church by the Rev. J. A. Zinton, assistant pastor, and Fred E. Ashbridge, Jr., organist, a program of original compositions by members of the chapter was given in the church before a public audience of about 200.

The program consisted of these compositions: Organ, "Pachyderm et Papillon," James H. Lord, F. A. G. O.; quartet, "O What a Joy," Robert A. Gerson, F. A. G. O.; organ, Chorale Preludes, "St. Columba" and "Let All Mortal Flesh," Harry C. Banks, Jr., A. A. G. O.; sacred solos, "Great Peace Have They" and "Let Not Your Heart Be Troubled," Stanley T. Reiff, A. A. G. O.; organ, "Spirit of Youth" and "By the Firelight," Mabel Pallatt, A. A. G. O.; piano, Andante (Sonata in E major), Uesma Clarke Smith, F. A. G. O.; organ, "Friendship Suite," Robert A. Gerson; songs, From a Song Cycle ("A Child's Garden of Verses," Robert Louis Stevenson), Uesma Clarke Smith; quartet, "The Landing of the Pilgrims," Harry J. Ditzler, F. A. G. O.; organ duet, Festival Piece, S. Marguerite and Rollo F. Maitland, Mus. D.

The selected numbers were chosen by an impartial committee and included works for piano, organ and voice. Each number was played by the composer, except those by H. C. Banks, Jr., and Mrs. Mabel Pallatt, Arthur W. Howes playing the chorale preludes by Banks and Mr. Ashbridge, organist of St. Paul's, the two pieces by Mrs. Pallatt. The assisting vocalists were Katharine Reid Giles and Dorothy Osborne Shafer, sopranos, and Emma Kirn, Lillian Leidy, Thomas Morris and John Miller, who rendered the four-part music.

JAMES H. LORD, F. A. G. O.

New England Chapter.

The first organ recital of the season was given Oct. 22 at Emmanuel Church, Boston, by Albert W. Snow. The program was out of the ordinary, containing numbers by such little-known composers as Gottfried Rüdinger and Paul Müller-Zürich, as well as many unfamiliar pieces by more familiar writers. Delicacy, refinement, beauty of phrasing and registration and splendid technical equipment are the qualities one has come to associate with Mr. Snow's playing, and they were all present in abundance in this program. Another quality, rarer among musicians of such attainments, is the willingness to play such a list of unacknowledged pieces of merit, sacrificing easy applause for intelligent appreciation. A very large audience was present, practically filling the church. This was a splendid tribute to a man who, year in and year out, at the organ and in the choir, maintains always the highest standards, and in a quiet but effective way does as much as any man one can call to mind to make the music of the church a thing of dignity and beauty.

On Wednesday, Nov. 7, at the Church of St. John the Evangelist in Boston, a "recital of plain chant and other liturgical music" was presented by the choir of the church under the direction of Everett Titcomb. This church is the American home of the

Cowley Fathers, leaders in the Anglo-Catholic movement. Liturgical practices are observed strictly here and as a result an ideal setting for Gregorian music and sixteenth century polyphony is provided. The choir is composed almost entirely of volunteers. Mr. Titcomb's use of this vocal material is truly remarkable. Plainsong melodies present great difficulties to singers, with their own peculiar rhythm, their elaborate melisma and their ancient tonalities. The choir sang the numbers with excellent ensemble and such a thorough appreciation of their character that many listeners unfamiliar with the ancient idiom were delighted with their beauty. The same qualities were present in the singing of the polyphonic numbers. Intricate parts and strange rhythms held no terrors for this devoted group.

Three of Mr. Titcomb's own pieces were sung. As might be expected they showed true churchly feeling. More than that, however, they showed inventive power and great skill in writing for voices. For a prelude Edward B. Whittredge played an organ piece by Mr. Titcomb on "Puer Natus Est." This was ably played and showed again many of the qualities present in his choral numbers. As an interlude Professor Homer Whitford of Dartmouth played a group of chorale postludes of his own composition. They were skillfully interpreted by the composer and proved excellent examples of the form.

PAUL AKIN, Secretary.

Western Pennsylvania.

A public service of the Guild was held at the Shadyside Presbyterian Church, Pittsburgh, Nov. 14, presenting an opportunity to hear four organists, the Shadyside quartet and vespers chorus, and an interesting sermon by Dr. Hugh Thompson Kerr. Alice M. Goodell played as the prelude the Chorale in A minor, Franck. For the offertory Dr. Marshall Bidwell played the Prelude in B minor and "Jesu, Joy of Man's Desiring." Bach. Julian R. Williams played the postlude, Fifth Concerto, Handel. Earl Mitchell, organist and choir director of the Shadyside Church, played the service, and the following anthems were sung: "With a Voice of Singing," Martin Shaw; "Glory to God in the Highest," Bach; "When Christ the Lord was Born," William Wentzell; "Before the Shrine," Deems Taylor. Dr. Kerr spoke on "Sermons in Songs." The service was well attended.

Preceding the service a dinner was enjoyed by about sixty of the Guild members and friends. Eleven new members were nominated, bringing the membership of the chapter to nearly 190. Cass Ward Whitney, noted baritone soloist, was a guest at the dinner and gave a humorous impersonation, being billed as "Dr. Swamproot, a returned missionary from Africa."

H. E. S.

Chesapeake Chapter.

The monthly meeting of the chapter took place Nov. 5. In place of the usual organ recital, the secretary gave a recital of new anthems in manuscript, with his choir from Grace Lutheran Church. There were anthems for mixed choir (full) and a few for men's voices only. Interspersed between the vocal numbers were organ numbers by Dudley Peele, the "Marche Burlesque" and "Cradle Song and Curfew Bell" being most admired. Adjourning to the Sunday-school, the "Four Evening Songs" of Vance Chaney, with music by Mr. Peele (for women's voices), were rendered, with the composer at the piano. In a graceful speech Dean Eltermann thanked the performers and praised the spirit displayed by them in giving their services for the evening.

W. HENRY BAKER, Secretary.

Michigan Chapter.

The Michigan chapter got off to a good start Oct. 16 when the season's first meeting was called to order. We met at hospitable St. Joseph's Episcopal Church, where William I. Green is organist and choirmaster. The dinner was excellent, the members congenial, and a keen anticipation was evident as the year's activities were outlined by the dean. Particularly attractive was the announcement of a pilgrimage in April to Ann Arbor, where Dr. Earl V. Moore and Palmer

Christian hold forth, and a two-day conference on church music in May, when several prominent leaders in this field will hold round-table discussions for the clergy and organists.

At the conclusion of the business session the members adjourned to the church, where a fairly large audience heard Dean Wilfred Layton and Arnold Bourziel in a joint organ recital.

Officers for the ensuing year are: Wilfred Layton, F. R. C. O., dean; Adelaide Lee, F. A. G. O., sub-dean; Edgar C. Crowe, A. A. G. O., treasurer, and Arnold E. Bourziel, A. A. G. O., secretary.

ARNOLD E. BOURZIEL, Secretary.

Vermont-New Hampshire Chapter.

A recital by Frank Merrill Cram, A. G. O., in the First Baptist Church of Brattleboro, Vt., was given Oct. 21. Mr. Cram played "Symphonie en Ut," by Renaud. Under the direction of Bertram Baldwin, organist of the First Baptist Church, the united choirs of Brattleboro sang "Tenebrae factae sunt," Palestrina, and a processional and recessional hymn, "Regent Square" and "Alford," respectively. Ernest Barre, also of Brattleboro, sang a baritone solo. The program was well done, and attended by a large audience of townspeople. Preceding the recital the members of the chapter visited the factory of the Estey Organ Corporation. A new sixty-stop organ for the Bala-Cynwyd, Pa., Methodist Episcopal Church was inspected, and a number of those present played this instrument, which had just been completed. An interesting exhibit of reed organs and a two-manual pipe organ was also displayed.

JAMES STEARNS,
Recording Secretary.

Indiana Chapter Hears Recital.

Members of the Indiana chapter met Nov. 12 at the North M. E. Church for dinner and a business meeting. Later they and their guests had the pleasure of hearing a recital beautifully played by Miss Ruth Elizabeth Graham, M. S. M., of New York, ably assisted by Fancell Scott, tenor, accompanied by Mrs. Fred Jeffrey. The following organ selections were played: Three Chorale Preludes, Bach; Chorale in A minor, Franck; "Impressions Gothiques" and "Silence Mystique," Edmondson; Chorale No. 3, Andriessen; "Storm King" Symphony (Intermezzo), Dickinson; Sonata No. 1, in G major (Andante), Elgar; Chorale Fantasia on "Darwell's 148th," Darke.

The first meeting of the Indiana chapter, Oct. 8, was held at the Arthur Jordan Conservatory, of which Max T. Krone is director. After an informal supper and business session the members and their guests were entertained with echoes of the June convention. To those who were unable to go to Rochester the personal reminiscences of the programs and general activities by the dean, Donald C. Gilley; Mrs. Virginia Jeffrey and Miss Mary Elizabeth Johnson were most interesting. Later the conservatory choir illustrated Mr. Krone's choral practice methods and under his baton sang a group of songs varying from the classic compositions of Palestrina to the melodious and simple Stephen Foster contributions.

HELEN SHEPARD, Secretary.

Central Missouri.

The Central Missouri chapter was entertained Oct. 22 at Salisbury with Mrs. Ellen Wilhite, organist of the First Baptist Church, as hostess. After a short business meeting at 4 o'clock, Dean James T. Quarles, A. A. G. O., gave a very interesting talk on the life of Bach. A turkey dinner was served at one of the leading hotels. In the evening the following program was given at the First Baptist Church by members of the Guild: "Unfold, Ye Portals," Gounod, and "God Is My Salvation," Wilson (Baptist choir); Concerto No. 2, Handel (Dean Claude L. Fiehorn, A. A. G. O.); "Jesu, Joy of Man's Desiring," Bach; Andante from Fourth Symphony, Widor, and "Romance sans Paroles," Bonnet (Mamie E. Dufford); "Consider the Lilies," Topliff (Elizabeth Sue Hunker); "In Dir ist Freude," Bach; Minuet, Boccherini; Reverie, Dickinson, and Fanfare, Lemmens (Luther T. Spayde,

Mus. M.); Concerto in F, Weber (Mrs. Claude L. Fichthorn, piano; Claude L. Fichthorn, organ).

District of Columbia.

The November meeting of the District of Columbia chapter was attended by a large number in the parish hall of Epiphany Church Nov. 4. In the report of the program committee a new plan was announced by which every other meeting of the chapter during the year will be held at a different place in order that there might be variety and an opportunity to hear organs throughout the city. A Guild service is to be held next month at St. Alban's Church.

The recital committee announced a series of three concerts to be given by out-of-town organists. Charlotte Lockwood, Ernest White and Virgil Fox are the artists selected, to appear respectively on the third Mondays in December, February and March. Some discussion was also had concerning the date of the tri-state convention of the Baltimore, Richmond and Washington chapters, to be held immediately following Easter.

After the business meeting the Rev. F. Bland Tucker of St. John's Church, Georgetown, gave an interesting lecture on hymns as poetry. He emphasized the fact that many hymns have words that are not in harmony with the feeling of the present age and should be changed before given to a congregation to sing. No matter how much Christianity might be divided as to doctrine, he stated, in hymn singing it is unified. He demonstrated this by giving an historical resume of the various sources of hymns.

Louis Potter, F. A. G. O., then spoke briefly on hymns as music, pointing to the increasing cooperation between clergy and musicians to bring before congregations hymns of a better type. The musical program was opened by Mrs. Flachtthaar, who sang Neidlinger's "Spirit of God" and Scott's "The Voice of One Crying." Adolf Torovsky, A. A. G. O., then played three organ pieces written on hymn-tunes—"Onward Christian Soldiers" and "Jerusalem, the Golden," by George Whiting, and "Ein' Feste Burg," by Faulkes.

Southern Ohio Chapter.

A service of worship, sponsored by the Southern Ohio chapter, was held Monday evening, Nov. 5, at the Memorial Presbyterian Church, Oxford, Ohio. Edward G. Mead, F. A. G. O., organist and choirmaster, presented the choir in three anthems—Handel's "Let Their Celestial Concerts All Unite," Roberts' "Peace I Leave with You," for mixed voices, and Salter's "The Lord Is My Light," for men's voices. Of particular interest was a short choral response, "Hear My Prayer, O Lord," composed by Mr. Mead. Miss Elizabeth Whiley, organist of the United Presbyterian Church, Oxford, played three Bach chorale preludes from the Schübler set. The Rev. Eliot Porter, minister of the church, delivered an interesting address on "What Music Does for Us."

Many Cincinnati members of the chapter drove to Oxford for the meeting and enjoyed an excellent dinner before the service in one of the Miami University dining halls. President Upham of the university extended a welcome to the visitors and Dean Kratt of the school of fine arts made a brief address.

HENRY WOODWARD.

Northern Ohio Chapter.

Dom Anselm Hughes of Nashdon Abbey, Buckinghamshire, England, secretary and treasurer of the Plainsong and Medieval Music Society, gave this chapter an illustrated lecture on the "Music of King Henry VI. and His Circle" on Monday evening, Nov. 5, at St. Paul's Church, Cleveland Heights. The Rev. Dom Anselm Hughes is a well-known authority on music of the middle ages and is an excellent speaker, combining wit, intellect and enthusiasm with an easy delivery which captivated his audience. In illustrating his talk he used recordings of plainsong and early contrapuntal music sung by monks of his own community in true traditional English style, giving examples of church music dating from the latter part of the fourteenth century, about a generation before the accession of Henry VI., the famous "Agincoort

Song" of 1415, in which for the first time counterpoint was allied with definite emotion, two compositions by Henry himself, which, even to modern ears, are beautiful enough to lead us to believe that that gentlest of English kings would have been more happy as a musician than as a monarch, several contemporary motets with the earliest form of instrumental accompaniment, and, finally, an amusing though not unpleasing composition, by the Flemish Dufay, in which a two-part canon was accompanied by two trumpets hocketing.

Altogether the speaker succeeded in giving us a very vivid impression of fifteenth century music.

Friday evening, Dec. 14, there will be a choir festival at Emanuel Church, directed by Dr. Sydney Nicholson, formerly organist of Westminster Abbey, London, and now director of the School of English Church Music. We hope to have all the boy choirs of the community take part in this service and receive Dr. Nicholson's instruction.

Guild headquarters have been established in the Fine Arts building, 3220 Euclid, phone Henderson 0667.

The student contest for the Toledo convention May 1 will consist of any three numbers (approximately fifteen minutes' duration) suitable for a prelude to the Guild service.

FLORENCE WHITE, F. A. G. O.

Guild Members at Art Glass Studio.

The Central Ohio chapter of the American Guild of Organists held its monthly meeting on Monday evening, Nov. 5, at the Von Gerichten Art Glass and Ecclesiastic Studios, Columbus. Theodore Von Gerichten and Mrs. Mabel Von Gerichten graciously received the members of the chapter. Dean M. Emmett Wilson presided at the business meeting, at which three applicants were voted into local membership in the chapter and convention plans were briefly discussed. Following the business meeting in the lovely studio and chapel, the members of the Guild heard a lecture by Walter Reiser of the Von Gerichten Studios on the history and art of making stained and art glass. The members enthusiastically followed Mr. Reiser throughout the plant and studios, where each phase of the craft was explained and in some cases demonstrated. After the lecture the social committee for this month served light refreshments, while various members entertained the group by playing rolls on the electric organ.

LUCILLE E. HELM, Registrar.

Southern California Chapter.

The monthly meeting of the Southern California chapter was held Nov. 3 at a downtown cafe. After dinner a short business session was held. Then the organists adjourned to the Philharmonic Auditorium, where, under the management of Merle Armitage, a recital was played by Günther Ramin. The Reger Fantasia and Fugue on "Bach" was the highlight of the evening. The entire program was tremendously interesting and Mr. Ramin held the undivided attention of his audience throughout the program.

On Nov. 13 and 14, under the auspices of the Northern California chapter, Warren D. Allen of Stanford University and Clarence Mader, dean of the Southern California chapter and organist and director of Immanuel Presbyterian Church, Los Angeles, put on two programs in the newly-completed Grace Cathedral, San Francisco. The organ is an Aeolian-Skinner. On Nov. 15 Dean Mader played a program in the Memorial Church at Stanford University.

EDITH BOKEN-KRAGER BAILEY.

Oklahoma Chapter.

The Oklahoma chapter opened the fall season with a dinner at the Tulsa Tavern. Dean John Knowles Weaver presided over the business session. There was a good attendance, and plans for the year were enthusiastically discussed. A committee, consisting of Mrs. Sara Ruby Kaufman, Mrs. E. E. Clulow and Marie M. Hine, was appointed to outline a course of study preparatory to the Guild examination. This work will occupy the time at the monthly meetings. The program committee, consisting of Mrs. Troy Campbell, Mrs. Ira T. Parker and Mrs. Marie

G. Swift, is planning a group of recitals to be given by chapter members during the year.

The officers for the year are: John Knowles Weaver, dean; Laurent Chaveaux, sub-dean; Mrs. E. E. Clulow, registrar; Miss Martha Blunk, secretary; Mrs. John Kolstad, treasurer; Mrs. Ira T. Parker, librarian; H. W. Kiskaddon and William Merry, auditors. Mrs. Kaufmann and Miss Esther Handley are the newly-elected members of the executive committee.

Louisiana Chapter.

The Louisiana chapter held its first meeting of the season at the residence of Mrs. Spencer Tallmadge in New Orleans and twenty members were present. The new dean, William C. Webb, F. A. G. O., F. R. C. O., was introduced by Mrs. Kiern, the retiring dean. After the routine business papers were read on the development of organ action from tracker to present-day electric, some members speaking with feeling of old tracker days. A social hour was then enjoyed and light refreshments were served. E. B. T.

TRUETTE CLUB CARRIES ON

First Meeting of Eighteenth Season Held—Program for Year.

The Truette Organists' Club of Boston has arranged an interesting program for its eighteenth season. The loss of the beloved teacher and friend, Everett E. Truette, has welded the members of the club more closely together in a determination to "carry on." The first meeting of the year was held at the home of Harry Upson Camp in Reading Nov. 14. Gerald F. Frazee played: "Piece Heroique," Franck; Menuet in D, Mozart; Air in A minor (from the Toccata and Fugue in C), Bach; "The Thrush," Kinder; Toccata in C, d'Evry. A talk on "The Guild Convention in Rochester in 1934" was delivered by LeRoy E. Fuller. Harry Upson Camp played: Prelude, Clerambault; "Jesu, Joy of Man's Desiring," Bach; Sinfonia in F, Bach; "Noel," d'Aquin; Cantilena, McKinley; "Air a la Bourree," Handel.

The next meeting is to be held on Wednesday, Jan. 23, at the Cathedral Church of St. Paul, Boston. Organ music will be by Paul Ladabouche. Following the organ music, Harold Lindergreen will address the club on the subject of "Religious Pageantry." In March, at the Aurburndale Congregational Church, Gerald F. Frazee, organist and choirmaster, the choir will render a drama-musical, "Following Foster's Footsteps." On Monday, May 6, a social meeting and the annual business meeting of the club will take place at the home of the president in Newton Center.

Officers of the club are: Leland A. Arnold, president, and Marion L. Chapin, secretary and treasurer.

SCHOLIN'S RECITALS ON AIR

Programs to Be Broadcast from Station KMOX in December.

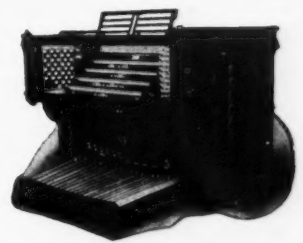
Recitals to be played on the Kilgen organ at KMOX, St. Louis, by C. Albert Scholin, organist of the Kingshighway Presbyterian Church, St. Louis, during the month of December, from 10:20 to 10:45 p. m., central standard time, will be marked by these programs:

Dec. 10—Intermezzo from "Cavalleria Rusticana," Mascagni; Largo from "Xerxes," Handel; Sonata No. 2 (Grave, Adagio and Allegro maestoso), Mendelssohn; "The Bells of St. Anne de Beaupre," Russell.

Dec. 17—Norwegian Tone Poems ("To the Rising Sun" and "Midnight"), Torjussen; "Praeludium Festivum," from First Sonata, in G, Becker; "The Swan," Saint-Saens; Prelude, Fugue and Chaconne, Buxtehude; Andante Cantabile, from String Quartet, Tschai-kowsky.

Dec. 24—"The Holy Night," Vail; "Gesu Bambino," Yon; "Hallelujah Chorus," Handel; "Christmas in Sicily," Yon; Christmas Pastoral (on Hymn-tune "Hark, the Herald Angels"), Dinelli.

Dec. 31—"Suite Gothique," Boellmann; Largo from "New World" Symphony, Dvorak; "Swing Low, Sweet Chariot," arranged by Diton; Grand Chorus in Gregorian Tonality, Guilmant.



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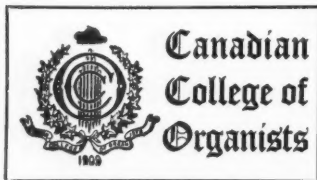
SERIES OF FOUR IN ST. PAUL

Frank K. Owen to Give Sunday Evenings of Music at Christ Church.

A series of four Sunday evenings of music is to be presented in December by Frank K. Owen, organist and choir-master, at Christ Episcopal Church, St. Paul, Minn. The first program, announced for Dec. 2, consists of works of composers of the sixteenth century. The organ selections will be: Prelude on the Dutch Chorale "Laet Uns met Herten," Bull; Variations on "Good News from Heaven," de Cabezon; Prelude, Fugue and Chaconne, Buxtehude, and "Grand Jeu," Du Mage. On Dec. 9 works of Bach constitute the program. Compositions of the seventeenth and eighteenth centuries are to be sung and played Dec. 16. For Dec. 23 Mr. Owen has arranged a program made up of works of modern composers, most of whom are still living. It is as follows: "Noel," Mulet; Fugue and Chorale, Vrethblad; Pastoral, Bonnet; Toccata from Second Symphony, Widor; "Noel Languedocien," Guilmant; "Carillon," Sowerby; choir, "The Day Draws On," Bairstow; Toccata, Reger; Prelude in G, Hollins; "Carillon," Vierne.

Concert by Meredith College Choir.

The Meredith College choir, under the direction of Leslie P. Spelman, will present its annual Christmas concert in the college chapel at Raleigh, N. C., Sunday afternoon, Dec. 16. The program will open with the first part of Bach's Christmas Oratorio, as arranged by E. Harold Geer. The second part consists of a group of traditional carols from different countries, sung unaccompanied. The final group will be made up of miscellaneous Christmas music, accompanied by piano, organ and strings. The choir of sixty-five voices sings without notes. Two-hour rehearsals are held every week of the college year. The choir sings at various college services, gives two concerts a year at the college and has a few appearances outside the college. Because of the regularity of rehearsals a high standard of performance is obtained.



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Toronto Center.

The opening meeting for the season of the Toronto center was held in October. The following officers were elected:

Chairman—Dr. H. A. Fricker, F. R. C. O.
Vice-Chairman—Charles Peaker, Mus. B., F. R. C. O.
Secretary-Treasurer—T. M. Sargent.
Committee—G. D. Atkinson, J. C. Cragg, T. J. Crawford, Mus. B., F. R. C. O., A. E. Clarke, J. W. Donson, Maitland Farmer, A. R. C. O., C. Franklin Legge, H. G. Williams and W. R. Young.

