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# THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS  
Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

Twenty-sixth Year—Number Two.

CHICAGO, U. S. A., JANUARY 1, 1935

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## REVIVAL THROUGH FHA FOR ORGAN BUILDERS

### PUSHING CHURCH CAMPAIGN

**Loans for New Organs and for Reconstruction Offered by Government May Prove Boon Both to Churches and Industry.**

Drooping hopes of the organ industry, borne down by five years of depression, are being revived by the plan of the Federal Housing Administration, outlined in an editorial in the November issue of THE DIAPASON. A number of the builders have undertaken efforts to acquaint churches with the objects of the FHA and the invitation to them to make improvements, which include the installation of organs and the reconstruction and modernization of old instruments, loans for which on most favorable terms are obtainable through the banks under the arrangements the federal government is making.

Prolonged shortage of funds for new organs and the maintenance of old ones not only has severely affected the business of the builders, but has led to neglect of organs which has wrought havoc with these instruments, while the lack of new ones has caused church services to suffer. The mistaken idea that a church organ is more of a luxury than a sermon or a furnace fire will bring about a situation, foreseen by those who understand the facts, which will create a great demand for new organs as soon as the depression comes to an end. Meanwhile the wisdom of taking advantage of the government offer and of present low prices, as a means of anticipating post-depression developments, is being impressed upon many churches. At the same time the fact is being pointed out that this will create a renewed volume of business which in itself will help to end the depression.

A call to bankers to cooperate in the federal government's modernization and new construction programs was issued in December by James A. Moffett, federal housing administrator. Speaking at the annual dinner of the New York Chapter of the American Institute of Banking, Mr. Moffett said that unless bankers did this they would retard the coming of prosperity.

### ORGAN OPENED BY DICKINSON

**Recital on New Möller at Binghamton, N. Y., Heard by Large Audience.**

Dr. Clarence Dickinson gave the dedicatory recital on the new four-manual organ just installed by M. P. Möller in the West Presbyterian Church of Binghamton, N. Y., Nov. 27. Before an audience which filled even all standing room in the church he played a program which opened with "Now Thank We All Our God," Woyrsch, and closed with the Norwegian Rhapsody by Sinding. Other numbers were: "Píese Heroique," Cesar Franck; Cathedral Prelude and Fugue, Bach; Fugue from the Reubke Sonata, and a group of numbers by Tudor composers, a Bach group, and a group especially designed to show the resources of the organ, such as the Novak "In the Church."

The specification of this organ appeared in THE DIAPASON last October.

Dr. Dickinson delivered an address on worship and music and played a recital of his own compositions at the Broadway Baptist Church of Paterson, N. J., on the evening of Thanksgiving Day. His original organ numbers included: Meditation on "Liebster Jesu," "Romance," "Revery," "Berceuse," Allegro Maestoso, Intermezzo and Scherzo from the "Storm King Mountain" Symphony. The choir of the church sang six of his choral numbers and Isabel Herziger played his "Cantzone" for violin.

## COUNCIL OF AMERICAN GUILD OF ORGANISTS IN SESSION



THIS INTERESTING PICTURE shows the council of the American Guild of Organists assembled last spring on the important occasion on which it was voted to make application for an amended charter, a step made necessary in order to put into effect the plan by which the National Association of Organists was united with the Guild. All the members of the council as then constituted are in the picture with the one exception of Miss Mary Arabella Coale, who was unable to attend the meeting. Since the amendment of the charter the council has been enlarged and several representatives of the N.

A. O. have been added to the roster.

Reading from left to right those in the picture are: Front row—S. Lewis Elmer, Charles Bigelow Ford, Ralph A. Harris, Frank E. Ward, Warden Charles H. Doersam, James W. Bleecker, Hugh McAmis and Oscar Franklin Comstock. Rear row—Walter Henry Hall, T. Tertius Noble, Samuel A. Baldwin, Walter Peck Stanley, R. Huntington Woodman, Norman Coker, Lillian Carpenter, H. Becket Gibbs, G. Darlington Richards, Seth Bingham, Grace Leeds Darnell, Morris W. Watkins, Hugh Porter, Frank L. Sealy and Frank Wright.

## CHENEY TO PLAY IN CHICAGO CHURCH MUSIC DAY FEB. 12

**Recital by Bach Exponent at University Chapel Jan. 9.**

Winslow Cheney, whose New York debut under the management of Bernard R. Laberge in the closing recital of the recent series at St. Mary the Virgin, with an all-Bach program, attracted one of the largest houses of the series, will appear in the series at the University of Chicago Chapel Wednesday evening, Jan. 9. His program includes the Prelude and Fugue in G major, the Chorale Prelude on "Nun komm, der Heiden Heiland"; Sonata 2 in C minor, first movement; Fugue à la Gigue, in G major; Concerto 1 in G major; two short chorales, "Jesu, meine Freude" and "Kyrie, Gott Vater in Ewigkeit," and the Toccata, Adagio and Fugue in C major.

Mr. Cheney is head of the organ department at the David Mannes School of Music, New York City, a post to which he was appointed at the beginning of the fall season. He made an intensive study of the methods and traditions of the French school during his long sojourn in Paris and brought back to this country the Bach tradition.

### Bartholomay Organ in High School.

The Bartholomay organ built for the West Philadelphia High School was dedicated on the evening of Dec. 6 with an elaborate program. The orchestra of the school played selections with the organ; the instrument was presented by the organ committee and accepted by Walter Roberts, principal of the school; Dr. Edwin C. Broome, superintendent of schools of Philadelphia, delivered an address, and Charles J. Dryfuse, organist of the high school, played the following selections: Prelude and Fugue in E minor, Bach; Air, Matheson-Fricker; "Dreams," Stoughton; Scherzo from Sonata in E, Rogers; "Suite Gothique," Boellmann; "The Bells of St. Anne de Beaupre," Russell; Christmas Pastorale on "Silent Night, Holy Night," Harker; "Adoration," Borowski.

### Northwestern University Will Hold Third Midwest Conference.

Northwestern University will conduct its third annual Midwest Conference on Church Music Tuesday, Feb. 12. The session will be held at the First Presbyterian Church in Evanston and will begin at 9:30 in the morning. Speakers and lecturers for the day will be Dr. John Timothy Stone, the Rev. von Ogden Vogt, Dr. Paul Austin Wolfe, the Rev. A. F. Brightbill and Professor Horace Whitehouse.

The choir demonstration of last year will be repeated with certain extensions and improvements. The evening service will be devoted to a Bach concert at St. Luke's Episcopal Cathedral in Evanston. The ensemble for this concert will consist of the Northwestern University A Cappella Choir, a small Bach orchestra, the organ and soloists. The works to be presented are the cantatas "Du Hirte Israel" and "Nun Komm, der Heiden Heiland," and one movement of the Bach Concerto for Two Violins. This concert will be open to the public.

A complete program of the day's proceedings can be had by addressing the Department of Church and Choral Music, Northwestern University, Evanston, Ill.

### Operetta as Aid to Choir.

The choir of Memorial Presbyterian Church, Newark, N. J., of which Mrs. Florence Maltby is organist and director, desiring new vestments, decided to give an operetta to raise the funds. "Barbarossa of Barbary," with lyrics by Frances Bennett and music by David Britton, was presented Nov. 23. The performance was very well attended and the audience received the operetta with great applause. The choir has been asked to repeat it in January. The result of the efforts was noted when the twenty choir members were gowned in deep maroon vestments on Christmas morning.

## N. A. O. FAREWELL FETE SAVORS NOT OF A WAKE

### FINAL DINNER IN NEW YORK

**One Hundred Present to Hear Reminiscences of Association—Doersam Frames Slogan, "Competition in Co-operation."**

By LILLIAN CARPENTER

The final headquarters meeting of the National Association of Organists took the form of a farewell dinner, held at Schrafft's restaurant, Fifty-seventh street, New York City, on Monday, Dec. 10. It was "farewell" in only one respect—it was the last event of the independent organization prior to its merger with the American Guild of Organists on Jan. 1. Anyone expecting to hear funeral orations was pleasantly disappointed. The spirit of good-fellowship, for which the N. A. O. is famous, was stronger than ever.

There were just 100 people present, including three special guests—Dr. Tali Esen Morgan, founder of the N. A. O.; Charles H. Doersam, warden of the A. G. O., and Mark Andrews, a former president of the N. A. O. There were also a number of chapter heads and valued friends of the Association from out-of-town, including Dr. Rollo Maitland, Senator Emerson L. Richards and others.

The president, Dr. William C. Carl, always a genial host, was toastmaster, and read a number of letters and telegrams from those who could not be present, among them Dr. Clarence Dickinson, S. E. Gruenstein, some of the past presidents, Dr. Will C. Macfarlane, Dr. Henry S. Fry, Dr. Harold V. Milligan, Clarence Eddy, Arthur Scott Brook and Dr. Charles Heinrich. Their messages alone were an inspiration to all to work with continued zeal for the larger organization. The names of three persons were mentioned as having served the N. A. O. wholeheartedly until the time of their death—Harriet S. Keator, Lynnwood Farnam and George Ashdown Ausley. Then Miss Jane Whittemore showed her versatility and humor by reading limericks, written by herself, about the officers, members of the executive committee, and others well known in the N. A. O.

Dr. Morgan told of the early days in Ocean Grove; of the first organ that was used by the Ocean Grove Association, a two-manual that required four persons to play it—two to pump out the water that leaked in, one to push the keys down and another to push them up! This was ample reason for procuring a new instrument as soon as possible, in the form of the Hope-Jones organ that the first N. A. O. members knew so well. Will C. Macfarlane was the first organist to preside over the new instrument for the Ocean Grove Association, and soon thereafter he became the first president of the National Association of Organists. An amusing incident was told by Dr. Morgan in connection with the new organ. Because the pipes were concealed the committee refused to pass on it, and not until many tin pipes had been purchased and stretched across the front of the auditorium was the organ paid for. He also spoke of famous singers, conductors and other artists who had their beginning in that auditorium, as well as the N. A. O.

Although admitting competition is a splendid thing, Mr. Doersam pointed out the ills resulting from competition in other fields, and spoke of the great advantage in the co-operation of two such organizations as the N. A. O. and the A. G. O. He recommended as the Guild slogan for 1935 "Competition in Co-operation." The next speaker was Mark Andrews and, needless to say, there was plenty of wit, both in his speech and in the vocal numbers sung to his own accompaniment. It was a

jolly period in the evening's program.

Other past presidents were called upon for a few words, and it might be said that while there were many pleasant reminiscences of early days, all of the speakers sounded an optimistic note of greater service to the combined organization. Dr. J. Christopher Marks spoke appreciatively of Dr. Morgan's devotion and generosity to the N. A. O. at its beginning. Dr. T. Tertius Noble said that he was proud to have been a member for twenty-one years and to have served as its president for three years, and Frederick Schlieder praised the N. A. O. for its good-fellowship. Not only has the Association served the organ profession as a whole, said Reginald L. McAll, but it has helped the individual, and he spoke with warmth and affection of what the N. A. O. had done for him personally. Homer N. Bartlett was the only past president not living, and all of the others were heard from in one way or another.

It was an evening for speeches, for there were many who had kind words to say. Henry Hall Duncklee, chairman of the executive committee, paid tribute to Dr. Carl by voicing his pride over having been responsible for his becoming president, and Senator Richards spoke confidently of the greater influence of the two organizations as one. At the close Mr. Andrews sang again; then the entire assemblage joined hands and sang "Should Auld Acquaintance Be Forgot."

Everyone seemed happy and determined to carry enthusiasm into the work of the A. G. O.

#### SYKES HAS GREAT WEDDING

##### Ramin Plays as Portland Organist and Miss Ryder Are Married.

Many organists have lovely weddings, but Lauren B. Sykes of Portland, Ore., no doubt is convinced that his, which took place Oct. 26, when Ruth Mary Casbon Ryder was the bride, was better attended and more imposing than any ever before recorded in THE DIAPASON. In fact, it rivaled the wedding of royalty the following month in England.

Günther Ramin, the distinguished Leipzig organist, presided at the organ for the ceremony, which took place early in the evening at the Hinson Memorial Baptist Church, of which Mr. Sykes is organist and choirmaster. The society editor of one of the Portland newspapers broadcast the day before the wedding the secret that Ramin was to play and other details of the ceremony over one of Portland's largest radio stations. She also said that it was to be a public affair. As a consequence the church was filled to the doors, with people standing in the aisles, at 6:30. There were approximately 1,650 inside, with some of the best friends and relatives in the mob of about 450 on the outside clamoring to get in.

At 7 o'clock Mr. Ramin elbowed his way down to the organ console. During the twenty minutes of music which preceded the ceremony Mr. Ramin also accompanied and directed the choir in two lovely nuptial hymns—"The Voice That Breathed o'er Eden," by Stainer, and "Oh Love Divine and Golden," J. B. Dykes. He played softly through the ceremony, which was conducted by the bride's father, the Rev. Herbert E. Ryder. Dr. Albert G. Johnson, pastor of the church, read the Scripture and pronounced the invocation. Four of the six ushers were choirmasters in as many prominent churches in and about Portland. A dignified recessional was improvised by the guest organist and then all went down to the Auditorium to enjoy Mr. Ramin's recital.

##### Sammond Directs Special Series.

A program of special musical services has been arranged for this season at the Middle Collegiate Church, New York City, by Herbert Staveland Sammond, organist and choirmaster. These services began with an illustrated lecture-recital Sunday evening, Nov. 4, by Dr. Harry T. Burleigh, who, with the assistance of the quartet and the vocal union and junior choir, and Mr. Sammond at the organ, presented groups of Negro spirituals. Dec. 2 excerpts from Weber's Mass in G, from Bach's Christmas Oratorio and from Handel's oratorios were sung. Jan. 6 a service of Christmas carols, ancient and modern, is to be presented.

#### FIRST OF ARMY ORGANS IS PLACED IN SERVICE

##### DEDICATION AT FORT MEADE

Instrument Designed by Robert P. Elliot and Built by Kilgen Is Opened — Seven Others to Follow at Various Posts.

The first of eight new United States Army chapel organs, a two-manual Kilgen, designed and supervised by R. P. Elliot, acting as consulting organ architect to the Quartermaster General, was dedicated at Fort George G. Meade, near Baltimore, Dec. 14. Major Edmond B. Griffin, senior chaplain, conducted the service. Father Walsh of Georgetown University preached the dedication sermon and Major General Paul B. Malone, commander of the Third Corps Area, delivered a stirring address. Miss Agnes Zimmisch, organist of SS. Philip and James' Church in Baltimore and member of the faculty of the Peabody Conservatory, officiated as organist. The Signal Corps arranged portable field equipment to broadcast the services to the troops, drawn up in front of the chapel.

A second dedication service was held on the next Sunday—a "consecration service of the adjuncts of worship, presented to the Protestant Guild." This was conducted by Chaplain Joseph O. Ensrud, D. D., with Sergeant Roy P. Maurer at the organ. An excellent choir (military) assisted at both services.

This beautiful colonial chapel was planned by Robert F. Beresford, the Washington architect, on the lines of the chapel wing of Doughoregan Manor, historically and architecturally interesting home of Charles Carroll of Carrollton, a signer of the Declaration of Independence. It seats 240, in addition to the chancel and gallery choirs of eighteen and twenty, respectively. The acoustical conditions are said to be perfect. The organ is divided, with the present stopkey console at the left of the chancel and a duplicate console provided for in the gallery over the entrance, conduits and connections all being in. The chambers are low, but the openings are good and care was taken by the builders with the disposition of the organ parts, so that the musical results are highly satisfactory.

The resources of the organ include four complete sets in the great—open diapason, melodia, dulciana and a 4-ft. gemshorn octave—besides a wald flöte, 4 ft., which is an extension of the melodia. In the swell there are a geigen diapason, rohrflöte, salicional, harmonic flute and corneopane, each of seventy-three pipes, a voix celeste of sixty-four pipes and a 4-ft. salicet, which is an extension of the salicional. The pedal has a major bass of thirty-two pipes, a rohrbordun and major flute of twelve pipes each, which are extensions, and an 8-ft. rohrflöte borrowed from the swell.

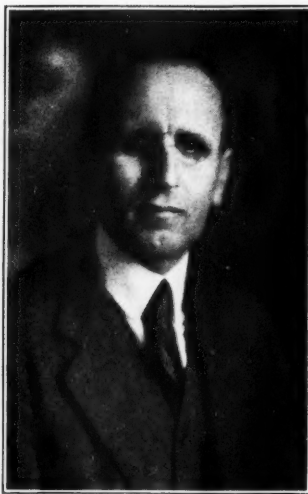
A feature of the design is the provision of three diapason qualities, a tapered gemshorn octave adding greatly to the resources of the instrument while performing the functions of the great octave. A stopped pedal bass was obligatory, because of space limitation.

Established as Camp George G. Meade during the world war, this post has quartered as many as 70,000 men, and is now a brigade post of infantry.

##### Heaps Arranges Special Service.

A beautiful Christmas choral service was arranged by Porter Heaps at the New England Congregational Church, Chicago, on the evening of Dec. 16. The choir numbers included such works as "Sing We Noel," Saboly; "Glory to God," Handel; "The Virgin by the Manger," Franck; "The Three Ships," Taylor, and three Christmas Songs by Trunk, arranged by Mr. Heaps. The Rev. Theodore C. Hume, pastor of the church, made an address on "The Traditions of Christmas Music." Mr. Heaps' organ selections included: Chorale Prelude, "A Babe Is Born," "O Hail This Brightest Day of Days" and "In Thee Is Gladness," Bach; Pastoral Symphony, from "The Messiah," Handel, and Fantasia on Old Christmas Carols, Faulkes.

#### ALFRED BRINKLER GIVES SERIES



ALFRED BRINKLER, F. A. G. O., A. R. C. O., whose light has shone in the eastern extreme of the United States for a long time, illustrating the beauties of organ music to Portland, Me., is giving "an hour of music" every Sunday evening at St. Luke's Cathedral. This is the second season of these recitals. Vocal selections intersperse the organ numbers and in the first of the programs Elstad Smith, tenor, sang the last section of Candlyn's "The Four Horsemen." Among Mr. Brinkler's programs to date have been the following:

Nov. 25—"Overture Triomphale," Ferrata; "Chanson du Soir," Becker; "Fuga Cromatica," Rheinberger; Carzone, Guilman; Adagio and Scherzo, Rogers; "Evening Bells and Cradle Song," Macfarlane; "Ite Missa Est," Lemmens.

Dec. 2—"Grand Coeur," Dubois; Andantino, Franck; Sonata No. 1 (first movement), Mendelssohn; "Ave Maria," Schubert; Cantilena, Wheelton; "Ave Maris Stella," Gaul; Scherzo-Pastorale, Federlein; Toccata, Maily.

Dec. 9—"Suite Gothique," Boellmann, Fugue in A minor, Bach; Concert Overture, Hollins; Scherzo, Demarest; Evening Song, Bairstow; Rhapsody, Silver.

Dec. 16—Symphony No. 6 (first movement), Widor; Fountain Reverie, Fletcher; "Variations de Concert," Bonnet; Menuet, Clewell; Scherzo in G minor, Bossi; "Where Dusk Gathers Deep," Stebbins; "The Nightingale and the Rose," Saint-Saens; Toccata from Symphony 5, Widor.

##### Candlelight Service at Wausau, Wis.

Eugene Nordgren gave a beautiful candlelight carol service at the First Presbyterian Church of Wausau, Wis., with his choirs and played the following organ selections: "The Shepherds in the Field," Malling; Fantasia on Old Christmas Carols, Faulkes; "Christmas Chimes," d'Antalfy; Christmas Pastorale, Harker; "Hosanna," Wachs.

#### IN THIS MONTH'S ISSUE

The chapter in organ history written in the year 1934 is compiled from the files of THE DIAPASON.

Dr. Harold W. Thompson reviews output of new church music published in the last year.

Amalgamation of national bodies of organists takes effect Jan. 1 and THE DIAPASON becomes the official journal of the American Guild of Organists.

Farewell dinner of the National Association of Organists proves a great and enthusiastic gathering in celebration of the amalgamation with the A. G. O.

Dr. Frank Sill Rogers, eminent Albany organist, is taken by death.

Christmas party of the American Guild of Organists Dec. 26 celebrates the union of the N. A. O. with the A. G. O.

Recital by Virgil Fox before group of friends of Hugh McAmis marks opening of Möller organ in Mr. McAmis' New York studio.

New buildings of the Westminster Choir School at Princeton, N. J., are dedicated.

##### Death of Charles C. Boyle.

Charles C. Boyle, one of the oldest and most devoted members of the National Association of Organists, died Nov. 25 at Ozone Park, N. Y., of heart disease. Mr. Boyle was organist of the First Congregational Church of Woodhaven, Long Island, and presided at the organ there on the Sunday preceding his death. His first post was as organist of the Herkimer Street Baptist Church. Then he was at the First Congregational Church of Woodhaven, from which he was called to serve as organist at the Lewis Avenue Congregational Church. After fifteen years there he returned to the First Congregational to serve another fifteen years. Mr. Boyle attended nearly every convention of the N. A. O. and was at the last one in Worcester, Mass., in the fall. He was 77 years old. Mr. Boyle is survived by two sons. Mrs. Boyle died three years ago.