An address was given by D'Alton McLaughlin, organist and choirmaster of Yorkminster Baptist Church, in which he dealt with his trip to the continent, which was made during the summer. Mr. McLaughlin visited many places of interest in France, Italy, Switzerland, Austria and Germany, and his remarks were very descriptive and his detailed references to the various cathedrals, churches and organs which he visited greatly interested our members. Mr. McLaughlin included in his trip a visit to Oberammergau, where he witnessed the Passion Play. He described this fully.

We were very fortunate also in having an address from Alfred E. Clarke, organist and choirmaster of St. Thomas' Church. Mr. Clarke has visited England and the continent several times, the last time being the summer just passed, and he also gave a very fine address covering places and matters of interest in England, Italy, Austria, Germany and other European countries. These addresses were particularly interesting in view of the joint conference which will be held next year between the Canadian College of Organists and the Royal College of Organists.

Miss Evelyn Kilby, contralto soloist of St. Paul's Anglican Church, favored us with two groups of songs beautifully rendered and she was ably accompanied by Maitland Farmer, organist and choirmaster of St. Paul's.

This meeting was held in the school-house of St. Thomas' Church through the kindness of Mr. Clarke; Dr. Fricker occupied the chair and very happily introduced the speakers and others taking part.

T. M. SARGANT.

Hamilton Center.

Secretary, Grace M. Johnson.

The Hamilton center entertained at dinner Tuesday, Oct. 30, at Murphy's restaurant, in honor of Robert Noehren, concert organist of Buffalo, who was to be heard in a recital at the Basilica of Christ the King. The chairman, Egerton Boyce, spoke briefly, and E. G. Elliott welcomed the guest of honor. A number of members from the Kitchener center came down for a fraternal visit on the occasion and they were warmly welcomed. Mr. Noehren spoke briefly in response to Mr. Elliott's welcome, and Eugene Hill, chairman of Kitchener center, responded on behalf of his center. Mrs. W. H. Lovering and Franklin Legge (Toronto) also made short speeches. After the dinner the party adjourned to the Basilica.

The first of a series of three recitals to be given by Mr. Noehren was of a quality to appeal to all lovers of organ music, especially to those having knowledge of the possibilities of this kind of instruments. Mr. Noehren is a man

still in his twenties, but he has won distinction and a place among the foremost of his profession. He was at one time a student under the late Lynnwood Farnam.

For his opening number Mr. Noehren played the Toccata, Adagio and Fugue in C, by Bach, in which the Adagio was especially appealing. For contrast the familiar but lovely Andante Cantabile from the String Quartet by Tschaiowsky and the "Divertissement" by Vierne were included, while the Chorale Improvisation by Karg-Elert sounded the modern note in this group.

A Bach number—Allegro, from the First Trio-Sonata—was included in the second group with the Pastorale by Roger-Ducasse and the Chorale in B minor by Franck. The Franck Chorale was, of course, the highlight of the program, and was brilliantly played.

Mr. Noehren's playing throughout revealed the organ's brilliantly bright tone, its many lovely solo stops and its numberless combinations.

During an intermission the choir sang "Panis Angelicus," Cesar Franck, with Joseph Morreale, tenor, as the soloist, Mrs. W. H. Lovering being the accompanist.

Montreal Center.

Secretary: W. Bulford.

In a recital given for the Montreal center at Christ Church Cathedral Oct. 25 the performers were two of the younger organists—R. Lewis Robinson, A. C. C. O., and Graham E. George, A. C. C. O.—both, as they showed, very good players.

Mr. Robinson gave the first half of the recital and began with an effective performance of Bach's Toccata in F major; he played also "Harmonies du Soir" by Karg-Elert and the Andante Cantabile from the String Quartet by Tschaiowsky, and ended with Dr. Whitehead's Passacaglia.

Mr. George also began with Bach, using the Prelude and Fugue in G minor; his part of the program contained a Prelude by Vaughan Williams and a movement of one of Mendelssohn's sonatas; with these were movements by Widor, Rheinberger and Guilmant. His very good playing missed some of its effect through the frequent use of light registrations which do not carry well in the cathedral.

Ottawa Center.

The second meeting of the season was held Saturday, Nov. 3, when thirty members and friends met for dinner at St. Andrew's Presbyterian Church. Following the business session the meeting was continued in the grand piano room of the C. W. Lindsay Company, where a lecture on Brahms was given by Leonard Tanner, F. R. C. O., organist and director of the music at St. Andrew's Church. The lecture traced in a most interesting way the life of this great composer, touching on his parentage, his early life and its environment, and his aptitude for music as a youth. The choir of St. Andrew's sang "How Lovely Is Thy Dwelling-Place" from the Requiem, Miss Eva Hart contributed six songs, and Kenneth Meek and Mr. Tanner played the Variations on a Theme by Haydn arranged for two pianos. Mr. Tanner played the Scherzo from the F minor Sonata and illustrated his reference to Brahms' orchestral writings with records from two of the symphonies.

The program, arranged by Mr. Tanner and open to the music-lovers of the city, was an event worth while. The choral number was impressively sung, Miss Hart showed a clear conception of the "lieder" tradition and the piano numbers were delightfully played. The hall was taxed to capacity by an audience which showed its interest and appreciation.

Thanks to the lecturer and artists contributing to this program were extended by the chairman, W. Arthur Perry, who announced that the December meeting would be arranged by Dr. Frank L. Harrison, organist of the Knox Presbyterian Church, the subject being "Elizabethan Music."

Pieces for June Examinations.

Pieces selected for the June examination for the fellowship and associate-ship of the C. C. O., are announced as follows:

For F. C. C. O.—(a) Prelude and Fugue in B minor, Bach (N., 7-52; A.,

2-198; P., 2-78); (b) Toccata on "Pange Lingua," Bairstow (Augener); (c) Prelude to Act I, "Lohengrin," Wagner-Lemare (Schott).

For A. C. C. O.—(1) Fantasia and Fugue in C minor (the fugue only), Bach (N., 3-76; A., 2-215; P., 3-55); (2) (a) Folk Tune and (b) "Paean," Whitlock (from "Five Pieces," Oxford University Press).

The letters "N.," "A.," and "P." and the figures refer to volume and page in the Novello, Augener and Peters editions respectively, but any standard edition may be used.

"Elijah" Presented in Grand Rapids.

Although the rain descended in sheets, a congregation numbering more than 1,400 people was present at the beautiful Fountain Street Baptist Church of Grand Rapids, Mich., Sunday evening, Nov. 18, to hear Mendelssohn's "Elijah" sung under the direction of Emory L. Gallup, organist and choirmaster. Fred Patton, as guest artist, took the part of "Elijah" in what was undoubtedly a most successful performance of the great oratorio, reflecting credit on the choir and its director. The organ accompaniments were played by Harold Tower of St. Mark's Episcopal Church. Mr. Gallup presided at the piano. The occasion was a union evening service of the churches of Grand Rapids. As a prelude Mr. Tower played Mendelssohn's Sixth Sonata.

Roberta Bitgood's Musical Services.

In a musical service Sunday evening, Nov. 4, at the Westminster Presbyterian Church, Bloomfield, N. J., compositions by Mendelssohn were sung by soloists and the adult choir, Miss Roberta Bitgood, organist and director. The program included "Hear My Prayer," "I Waited for the Lord" ("Hymn of Praise"), "How Lovely Are the Messengers" ("St. Paul"), "He Watching Over Israel" and other numbers from "Elijah." This is the first of a series of Sunday evening musical services. Handel's "Messiah" will be given on Sunday evening Dec. 16.

ACTIVITIES IN MILWAUKEE

By ARTHUR A. GRIEBLING

Milwaukee, Wis., Nov. 17.—Arthur E. Bergmann, in charge at the Sherman Park Lutheran Church, began his musical season Oct. 28 by presenting his 200 choristers in a candle-light vesper. The choir numbers were: "Praise the Lord, O Jerusalem," Maunder; "By the Waters of Babylon," Howells; "The Lord Is My Light," Speaks; "Now the Light Has Gone Away," Bergmann. Mr. Bergmann played: Concert Overture in C minor, Hollins; Largo from Twelfth Concerto, Handel; Finale from Sonata in E, Merkel; "Bells through the Trees," Edmundson; Andantino, Vierne; Meditation, Sturges.

On the same afternoon a musical service was held at the Church of the Incarnation. Carl H. Homann, organist, played: "Grand Choeur," Spence; Air (Violin Concerto), Goldmark; "A Song of Joy," Stebbins, and Nocturne, Chopin.

A vesper musical ensemble was presented by Hermann A. Nott at the Kenwood M. E. Church Oct. 28. It consisted of a variety of piano, organ, violin, violoncello and voice numbers.

On Sunday, Oct. 21, Hope Lutheran Church dedicated a rebuilt Wangerin organ of eighteen stops. This program was a part of a week's festivities marking the parish's newly enlarged and beautified house of worship. The Rev. Philipp Lange, himself a musician, is pastor of Hope Church. Karl Markworth, organist of Trinity Church, played the dedicatory recital. His numbers were: Fugue in G major, Bach; Andante (Sonata 4), Mendelssohn; Allegro, Krebs; Variations on "All Glory, Laud and Honor," Jackson; "At Evening," Kinder; Sinfonia, Bach, and Toccata in D minor, Nevin.

A musical vesper service was presented at Cross Lutheran Church Nov. 4, the guest organist being Hugo J. Gehrke of Chicago. Mr. Gehrke played: "Joyous March," Lawrence; Chorale in A minor, Franck; Three Mountain Sketches, Clokey; Fugue in G major, Bach; Serenade, Grasse; Toccata, Mulet.

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Dr. Noble Pleads for Use of Best Church Music of All Ages

[The following is the text of an address by the organist and choirmaster of St. Thomas' Church, New York, and former organist of York Minster, at the centenary of St. James' Episcopal Church, Chicago, in October, his subject being "Some Thoughts on Church Music and Its Place in the Service."]

By T. TERTIUS NOBLE, M. A., Mus. D.

Music has played a very important part in the church service since the earliest time; in fact, music and religion have walked hand in hand through the ages, and will undoubtedly do so till the end of time. In the early days all singing was in unison and not until the ninth century was there any variation from this type of singing. For several hundred years men were trying to understand the meaning of "plural melody" and its possibilities. Little headway was made until John Dunstable (middle fifteenth century) saw the light and led the way as the first composer of the contrapuntal school.

To many of us these fine old plain-song tunes of early days still hold their charm and have inspired many a composer to write a superb piece of music, using these tunes as the subject matter. A vast number of these chants and melodies are still in use in the church.

In the twelfth century a genius was born in France, one named Martin Perotin, surnamed "The Great"; he was organist of Notre Dame in Paris (1185-1235). He was the first to write for three and four voices, but his music was not strictly of the contrapuntal school. Little of it is ever heard today. At a concert given in New York this spring by the Schola Cantorum, under the direction of that fine musician and scholar, Hugh Ross, a superb example of his work was sung. In many ways this music sounded almost modern with its remarkable part-writing and curious discords.

About the thirteenth century, "descanting" became very popular in France. Schools of "descant" were formed, choruses and choirs competed one with the other in trying to outdo their rivals in complex effects. Sometimes three or four descanters would sing together, inventing their own vocal parts, mixing folk songs with chants, singing in three or four different languages. The results may have been fairly satisfactory, but scarcely devotional! But when a whole chorus or large choir of untrained singers started descanting, the result was without doubt pandemonium. The use of the descant has become very popular in England; it is also used a good deal in this country. The usual plan is for the men of the choir and the whole congregation to sing the melody of the hymn-tune, while a counter theme, called the "descant," is sung by the soprano division of the choir.

And now let us pass on to the glories of the so-called "golden period," when the great composers of the polyphonic school reigned supreme and brought their art to perfection in the sixteenth and seventeenth centuries. Men like Palestrina, Orlando di Lasso and Victoria labored incessantly to give to the church music worthy of the church. Today works of these great men are sung from time to time, but not as frequently as one could wish. During this period a number of fine composers flourished in England, amongst whom may be named such giants as Merbecke, Tallis, Gibbons, Byrd and Weelkes. Many works by these men are sung in the cathedrals and churches today, both in England and in this country; certainly no finer or more churchly music may be found.

But is it necessary to confine ourselves to this type of church music and have no other? Certainly not, for glorious music has been written since the sixteenth and seventeenth centuries, up to the present day, and it is certain that if we wish to keep alive the interest of choir and congregation, all types of church music should be sung at our services. Simply to confine ourselves to the contrapuntal age means standing still. Yet, there are those among us

today who feel that no music should be sung except that of the sixteenth and seventeenth centuries!

Should we neglect the works of such men as Purcell, Handel, Bach, Haydn, Mozart, Mendelssohn, Brahms, Attwood, Walmisley, Wesley, Goss, Stanford, Vaughan Williams, Holst, Elgar and Bairstow of the German and English schools, and Horatio Parker, Philip James, Sowerby, Candlyn, Barnes, David McK. Williams, Healey Willan, the Matthews brothers and Alfred Whitehead of this country and Canada—to name only a few? Most emphatically I say no, for surely many glorious pages of music have come from the pens of these men—music that is entirely suitable for church use, music that is often inspired and devotional—and some of these composers lived during the much-despised Victorian era!

Is it possible that everything in the sixteenth and seventeenth centuries was inspired, spontaneous and devotional? Judging from my long experience in English cathedrals, where I played for twenty years, I have no hesitation in saying that much of it is not worthy of a place in our services. Just because it is old music, written in the "golden age period," it is considered by the purists to be perfect. I cannot help feeling that much of it is deadly dull, most uninspiring, and certainly not calculated to help one in one's devotions. After all, this is what music should do.

It is quite true that a vast amount of rubbish has found its way into our services, especially during the latter part of the eighteenth century, through the nineteenth century to the present day. We all know of the sugary, sickly, sentimental anthem that sells in thousands; alas, many compositions of this type are greatly admired and even thoroughly enjoyed by the congregation! Composers who turn out such music and publishers who issue it are doing a real harm to the cause of church music. We also have a vast amount of nineteenth century anthems and services, full of fussy, bad contrapuntal passages, meaning absolutely nothing, music that was written down like a counterpoint exercise, and a bad one at that, the words put in as an afterthought without due regard to their meaning or proper emphasis. Then, music of the operatic type, smelling of the footlights, with bombastic organ accompaniment, with so-called dramatic solos, sung in a dramatic fashion, by dramatic soloists. Naturally this kind of music and performance cannot be tolerated, and should never find its way into our services.

But is it necessary to cut out all solos because many of them are trash? I think not, for surely a beautiful Bach or Handel aria, sung by a vocalist who knows what devotional singing is and what power such singing has to uplift and inspire, is a definite contribution to the service.

And, now, a word about hymn-tunes. In most of our hymn-books there are many very poor tunes. Many of the poorest are much beloved because of early associations. The grownups of today were the children of yesterday. Why should our children be brought in contact with these miserable tunes? While they remain in the hymnals there will always be the temptation in some churches where the musical standard is low to indulge in them. For my part, I would be glad to cut down the number of hymns to about 200, picking out only the finest poems and the most inspired and wholesome tunes. Perhaps some day this will be done. How many of us ever sing more than 150 different hymns during the course of the church's season? Here are just a few tunes that many of us would never miss:

"Now the Day Is Over."
"One Sweetly Solemn Thought."
"Asleep in Jesus."
"Am I a Soldier of the Cross." (Listen to the second verse of this hymn: "Must I be carried to the skies on flowery beds of ease, while others fought to win the prize and sailed through bloody seas"! Such words do not belong to the house of God.)
"He Leadeth Me."
"Blest Be the Tie That Binds."
"Rock of Ages."
"Jesus Calls Us."
"O Mother Dear, Jerusalem."
"Lord Speak to Me." (To these

words we might sing that beautiful tune "Melcombe," with its placid melody and simple yet lovely harmony.)

And last of all Barnby's tune to "For All the Saints." This tune does not fit the words and for that reason especially I have always disliked it. When that superb unison tune appeared, written by one of the great musicians of today, Dr. Vaughan Williams, I hailed it as a great gift to the world. This stirring melody fits the words to perfection; it is now sung throughout the churches of England, and it is becoming very popular in this country.

To sum up—give the children in our Sunday-schools the very finest verses, set to music of the finest grade and quality. We must be thankful to those who are fighting for higher standards and for their efforts to bring about a taste for hymns that have real merit. We who are responsible for the choice of music to be sung at our services should be catholic and broadminded, always bearing in mind that only the best should find its way into our programs.

And here may I especially beg of all who are "ministers of music" to use only the beautiful old plainsong for the versicles and responses, ferial and festal, such as are used in the cathedral churches; these simple yet beautiful settings are in perfect keeping with our service, so why use extraneous ditties which may rightly be called unworthy? The Archbishop of Canterbury, speaking recently before a group of church musicians in London, said this: "I may safely say that few things are nearer to me than the cause of the music of the church. No one knows better than I do how much it can do to raise and how much, alas, it can do to lower the whole standard of worship."

We, men and women living in this country, may take to heart these words uttered by one of the great churchmen of today, a man who loves church music with all his heart. We, too, should remember that the greatest music is that which inspires and strengthens us, and is worthy of the Eternal Beauty to Whom it is offered.

Hear Sircom in Duluth Recital.

The First Methodist Church of Duluth, Minn., where Earl R. Larson so ably presides over the music, has made it a habit to bring at least one visiting artist to play its organ in a season, and on Nov. 9 presented Rupert Sircom. As has been the case at previous recitals, the auditorium was filled to capacity. Mr. Sircom is choirmaster and organist at Westminster Presbyterian Church in Minneapolis, a faculty member at the University of Minnesota and director of the Minneapolis Symphony Orchestra chorus. Mr. Sircom played this program: Fantasia and Fugue in G minor, Bach; Chorale Prelude, "O Thou, of God the Father," Bach; Chorale Prelude, "From Highest Heaven," Pachelbel; Psalm-Prelude on "Yea, Though I Walk," Howells; "Will-o'-the-Wisp," Nevin; "Danse des Odalisques," Rebikoff; Gavotte in G minor, Rameau; "Noel," Mulet; Funeral Music from "Götterdämmerung," Wagner; Scherzetto, Vierne; "Ave Maria," Schubert; "Thou Art the Rock," Mulet.

Impressive Service Marks the Close of St. James' Centenary

The centenary of St. James' Episcopal Church, Chicago, reached its musical climax with the fourth of the series of festival evensong services Nov. 4. The speaker of the afternoon was Dr. David McK. Williams, organist and choirmaster of St. Bartholomew's Church, New York, and the service, under the auspices of the Chicago Diocesan Choir Association, was sung by a great chorus made up of the choristers of St. James', reinforced by the choirs of St. Luke's Pro Cathedral, Evanston, the Church of the Holy Spirit, Lake Forest, and St. Chrysostom's Church, Chicago. As at the services which preceded this one, much of the music was written in honor of St. James' centenary and included a Magnificat and Nunc Dimittis in A flat, by Dr. Williams, the latter a perfectly gorgeous piece of work, and a motet, "Behold, the Tabernacle of God," by Healey Willan, sung a cappella with lovely effects. To these were added Brahms' "How Lovely is Thy Dwelling-Place" and the "Hallelujah Chorus" from Handel's "Judas Maccabaeus." Three visiting organists played organ selections. Mrs. Alice Emmons McBride of the Church of the Holy Spirit played Vierne's "Legende" and the first movement of Guilman's Sonata in D minor as a fitting and dignified prelude to the service. Herbert E. Hyde of St. Luke's played his own very appealing Lullaby and the Intermezzo from Guilman's Seventh Sonata, and as the postlude Harold Simonds of St. Chrysostom's played the Toccata by Reger.

Dr. Williams' address was on the subject of "The Modernist in Church Music" and was a defense of the modern composer. The church musician he described as one who makes one feel "how lovely is Thy dwelling-place" and as his text he took the words of Psalm 100, "come before His presence with singing." Dr. Williams defended the modernist as being "not an iconoclast, but a builder." The modernist of today, he said, becomes the classicist of tomorrow, and he praised the modern writers for their venturesomeness. The distinguished New York guest paid a tribute to Leo Sowerby, organist and choirmaster of St. James', as one of the outstanding of modern composers of church music.

The service was one of those inspiring occasions which would arouse the enthusiasm of the most conservative, and no doubt the singers and players were inspired by the great congregation—a throng which filled the large church to the last seat, with chairs placed wherever there was a nook for them, and with Bishop Stewart, Mayor Kelly, a number of prominent visiting clergymen and the choirs forming a long and impressive procession. The entire series of services was such as to make church musical history in Chicago and to reflect great credit on their director, Mr. Sowerby, and the rector of St. James', Dr. Duncan H. Browne.

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CHICAGO, DECEMBER 1, 1934.

A QUARTER OF A CENTURY

Twenty-five years of service to its constituency have been completed by THE DIAPASON and with this issue we enter our twenty-sixth year. It is indeed fitting at this time to thank our family of thousands of organists and organ builders for what they have done so generously throughout a quarter of a century to encourage this publication and to make its growth possible.

It is a splendid fraternity which we represent. Though sorely afflicted now and then, though sometimes hurt because the world of art and of trade do not give us our dues, we never should fail to realize that after all the organist is placed on a pedestal by his fellow man, whether the fellow man is aware of it or not; and while very few instances are on record in which an organist left a large estate, he has held a position of honor in music and in religion of which many might well envy him.

It has been an epoch-making quarter century in which it has been the privilege of THE DIAPASON to record the events and voice the opinions of the organ world. When our first number—a modest issue of eight pages—came from the press in December, 1909, the electric action was relatively a new thing and many of our eminent organ designers recommended the tubular pneumatic; even tracker actions were still being built and one famous authority argued in print that the tracker touch was the only one proper for organ playing. Electric blowers had begun to be used generally, but water motors were still being made. We have seen the "movie" organist come on the stage, play his part and disappear behind the wings.

We have witnessed the greatest period of organ construction, no doubt, in the history of the world. In the days of prosperity the specifications of from three to six new four-manuals would appear in one issue and eventually a large three-manual no longer attracted attention. Mechanically and then tonally our inventive geniuses have brought the instrument to a point where American organs lead the world.

In the last twenty-five years there were built more world-famous instruments than in any other equal period in the history of the organ. In addition to all the large church organs there are a number of municipal instruments that deserve to be called famous. Too many of them, alas, are not used and their consoles are gathering dust!

On the side of the organists, one need only read the programs of recitals and the service lists of today, comparing them with those of an earlier period, to see the advance to a higher plane.

In organ building, organ playing and

church music we have had our fads and fancies, most of which have come and gone, but which at least served to keep up interest.

In the course of recurring cycles we are now unfortunately in a period of lean years, and many of us have suffered—sometimes most unfairly in comparison with other professions. But machinery cannot replace the church organist, no matter how much it may be tried, and the art we cultivate, it is safe to predict, will endure and flourish long after some more profitable and glittering ones are forgotten.

As for the days to come, THE DIAPASON will bear in mind that it exists to serve. We shall endeavor to keep our readers posted on all that develops in our field, to help them keep up to date, to provide a forum for the discussion of all problems that affect our welfare and progress, but to emphasize the informative and avoid the needlessly controversial. One thing we shall always try to remember is that an editor's post is one of responsibility, for he must not only present from month to month a true picture of the events in his field, but fearlessly fight evil tendencies. At the same time he must realize that there is no place in this age for personal journalism, or for that which is influenced by commercial motives. A magazine necessarily is a business enterprise, and usually deteriorates when it is not, but it must have business principles which are above the slightest suspicion. Candor and tact can go together if one does not forget that criticism can be constructive and helpful, and that it is not necessarily honest, but perhaps cowardice, to use a powerful car in order to ride roughshod over those whose opinions do not coincide with one's own.

We know not what the future hath of marvel or surprise, but we view it with the spirit of hope undimmed and with the faith that another twenty-five years will find the organ profession exalted beyond our fondest imaginings.