##### Kilgen Organ for Temple, Tex.

Among orders received by George Kilgen & Son, Inc., is one for a two-manual organ from Grace Presbyterian Church, Temple, Tex. The negotiations were conducted by the Rev. C. E. Alexander, pastor of the church, and the San Antonio office of Kilgen & Son. The organ will have thirteen stops, with harp and chime. It is scheduled for completion in February.

##### THE DIAPASON.

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

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## The Van Dusen Organ Club

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"FAREWELL DINNER" OF NATIONAL ASSOCIATION OF ORGANISTS IN NEW YORK



Rear row, reading from left to right: Dr. Frederick W. Schlieder, former president of the N. A. O.; Dr. T. Tertius Noble, former president; Mrs. Mark Andrews, Dr. J. Christopher Marks, former president; Dr. Tali Esen Morgan, founder of the N. A. O.; Dr. William C. Carl, president of the N. A. O.; Charles Henry Doersam, warden of the American Guild of Organists; Mark Andrews, former president of N. A. O.; Mrs. Charles Henry Doersam, Reginald L. McAll, former president; Mrs. Frederick W. Schlieder, and Henry Hall Duncklee, chairman of the executive committee of N. A. O.

**WESTMINSTER SCHOOL OPENS NEW BUILDINGS**

**DEDICATION AT PRINCETON**

**New Campus of Dr. Williamson's Institution Represents the Realization of a Dream—Investment of \$400,000.**

The new buildings of the Westminster Choir School at Princeton, N. J., which constitute a unique equipment for the training of choir directors, were dedicated Dec. 13 in the presence of a large company of invited guests. These buildings, standing on a ten-acre campus in the university town, are the gift of an anonymous benefactor of the school. The investment in the quadrangle has reached the sum of \$400,000. The musical attraction of the day was the presentation of Bach's Mass in B minor by the Westminster Choir and the Philadelphia Orchestra.

Another feature was a Bach program on the new Aeolian-Skinner organ in the Westminster Chapel by Carl Weinrich in the afternoon.

Completion of the new buildings, a picture of which has been published in THE DIAPASON, represents realization of a dream.

The Westminster Choir School was founded by its present head, Dr. John Finley Williamson, in September, 1925. At that time Dr. Williamson was director of a unit of singers at the Westminster Presbyterian Church, Dayton, Ohio, and he was convinced that a group of comparatively ordinary singers, if properly and adequately trained, could be molded into a choir of unusual distinction. So earnestly did he pursue his idea that his group was sought out in 1920 by an Eastern impresario and taken on its first concert tour. Engagements at Carnegie Hall, New York; Symphony Hall, Boston; Orchestra Hall, Chicago, and Music Hall, Cincinnati, followed in quick succession.

The Westminster Choir is composed of twenty-two men and twenty-two women, students of the school, chosen by try-outs on one of the most excit-

ing days of the school calendar. Strenuous tours undertaken by the group have covered as many as thirty-eight days and 4,600 miles in twenty-eight days. Under the sponsorship of Mrs. H. E. Talbott of Dayton, Ohio, the choir has traveled through twenty-nine states, Canada and a dozen European countries. It made a particularly successful tour last summer when it was enthusiastically received in Russia and several countries of western Europe. A radio program is also broadcast weekly for thirty-three weeks during the school year. The choir gives vesper services in the Princeton University Chapel once a week during the school year and prepares annually a three-day festival to be presented in June.

The Westminster faculty includes outstanding musicians who are well known. Carl Weinrich, eminent young American virtuoso, is head of the organ department, and David Hugh Jones, well known for his work in composition, supervises the work in that department. Frans Hoffman, an outstanding graduate of the Royal Dutch Conservatory of Music, and Roy Harris, composer of many works which have enjoyed major performances, conduct the departments of voice and music appreciation.

The school now operates as a non-sectarian educational institution, under its own charter, granted by the state, and with the right to confer degrees.

**Pageant of Nativity Ever Appreciated.**

The united choirs and soloists—Mrs. George L. Tenney, soprano; Mrs. Lucy Hartman DeLano, contralto; Walter Boydston, tenor, and Luke Gask, baritone—of the New First Congregational Church, Chicago, presented the "Pageant of the Nativity" Sunday night, Dec. 23. This pageant has been presented for the last twenty-five years and proved to be as inspiring and effective as of old. Crowds still throng the church at every performance and carry away with them the spirit of Christmas. Sunday morning, Dec. 23, the choirs sang Dickinson's "Nowell, Nowell," David Smith's "Rest, Gentle Jesus," Steven-son's "Christmas Bells," and Handel's "Hallelujah Chorus." George L. Tenney is the director and William Lester organist.

**DEATH TAKES PHILIP HALE**

**Eminent Boston Musical Critic and Former Organist Passes Away.**

Philip Hale, eminent critic of music and the drama on the staff of *The Boston Herald*, commentator on human affairs, author and compiler of the Boston Symphony Orchestra programs and for a number of years an active organist, died Nov. 30 in his eighty-first year at the Hotel Vendome, Boston. He was stricken with cerebral hemorrhage. His wife was with him at the end.

Mr. Hale retired a few months ago from active duty with *The Herald*, with which newspaper he had been associated since 1903 as music and dramatic editor, and conductor of a column, "As the World Wags." Previously he had served on *The Boston Post* and the old *Boston Journal*.

Early in life he decided that music was to be his career, and, although he was admitted to the bar at Albany, N. Y., in 1879, he never practiced law, but devoted the next six years to studying in Berlin under Haupt and Bargiel, in Paris under Guilman and in Munich and Stuttgart. He held positions as organist at Troy and Albany, N. Y., and in Dr. De Normandie's church in Boston, and was editor of *The Musical Record* from 1897 to 1901, editor of *The Musical World* from 1901 to 1903 and a contributor to many magazines and periodicals.

**Organ-Piano Program at Muskegon.**

Muskegon, Mich., has two enterprising organists who know how to cooperate. For the vesper musicale at St. Paul's Episcopal Church Sunday, Dec. 9, Francis H. Hopper, organist and choir-master of the church, arranged a program of piano and organ selections, with Robert Wilson Hays, minister of music of the First Congregational Church, at the four-manual Austin organ, and Mr. Hopper at the piano. A congregation which nearly filled the church enjoyed this program: Largo in E major, Handel; Concerto for Piano, in D minor (first movement), Mozart (Mr. Hopper; orchestral part played on the organ by Mr. Hays); Adagio and Marcia from Third Symphony, Widor

(Mr. Hays); Intermezzo (from Symphonic Piece for Organ and Piano), Clokey; Fantasic for Organ and Piano, Demarest. Mr. Hopper was assisted by his choir in the vesper musicale Nov. 11, when these offerings constituted the program of the afternoon: "Introspection," Frederick Stanley Smith; A Cycle of Eight Short Pieces for Organ, Karg-Elert; "Vesper Bells," Rubinstein; "Symphonic Gothique" (first movement), Widor; "Autumn," T. Tertius Noble; "Piece Heroique," Franck.

**Service on the Christian Year.**

Benjamin Laughton arranged a special musical service at Epiphany Episcopal Church, Detroit, Mich., for the evening of Dec. 2. As preliminary organ numbers he played: Prelude and Fugue in B flat, Bach; Pastorale (Sonata 1), Guilman, and Maestoso, "A. D. 1620," MacDowell. The subject of the evening was "The Christian Year," and its various events were illustrated musically as follows:

- Advent—"Rejoice Greatly, O Daughter of Zion," Woodward.
- Christmas—"There were Shepherds," Vincent.
- Epiphany—"We have Seen His Star in the East," Simper.
- Lent—"God so Loved the World," Stainer, and "Agnus Dei," Staples.
- Easter—"He is Not Here, He is Risen," Reade.
- Ascension—"Angel Voices Ever Singing," Bortniansky.
- Whitsuntide—"Come, Holy Ghost," Palestrina.
- Trinity—"I Am Alpha and Omega," Stainer.

Mrs. Doyne Christine Neal was the organ soloist for the candle-light recital Dec. 9 at the First Congregational Church of St. Louis and among other numbers played the Liszt Fugue on "Ad Nos." Mrs. Neal is organist and director at the Central Presbyterian Church and a fellow of the American Guild of Organists.

The Los Angeles Oratorio Society, conducted by John Smallman, sang "The Messiah" at the Philharmonic Auditorium in Los Angeles Dec. 15, assisted by the Philharmonic Symphony Orchestra with Dr. Ray Hastings at the organ.

**HUGH M'AMIS IS HOST;  
NEW ORGAN IS SHOWN**

**VIRGIL FOX AT THE CONSOLE**

**Möller Instrument in Studio on Fourteenth Floor of Sherman Square Studios in New York Admired by Audience of Guests.**

On the fourteenth floor of the Sherman Square Studios in New York City, commanding a wide view of the downtown section and part of Central Park, Hugh McAmis, concert organist, has established himself in a beautiful studio. The chief interest among his tasteful furnishings is the new three-manual Möller organ, installed primarily for practice purposes, but of rare tonal beauty, as proved at the opening recital given there on the evening of Dec. 5. The soloist on this occasion was Virgil Fox, the brilliant young organist, who plays with such enthusiasm and vitality, and his audience was composed of organists, organ builders and organ enthusiasts. The artistic effect was something to be remembered—the console, beautiful to look upon, and the grille-work on the wall, with many real candles flickering on each side.

With scarcely any other light, Mr. Fox began his program with Shelley's "Fanfare d'Orgue," followed by two delicately played chorale preludes, "Christians Rejoice" and "In dulci Jubilo," and the Gigue Fugue of Bach. The lovely diapason tone of the organ was brought out in the "Fond d'Orgue" of Marchand. His next offering was a Cadenza and Finale, an arrangement of the last part of Guilmandt's First Sonata by Dr. Wilhelm Middelschulte. This was followed by that charming piece by Hugh McAmis, "Dreams," in which the unusually beautiful chimes were used. The "Fileuse" from Dupre's "Suite Bretonne" and the Allegro from the Handel Concerto in F were both played with fine style, and the final number, the "Pageant" by Sowerby, displayed Mr. Fox's facile pedal technique.

It was a delight to hear this well-chosen program in such pleasant surroundings, and Mr. McAmis is to be congratulated upon acquiring so fine an instrument in his studio.

After the recital refreshments were served and a delightful social hour was enjoyed. Opportunity was given for closer inspection of the organ and Mr. Fox graciously added two or three numbers to the evening's program.

The specification of the organ is as follows:

**GREAT ORGAN.**

- Diapason, 8 ft., 85 pipes.
- Chimney Flute, 8 ft., 85 pipes.
- Gemshorn, 8 ft., 92 pipes.
- Principal, 4 ft., 73 notes.
- Flute, 4 ft., 73 notes.
- Flute Twelfth, 2 1/2 ft., 61 notes.
- Flautina, 2 ft., 61 notes.
- Chimes.
- Harp (prepared for).
- Tremolo.

**SWELL ORGAN.**

- Gemshorn, 16 ft., 61 notes.
- Chimney Flute, 8 ft., 73 notes.
- Gemshorn, 8 ft., 73 notes.
- Gemshorn Celeste, 8 ft. (prepared for).
- Flute, 4 ft., 73 notes.
- Nazard, 2 1/2 ft., 61 notes.
- Doublette, 2 ft., 61 notes.
- Larigot, 1 1/2 ft., 61 notes.
- Trompette, 8 ft., 85 pipes.
- Claron, 4 ft., 73 notes.
- Vox Humana, 8 ft. (prepared for).
- Tremolo.

**CHOIR ORGAN.**

- Gemshorn, 8 ft., 73 notes.
- Flute, 8 ft., 73 notes.
- Celeste, 8 ft. (prepared for).
- Gemshorn, 4 ft., 73 notes.
- Tremolo.

**PEDAL ORGAN.**

- Bourdon, 16 ft., 32 notes.
- Gemshorn, 16 ft., 32 notes.
- Flute, 8 ft., 32 notes.
- Gemshorn, 8 ft., 32 notes.
- Quint, 5 1/2 ft., 32 notes.
- Gemshorn, 4 ft., 32 notes.

The organ specification is made up from four units (playable from three manuals) consisting of a diapason, a chimney flute, a gemshorn and a trumpet; a vox humana, playable on the swell organ, and a set of chimes. The console, of the stop-knob type, architecturally is a beautiful piece of work, as is the nicely carved grille-work covering the tone opening, which includes a few display pipes.

HUGH McAMIS SEATED AT NEW MÖLLER ORGAN IN HIS STUDIO



**DR. SKILTON'S WORKS ON AIR**

**Program of His Compositions Opens Series, "Hands Across Border."**

To open its new series, "Hands Across the Border," intended to make Canada acquainted with American compositions, the National Broadcasting Company chose a program from the works of Dr. Charles Sanford Skilton, F. A. G. O., of the University of Kansas. A song, "Departure," for tenor, was presented and two orchestral numbers, "Sunrise Song" and "Sioux Flute Serenade," from his "Suite Primeval," a work which has been given in full by a dozen symphony orchestras, most recently by that of Kansas City, under the composer's direction. The program was a coast-to-coast broadcast over the Canadian Radio Commission chain, and was heard from Nova Scotia to British Columbia. In the United States it was given over the WJZ blue network.

Dr. Skilton has visited the MacDowell colony at Peterboro, N. H., for the last two summers to work on an opera, "The Day of Gayomair," to a libretto by his colleague, Allen Crafton, director of the department of speech arts, author of several plays and poems. It is based on Gerstaecker's story, "Germelshausen," a favorite reading in college German classes, and has a prologue and two scenes. This is Dr. Skilton's third opera. The first, "Kalopin," with libretto by Virginia Armistead Nelson, led to the award of a David Bispham medal by the American Opera Association of Chicago; the second, "The Sun-Bride," libretto by Lillian White Spencer, was the first native opera to be given a world premiere over the radio, by the National Broadcasting Company in April, 1930. These two were on American Indian subjects, for which the composer is best known, but the new opera is of a different type.

Dr. Skilton has been notified of his election to the Pennsylvania Society of the Order of Founders and Patriots of America. He is also a member of the Sons of the American Revolution.

**Whitham Möller Agent in New York.**

Announcement is made of the appointment of Albert E. Whitham as representative of M. P. Möller, Inc., in New York City. Mr. Whitham takes charge of the office in the new Waldorf-Astoria Hotel, moving to the metropolis from Pittsburgh, where he has made his headquarters for a number of

**SPECIAL WORK FOR WINTER**

**Guilmant School Emphasizes Chormasters' Course and Lectures.**

Dr. William C. Carl announces two special courses at the Guilmant Organ School during the winter semester. Dr. J. V. Moldenhawer will lecture on "Worship and Music" Wednesdays, Jan. 9, 16, 23 and 30, at 4 p. m. The illustrations will be played by Dr. Carl at the organ. Dr. Moldenhawer is one of the most popular speakers among ministers today. His course is one that appeals to all organists as an aid to their work.

Hugh Ross, conductor of the Schola Cantorum, will give eight mornings to the chormasters' course, Thursdays in February and March at 9 o'clock. These lectures are attracting many prominent organists and chormasters, being of special value to those who wish to strengthen their positions and advance in the art of choir conducting. Over forty attended the classes during the fall semester.

Dr. Carl will direct the sessions of the master class in service playing and recital preparation. Willard Irving Nevius will instruct his master class in the interpretation of the Bach chorales, history of the organ and organ construction. Frank Wright will prepare the students for the coming examinations in theory of both the Guilmant Organ School and the American Guild of Organists. George William Volkel will continue with the foundation work in organ playing and in style and interpretation.

The winter term opens Tuesday morning, Jan. 8, with an increased enrollment.

**Directed by Kenneth E. Runkel.**

The Choral Ensemble of eighty voices, under the direction of Kenneth E. Runkel, sang Maunder's "Song of Thanksgiving" Nov. 25 at the First M. E. Church, South, Ashland, Ky. The Aeolians, consisting of twenty voice students of Lillian Hancock Runkel, are singing a number of concerts in nearby cities, featuring some of Mr. Runkel's choral compositions.

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Among our New Offerings for the Month are:

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Imagery in Tableaux**

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Another exceedingly interesting and also musically well worthwhile work from the pen of this young Pennsylvanian composer. A truly worthy successor to his "Impressions Gothiques" and equally serviceable for a Recital or Church program. We repeat here a full list of Garth Edmundson compositions as published in Fischer Edition.

- Impressions Gothiques (Symphony II).....\$1.25
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**R. Deane Shure**

THE HOLY CARPENTER.....\$1.50

- Being Six Impressionistic Episodes in the Life of the Divine Nazareth
  - 1. With the Carpenters at Nazareth (Mark, 6, 3)
  - 2. With the Woman at the Well (John, 4, 6-7)
  - 3. With the Dove Venders in the Temple (John, 2, 14)
  - 4. Walking on the Sea at Capernaum (John, 6, 19-20)
  - 5. With the Accusers Writing in the Sand (John, 8, 6)
  - 6. On the Mount of Temptation (Matt, 4, 8-9)

A new scale the composer heard in Syria, repeatedly, played on a Shepherd pipe is the basis for this suite. The scale has a lowered second, and a raised sixth degree; the work is believed to be one of few written in this vein.

Organists playing the above mentioned novelties are invited to send their programs, on which listed, to our editorial department.

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## JUBILEE OF H. C. REICHERT

Has Served Watertown, Wis., Church for Twenty-five Years.

H. C. Reichert, a widely known Wisconsin musician and teacher of music, completed twenty-five years of service as organist and choir-master of the First Congregational Church of Watertown on Dec. 2. Mr. Reichert began his services as organist the week following the dedication of the present First Congregational Church building, an event which took place Nov. 21, 1909.

In addition to his other musical studies Mr. Reichert studied organ

under Clarence Eddy. He also studied violin for twelve years. In the course of his services to the church he has increased the membership of the mixed chorus to over forty voices and that of the men's chorus to sixteen voices.

Mr. Reichert also has to his credit the design of the new three-manual Wangerin organ in the church, which was dedicated a few years ago.

## MANY AT OBERLIN MEETING

Church Music Conference Held—Sydney Nicholson Guest.

More than 400 people, including organists, choir-masters, school music teachers and students from in and out of Oberlin, attended a church music conference sponsored by the Oberlin Conservatory of Music on Friday, Dec. 14. Dr. Sydney H. Nicholson, distinguished English organist and choir-master, was guest speaker. Many and varied phases of church music were discussed and illustrated at the conference. The demonstrated lecture, "Training of the Boy Voice," by Dr. Nicholson, was of special interest to those planning to instruct junior choirs after graduation. George Lillich delivered an address on "Hymn Playing." Canon Louis E. Daniels spoke on "Music in the Church; Ideals and Motives," improvisation was discussed by Professor Bruce Davis and O. C. Christensen discussed "Choral Literature and Repertoire."

Because of the success of this conference the Oberlin Conservatory authorities plan to hold at least one such church music conference every year.

## Philippi Is Guest Recitalist.

The first of a series of candle-light services at the First Congregational Church of St. Louis Dec. 2 was marked by the presence of Daniel R. Philippi of Christ Church Cathedral as guest organist. Mr. Philippi played these compositions: Overture to "Coriolanus," Beethoven; "Sicilienne," Bach; Chorale, Prelude, "O Lord, Have Mercy," Bach; "Ballet of the Happy Spirits," Gluck; Intermezzo from Sixth Symphony, Widor; Finale, "Symphonie Pathétique," Tchaikowsky.

GEORGE CEIGA



GEORGE CEIGA, a Chicago organist whose compositions, still few in number but of unusual attractiveness, have appeared on the programs of some of the most discriminating recitalists, has been appointed organist and choir-master of St. Margaret's Episcopal Church, Chicago, and will leave the Church of the Holy Nativity in Beverly Hills Jan. 1 to assume his new duties. St. Margaret's Church is at Seventy-third street and Coles avenue. Mr. Ceiga will have both mixed and boy choirs.

Mr. Ceiga is a native of Lowell, Ind., but has been an active Chicago musician for a number of years. In the old days he held excellent moving-picture theater positions. His devotion to and talent for liturgical church music shows his versatility. He studied organ under Frank Van Dusen and theory under Dr. Arthur Olaf Andersen. At the Beverly Hills church he developed a choir of great excellence. He is the composer of several Episcopal services

and of two organ compositions which have been in great demand, "Clouds" and "Mirage," both published by H. W. Gray.

## Conducted by Dr. Healey Willan

The Tudor Singers, a new organization in Toronto, conducted by Dr. Healey Willan, president of the Canadian College of Organists and internationally famed composer, gave their first concert of the season Dec. 10 at the Eaton Auditorium and the program consisted of motets, madrigals and carols in four, five and six parts, by Morley, Gibbons, Weelkes, Bennet, Byrd, Cavendish, Wilbye and other composers of the Tudor school. Miss Margaret Parsons played a suite by Richard Jones (1680-1740) and other music for the harpsichord. In introducing the Tudor Singers at their first concert, last April, it was said: "There is too little opportunity of hearing the music of England at the time when musicaly she was leading the world. The madrigal perhaps the richest expression of the period, is an intimate form of composition dependent for its performance upon a group of skilled music-loving singers who work for the love of the music, who in turn depend for an audience on a fastidiously music-minded people."