CHRISTMAS AND OUR HOPES

Before another issue of this paper is mailed Christmas will be past and we shall be on the threshold of 1935. It is therefore not too early to wish our readers a happy Christmas season. In the midst of our musical preparations we should not be too busy to absorb a holiday spirit while engaged in the task of impressing others with the Christmas story, the most powerful message of encouragement the earth has yet received, and which alone can buoy up our spirits when we begin to wonder whether our striving is worth while. This planet needs peace and good will as much as it ever did and often seems farther away from it; and the church musician, set apart in a manner from many of the things that annoy and besmirch the soul, may find comfort in the part he plays in sounding a note of hope and confidence to uplift a weary world.

Prosperity and depression, as we all know, move in cycles, and one has always followed the other as sunshine has followed rain. It is with this thought that we quote from an editorial at the close of the year just a decade ago—December, 1924—when times were different. We ran across this reminder of years that had a roseate hue the other day. Here it is:

The election is over; the organists are all busily at work on their Christmas music; the organ builders are in a mad rush to complete the organs promised to be ready by Dec. 25; everybody is active, every business prophet tells us that we are on the threshold of a great era of prosperity; barring a few who have dyspepsia, we are all reasonably happy. Thus 1924 is drawing to a close.

What sort of an organ year it has been and what 1925 holds for us may be judged from the indications as they appear in our news pages. If, as the government statistics show, 1,700 organs were built in 1923, it is a conservative estimate that 2,000 were constructed in 1924. About a million dollars' worth of organs have been placed in American churches, theaters, schools, public halls, Masonic auditoriums and residences every month this year.

Our barns seem to be filled with plenty. We have it on the authority of one of the leading financial publications of America that "possibly not in the last twenty-five years has the horizon appeared so free of even the suggestion of dark clouds, especially of a political or finan-

cial tint, as at the present moment."

A Christmas song of very different tune from any one might sing today!

Yes, that was when we all were riding the highest wave. It is by no means an exaggerated hope or an over-optimistic prediction that the days of 1924 will return, at least with reasonable restraint. The skies have been dark, but they are clearing. And so we wish you all a very merry Christmas.

NEWS THAT IS CHEERING

In these days of much weeping, wailing and gnashing of teeth about the future of the organ business, when nearly everybody has a difficult time holding his own, no matter how conservative he may have been in the past, refreshing news must not be overlooked. It will cheer every organ builder to learn that Henry Pilcher's Sons of Louisville, who have been in the business of building organs without interruption for 114 years, have been calling some of their bonds for redemption. The *Louisville Courier-Journal* on Nov. 3 contained a notice of redemption of a number of the bonds of this company, for which the trustee of the bond issue offered a price of 102½ of par value. Most of us who ever owned any bonds lament their decline in value and can appreciate the condition which makes this notice to bondholders possible. The Pilcher establishment may well be congratulated on its fine record of more than a century and everyone interested in the organ business may derive satisfaction from the evidence that there are organ builders in this country who have been able to withstand all the storms of passing years and carry on artistically and financially, with character and ability as the basis of their success.

RUSSIA AND THE ORGANISTS

Let's all cheer! We have good news! The status of the organist has been raised in Russia! Well, of course, you are not in Russia, and if you are in your right mind you probably do not wish to go there, and all that. But perhaps the idea of raising us all a peg in public estimation will spread to other countries. Some good people, you know, are making it fashionable to cite Russia as an example of what we should do in America, and many are the roseate reports of conditions brought by certain visitors who spend a short time there or who love to assume the role of "parlor socialists."

Oh yes, you wish to know what they have done to raise the status of the organist. They have done a lot. The church musician may now have citizenship, provided he has not committed some other offense against society than taking part in a religious service. A dispatch to *The New York Times* contains the news that the organists are among those from whom the brand of "outcast" has been lifted. This matter of being relieved of a stigma and being restored to citizenship is important in more ways than one might imagine, for "possession of the franchise in Russia means not only the privilege of voting, but also bread cards, low rents, passports that facilitate travel and obtaining of jobs, educational privileges for children and social approval."

While active clergymen are still disfranchised, the instructions of the government grant citizenship to "other employees of religious societies, including choir singers, organists, church caretakers, charwomen, bellringers and those holding church administrative or technical positions, whether appointed or elected."

ANENT THE AMERICAN COMPOSER.

[*"Mephisto" in Musical America.*]

I wonder whether the gentlemen of the National Association of Organists, who recently held at Worcester their final convention before merging with the American Guild of Organists, realize how little American music was heard in their convention programs. I doubt it. A careful examination of the many organ recitals given there by fine American organists reveals an impressive list of foreign composers. I am prompted by Horatio Parker and a Hadley piece, transcribed by Edwin Arthur Kraft, who also played several other of his own transcriptions in his recital. That's all for organ. * * *

The reason I bring it up is that the American composer has, indeed, writ-

That Distant Past as It Is Recorded in The Diapason Files

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

Springfield, Mass., awarded to the J. W. Steere & Son Organ Company of that city the contract for a large municipal organ and the specification was published.

Dr. H. J. Stewart was appointed organist of the Panama-California Exposition at San Diego, Cal., to preside over the large Austin organ, the gift of John D. Spreckels.

Miss Florence Hodge, secretary of the Illinois chapter, A. G. O., and organist of the Edgewater Presbyterian Church, Chicago, received an ovation when she gave a recital in the First Presbyterian Church of Montgomery, Ala., Nov. 12. The Montgomery papers expressed their pride over the fact that Miss Hodge was a Southern girl.

THE DIAPASON announced the completion of five years of its existence and stated that "this will enable us to at least to matriculate in the kindergarten."

The American Guild of Organists announced that it would hold its first general convention at Columbia University, New York, Dec. 29 and 30.

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

M. P. Möller was awarded the contract for an organ of ninety-five speaking stops for the Washington, D. C., Auditorium, and the specification was presented.

The N. A. O. gave a dinner in New York Nov. 5 in honor of Henry Willis, the distinguished English organ builder, who was visiting the United States.

The Woman Organ Players' Club of Boston was organized, with Miss Edith Lang as its first president.

In connection with the publication of the scheme of the proposed six-manual for the Kindt Theater at Davenport, Iowa, which never passed the dream stage, THE DIAPASON said:

Perhaps it is more than a coincidence that the first six-manual organ in this country is being purchased by the son of the founder of chiropractic treatment. It will take a chiropractic organist to play the instrument—one who is expert in the laying on of hands.

ten good organ music. Not only Parker, but Foote; also Mark Andrews, Philip James, Harvey Gaul, Carl McKinley, Joseph W. Clokey, Powell Weaver, to mention but a few. Of foreign-born composers resident in our country, how about Pietro Yon, with his two fine sonatas and many beautiful shorter pieces? A little less Karg-Elert, gentlemen, unless it is one of his really imaginative pieces like "The Soul of the Lake," played so beautifully by Mrs. Lockwood at her recital, and a little more attention to what the American composer has written for the organ.

Dr. George Barlow Penny Dead.

Dr. George Barlow Penny, professor emeritus of musical history and theory at the Eastman School of Music, died of a heart attack in his home at Rochester, N. Y., Nov. 15, while he was writing his memoirs. He was 73 years old. Connected with the Eastman School since 1921, Dr. Penny had a wide reputation in his field. In 1933 he sailed for Europe as representative of the Oberlander Trust of the Carl Schurz Foundation to gather information on musical conditions in Germany and Austria. He was born at Haverstraw, N. Y., and was graduated from Cornell University in 1885 and studied music at Syracuse University and under Percy Goetschius. He was dean of the school of fine arts at the University of Kansas for thirteen years and then went to Topeka as city organist. Later he was head of the department of music at Washburn College for three years. From 1910 to 1915 he was associated with the Rochester Conservatory of Music and from 1915 to 1921 with the Institute of Musical Art, New York City. Surviving are his widow, Mrs. Beulah Penny, and a son, Karl T. Penny. Forest Hill, N. Y. Another son, Vernon K. Penny, died in the world war.

The Free Lance

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

Homer Whitford, who is doing special work at Harvard, on leave of absence from Dartmouth, writes:

I thought the following incident might amuse you: Mr. and Mrs. William E. Zeuch, Mr. William Self and myself were walking from the Bancroft toward All Saints' Church when we passed a Worcester "diner." Faintly there issued the strains of music. Mr. Zeuch caught my arm. "Is it, it can't be," but it was the lesser G minor of Bach in an orchestral arrangement.

Now you see what the N. A. O. convention did for Worcester!

Cordially yours,
HOMER WHITFORD.

Am I correct in giving our departed friend E. H. Lemare the main credit for the introduction of the concave radiating pedalboard to the United States? While organist at Harvard Church, Brookline, Mass. (1885-1900), it occurred to me that the new Hutchings-Skinner organ about to be installed might well be fitted with that kind of a pedalboard. B. J. Lang dissuaded me; he said that he had used such a pedalboard for a time in his organ, but had finally taken it out and put in the straight board. I had no sympathy at that time from any of my professional friends or colleagues in my aspirations, and this suggested to me that since there seemed to be a general distrust of the concave radiating board, the organist who might perchance succeed me at Harvard Church would hold me in detestation if I had one put in. But it was a comparatively short time before considerable enthusiasm for the English board followed Lemare's speech at the annual dinner of the Guild in New York. When was that?

Mr. Gruenstein calls my attention to the fact that I have been writing "Free Lances" for fifteen years, the first one appearing on Sept. 1, 1919. Looking back on the professional happenings of the years, I believe I am most impressed by the great advance in technical proficiency on the part of organists in general.

While speaking to the A. G. O. chapter the other evening in the old Round-Top Church, Providence, I reminded some of the older men of George Chace, who played the old Hook organ in the days of the early eighties. George was the first Providence organist to play the Mendelssohn sonatas. We thought him a great virtuoso. Those were the days when one had to work to play a three-manual tracker, and George squirmed about the organ seat, side to side, backward and forward. My tuner of those days said: "I like to see a man work when he is working." George had a half-witted fellow who blew the organ; George had given him a large tin disk with the inscription, "So-and-so, Champion Organ Blower." Those were the days.

Go to an A. G. O. recital and hear the magnificent playing. The most difficult music in existence played by heart, letter perfect! Nothing too hard! Lots of young men—and women, too—who can do it. How did it all come about? Guilman started it and the various French virtuosos of the last twenty years have builded on the Guilman respect and enthusiasm. Although we are somewhat disappointed that our French friends do not play much of our music, we admire them.

Another most significant happening of the last fifteen years has been the conquering by the women of a place for themselves among the men. The word "conquering" is quite the right word. My sex is none too gracious when the ladies suggest that something is denied them that their qualities have earned. The ladies have conquered. We've had to admit it.

With all this magnificent conquest of the recital on the part of our young men and women, I fail to sense a corresponding improvement in service playing. I analyze the situation this way: Emphasis on technique and its acquisition only after arduous labor has had a tendency to blind the recital

players of today, their pupils and followers, to the different standards of service playing and accompaniment. There is no reason why expert recitalists should not be also delightful service players. I venture the opinion that the percentage of satisfactory service players may be less than it was fifteen years ago. Make no mistake! The real glory of our profession is attained when we serve the church. A love for the church atmosphere, delicate and responsive aesthetic feeling, thorough and accurate musicianship, these seem to me, as I write, to be the qualifications of the service player.

Dr. Albert Schweitzer's appearances in Europe are always of musical moment. He arrived from Lambarene, French Equatorial Africa, on Oct. 12 and gave an organ recital in St. Margaret's, Westminster (Lemare's old church) Oct. 30. He gives four lectures in London and four in Oxford on "The Religious Factor in Modern Civilization." Dr. Schweitzer lectures in French, but is interpreted by his English secretary. He has a great reputation as a Bach scholar and player. He will return to his hospital work after Christmas. A heroic figure of the period!

May I recall one happening during Georg Henschel's first experience as conductor of the Boston Symphony Orchestra? (He was at that time announced as "Georg" and not as "George.") Those were the days when the Fridays were really rehearsals, although public. If I mistake not it was Mr. Henschel's first appearance as conductor. One of the items on the program was Weber's "Jubel Overture," seldom played now, I imagine, because the coda is a grandiose presentation of the tune we call "America," also used by several of the German principalities as a national air; people are uneasy as the coda unwinds itself and are uncertain about standing or not standing. At any rate, this particular overture began with four bars of splendid, resonant amplification of the tonic of E major, defined by a half close on the dominant; then a scale passage mostly in rather slow sixteenth notes running from F sharp below the bass clef up two octaves, played by basses and cellos. Henschel stopped the orchestra and said "in strict time"; they played it again with no better result and again came the direction "in strict time." At that I noted several of the basses look up at Henschel as much as to say: "What's the matter with you, anyway?" The little scene of the inexperienced conductor coming to grips at once with the hardened virtuoso of the orchestra has remained with me all these years.

Did anything ever happen to you like this? I quote from a diary of more than forty years ago: "I played for Miss ———'s wedding at St. James' Church this evening. The electric lights went out at just the wedding hour, 6:30, and after the gas was lighted the evergreen decorations caught fire; but finally, by the aid of lamps from the neighbors, we made out very well."

Memorial Service for J. S. Matthews.

A tribute of rare beauty and appropriateness was paid to the life of the late John Sebastian Matthews at a memorial service in Grace Church at Providence, R. I., Nov. 2. The local members of the American Guild of Organists and the Organ Loft Club, which Mr. Matthews organized, were present in a body, seated in front pews. Dr. T. Tertius Noble played the prelude, "Adoration," "Angelus," "Meditation," and Chorale Prelude on "Bethany," all compositions of Mr. Matthews. Miss Grace Register, a pupil of Mr. Matthews for sixteen years, who substituted for him many times, played the service beautifully. The girls' choir of about thirty-five was in the professional and recessional, and the boys' choir sang the service. The vesper anthem, "At Thy Feet," by Bach, was sung by a mixed quartet from the gallery. Dr. Philemon Sturges, former rector of Grace Church, delivered the address—a beautiful and sincere tribute. He worked with Dr. Matthews first in New Jersey and when he went to Providence took Mr. Matthews there. In all they worked together for twenty-three years.

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Modernist in Church Hailed as a Builder by D. McK. Williams

[Dr. Williams made the subjoined address at the evening service Nov. 4 in connection with the centenary of St. James' Episcopal Church, Chicago.]

By DAVID McK. WILLIAMS, Mus. D.

Because this is a church service I will begin this short talk with a text. It is found in the second verse of the One Hundredth Psalm, "Come before his presence with singing." The author of this Psalm was a singer and a poet; and singers and poets, together with preachers and painters, sculptors and architects, scientists and musicians, are among the builders of the world. They are among the creative artists who work with their own materials. The rest are artisans who work with materials given them by others.

A creative artist at his best is a prophet, and God speaks through his prophets. The creative artist is a man of today; that is why he is so often misunderstood. Most of us are able to understand only in terms of the experiences of our teachers—that is, in terms of yesterday. The creative artist is impatient with the terms of yesterday, and he speaks to us only in terms of his own experience. He is always a step or two ahead of us. He reveals to man his best and inner self, where we are told the Kingdom of Heaven is to be found.

The Psalmist has given us poetry of such singing quality that music added to it seems redundant, and yet we know from experience that music enhances the beauty of even the most perfect poetry. The Psalms have been the greatest hymns of the ages. The records tell us that Jesus and some of the disciples sang a hymn together in the garden on the Mount of Olives; it is almost certain that that hymn was one of the Psalms, and very probably it was sung to one of the plainsong tunes that are in use today.

Plainsong, which is used somewhat in the Anglican Church, is used authoritatively in the Church of Rome,

but it is rarely sung in its early pure, simple form. Musicians who accept plainsong for use in the church to the exclusion of other music admit the superiority of ages long past and also admit the fact that they are on the losing side by refusing the artistic challenge of today, which demands that we hear in our own idiom the wonderful voices of Creation.

After the dark ages the western world began to feel growing pains in all of its members. Men began to think and live complexly, and workers in all expressions of art grew up to satisfy the wants of nations. This period, covering several centuries, we call the Renaissance. Music responded to the general trend and, instead of plainsong, which consists of a single melodic line, we find the use of polyphony in music. This polyphonic, or many-voiced, music—soprano, alto, tenor and bass—reached its apex in the hands of Vittoria in Spain, Palestrina in Italy, Josquin des Pres and Orlando de Lassus in the Netherlands and Purcell, Byrd and Gibbons in England, to name but a few of the musical giants of those days. If we want to be on the safe and comfortable side of artistic opinion we can admit that this was the golden age of church music. The elements of the placid and impersonal and passionless are found there in all perfection.

But we who are gathered here are not content to live only on our inheritance. We refuse to think that the golden age is a thing of the past. We prefer rather to think that it is always in the making and that we are having our part in the making. We believe that "the moving finger writes and, having writ, moves on," but would express in more glowing terms our vital experiences as we mark the milestones of spiritual and artistic growth.

The music of the Victorians is under a fire of criticism these days, but we must remember that we have not yet given time the opportunity to do its inexorable work of clearing out the bad. When time will have done its work, I feel sure that there will be enough good left of the Victorian output to give it a very definite place in history.

One of the things which we inherit from the last century is its splendid contribution to hymnology. We cannot imagine the church without such glorious hymns as "Crown Him with Many Crowns," "The Church's One Foundation," or such heart-reaching ones as "Jesus, Lover of My Soul," "Abide with Me," "Hark, Hark, My Soul," and scores more, which seem sometimes to contain the whole and very essence of our belief.

What is the future of church music? It is without doubt in the hands of the so-called modernist. And what is a modernist? Is he, according to the popular idea, an iconoclast? No, indeed; he is quite the opposite. He is a builder, who builds with the materials of today so that his work may be used tomorrow. He is the only creative artist. Those who think in terms of yesterday will forever hold the wrong opinion of the modernist. The young people, not necessarily young in years, but in mind, will understand him, and it is to the young that the artist will turn for support when it will be lacking elsewhere.

The modernist is a seer, a prophet, a sincere believer in himself, who can express himself only in terms of his own experience. The one who "plays safe" and who thinks and works only in terms of his predecessors, no matter how great his craftsmanship, has no claim whatsoever to creative artistry and never will have. The modernist, too, is one who has an unflinching reverence for the work of the past and who, in a way, makes himself personally responsible for carrying the ancient standards to still greater heights. When Jesus told Peter to venture out into the deep to make his catch, it was a lesson for us all. I believe that venturesomeness is the most vital quality in art, as well as in living; and it is this element of venturesomeness that is always in evidence in the work of the modernist. If the modernist were in need of authority to encourage him, other than his inner urge, he might well take as a slogan the first verse of the Ninety-eighth Psalm: "O sing unto the Lord a new song."

The real artist, the real modernist,

must be a disturber of the peace. He must trouble the waters of artistic indolence and complacency. The waters will calm themselves and remain calm until disturbed again by other standard-bearers. If we were never troubled into the acceptance of new ideas and developments, we should still be living in a world of primitives.

I think that all of us have the creative urge in some way or another. We should try to find that inner temple, the Holy Spirit, where the life-giving spark is generated. There is not a single person here who cannot at least generate some good will and understanding toward the artist. We should be able to see that all creative art is important, that the greatest and the least are equal if each expresses himself in sincere and just terms. We need never worry about the good and the bad. Time will always weed out the bad and leave the good as a contribution to the ages to come.

The church owes the artist her protection, understanding and encouragement. There should never be a service of importance without the touch of today in it. There should never be a church building erected without the signature of today on its walls. There is no danger of losing the priceless inheritances of the past. The church will always cherish and use them. That would mean that the church would be walking with the banners of yesterday, today and tomorrow, followed by the great armies of souls who have gone before, those living today and those as yet unborn, walking side by side in a great fourth-dimensional procession.

Orders for Henry Pilcher's Sons.

Henry Pilcher's Sons of Louisville, Ky., report contracts for organs for St. Saviour's Episcopal Church, Old Greenwich, Conn., and the First Presbyterian Church, Columbus, Ga. Complete rebuilds and modernization contracts in hand have been received from the First Presbyterian, Ashland, Ky.; First Lutheran, Louisville; Second Presbyterian, Charlotte, N. C.; Presbyterian Church, Winamac, Ind.; the First M. E., Fort Wayne, Ind., and Trinity Episcopal, Mobile, Ala.



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CHOICE of the MASTERS

Thrilled in Manila
by Chorale as Sung
by United Chorus

SYLVIA BARNES THOMAS

When Bach's harmonization of Nicolai's great chorale "Now Let Every Tongue Adore Thee" rang through the Central Student Church at Manila, capital of the Philippine Islands, as sung by the united choirs of the churches of that city, to the accompaniment of the organ and a brass choir, at the fourth of a series of community concerts, it must have thrilled the Americans present in the audience of 1,000 who realized how in the farthest possessions of the United States religious choral art is cultivated. The organist who has made organ music popular in Manila and has made use of her talent and American training to propagate a love for the instrument in the Philippines is Mrs. Sylvia Barnes Thomas, who presided at the console of the new Walker instrument in the Central Student Church when it was opened late last year. At the dedicatory service Mrs. Thomas played a number of selections, all of them familiar to American churchgoers, but heard for the first time by a large part of the Manila congregation. The series of community concerts followed, with Governor General Frank Murphy and Bishop Edwin F. Lee heading a long list of prominent patrons. Mrs. Joseph W. Moore, director of music of the church, was in charge of the programs.



Speaking of the final chorus number, already mentioned, the *Philippine Observer* made note of the fact that 230 voices took part in it and that "certainly no concert like it has ever before been presented in Manila."

Mrs. Thomas is the wife of Paul E. Thomas, superintendent of the printing plant of the Methodist Book Concern in Manila. She studied organ at the University of Wooster, Wooster, Ohio; with Garth Edmondson of New Castle, Pa., and with Ralph Kinder, composer and organist of Philadelphia. Positions as organist have been held by Mrs. Thomas in the Mahoning Methodist Episcopal Church, New Castle, Pa.; Allegheny College, Meadville, Pa.; Christ Episcopal Church, Meadville, Pa., and St. Paul's M. E. Church, Tulsa, Okla. Mrs. Thomas was also organist and director of the chorus choirs in Wesley M. E. Church, Singapore, Straits Settlements, and St. Stephen's Lutheran Church, Wilmington, Del. She has been organist at the Episcopal Cathedral of St. Mary and St. John, Manila, for the last four years.

Reopen Topeka City Organ.

The four-manual Kimball organ in the city auditorium at Topeka, Kan., has been completely reconditioned and was used for the first time in recital Nov. 16, when a benefit concert was given to send Miss Mildred Holmer, a brilliant young organist and a pupil of Miss Rachel E. Johnson, the city organist, to New York for advanced study. Miss Holmer played the "Sonata Cromatica" by Yon, "Piece Heroique," by Franck; "Roulaude," Bingham; "The Legend of the Mountain," Karg-Elert, and Concert Study, by Yon. She was assisted by the Kansas City String Trio and Miss Meribah Moore, soprano soloist from the University of Kansas. Miss Johnson has begun a series of weekly noon recitals. Topeka musicians and music-lovers are delighted to have the organ in playing condition again. It is the largest instrument in the state, with fifty-two stops, and was dedicated about thirty years ago by Clarence Eddy.

Death of Walter S. Coburn.

Walter S. Coburn, for many years engaged in the organ business in Chicago, died Nov. 21 at the Danish-American hospital after a short illness. Mr. Coburn was 70 years old. Before coming to Chicago some thirty years ago he was connected with the Hutchings Organ Company in Boston. In Chicago he was a partner of Coburn & Taylor and a quarter of a century ago became head of the Coburn Organ Company, with an establishment on the west side. Mrs. Coburn lost her life several years ago in an automobile accident.