## Reuter for Boone, Iowa, Church.

The board of trustees of the First Christian Church at Boone, Iowa, has placed with the Reuter Organ Company of Lawrence, Kan., a contract to build a new organ for the church. The instrument will be a substantial two-manual of twenty stops, entirely under expression. Installation is planned for February. The negotiations in connection with the contract were handled for the Reuter firm by John T. Beeston of their Des Moines office.

Handel's "Messiah" was sung at Union Theological Seminary, New York, Tuesday evening, Dec. 11, under the direction of Dr. Clarence Dickinson, with Lillian Gustafson, soprano; Marie Bard, contralto; Harold Haugh, tenor, and Frederic Baer, bass.

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**Choir Festival Held  
in Cleveland Under  
Dr. Nicholson's Lead**

By FLORENCE WHITE, F. A. G. O.  
A choir festival was held at Emmanuel Church, Cleveland, Dec. 14, under the direction of Dr. Sydney H. Nicholson. Dr. Nicholson, who was for years organist at Westminster Abbey, is head of the School of English Church Music and warden of the College of St. Nicolas at Chiselhurst, just southeast of London, and has been making a world tour for the advancement of choral music. The men and boys of the nine choirs gathered in the church for their only joint rehearsal late in the afternoon immediately preceding the service, and many organists and choir directors also attended to watch Dr. Nicholson perform the seemingly impossible task of linking these choirs into one well-shaped group. This he accomplished with remarkable success. One of the most interesting items was the rehearsal of the Psalm, in which these choirs, accustomed to two different methods of pointing, succeeded in learning still a third method, the one current in England, based altogether on the natural rhythm of speech, in which the words are given first consideration. The effect is far smoother than either of the pointings usually heard in the United States, and has a peculiarly beautiful flowing sound, free from artificial pauses and unintelligible, hurried passages of jumbled vowels and consonants.

After an organ prelude, the Andante from Widor's Fourth Symphony, poetically played by Walter Hirst, A. A. G. O., of Christ Church, Warren, Ohio, the service opened with the singing of the professional hymn, "Veni Emmanuel." Tallis' Evensong Service and John E. West's Magnificat and Nunc Dimittis were used, with Frank E. Fuller, St. John's Church, Youngstown, at the organ. After the third collect the lovely *a cappella* anthem "Lord, for Thy Tender Mercies' Sake," by Richard Farrant, was exquisitely done, though the pianissimo fell far short of the promise shown at rehearsal, due to the fact that many of the tenors and basses had not been able to attend the afternoon workout. The Rt. Rev. Warren L. Rogers, bishop of Northern Ohio spoke a few words of greeting to Dr. Nicholson and the choirs and organists present, following which the choir sang the well-known hymn "O God, Our Help in Ages Past," with Sir Charles Villiers Stanford's free organ accompaniment played by Paul A. Beymer of Christ Church, Shaker Heights, and St. James' Church, Painesville.

Dr. Nicholson then delivered an address to the choir boys, emphasizing their close relationship to choir boys throughout the English-speaking world, wearing, with few slight differences, one uniform, singing one service; and urging them to feel the seriousness of their work.

Sir John Goss' "O Saviour of the World" was the offertory anthem, with Henry F. Anderson of Emmanuel Church, Cleveland, at the organ. This was, without doubt, the best performance of the evening, shading, intona-

tion, diction and tonal balance all being beyond criticism. T. F. H. Candler's "Tuba Theme," brilliantly played by Mr. Anderson, made an impressive postlude.

Following the service Dr. Nicholson led an informal discussion concerning a few points of difference in American and English usage, seriously questioning the advisability of singing processionals and recessionals, especially the latter, in which the hymn unavoidably dies away in the distance just when it should be reaching its climax.

The choirs taking part in this festival were sent by the following churches and directors:

Emmanuel Church—Henry F. Anderson, F. A. G. O.

Trinity Cathedral—Edwin Arthur Kraft, F. A. G. O.

Church of the Ascension, Lakewood—Mrs. Thomas Watson.

St. Paul's Church, East Cleveland—Mrs. Mabelle Hikes.

St. Alban's Church, Cleveland Heights—Reginald F. Merrill.

Christ Church, Shaker Heights—Paul A. Beymer and Stephen E. Cool.

St. James' Church, Painesville—Paul A. Beymer and Lawrence Jenkins.

Christ Church, Warren—Walter Hirst, A. A. G. O.

St. John's Church, Youngstown—Frank E. Fuller.

The Very Rev. Chester B. Emerson, dean of Trinity Cathedral, Cleveland, added much to the impressiveness of the occasion by his tuneful intoning. The splendid work of the choir mothers of the various churches in vesting all the boys in time for the service deserves special notice, and certainly the women of Emmanuel Church deserve a vote of thanks for their success in feeding the 300 men and boys and organists and their friends and families. A blow-out fuse occurring as the meal was about to be served added much to the difficulty of their work and also to the hilarity of the occasion.

"The Messiah" at Battle Creek, Mich.

Handel's "Messiah" received a rendition at Battle Creek, Mich., Sunday afternoon, Dec. 16, that aroused pronounced enthusiasm. Dr. Earl V. Moore of the University of Michigan conducted the massed chorus, composed of the choirs of the principal churches of the city, assisted by soloists from New York and Chicago, the Battle Creek Symphony Orchestra, conducted by Professor John B. Martin, and Paul H. Eickmeyer at the organ. Fred W. Gage was general chairman and the participating choirs came from eleven churches. The audience filled the beautiful new W. K. Kellogg Auditorium, the pride of Battle Creek.

**American Works Are Played.**

A program of organ works by American composers was presented by the Van Dusen Organ Club at the Kimball salon Tuesday evening, Dec. 18. The compositions listed were: Concert Overture, Rogers (James Cunliff); Intermezzo (Suite No. 1), Rogers (Miss Beulah Roberts); Sonata in E minor (first movement), Rogers (John Duckwall); "Comes Autumn Time," Sowerby (Kenneth Cutler); "Echo," Yon (Martha Wuerfle); "Sonata Dramatica" (first movement), Candlyn (Burton Lawrence).

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*Information on graduates obtainable for positions will be furnished on request.*

*The summer session opens June 24. The fall session of 1935 opens September 17.*

**For information and catalogs, address Arthur H. Larson,  
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Rochester, New York**

**HOWARD UNIVERSITY HAS NEW INSTRUMENT**

INSTALLED BY M. P. MÖLLER

Stop List Shows Resources of Three-Manual Completed in Educational Institution at National Capital in December.

Installation of the three-manual organ for Howard University at Washington, D. C., was completed in December by the forces of M. P. Möller. The tonal resources of this new instrument are shown by the following stop specification:

**GREAT ORGAN.**

- Open Diapason, 16 ft., 73 pipes.
- First Open Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 notes.
- Clarabella, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute Harmonic, 4 ft., 61 pipes.
- Mixture, 2 rks., 122 pipes.
- Tromba, 8 ft., 61 pipes.

**SWELL ORGAN.**

- Bourdon, 16 ft., 97 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 notes.
- Sallecional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Flute, 4 ft., 73 notes.
- Flute Twelfth, 2 2/3 ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Harp, 61 bars.
- Celesta, 49 notes.

**CHOIR ORGAN.**

- Violin Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.

**PEDAL ORGAN.**

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

**CHRISTIAN RECITAL IS "FINIS" RENEE NIZAN PLAYS IN CHICAGO**

Chicago N. A. O. Chapter Ends Activities with Fine Performance.

The Chicago chapter of the National Association of Organists fittingly arranged as its final event a recital by a distinguished son of Chicago, Palmer Christian, at Thorne Hall, Northwestern University, on the evening of Dec. 4. A goodly audience, which included a majority of the active organists of the city, accepted the invitation to hear Mr. Christian pronounce the benediction upon the activities of the N. A. O. in this part of the country after a record of approximately a score of years of the chapter's existence. The poise with which he plays pervaded the performance and he did the fine work at the console for which he is known at home and abroad. The program opened with the Handelian "Air Majestueux" of Rameau, followed by the Vivaldi-Bach Concerto in D, in which especially the Largo was impressive. The Bach Fantasia and Fugue in C minor was brought to a stunning climax, in which the glory of the full organ of the large Kimball instrument was a subject of favorable comment. The superb finish with which the Fantasia in A of Cesar Franck was played made it probably the best feature of the evening. A "Communion for the Midnight Mass" by Huré breathed the atmosphere of the cathedral and is a decidedly interesting and effective modern work. Varied effects were achieved in the Prelude on an Ancient Flemish Theme, by Gilson. The program closed with Jongen's Minuet-Scherzo, a new piece in manuscript, entitled "Through the Mist," by Ernest M. Ibbotson, and Mulet's "Carillon-Sortie."

**Theater Organist Killed by Fall.**

Joseph Stobles, who died Nov. 25 in Mary Immaculate Hospital, Jamaica, N. Y., as a result of injuries suffered when he fell from a third-story apartment, was identified as Joe Stoves, an organist in Loew's theaters for ten years. For three years he had played at Loew's Valencia Theater in Jamaica.



Mlle. RENEE NIZAN, young stellar artist from France, who is on her second tour of America, proved in her recital at the University of Chicago Chapel Dec. 13 that the enthusiasm which she aroused at her first appearance three years ago, was well justified, and that she is growing with the years. Not being able to see the console, those who did not know Mlle. Nizan expressed their amazement over her youthful appearance after the recital, for it was difficult to believe that such virility, force and command of the instrument could be displayed by one so young.

The program consisted exclusively of modern French compositions, except for a Bach group, and in this latter the two German chorale preludes appeared rechristened with French aliases. In return we expected to find two of M. Vierne's pieces listed as "Das Glockenspiel von Westminster" and "Wiegen-

lied," but it was not so. We have always advocated English nomenclature for compositions, of whatever origin, when feasible; so we fail to see why those responsible for Miss Nizan's programs should compliment us on our knowledge of French by translating the names of the chorales.

In the Toccata and Fugue in D minor remarkable agility was shown, with a speed in the fugue that was arresting. The playing of one of the "Noels" of d'Aquin was beautiful, with echo effects achieved that showed the rare skill of this artist. The Allegro from Widor's Sixth Symphony was played with real virtuosity and the Scherzo from Widor's Fourth was exquisite—perhaps the best thing in a fine evening. Likewise the Scherzo from Vierne's Sixth Symphony was done with fine effect, and the same composer's "Carillon" received a rendition which brought out every part with the greatest clarity.

Miss Nizan's playing is a delight. As might be said of nearly all our foreign visitors, greater variety in the choice of her program would increase her appeal.

**Christmas Oratorio at Brick Church.**

Commemorating the 200th anniversary of its first presentation in December, 1734, the choir of forty voices of the Brick Presbyterian Church, New York, presented the Christmas Oratorio by Johann Sebastian Bach Sunday afternoon, Dec. 2. The choir was under the direction of Clarence Dickinson. Dr. Dickinson's superb and flawless interpretation of the organ accompaniment served as a great incentive in the effective rendition of the work. The soloists for the occasion were Corleen Wells, soprano; Rose Bryant, contralto; Charles Stratton, tenor, and Theodore Webb, bass. On Dec. 16 "The Messiah" was sung by the same choir, and on Sunday afternoon, Dec. 23, a program of "Carols of Many Nations," using organ, choir, violin, 'cello and harp, was presented. The constant full houses at these events is a worthy testimony to their excellence and to the leadership of Dr. Dickinson.

A U S T I N

Business recovery seems definitely on the way and we review our accomplishments of the past year with considerable satisfaction.

Two of our 1934 organs seem to have made an outstanding impression on all organists who have heard them.

These are

ST. PAUL'S EPISCOPAL CHURCH, OAKLAND, CALIFORNIA  
AND  
BARD COLLEGE, ANNANDALE-ON-HUDSON, NEW YORK

We Wish You All A Happy New Year

AUSTIN ORGAN CO. « « « HARTFORD, CONN.



**DR. FRANK SILL ROGERS  
DIES AT ALBANY, N. Y.**

MARIO SALVADOR TO BE HEARD

**NOTABLE CAREER IS CLOSED**

**Born in the New York Capital City,  
He Had Been at St. Peter's Church  
Since the Age of 20—Founder  
of Mendelssohn Club.**



Dr. Frank Sill Rogers, nationally prominent organist and trainer of singers, and the dean of organists of Albany, N. Y., died in that city, his birthplace and lifelong home, on the morning of Nov. 17, after an illness of several weeks. He was 65 years old. Since he was 20 he had been organist and choirmaster of St. Peter's Church, in which previously he had been a choir boy. He was the founder of the Mendelssohn Club twenty-five years ago and had been its conductor ever since that time.

Dr. Rogers displayed his musical bent as a child, studying piano under Mrs. Charles Engel, who taught most of the aspirants of her time. His introduction to the organ came through Dr. J. Albert Jeffrey, organist of the Cathedral of All Saints. Dr. Jeffrey composed the hymn "Ancient of Days," the words of which were written by Bishop Doane for the Albany bi-centennial celebration. Dr. Rogers at that time was a boy soprano in the cathedral choir.

For three years Dr. Rogers studied music at the University of Munich, and later in Dresden and Milan, coming under such teachers as Rheinberger, Thuille, Merkel and Lamperti. He paid for his lessons with Lamperti by playing accompaniments for the master's pupils.

At 19 Dr. Rogers became organist of St. John's Church, North Adams, N. Y., and at 20 went to St. Peter's, where he had since remained as organist and choirmaster.

Dr. Rogers was a member of the St. Wilfrid Club in New York City and of the American Guild of Organists and vice-president of the Civic Musical Association of Albany.

He had traveled in Europe almost every other year, and last year made his twenty-fourth crossing, to attend music festivals and study abroad. He had also traveled widely in the United States and had been in Mexico and other parts of the world.

Surviving Dr. Rogers are his mother, Mrs. Francis Sill Rogers, and a sister, Mrs. Anna Rogers Kinsman. A brother, Howard, died a month ago.

At the funeral Nov. 20 the body of Dr. Rogers was borne to St. Peter's Church, escorted by the Mendelssohn Club, while from the belfry of the city hall the carillon rang out the measured notes of Chopin's Funeral March. The Rev. Paul Herbert Birdsall, rector emeritus of Grace Church and curate at St. Peter's when Dr. Rogers began his career, read the sentences during the procession and the order for the burial of the dead was conducted by the Rev. Charles C. Harriman, rector of the parish. Stuart Swart, a pupil of Dr. Rogers, occupied the bench of his master and among the choristers were many men who began their vocal careers as boys under the late organist. Among the men were two former boy singers who came back to the stalls they occupied as youngsters to do honor to their teacher. They were George Fowler, organist of Christ Church, Poughkeepsie, and Leslie K. Frank, Newburgh business man, one-time soprano soloist at St. Peter's. Norman Coke-Jephcott, organist at the Cathedral of St. John the Divine, New York City, and William E. Zeuch, vice-president of the Aeolian-Skinner Organ Company, were among those present.

**"The Messiah" at Passaic, N. J.**

Charles Black, M. S. M., directed a presentation of "The Messiah" at the First Presbyterian Church of Passaic, N. J., on the evening of Dec. 2. His chorus of 115 voices was recruited entirely from the congregation. The church was packed by 1,300 people for the performance. The work of Mr. Black and his choir was noted at length in the September, 1934, issue of THE DIAPASON.

A NEW ADDITION to the constellation of youthful stars in the organ firmament is to give a recital at Kimball Hall, Chicago, on the evening of Jan. 6, when Mario Salvador is to play a program with the assistance of his choir from the Church of Our Lady of Pompeii, consisting of thirty-five voices. As Mr. Salvador's talent has been proclaimed by those who have heard him, his first public recital is awaited with more than ordinary interest.

Mario Salvador is a pupil of Dr. Wilhelm Middelschulte and before coming to Chicago received instruction at the Pontifical School of Music in Rome. He is only 18 years old, but despite his years has a command of the organ which is rated as very remarkable. He is the son of Graciano Salvador, professor of languages at Loyola University and organist and choirmaster of the Church of Notre Dame, Chicago. The father is a native of Spain, but the family moved to Italy, from which country they came to America.

The program to be played by Mr. Salvador is made up of these selections: "Studio da Concerto," Raffaele Mannari; Prelude and Fugue in D major, Bach; Chromatic Fantasia, Middelschulte; Intermezzo and Finale (Symphony 6), Widor; "The Soul of the Lake," Karg-Elert; Siciliano, Bossi.

**Twenty Presbyterian Choirs Heard.**

A chorus of 400 voices, drawn from twenty Presbyterian choirs in the metropolitan district, took part in the Presbyterian rally in Carnegie Hall, New York City, Wednesday evening, Dec. 5. Mendelssohn's "How Lovely Are the Messengers," Handel's "Hallelujah Chorus," "A Mighty Fortress" and other numbers were sung under the direction of Seth Bingham. Horace Hollister was at the organ.

**RECITALS FOR  
THE PROFESSION**



**Arthur B. Jennings**  
6016 Hampton Street  
Pittsburgh, Pa.

**M. P. MÖLLER**  
announces the rebuilding  
of the large three-manual organ  
in the auditorium of the  
**SOCIETY FOR  
ETHICAL CULTURE**

Central Park West and Sixty-Fourth Street  
NEW YORK CITY

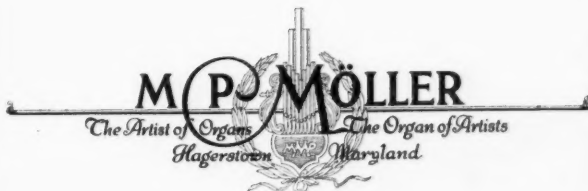
(Specifications by Rev. Tyler Turner)



Constructed originally by Robert Hope-Jones, this instrument has been enlarged to include a modern Diapason chorus, the reed stops have been altered, and other exclusive Möller features added, giving the organ a much wider musical range.

This organ, as rebuilt, presents, it is believed, the first example of a functionally unified tonal structure in the United States.

Limited space, and the many tonal and mechanical problems involved make such a commission a true test of the organ builder's acumen and versatility.



# American Guild of Organists

United States and Canada

(Name and seal registered in U. S. Patent Office)



Organized April 13, 1896

Charter Granted Dec. 17, 1896

Incorporated Dec. 17, 1896

Amended Charter Granted June 17, 1909

Amended Charter Granted June 22, 1914

Authorized by the Board of Regents of the University of the State of New York

General Office: 217 Broadway, New York, N. Y.

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- Kentucky—Wilton H. Terstegge.
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- Lincoln—Mrs. Charles W. Fleming.
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- Minnesota—Miss Laurinda Rast.
- Monmouth, N. J.—J. Stanley Farrar.
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- Sacramento—Mrs. Ethel Sleeper Brett.
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- Wisconsin—Lewis Vantine.
- Worcester—Hugh Giles.

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- New Jersey—Raymond B. Heston.
- Maine—Mrs. Edith F. Tuttle.

## Merger Celebrated at Christmas Party Dec. 26 in New York

The Guild celebrated the merger by which the National Association of Organists has been united with the A. G. O. at the annual Christmas party on the evening of Dec. 26 at Schrafft's, on Fifty-seventh street in New York City. The evening proved one not only of merriment, but of thoughtful consideration of the large plans for the Guild's activities in 1935.

The affair was arranged, as usual, by the women's committee at headquarters and Miss Mary Arabella Coale was the efficient chairman in charge. A fine program of varied entertainment had been provided. After an informal reception, the boy choristers of the Monastery Church in Jersey City, under the direction of Walter N. Waters, sang. Winifred Young Cornish brought a string ensemble of youthful performers who played two groups of pieces. Cecil Leeson played as saxophone solos compositions of Mozart, Bach and Schubert, revealing himself as a master of this instrument, which so many organists looked upon as of low estate. Dances by the Wigman School Dancers, monologues by Miss Dunham and Norwegian songs by Miss Brakke completed the musical program.

At the supper a tiny wedding cake was on view and Duncan Mackenzie "threw the bride's bouquet." There were gifts for Warden Doersam, President Carl of the N. A. O. and other distinguished guests. Messrs. Doersam and Carl expressed felicitations over the successful accomplishment of the merger. The evening closed with the reading of a clever poem by Helen Hendricks and the singing of "Auld Lang Syne."

### Western Pennsylvania Chapter.

A dinner in honor of John A. Bell, organist of the First Presbyterian Church, Pittsburgh, for fifty years, was held Dec. 17 at McCann's, with seventy members and guests present. A number of members of the Musicians' Club of Pittsburgh also were present. Dr. Charles N. Boyd spoke for the chapter and Dr. Caspar P. Koch for the Musicians' Club, and Dean Peabody presented a scroll in behalf of the chapter. A congratulatory telegram from Dr.

Charles Heinroth was read. After the speaking a sketch was presented by the "dramatic" department of the chapter, entitled "Why Organists Go Bald." Members participating in this activity were G. Logan McElvaney, George McLeod, Paul Beiswenger, Madeline Emich, Harold Schuneman, Earl Collins, Josiah Smith and J. E. O'Brien. The skit, written by Dean Peabody, represented a meeting of an organ purchase committee hearing the propositions of two organ salesmen.

H. E. S.

### Fine Recital Series for Chicago.

The Illinois Chapter, under the leadership of Dr. Eric DeLamarter, will open 1935 auspiciously and enterprisingly with a series of recitals that promise to attract not only all the organists, but many other music-lovers. A recital will be played every Monday evening through January, with the expectation at present of continuing during February and March. The series will open at the Fourth Presbyterian Church Jan. 7, when Porter Heaps is to be the performer. A number of the leading organists of the city are to be heard. Dr. DeLamarter and the Fourth Presbyterian Church have opened the church for these programs, making it possible to give them at a place easily reached from all parts of the city, with the large four-manual Skinner organ at the disposal of the performers.

For Jan. 14 Whitmer Byrne and Miss Tina Mae Haines are listed as the recitalists. Jan. 21 Leo Sowerby is to play and on Jan. 28 the program will be divided by Miss Alice R. Deal and Mario Salvador.

### Central New York Chapter.

The December meeting of the Central New York Chapter was held Dec. 10 at the home of Mrs. C. Lloyd Fague, Utica. Zillah L. Holmes, dean, presided over the short business session. Mrs. Mildred S. Kassing, organist of First Church of Christ, Scientist, Utica, read a paper on Handel and "The Messiah." Mrs. Ethel Reed Schreyer, soprano, and Mrs. Patricia Pearson Roberts, contralto, soloists at Olivet Presbyterian Church, Utica, sang selections from that masterpiece. They were accompanied by Mrs. Fague, organist at Olivet.

The Central New York Chapter opened the fall season with a dinner meeting at Harding's in Utica, Nov. 20. Dean Zillah L. Holmes of Plymouth

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Church, Sherrill, presided over the business session and gave a report of the convention at Rochester. Miss Margarethe Briesen, A. A. G. O., organist of Westminster Presbyterian Church, Utica, told of her trip to California.

ZILLAH L. HOLMES, A. A. G. O.

### Chesapeake Chapter.

The December meeting of the Chesapeake Chapter was held at the Church of Our Saviour, Baltimore. The pastor, the Rev. A. J. Stiemke, gave an address on the subject of "Bells." He covered the ancient history of bells, their composition, copper, tin, silver, etc., methods of tuning, and of operation. The members of the chapter were invited to try their hand as bell ringers from the organ console, or halfway up the tower. The unusual entertainment was thoroughly enjoyed by those present.

W. HENRY BAKER, Secretary.

### Western Washington Chapter.

The monthly meeting of the Western Washington Chapter was held at the Pine Tree tea-room in Seattle Dec. 12. Twenty-two members and friends were present for this luncheon. Arville Belstad, organist and choirmaster of Plymouth Congregational Church, gave an interesting talk on his tour last summer on which he visited many churches in Chicago. He also told of his experiences at Northwestern University, where he was enrolled for the course in church music. We were honored by having Mrs. Sarah Tonkin with us. She has been organist of one church for forty-nine years in Renton, Wash. She gave a brief talk on her long services as a church organist.

### GUILD NIGHTS IN NEW YORK

The calendar at headquarters includes the following events arranged for the remainder of the season:

Monday evening, Jan. 28, 8 o'clock—Recital at Riverside Church, Riverside drive and 122nd street, New York, by Charles Henry Doersam. The program will include the four test pieces in the 1935 Guild examinations.

Monday evening, Feb. 11, 8 o'clock—Junior choir festival in charge of the women's sub-committee, in St. Thomas' Church, Fifth avenue and Fifty-third street, New York.

Monday evening, March 11, 8 o'clock—Conference on science and the art of music, at Rutgers' Church-house, 236 West Seventy-third street, New York. Donald Harrison will speak on "Broadcasting Organ Tone." Benjamin Franklin Meissner's subject will be "The Application of Electricity to the Piano." Demonstration and discussion.

Tuesday evening, April 2, 8 o'clock—Illustrated talks on "Form in Improvisation" by Dr. Frederick Schlieder and Dr. Rollo F. Maitland, at St. James' Church, Madison avenue and Seventy-first street, New York.

Sunday evening, May 5, 8 o'clock—Four-choir service at Madison Avenue Presbyterian Church, Madison avenue and Seventy-third street, New York, under the direction of Seth Bingham, organist and choirmaster.

Monday evening, May 20, 6 o'clock—Dinner preceding the annual meeting at Schrafft's, 220 West Fifty-seventh street, New York.

Tuesday evening, May 28, 8:15 o'clock—Festival service at St. Bartholomew's Church, Park avenue and Fiftieth street, New York, under the direction of Dr. David McK. Williams, organist and choirmaster.

National Guild Convention in New York, June 24 to 28.

### Central Missouri.

The Central Missouri chapter met Monday afternoon, Nov. 12, at Christian College, Columbia, Mo., with Miss Charlotte Morse, head of the organ department, as hostess. After the business meeting Miss Morse played the following program on the college organ: Chorale, "I Call on Thee, Lord," and Fugue in D minor (Little), Bach; Prelude, Fugue and Variation, "Priere" and "Piece Heroique," Franck; Intermezzo, Verrees; "The Bells of St. Anne de Beaupre," Russell; Chromatic Fantasia, Thiele.

In the evening the group had dinner at Gaebler's Inn and then attended Fritz Kreisler's concert at the Missouri University field-house.

MRS. R. T. DUFFORD, Secretary.

## News of the American Guild of Organists

### NEW COLLEAGUES ARE ELECTED

Colleagues elected by the council Nov. 26, 1934, are:

- BUFFALO**—  
Howard W. Fischer, Buffalo, N. Y.  
Frank Columbus, Buffalo, N. Y.  
Ina C. Smith, Orchard Park, N. Y.
- EASTERN NEW YORK**—  
Marion F. Dondale, Albany, N. Y.  
Kenneth G. Kelley, Schenectady, N. Y.
- HEADQUARTERS**—  
Lowell Pierson Beverage, New York City.  
Donald M. Hills, New York City.  
Frances Alice Kleeman, New York City.  
Lorin F. Wheelwright, New York City.  
Louis W. Zerbe, Belterose, N. Y.
- ILLINOIS**—  
Winston S. A. Johnson, Batavia, Ill.  
Mario Graciano Salvador, Chicago.  
Richard Shaffer, Chicago.
- MINNESOTA**—  
S. Willis Johnson, Minneapolis.
- MISSOURI**—  
Mrs. Emma Heidemann, St. Louis.  
G. Herman Beck, St. Louis.
- NORTHERN OHIO**—  
J. G. Horridge, Cleveland.
- OREGON**—  
Malcolm Medler, Portland.
- PENNSYLVANIA**—  
Ann M. Thompson, Germantown.
- ROCHESTER**—  
Catherine Crozier, Rochester.  
Ruth Melville, Rochester.
- RHODE ISLAND**—  
Harold F. Mangler, Providence.
- SOUTHERN CALIFORNIA**—  
Glyn Smith, Los Angeles.
- SOUTHERN OHIO**—  
Helen Carter Zekind, Cincinnati.
- VERMONT-NEW HAMPSHIRE**—  
A. O. Brungardt, Brattleboro.  
Jacob P. Estey, Brattleboro.
- VIRGINIA**—  
A. Louise Davis, Richmond.  
Theo Wooten McCullers, Richmond.  
DeLeslie E. Tyner, Blackstone.
- WESTERN PENNSYLVANIA**—  
W. A. Hazlett, Oakmont, Pa.  
Edward W. Koontz, Pittsburgh.  
Robert H. E. Lippert, Steubenville, Ohio.  
Alma Metz, Pittsburgh.  
Raymond J. Metzger, Etna.  
Luella Michelfelder, Wheeling, W. Va.  
Bernice Quartz, Pittsburgh.  
Helen Louise Warne, Emsworth.  
Editha Weikal, Pittsburgh.  
Hilda E. Werner, Ben Avon.  
Ruth C. Wilde, McKees Rocks.
- WESTERN WASHINGTON**—  
Marie Merrill, Seattle.  
Ida Ann Rees, Seattle.
- SAN JOSE**—  
Clarence Everett Robinson, San Jose, Cal.

Colleagues elected Dec. 11 are:

- BINGHAMTON**—  
Mrs. Louise Bennett, Deposit, N. Y.
- BUFFALO**—  
Martha Von Gerichten, Buffalo.
- CENTRAL OHIO**—  
William P. Grant, Columbus.  
Margaret Sanders, Columbus.
- DISTRICT OF COLUMBIA**—  
Walter H. Nash, Washington.  
Edward P. Kimball, Washington.
- HEADQUARTERS**—  
Edna May Herron, Bloomfield, N. J.  
Harold A. Strickland, Hollis, N. Y.  
Robert Woodman Wadsworth, Columbia University, New York.  
Marion Frances Olive, Larchmont, N. Y.
- LEHIGH VALLEY**—  
Frank S. Graver, Bath, Pa.
- MISSOURI**—  
Caspar Thiessen, St. Louis.
- NEW ENGLAND**—  
George L. Ruffin, Roxbury, Mass.  
H. Everett Titcomb, Boston.  
Weston L. Brannen, Stoneham, Mass.  
Benjamin George Flanders, Haverhill, Mass.
- RHODE ISLAND**—  
Annette E. Forest, Providence, R. I.
- SACRAMENTO**—  
William K. Purves, Sacramento, Cal.

### Proceedings of the Council.

A meeting of the council was held at the Rutgers Church-house, New York, Monday evening, Nov. 26, 1934. Present: Messrs. Doersam, Harris, Richards, Elmer, Bleecker, Baldwin, Hall, Woodman, Wright, Carl, Misses Carpenter, Coale, Messrs. Duncklee, McAll, Noble, Stanley, Watkins, Miss Whittemore and Uselma Clarke Smith, dean of the Pennsylvania Chapter.

Mr. Doersam reported for Dr. Milligan, chairman of the chapter committee, prospects of two new chapters. Mr. Elmer reported for Mr. Ward, chairman of the committee on subscribers, seven new names added to the list, making ninety-three subscribers in

all. Mr. Wright, chairman of the examination committee, reported that various tests in the 1934 examinations will be published as worked out by members of the committee. Miss Coale, co-chairman of the women's sub-committee on public meetings, reported that plans for the Christmas party on Dec. 26 and the junior choir festival on Feb. 11 were being completed. These reports were received.

Mr. Smith reported that the expansion committee had held a meeting and that definite plans had been made which would soon be announced. Mr. Doersam reported a meeting of the convention executive committee, when general plans for the convention were outlined.

A list of colleagues, published in another column, were elected.

The following were elected judges of the anthem contest: Drs. Channing LeCluyre, Clarence Dickinson and Eric DeLamarter.

Elections of chapter officers were ratified as follows:

- WESTERN WASHINGTON.**  
Dean—Mrs. Helen L. McNicoll.  
Sub-Dean—Adam Jardine.  
Secretary—Wallace Seely.  
Treasurer—Walter Reynolds.
- LEHIGH VALLEY.**  
Dean—D. G. Samuels.  
Sub-Dean—Homer G. Nearing, F.A.G.O.  
Secretary-Treasurer—Miss Anna Gehman.

Adjourned.

A meeting of the council was held at the Rutgers Church-house, New York, Tuesday evening, Dec. 11. Present were Messrs. Doersam, Harris, Elmer, Baldwin, Coke-Jephcott, Miss Darnell, Dr. Carl and Dr. Noble.

Mr. Doersam, as chairman of the convention executive committee, reported that plans are being completed and that definite convention plans will be announced soon. A number of colleagues were elected.

The following additional members of the convention reception committee were elected: Messrs. Mark Andrews, Campbell, Jaques, Munson, Ramger and Waters.

The following were elected members of the nominating committee: Messrs. Wright (chairman), Campbell, Coke-Jephcott, Munson and Neidlinger.

Mr. Harris read a letter from the Rev. William M. Crane of Richmond, Mass., calling attention to one of the *New York Times* "neediest cases," a former organist. Mr. Crane enclosed a contribution and suggested that a fund might be raised in the New York area. Dr. Carl was asked to prepare a circular letter to be sent to the headquarters members stating the case as above.

Adjourned.  
S. LEWIS ELMER, Registrar.

### Pennsylvania Chapter.

A service of unusual beauty and distinction, under the auspices of the Pennsylvania Chapter, was held on the evening of Nov. 19 at the First Presbyterian Church in Philadelphia. Dean Uselma Clarke Smith and the choir of his church, the Church of the Redeemer, Bryn Mawr, presented the cantata "Everyman," by H. Walford Davies, a work seldom heard in its entirety. While not of the latest vintage of modern style, this cantata is very chromatic and of great intricacy, and rises at times to passages of superb beauty—at no time following familiar or dull methods.

The choir had the work completely in hand and gave a performance that was at all times a delight. The accompaniment is of great difficulty and no feature of the performance was more outstanding than Mr. Smith's sensitive and colorful playing of the fine Casavant organ. His absolute accuracy in even the most difficult passages and his fidelity to the composer's mood deserve the highest praise. The four solo parts were finely tuned. These parts are as follows: "Everyman" (bass), Ernest T. Freas; "Death" (tenor), John Owens, Jr.; "Knowledge" (alto), Mrs. Kathryn B. Sheppard; "Good Deeds" (soprano),

Mrs. Mae Ebrey Hotz. The work of Mr. Freas and Mrs. Hotz, which solo parts are the most extensive in the work, was especially commendable.

The work is founded upon the old morality play of the same name, and recounts the experiences of "Everyman" when the call of death comes. It is one of the most beautiful choral works this reviewer has heard, and no doubt would be heard more often were it not so difficult. The choir which performed it has had it under rehearsal for about one year.

The cantata was preceded by an excellent performance of the Elgar Sonata in G, played by the organist of the church, Robert A. Gerson.

EDWARD SHIPPEN BARNES.

The monthly meeting and dinner of the Pennsylvania Chapter was held at St. Paul's Church, Chestnut Hill, on the evening of Dec. 11. This meeting, which was highly interesting, was made the occasion for the awarding of diplomas to the successful candidates at the recent June examinations. In addition to Dean Smith, who presided, we were honored by the presence of the Rev. Dr. St. Paul's, the Rev. Malcolm Endicott Peabody, and Frank Wright, chairman of the examination committee at headquarters, both of whom made short but inspiring addresses. Dr. Peabody pointing out the human as well as the artistic side of the organist's work in relation to his congregation, while Mr. Wright revealed some of the weaknesses shown in the work of recent candidates, the need for a deeper knowledge of harmony and counterpoint being emphasized. Proceeding, Mr. Wright awarded the diplomas as follows: To Miss Janet Dickson, the fellowship, and to Gordon G. Baurle, Walter G. Chambers and Howard L. Gamble the associateship. This pleasant function was followed by a recital of German music by Arthur Wellesley Howes, Jr., F. A. G. O., organist of St. Paul's.

The program, consisting of Bach, Brahms, Reger and Karg-Elert, was interpreted and executed with ease and assurance, the Bach numbers being particularly well done and the Brahms Prelude beautifully registered. Also excellently played were four chorale preludes of Reger, which were not too familiar and deserve to be more frequently heard.

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

### Minnesota Chapter.

The Minnesota Chapter met at St. Paul's Episcopal Church in Minneapolis Monday evening, Dec. 10. Laurinda Rast, dean, presided. After a fine dinner in the parish-house, the Rev. Mr. Knickerbocker, rector of the church, delivered an address in which he gave some of his impressions of the Episcopal convention at Atlantic City. The regular business meeting followed.

The program in the sanctuary was given by S. Willis Johnson, organist of Gethsemane Episcopal Church, and Hugo Goodwin, F. A. G. O., organist-director of St. Paul's Church, assisted by his choir. Mr. Johnson played the following: Prelude and Fugue in C minor, Bach; Chorale Preludes, "To Thee, O God and Father" and Rejoice, Christian Souls," Bach; "Noel," Mulet; Scherzo from First Symphony, Vierne; and Toccata, "Thou Art the Rock," Mulet. Mr. Goodwin played the Fantasia in D flat, Saint-Saens. The choral offerings included "Like as the Hart,"

Palestrina; "Benedictus Es," Goodwin; "Sleep of the Child Jesus," Gevaert; "Bethlehem," Goodwin, and "150th Psalm," Frank.

HENRY ENGEN, Secretary.

### District of Columbia.

The December meeting of the District of Columbia Chapter was held through the courtesy of the rector, the Rev. Charles T. Warner, and the organist and choir-master, Walter H. Nash, at St. Alban's Episcopal Church. This was a departure from the usual meeting, as the first hour was devoted to a Guild service, to which the public was invited. As a prelude Robert Ruckman, sub-dean, played Franck's Chorale in A minor and Carl McKinley's Fantasy on the Hymn-tune "Hamburg." The St. Alban's choir, under the direction of Mr. Nash, sang two numbers by Edgar Priest, a member of the Guild, and a Nunc Dimittis by Mr. Nash. Mr. Warner delivered a welcome and the hour was closed by Mr. Ruckman with Bach's Fugue in E flat ("St. Ann"). A short business meeting was held in the parish hall following the service and a social period closed the evening, with refreshments appropriate to the Thanksgiving season.

A tri-chapter convention has been decided upon and will be held in Washington April 25 and 26. The two other chapters participating are those of Maryland and Virginia.

For the benefit of organists desiring to prepare for the Guild examinations Louis Potter, F. A. G. O., has formed classes in harmony.

The chapter is sponsoring a series of three recitals by young American organists. The first of these was given by Miss Charlotte Lockwood at the First Congregational Church Monday evening, Dec. 17. Miss Lockwood chose a program of Christmas music, ranging from Bach to Karg-Elert and Yon. Her clean-cut technique, excellent phrasing and balanced registration—the latter particularly evident when building up to climaxes—combined to give a performance of expert organ playing colored by sensitive musicianship. The audience was very enthusiastic and Miss Lockwood responded with an encore at the close of the program. The second recital will be played Feb. 19 by Virgil Fox, and the series will close March 18 with a program by Ernest White.

### Powell Weaver Nebraska Guest.

Powell Weaver, organist of the Grand Avenue Methodist Temple in Kansas City and nationally known composer, was a guest of the Nebraska Chapter Nov. 20 and was heard in a recital at the First Presbyterian Church of Omaha. The recital program was as follows: "Gothic Cathedral," Weaver; Gigue, Bach; Prelude and Fugue in G major, Bach; "Christus Resurrexit," Ravanello; "Piece Heroique," Franck; "Benedictus," Reger; American Indian Fantasy, Skilton; "Exultation" (for organ and piano, Mr. Weaver and Martin W. Bush), Weaver; "Rapsodia Italiana," "Minuetto Antico e Musetta," "L'Organo Primitivo" and Second Concert Study, Pietro Yon.

After the concert Mrs. Howard Kennedy entertained members of the Guild at an informal reception honoring Mr. Weaver before his departure.

[Continued on next page.]

# Westminster

## Choir School

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

JOHN FINLEY WILLIAMSON      PRINCETON  
PRESIDENT      N. J.

## News of the American Guild of Organists

[Continued from preceding page.]

### North Carolina Meeting at University.

The fall meeting of the North Carolina Chapter was held at the Duke University Chapel on the afternoon of Nov. 10. The beauty of the chapel, the wonderfully built organ, the masters of the organ in the persons of Frederick Stanley Smith and Edward Hall Broadhead and the enthusiasm of a large group of organists made for one of the most enjoyable and helpful meetings of the Guild in this state.

At 2:30 Mr. Smith gave a recital of his own compositions, which delighted the organists and friends because of their sincerity and beauty, their strict compliance with musical forms and their originality. He played: Allegro from First Sonata (MSS); "May Night," with the notation of its value by William Lester in THE DIAPASON; "Introspection," which Harold Thompson of THE DIAPASON says "is one of the best of recent American works"; "Spring Morn," declared by the *Musical Courier* "a piece that is altogether outstanding," and the Finale from the First Sonata, which has been used on programs by Edwin Arthur Kraft, Frank Asper, Leslie Spelman and others. At the close of the recital Brantley Watson of the university gave a short vocal recital.

At 3:20 the organist of Duke University, Edward Hall Broadhead, played for the group the following program: Fantasia and Fugue in G minor, Bach; Madrigal, Sowerby; Three Pieces, Karg-Elert; Folk Tune, Whitlock; "Pequena Cancion," Urteaga; "Carillon-Sortie," Mulet.

A trip through the organ was enjoyed by some members of the Guild, while others elected to visit the carillon tower, viewing the practice console and later hearing the lovely program as given by Mr. Broadhead.

At the business meeting it was voted again to have the students' concert as a feature of the winter meeting in Charlotte, rather than the contest of former years. There were several applications for membership.

The members stayed to witness John Barrymore in "Counselor at Law" at the Quadrangle Picture House on the Duke campus, later hearing the glee clubs under the direction of Foster Barnes, head of recreation and music at Duke, give "Trial by Jury," the pleasing Gilbert-Sullivan production.

The meeting was presided over by Dean Leslie Spelman, the head of music at Meredith College.

MRS. A. W. HONEYCUTT, Secretary.

### Many New England Chapter Events

A decidedly interesting service was held on Monday evening, Nov. 12, at St. Anne's Church, Lowell, Mass., under the direction of William C. Heller, organist and choirmaster. The choir consists of a volunteer organization of fifty voices, assisted by soloists. Its performance was characterized by good rhythm, accurate attack and beauty of tone. Organ numbers were played by Raymond C. Robinson, John Hermann Loud and Frederick Johnson.