DEDICATION AT RED BANK

Series of Programs Given to Open New Möller Three-Manual.

A series of dedication recitals on the new three-manual organ recently completed by M. P. Möller for the First Methodist Church of Red Bank, N. J., began Sunday, Oct. 7. At the dedicatory service that evening Mrs. Theresa G. Willey, organist and musical director of the church, played the following compositions: "Preludio" from Third Sonata, Guilman; "Song of the Basket Weaver," Russell; "Priere a Notre Dame," Boellmann; Fantasia on "Duke Street," Kinder; Meditation, Sturges; "Variations de Concert," Bonnet. The anthems sung by the choir of twenty-six voices were "The Lord's Prayer," Forsyth-Krafft, and "Praise Ye the Lord" ("Psalm 150"), Cesar Franck.

On Sunday, Oct. 14, Mrs. Willey played the following program, assisted by Miss Isabel Grant, violinist: "Dreams," Stoughton; "March of the Magi" (by request), Harker; "Evening Bells and Cradle Song," Macfarlane; Largo from "New World" Symphony, Dvorak; "The Lost Chord," Sullivan; "The Answer," Wolstenholme; Evening-song, Johnston; "Jerusalem, the Golden," Spark.

M. P. Möller, Sr., and others of his company were present at this service and immediately following it were entertained at a luncheon by the organ committee and the choir of the church.

On Sunday, Oct. 21, Mrs. Willey, assisted by Miss Frances Blaisdell, flutist, of New York City, presented the following program to another capacity audience: Festal March, Stoughton; "Harmonies du Soir," Karg-Elert; "Saviour of the Heathen, Come," Bach; Festival Toccata, Fletcher.

Many visiting organists were present and praised the new instrument.

On Tuesday evening, Oct. 30, a recital was given by David Hugh Jones, F. A. G. O., of the Westminster Choir School, Princeton. The organ numbers were: Adagio, Corelli; Toccata and Fugue in D minor, Bach; "Lord, Hear the Voice of My Complaint" and "In dulci Jubilo," Bach; Evening Song and Canon in B minor, Schumann; "Behold, a Rose Is Blooming," Brahms; Adagio from Chorale in A minor, Cesar Franck; "Harmonies du Soir," Karg-Elert; "Au Couvent," Borodin; "Romance sans Paroles," Bonnet; "Sunshine and Shadow," Gale.

The church choir, under the direction of Mr. Jones, rendered the following anthems: "The Temple of My Heart," Francis W. Snow, and "Bless the Lord, O My Soul," Ippolitoff-Ivanoff.

The specification of this organ was published in the July issue of THE DIAPASON.

The choir of Trinity Episcopal Church at Houghton, Mich., presented a "musical meditation" entitled "Christus" Nov. 11 under the direction of Sterling Marshall, organist and choir-master. Christ in the various phases of his character and ministry was portrayed in choral and solo numbers.

TEN ANTHEMS for Intermediate Choirs

Soprano, Alto and Baritone—Suitable also for Adult Choirs

Compiled and Arranged by

GORDON BALCH NEVIN

One of the most encouraging developments of recent years in the line of church music has been the increased interest in Junior Choirs. Those in charge of music in many of the churches have become aware of the possibilities latent in youthful voices, and have gone to considerable pains to secure a place for them in the services. Paralleling the growth of these choirs has been the publication of a considerable literature for unison and two-part treble voices. Sporadic attempts have been made with three-part treble arrangements, but with far less happy results than with the unison and two-part divisions.

The protagonists of the Junior Choir movement are united in regarding these choirs as training grounds for, and feeders to, the adult chorus choir; in this they have a most valid argument. It is, therefore, surprising that little or no provision has been made for that period when the boys are unable any longer to sing in treble range and have not sufficiently matured to handle the normal tenor or bass of mixed voice compositions.

It is to fill this very serious hiatus that a new series of anthems have been prepared by Gordon Balch Nevin. In these, the soprano and alto parts are of moderate difficulty; the part for the boys is essentially an easy and very small range baritone part. The step from two-part to four-part choirs being inevitable, it is logical that a suitable three-part division of voices offers the best method of transition.

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[Signed]

Address

Programs of Organ Recitals of the Month

Parvin Titus, Cincinnati, Ohio.—Mr. Titus presented this program of classical organ music for the Wednesday morning lecture series at Christ Church, Nov. 28: "Preludio," Gabrieli; Capriccio Pastorale, Frescobaldi; Prelude, Fugue and Chaconne in C, Buxtehude; "Noel," d'Aquin; Concerto No. 1, in G (Allegro and Grave), Vivaldi-Bach; Fugue in G minor (the Great), Bach.

Nov. 14 Mr. Titus was guest organist at the University of Michigan in the twilight recital series and played this program: Tuba Theme, Candlyn; Seven Chorales on Original Themes (MSS), Hauserman; Passacaglia, from Symphony in G, Sowerby; "Up the Saguenay," Russell; Symphonic Variations on a Theme of Chambonnieres (MSS), Parker Bailey; Toccata, Jepson.

Rollo F. Maitland, Philadelphia, Pa.—Dr. Maitland gave a recital, which was the third in a series of events inaugurating the new two-manual Möller organ in the Newtown M. E. Church, Newtown, Pa., Oct. 30, playing the following program: Concert Overture in C major, Hollins; Allegretto, from Fourth Sonata, Mendelssohn; Fugue in D major, Bach; Largo from "New World" Symphony, Dvorak; Concert Variations, Bonnet; "Rosell," (Danish Folksong), Sandby-Maitland; "Water-Sprites," Nash; Improvisation on Familiar Hymns and Airs; Evensong, Martin; "Finlandia," Sibelius.

Laurel Everette Anderson, Mus. M., Lawrence, Kan.—In his most recent vespers recitals at the University of Kansas Mr. Anderson, the university organist, has played:

Nov. 4—Prelude, Fugue and Chaconne, Buxtehude; Sinfonia to "Ich steh' mit einem Fuss im Grabe," Bach; Gavotte, Martini; Chorale, Honegger; Chorale in E major, Franck.

Nov. 11—Second Movement of Symphony 2, Vierne; "Poemes d'Automne" ("Lied des Chrysantheemes" and "Matin Provencal"), Bonnet; "An Old Music Box Is Heard in the Distance," de Severac; Introduction, Passacaglia and Fugue, Willan.

Hugh McAmis, New York City.—In his recital at All Saints' Episcopal Church, Great Neck, L. I., Monday evening, Nov. 5, Mr. McAmis played: Prelude in B flat minor, Sinfonia to "Nach Dir, Herr, verlangst mich," Chorale, "Wachet auf," and Sinfonia to "Weinen, klagen, sorgen, zagen," Bach; Paraphrase on the Chorus "See the Conquering Hero Comes," from Handel's "Judas Maccabaeus," Gullmant; "Solitude" (MS.), McAmis; "Noel sur les Flutes," d'Aquin; "Autumn," Johnston; Chorale in B minor, Franck.

Miss Edith Lang, Boston, Mass.—Miss Lang was assisted by Edwin T. Otis, baritone, in her recital on the Clapp memorial organ at the Old Ship Church in Hingham, Mass., Sunday afternoon, Oct. 14, and played the following program before a congregation which was large, as it always is when Miss Lang is heard in recital: Chorale, Boellmann; Meditation (Adagio), Bach; Toccata and Fugue in D minor, Bach; "Gnomes" (Scherzino), Ferrata; Medieval Carol, Gullmant; "Hymn of Glory," Yon; "The Nightingale and the Rose," Saint-Saens; "Of a Tailor and a Bear" (from "Forgotten Fairy Tales"), MacDowell; From "Fireside Fancies" ("Grandmother Knitting" and "The Kettle Bolls"), Clokey; Overture to "William Tell," Rossini.

Miss Lang gave the fifth of the series of recitals of the Rhode Island A. G. O. chapter at the Round Top Church in Providence Nov. 12 and played: Prelude in C major and Chorale, "In dulci Jubilo," Bach; Chorale, Boellmann; Canon (Dialogue), Jadassohn; Wedding Festival Procession, Gullmant; "Clair de Lune," Lemare; "The Ride of the Valkyries," Wagner-Lemare; Elevation, Edith Lang; "The Nightingale and the Rose," Saint-Saens; "Induunt Justitiam," Gullmant; "Petites Litanies de Jesus," Gabriel Grollez; "Negro Lament," David W. Gulon; "Marche Herique," Saint-Saens.

Ernest White, Philadelphia, Pa.—Mr. White's Monday evening recitals in December at St. James' Church promise a treat for those privileged to attend them, by virtue not only of his ability as a recitalist, but because of the variety and novelty of his programs. His offerings as scheduled are to be as follows:

Dec. 3.—"Lentement," Louis Marchand;

Prelude and Fugue in G minor, Buxtehude; Aria, Mattheson; Passacaglia, Georg Muffat; "Adoramus Te, Christe," de Lassus; "Salve Regina," Ludovica Viadana; "Benedictus" ("Missa Lauda Sion"), Palestrina; Chorale, Honegger; "Ronde Francaise," Boellmann; "Noel," d'Aquin; "Messe Breve" ("Ste. Anne"), Ropartz; "Symphonie de l'Agneau Mystique," de Maleingreau.

[The numbers in the second group and the "Messe Breve" will be sung by Josephine Godfrey, Florence D. Gilbert and Esther Hawke.]

Dec. 10—Chorale Preludes, "Was Gott thut," "Lobe den Herren," and Partita, "Jesu, meine Freude," Johann G. Walther; Fugue in C, Buxtehude; Canon in B major, Schumann; "Weltnachten," Reger; "Bourree et Musette," Karg-Elert; "The Mirrored Moon," Karg-Elert; "Symphonie Gothique" (Moderato, Adagio and Finale), Widor.

Dec. 17—Prelude and Fugue in C, Georg Böhm; "Aria da Chiesa," Anonymous; Chaconne, Buxtehude; "Prayer to Jesus," Richard de Castro; "Thou Who Sendest Morning Light," da Vittoria; settings of the Chorale "Wachet auf, ruft uns die Stimme," by Buxtehude, Scheidt, Walther, Bach, Karg-Elert and Bruno Weigl; "L'Orgue Mystique," Tournemire; "Missa Davidica," Lorenzo Perosi; "Carillon-Sortie," Mulet.

[The numbers in the second group, the "Missa Davidica," and the verses from the cantata "Sleepers Wake" will be sung by the men of St. James' choir.]

Mr. White's vespers recitals at Swarthmore College have been marked by programs of which the following recent ones are examples:

Oct. 28—"Psalm XIX," Marcello; Larghetto, Bassani; Chorale in A minor, Franck; "The Reed-Grown Waters," Karg-Elert; Allegro Moderato, Concerto 4, Handel; "Mr. Ben Johnson's Pleasure," Robin Milford; "Ronde Francaise," Boellmann; "Carillon-Sortie," Mulet.

Sept. 30—Fugue on the Kyrie and Rondo, "Soeur Monique," Couperin; Chorale in E major, Franck; "Chant de Mai," Jongen; Fugue in C sharp minor, Honegger; "Noel sur les Flutes," d'Aquin; "Carillon de Westminster," Vierne.

Scott McCurdy, Grand Rapids, Mich.—Mr. McCurdy played his fourth annual recital on the Casavant organ in the Wealthy Street Baptist Church on the evening of Nov. 2 and his program was made up as follows: Fantasia, Bubeck-Dickinson; Chorale Prelude, "O Sacred Head Now Wounded," Bach; "Will-o'-the-Wisp," Nevin; "Liebestraum," Liszt; Elevation, Elgar; "Dreams," Stoughton; Sonata for Organ, No. 1, Borowski.

F. Arthur Henkel, Nashville, Tenn.—In a recital Sunday afternoon, Nov. 18, at Christ Church Mr. Henkel presented these offerings: Heroic Suite, Rowley; "Hora Mystica," Bossi; Serenade, Lemare; Andante and Scherzo (Fourth Symphony), Widor; Chorale Prelude, "A Rose Breaks Forth," Brahms.

On Oct. 21 Mr. Henkel played this program: Sonata in D minor, No. 1, Gullmant; Chorale Prelude, "Come, Thou Saviour of the Heathen," Bach; "Assyrian Shepherd," Shure; Summer Sketches, Lemare.

G. Calvin Ringgenberg, St. Louis, Mo.—In his recital at Washington University Sunday afternoon, Oct. 21, Mr. Ringgenberg played: Toccata and Fugue in D minor, Bach; "Matin Provencal," Bonnet; "Sportive Fauns," d'Antalfy; Sonata in F minor, Mendelssohn; "Evening Bells," Macfarlane; "Thou Art the Rock," Mulet.

On Nov. 18 Mr. Ringgenberg presented the following Wagner program: Prelude to "Lohengrin"; Introduction to Act 3 and Bridal Chorus, from "Lohengrin" (the university choir, St. Peter's Episcopal Church choir and St. John's Episcopal Church choir); Prize Song from "Die Meistersinger"; "Prayer" and "Procession to the Minster," from "Lohengrin"; "Pilgrims Chorus" from "Tannhäuser" (the choirs); "Liebestod," from "Tristan and Isolde"; "Evening Star," from "Tannhäuser"; March, from "Tannhäuser."

Walter G. Reynolds, A. A. G. O., Seattle, Wash.—Mr. Reynolds, organist of the First Methodist Episcopal Church, played the following program at the dedication of the Möller organ in Bethany Presbyterian Church Sunday afternoon, Oct. 7:

Fantasia in G and Prelude in B minor, Bach; Lyric Theme from "Symphonie Pathetique," Tschalkowsky; Pastorale from First Sonata, Gullmant; Scherzo from Symphony in D minor and Reverie and "Romance," Schumann; Toccata in G minor, Rogers; "Daguerreotype of an Old Mother," Harvey B. Gaul; Concert Fantasia on "Materna," Diggle.

Mr. Reynolds is continuing his organ recitals at the First Methodist Church Sunday evenings at 7:30.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio.—Among Mr. Kraft's recent programs in the Sunday afternoon recitals at Trinity Cathedral have been the following:

Oct. 28—Toccata in G minor, H. Alexander Matthews; "Legend," Federlein; Fugue in A minor, Bach; Autumn Song, Tschalkowsky-Kraft; "Marche Nuptiale," Faulkes.

Oct. 14—"Comes Autumn Time," Sowerby; "Calme du Soir," Hägg; Finale from First Sonata, Gullmant; "Ronde des Princesses," from "The Bird of Fire," Stravinsky; Concert Overture, Maitland.

Alexander Schreiner, Los Angeles, Cal.—In his seventh Sunday recital of the season at the University of California, Los Angeles, on Nov. 4, Mr. Schreiner was assisted by Sinclair Lott, French horn soloist, in this program: Overture to "Merry Wives of Windsor," Nicolai; Chorale Fantasia in B minor, Franck; "Hunting Horn Scherzo," Schreiner; Andante Cantabile from Fourth Symphony, Widor; Sonata for French horn in F major, Beethoven; Toccata in D major, Laquetuit.

At the recital Oct. 28 Mr. Schreiner played these works: Second Sonata, in F major, Becker; Andante from Gothic Symphony, Widor; Fanfare, Lemmens; Nocturne, Grieg; "Pilgrim's Song of Hope," Batiste; Symphonic Poem, "Les Preludes," Liszt.

Herbert B. Bruening, New York City.—At special services celebrating the 270th anniversary of the Lutheran Church of St. Matthew Nov. 11 and the twenty-fifth anniversary of St. Matthew's parish school on Washington Heights, of which Mr. Bruening is the principal, on Nov. 18, these organ numbers were played:

Nov. 11—"A Mighty Fortress," Fritz Reuter; "All Glory Be to God on High," Bach; "Praise to the Lord," J. G. Walther; "Abide, O Dearest Jesus," Paul Clausnitzer; Doric Toccata, Bach.

Nov. 18—Fantasy on "Old Hundred," John Hermann Loud; "Abide with Me," Reuter; Finale (Sonata 4), Mendelssohn.

Frederick Simmons Wilson, Philadelphia, Pa.—Mr. Wilson played these selections in a recital at St. James' Church Nov. 26: Voluntary in C, Maurice Greene; Flute Solo (from a Sonata), Thomas Arne; Larghetto, Geronimo B. Bassani; Prelude and Fugue in G major, and Trio-Sonata in E flat (Adagio and Allegro), Bach; Chorale in A minor, Franck; Four Chorale Preludes, Brahms; "Pieces en Style Libre," Vierne.

Leslie P. Spelman, F. A. G. O., Raleigh, N. C.—In a faculty concert of Meredith College Nov. 6 Mr. Spelman presented the following program: Overture to the Occasional Oratorio, Handel; Air from "Orpheus," Gluck; Gavotta, Martini; Fantasia and Fugue in G minor, Bach; "Grande Piece Symphonique," Franck; "The Nightingale and the Rose," Saint-Saens; "Romance sans Paroles," Bonnet; "Thou Art the Rock," Mulet.

Virgil Fox, Hanover, Pa.—Mr. Fox played the following program in his recital at Wilson College, Chambersburg, Pa., on the evening of Oct. 27: "Noel" (with contrapuntal Finale by Marcel Dupré), d'Aquin; Allegro from Trio-Sonata in E minor, Bach; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Fantasia and Fugue in G minor, Bach; Andante from "Grande Piece Symphonique," Franck; "The Spinner," from "Suite Bretonne," Dupré; Chorale in A minor, Franck; "Perpetuum Mobile," Middelschulte; "Dreams," McAmis; Toccata, Mulet.

Charles Peaker, F. R. C. O., Toronto, Ont.—Mr. Peaker played the first recital of the twenty-third annual series on the large organ at the University of Toronto on the afternoon of Nov. 6, presenting this program: Fantasia and Fugue in G minor, Bach; Chorale in B minor, Franck; Folk tune and Scherzo, Whitlock; Sonata

No. 6, Mendelssohn; Irish Fantasy, Wolstenholme; Scherzo, Willan; Chorale Prelude on "Ein Feste Burg," Karg-Elert.

Frederick C. Silvester, Toronto, Ont.—Mr. Silvester, who played the second recital of the season at the University of Toronto on the afternoon of Nov. 20, presented the following program: Concert Overture in C minor, Hollins; "On Hearing the First Cuckoo in Spring," Dellius; Chorale Preludes, "O Whither Shall I Fly" and "To Think upon the Loving God," Bach; "The Legend of the Mountain," Karg-Elert; Introduction, Passacaglia and Fugue in E flat minor, Healey Willan; Prelude in E minor, Samazeulh; "A Song of Sunshine," Hollins; Fanfare, Percy Whitlock.

Earl R. Larson, Duluth, Minn.—Mr. Larson is playing a series of radio recitals, broadcast by station WEBC, entitled "Evening Organ Echoes," which has evoked much favorable comment. Among his recent programs have been the following:

Oct. 14—Andante Cantabile (Fourth Symphony), Widor; "On the Sea," Holmes; "Land of the Sky-blue Water," Cadman; "Chinese Patrol," Berge; "Legend," Clokey; "October Serenade," Lemare.

Oct. 21—"Song to the Evening Star" ("Tannhäuser"), Wagner; "Goblin Dance," Dvorak; "Little Star," Mexican Melody; "A Celtic Tune," Carl Parrish; "Hymn to the Sun," Rimsky-Korsakoff; "En Bateau," Debussy; Hymn Fantasy ("O Love, That Wilt Not Let Me Go").

Nov. 11—"Dedication," Deems Taylor; "To an American Soldier," Van Denman Thompson; "Killarney," Balfe; "Dusk," Lemare; "Song of the Flutes," Grunn; "Rock of Ages," Mark Andrews.

Alfred W. G. Peterson, Worcester, Mass.—Mr. Peterson, organist of the Central Church, played the following program in a recital at that church Sunday afternoon, Nov. 4: First Sonata, Mendelssohn; Berceuse, Jarnefelt; "Præludium," Jarnefelt; Andante Cantabile (from the String Quartet), Tschalkowsky; Chorale in A minor, Franck; Andante Cantabile (Fourth Symphony), Widor; "Ein Feste Burg," Faulkes.

Ethan W. Pearson, Somersworth, N. H.—Mr. Pearson gave a recital Sunday evening, Nov. 4, at the True Memorial Church, Rochester, N. H., with the assistance of Maurice Mathews, violinist. The organ selections included: Introduction to Third Act of "Lohengrin," Wagner; Song without Words, Spence; Evensong, Johnston; Toccata in D minor, G. B. Nevin; "Cantlene Nuptiale," Dubois; "Nobody Knows," Gillette; Reverie, Dickinson; Spring Madrigal, Hatch; "Springtide," Grieg; Fantasia (MSS), Pearson; Processional March, Rogers.

George H. Fairclough, F. A. G. O., St. Paul, Minn.—In the weekly recitals at Northrop Memorial Auditorium, University of Minnesota, on Friday afternoons at 4, recent programs have been:

Nov. 9—Prelude and Fugue in D minor (Violin Fugue), Bach; Chorale Prelude, "Nun komm, der Heiden Heiland," Bach; Suite, "Water Music," Handel-McKinley; Meditation, Lemare; "Ariel," Bonnet; "Triumeral" and "Romance," Schumann; Andante and Variations from Septet, Beethoven-Best; "Carillon," Sowerby; "Wind in the Pine Trees" and "Canyon Walls," Clokey.

Nov. 16—Sonata in the Style of Handel, Wolstenholme; Chorale Prelude, "Awake Us, Lord and Hasten," Bach; "Vesperale," d'Evry; Prelude on "Materna," Demarest; "Du bist die Ruh," Schubert-Koch; "Song of Gratitude," Cole; Reverie, Lemare; Tuba Theme, Candlyn.

Nov. 23—Prelude and Fugue in D, Bach; Sonata from "God's Time Is Best," Bach-Grace; Sinfonia, "We Thank Thee, God," Bach-Grace; Intermezzo, Rogers; Berceuse, from "Jocelyn," Godard; Symphony 6 (Allegro, Cantabile), Widor; Fantasia in A, Franck.

These recitals are broadcast over the university's own station, WLB, and are attended also by an audience of students and others.

Everett V. Spawn, New York City.—Mr. Spawn played the following program in a recital at his church, St. John's English Lutheran, Richmond Hill, on Reformation Sunday, Oct. 28: Chorale in A minor, Franck; Air from "Water Music," Handel; "Thou Art My Rock," Mueller; "March of the Priests," Mendelssohn.

Programs of Organ Recitals of the Month

Adolph Steuterman, Memphis, Tenn.—Mr. Steuterman's program for his eighty-eighth recital at Calvary Episcopal Church Sunday afternoon, Oct. 28, was as follows: Prelude (Allegro non troppo) to Sonata No. 7, Op. 127, Rheinberger; Andante Cantabile, String Quartet, Tschalkowsky; Spring Song, Hollins; Praeludium in C major, Bach; Humoresque, Dvorak; "May Night," Palmgren; "Piece Heroique," Franck; "To the Evening Star," Wagner; "Midsummer Caprice," Johnston.

Roy P. Bailey, Providence, R. I.—The fourth recital of the Rhode Island chapter of the A. G. O. was played by Mr. Bailey, of All Saints' Memorial Church, Providence, at Christ Church, Lonsdale, Oct. 24. Mr. Bailey's offerings consisted of these selections: Preludio from Third Sonata, Guilman; Allegretto from Sonata No. 4, Mendelssohn; Rhapsodie in A minor on Breton Melodies, Saint-Saens; Chorale Prelude, "Liebster Jesu, wir sind hier," Bach; Fugue in G minor, Bach; "Harmonies du Soir," Karg-Elert; Allegro Vivace from First Symphony, Vierne; "Clair de Lune," Karg-Elert; Allegro from Second Symphony, Vierne.