The following evening, Nov. 13, Dr. Carl McKinley gave a recital at the Old South Church. Dr. McKinley's fine qualities as a performer are too well known to need any detailed description. His playing of the Bach Fantasia and Fugue in G minor was serious and dignified. A Guilmant arrangement of a piece by Corelli was delightfully done. The high light of the recital was an eloquent interpretation of the "Grande Piece Symphonique" of Cesar Franck. This was done with a largeness of conception which made it truly a "big piece" and not a series of episodes. Two numbers by Karg-Elert were played with a beautiful feeling for color and the two numbers by Dr. McKinley himself, which concluded the program, provided a happy ending to a fine recital.

On Monday evening, Nov. 26, at the Cathedral Church of St. Paul in Boston, the choir of the cathedral, under the direction of Arthur Phelps, sang evensong, following it with a performance of Bach's cantata "Sleepers,

Wake." The service music was Byrd's Magnificat and Nunc Dimittis in F minor. This was sung with brilliance of tone. In the cantata the choir sang with great assurance and Mr. Phelps deserves much credit for having brought this splendid work out in public performance. Gerald Frazee played for a prelude "Mater Dolorosa," by Weitz, interpreting it with musical feeling and fine musicianship. The offertory was an "Elevation et Communion" by Tournemire, played by Maurice Kirkpatrick; this was done beautifully and showed that Tournemire's music can be made not only tolerable, but interesting and attractive. Miss Edith Lang played Guilmant's "Induant Justitiam" for a postlude, giving it a freedom and color that few people thought were possible.

The writer of these notes gave a recital at St. John's Episcopal Church in Arlington Monday, Dec. 3. Since he is, he hopes, a modest man, he cannot publicly praise himself, and since he is an ambitious one he cannot pass the matter by without mention. So let it be reported that the program contained a group of old pieces by Böhm, Kellner and Bach and a modern group by Sowerby, Franck, Vierne and Mulet, and that a good-sized gathering seemed pleased with the playing and delighted with the small but exquisite organ recently installed by Möller. During a pause between the two groups Edward B. Gammons, who had a large hand in the design of the instrument, gave a brief talk about it, performing the difficult feat of making himself intelligible to non-organists.

The second recital of the series at the Old South was given Tuesday, Dec. 11, by Clarence Watters. In spite of the extremely cold night, there was a fair-sized audience present. The playing of Mr. Watters was a joy. He has the rare ability of being able to play at a moderate tempo without losing rhythmic vitality. This was noticeable especially in Bach's Trio-Sonata in E flat major. Too often these lovely works become a mad scramble after notes, with little regard for their musical value. In this case, however, the sonata was an absorbing piece of music. Other old pieces by Couperin and d'Aquin, and more modern numbers by Reubke, Vierne, Reger, S. S. Wesley and Widor, made up a program ranging widely but distinguished throughout by playing which was technically immaculate, rhythmically flawless and, above all, interesting to the listener.

PAUL AKIN, Secretary.

### Worcester Chapter.

The Worcester Chapter sponsored a recital by William Self in All Saints' Episcopal Church Dec. 12. The following program was played: Prelude and Fugue in E minor, Bach; Prelude on "Pange Lingua," Boely; Allegro Vivace, Symphony 5, Widor; "Priere," Jongen; Chorale Prelude, "Lord, Hear the Voice of My Complaint," Bach; Allegro, from Sonata in E flat, Bach; Fugue on the Kyrie, Couperin; "Clair de Lune," Karg-Elert; "Rhapsodie sur des Noels," Gigout. Mr. Self brought to each number a clarity of technique, well-chosen registration and musical understanding which made the program a most enjoyable one.

At a business meeting which was held in the parish-house, plans were completed for a lecture on the "Parallel Development of Architecture and Music," to be given by Dr. Helen A. Dickinson of New York City in January.

ETHEL S. PHELPS,  
Corresponding Secretary.

### Miami Chapter.

Members of the Miami Chapter were the guests of Mr. and Mrs. L. D. Gates Nov. 19 at their new home. A business meeting was held, followed by a social hour.

Dec. 10 an informal get-together was held in the parish-house of the White Temple Methodist Church. All organists and choirmasters of the city were invited. Ruby Showers Baker, choirmaster of the Miami Beach Congregational Church, spoke on "The

Difficulties of a Volunteer Choir." Mrs. J. N. McArthur, choir director of the Westminster Presbyterian Church, spoke from the angle of a paid quartet, and Everett Hilty, organist, recently graduated from Ann Arbor under Palmer Christian, gave some intimate glimpses of his work there, with emphasis on Bach. Following a general discussion of choirs, salaries, music, etc., Ann Smith, soprano, sang a group of songs in a charming manner, accompanied by Amy Rice Davis. Maud Burns closed the program with a group of old-fashioned songs, accompanied by Gertrude Baker.

Sunday, Dec. 16, Mrs. L. D. Gates played the dedicatory program at the Ta-Miami Temple on the newly-installed Möller organ. This lovely instrument is well known to all Miami musicians, having been enjoyed for many years in the former home of the Gates family.

And so finishes the last report of the Miami Chapter of the National Association of Organists. We thank THE DIAPASON for its kindly cooperation with our little group way down in the far-off corner of the country, and hope to blossom out into a strong organization under the careful guidance of the Guild.

ALVA C. ROBINSON.

### Kentucky Chapter.

The Kentucky Chapter had the pleasure of presenting, on the afternoon of Dec. 9, the solo quartet and choir of thirty voices of the Fourth Avenue M. E. Church, Louisville, in a public Christmas service, Dudley Buck's cantata "The Coming of the King" being rendered under the direction of Farris A. Wilson, who presided at the organ. Mrs. Albion Cornwall, organist of St. James' Episcopal Church, assisted in the service, playing Dubois' "Alleluia" and Franck's Andantino as prelude and offertory. In spite of the wintry afternoon an audience of 400 greeted the singers. The performance reflected considerable credit on both choir and director.

At the regular meeting Dec. 3 an unusually large gathering of members had the privilege of hearing a talk, both informative and interesting, on "Some Trends in Modern Church Music," delivered by Dr. Luther R. Christie, pastor of the Fourth Avenue Baptist Church. Evidently a student of hymnology, Dr. Christie's address was one of the best our members have listened to in recent years.

C. L. SEUBOLD,  
Corresponding Secretary.

### Long Island Chapter.

The December meeting and Christmas party of the Long Island Chapter was held Tuesday, Dec. 11, at the home of Mrs. Samuel Board, Long drive, Hempstead. The following varied musical program was given: "Simple Aveu," Thome (Mrs. Garrison, organ; Miss Elizabeth Clowes, piano); "Benediction Nuptiale," Saint-Saens (Miss Janet Kirner, organ); "I Love Life," Manazuka (Mrs. Walter Hollister); "The Walk to Jerusalem," Bach (Miss Edith Sprague); "Ave Maria," Schubert, and Adagio, Ries (Albert Hammond, violinist; Mrs. Hammond, accompanist); Finale, First Symphony, Vierne (Miss Eleanor M. Smith).

### Camden, N. J., Chapter.

The meeting in Broadway Methodist Church Monday, Nov. 19, was different from many recent ones. The program itself was presented without flourish. This, perhaps, is a good thing once in a while, for it allows one time to think.

The program of the evening was an enjoyable one, presenting groups of works by Italian, French, German, English and American composers, artistically arranged by Charles F. Wright, organist of the Broadway Church. We well know from past hearings the interesting style of both Rose Barstar and Charles Wright. Mr. Wright gave an excellent reading of Bach's Passacaglia and the "Liebestod" from "Tristan and Isolde," by Wagner. Miss Barstar in her brilliant manner entertained us with Clokey's "Dripping Spring," Dr. Fry's "Siciliano" and

Kinder's "Exultemus." As guest organist we were privileged to hear Ruth Bampton, M. S. M., from the Harcum School of Bryn Mawr, and organist of the Lehigh Avenue Baptist Church. Her numbers, representing the French school, were enthusiastically received.

Interspersing the organ numbers were vocal solos by Everett Putnam, tenor, rendered in highly artistic style.

### Connecticut Council.

The Connecticut Council (N. A. O.) held its annual meeting Monday evening, Dec. 3, at the Rockledge Country Club, West Hartford. Thirty members sat down to an excellent turkey supper. This was followed by a brief business meeting at which the retiring president, Esther N. Ellison, presided. After the annual reports had been read and accepted, Miss Elsie J. Dresser, chairman of the nominating committee, presented the following slate:

President—Joel E. Ramette.  
First Vice-president and Chairman of Program Committee—Gordon W. Stearns.

Second Vice-president—Joseph S. Daltry.

Secretary—Donald B. Watrous.  
Treasurer—A. Stanley Usher.  
Librarian—Helen B. Stockham.  
Chairman Membership Committee—Reginald DeVaux.

Chairman Publicity Committee—Walter Dawley.

Chaplain—Dr. John N. Lackey.  
All were unanimously elected.

Mr. Ramette is organist of First Church of Christ, Scientist, Hartford, which position he has held for many years. He has been very active in N. A. O. work in the past, having served in various official capacities.

A social evening of considerable enjoyment followed, the program being arranged by an entertainment committee headed by Ethel Syrett Tracy.

DONALD B. WATROUS, Secretary.

### Baltimore Chapter.

The second meeting of the Baltimore chapter this season was held Tuesday evening, Nov. 21, at the home of Mrs. Bianca White. A program was presented by Walter Nessel, violinist, accompanied by Maud C. Lewis, and by Bianca White, with M. Ida Ermold as accompanist. Mrs. Maria Briscoe Croker read several original poems.

The chapter is planning a farewell party for some time in January.

EDNA M. HAX,  
Corresponding Secretary.

### Virginia Chorus with Orchestra.

A chorus of approximately eighty voices, under the auspices of the Virginia Chapter, of which F. Flaxington Harker is the dean, sang portions of the lovely Bach cantata "Sleepers, Wake" on Nov. 12 with the Richmond Symphony Orchestra. This was sung in commemoration of the 250th anniversary of Bach's birth. The Virginia chapter has every reason to be proud of the chorus, as the cantata was well rendered in every way and the quality of the voices was fine. The chorus was rehearsed under the direction of Louis E. Weitzel, sub-dean.

The Richmond Symphony Orchestra, with Wheeler Beckett as conductor, began its third season Nov. 5. The first two seasons were very successful and this season the people of Richmond have been even more enthusiastic over this very fine orchestra. Mr. Beckett was delighted with the chorus and is anxious to have it undertake a larger work next season.

### Pasadena Branch Chapter.

The Pasadena branch held its November meeting at St. Mark's Episcopal Church in Pasadena Nov. 20. Dinner was served to members and friends, followed by two interesting papers—one, on "Plainsong," given by P. Shaul Hallett, and the other, on "The Relation of Organ and Choral Music to the Seasons of the Church Year," by Edward Tompkins.

The chapter is gaining in membership and is proving itself to be an active chapter.

MILDRED BROCKWAY.



## Canadian College of Organists

### OFFICERS OF THE C. C. O.

Honorary President—Albert Ham, Mus. D., F. R. C. O., Toronto, Ont.

President—Healey Willan, Mus. D., F. R. C. O., Toronto, Ont.

Registrar—Charles E. Wheeler, F. C. C. O., London, Ont.

Secretary—Treasurer—H. G. Langlois, Mus. B., 252 Heath street East, Toronto, Ont.

Registrar for Examinations—Frederick C. Silvester, 135 College street, Toronto.

Headquarters—14 Elm street, Toronto, Ont.

### Toronto Center.

T. M. Sargent, Secretary.

At a luncheon meeting of the Toronto Center, held Saturday, Nov. 24, Charles Peaker, F. R. C. O., gave an address on "Registration." This proved to be very interesting to the members and provoked a great deal of discussion when the meeting was thrown open a little later. We also had remarks from the president of the College, Dr. Healey Willan, and the chairman of the Toronto Center, Dr. Fricker, dealing with the conference to be held in London, England, next July.

Following luncheon the members proceeded to Grace Church-on-the-Hill, where a recital was given by Alfred Wilson, organist and choirmaster of St. Andrew's Church (King street) and Frederick Silvester, organist and choirmaster of the Church of the Messiah, assisted by J. G. Goodger, tenor soloist at Grace Church, and Gordon McLaren, baritone soloist at St. Andrew's, Jarvis street. Mr. Wilson played: Fantasia and Fugue in G minor, Bach; Chaconne, Bonnet; "Jardins sous la Pluie," Debussy, and Fantasia on "Ad Nos ad Salutarem Undam" (Moderato, Allegro, Tempo Giusto, Recitativo, Adagio), Liszt. Mr. Silvester played Chorale Preludes on "Veni Emmanuel," Arthur Egerton; "O Whither Shall I Fly," Bach, and "To Think upon the Loving God," Hanff; "A Song of Sunshine," Hollins, and Fanfare, by Percy Whitlock. Mr. Goodger sang "If with All Your Hearts," from Mendelssohn's "Elijah," and "Yea, Though I Walk," Sommersell, and Mr. McLaren sang "Pro Peccatis" ("Stabat Mater"), Rossini, and "Give Ear to My Sighing," Lully. The accompanists were H. Gordon Langlois, Mus. B., and C. Franklin Legge.

T. M. SARGENT.

### Montreal Center.

W. Bullford, Secretary.

The third meeting of this center was held Wednesday, Nov. 28, when N. A. Allen, Mus. B., A. R. I. B. A., gave us a very interesting illustrated lecture on "The Organ Architect." Besides being organist and choirmaster of St. Martin's Church, Montreal, Mr. Allen is well known in his profession as an architect and an associate of the Royal Institute of British Architects.

In his opening remarks Mr. Allen stated that the position of organ architect in Canada was very rare, but in the United States and in Great Britain he is to be found doing good work. In passing, the speaker mentioned the names of two men—the late George Ashdown Audsley and William H. Barnes—as men of outstanding ability in the field of organ architecture. An organ architect was emphasized as a necessity, due to the fact that an organ is not a stock-in-trade instrument and more care, thought and attention should be given to its size, position and tonal value. The problem of the divided organ was also mentioned, as were the special care needed for the placement of the console and the correct division of the instrument for liturgical accompaniment and for congregational use. Although there is no rigid rule as to the position of the organ, the speaker told us that the question of outside exposure must not be overlooked, and, if possible, a northern aspect is considered the best, as a more even temperature is obtained, due to the lack of di-

rect sunshine at this side. Mr. Allen's next point was the suitable shape of organ recesses, ceiling surfaces, arches, headroom, etc., which all tend to produce more satisfactory results.

The merits of organ cases, show pipes, screens and grilles were presented by means of fine slides, including pictures of the Church of Santa Maria at Genoa, King's College Chapel at Cambridge, Canterbury Cathedral and the Gothic case in St. Bartholomew's Church at Armley, Yorkshire, which encloses the celebrated organ by Edmund Schulze.

After the meeting refreshments were served by Mrs. D. M. Herbert, followed by a free-for-all discussion of subjects ranging from tremulants to hymn-tune copyrights.

### London Center.

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

Under the auspices of the London Center J. Campbell McInnes of Toronto lectured Nov. 28 at the Central Collegiate Auditorium on "Choral Singing: The Language, the Music and the Mood." Mr. McInnes turned an audience of grown-ups into an impromptu choral class and such is the magnetism of his personality and the soundness of his instruction that they forgot to be self-conscious about it.

"Canadian people have a great heritage, the tradition of sixty or seventy nations behind them," the speaker said. "No other country on earth has this background."

The November meeting was put forward to Oct. 30, owing to special business in connection with coming events.

On Tuesday, Dec. 4, the center met at Wong's cafe. At the business session the following slate of officers was elected for 1935:

Honorary Chairman—K. C. Byfield. Chairman—I. S. Brake.

Vice-Chairman—J. P. Morris, F. T. C. M., A. C. C. O.

Secretary—A. E. Harris, A. T. C. M. Treasurer—Miss H. M. Taylor.

Members added to Executive—G. G. Lethbridge and E. A. Daly, A. T. C. M. Following the election this list of candidates for membership was submitted to and duly approved by the meeting: Mrs. T. L. Dyer, Mrs. A. D. Jordan, Theodore Gray, George Patrick and Frank Styles, A. T. C. M.

Frederick Winfield, teacher of violin at the Western Ontario Conservatory, gave an interesting talk. He dealt with the history of the violin, details of its structure and differences between some of the more famous models. At the conclusion Mr. Winfield, accompanied by Theodore Gray at the piano, played Variations on a Theme by Corelli, and Francoeur's "Siciliano" and "Rigaudon."

### Ottawa Center.

H. M. McK. Huggins, Secretary.

"Some Elizabethan Composers" was the theme of the lecture by Dr. Frank L. Harrison at the meeting of Ottawa Center Saturday, Dec. 1, in Knox Presbyterian Church, where Dr. Harrison is organist and director of music. An interested audience of members and guests followed the lecturer as he spoke of the charm and individuality of the music of that period. He referred to the many beautiful motets which would make a distinct and valuable contribution to church music today. The devices employed in blending a number of melodies into a harmonious entity were described by the speaker.

Dr. Harrison was assisted by a double quartet which illustrated in a musicianly manner the beauty of unaccompanied Elizabethan music from the works of Gibbons, Byrd, Edwardes and Forde. The singers were Miss Eva Hart and Mrs. D. C. McDougall, sopranos; Mrs. Elsie Gleave Howe and Mrs. F. L. Harrison, contraltos; Merrill Cameron and J. Q. Gillan, tenors, and P. F. Howe and Dr. Harrison, basses.

The regular monthly meeting was held prior to the lecture and was presided over by W. Arthur Perry, local chairman. Between thirty-five and forty members and guests were present at dinner, which was served by the Ladies of Knox Church. Ottawa Center is anticipating a lecture in February by Dr. Alfred Whitehead of Montreal.

### Hamilton Center.

Grace M. Johnson, Secretary.

The Hamilton Center met Monday, Dec. 3, at the Wyndham Inn in Guelph.

the meeting being in the form of a return visit to the Kitchener Center. Eugene Hill, F. C. C. O., chairman of the Kitchener Center, welcomed the Hamilton guests. After supper and a social time the gathering adjourned to St. George's Anglican Church, where Mr. Hill, organist and choirmaster of the church, gave a very enjoyable recital, assisted by his choir. Despite the inclement weather a large audience was present. Mr. Hill revealed himself as a recitalist of fine attainments. His work was characterized by clarity of execution and soundness of judgment both in his interpretations and choice of registration. Of particular interest were two of his own compositions, cast in the modern mold, which stamped him as a composer of considerable merit. The choir displayed good tone and blending and was particularly effective in the unaccompanied numbers.

Mr. Hill's numbers consisted of: Concert Overture in C, Hollins; Chorale Prelude on "Rhosymedre," Vaughan Williams; Chorale Preludes, "The Glorious Day Is Dawning," "Jesu, Help Us," and "Now Thank We All Our God," Karg-Elert; two original chorale preludes, the first on "Hyfyrdol" and the second on an original theme; "Romance sans Paroles," Bonnet, and Finale in B flat, Cesar Franck. The choir sang: "Lord, For Thy Tender Mercies' Sake," Tye; "Never Weather-Beaten Sail," Campion, and "Praise," Rowley.

### Winnipeg Center.

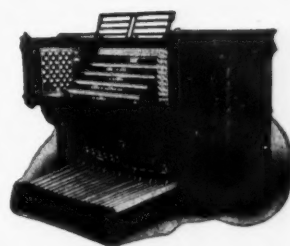
Archibald W. Lee, Secretary.

On Monday evening, Nov. 26, we held our eighth annual choral evensong. It took place in St. Matthew's Church, with a congregation of about 1,000. Eight Anglican choirs formed the massed choir—St. Matthew's, All Saints', Holy Trinity, St. John's Cathedral, St. Luke's, St. George's, Christ Church and St. Margaret's. Hugh Bancroft, F. R. C. O., was the conductor, and the organists were Ronald Gibson, A. C. C. O., Fred M. Gee and Clement Wright. The clergy were the Rev. Canon C. V. Pilcher, M. A., D. D., precentor of the Diocese of Toronto; the Rev. G. R. Calvert, B. A., the Rev. Canon Bertal Heaney, M. A., D. D., the Rev. F. G. Glover, M. A., D. Th., and Archdeacon D. T. Parker, B. A., D. Th.

The following was the order of service: Introductory Voluntaries, Prelude in E flat, Rheinberger, and Chaconne, "Like as the Rain and Snow Fall from Heaven," Bach; Magnificat and Nunc Dimittis, Walmisley in D minor; anthem, "Lo, Round the Throne a Glorious Band," melody by N. Herman (1560), arranged by H. G. Ley; sermon, Canon C. V. Pilcher; concluding voluntary, Prelude and Fugue in C major, Bach.

Previous to this service we entertained Dr. Pilcher at dinner at "The Mikado," so that the members were able to meet him personally.

Over the week-end from Friday, Dec. 7, to Sunday, Dec. 9, we had Dr. Sydney H. Nicholson, M. V. O., M. A., F. R. C. O., in Winnipeg. On Saturday evening there was a dinner at the Hudson's Bay Store in his honor, inviting the Anglican organists and choristers of the city, following which he gave us a very excellent address on English church music, which he illustrated with fine gramophone records. On Sunday afternoon a special evensong was held at St. Matthew's Church under our auspices. The choir was the choir of the church, and Hugh Bancroft, F. R. C. O., was at the organ. This service was sung as an example of how the School of English Church Music desires that it should be done, and in preparation for it Dr. Nicholson took the rehearsal Friday evening. The canticles were sung to the pointing as in "The Parish Psalter," and the Psalms, numbers 23 and 84, as pointed in "The Psalter Newly Pointed." The anthem at this service was "Hark the Glad Sound," Walford Davies. Dr. Nicholson gave a splendid address to a congregation of some seven hundred on "English Church Music." The Rev. G. R. Calvert, rector of the church, was the precentor at this service. At the conclusion of evensong Dr. Nicholson gave a masterly improvisation on the two opening themes from "Veni Emmanuel" and "Helmsley." Following the service he left for Chicago.



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### CANTATA BY BROOK IS SUNG

"Laudate Dominum" Has First Presentation in Atlantic City.

A new Thanksgiving cantata, "Laudate Dominum," the work of Arthur Scott Brook, had its first performance Nov. 23 in the auditorium of the senior high school of Atlantic City, N. J. L. Powell Evans, who conducted, the forty men and women who composed the chorus, and Miss Sara Newell, the pianist, shared the praise given the performance with Mr. Brook, who was at the organ.

Mr. Brook's work includes five full choruses for mixed voices, two quartets and numerous solo numbers. It is well written and makes choruses and soloists "sound," according to the local critics, who gave the work unstinted words of admiration.

"The music has a beauty that abides, that one cannot imagine going pale," said one account. "The composer assembled his text from the Psalms of David, beginning on a note of petition, turning midway to ecstasy and ending exultantly. A brass quartet and timbrels gave it vivid background."

A second performance of the new work was given Sunday afternoon, Dec. 2, in the Ventnor Community Church.

Mr. Brook is the former city organist of Atlantic City and is a former president of the National Association of Organists.

### Fortieth Anniversary of F. C. Pohl.

Frederick C. Pohl of Rochester, N. Y., observed the fortieth anniversary of his appointment as organist at St. Michael's Church in that city Nov. 24 by playing for church services as usual. He was born in Copenhagen, Denmark, and began his musical career when only 10 years old. He came to the United States in 1887, at the age of 15, and seven years later became organist at St. Michael's. During the four decades he has trained hundreds of children's voices and in addition has served as director of some of the better-known German singing societies in Rochester.

## Events of 1934 in the Organ World in Review

In order to give our readers a picture of the events of the year 1934 in the organ world, we herewith present a compact review of the principal items of news chronicled in each issue of THE DIAPASON during the twelve months' period which has just come to a close:

### JANUARY

The death of J. C. Casavant, president of the Canadian organ building firm of Casavant Freres, and one of the most eminent organ builders of his generation, occurred Dec. 10 at St. Hyacinthe, Que.

Everett E. Truette, prominent Boston organist and the teacher of many organists throughout the country, died Dec. 16 at his home in Brookline, Mass.

More than 2,100 people attended the golden jubilee service Dec. 10 in honor of Mrs. Elmer Beardsley, for fifty years organist of the United Congregational Church, Bridgeport, Conn.

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

The National Association of Organists opened the year with a new president in the person of Dr. William C. Carl, who was elected to succeed Dr. Charles Heintz, who had resigned.

### FEBRUARY

The code of fair competition for the organ industry was approved at Washington by General Hugh S. Johnson Jan. 16 and became effective Jan. 27.

Dr. Charles E. Clemens, internationally known organist, died at his home in Cleveland Dec. 27 after a lingering illness.

Frederick Maxson, one of the most prominent and beloved of the fraternity of Philadelphia organists, died at his home in Philadelphia Jan. 21 only an hour after playing at the service in the First Baptist Church, of which he had been organist and director for thirty-two years.

Frank Wright, New York organist and chairman of the examination committee of the A. G. O., was honored by a large company of his former pupils at a surprise dinner Dec. 27 at the Hotel Commodore.

George William Volkel, F. A. G. O., was appointed organist and director of Emmanuel Baptist Church, Brooklyn.

Paul Ambrose, for thirty years one of the leading musicians of Trenton, N. J., was honored at a dinner Jan. 9 previous to his departure for Hamilton, Ont., his birthplace, to make his home.

Ralph Kinder played his January series of Saturday afternoon recitals for the thirty-fifth year at Holy Trinity Church, Philadelphia.

C. Seibert Losh, a well-known organ builder, who had been head of Midmer-Losh, Inc., and was connected with the construction of several famous organs, including the ones in the convention hall and in the high school at Atlantic City, N. J., died at his home in Hershey, Pa., Jan. 8 of pneumonia.

The corner-stone of the administration building, the first structure of the group to be erected at Princeton, N. J., for the Westminster Choir School, was laid Jan. 18.

A symposium of religious music arranged by the American Guild of Organists in New York for the winter had an auspicious beginning with a program of Hebrew music at Temple Emanu-El Jan. 9.

### MARCH

Organists, choir directors, ministers and laymen had a field day on church music at Evanston, Ill., Feb. 20, when the second mid-West conference on church music was conducted by Northwestern University, with a registration of 375. In the evening a recital was given at Thorne Hall by Charlotte Lockwood.

The degree of doctor of music was conferred on Charles M. Courboin by Temple University, Philadelphia, Feb. 15.

The second event of the A. G. O. symposium on church music took place

at Trinity Church, New York City, Feb. 6, when Dr. Channing Lefebvre directed his choir in a presentation of music of the Episcopal Church.

Charles Marie Widor retired as organist of the grand organ at the Church of St. Sulpice, Paris, and Marcel Dupre was appointed his successor.

Luis Harold Sanford arranged an impressive service of the works of Dr. Clarence Dickinson at the Reformed Church of Flushing, N. Y., Jan. 28 and Dr. and Mrs. Dickinson were guests of honor.

Announcement was made of the awarding of the contract to build a four-manual organ for Temple Beth-Israel, Hartford, Conn., to the Austin Organ Company.

The nominating committee of the A. G. O. made its report and presented a ticket headed by Charles H. Doersam, F. A. G. O., for warden.

Sir Edward Elgar, famous English composer, and a former organist, died Feb. 23 at the age of 77 years at Worcester, England.

### APRIL

As the result of negotiations in New York a plan for a union of the American Guild of Organists and the National Association of Organists was formulated and the proposal was submitted to a vote of the membership of both organizations for approval.

Firmin Swinnen, private organist for Pierre S. du Pont, was appointed official organist of the general convention of the Protestant Episcopal Church, to be held in October at Atlantic City, N. J.

The symposium on religious music of the A. G. O. was brought to a brilliant close March 6 with a program at the Old First Presbyterian Church, New York, under the direction of Dr. William C. Carl.

St. Mary's Church at Fort Wayne, Ind., ordered a large three-manual organ to be built by George Kilgen & Son.

The committee appointed by the A. G. O. to make a study of acoustics from a musical standpoint submitted its first report Feb. 28.

Olga Samaroff, noted pianist, delivered an address before the A. G. O. in New York March 19 on the occasion of "Guild night."

### MAY

It was announced that the union of the A. G. O. and the N. A. O., as proposed by the joint committee of the two organizations, had been approved by an overwhelming vote, as shown by a canvass of the vote April 20, and the merger was to go into effect Jan. 1, 1935, it was stated.

Ernest R. Kroeger died at St. Louis April 7 at the age of 71 years after a distinguished career as an organist, teacher and composer.

Organists of three states held a district convention at Cincinnati April 18 and 19 and the meeting was marked by a program of excellence.

Mrs. Hamilton C. Macdougall, wife of the professor emeritus of music at Wellesley College and contributor to THE DIAPASON, died suddenly April 3 at her home in Wellesley, Mass.

Word came from Houston, Tex., of the death of Mrs. Corinne Dargan Brooks, for many years prominent as an organist in the Southwest.

After a long illness Ralph W. Ermeling, Chicago organist and architect, died at his home in Glen Ellyn April 6. He was born in 1880 and was organist of Central Church when he was taken ill.

Joseph W. Clokey's new cantata, "Adoramus Te," had its first presentation Easter night at the First Congregational Church of Long Beach, Cal.

Pietro A. Von's new oratorio, "The Triumph of St. Patrick," had its premiere at Carnegie Hall in New York April 29 under the patronage of Cardinal Hayes.

Sir Walford Davies, famous English organist and composer, was appointed "master of the king's music" as successor to the late Sir Edward Elgar.

### JUNE

Specifications were presented of the

large new four-manual organs built respectively by the Aeolian-Skinner Organ Company for Grace Cathedral at San Francisco and by the W. W. Kimball Company for the Town Hall at Pretoria, South Africa.

Among the state and regional conventions of organists whose proceedings were recorded were those of the Pennsylvania N. A. O. at Pittsburgh, of the New Jersey N. A. O. at Camden, of the Northern Ohio, New England and Kansas Guild chapters, and a joint convention of the A. G. O. and the N. A. O. of Florida at Miami.

John C. Deagan, president and founder of J. C. Deagan, Inc., the Chicago makers of organ percussions and one of the world's leading authorities on pitch, died April 28 at Hermosa Beach, Cal.

Certificates for choirmasters, to be conferred on candidates who pass a special examination, were announced by the American Guild of Organists.

Pittsburgh friends and fellow organists of Dr. Harvey B. Gaul, organist, composer and critic, took part in an enthusiastic demonstration of appreciation for him on May 4, when the Harvey B. Gaul musical festival was held in Carnegie Hall. A splendid program was presented after an address to the crowded house by the mayor of Pittsburgh.

Clement R. Gale, for many years noted as organist and teacher, and one of the founders of the American Guild of Organists, died in New York May 10 at the age of 74 years.

Eric DeLamarter's twentieth anniversary as organist and director at the Fourth Presbyterian Church, Chicago, was observed May 6.

At the season's final dinner of the Illinois chapter, A. G. O., May 22 the election of Eric DeLamarter as dean, succeeding Frank W. Van Dusen, who had held the office with distinction for three years, was announced.

April 24 was Palestrina day in New York, under A. G. O. auspices, with a rendition of the "Missa Aeterna Christi Munera" by the chapel choir at St. Paul's Chapel, Columbia University, in the afternoon, an address by Hugh Ross at dinner, and the singing of works of Palestrina at the Cathedral of St. John the Divine in the evening under the direction of Norman Coke-Jephcott.

The annual Ascension Day service at St. Bartholomew's Church, New York, took place May 10 under the auspices of the A. G. O., and the direction of David McK. Williams, with choirs of five Episcopal churches participating.

Mrs. Robert Hope-Jones, widow of the noted organ builder, died May 3 at Bournemouth, England.

James Philip Johnston of Westminster Presbyterian Church, Dayton, Ohio, was appointed organist and choirmaster of the Catholic Church of the Holy Innocents, Brooklyn, N. Y., effective July 1.

Norman Landis' cantata, "The Blind Man of Siloam," had its first presentation at the First Presbyterian Church of Flemington, N. J., May 6.

Richard T. Percy's fortieth anniversary as organist was observed by the Marble Collegiate Church, New York City, May 6.

Stephens College, at Columbia, Mo., awarded to George Kilgen & Son the contract to build a large three-manual organ.

### JULY

The annual general convention of the American Guild of Organists, held at Rochester, N. Y., during the last week of June, with the Eastman School of Music as headquarters, was marked by nine recitals, interspersed with an orchestral concert, a choral program, noteworthy addresses and other features.

The American Guild of Organists announced the names of twelve new fellows and thirty-two associates who had passed the examinations for these certificates.

The degree of doctor of music was conferred on Francis W. Snow, eminent Boston organist and since 1922 organist and choirmaster of the Church of

the Advent, June 11 at the commencement of Boston University.

A three-day program marked the annual Talbott festival at the Westminster Choir School, in Princeton, N. J., June 7, 8 and 9.

The new four-manual Aeolian-Skinner organ in All Saints' Church, Worcester, Mass., was opened late in May with recitals by William E. Zeuch and William Self.

R. P. Elliot, well-known organ expert, was appointed consulting organ architect to the quartermaster general of the War Department, with the duty of designing and supervising the construction of organs for army posts.

The specification of the noteworthy organ built by M. P. Möller for the Crescent Avenue Presbyterian Church at Plainfield, N. J., was presented.

The specification of a large three-manual being built by the Austin Organ Company for St. Paul's Episcopal Church at Oakland, Cal., was published.

The Guilman Organ School commencement exercises, held in New York May 29, marked the thirty-fifth anniversary of that prominent school, of which Dr. William C. Carl is the founder and head.

The second annual Bach festival at Baldwin-Wallace College, Berea, Ohio, held June 8 and 9 under the direction of Albert Riemenschneider, was an event of great impressiveness.

The Guild chapter at Pittsburgh, Pa., held its annual banquet for clergymen and organists June 18, and 134 sat down to dinner.

Norman Landis, organist at the Presbyterian Church of Flemington, N. J., for thirty-eight years, was tendered a testimonial dinner May 29 by sixty of his students, former pupils and friends.

The Society of St. Gregory held a three-day convention in Washington May 14 to 17.

The American Guild of Organists held its annual meeting in New York May 28 and the important events of the year were reviewed by Warden Doersam.

Frank Q. T. Utz's twenty-fifth anniversary as organist of the Christian Church of Marshall, Mo., was celebrated at the church May 20.

Texas organists held their annual state convention at Wichita Falls May 29 and 30, and Dr. Charles M. Courboin was guest recitalist and a program feature.

The committee of the National Association of Organists authorized to frame a code of ethics for the profession made its report, presenting a code which later was submitted to the national convention of the N. A. O. at Worcester, Mass., for approval. Miss Jane Whittemore was chairman of the committee which prepared the draft.

### AUGUST

J. Sebastian Matthews, noted American composer and organist, and a leading figure of his generation among the creators of church music, died at his home in Providence, R. I., July 23. He had been organist of Grace Episcopal Church in Providence for the last eighteen years. Dr. Matthews was 63 years old.

Charles M. Widor, it was announced, had just composed three new works, all of them dedicated to American organists, those so honored being Albert Riemenschneider, Charlotte Lockwood and Frederick C. Mayer.

### SEPTEMBER

The specification of the new organ built by Aeolian-Skinner for All Saints' Church at Worcester, Mass., was published.

Amendments to the pipe organ code, defining terms of payment, etc., were formulated.

The scheme of a large new Austin organ for Bard College, Annandale-on-Hudson, N. Y., was published.

Ernest M. Ibbotson, F. A. G. O., of the Church of the Messiah, Detroit, was appointed organist and choirmaster of Grace and St. Peter's, Baltimore.

Reconstruction of the famous organ in Salisbury Cathedral was completed and the specification was presented. The organ which Cyrus H. K. Curtis,

the publisher, had in his home, was presented by his daughter, Mrs. Mary Louise Curtis Bok, of Old Christ Church, Philadelphia.

**OCTOBER**

Edwin H. Lemare, one of the most eminent concert organists of his day, who achieved a reputation both in England and America, died at his home in Hollywood, Cal., Sept. 24.

The twenty-seventh annual convention of the National Association of Organists and the last to be held before the merging of the organization with the A. G. O., took place at Worcester, Mass., Sept. 10 to 14 and was marked by an excellent and varied program. Dr. William C. Carl was re-elected president of the N. A. O., to serve until the amalgamation.

The Canadian College of Organists held its annual convention at Toronto Aug. 27 to 30, marking the twenty-fifth year since the founding of the organization.

Günther Ramin of Leipzig arrived in New York late in September to start on his second American transcontinental recital tour.

Porter Heaps, who returned to Chicago after a year's leave of absence spent in California, was giving recitals four times daily on the Kilgen organ on the Swift bridge at A Century of Progress Exposition.

The National Association of Organ Builders held its annual meeting in New York Aug. 28 and reviewed conditions and developments during the year.

M. P. Möller was installing a four-manual organ in the West Presbyterian Church at Binghamton, N. Y., and the specification was presented.

Dr. and Mrs. F. C. L. Schreiner celebrated their golden wedding anniversary and the fifty-fifth anniversary of Dr. Schreiner as organist and choir-master of St. John's Church, Orange, N. J., on Sept. 3.

**NOVEMBER**

The large Möller organ in the Crescent Avenue Presbyterian Church at Plainfield, N. J., was dedicated Oct. 11 with Charlotte Lockwood, organist of the church, at the console.

The elaborate musical festivities arranged by Leo Sowerby to mark the centenary of St. James' Episcopal Church, Chicago, were opened with a festival service on the afternoon of Oct. 14, when Clarence Dickinson, a former organist of the church, was speaker and guest organist. Other distinguished visitors who took part in the jubilee in October and November were T. Tertius Noble and David McK. Williams.

Chicago organists inspected the large new organ built for the Town Hall at Pretoria, South Africa, and heard a demonstration of it at the W. W. Kimball Company's factory by John Connell, municipal organist of Johannesburg, on the evening of Oct. 8.

The large Austin organ in St. Paul's Episcopal Church, Oakland, Cal., was opened Oct. 4 with Mrs. Connell Caruth, F. A. G. O., organist of the church, at the console.

Charles M. Courboin gave the dedicatory recital on the large Kilgen organ at St. Mary's Catholic Church, Fort Wayne, Ind., Oct. 14.

A series of eight recitals at the Church of St. Mary the Virgin in New York, under the management of Bernard R. Laberge, was opened by Günther Ramin Oct. 3.

The A. G. O. opened its season in New York with a dinner Oct. 8 in honor of the new fellows and associates.

Requirements for the examination for the new certificate of choirmaster of the American Guild of Organists were announced by Frank Wright, chairman of the examination committee.

The Georgia chapter of the A. G. O. opened its twentieth anniversary observance with a recital by Palmer Christian Nov. 1 at the First Baptist Church of Atlanta.

Toronto organists gave a dinner Oct. 3 in honor of Dr. Herbert A. Fricker, celebrating his fiftieth anniversary as an active musician.

The annual fall convention of the Northern Ohio chapter, A. G. O., was held at Youngstown Oct. 23 and 24.

Harrisburg, Pa., honored two organists who have served their churches

twenty-five years—Frank A. McCarrel of the Pine Street Presbyterian and Alfred C. Kuschwa of St. Stephen's Cathedral.

J. Parnell Morris' thirtieth anniversary as his organist was observed at the Dundas Street United Church, London, Ont., Sept. 23.

Frank W. Smith retired as organist and choirmaster of the Church of the Atonement, Chicago, because of the necessity of conserving his health. He had served in this post for nineteen years.

Announcement was made that under the provisions of the Federal Housing Administration churches may obtain loans for new organs or for rebuilding old instruments.

**DECEMBER**

The Bureau of the Census at Washington issued a report of the biennial census of manufactures which showed that in 1933 the value of organs built in the United States reached a total of \$1,291,247, or about one-third the record for 1931, while the 1931 figures showed a reduction of one-half compared with 1929.

The series of recitals at the Church of St. Mary the Virgin in New York came to a close with a program by Winslow Cheney Nov. 7. Besides the first of the recitalists, Günther Ramin, the performers in the series included Virgil Fox, Carl Weinrich, Charlotte Lockwood, E. Power Biggs, Charles M. Courboin and Palmer Christian.

THE DIAPASON rounded out twenty-five years of existence and with the December issue entered upon its twenty-sixth year.

A memorial service for J. Sebastian Matthews was held at Grace Church, Providence, R. I., Nov. 22. Dr. T. Tertius Noble was at the organ for the prelude and played compositions of Dr. Matthews, while the choir sang some of his anthems.

The large new organ built by Hillgreen, Lane & Co. for the First Christian Church of Youngstown, Ohio, was opened with a recital Oct. 31 by Thomas H. Webber, Jr.

Excellent programs marked the twenty-fifth anniversary of Miss Eda E. Bartholomew as organist at the St. Mark M. E. Church, South, Atlanta, Ga.

Announcement was made that the 1935 general convention of the American Guild of Organists is to be held in New York City June 24 to 28.

The Connecticut council of the N. A. O. held its annual choir festival Nov. 18 at Immanuel Congregational Church, Hartford.

A service of anthems of the Victorian period was held at Grace Church, Brooklyn Heights, New York City, under the auspices of the A. G. O., Nov. 22, with Frank Wright in charge.

**Middelschulte Work Impresses.**

Dr. Wilhelm Middelschulte's transcription of the Bach Chaconne for the organ was played at the Reinoldi Church in Dortmund, Germany, recently on the five-manual Walcker organ of 105 stops, by Gerard Bunk, and elicited the following comment by the critic of the *Dortmund Zeitung*: "As a sequence to the transcription of the Bach Chaconne for symphony orchestra by Raff, which we heard Oct. 2 in the symphony concert, Organist Gerard Bunk played a transcription of the same work for the organ by W. Middelschulte, in which all the resources of the organist's art were employed and in which the mood of Bach was preserved with fine instinct—much more so than in the Raff arrangement for orchestra. The organist did full justice to the character of the different periods. The D major portion was built up to a magnificent climax. The final part in D minor was a picture of heroic brilliancy." Dr. Middelschulte also is the author of a transcription of the same work for string orchestra, which has been performed frequently.

**Ends 45 Years' Service Amid Honors.**

Albert C. Butler, who recently retired as organist of the Methodist Church of Ansonia, Conn., after continuous service over a period of forty-five years, the last nine of which he was also acting as choir director, was tendered a surprise reception in the parish hall Dec. 6.