Eliot Baldwin Hunt, Tarrytown, N. Y.—Mr. Hunt played the second recital of his fourth season of Sunday evening services at Asbury Methodist Church, where he has been organist and director for more than fifteen years, on the evening of Nov. 11. His offerings were as follows: Fugue in G minor, Bach; Barcarolle ("Tales of Hoffman"), Offenbach; "Water Sprites," Walter H. Nash; Prelude in C sharp minor, Rachmaninoff; Meditation (organ and bells), C. S. Morrison. Mr. Hunt was assisted in this recital by William Gensler Coleman of Ossining, who in the first part of the service played two selections on the bells.

W. Arnold Lynch, Coatesville, Pa.—Mr. Lynch gave a recital at Olivet Methodist Church Saturday afternoon, Nov. 17, at which he played: Grand March in E flat, Salome; Cantabile, Jongen; Canonetta, Banks; Passacaglia and Fugue in C minor, Bach; "Ave Maria," Schubert; "The Kettle Boils," Clokey; "The Green Cathedral," Hahn; "The Bells of St. Anne de Beaupre," Russell; "Toccata Jubilant" in B minor, Diggle.

H. Velma Turner, St. Davids, Pa.—In a vesper recital at her studio Nov. 10 Miss Turner presented the following program: "Still wie die Nacht," Bohm-Lemare; Sixth Symphony (Adagio and Allegro), Widor; Prelude to "La Demeiselle Elue," Debussy-Choincel; "Hunting Song," Mendelssohn; "Dreams," Wagner-Jekyll; "Grand Choeur" in C, Maitland; Chorale Prelude, "I Call to Thee, Lord Jesus Christ," Bach; Chorale No. 3, in A minor, Franck.

Alexander McCurdy, Jr., Philadelphia, Pa.—Mr. McCurdy played the following program at the vespers of Swarthmore College Nov. 11: Chorale, Bossi; Three Chorale Preludes, Bach; Canon in B minor, Schumann; "The Tumult in the Praetorium," from "Passion Symphony," de Maleingreau; "Adeste Fideles," from "Cathedral Windows," Karg-Elert; "Cortege and Litanie," Dupre.

Claude L. Murphree, Gainesville, Fla.—In a recital on the four-manual Aeolian-Skinner organ at the Church of the Good Shepherd, Jacksonville, Fla., for the Jacksonville branch chapter of the A. G. O., Nov. 19, Mr. Murphree played a program consisting of these works: Concerto in F (first movement), Handel; "Bells through the Trees," Edmundson; "Sonata Eroica," Jongen; Two Familiar Melodies, arranged by Lemare; Festival Toccata, Diggle; "Souvenir," Dupre; Scherzo and Finale, Second Symphony, Vierne; "Distant Chimes," Snow; "The Brook," Dethier; "A Christmas Reverie," Seely; "Variations de Concert," Bonnet.

Mr. Murphree's program at the University of Florida, Gainesville, Sunday afternoon, Nov. 18, was: Overture on Negro Themes, Dunn; "Cypress Groves of Lebanon," Shure; "Cloud on Sinai," Shure; Fantasy in C, Franck; Italian Rhapsody, Yon; Pastoral Suite, Demarest.

J. Robert Izod, Pittsburgh, Pa.—Mr. Izod, organist of the First Reformed Presbyterian Church of Pittsburgh, gave a recital at the invitation of Howard L. Ralston at the Second Presbyterian Church of Washington, Pa., Sunday afternoon, Nov. 11, playing the following compositions: Sonata No. 1 in D minor (Largo

e Maestoso and Finale), Guilman; "Ave Maris Stella of a Nova Scotia Fishing Fleet," Harvey B. Gaul; "Gargoyles" ("Toccata Grotesque"), Garth Edmundson; "In Paradisum," Dubois; Fantasia and Fugue in G minor, Bach.

Miles I. A. Martin, F. A. G. O., Waterbury, Conn.—Mr. Martin broadcast the following numbers from St. John's Church during two half-hour weekly programs in October over station WATR, Waterbury: Grave and Adagio (Second Sonata), Mendelssohn; Gavotte, Martini; Andante, King Hall; Chorale, "Hark, a Voice Saith All Are Mortal," Bach; "Caprice Heroique," Bonnet; Prelude and Fugue in F minor, Bach; "Northern Song," Schumann; "Lamento," Dupre; Prelude, Clerambault; Toccata ("Suite Gothique"), Boellmann; "To the Rising Sun," "Midnight" and Folk Song, Torjussen; "Sur un Theme Breton," Ropartz; "Ronde Francaise," Boellmann; Chorale, "Blessed Jesu, at Thy Word," Bach; Finale, Fourth Symphony, Widor; Prelude and Fugue in C minor, Bach; Allegro Cantabile, Fifth Sonata, Widor; "The Golden Wedding," Gabriel-Marie; Berceuse, Delbruck; Fantasia in A minor, Franck; Postlude on Hymn-tune "Sleepers, Wake," Miles Martin; Air, Pergolesi; Chaconne in B minor, Miles Martin; Scherzo, First Symphony, Vierne; Andante, First Sonata, Mendelssohn; Chorale, "Be Glad Now, All Ye Christians," Bach; Prologue and Intermezzo, Suite in G minor, Rogers; "Elegiac Poem," Karg-Elert; Adagio in A minor, Bach; "Flat Lux," Dubois; "En Bateau," Debussy; Largo, Handel; "Benediction Nuptiale," Hollins; "Sportive Fauns," d'Antalfy.

Raymond C. Robinson, F. A. G. O., Boston, Mass.—Mr. Robinson's Monday noon recitals at King's Chapel, which are a Boston tradition by this time, were marked by the following programs among others in October:

Oct. 15—Grave (from Fantasia in G), Bach; "Shepherd's Song," Jacob; Scherzo in C minor, Widor; Adagietto, Bizet; Fantasia in D flat, Saint-Saens; "Twilight at Fiesole," Bingham; "Piece Heroique," Franck.

Oct. 22—Chorale in B minor, Franck; "Stella Matutina," Dallier; Scherzetto, Vierne; Fugue in E flat ("St. Ann"), Bach; "Calm du Soir," Quef; "Matthaeus Finale," Bach-Widor.

Oct. 29—Passacaglia, Bach; "Ave Maria," Henselt; Sketch in F minor, Schumann; Verset, Dupre; "Ave Maris Stella," Dupre; "Silhouette," Dvorak; Toccata, de Maleingreau.

Emory L. Gallup, Grand Rapids, Mich.—In a recital at the Fountain Street Baptist Church Nov. 5 Mr. Gallup played the following compositions: Chorale Preludes, "In Dir ist Freude" and "Alle Menschen Muesen Sterben," Bach; Fugue in G minor (the lesser), Bach; Cantabile (G major) and Chorale (E major), Jongen; "Piece Heroique," Franck.

Mr. Gallup, organist and director at the church, was assisted by the Fine Arts String Quartet, the Fine Arts Woodland Quintet and Emanuel Jablonski, violinist.

William H. Oetting, Pittsburgh, Pa.—In a recital at the Pittsburgh Musical Institute Nov. 14 Mr. Oetting of the faculty played these numbers: Prelude in C major, Bach; Pastoral, Corelli-Germani; Canon in B minor, Schumann; Sonata No. 7, Op. 127, in F minor, Rheinberger; "Chanson Triste," Bonnet; Berceuse, Albeniz-Lanquetuit; "Epithalamium," H. A. Matthews.

E. Richard Wissmueller, Santa Rosa, Cal.—In a recital at the First Congregational Church Sunday afternoon, Nov. 25, Mr. Wissmueller played this program: "Pilgrims' Chorus," Wagner-Liszt; Siciliano from Sonata for Clavier and Flute, Bach; Bourree from Third Cello Suite, Bach; Chorale Prelude, "Lord, Hear the Voice of My Complaint," Bach; Fugue in E minor, Bach; Allegro Cantabile from Fifth Symphony, Widor; "In Tadaussac Church," Chadwick; "Indian Flute" ("Yo"), Held; "The Squirrel," Weaver; "Viennese Refrain," arranged by Lemare; Festival Toccata, Fletcher.

Carl Wiesemann, Dallas, Tex.—In a recital of his series at the Texas State College for Women at Denton Sunday afternoon, Nov. 4, Mr. Wiesemann made use of these compositions: Aria, Tenaglia; Lento (in the form of a Minuet), Gluck; Sonata 6, Mendelssohn; Rondo Capriccio,

Lemare; Chorale Prelude, "Herzliebster Jesu," Moore; Rustic March, Boex; Christmas Cradle Song, Hollins; Scherzo and Finale (Symphony 1), Maquaire.

On Oct. 28 he played the following selections: Aria in F major, Handel; Sonata 1, Mendelssohn; "Elves," Bonnet; Chorale Prelude, "Vater Unser," Moore; Intermezzo, Symphony 3, Vierne; "Ave Maria," Schubert; "Mater Dolorosa" and "Regina Pacis," Weitz.

Harold Mueller, San Francisco, Cal.—Mr. Mueller gave a recital on the Kilgen organ at Bethel Lutheran Church, University City, St. Louis, on the evening of Oct. 28 before a large audience. Mr. Mueller, who is on a tour, is organist at St. Luke's Church, San Francisco. His program was as follows: Concert Overture in C minor, Hollins; Gavotte, Wesley; Chorale, "In dulci Jubilo," Pastoral and Toccata in F, Bach; Andante, Stamitz; Sketch in F minor, Schumann; Scherzo from Second Symphony, Vierne; Chorale in A minor, Franck; "In Summer," Stebbins; Pastoral, Recitative and Chorale, Karg-Elert; Evensong, Martin; Allegro from Sonata in C minor, Reubke.

John McDonald Lyon, Seattle, Wash.—In a recital at Our Lady of Good Help Church, Seattle, Oct. 28, Mr. Lyon played: Song Tune (Peasant Cantata), Bach-Grace; "Now Again Be Joyful" (Cantata 21), Bach-Grace; "A Stronghold Sure" (Cantata 80), Bach-Grace; Hymn-Tune Prelude on Song 13, Vaughan Williams-Roper; "Friere a Notre Dame" ("Suite Gothique"), Boellmann; Sonata in D, Boslet.

At the Church of the Immaculate Conception, Everett, Wash., Nov. 5, he played: Prelude and Fugue in F minor, Handel; Pastoral in F, Bach; Sonata 2, Elgar; Prelude on the Hymn-tune "Sallys-bury," Harwood; Toccata (Symphony 5), Widor. Mr. Lyon was assisted in this concert by his own male choir from Seattle.

At the Canadian Memorial Church, Vancouver, B. C., Nov. 12, Mr. Lyon

played: Toccata, Adagio and Fugue in C major, Bach; Chorale Preludes, "Christ Lay in Bonds of Death," "Hark, a Voice Saith, All Are Mortal," Bach; "Veni Creator," Johann Nepomuk David; "The Earl of Salisbury," Byrd; "Lauda Sion" ("Suite Latine"), Widor; Toccata in A, Rud Immanuel Langgaard; Prelude on the Hymn-tune "Salisbury," Harwood; "Chappelle des Morts," Mulet; "Carillon," De Lamarter; "Cortege et Litanie," Dupre.

Joseph C. Beebe, New Britain, Conn.—Mr. Beebe played these numbers in his 215th recital at the South Congregational Church Nov. 4: Two Chorale Preludes, Bach; Largo, Handel; Chorale in A minor, Franck; "In Modo Religioso," Glazounoff; Introduction and Passacaglia, Noble; Prelude to "Lohengrin," Wagner.

John F. Grant, Buffalo, N. Y.—Mr. Grant, organist of the Church of the Ascension, Buffalo, played the following program Nov. 1 as a part of the one hundredth anniversary of St. Mark's Church, Hoosick Falls, N. Y., where he was formerly organist: Overture to the Occasional Oratorio, Handel; Madrigal, J. H. Rogers; Cantabile (Sixth Symphony) Widor; Fugue in E flat ("St. Ann's"), Bach; Andante Cantabile in B flat, Tschalkowsky; "Scherzo Symphonique," Faulkes; "Ave Maria," Arkadelt; "Reverie d'Nuit," Grant; "Flat Lux," Dubois.

Miss May List, Canton, Ohio.—Miss List plays a short recital before the service every Sunday evening at the First Baptist Church and among her October offerings were these: Caprice, Sturges; Chorale, "Lord, Hear My Complaint," Bach; "Echo Bells," Brewer; "Will-o'-the-Wisp," Nevin; Adagio from Third Sonata, Guilman; Springtime Sketch, Beebe; Prelude in C sharp minor, Rachmaninoff; Sonata in E minor, Rogers; "Evening Bells and Cradle Song," Macfarlane; Prelude from Third Sonata, Guilman; Meditation, Truette; "Dragonflies," Shelley; "Eastern Romance," Rimsky-Korsakoff.

[Continued on page 22]

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Programs of Organ Recitals of the Month

[Continued from pages 20 and 21.]

Julian R. Williams, Sewickley, Pa.—In a recital at the Sewickley Presbyterian Church Nov. 25 Mr. Williams of St. Stephen's Church presented this program: Toccata and Fugue in D minor, Bach; "Dreams," Wagner; Toccata in E, de Moreaux; Concerto, No. 5, in F, Handel; "Were You There?" Negro Spiritual; Sketch in D flat, Schumann; "Moment Musical" in F minor, Schubert; "Funeral March and Seraphic Chant," Guilman; Scherzo ("Elfin Dance"), Garth Edmundson; "By the Sea," Schubert; Toccata in B minor, Gigout.

Charles A. H. Pearson, Pittsburgh, Pa.—Mr. Pearson, who gave a recital at the Presbyterian Church of Sewickley, Pa., in the series arranged by Alfred H. Johnson, played this program Nov. 4: Prelude and Fugue in F minor, Bach; "To the Setting Sun," Edmundson; Scherzo from Fourth Symphony, Widor; Sonata in the Style of Handel, Wolstenholme; Two Ancient Hebrew Melodies, arranged by Beymer; Chorale No. 1, in E major, Franck; Air from "Water Music," Handel; "Carillon-Sortie," Mulet.

Gordon Balch Nevin, New Wilmington, Pa.—In a recital at Westminster College Nov. 20 Mr. Nevin presented a program made up as follows:

"Marche Pontificale," from First Symphony, Widor; Prelude and Fugue in E minor, Bach; Scherzo-Pastorale, Federlein; "Ich liebe Dich," Grieg; Toccata-Finale (MSS.), Nevin; Three Dances from "Nutcracker" Suite, Tchaikowsky; Military March, "Pomp and Circumstance," Elgar.

Vernor Henshie, St. Louis, Mo.—Mr. Henshie, organist of Pilgrim Congregational Church, St. Louis, gave a recital at the Madison Avenue Presbyterian Church, New York City, Nov. 7, playing these selections: Fugue in E flat ("St. Ann's"), Bach; Trio in Ancient Style, Bossi; "Alleluia Pastorale" and "Crux Ave Benedictae" (Gregorian themes), Kreckel; Toccata in G, Dubois; Reverie, Ferrata; Capriccio, Lemaigre; Sonata No. 5 (first movement), Guilman; "By the Sea," Schubert; Fugue in G, Mendelssohn; Evening Song, Schumann.

Harry E. Cooper, Kansas City, Mo.—In his monthly recital at the Methodist Church of Ottawa, Kan., Sunday afternoon, Nov. 4, under the auspices of Ottawa University Dr. Cooper presented a program of works of American composers which included: Sonata in C minor ("Pathétique"), Ralph L. Baldwin; Sketches of the City, Gordon Balch Nevin; Variations on "Old Folks at Home," Dudley Buck; Concert Caprice, Edward Kreisler; "Marche Pittoresque," Ernest R. Kroeger.

Marvin O. Alden, Rockford, Ill.—The Evangelical Church of Ashton, Ill., recently purchased a used Müller organ and it was modernized and electrified by J. E. Byington, the Rockford organ expert. Mr. Alden gave an opening recital on this instrument on the evening of Oct. 21, assisted by Mrs. Elmer Xanten, soprano, of Rockford, and his program was made up as follows: Prelude and Fugue in B major, Bach; Evensong, Johnston; "Finlandia," Sibelius; "Dream," Kopyloff; Intermezzo, Rogers; "At Twilight," Stebbins; "Ein Feste Burg," Faulkes.

Josef Schelker, Fort Wayne, Ind.—Mr. Schelker played the following program in a recital at the Cathedral of the Immaculate Conception Nov. 22: Sonata No. 1, Mendelssohn; Symphony No. 6, Widor; Fantasia and Fugue in G minor, Bach; "Deck Thyself, O My Soul" and "A Rose Breaks into Bloom," Brahms; Toccata, "Ave Maris Stella," Dupré; Scherzo, Rogers; "Gesù Bambino," Yon; Cantilena, McKinley; "Clair de Lune," Karg-Elert; Symphony No. 1 (Allegro), Maquaire.

Bertram T. Wheatley, Dallas, Tex.—Mr. Wheatley has been playing a series of Sunday afternoon and evening recitals at the Church of the Incarnation. On Nov. 25 his program was as follows: Fantasia (First movement from Twelfth Sonata), Rheinberger; "Russian Romance," Heinrich Hofmann; Grand Offertoire ("St. Cecilia," No. 2), Batiste; "Song without Words," Tchaikowsky; "Thanksgiving" (from "Pastoral Suite"), Demarest; "Pilgrims' Chorus" (from "Tannhäuser"), Wagner; Intermezzo, Bizet; "Elsa's Bridal

Procession to the Minster," Wagner; Wedding March, Wheatley.

Nov. 11 Mr. Wheatley played these selections: Suite in F, Corelli; Prelude, Clerambault; Fugue in D minor (from Concerto for Violin), Bach; "Moment Musical" (Op. 94, No. 3), Schubert; Overture, "The Caliph of Bagdad," Boieldieu; Londonderry Air (Traditional), arranged by Sanders; "Will-o'-the-Wisp," Gordon Balch Nevin; "Sylvine," from "La Farandole" Suite, by Dubois, and "Suwanee River," transcribed by Lemare; Finale from Second Symphony, Widor.

The program Nov. 18 was as follows: Prelude in C sharp minor, Vodorkinski; "Evensong," Martin; Fugue in B minor (on a theme by Corelli), Bach; "Le Chemin du Paradis," Blumenthal; Overture, "Egmont," Beethoven; Adagio in B major (from Sixth Symphony), Widor; "Versette," Bertram T. Wheatley; Berceuse in C, Kinder; Scherzoso, Rheinberger.

Walter Flandorf, Chicago.—Mr. Flandorf played the following program in a recital at the Episcopal Church of the Redeemer, Elgin, Ill., Nov. 8: Pastorale in F, Bach; Chorale, "O Sacred Head, Once Wounded," Kuhnau; Andante Cantabile, from First Sonata, Philip James; "Marche Heroïque," Saint-Saens; Improvisation on church themes; "Bird as Prophet," Sketch in D flat and "Abendlied," Schumann; Sortie, Rousseau.

Elisabeth Spooner, Wheaton, Ill.—Miss Spooner has played the following numbers in her pre-service recital programs Sunday evenings at Gary Memorial Church:

Nov. 4—Fantasia and Fugue in G minor, Bach; Gigue, Zipoli; "Christe Redemptor," Matthews.

Nov. 11—"Piece Heroïque," Franck; "Requiescat," Cyril Scott.

Nov. 18—"Canyon Walls," Clokey; Prize Song ("Die Meistersinger"), Wagner; Andante (Fourth Trio-Sonata), Bach.

Nov. 25—Chorale Prelude, "Rejoice, Ye Pure in Heart," Sowerby; Meditation ("Thais"), Massenet.

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

Nov. 20—Prelude and Fugue in C minor, Bach; "To a Pond Lily," H. R. Ward; "Piece Heroïque," Franck; Toccata in D, Marcel Rouher.

Nov. 27—Cantilena-Pastorale (Op. 69), Mac-Master; Arioso and Fugato (Op. 14), Ludwig Boslet; Canzonetta in E flat major, S. Reid Spencer; Fantasia and Fugue in G minor, Bach.

Irl Cundiff, Kalamazoo, Mich.—Mr. Cundiff played the following selections at the first vesper service of the season in the First Methodist Church Oct. 28, at which he presented a half-hour organ program: Fantasia in E minor, Merkel; Air for the G string, Bach; Reverie, Schneckler; Berceuse, Jarnefelt; "An Evening Meditation," Demarest; Fantasia on Hymn-tune "St. Clement," McKinley.

Ernest Prang Stamm, St. Louis, Mo.—Mr. Stamm has played the following programs in his Sunday evening recitals at the Church of the Holy Communion:

Nov. 4—Adagio from First Sonata, Bach; "Lever de Soleil," Georges Jacob; "Le Reveil," Jacob; Recessional, C. W. Kern.

Nov. 11—International Fantasy, Rogers; "Elegiac Poem," Karg-Elert; Liberty March, Frysinger.

Nov. 18—Prelude, Debussy; Scherzo, Gigout; "Vision," Rheinberger; Canon in B minor, Schumann.

Nov. 25—"Rural Sketches," Gordon B. Nevin; "Festal Procession," Nevin.

Nov. 25—Concert Overture in A, Maitland; Maestoso, "A. D. 1620," MacDowell; "Vesperale," Frysinger; "Thanksgiving," Armstrong.

Charles Black, M. S. M., Passaic, N. J.—In recent organ programs at the First Presbyterian Church Mr. Black, minister of music, has played:

Oct. 14—Toccata and Fugue in D minor, Bach; Andante, Sonata 6, Mendelssohn; Air for G String, Bach; Reverie, Dickinson; Andante Cantabile, String Quartet, Tchaikowsky.

Oct. 21—Third Chorale, Andriessen; "Forest Murmurs," Wagner; "To the Sea," "A Tin Soldier's Love," "To a Humming Bird," "To a Deserted Farm,"

"To a Wild Rose" and "A. D. 1620," MacDowell.

Oct. 28—Fantasia and Fugue in G minor, Bach; "To the Sea," Arensky; Cradle Song, Gretchaninoff.

Nov. 4—"Comes Autumn Time," Sowerby; Adagio ("Moonlight" Sonata), Beethoven; "Hymn of the Pilgrims," MacDowell; Evening Song, Schumann; "Song to the Evening Star," Wagner.

Nov. 11—"Marche Religieuse," Guilman; Reverie, Brahms; Funeral March, Chopin; "Dreams," McAmis; Intermezzo, Bizet.

Dr. Carl McKinley, Boston, Mass.—Dr. McKinley played the following program in a recital Nov. 13, which was the first of a series to be given at the Old South Church: Fantasia and Fugue in G minor, Bach; Prelude from Ninth Sonata for Violin, Corelli-Guilman; "Grande Piece Symphonique," Franck; "Landscape in the Mist" and "Adeste Fideles," Karg-Elert; "Silhouette" and Variations on the Hymn-tune "Dundee," McKinley. The recital was under the auspices of the New England chapter, American Guild of Organists.

Russell Hancock Miles, M. Mus., Urbana, Ill.—Mr. Miles, who played the University of Illinois recital Nov. 4, presented the following program: Concert Overture, Rogers; Nocturne, Mendelssohn; "Comes Autumn Time," Sowerby; "Lied des Chrysanthèmes," Bonnet; "Whims," Vibbard; Andante Cantabile (String Quartet), Tchaikowsky.