**Necrology of 1934**

*Persons of prominence in the organ world, by virtue of their achievements as organists, composers or organ builders, who died in 1934, with the dates of their passing, included the following:*

- C. Seibert Losh, Hershey, Pa.—Jan. 8.
- William B. Colson, Cleveland, Ohio—Jan. —
- G. C. Albert Kaepffel, River Forest, Ill.—Jan. 11.
- Frederick Maxson, Philadelphia, Pa.—Jan. 21.
- Charles J. Kresser, Amsterdam, N. Y.—Feb. 7.
- Sir Edward Elgar, Worcester, England—Feb. 23.
- Daniel W. Protheroe, Chicago—Feb. 25.
- George B. Kemp, Indianapolis, Ind.—March 28.
- Dr. Alexander Rommell, Mount Pleasant, Iowa—March 30.
- David Grove, St. George, N. Y.—April 2.
- Joseph Leyendecker, Brooklyn, N. Y.—April 6.
- Ralph W. Ermeling, Chicago—April 6.
- Mrs. Corinne Dargan Brooks, Houston, Tex.—
- J. Alfred Robillard, Springfield, Mass.—April 6.
- Ernest R. Kroeger, St. Louis, Mo.—April 7.
- James Cole, Melrose, Mass.—April 8.
- Will A. Watkin, Dallas, Tex.—April 13.
- George Tucker, Pittsburg, Kan.—April 23.
- Herbert L. Doane, Brooklyn, N. Y.—April 24.
- John C. Deagan, Chicago—April 28.
- Frederick B. Granniss, Bridgeport, Conn.—April 29.
- Dr. Edward W. Naylor, Cambridge, England—May 7.
- William Irving Lyon, Rochester, N. Y.—May 8.
- Clement R. Gale, New York City—May 10.
- Louis P. Willemin, Providence, R. I.—May 16.
- Ervin W. Read, New York City—June 11.
- Alexander M. Mackay, New York City—June 25.
- William B. Goate, Brooklyn, N. Y.—June 30.
- George Benkert, Lancaster, Pa.—July 5.
- J. Sebastian Matthews, Providence, R. I.—July 23.
- Ernest Sumner, Columbia, S. C.—Aug. 4.
- Edwin H. Lemare, Hollywood, Cal.—Sept. 24.
- Mrs. Dora Duck Seidell, Atlanta, Ga.—Oct. 13.
- Dr. George Barlow Penny, Rochester, N. Y.—Nov. 15.
- Dr. Frank Sill Rogers, Albany, N. Y.—Nov. 17.
- Philip Hale, Boston, Mass.—Nov. 30.

**Sing Carols in Many Languages.**

A capacity audience heard the Elizabeth Rodman Voorhees Chapel Choir of the New Jersey College for Women sing its annual service of "Christmas Songs of Many Lands" in the college chapel at New Brunswick, N. J., Sunday afternoon, Dec. 16. Several hundred people were turned away for lack of room. This service, in which the choir sings the carols in the original languages, has become a tradition at the college and attracts an audience from many miles away. This year the choir sang in the following languages: Latin, German, Russian, Polish, Swedish, Czech, Austrian dialect, Hungarian, Italian, Spanish, French, Dutch, Welsh, Gaelic and English. Its repertory for other concerts and services throughout the school year is made up largely of the finest examples of the early polyphonic school. In addition to the home concert, a group of forty broadcast a similar program over station WOR on Dec. 17. The entire choir (ninety-two voices) sang over WJZ Dec. 18, and gave a concert in Chatham, N. J., Dec. 19, besides participating in the annual Yule-log ceremony at the college chapel Dec. 21. John Earle Newton, director of music of the college, conducts the choir. Many of the carols in their Christmas repertory are his own arrangements for women's voices. Before going to New Brunswick Mr. Newton was a member of the faculty and board of examiners of Toronto Conservatory (University of Toronto). He has been director of music at New Jersey College since 1927.

**Women's Sonata-Symphony Program.**

The Chicago Club of Women Organists will present a sonata-symphony program at the Kimball Hall organ salon Monday evening, Jan. 7, at 8:15 Vivian Martin will play the Andante Cantabile and Finale from the Fourth Symphony, Widor; Clara Gronau will play Theme and Variations, Fifth Symphony, Widor, and Finale, First Symphony, Vierne. The Allegro from the Third Sonata of Borowski will be performed by Mary Ruth Craven. The guest soloist will be Philip Gates, bass; he will sing "Revenge Timotheus Cries," Handel; "Prayer," from "Lohengrin," Wagner; "Zion Is Captive Yet" from "Hora Novissima," Parker, and some lighter numbers. Margaret Smith will accompany Mr. Gates. Frank Van Dusen of the American Conservatory of Music will give a talk on the sonata form and discuss the symphonies played.

Adolph Steuterman conducted his annual performance of "The Messiah" at Calvary Episcopal Church, Memphis, Tenn., Sunday evening, Dec. 9. It was the eleventh annual rendition under Mr. Steuterman's direction. More than 400 people had to be turned away because there was not enough room in the church—a pretty good indication of the way Mr. Steuterman's work is rated in Memphis. An orchestra accompanied the chorus choir and Harry J. Steuterman was at the organ.

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## THE DIAPASON

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CHICAGO, JANUARY 1, 1935.

### FOR A HAPPY NEW YEAR

Christmas music of 1934 is a past event, it is time to hang up a new calendar and all other indications remind us that another year is at the threshold. THE DIAPASON sincerely hopes that it will be a happy one for every one of its readers and advertisers.

Not being endowed with the gift of prophecy, we shall not attempt to predict what 1935 will bring with it. It does not take a confirmed optimist to say that the signs point to better things. Our organ builders foretell it in their advertising. Conservative leaders in business now express the conviction that this year will witness a welcome change. The darkest days seem to have been passed, when we began to fear that the only way of solving the church music problem was to destroy the surplus of organists, like the little pigs. What has beset us since 1929 we trust we shall be able to make the subject of reminiscences when 1936 arrives. May the promises come true, so as to bring what we all wish—a happy new year.

### THE UNION TAKES EFFECT

One development in the organ world which marks the year 1934 and which has met with the virtually unanimous approval of all concerned is the union by which the National Association of Organists becomes a part of the American Guild of Organists. This amalgamation is effective Jan. 1, and that day witnesses not the death of the N. A. O., but its marriage to the larger and older organization. As in every marriage, the bride loses her name, but if it is a union of the right kind—as this one no doubt will prove to be—she by no means loses her force and influence.

During the twenty-seven years of its existence the N. A. O. has made history and, what is more important, has rendered service. It has promoted movements and originated ideas which have become a part of the organ world of America and which have benefited every organist. The history of the Association has been so well told by Reginald L. McAll, one of its pillars throughout its career, in the December issue of THE DIAPASON, that little need be added to it, except to say that Mr. McAll, with an excess of modesty, has neglected to relate the very important part he himself has taken throughout the twenty-seven years. Looking over the list of presidents and other leaders of the organization, whose names are familiar to all of our readers, one can readily see why the Association was able to be the factor that it was. Its twenty-seven conventions have been a boon to all who have attended them. But we are not here to praise Caesar any more than to bury him—the praise is not needed and there is no precedent to bury.

A personal word at this time should not appear out of place. For a little longer than fifteen years THE DIAPASON had the privilege of serving the N. A. O. as its official organ. Through passing years and changing administrations we have received at the hands of all

those in charge of the affairs of the Association unflinching courtesy and cooperation. Though there has never been a written contract between the N. A. O. and this paper, not once in the fifteen years did any issue arise which involved the slightest difference of viewpoint. The organization has been ably conducted not only as a social and fraternal body, but as a business establishment, showing that organists can be and are business men. In saying hail and farewell to the new and the old it would seem thoughtless not to express our thorough appreciation of an ideal relationship, which is being displaced by a similar and no doubt equally happy connection with the Guild.

### THE A. G. O. AND THE DIAPASON

With this issue THE DIAPASON becomes the official organ of the American Guild of Organists. As announced last June, the selection was made as the result of a vote of the chapters, taken in the course of the merger negotiations, in which this paper proved to be the choice of a large majority. For this vote of confidence we owe a debt of gratitude to the Guild membership which can be repaid only by maintaining the general standard of the paper and by giving the Guild itself the best news service which it is possible to offer. For a little more than twenty years THE DIAPASON has included a Guild department regularly and has endeavored to publish all news of interest to the membership and to our readers in general. The tie thus created is strengthened by the official connection now established. THE DIAPASON, it might be said, is one of the assets or liabilities inherited by the A. G. O. from the N. A. O., having been the official organ of the latter organization since November, 1919.

This paper believes thoroughly in the value and necessity of such an organization as the American Guild of Organists, now the sole national body of organists in the United States. By its examinations it provides the one academic standard rating of organists that has existed in this country; by its conventions it has promoted good organ playing and good fellowship; it is the greatest force for the protection of the rights and dignity of our profession; through the activities of its local chapters in nearly every state it gives every organist the opportunity to improve himself by means of valuable contacts. It can be made in its field as strong a power for good as the American Medical Association or the American Bar Association. To this end its officers are striving, and in their endeavors we pledge them hearty and undivided support.

### ON BANISHING OLD HYMNS

Our ablest authorities on church music raise their voices from time to time in condemnation of the unworthiness of many hymns. As long as their efforts are intended to inculcate in youth acquaintance with and appreciation of better, more dignified, more devotional hymn-tunes, the critics are rendering a distinct service. The harm done to children by having them sing trash in Sunday-schools is one of the atrocities of the age. When, however, we attack some of the old tunes that, despite their weaknesses, have lived and have become a part of the religious consciousness of thousands of people, it seems like a waste of effort.

Dr. Noble in his excellent address at the centenary of St. James' Episcopal Church, Chicago, published in THE DIAPASON last month, listed a number of hymn-tunes which, in the words of Mr. Gilbert, never would be missed. And he made a very sane statement when he said that the number of hymns in any book could with benefit be reduced to 200. But when he says that "Now the Day Is Over" ("Emmelaar"), "He Leadeth Me," "Blest Be the Tie That Binds" and, above all, "Rock of Ages," would not be missed, he does not take into consideration the feelings of a majority of churchgoers, musical and unmusical. "Rock of Ages" may be found wanting in every respect when it is measured by the superb taste and keen musicianship of Dr. Noble, but it is too firmly entrenched in the hearts of people to make possible its

omission from any hymnal.

Dr. Davison in his recent book disposes of many more old favorites as "quite unworthy of congregational effort," instancing among others "Materna," "Penitence," "St. Gertrude," "St. Christopher," etc. This is about as good a list as one could make of familiar hymn-tunes which even some of the most discriminating among church musicians would defend. We would like to see the Protestant church in all of this broad land in which even Dr. Davison's incisive pleadings could succeed in placing the ban on all of the tunes he has listed.

Dr. David McK. Williams, in his address at St. James', also published in the December issue, seems to us to hit the nail on the head in this paragraph, the italics in which are ours:

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.

The important point overlooked by those who would purge our hymnals is that hymn singing is of the heart and not of the head. A tune must be measured by its association as much as by its musical value. The person who has been comforted in sorrow by "Rock of Ages," or inspired by "Onward, Christian Soldiers," or who has felt his faith strengthened by "St. Christopher" ("Beneath the Cross of Jesus") will disapprove any hymn-book which omits them, as hymn-book compilers have learned. One might as well analyze the appearance of a man's wife and tell him she does not measure up to the best standards of beauty, or tell a mother that her baby should be exchanged for one that conforms more to accepted ideas of infantile pulchritude.

Let us do our utmost to throw out the "Throw Out the Life-Line" type of trash and the Billy Sunday style of compositions from the Sunday-schools, so that they may not get hold of the youth to the exclusion of real music; as for the old hymns that have lived through generations, it is questionable whether the effort to examine their merits too closely can ever bear fruit.

The sum of £1,200 "for the encouragement of ex-tempore organ playing among the students" has been left to the Royal College of Music in London under the will of Arthur Norman of St. Ives, Cornwall. The money will form a trust to provide money prizes.

### FINE CHANCE FOR THE CHURCHES

War Department, Washington, D. C., Dec. 1, 1934.—Dear Mr. Gruenstein: The Estey advertisement in THE DIAPASON for December was constructive, a service to churches and therefore to organists and the organ building industry. It is not the first time this old New England firm has shown itself broad-minded. I recall a series of artistic and convincing pages in some of the better American magazines, comparable with Chickering piano advertisements of about the same period, promoting the idea of the pipe organ in the home. Naturally the Estey organ was suggested, but it was not unduly stressed, and all builders of quality residence organs were helped, as all church organ builders now may benefit from the current advertising in reference.

I happen to know that the Federal Housing Administration is sincere about its invitation to churches to participate in the renovation movement, and specific mention of the repair or replacement of organs was not a casual suggestion in the news releases. Organists who read THE DIAPASON editorial in November and Estey's timely application of it in December can fit on the shoe and begin to kick for what they need. While securing for their use a new organ or modernization of an old one, they are serving their congregations and keeping alive an industry that needs present support. The circumstances of the individual churches must govern their action, but it is my opinion that any church which needs

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

TWENTY YEARS AGO, ACCORDING TO THE ISSUE OF THE DIAPASON OF JAN. 1, 1915—

The American Guild of Organists held its first general convention in New York Dec. 29 and 30. The recitalists included Charles Heinrich, William Churchill Hammond, Samuel A. Baldwin and James T. Quarles. A festival service was held at St. Thomas' Church, with T. Tertius Noble in charge. Sessions were held at Columbia University. The proceedings were reported in detail by telegraph for THE DIAPASON by Godfrey Buhrman, now known far and wide to the readers of his paper, *The American Organist*, as T. Scott Buhrman.

The order to build a large organ for the new Medinah Temple, Chicago, was awarded to the Austin Organ Company. The instrument was to have a four-manual stopkey console and a five-manual drawstop console. It was to be an organ of ninety-two sets of stops.

The public meetings committee of the N. A. O., of which Richard Keys Biggs was chairman, announced a program of recitals in New York, one of them to be played by T. Tertius Noble Jan. 25 at St. Thomas' Church.

Father William J. Finn resigned as organist of St. Mary's Church, Chicago, and as director of the Paulist Choristers. His future plans were not announced.

Henry S. Fry opened the new four-manual Austin organ in St. Clement's Church, Philadelphia.

A large four-manual built by M. P. Möller was opened in the Washington Irving High School, New York, with a recital by W. A. Goldsworthy.

Among new colleagues elected by the Guild were Miss Lillian Carpenter, Marshall Bidwell and Elliot Baldwin Hunt.

TEN YEARS AGO, ACCORDING TO THE ISSUE OF THE DIAPASON OF JAN. 1, 1925—

Marco Enrico Bossi, the eminent Italian organist, landed in New York to give a series of American recitals.

Dr. Caspar P. Koch gave the opening recital on the large new Skinner organ in North Side Carnegie Hall, Pittsburgh.

Alfred H. Booth, dean of Worcester Mass., organists, retired from his position at St. Matthew's Church after forty-five years of gratuitous service and received a tribute from his parish.

an organ today does itself an injustice if it does not consider the opportunity very seriously before deciding not to act. Not before within my memory—a fairly long one—have the reasons for buying or modernizing an organ been so many and so sound.

R. P. ELLIOT.

### ON CONGREGATIONAL SINGING

Los Angeles, Cal., Dec. 1.—Editor of THE DIAPASON: Congregational singing is a feature which should never be taken lightly nor considered as a "matter of form."

In points of appealing melody and rich harmonies, some of the world's best music is found in our hymns. These "masterpieces in miniature"—carefully selected for variety of rhythm and key as well as with consideration of text-sentiment—can (under authoritative direction) count for much. In fact, they do serve to unify the spirit of worshippers. They should prepare for the minister's message.

After thirty years of church playing, I am putting more and more value upon that part of the service in which all may have a part. SING!

RAY HASTINGS.

### "Elijah" at Baltimore Church.

At Emmanuel Church, Baltimore, of which Frederick Erickson, F. A. G. O., is organist and choirmaster, the first part of Mendelssohn's "Elijah" was presented on the evening of Dec. 9. The Symphony Club, Hendrik Essers, conductor, collaborated with the choir in a beautiful performance.



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

Although I have never been an active member of the N. A. O. it has always seemed to me that the organization had something distinctly its own to give the musical profession. Sociability, good fellowship, a sympathetic "man-to-man" atmosphere gave the younger association a unique value. I have always hoped that someone would advocate a joint annual meeting of the two on this basis, viz. give up most of the days of the meeting to the N. A. O., reserving one day on which the A. G. O. could have its examinations and a formal academic function; in this way the sociable and informal side of the N. A. O. would be preserved, its recitals and other valuable features given their due prominence, and the invaluable work of the A. G. O. presented to the profession with all the emphasis that a carefully planned occasion would make possible. The special work for which the A. G. O. was raised up is the promotion of musical scholarship. Fifty years ago it was admitted that the organists of all musicians were the most broadly educated. Is that true today?

One of my friends, an excellent organist, told me at the Worcester meeting of the N. A. O. that he had been "chiseled" out of his position as organist and choirmaster. Am I mistaken in saying that both the N. A. O. code and that of the A. G. O. forbid "chiseling"? In a recent editorial our editor printed a letter from an organist known to him, justifying this particular thing that the codes condemn, on the ground that there was nothing in ordinary business ethics forbidding it. For my part, I would not like to know that one of my organ friends had directly or indirectly taken any steps (by correspondence or through the initiative of a friend or teacher, or by personal solicitation) to supplant any other organist; it would not seem to me ethical, and my regard for that organ friend would be lessened.

What will become of the N. A. O. code adopted at the Worcester convention? Is it cast on the water to return only after many days? And the A. G. O. code? Is that also to return after many days? Is there any reason why a code may not be read at a chapter meeting and immediately laid on the table, to slumber there until a Don Quixote appears to drag it into the light? In these times competition is getting unduly keen. May we not look upon the publications of these two codes as a necessary first step in bringing about higher standards in professional dealings?

Standards are getting distinctly mixed nowadays; in the old revival days of Moody and Sankey and their imitators it was "Gospel Hymns" against the world, and the main arguments against the revival hymns were based on their jiggy rhythm and poverty-stricken harmony. Dudley Buck's canticles, anthems and service music in general were pointed to with pride as musician's music. (Do not ever forget that Buck, J. C. D. Parker and John K. Paine, about 1860, were the first American musicians to write music after the European style? Look at Buck's "Forty-second Psalm," Parker's "Redemption Hymn" and Paine's symphonies.) Soon the idea was adopted that style in music was the thing to be noted; Buck with all his pals, imitators and abettors went into the discard. It was, still later, the turn of Barnby, Stainer and Sullivan; thousands of church musicians sounded the praise of the Victorians, who lasted for some time and are not yet dead. (See T. Tertius Noble in THE DIAPASON for December, page 15, column 2, first paragraph, and D. McK. Williams, page 18, column 2, last paragraph.) For a while we thought anthems like Sullivan's "I Will Mention the Loving Kindness of the Lord," "Hearken unto Me, My People," Martin's "Ho! Everyone That Thirsteth," and even Dr.

Roberts' "Seek Ye the Lord" were quite the thing, and we posted their titles on our service lists at the church door, feeling that everyone who visited the church would be impressed. But soon whispers of plain-song began to disturb us, the Russian craze, and, worse than all in its undercurrent of "I'm holier than thou," came the obsession with sixteenth century Palestrina, Orlando di Lasso and Tallis, until "Adoramus Te" echoed from the rehearsal-room of every boys' preparatory school, the cry being "Catch 'em while they are young." Style makes the man, and want of it the fellow; The rest is all but leather and prunello.

May Pope forgive me! What is today's bewildered organist, who has a mind of his own but is puzzled by all the pother, to do? Let him, first of all, refuse to be led around by the nose, no matter how famous his mentor or guide is; and, finally, let him, keeping his reverence for his art, be an eclectic, taking his music from any school.

Percy A. Scholes was graduated a D. Litt ("Docteur es Lettres") on Dec. 2 at the University of Lausanne. This is probably the first time musical research has been recognized by this university, founded as an academy by Viret in 1537. The reviews of Mr. Scholes' new book, "The Puritans and Music in England and New England," are beginning to come in. *The Christian World*, one of the greatest four or five of the English religious weeklies, calls it (Nov. 22) "a big book, a book of first-rate importance."

Do not fail to read the letter from Fred H. Griswold on page 31 of the December DIAPASON, for it raises several interesting questions in regard to the character of the little E minor Prelude and Fugue. (Peters edition, volume 3, No. 10, Widor and Schweitzer edition volume 3, No. 8.) First: Is the final chord in the fugue minor or major? Peters makes it minor, but Widor, Best (Bach's organ works, volume 1) and B. & H. (J. S. B. organ works, volume 3) make it major. Second: Is the title "Cathedral," which implies a certain bigness and grandeur in registration, justified? Here the four editions quoted are not united in opinion. Peters gives no nuances whatever; Best begins the prelude piano, but with the entry of the pedal solo goes at once to fortissimo and stays there. He registers the fugue "voix celestes swell and choir," directs it to be played "lento e patetico," but he adds, "in a large building this fugue is equally impressive when played on full organ." Widor-Schweitzer mince no words, but come out boldly, even vociferously. They say: "This prelude is frequently tortured by performers. They interpret it as if it were a lyric piece, whereas, in reality, it is sublimely majestic in character; therefore play on the great organ with full organ and tempo maestoso." And as for the fugue, "it is not the night watchman fugue, but the trump of the Judgment Day." Measures 18 to 21 in the prelude are sequences of diminished seventh and dominant minor ninth chords with an inner melody moving by semitones; the very nature of the diminished seventh is weakness and the dropping of the inner melody down a minor second intensifies the touching pathos of the prelude. Breitkopf & Haertel take a middle ground, so far as indicated registrations may be taken as a lead. For simplicity and breadth of view Best excels the other three editors.