Elmer A. Tidmarsh, Mus. D., Schenectady, N. Y.—In his recitals at Union College in November Dr. Tidmarsh played the following programs among others:

Nov. 18—"Overture, 1812," Tchaikowsky; "Scheherazade" Suite, Rimsky-Korsakoff; "Symphony Pathétique" (first and last movement), Tchaikowsky; Andante Cantabile (String Quartet), Tchaikowsky; Melodie in E flat, Tchaikowsky; "Marche Slav," Tchaikowsky.

Nov. 25—"Marche Religieuse," Guilman; "Marche Funebre et Chant Seraphique," Guilman; Caprice, Guilman; Toccata and Fugue in D minor, Bach; Allegro from First Sonata, Bach; Sinfonia from Cantata "We Thank Thee, God," Bach; "To a Water-Lily," "By Smoldering Embers," "A. D. 1620" and "To a Wild Rose," MacDowell; "Rhapsody in Blue," Gershwin.

Miss Mabel Zehner, Ashland, Ohio.—Miss Zehner, assisted by Laurence Jenkins, baritone, gave a recital at Trinity Lutheran Church Nov. 19 and her organ numbers included the following: Chromatic Fantasia and Fugue in A minor, Thiele; Chorale Prelude, "O Gott, Du frommer Gott," Karg-Elert; "Jesu, Joy of Man's Desiring" (Chorale from Cantata No. 147), Bach; Concert Variations, Bonnet; "Ballet of the Spirits," from "Orpheus," Gluck; Allegro Moderato, from Fourth Concerto, Handel; "Ave Maria," Schubert; "The Flight of the Bumblebee," Rimsky-Korsakoff; "The Quiet of the Forest," Arthur Dunham; "Electa ut Sol," Dallier.

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

Nov. 4—"Preambule" (Music for Organ, Op. 145), Karg-Elert; Pastorale, Op. 58, Reger.

Nov. 11—Toccata and Fugue in A minor, Op. 80, Reger; Intermezzo, Op. 80, Reger.

Nov. 18—Toccata, Adagio and Finale, de Lange.

Nov. 25—Concert Piece No. 1, in C minor, Thiele; Cantilena, McKinley.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in his popular programs at the Philharmonic Auditorium by Dr. Hastings in October included: Prelude and Fugue, E minor, Bach; Selection from "Lohengrin," Wagner; Ten Versets, Franck; "Echo," de la Tombelle; Serenade, Widor; Grand Offertory, Op. 22, Batiste; "Song of India," Rimsky-Korsakoff; Triumphal March, "The Conqueror," Hastings.

John T. Erickson, Mus. D., A. A. G. O., New York City.—The following numbers were played at the forty-fifth anniversary celebration of St. Paul's Swedish Lutheran Church, Brooklyn, Oct. 27, by Mr. Erickson: Toccata (Dorian), Bach; "Lord, All My Heart Is Fixed on Thee," Karg-

Elert; "In dulci Jubilo," Bach; Andante Cantabile, Fourth Symphony, Widor; Evensong, Johnston; Caprice, Herbert J. Wrightson; "Alpine Fantasy," Flieger.

William J. Schwann, Louisville, Ky.—Under the auspices of the Kentucky N. A. O. chapter Mr. Schwann played the following program in a recital at the Highland Presbyterian Church Nov. 26: Fantasia and Fugue in G minor, Bach; Meditation, Hollins; Allegro from Sixth Concerto, Handel; "Jagged Peaks in the Starlight," Clokey; "Idyll," Quef; Scherzetto, Vieme; "Carillon," Vieme; Andante from Entr'acte of "Rosamunde," Schubert; Allegro Appassionato from Fifth Sonata, Guilman.

Harold F. Arndt, Allentown, Pa.—In Sunday evening pre-service recitals at the Dubbs Memorial Reformed Church, Mr. Arndt has played the following numbers:

Oct. 14.—Largo ("Xerxes"), Handel; "Romance" in D minor, Hayes.

Oct. 21.—Sonata in F minor (Allegro), Rheinberger; Prelude in B flat, Whitney.

Oct. 28.—Prelude and Fugue in D minor, Mendelssohn.

Nov. 11.—Festal Prelude in A, Boslet; "Pomp and Circumstance" (Military March), Elgar-Lemare.

Maurice Douglas Pedersen, Evanston, Ill.—In a recital at Seabury-Western Theological Seminary Nov. 18 Mr. Pedersen played: "Sonata Romantica," Yon; "Elfes," Bonnet; Prelude and Fugue in G minor, Bach; "The Legend of the Mountain," Karg-Elert; Seventh Sonata ("Dreams" and Intermezzo), Guilman; "A Gothic Cathedral," Pratella-Weaver; "Grand Choeur Dialogue," Gigout.

Frederic B. Stiven, Urbana, Ill.—Professor Stiven played the recital at the University of Illinois Nov. 18, with the assistance of Professor Henri J. van den Berg, pianist, and presented a program made up of these items: Toccata in D minor (Dorian), Bach; Pastorale (organ and piano), Guilman; Serenade (organ and piano), Widor; Chorale No. 3, in A minor, Franck; "Bohemian," Wolstenholme; "Kamenoi Ostrow" (piano and organ), Rubinstein.

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**San Francisco News;
Ramin and Others
Arouse Enthusiasm**

By WILLIAM W. CARRUTH

San Francisco, Cal., Nov. 17.—Günther Ramin made his first appearance in the bay region Oct. 28, playing on the four-manual Austin in the San Francisco Civic Auditorium the following program: Prelude and Fugue in E flat major ("St. Ann's") and Trio-Sonata No. 6, Bach; Sonata 2, in D minor, Reger, concluding with a masterly improvisation. The San Francisco Municipal Chorus, under the direction of Father Hans Leschke, and accompanied by Ramin, sang the chorale from "Sleepers, Awake!" by Bach and "Blessed Are They That Mourn," from Brahms' "Requiem." The next evening Ramin appeared at the console of the new three-manual Austin in St. Paul's Episcopal Church, Oakland, playing the following numbers: Toccata and Fugue in D minor, Chorale Preludes, "My Heart Lies Heavy within Me" and "In dulci Jubilo," and Passacaglia and Fugue in C minor, Bach; Prelude and Fugue in F major, Buxtehude; Partita on the Chorale "Ah, How Fleeting," George Bohm; Fantasy on "B-A-C-H," Reger, closing with a brilliant improvisation.

Few recitalists have aroused the interest of organists as has Ramin, and while many disagree with his interpretations and his limited programs, they admit that he introduced American audiences to many worth-while and little-known German compositions, notably of the early German school and Max Reger; that he is a player of tremendous energy, authority and personality, who gets stunning effects in an entirely legitimate manner, and that he holds his audiences by his consummate artistry. It takes a great artist to hold an audience of 1,200, many of whom were obliged to stand, to the end of a difficult program, with the performer hidden behind the console. Redfern Mason, music critic of the *San Francisco Examiner*, in reviewing the San Francisco recital, wrote: "There was no need to tell that for once they were listening to a master. The multitude may make mistakes in estimating mediocrity, but they have an infallible instinct for genius."

While his programs were undoubtedly heavy, he enlivened them by his clear-cut phrasing and colorful registration, being particularly fond of the super-octaves and mixtures. On his Oakland program he played four fugues. One prominent organist thought there were three too many.

The past week lovers of organ music have had the opportunity of attending two recitals by two distinguished Western organists on the new four-manual Aeolian-Skinner in Grace Cathedral, an organ which many consider without doubt one of the finest examples of organ building, both tonally and mechanically, on the Pacific coast. These recitals were made possible through the interest of Stanley W. Williams, Pacific coast representative of the Aeolian-Skinner Company, and the company's generosity. The first recital was given Nov. 13 by Warren D. Allen, organist of Stanford University and representing the Northern California chapter of the Guild. He played the following program in his usual satisfying and musicianly manner: Toccata on "O Filii et Filiae," Lynnwood Farnam; Prelude in D minor, Clerambault; "In dulci Jubilo" and "Resonet in Laudibus," from the "Tablature Book" of Fridolin Sicher; "Resonet in Laudibus," from "Cathedral Windows," Karg-Elert; "In dulci Jubilo" and Trio in G, Bach; Passacaglia and Fugue, Bach; "Meditation à Ste. Clotilde," Philip James, and Andante and Finale from "Grande Piece Symphonique," Franck.

The following evening Clarence Mader, organist and choir director of Immanuel Presbyterian Church, Los Angeles, representing the Southern California chapter of the Guild, was the recitalist. Mr. Mader's reputation as a brilliant performer had preceded him and those who had the temerity to venture out on a very stormy night were amply rewarded. The roof of the new cathedral did not prove entirely weather-proof and Mr. Mader had

RICHARD KEYS BIGGS



RICHARD KEYS BIGGS of Hollywood, Cal., conducted a presentation of his recently published mass, dedicated to Father Junipero Serra, at St. Ignatius' Church in San Francisco Sunday, Oct. 28. Two thousand people attended the great church for the occasion. The choir of men responded to the baton of Mr. Biggs with a splendid rendition of his music.

to compete with the music of raindrops falling into numerous buckets. However, it would take more than a cloudburst to drown out the majestic tones of the cathedral organ.

Mr. Mader played: "Weihnachten," Reger; "St. Theodolph," McKinley; Minuet from "Berenice," Handel; "Rigaudon," Rameau; "Farewell I Gladly Bid Thee," Bach; "Deck Thyself, My Soul, with Gladness," Brahms; Fantasia in G major, Bach; "Soul of the Lake," Karg-Elert; "Chanson," Candlyn, and the Fugue from the "Ninety-fourth Psalm" Sonata by Reubke. Mr. Mader particularly distinguished himself in his beautiful rendition of the difficult Reubke number.

As evidence of the esteem and pride in which he is held by his confreres in Los Angeles we have only to mention the names of his official escort: Stanley Williams, master of ceremonies; Ernest Douglas, organist of St. Mathias'; Dudley Warner Fitch, St. Paul's Cathedral; Percy Shaul Hallett, All Saints', Pasadena, and Edward Tompkins, latest addition to the fellows of the Guild and an organist in Covina. If Dr. Diggle had not been detained in the South by two weddings it might have passed for a convention of Episcopal organists.

Following Mr. Allen's recital, an informal supper honoring the visiting organists was served at the Fairmount Hotel.

An organization which deserves the support and cooperation of all organists and music-lovers of the bay region is the San Francisco A Cappella Choir. It is a select group of thirty voices under the baton of Waldemar Jacobsen, aiming to provide a well-organized unit capable of producing the finest in a cappella music—not alone the noble sermonic music of the Bach period, but also the modern-effect music made popular by the famous St. Olaf Choir. Several organ numbers by Harold Mueller, F. A. G. O., were included in a recent program. Mr. Mueller, whose serious work is being recognized by discriminating critics, is now on tour in the Middle West.

E. Richard Wissmueller played the following program at the First Congregational Church of Santa Rosa Nov. 11: Five Chorale Preludes, Bach; Fugue in D major, Arioso and Toccata and Fugue in D minor, Bach; Trio in F, Krebs; "Siciliano," from Fifth Concerto, Handel, and "Allegro Deciso" from Handel's "Water Music."

While here the delegation of southern California organists availed themselves of the opportunity of inspecting and playing the new Austin in St. Paul's, Oakland. They all were highly enthusiastic.

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IN SIOUX FALLS CATHEDRAL

Kilgen to Build Three-Manual for South Dakota Edifice.

St. Joseph's Catholic Cathedral at Sioux Falls, S. D., has ordered a new organ of George Kilgen & Son, Inc. It will be a three-manual, entirely "straight" in design and of the distinctively liturgical type. It will be placed in the choir gallery at the rear of the church, and will be concealed by a Gothic design of panel work and display pipes. The order was placed by Monsignor William L. Muloney, pastor of the church, with the Minneapolis factory branch of Kilgen & Son. Installation of the organ is planned for February.

Following is the stop specification of the organ:

- GREAT ORGAN (6-inch pressure).**
1. Open Diapason, 8 ft., 73 pipes.
 2. Flute Harmonique, 8 ft., 73 pipes.
 3. Gemshorn, 8 ft., 73 pipes.
 4. Octave, 4 ft., 73 pipes.
 - 4a. Tromba, 4 ft., 73 pipes.
 - 4aa. Chimes (from Choir), 20 tubes.
- SWELL ORGAN (5-inch pressure).**
5. Geigen Principal, 8 ft., 73 pipes.
 6. Gedeckt, 8 ft., 73 pipes.
 7. Sallcional, 8 ft., 73 pipes.
 8. Voix Celeste, 8 ft., 73 pipes.
 9. Flute Traversiere, 4 ft., 73 pipes.
 10. Oboe, 8 ft., 73 pipes.
- CHOIR ORGAN (5-inch pressure).**
11. Melodia, 8 ft., 73 pipes.
 12. Dulciana, 8 ft., 73 pipes.
 13. Unda Maris, 8 ft., 73 pipes.
 14. Flute d'Amour, 4 ft., 73 pipes.
 - 14a. Chimes, 20 tubes.
- PEDAL ORGAN (6-inch pressure).**
15. Bourdon, 16 ft., 32 pipes.
 16. Lieblich Gedeckt (extension of Swell Gedeckt), 16 ft., 12 pipes.
 17. Flute (extension of Bourdon), 8 ft., 12 pipes.
 18. Still Gedeckt (from Swell), 8 ft., 32 notes.)

Trenton Church Dedicates Hymnals.

The Third Presbyterian Church of Trenton, N. J., of which George I. Tilton is organist and choirmaster, was the scene of an unusual service Thursday evening, Nov. 8. Through the efforts of the junior choir auxiliary a complete set of the new Presbyterian Hymnals had been purchased for the church, and they were dedicated at this service. Dr. Clarence Dickinson, editor of the hymnal, was present, as was his wife, Dr. Helen A. Dickinson. In his talk Dr. Dickinson explained the process of compiling the hymnal and the reasons for including certain features and excluding others. Mrs. Dickinson traced the history of certain hymns and explained them, bringing out their hidden meaning beautifully and impressively. Both talks aided greatly in bringing the congregation to a right appreciation and understanding of the hymnal. The junior, intermediate and quartet choirs of the church were augmented by a specially selected choir of twenty-five solo voices. These choirs, in various combinations, illustrated Mrs. Dickinson's talk. Mr. Tilton played the service and the prelude and offertory, and the pastor, Dr. John McNab, conducted the service of dedication and introduced the speakers.

Mrs. Randall Returns to Florida.

After being at the head of the organ department and assistant piano teacher at Doane College, Crete, Neb., for the past two years Mrs. Elma A. Randall has been appointed to her former position, which she held for sixteen years, as organist and director of music in the Community Methodist Church, Daytona Beach, Fla. "No place like the good old state of Florida, and I am indeed happy to be back," she writes.

Osborne Takes Detroit Position.

Kenneth R. Osborne has been appointed organist and choir director of the Brewster-Pilgrim Congregational Church of Detroit, Mich. Mr. Osborne enters upon his work under favorable auspices, with a good organ and good choir. Last year he was director of music at Whitworth College, Spokane, Wash.

H. P. Platt Ill in California.

H. P. Platt, for more than twenty years factory manager of the Robert Morton Organ Company and later manager during the period of liquidation, suffered a paralytic stroke on July 17 and has been confined to his bed ever since that time at Oakland, Cal. He will probably require several months to regain his health.

THE BALLAD OF JONAH JONES

By WILLIAM RIPLEY DORR

This tale concerns an organist, one Jonah Tubal Jones.

He really meant all right, poor soul. (May heaven rest his bones!) But he had just one fatal fault, it cannot be denied:

"His mind was always at the organ," Mrs. Jones once sighed.

The other boarders at the house where Mr. Jones long dwelt, All thought he had a hungry tapeworm gnawing at his belt.

He'd reach a yard for everything he liked in food and drink, And draw the dishes all his way, before he stopped to think.

His wife was much embarrassed by this seeming show of greed.

"Why do you do it, Joe?" she asked. "You know there is no need

"To pull the food all over to your place." "My dear," he said,

"I'm pulling draw-stops all day long. How else can I be fed?"

When Jones was at the table, though no pedalboard was there, He always played bass with his feet to music on the air.

He played upon his neighbors' toes, until their indignation Resulted in his eating after hours, in isolation.

Now Jones' sense of rhythm was a fearful handicap, For every time he heard a tune his foot began to tap.

But what was worse, he always chewed to music, and this habit Resulted in an accident the night he ate fried rabbit.

That night poor Jones was eating in a two-bit table d'hote. He kicked. "This may be rabbit, but it's tough as billy-goat." Just then upon the air came Gershwin's "Rhapsody in Blue." He bit the end off of his tongue, while chewing three to two.

His organ had three balanced swells, but Jonah never knew

Which box was going to open when he pushed a certain shoe.

His model "T" bewildered him (three pedals in a row)

In traffic, sometimes he would push reverse, and back he'd go.

At last he junked the model "T" and bought a fine new eight (His Jennie had a horrid hunch that she would rue that date.)

But no one told him how this car might go off on a spree, If he should step upon the gas with too much energy.

Of all the major sins that can beset an organist,

The aimless pumping of the swells must surely head the list,

And when a player gets this habit at its very worst,

It always hangs above his head. From then his life is cursed!

Now, gentle reader, it does not take much imagination

To prophesy the tragedy which brought down ruination

Upon the head of Jonah Jones, who through his heedless ways

Of driving and behaving, prematurely closed his days.

One Sunday he had played the Andantino in D flat,

His mighty ankle worked the swells in such a frenzy that

When he got off the organ bench his right foot kept on pumping.

He leapt into his speedy car and down the road went humping.

The motion of the rushing car was markedly erratic.

It speeded up and then slowed down as if it were rheumatic.

Until at length it overtook a heavy, loaded truck.

Down went his foot, he speeded up, and with a crash—HE STRUCK!

Good organist, take warning from this sad, depressing tale.

Diversify your interests. Do not let yourself get stale.

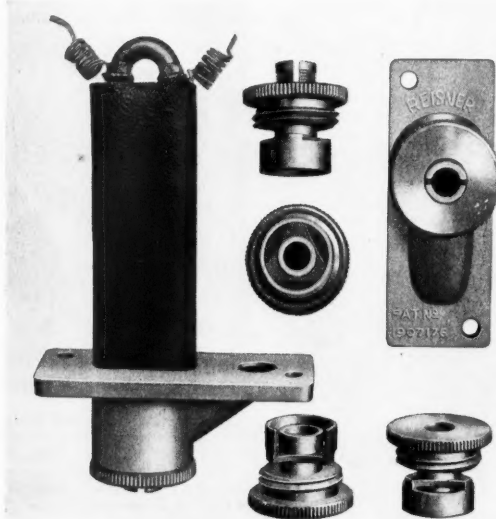
And when you climb down from your bench, forget your daily grind.

Refresh yourself in pleasant ways, and you'll have peace of mind.

Zion Lutheran Church at Newark, N. J., has ordered an organ from

George Kilgen & Son, Inc., of St. Louis. The negotiations were conducted by the Rev. H. Manrodt, the pastor, with the New York factory branch of the builders. The organ will be a two-manual.

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NEW ORGANS BY VERLINDEN

Memorial in Kenosha Church Opened —Other Installations.

The new memorial organ built by the Verlinden, Weickhardt, Dornoff Organ Company of Milwaukee for the Friedens Lutheran Church at Kenosha, Wis., was dedicated Sunday, Sept. 9, by Miss Blanche Verlinden, a talented young organist. Her selections included: Prelude and Fugue in D minor, Bach; Third Sonata, in C minor, Guilman; Toccata in D, Kinder; "Variations de Concert," Bonnet. The organ is a large two-manual divided instrument installed in a new chamber framing a beautiful window, according to a remodeling program planned and designed by Edmond Verlinden, president of the organ company. The dedicatory concert was attended by an audience numbering over 1,000.

The Verlinden, Weickhardt, Dornoff Company reports several other recent installations. A two-manual installed in St. Paul's Evangelical Lutheran Church at Birmamwood, Wis., was dedicated Sept. 23. The recital was by Professor Felten of Shawano, Wis.

The new Mischler funeral home at Kenosha, Wis., is one of the new owners of a two-manual organ with automatic self-player attachment. A two-manual with automatic player was installed in the Paul Frantz funeral home at Milwaukee, one of the leading funeral homes there. The two-manual completed last month for St. Agnes' Catholic Church, Milwaukee, is another Verlinden organ and is installed in an especially constructed chamber.

Events for Chicago Women Organists.

The Chicago Club of Women Organists will hold its monthly meeting at the Kimball Hall salon Monday evening, Dec. 3, at 7:45. At 8:15 a Christmas program will be given by the members of the club. Mary Ryan will play the Doric Toccata by Bach and "Ave Maria," Arkadelt-Liszt; Roberta Hayes will play "Noel," Dubois; Cradle Song, Grieg, and Festival Toccata, Fletcher. Betty Spooner will give a group consisting of "Tollite Hostias," Saint-Saens-Gigout; "Christmas Slumber Song," Whitehead; Pastorale from "Prologue de Jesus," arranged by Clokey, and Chorale Prelude, "Sing, O Earth, and Heaven Rejoice," Reger. Kate Berkman, soprano, will be the guest artist on this program. She will sing "Come unto Him" ("Messiah"), by Handel; "Virgin's Lullaby," by Reger; "How Beautiful upon the Mountains," Harker, and "Cantique de Noel," Adam. She will be accompanied by Ora Bogen on the piano and by Ora Bogen, organ, and Irene Belden Zaring, piano, on the last number. On Sunday afternoon, Dec. 16, the club will sponsor a program at the Edison Park M. E. Church, of which Helen Searles Westbrook is organist and director. This will be a vesper service at 5 o'clock. Ora Phillips and Esther Wunderlich, organists, will play, and the church choir will sing. The public is invited to both of these programs.

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ADVENT SERIES BY VOLKEL

Three Recitals at Emmanuel Baptist Church, Brooklyn.

A series of three Advent recitals has been planned by George William Volk, F. A. G. O., at Emmanuel Baptist Church, Lafayette avenue and St. James' place, Brooklyn, New York City. The programs are to be played on the evenings of Dec. 4, 11 and 18. Mr. Volk has planned to present the following offerings:

Dec. 4—"Gelobet seist Du" and "Auf meinen Lieben Gott," Buxtehude; Fifth Concerto, Handel; Chorale Preludes, "Adorn Thyself, O Fond Soul," "Herzliebster Jesu," "Es ist Ein' Ros' entsprungen," "O Gott, Du frommer Gott," "O How Blessed Are Ye" and "Mein Jesu, Der Du Mich," Brahms; "Iam Sol Recedit Igneus," Simonds; Fantasia on the name "B-A-C-H," Liszt.

Dec. 11—"Wie schön Leuchtet" and "Wär Gott nicht mit Uns," Buxtehude; "Suite Latine," Widor; "Bach's Memento" ("Sicilienne" and "Marche du Veilleur de Nuit"), Widor; "On Hearing the First Cuckoo in Spring," Delius; Symphony No. 5 (Allegro Vivace and Andante Cantabile), Widor; "Carillon-Sortie," Mulet.

Dec. 18—"Nun freut Euch," "Puer Natus in Bethlehem," "In dulci Jubilo" and Magnificat, Buxtehude; Prelude, Samazeuilh; Prelude, Adagio et "Chorale Varié," Durufle; Two Noël's,ournemire; "Ave Maris Stella" (Verset No. 3) alla Bach, Dupré; "In dulci Jubilo" and Passacaglia, Bach.

T. A. Long Directs Hymn Festival.

A hymn festival program was given in the Seventh Street Presbyterian Church, Charlotte, N. C., Sunday evening, Oct. 14. The church was filled to capacity and the service was interesting and impressive. It was planned to create greater interest in congregational singing and the use of the best type of music in the service. The service was given under the direction of Thomas A. Long as guest organist and director at the church. In addition to his work in the department of sociology and anthropology Mr. Long is organist of Johnson C. Smith University, Charlotte, N. C. He studied at the New England Conservatory, Boston, and is now a student of the organ under Charles H. Doersam, warden of the American Guild of Organists and head of the organ department at Columbia University, New York City.

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JOHN HARADEN PRATT.

John Haraden Pratt is one of the most respected and beloved musicians of the San Francisco bay region. Although born at Freeport, Maine, Nov. 20, 1848, we can claim him as a Californian, as he has lived here since 1872. I can do no better than permit Mr. Pratt to tell the story of his life in his own words:

"My father was a very able teacher of singing and had a beautiful tenor voice. Besides being a strong voice, there was an octave of falsetto, which he lost when about 48 years of age. His children were taught to sing from infancy. Our family was one of literary tastes. I went to the district school and attended two terms of the celebrated North Yarmouth Academy; also one term of the Edward Little Institute at Auburn, Maine. Yet most of what education I had was picked up after leaving school. When I expressed a wish to take up music as a calling, my father said: 'Go ahead and make your fortune.' So, leaving the farm, I bound myself as apprentice for three years to Small & Knight, manufacturers of melodeons and parlor organs in Portland, Maine. At organ building I continued to make rough use of my hands, which had been hardened by farm work, and I could never expect to have the flexibility and technique for public playing. I was also a slow reader; but love of music drew me to its side.

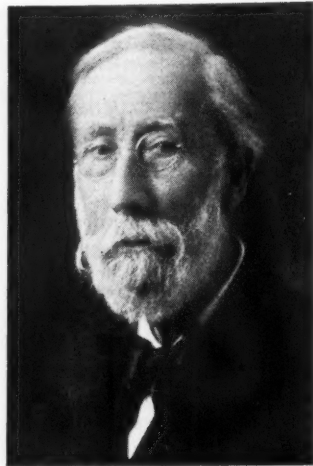
"In Portland were several good organs and organists. In the First Parish Church the organist was Herman Kotschmar, the leading musician of the city. He read anything at sight. His touch on the piano was very staccato, but beautiful on the organ. G. W. Marston played in the State Street Church, on an organ of three manuals, built by Simmonds of Boston. Mr. Marston was a lovable man, a born composer, and a fine player. It was in substituting for him that I was initiated into the wonders of the organ, and I used to go at daylight to practice in the organ loft in State street.

"J. D. Cheney was the organ tuner in the factory. I assisted him in tuning the reeds in the various churches. Mr. Knight, the junior member of the firm, tried to learn to tune, but his ear was not good enough. This gave me a chance. Mr. Cheney soon announced his intention of leaving for Cambridge to tune for the Mason & Hamlin Company, and I made haste to fit myself for taking over his work. I freed myself from the bench work by giving a note for the last six months of my apprenticeship. Then, getting a class of organ pupils in North Yarmouth, I started out, in a way, on my own. I was still obligated for six months as to the tuning, but after they were over the pay for my services was a deduction on my promissory note, \$40 remaining due at the time I came to California.

"The quartet choirs in the best churches were excellent, and I had the opportunity of substituting in a few of them. Finally Mr. Marston went to Europe for study and I played for him in the Universalist Church on a new \$8,000 organ, built by Hall & LeBeau of New York. Upon my teacher's return I was appointed organist at the Free Street Baptist Church. There I had a new two-manual organ, built by Hook & Hastings. Dudley Buck played the inaugural recital.

"Resigning my position at the Free Street Church, I started for California, arriving in San Francisco Thanksgiving Day, 1872. Early in 1873, through Kohler & Chase, I got a position in the First Congregational Church of Oakland, succeeding Edward Rowland Sill, the well-known poet of the University of California. Living in Oakland I continued to play in this church for about three years, teaching piano in the Golden Gate Academy. John P. Morgan had come to California for his health from New York, where he was organist in Trinity Church. He had hemorrhages of the throat, and went into the Santa Barbara mountains. After his health improved he came to Oakland. An organ being installed in

JOHN HARADEN PRATT



the First Church, I lost my position to him. Fortunately I got another in the First Presbyterian Church on Stockton street in San Francisco. There I remained until February, 1879, giving up the position to go to Leipzig. Mr. Morgan was a lovable man, and I learned from him in my first lesson that I must study harmony from the very beginnings. The association with him was invaluable to me. It was because of his untimely death that I went to Leipzig.

"It was in April, 1879, that I arrived at the conservatory. Having written a three-part fugue under the instruction of Morgan, I was prepared for advanced work, but was assigned to a lower class under Alfred Richter. The elder Richter died the week of my arrival. Alfred Richter looked over my work and said I should be in Professor Jadassohn's class in fugue writing; but he begged me to stay with him also, for he thought it would be a good idea for me to review theory at the same time I was taking the advanced study. So it turned out, and for two years I went twice a week to both Richter and Jadassohn. My teachers of piano were Wenzel, Coccusi and, after Wenzel died, Bruno Zwintscher.

"Returning to California in July, 1881, I located in San Francisco.

"Of the fifty-three years since my return some have been very lean ones. I was organist in the Church of St. Mary the Virgin for about twelve years. The Rev. W. W. Bolton introduced the high church movement there, and I was with him even before the church at Union and Steiner streets was built. I became fond of the ceremony of the mass. I left St. Mary's in May, 1905, to play for the Lyon Street Society of the New Jerusalem, and am still there.

"In the Crocker Old People's Home is a little chapel with a one-manual organ, built by Andrews. The old people breakfast at 8 o'clock, and on Sundays go directly into the chapel for a service. There is always a sermon and some hymns. I have been playing there for forty-one years.

"I was dean of our chapter of the Guild in 1915, 1916 and 1917; also for a time the treasurer. I was secretary of the Musicians' Club in 1899, 1900 and 1901 and president in 1902 and 1903. Then, in building up the club after the great fire, I was president in 1911, 1912 and 1913.

"In 1888 the faculty of Mills College offered to engage me as teacher of harmony if I would get a diploma from some American institution. So I went to New York and took examinations for the associate and fellowship degrees of the American College of Musicians. They were held in the University of New York. Shortly after that the college became an integral part of the University of New York, and I guess was never heard from again.

"You know I have published hardly anything, and that my Trio in G for

piano, violin and violoncello is the only composition that has received attention. [This trio was recently performed at a meeting of the Musicians' Club by the Pasmoro Trio, and was received with great enthusiasm. It reflects the honesty, directness and wholesomeness of the composer.]

"I have been well satisfied to be known as one of the musicians of the community and to lead a professional life. This is a sketch of my musical life, and that only. A wealth of experience both here and in Germany has necessarily been passed over, suppressed, I would say, since it is hard to keep out the many interesting events that crowd forward in the memory, longing for expression."

Mr. Pratt married Sophie Adelheid Christian Aug. 23, 1890. One child, Haraden, was born in 1891. He is chief engineer and vice-president of the Mackay Radio and Telegraph Company.

W. W. C.

HUGH GILES.

Hugh Giles, B. A., Mus. B., M. Sac. Mus., minister of music at the Plymouth-Piedmont Congregational Church in Worcester, Mass., and president of the Worcester chapter of the National Association of Organists, is one of the young organists whose church and recital work is attracting much favorable attention. Mr. Giles has appeared as recitalist in several states in the East and South, and his choir is well known in New England.

Hugh Giles was born at Greenville, S. C., Dec. 3, 1906, the son of Dr. and Mrs. C. T. J. Giles. His early education was received in private and public schools. He entered the music department of Furman University when only 12 years old, and appeared in piano recitals as a prodigy. He studied piano, organ, harmony and counterpoint with George H. Schaefer, head of the music department at Furman University, and was graduated from this institution with the degrees of B. A. and Mus. B. in 1928. While at college he was organist at historic Christ Church in Greenville.

Mr. Giles' postgraduate work was continued in New York City, where he studied at the Juilliard School of Music and at the School of Sacred Music of Union Theological Seminary. In the former institution he studied piano under Gordan Stanley and George F. Boyle, while in the School of Sacred Music he studied organ under Dr. Clarence Dickinson, with whom he has continued work. He has also studied voice and choral conducting with Mrs. W. H. Neidlinger and Hugh Ross, conductor of the Schola Cantorum. He received his M. S. M. degree from Union Theological Seminary in 1931. While in New York Mr. Giles was organist and choirmaster at St. James' Church, Long Branch, N. J., and director of music for young people at the Madison Avenue Methodist Church in New York.

In 1931 Mr. Giles was appointed

HUGH GILES



minister of music at Piedmont Church in Worcester. Here he developed choral organizations in all departments of the church, with a choir of 125 voices. When Piedmont Church merged with Plymouth Church in 1934, Mr. Giles was retained as minister of music of the combined church. Here he presents an annual series of musical services and organ recitals, which are largely attended. His choir also appears in recitals in nearby cities. Among the compositions presented last year were Brahms' "Requiem," Allegri's "Miserere," the Bach cantatas "Come, Redeemer" and "Bide with Us," and services of Russian, English and American music.

Mr. Giles has appeared as recitalist for the Monmouth and Worcester chapters of the N. A. O., and in several cities in the South and East. He was recently elected president of the Worcester chapter of the N. A. O.

Arthur C. Becker's Mother Dies.

Mrs. John P. Becker, mother of Arthur C. Becker, dean of the DePaul University School of Music and organist of St. Vincent's Church, Chicago, died Oct. 26 as the result of an accident in which she was severely burned while visiting her son in Chicago. Funeral services were held in Louisville, Ky., Oct. 30.

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**Organists of 1877
and Their Recitals;
Glimpse of the Past**

No name was held in greater esteem in the American organ world half a century and longer ago than that of Eugene Thayer, Mus. D., of Boston, and a number of famous organists of that period were his pupils. Dr. Thayer also edited a magazine for organists, the *Organist's Journal and Review*. Dr. Thayer's daughter, Miss Louise F. Thayer of New York City, has sent THE DIAPASON some interesting notes copied from an issue of her father's paper in 1877 which will bring to mind figures of importance nearly all of whom have passed to another world.

Under the heading of "Organ Recitals" Dr. Thayer included the following editorial notes:

The following will serve to show us how the good work goes on. We regret space compels us to be brief:

Mr. Samuel P. Warren of New York City has given a large number of recitals, with programs embracing nearly all the works of our great masters, and also numerous good arrangements.

Mr. Clarence Eddy of Chicago has also given a large number of nearly all the great works. Mr. Eddy is surely doing a great work for the West.

Mr. George E. Whiting of Boston has also given a large number of recitals, mainly devoted to programs and arrangements from all the great composers. Mr. Whiting being a noted exponent of this school of playing.

Mr. George Allen Kies of Norwich, Conn., has had a dozen or more on the splendid Walcker organ in the church of which he is organist. The programs were most excellent. Mr. Kies being one of the best organists of the classical school.

Mr. Harry Cowles of the Boston Conservatory of Music has had recitals regularly for some time, the programs being of the highest order and, of course, well interpreted.

Mr. Willis Clarke Shelton of New York City (formerly of New Haven, Conn.) has probably given a larger number of recitals than any other American organist, he devoting all his time to this work. In one summer he gave nearly 100—an immense task for one so young. His ample means enable him to do a great work in creating an interest in organ playing, in which he is seconded by his liberal father, who is a most enthusiastic lover of organ music.

Mr. George Chadwick of Olivet College, Michigan, is also doing good work for the West, he having given a large number of excellent programs. Others furthering this noble cause are: Mr. William Muller, Baltimore, Md.; Mr. Edward Fisher, Ottawa, Canada; Mr. Lucien Howe, Brattleboro, Vt.; Mr. G. F. Talbot, Lawrence, Mass.; Mr. Alfred Pike, Holliston, Mass.; Mr. W. A. Briggs, Montpelier, Vt., et al.

Quite a number of lady organists are honoring their sex by working in the field of organ playing. We are often asked if we believe that women can become really good organists or succeed in the profession of music. Yes; on the same conditions as men. It seems to us that the main causes of their non-success are their vacillation and indecision, so often woman's heritage. Let them only be in earnest and in many respects their chances of success outnumber those of men.

Many of those mentioned had been pupils of Dr. Thayer, Warren, Eddy, Whiting, Chadwick and others are men whose record is written large in the history of music in America.

An item in the August issue of THE DIAPASON telling of a trip East contemplated by Clarence Eddy suggested to Miss Thayer the sending of these interesting items, which prove how well organ music was being cultivated nearly three-score years ago on United States soil.

J. Herbert Springer
St. Matthew's Lutheran
Church
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NOTES FROM THE CAPITAL

By **MABEL R. FROST**

Washington, D. C., Nov. 21.—The sesquicentennial of Methodism in America has been celebrated by two prominent choirs in Washington recently with the rendition of Van Denman Thompson's oratorio, "The Evangel of the New World." The first of these was on Nov. 4 by the choir of Hamline M. E. Church under the direction of John H. Marville, with Edith B. Athey at the organ. The second was on Nov. 11 by the choir of Calvary M. E. Church, Louis Potter, director and organist.

All Souls' Unitarian Church announces a series of half-hours of music to be given in the church Sunday afternoons at 5 o'clock by Lewis Corning Atwater, organist, assisted by soloists. On Nov. 11 American music was featured, Mabel Flehr, contralto, assisting; Nov. 18 early Italian music, Charles Trowbridge Tittmann, bass, assisting, and Nov. 25 modern Italian music. The five December programs will be of Cesar Franck works, early French music, modern French music and Christmas music.

Kathryn Hill Rawls' second of the series of organ recitals at Western Presbyterian Church was given Nov. 4, with Lieutenant Colonel L. C. Fairbank, bass, participating.

Works of Bach, Brahms, Handel, Palestrina, Mendelssohn, Hollins and Morandi were played by T. Guy Lucas in a recital at St. John's Church Oct. 29.

The Georgetown Presbyterian choir gave a benefit rendition of Maunders' "Song of Thanksgiving" Nov. 30, Mrs. Frank Akers Frost conducting.

Elaborate music under the direction of Jennie Glennan marked the feast of "Christ the King" at St. Patrick's Church Oct. 28.

A Mendelssohn program of unusual interest was given by the Keller Memorial Lutheran choir Oct. 21, Lillian Wines organist and director, Gertrude Lyons guest conductor. Selections from "Elijah" and the "Hymn of Praise" were sung, and also a new arrangement of "Cast Thy Burden upon the Lord," interspersed with Scripture selections read by the pastor.

George Cornwell, organist of Calvary M. E. Church, South, is spending a year at Highland Park, N. J., conducting classes and composing. During his absence Louis Potter, Jr., is organist at Calvary.

Death of Mrs. Benjamin J. Lang.

Mrs. Benjamin J. Lang, widow of the famous organist and composer, died Oct. 15 at her home in Boston after a long illness. Mrs. Lang was born in Boston, Dec. 18, 1839, the daughter of Johnson C. Barrage. She was married in 1860. Mrs. Lang was a talented singer. She is survived by a son, Malcolm Lang, and two daughters, Margaret Ruthven Lang, whose talent as a composer has long been recognized, and Mrs. Frederick R. Galacac (Rosamond Lang).

STATEMENT OF THE DIAPASON.

Statement of the ownership, management, circulation, etc., required by the act of Congress of Aug. 24, 1912, of THE DIAPASON, published monthly at Chicago, Ill., for Oct. 1, 1934.

State of Illinois,
County of Cook, ss.

Before me, a notary public in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the owner of THE DIAPASON and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the act of Aug. 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are:
Publisher—S. E. Gruenstein, 306 South Wabash avenue.

Editor—Same.
Managing Editor—None.
Business Manager—None.

2. That the owner is (if owned by a corporation, the name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company or other unincorporated concern, its name and address, as well as those of each individual member, must be given):
Siegfried E. Gruenstein, 611 Ash street, Winnetka, Ill.

3. That the known bondholders, mortgages and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are (if there are none, so state):
None.

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(Signed) S. E. GRUENSTEIN.

Sworn to and subscribed before me this 22d day of September, 1934.
(Seal) MILDRED BIRMINGHAM,
(My commission expires March 1, 1937.)

Heaps Arranges Vespers.

Porter Heaps, minister of music at the New England Congregational Church, Chicago, arranged and directed a musical vespers of fine quality Nov. 18 and had the assistance of his choir and of Dr. Eric DeLamarer of the Fourth Presbyterian Church, who delivered an address on "Church Music and Creative Living." The anthems included Franck's "Psalm 150," "A Russian Hymn to the Trinity," by Arnold Bode, "Thou Knowest, Lord," by Mrs. Beach, and "The Angelus," by Elgar. Lucile Turner, violinist, played the Air for the G string of Bach and Mr. Heaps' organ numbers were: Toccata, Adagio and Fugue, Bach, and, as the postlude, Bach's chorale prelude on "In Thee Is Gladness."

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RECITALS A SPECIALTY

Tudor Church Music; Light on Its History; Its Usefulness Today

[The following is the text of a lecture delivered by Mr. Sammond at the annual convention of the National Association of Organists in Worcester, Mass.]

By HERBERT STAVELY SAMMOND

In an introduction or preface to a history of the "Early Tudor Composers" by Flood, W. H. Hadow tells us that: "No event in musical history is more important than the discovery of our lost Tudor compositions. There have been other instances of loss and neglect. Bach's B minor Mass was performed for the first time ninety-five years after it was written. Schubert's posthumous works outnumber ten to one those published in his lifetime, but there has been no other case in which a people with a great musical position has allowed it to lapse entirely for three centuries, and during this time has contentedly borne the reproach of unproductiveness. A generation ago the available amount of Tudor music was confined to a few slender volumes poorly edited and misunderstood; now the number of compositions published exceeds a thousand. None of the Tudor music was printed in score; part books were easily mutilated or mislaid; the fashion of music underwent in the seventeenth century a series of rapid changes, the old polyphony became obsolete and by the beginning of the nineteenth century the speech of Byrd and Tallis was treated almost as a dead language. The well-meant but misdirected efforts of the Musical Antiquarian Society only rendered obscure what was already unfamiliar; church music shrank to a few anthems, the madrigals were forced into metrical systems for which they had never been intended, and the clavier pieces were laid aside, with the harpsichord in the dusty corners of the museum."

Charles Villiers Stanford in his "History of English Music" tells us that about the middle of the sixteenth century, when the English seemed to have mastered the Flemish methods and even surpassed them, when the whole musical life of the nation was torn asunder by the Reformation, monasteries were dissolved, organs and part books destroyed, singers and players dismissed, and the service itself underwent radical changes. As with the rest of the nation, so with the musicians; some accepted the new regime heartily; others clung stoutly to the Roman Church; others again put their conscience in their pockets and accepted sulkily whatever changes the new secular force brought into their religious life"; and in 1559 ["History of English Music," Davy, page 164], "as the electric eloquence of John Knox completed the Scottish Reformation, all Roman worship disappeared from the lowlands of Scotland and all ecclesiastical music was forbidden."

To come down to our time, "it is not too much to say that anyone who thirty years ago (this was said by Hadow in 1925) had estimated our Tudor composers at their true value would have been received with incredulity and probably ridicule."

"The discovery of the lost treasure was effected by a group of devoted scholars—Squire, Fuller, Maitland (not Rollo), Arkwright, Collins and a committee of experts who are now employed upon the great Carnegie edition. Of their labors such volumes have already appeared as the Fitzwilliam Virginal Book, Dr. Fellowes' edition of the madrigals, the masses of William Byrd, who became a Catholic and later returned to Protestantism, and others."

One author divides the Tudor period into two groups. He mentions as Early Tudor composers Gilbert Banaster, David Burton in the late fifteenth century and early sixteenth, Cornish, who was master of the children in the Chapel Royal of King Henry VIII, William Crane, William Newark, Hugh Aston, said to have been the inventor of instrumental music; John Tavenor, John Redford and a dozen or more others mentioned by Flood, that we hear little of today, with perhaps the exception of Tavenor and Redford, who

was organist of St. Paul's Cathedral and whose anthem "Rejoice in the Lord" is still sung there.

There is an interesting note concerning one of the early organists of Wells Cathedral which reads: "His praiseworthy organ playing, is more correct than W. Paley Baidloris' reading." To quote another historian, we are told that the founder of the Tudor dynasty was Henry VIII. (1491 to 1547), to whom, by one of his numerous wives (Anne Boleyn—whom he later had beheaded) was born Elizabeth in 1533. It was during the reign of Elizabeth that the music of England, sacred and secular, reached a very high order and it is here we meet with a later group—those masters of church music and madrigals, Tallis, Boyce, Byrd, Gibbons, Willbye, Morley, Dowland, Farrant, Tye, Batten and Blow, just to mention those best known and whose works are now available. I have not mentioned that great master composer Purcell here, as he came a little later.

This period, spoken of as the "golden age of English music," began during the reign of Henry VIII, and lasted about eighty years, the Elizabethan or Tudor period being the central portion. Davy, commenting on Tye's music, said: "Surely it is no light matter that England can boast of sacred music older than Palestrina's or de Lassus' and yet so beautiful that thoughts of its antiquity need not interfere with our enjoyment of the unfading beauties."

"With the publication of 'The Triumphs of Oriana' in 1601, which is a collection of twenty-five madrigals by twenty-three composers, designed to celebrate the peerless qualities of Queen Elizabeth, music reached its highest point—a point indeed so high that it is questionable whether any more lofty exists. The peak where Palestrina sits enthroned may perhaps be allowed [Stanford-Forsyth, page 169], though even there the Englishmen have some compensating altitudes in the way of vivid personality. But when two towering mountains exist in two widely separated lands, it is folly to attempt their measurement with the yard-stick. Their geological formations differ. At the foot of one are olives and vines, at the foot of the other elms and oaks. In the case of one it is calm and steele, revealing everything and hiding nothing; in the other case it is laden with a pearly floating mist that is forever drifting to and fro, troubling our vision."

We are fortunate in this day to have easy access to many examples of those great composers, which are published in fine editions, carefully edited by such eminent scholars as Dr. Edmund Fellowes, Dr. Terry, Dr. Statham, P. C. Buck, Ramsbotham and others.

In interpreting this music we are asked by those who have discovered its beauties to quote one of them: "We must approach our task with the conviction that we are not handling some ancient thing whose interest centers mainly in its antiquity, but rather that this music, built on a lasting foundation, is as full of life today as in the hour of its birth and must be handled as living music, full of beauty, expressing emotions, joys and sorrows that we experience today, no less and no more than our ancestors did."

To cite the outstanding qualities of more than one or two of the many Tudor composers would be too lengthy here. Suffice it just to quote some interesting facts again from Davy about the greatest two—Tallis and Byrd: "Thomas Tallis, called the father of English cathedral music, produced motets and masses almost worthy to be ranked with Palestrina's and not to be thought of as one fettered by the regulations at the time of the Reformed worship, as forcing himself to write a succession of solid heavy chords instead of contrapuntally."

His forty-voiced motet for eight five-voiced choirs, "In spem alium non habui," published first by Dr. A. H. Mann in 1888, is spoken of as "perhaps the noblest achievement of the English nation in sacred music." He goes on to say: "Every earnest student should thoroughly examine this work, noting how the themes are fugued through the choirs, how the various sections of the great body are employed antiphonally, how long sustained

harmonies are occasionally varied by quickly-changing succession of chords, and how imposing an effect is produced by the two rests for all the voices, especially the one before the last clause, when thirteen of the voices stop on the chord of C and after a minim rest all the forty enter on the chord of A. Everything an unaccompanied choir can do is required in this masterpiece of polyphonic style."

William Byrd is spoken of by Davy as the greatest of the Elizabethan musicians (page 157). He says: "Though in sacred music surpassed by Tallis, as an executant by Bull, as a madrigalist by several, yet Byrd was so distinguished in all styles alike that, on the whole, he is the central musical figure of the Elizabethan age, celebrated early and living long; associated with Tallis and Gibbons; born in the early days of the Reformation, and living through the culminating time of ecclesiastical music to see the rise, culmination and decay and almost the death of the English madrigal and the disuse of counterpoint in favor of dramatic expression."

"In all these changes Byrd had a large share and still more in perfecting the instrumental forms," according to Wood. He was organist of Lincoln Cathedral in 1563. He died at the age of 80 years and is spoken of as "a father of music."

Rubinstein in his historical recitals described Byrd as the inventor of "artistic instrumental music." He is also said to have been the inventor of the variation form, so far as one man is the inventor of an art. Notably the "Carman's Whistle" and "Jhon, Come Kiss Me Now" are spoken of as masterpieces. The idea that a simple tune could be figured and repeated in various forms all woven into an organic artistic entirety is due to William Byrd. His best-known anthem, "Ne irascaris, Domine," sung as "Bow Thine Ear," for five voices, is one of the most beautiful examples of this great composer.

In analyzing this type of music, in contrast to much of the sacred music with which we are familiar, especially that of the Victorian period—Barnby, Dykes, Stainer, Sullivan, etc.—we notice its irregular rhythm. Dr. Parry, in his "Oxford History of Music" (volume 3, pages 5-6), tells us that "the essential principle of this devotional choral music was the polyphonic texture, which maintained the expressive individuality of the separate voice parts out of which the mass of the harmony was compounded. The methods of procedure had been evolved by adding melodious voice parts to a previously assumed melody—the *Canto Firmo*—which served as the foundation and inner thread of the composition. The result of this method of writing was to obliterate the effect of rhythm and metric organization altogether. The separate voice parts had rhythmic qualities of their own, but they were purposely put together in such a way as to counteract any obvious effect of rhythm running simultaneously through all the parts; and composers sought to make the texture rich and interesting by causing the accents to occur at different moments in different parts. By this means they maintained the effect of independence in the individual voice parts, and produced at the same time the musical equivalent of the subjective attitude of the human creature in devotion, in which the powers of expression which belong to the body are as far as possible excluded. In other words, the music represents the physical inactivity of a congregation in the act of Christian worship, wherein, unlike some Pagan religious ceremonies, muscular manifestations are excluded, and everything is confined to the activities of the inner man. This is the ultimate meaning of the exclusion of rhythm from old church music. To the old composers rhythm evidently represented physical action, the attribute of the perishable body, and was therefore essentially secular."

Another writer, commenting on madrigals—and this also relates to the sacred music of the same period—has said: "The natural accent of the words when well spoken must be the principal guide. Bars were added as a concession to modern practice. None existed in old original editions of madrigals or sacred music. The presence of bars

must not be allowed to compromise the freedom of accent and phrasing intended by the composer. If all the interesting material in each of five or six voice parts is simultaneously given prominence, the listener inevitably becomes confused, not knowing what to select. It is therefore necessary for a conductor to study the music from this point of view and decide what phrases should be made prominent, while others are lightened, so that the texture as a whole may thus be rendered loose and flexible." The effect of this was almost to exclude rhythm from the best music outside the church, and so many of the madrigals were patterned after and became just as serious in style as church music.

It is interesting to note that at this period of the fifteenth and sixteenth centuries there was practically no such thing as music for solo voices, but only combination of voices, and so later, when solos were written, as for example, those lovely melodies of the "Old Italian Anthology," we notice that piano accompaniments are so choral in style that they, at least in my mind, are more effective when arranged and sung as a choral combination than as solos. Deems Taylor evidently felt this way, which caused him to arrange so many of these old Italian melodies, some for women's voices and some mixed, published by J. Fischer & Bro. I felt the same way about one lovely one by Scarlatti, "Sentò Nel Cor." After using it in solo form for teaching I yielded to the temptation and arranged it for women's voices and have used it in concerts a number of times. Again to quote Davy, he gives credit to all those who came after the Elizabethan period when he says: "I cannot refrain from expressing my regret that our cathedrals, colleges and churches do so little in the way of performing the magnificent polyphonic anthems of the Elizabethan composers. Besides the special masterpieces which no choir can blamelessly neglect, each choir should cherish a reverent remembrance of its own past musicians," and George Walter Fiske in a book called "Recovery of Worship" says: "We should make use of the nineteen centuries of Christian Liturgy and the music of the past."

It is a satisfaction to me and I trust to all organists and choirmasters to note that the music of the Tudor period is again being used wherever the choir equipment is suitable and capable of presenting it and is evidently considered by some of today's composers of church music as representative of the best type of sacred—not secular—church music, for as the architecture of the church is getting away from the drawing-room and concert auditorium type of building, back to the more churchly type, so the church is looking to the Tudor period for the best examples of strictly church music, and also to Bach, Handel, Haydn and other old masters, representing a later period, whose works, ever old and ever new, throughout the changes in style affecting the so-called anthem form have never lost their repute and popularity.

Some of today's church composers show a trend toward the more ecclesiastical style and their anthems have characteristics of the Tudor period—for instance, the lack of bar lines and irregular rhythm—and they also have a flavor of the music of that period, rather than the sugary and sweetly sentimental style of many of our popular anthems, written by some of our American composers for quartet choirs during the Victorian period, which have had such a vogue in many churches in the past forty or fifty years.

LIST OF TUDOR MUSIC COMPILED.

[The following interesting and useful list of Tudor church music was compiled by Mr. Sammond in connection with his lecture.]

John Redford (1491-1530-47?) (Organist at St. Paul's, middle sixteenth century.)

1. "Rejoice in the Lord Alway" (still sung there in Advent). Edited by E. H. Fellowes (Oxford), also Novello by Sir George Martin, 1894.)

John Tavenor (1495-1540)

2. "Hear My Prayer, O Lord" (The "Leroy" Kyrie). Edited by Terry (Oxford).

Christopher Tye (1500-1572)

3. "I Will Exalt Thee." Burney says: "This is a masterly work. It will keep his memory green while English cathedral

music lasts." Edited by P. C. Buck (Oxford).

4. "Sing unto the Lord." Edited by P. C. Buck (Oxford).

5. "Praise Ye the Lord, Ye Children." First three pages canon between soprano and tenor and later one voice imitating the other in a very interesting manner. Edited by Ramsbotham (Oxford).

Thomas Tallis (1505-1585)

6. "If Ye Love Me." Note irregular rhythm—also how melodious each voice is by itself and yet dovetails in the whole so beautifully. Edited by Ramsbotham (Oxford).

7. "O God, Be Merciful." (In part irregular rhythm.) Edited by P. C. Buck (Oxford).

8. "O Lord, Give Thy Holy Spirit." Very beautiful and devotional. Marked with organ accompaniment, but best without. Edited by Ramsbotham (Oxford).

9. "Purge Me, O Lord." (Rhythm irregular.) Edited by Ramsbotham (Oxford).

10. "I Heard a Voice from Heaven." One of the most exquisite examples of contrapuntal writing. Edited by R. R. Terry (Oxford).

11. "O Lord, Give Thy Holy Spirit." Edited by Novello.

Richard Farrant (d. 1580) (of Windsor)

12. "Call to Remembrance" and "Hide Not Thy Face." (Irregular rhythm.) Edited by Ramsbotham (Oxford); also same by Wood (No. 309, Ed. C. F. M.).

13. "Magnificat and Nunc Dimittis." Not difficult although irregular in rhythm. Very effective. Edited by Fellowes (Oxford).

John Farrant (of Salisbury)

14. "Te Deum, Jubilate." "Magnificat and Nunc Dimittis." (Service published as one.) Edited by Fellowes (Oxford). It is probable that there were two John Farrants, besides Richard Farrant of Windsor. Ouseley wrongly attributed this service to Richard Farrant and his edition was scored from manuscript at the Chapel Royal St. James, which seems to have been lost or destroyed since Ouseley's day.

William Mundy (d. 1591?)

15. "O Lord, the Maker of All Things." An interesting number. Words from "The King's Primer," 1545. Edited by Fellowes (Oxford).

Thomas Weelkes (1572?-1623)

16. "Let Thy Merciful Ears, O Lord." A short two-page anthem by this composer known for his beautiful madrigals. Edited by Fellowes (Oxford).

William Byrd (1543-1623)

17. "Ave, Verum Corpus" ("Hail, O Hail True Body"). Latin and English words. Edited by Terry (Oxford). Fine for communion service.

17a. Also by Ditson—No. 1414. Edited by Terry, English words only. A very choice number.

Thomas Tomkins (1572?-1656)

18. "Praise the Lord, O My Soul." A very spirited number; uplifting and joyous throughout. Edited by Ramsbotham (Oxford).

19. "O Pray for the Peace of Jerusalem." Devotional and nice contrast to go with No. 18. Edited by Ramsbotham (Oxford).

Adrian Batten (1580-1637)

20. Two Short Anthems: "Deliver Us, O Lord" and "O Praise the Lord." The first, an easy but good straightforward two-page number; to be sung a cappella; the other one, three pages, slightly more difficult but interesting. Edited by Fellowes (Oxford).

Orlando Gibbons (1583-1625)

21. "Almighty and Everlasting God." A simple but exquisite and devotional—a cappella—example of this great Tudor composer. Edited by Fellowes (Oxford).

John Blow (1648-1708)

22. "Teach Me Thy Way, O Lord." An example by a composer of the later Tudor period—quite conventional in regular rhythm suggesting the later Victorian period. Edited by Statham (Oxford).

23. "My Days Are Gone Like a Shadow." (Regular rhythm.) Edited by Statham (Oxford).

24. In the Time of Trouble." Easy for chorus, letting three solo voices sing the verse (Dec.) a cappella and use organ with chorus, although marked a cappella. Most effective this way. Edited by Statham (Oxford).

25. "Praise the Lord." Another bright

number in the major key of D. Easy. Has organ accompaniment. Edited by Statham (Oxford).

26. "I Will Praise the Name of God." Another bright number in the major key with a portion in the minor key as verse, in which suggest using solo voices, the rest chorus. Edited by Statham (Oxford).

27. "O God, My Heart Is Ready." This is in E major, although the signature is three sharps. The verse part can be sung by solo voices or semi-chorus. Edited by Statham (Oxford).

28. "Lord, Thou Art Become Gracious." Simple and straightforward in C major; part chord successions and part contrapuntal. Edited by Statham (Oxford).

All of this composer's (John Blow's) numbers here given are in regular rhythm, suggesting a later period like that of Purcell and even some of the Victorian type.

Henry Purcell (1658-1695)

29. "Thou Knowest, Lord, the Secrets of Our Hearts." A choice number from this great composer who perhaps can be classed as Tudor. To be sung a cappella. Edited by C. F. M. (Wood).

30. "O Give Thanks." A nineteen-page work for chorus and solo voices or semi-chorus in verse parts with bass and also florid solos of Handelian type. A very showy number with antiphonal effects between the verse (solo voices) and the chorus. Not difficult for chorus. Edited by Novello.

SPECIAL OR UNUSUAL SUBJECTS.

William Byrd (1543-1623)

31. "Then Did the Priests Make Offering." (Four voices.) From the Gradualia, Lib. I, 1607. Edited by Terry (Oxford).

Christopher Tye

32. "Give Alms of Thy Goods." (Four voices.) Edited by Ramsbotham (Oxford).

FOR MORE THAN FOUR VOICES.

[NOTE—There are many more in five, six and eight parts (Oxford Press) suitable for an ambitious motet choir or madrigal group of selected voices.]

William Byrd

1. "Bow Thine Ear." (Five voices.) A very devotional number, moderately difficult. Suggest second tenor taken by baritone. Edited by Fellowes (Oxford).

2. "Laetentur Coeli" ("Be Glad, Ye Heavens"). Motet for five voices. Difficult but well worth study. Edited by Ramsbotham (Oxford).

Tallis

3. "Salvator Mundi" ("Most Loving Saviour"). Motet for five voices. The irregular rhythm throughout at first difficult to one not accustomed to it. Edited by P. C. Buck (Oxford).

Thomas Weelkes

4. "Gloria in Excelsis" ("Sing, My Soul, to God.") Six voices, Christmas or other festivals. Edited by Fellowes (Oxford).

5. "Hosanna to the Son of David." Six voices. Edited by Fellowes (Oxford).

Orlando Gibbons

6. "Lift Up Your Heads." Six voices. Edited by Fellowes (Oxford).

7. "O Clap Your Hands." Eight voices. Tradition says that this was Gibbons' degree exercise. Edited by Fellowes (Oxford).

8. "The Silver Swan." An exquisite number (sung by the English Singers) in five parts, to use at a choir concert. Have baritones or first basses sing one of the tenor parts, rather than divide the tenors. Edited by Fellowes (Oxford).

The above eight numbers are well worth the attention of a motet choir with sufficient voices for the various parts or for a choral concert.

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**Los Angeles Recital
by Herr Ramin Stirs
Critic's Enthusiasm**

By **ROLAND DIGGLE, Mus. D.**

Los Angeles, Cal., Nov. 15.—At the Philharmonic Auditorium on Nov. 3 Gunther Ramin gave as grand and thrilling a recital as I have ever heard. That the thirty-year-old Austin in the auditorium could be made to sound as magnificent as it did I would never have believed. Mr. Ramin, in contrast to the recitalists of the French school, seems to delight in grand effects. He has a trick of bringing out such a gorgeous flood of tone that one gets the thrill of a lifetime. This, with the vitality he puts into his playing, made the recital something to be remembered.

The opening number was the old war horse, the Toccata and Fugue in D minor of Bach, played faster than I expected, but interesting from first to last, the registration bright and pungent, with a splendid build-up to full organ grandeur. This was followed by the Bach Pastorale in four movements, a work that has its moments, no doubt, but that tends to drag, which it did on this occasion despite some interesting registration. The Passacaglia and Fugue in C minor that followed interested me very much in that it was such an individual interpretation. Repeated hearings might not wear well, but it struck me that I had never heard the work hang together so well. It was one continuous whole where too often it is broken up by unnecessary changes of registration. This was followed by the Prelude and Fugue in F major of Buxtehude, which in spite of Mr. Ramin, sounded very feeble.

The playing of the Reger Fantasia and Fugue on the Name "Bach" was to my mind the most stunning and spectacular piece of organ playing that I have ever heard. The music of Reger seems to be made to order for the Ramin temperament, or perhaps the Ramin temperament was founded on the music of Reger; whichever way it is, they fit like a glove. Lastly there was a masterly improvisation. Personally I do not care for improvisations on a recital program, but if we have to have them I believe I prefer them in the Ramin manner.

Mr. Ramin played the same program at the University of Redlands and in St. Joseph's Church, San Diego, during his stay in southern California.

Alexander Schreiner has resigned as organist of the First Methodist Church and will devote himself to his work at the University of California. So far this season the recitals have been well attended, and while the programs have contained a larger per cent of transcriptions than usual one is always sure of hearing some real organ music at these recitals.

I was sorry not to be able to go to San Francisco the early part of the month, especially as all who did go tell me what a splendid time they had. From all accounts the Aeolian-Skinner organ in Grace Cathedral is magnificent and the recitals of Warren D. Allen

and Clarence Mader made the most of it. On the return trip Mr. Mader gave a recital in the Memorial Church at Stanford University. Among the American composers on his programs were Frank H. Colby, McKinley, Candlyn and Sowerby, the last-named with his Symphony in G and Mr. Colby with a first-rate piece of writing which he calls "Fantasia."

Error in Announcing Appointment.

Seattle, Wash., Nov. 6, 1934.—Editor of THE DIAPASON: In your November issue of THE DIAPASON, on page 6, there is an error regarding the appointment of Mauritz Lundholm to the staff of the music department at the University of Washington. Mr. Harold Heereman has been teaching organ in our department for three years and this year is offering one of the music appreciation courses in addition.

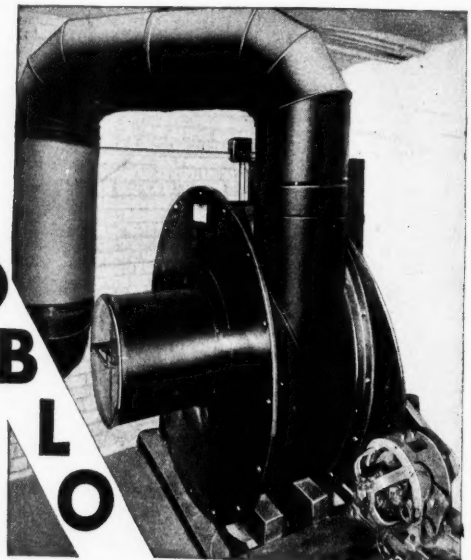
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**Philadelphia Notes;
Uselma C. Smith Gives
"Everyman" Premiere**

By DR. JOHN M'E. WARD

Philadelphia, Pa., Nov. 19.—"Everyman" was given its first American performance in complete form in the First Presbyterian Church, under the direction of Uselma C. Smith, with his choir from the Church of the Redeemer, Nov. 19. The work is by Walford Davies and was presented under the auspices of the Pennsylvania chapter, A. G. O.

Harry C. Banks has resumed his recitals at Girard College on Thursdays beginning with October. These recitals will continue weekly until June.

Paul S. Robinson has received the appointment as organist of the Second Baptist Church, Germantown. He formerly served at Keneseth Israel Synagogue and at Duke University.

Elizabeth MacPherson Kister played a most enjoyable recital in the Princeton Presbyterian Church Nov. 6. All of the works were by French composers.

Franck's Mass in A was sung by the choir of the Second Presbyterian Church on Nov. 18, under the direction of Alexander McCurdy, Jr., with Walter Baker at the console, and a small orchestra.

Dr. William T. Timmings played a guest recital at Muhlenberg College, Allentown, Nov. 15.

Don Anselm Hughes presented a lecture on "Medieval Music" in St. Mark's parish hall Nov. 22 and preached at the patronal festival at St. Clement's on the 23rd.

On Nov. 15 "The Evangel of the New World," an oratorio written for the 150th anniversary of the organization of the Methodist Church, was sung in the Scottish Rite Temple by massed choirs of the various Methodist Episcopal churches under the baton of Joseph Smith, with Alice Bianco as organist.

Recent changes include the appointment of Earl H. Elwell to the First M. E. Church, Collingswood; Howard S. Tussey to Gethsemane M. E. and Raymond B. Heston to the First Presbyterian Church of Merchantville, N. J.

The choir of the First Methodist Church of Haddon Heights presented its fall musicale Nov. 22 under the direction of John H. Heckmann, organist, assisted by a noted group of instrumentalists.

NOTES FROM SEATTLE, WASH.

By JOHN McDONALD LYON

Seattle, Wash., Nov. 16.—Under the auspices of the German Societies of Seattle, Günther Ramin appeared in recital Oct. 25 at Plymouth Congregational Church.

The Western Washington chapter of the A. G. O. held its monthly meeting at the Pine Tree tea-room Nov. 13. Mrs. Helen L. McNicoll, dean, presided. The high light of the meeting was a talk by Dr. F. S. Palmer, organist and choirmaster of St. James' Cathedral, on the subject of the small organ. Coming Guild recitals and other activities by the members of the chapter were announced.

The local chapter presented three of its members in recital at the Swedish Tabernacle Oct. 29. The program, played on the three-manual Kimball, consisted of: "Nef," Mulet; Intermezzo, Callaerts; Fantasie, Franck (played by Esther Parker); "An Autumn Sketch," Brewer; Three Mountain Sketches, Clokey (played by Louise Mercer Schenken); "Menuet Gothique," Boellmann; "May Night," Palmgren; "Up the Saguenay," Russell (played by Gordon A. Dixon, A. G. O.). It was the chapter's first formal recital of the season.

Miss Bessie Rasmussen played the

following recital on the two-manual Möller of the Central Lutheran Church Oct. 21, under the auspices of the Young People's Luther League: Prelude, Corelli; Sarabande, Corelli; "Tidings of Joy," Bach; Pastorale, Traditional; "Solveig's Song," Grieg; "Kammenoi Ostrow," Rubinstein; "To a Water Lily," MacDowell; "In Summer," Stebbins; March from "Tannhäuser," Wagner.

Harold Heeremans, organist and choirmaster of the University Temple, has announced that his choir will give a performance of Bach's Christmas Oratorio Dec. 9. The choir performed the same work last year with great success.

NEWS NOTES FROM ST. LOUIS

By DR. PERCY B. EVERSDEN

St. Louis, Mo., Nov. 19.—November was ushered in with a recital for the Missouri A. G. O. at the University Methodist Church Oct. 29 that would have won favorable comment at any national convention. The artist was George L. Scott and the program, prefaced with a brief talk on the organ works of Cesar Franck, consisted of compositions by that master and his pupils, d'Indy and Vierne. All numbers were finely registered and played from memory. Mr. Scott, who for several years played with the symphony orchestra here, showed a thorough knowledge of his numbers, playing them with a confidence possessed only by a master.

The program was: "Priere," Franck; Fantasie in A, Franck; Finale in B flat, Franck; Prelude in E flat minor, d'Indy; Prelude in G major, Dallier; Minuet from Symphony 3, Vierne; Allegro from Symphony 4, Vierne; Symphonic Variations, Cesar Franck (piano, Eugene LaPique; organ, Mr. Scott).

Günther Ramin was greeted by a capacity audience at Concordia Seminary Nov. 9. His program, with minor changes a repetition of the October recital in New York, was given with the customary Ramin grandioso, in which most gorgeous crescendos and fortissimi were obtained without any harshness. His registration of "In dulci Jubilo" was a gem.

G. Calvin Ringgenberg presented Edward Skipwith, Jr., in a program of numbers by Bach, Mendelssohn, Sowerby and Widor at St. Peter's Church Nov. 14.

"CATHEDRAL" PRELUDE AND FUGUE.

Minneapolis, Minn., Nov. 5, 1934.—Editor of THE DIAPASON: A point of great interest to all admirers of Bach was touched upon in the report of the recital of Dr. Clarence Dickinson, printed in the November issue of THE DIAPASON. In describing the playing of the "Cathedral" prelude and fugue it was stated: "Dr. Dickinson gave an unusual reading to the fugue, instilling into it a very tender and appealing quality."

The name "Cathedral" implies something big and massive. The point is: Did Bach intend this fugue to be played as a "big" composition, or did he have in mind something on the order of a nocturne?

While I was studying under Dr. Middelshulte he gave me an explanation about as follows: During the middle ages and for some time after that every community in Germany employed a night watchman, who patrolled the streets all night. He carried a wooden contrivance which made a clacking noise when he whirled it, as he did continually. The theme of the fugue suggests this clacking, by its rhythm: tut—tut, tut, tut; tut—tut, tut, tut.

Among the older generation of organists this fugue is known as "The Night Watchman." I think you will find it is only among the younger generation that it is called the "Cathedral." Those who know the Bach traditions have a different idea.

Years ago I asked Harrison M. Wild if he accepted the "night watchman" idea and he replied: "Yes, I do. I recently played that fugue clear through on the vox humana." Evidently Dr. Dickinson is of a similar opinion. From the point of view of the older organists I think you will find that Dr. Dickinson's rendering was not unusual, but was the accepted interpretation. It does not seem to me that all Bach fugues should be played in a stereotyped manner, with a big climax on full organ. He had a poetic side and did not always write in a "big" mood.

In this fugue it is not much of a stretch of the imagination to feel that the old watchman is first heard in the distance, then he plods by close at hand, and finally his clacking dies off in the distance. Perhaps it is an early expression of what later became known as the "patrol" effect.

Yours sincerely,
FRED H. GRISWOLD.

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