The first time I heard this fine piece played with the Widor-Schweitzer registration I was horrified in noting that what I had instinctively conceived as a piece of the most delicate and heart-rending pathos was turned into a brutal, noisy perversion. We cannot, however, think or feel alike in these matters.

**Oratorio at N. C. Woman's College.**

George M. Thompson conducted a performance of Bach's Christmas Oratorio as arranged by Professor E. Harold Geer at the Woman's College of the University of North Carolina, Greensboro, N. C., Dec. 9. The college vested choir sang the choruses.

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## New Music of 1934 for Choir and Organ; Survey of the Year

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

The most astonishing fact about the output of Protestant church music in 1934 is not its remarkable quantity—though there was again a defiance of the depression—but the high average quality. Usually at the end of the year I include one-tenth or fewer of the compositions which have reached my desk; this time I am able to list as respectable music a larger proportion than in any previous year. I suppose that the publishers decided to issue nothing without real merit; if so, they came near to keeping their resolution. In every form of composition there have been achievements that put to rout the scoffers.

### Accompanied Anthems: Original Carols

Here is the list—an absurdly long list, but one which I do not know how to shorten without omitting things useful to many choirmasters:

Armstrong—"Christ, Whose Glory Fills the Sky." Sopranos divide. (Oxford). Advent, faith.

Banks—"Christmas Night." Can be sung by quartet. (Summy).

Broughton—"Easter Paean" on "Orientibus Partibus." Some divisions of parts; chorus needed. (Gray).

Beach—"Hearken unto Me." Showy festival anthem for chorus; sixteen pages; SATB solos. (Schmidt). Church anniversary.

Candlyn—"I Saw Three Ships." Traditional words. Fine Christmas carol; can be sung by any type of choir. (Carl Fischer).

DeLamarter—"How Lovely Are Thy Dwellings." For alto solo and male chorus or quartet. Splendid organ part on three staves. Eleven pages. (FitzSimons). Church festival.

Goldsworthy—"The King of Sorrow." Lyrical type of anthem; best with quartet; unusual text by Norwood. (Ricordi). Lent.

Haaf—"He Is Ours." Solo for S or T; violin *obbligato*; easy and tuneful. (Ricordi). Confidence.

Jones, D. H.—"Strong Son of God." Chorus; T solo; one section for TTBB. Words by Tennyson. (C. Fischer). Faith.

Kitson—"Jesu, Grant Me This." Based on Gibbons' Song No. 13. Sections for TB solos *ad lib.* Any type of choir. Like one of Bach's extended chorales. (Oxford). Lent.

Kitson—"Bright the Vision." Double chorus. (Oxford). Praise, church festival.

Lester—"A Song of Triumph." On Welsh hymn "Llanfair." Section for children or solo. (Gamble).

Merwin—"Hail, Festal Day." May be sung without altos; fourteen pages. (C. Fischer).

Marks—"I Will Give Thanks." Easy and tuneful; unaccompanied *ad lib.* (Presser).

Mueller—"Today the Prince of Peace Is Born." STB solos; poem by Lowell. (G. Schirmer).

Shaw, M.—"O Christ, Who Holds the Open Gate." Fine poem by Massfield. (Novello). Harvest.

Shure—"Sunset and Evening Star." An *orientale*, better for concert than church; eleven pages. (Gray). Death.

Smith, F. S.—"Our Day of Praise Is Done." Tuneful and easy; best for quartet. (Presser).

Snow, F. W.—"Comes at Times." Lyrical and tuneful and expressive; probably best for quartet; eight pages. (Gray). Vespers.

Sowerby—"All They from Saba Shall Come." SSATBB, with lovely tenor solo opening and closing the work. The music Oriental in flavor. (Gray). Epiphany, Christmas.

Thiman—"O Lord, Support Us All the Day Long." Easy and tuneful; useful for quartets. (Novello).

Voris—"Joy Dawns Again." Chorus from a cantata. Theme of "Ye Watchers." One section for high solos against humming chorus or quartet. (Gray). Easter.

Ward, F. E.—"Three White Angels." Chorus best; solos for SB. (G. Schirmer). Christmas.

Wadely—"Light's Glittering Morn." on "Ye Watchers." Chorus needed. (Novello). Easter.

Whitehead—"Alleluia, Sing to Jesus." On the chorale "Alle Menschen." Lovely accompaniment; easy choral part. (Schmidt). Easter.

Whitehead—"Come, Sweet Evening Guest." On the chorale "Seelenbräutigam." Solo for S or T; basses divide; humming effects. (Boston Music Company).

Whitehead—"Deck Thyself, O My Soul." On the chorale "Schemtliche Dieh." Easy. (Schmidt). Communion.

Whitehead—"Hast Thou Not Known?"

on sixteenth century tune by Dagues. SSATB chorus; easy. (Curwen).

Whitehead—"O Light Beyond Our Utmost Light." A beautiful rhapsody, free in rhythm. (Boston Music Company). Morning.

Whitehead—"Pioneers, O Pioneers." Words by Whitman. Easy processional; one stanza with descant. (Ditson). Patriotic, recommended for college and university use in Canada and the United States.

Whitehead—"Watchman from the Height Beholding." Chorus needed, but not difficult; solos for SBar. (Boston Music Company).

Williams, D. McK.—"Thou Art My Way, O Lord." Easter. Solos for S and for A or Bar. (Gray).

Wrightley—"An Easter Hallelujah." Easy and tuneful; solos for S or T. (White-Smith Company).

It will easily be seen that Dr. Whitehead has nearly cornered the market. The explanation is, of course, that he waited before publishing until he had matured, and when he began to offer his compositions, no publisher would think of refusing works of such beauty. The splendid Easter anthems add new glory to the season, and I am equally impressed by "O Light." Any one of his numbers will bring distinction to a service list.

The best English anthem of the year seems to me to be Kitson's on the Gibbons tune—an anthem for all choirs. The finest American anthem would be harder to choose. My own choice would lie among those by Candlyn, DeLamarter, Sowerby and Voris. The one by Sowerby is certainly the most original, and it is not so difficult as most of his choral compositions.

### Unaccompanied Anthems

Here again there is a plentiful supply by composers who really know the idiom:

Baird—"Our Father in the Heavens." Eight parts. (Oxford). Lord's Prayer paraphrased.

Bunnell—"Let Us Go into the House of the Lord." Eight parts. (Birchard).

Crawford, O. C.—"O Little Town of Bethlehem." Eight parts; solo for A. (G. Schirmer).

Daniels—"Christmas in the Manger." (J. Fischer).

Daniels—"Christmas in the Wood." Poem by Frances Frost. Chorus needed (J. Fischer).

James, Dorothy—"Christmas Night." For SSAATB; three pages. (FitzSimons).

Jones, D. H.—"Father, in Thy Mysterious Presence." Seven parts. (C. Fischer). Aspiration, humility.

Jones, D. H.—"O Holy Light." Eight parts. (C. Fischer). Aspiration. Useful for colleges.

McCollin—"A Prayer, or—"Lord, Support Us." Eight parts. (C. Fischer).

McCollin—"Sing Alleluia." *Obbligato* by TBB, representing the Magi. (G. Schirmer). Epiphany, Christmas.

Mueller—"God Is in His Holy Temple." Mostly four parts. (G. Schirmer). Useful introit.

Mueller—"Grow Old Along with Me." Words by Browning; chorus needed, SATBBar. (G. Schirmer).

Mueller—"Now Thank We All" on the chorale "Nun Danket." Eight parts. (G. Schirmer).

Piety (melody) and Bailey (harmony)—"O Bethlehem Beloved." SAB trio or chorus. Lovely modal tune, harmonized simply and with discretion. (Gray).

Protheroe—"The Holy Place." Style of chorale. (Boston Music Company).

Rowlley—"The Babe We Bless." One of Novello's carol leaflets. Not one of his usual modal tunes, but pretty. (Novello).

Shaw, G.—"Lord of All Power and Might." Collect, four pages. (Novello).

Snow, F. W.—"Sing Noel." Chorus needed. (Homeyer).

Thompson, Van D.—"Blessed Art Thou, O Israel." (J. Fischer). Thanksgiving, patriotic.

Thompson, Van D.—"One Thing Have I Asked." (J. Fischer). Worship, the church.

Thompson, Van D.—"Thou Rul'st, Lord." (J. Fischer). Knowledge, power of God; recommended to colleges.

Titcomb, Everett—"Eight Short Motets, of which the following have been published (C. Fischer): "Say to Them" (Advent), "Be Joyful" (Christmas) and "I Will Not Leave You Comfortless" (Whitsuntide).

Webbe—"Christmas Folk Song, or "The Little Jesus Came to Town." Fine poem by Reese. (Gray).

Whitmer—"Grant, O Lord." Mostly four-part. (Schmidt). Benediction.

Whitehead—"Grant Us Grace, Lord." Five parts; four pages. (Curwen). Fine introit.

Whitehead—"In Thee Is Gladness." Six parts. On the chorale "In Dir ist Freude." (Boston Music Company).

Whitehead—"Lift Up Your Voices Now." Eight parts. (Ditson). Easter.

Willan—"Behold, the Tabernacle of God." No. 9 of his series of Liturgical Motets. Six parts. Last two lines make a splendid introit. (Carl Fischer). Dedication of church.

My choice among these would have to include such works by well-known composers as the one by Willan, the first by Whitehead, the third by Thompson, the two lovely carols by Miss Daniels, and the two very effective numbers by Miss McCollin. But you do not need to be told about them. Miss Daniels, for instance, writes as beautiful carols as any one could desire, and has been doing so for some time. What interests me most in this list is the arrival of Mr. Titcomb as an admirable composer. He can write like a scholar who knows his sixteenth and seventeenth centuries and at the same time like a freshly inspired believer in religion. His motets are simple, but deeply felt and impressive. It is fortunate that he arrives, a Boston organist, just as New England loses its most talented composer, the lamented J. S. Matthews of Providence.

Other newcomers here give promise: Mr. Bunnell, Miss Crawford, Miss James, Mr. Piety and Mr. Bailey. Of their works the one which impressed me as most original and effective is that by Miss James.

### Anthems and Carols on Traditional Melodies

There have been longer lists of this sort, but you will not go away disappointed from these:

Brockway-Old French—"Patapan." For SATB or SAB; two editions. (Gray). Christmas.

Clokey-Old English—"Our Master Hath a Garden." SSATBB. (Birchard). Christmas or general.

Davis-Old French—"Noel of the Bresnan Waits." Chorus and alto solo. (E. C. Schirmer). Christmas.

de Brant-Ancient—"O Filii." English and Latin words. (J. Fischer). Easter.

Dickinson-Greek—"Shepherds on the Hill." STB solos; any sort of choir. Parts available for flute, violin, 'cello and harp. (Gray). Christmas.

Dickinson-Italian—"Whence Come Ye?" Solo for S or T, which may be given to an antiphonal choir—perhaps of children. Parts available for violin, 'cello and harp. May be sung unaccompanied. One section in two parts will be most effective if sung by children. (Gray). Christmas.

Marryott-Traditional—"We Will Be Merry." Seven parts, unaccompanied. (Gray). Easter.

Mueller-Slovak—"The Light of Bethlehem." Chorus or quartet plus children in two parts or S-A duet. (G. Schirmer).

Mueller-Slovak—"Mary's Lullaby." Unaccompanied chorus; one section for TTBB. (Ditson).

Robertson-Negro Spiritual—"Deep River." SATBB, unaccompanied. (FitzSimons).

Whitehead-French of Poitiers—"The Magi Journey Far." (Novello).

Whitehead-Old German—"O Christ-Child so Fair." Unaccompanied, five parts. (Curwen).

Willan—"Two Christmas Carols. The first is one made for the Indians by a Canadian missionary in the seventeenth century; very quaint and effective in words, with a fine modal tune. The second is a French carol from Canada. Published in 1927 by the Harris Company, Oakville, Ont., but I just received the pair this year.

Work-Negro Spiritual—"Wasn't That a Mighty Day." (J. Fischer). Christmas.

I imagine that the two Dickinson numbers will be the most popular this season. The ones by Willan are sure to find a place, however, especially the charming Indian one—certainly a legacy of the Jesuit fathers for which we shall all be grateful. Americans will wish to use the spirituals also. The second of the Whitehead numbers is exquisite. Mr. Mueller has had a very good year both as editor and as composer.

**New Editions of Older Anthems, Etc.**

We always have some new editions of Bach numbers; this year there are a number of other things, ranging all the way chronologically from the sixteenth century to the twentieth:

Bach—"The Lord Is My Guide." Chorale, two pages. (Boston Music Company).

Bach—"Up, Up, My Heart." Easy chorale. (E. C. Schirmer). Easter.

Brahms—"How Lovely Is Thy Dwelling." (FitzSimons).

Bach (Dickinson)—"Glory to God in the Highest." Accompanied chorus; fine for Christmas. (Gray).

Baldwin, Samuel—"Tarry with Me." New edition for SAB; Bar solo. (Gray).

Dvorak (Clokey)—"God Is My Shepherd." (Birchard).

Eccard (Dickinson)—"Christians, Rejoice." Two choirs; one may be a quartet. (Gray). Easter.

Franck (Sowerby)—"Praise the Lord (Dextra Domini)." Eighteen pages. Tuneful and easy. (FitzSimons). Easter or general praise.

Franck (Coke-Jephcott)—"Psalm 159." Admirably arranged organ part. (Gray).

Handel—"Hallelujah Amen" from "Judas Maccabaeus." Moved down to the key of C. (Birchard).

Helder (Whitehead)—"The Jesus-Child My Joy Shall Be." Pretty carol of the seventeenth century. (Schmidt).

Martin—"Hilfest, Breathe an Evening Blessing." (Summy).

Mendelssohn (Clokey)—"The Day of Rest." (Birchard).

Mozart (Williams)—"Christ Is Risen." Part of the First Mass. Solo for S and duet for S-T. (Gray). Chorus accompanied.

Sibelius (H. A. Matthews)—"O Morn of Beauty." This very popular anthem from the slow section of "Finlandia" is now obtainable for eight parts unaccompanied; for four parts and for SSSAAA. (Ditson). Easter.

Ukrainian Service (Dickinson)—"Lord's Prayer." For two choruses; the second may be in one or two parts only. (Gray).

Vittoria—"O Vos Omnes." Latin words only. (E. C. Schirmer).

Besides these numbers, special mention must be made of an important new series edited by R. R. Terry, "Novello's Series of Tudor Motets," of which the following have appeared:

1. Morley—"Eheu! Sustulerunt Dominum."

2. Morley—"Agnus Dei."

3. Byrd—"Dies sanctificatus."

4. Byrd—"Senex Puerum portabat."

5. Byrd—"O quam suavis."

6. Byrd—"Surge illuminare."

7. Tallis—"Gloria Patri."

8. Shepherd—"Alleluia, confitemini."

9. Byrd—"Terra tremuit."

10. Byrd—"Laetentur Coeli." SATTB.

11. Phillips—"Cantantibus Organis." SSATB.

12. Dering—"Quem vidistis Pastores?" SSATTB.

These have both Latin and English texts. They are edited by one of England's greatest scholars. Many of them are in four parts. Those who were inspired by Mr. Sammond's fine talk at Worcester will wish to get the set.

Another series, published by the Willis Music Company, is edited by Lundquist:

Old Latin—"O Filii."

Merkel—"This Is the Day." Sturdy. Musical sauerkraut.

Palestrina—"We Adore Thee." Unaccompanied.

Bach—"My Saviour Dear." Unaccompanied chorale.

Ingegneri (Sixteenth Century)—"Behold and See." Unaccompanied chorus; eight pages; one section for SSA. The best of the series; a very fine number.

Finally, Mr. Appel has made a number of arrangements of the popular Bach extended chorale, "Jesu, Joy of Man's Desiring" (Ditson). You can get it for SATB, for SSA, for SA and for TBB. You can get accompaniments for piano, four hands; for two pianos, four hands; for organ and piano; for assorted *obbligatos*; for orchestra.

**For Men's Voices**

Unless otherwise specified, the following are for TTBB:

Arkadelt—"Lord of the Living Harvest." (Birchard).

Bach—"Grant Us to Do." Chorus, two pages; unaccompanied *ad lib.* (Boston Music Company).

Buxtehude—"Zion, Hear the Watchman." Two parts, accompanied. An interesting novelty. (E. C. Schirmer).

Bach—"Ah, How Weary." (Gray). One of series edited by Greenfield.

Elgar (Chambers)—"As Torrents in Summer." Unaccompanied preferably.

DeLamarter—See accompanied anthem list.

Mozart—"Ave Verum." Latin and English. (E. C. Schirmer).

Piety and Bailey—"O Bethlehem Beloved." TBB. (Gray).

Pollak—"Magnificat and Nunc Dimittis on Tone I-D." TTBB, with *fourbowdous*. (C. Fischer). Colleges note.

Protheroe—"O My Saviour." Unaccompanied. (Boston).

Fathbone—"God Sends the Night." Unaccompanied; old-fashioned and pretty. (Novello).

Rachmaninoff (Robinson)—"O Lord Our God." Unaccompanied. Recommended highly. (Gray).

Sibelius (Andrews)—"Beloved Land." Slow section of "Finlandia" again. Perhaps suited to patriotic services. (Gray).

In addition to these, I should like to make special mention of a new series edited by Dr. Whittaker: "Bach's Four-

Part Chorales" (Oxford, C. Fischer). Twelve numbers have been issued; two numbers are issued together in each case—that is, 1 and 2, 3 and 4, and so on. You should get the whole series if you have a choir of men. The tenors have been kept reasonably low for an English edition.

**For Women's Voices**

Some of the best numbers are:  
 Baker, Tustin—"Christ Was Born." SSA, accompanied. (C. Fischer).  
 Baldwin—"Tarry with Me." SSA, with A solo. (Gray).  
 de Brant—"O Filii." SSAA. Latin and English. (J. Fischer). Easter.  
 Garrett (Nevin)—"In Humble Faith." SSA. (Ditson).  
 Gevaert (Davis)—"Slumber Song of the Infant." SSA, unaccompanied. French and English. (E. C. Schirmer).  
 Franck (Gaines)—"Psalm 150." SSAA. Simplified accompaniment. (J. Fischer).  
 Kodaly-Hungarian—Whitsuntide Carol. Mostly SSA. (Oxford). Fourteen pages.  
 Kodaly-Hungarian—"The Voice of Jesus." SSA. Four pages. (Oxford). Both these are queer.  
 Lefebvre-Catalonian—"Cold December's Wintry Blast." SSA, accompanied. (Gray).  
 Lefebvre-Southern Melody—"Christmas Eve." SS. (Gray). I should like to question him about the melody's origin.  
 Lutkin (Orem)—"The Lord Bless You." SSA, unaccompanied *ad lib.* (Summy). Benediction.  
 Mendelssohn—"He Watching over Israel." SSA. (E. C. Schirmer).  
 Work-Negro Spiritual—"Wasn't That a Mighty Day?" SSA. (J. Fischer). Christmas.

To these add the following new numbers in Professor Geer's important Vassar Series (E. C. Schirmer):

Brahms—Two Responses from Motet. SSAA and SSA.  
 Brahms—Three Chorales from Motets. SSAA, unaccompanied.  
 Crueger—"Now Thank We." SSAA, accompanied.

**Unison Anthems, Hymns, Carols**

The unison anthem has been growing in popularity. You will find a few good ones this year among the following:

Byng-Johnson—"O Worship the King." Can all be sung in unison, though there is a short part for SATB. (Novello).  
 Broughton—"Dedication Hymn on a Plainsong Melody." (Gray).  
 Demuth—"Good Counsel." Words by Chaucer. (Year Book Press, Birchard).  
 Schubert—"My Peace with Thee Abide." (E. C. Schirmer).  
 Tatton—"The Birds." Poem by Belloc. (Year Book, Birchard).  
 Thiman—"Come, Lord, and Rule"; published with Robson's "God Be in My Head," the better of the two. (Novello).  
 Webbe—"Christ Our Lord Is Risen." An admirable hymn anthem, which might have been included with the accompanied anthems but seemed to belong with unison anthems. Excellent. (Gray).

Let me mention here a new series printed on cards and called "Intros for Civil Holidays" (Gray), with Dr. Lefebvre the composer:

- "Greater Love." (Armistice or Memorial Day).
- "Every Good Gift." (Thanksgiving). The better of the pair.

**Collections of Anthems, Chorales, Carols**

Most of the following are in book form:

Coleman and Jørgensen—"Christmas Carols from Many Countries." For unchained voices, with pretty accompaniments. An admirable collection by two teachers at the Lincoln School of Columbia University. (G. Schirmer).  
 Davis and Ley—"Church Anthem Book. One hundred anthems, the best English collection ever made. (Oxford).  
 English Hymnal with Tunes—You can now get the treble edition, an inexpensive way to enjoy one of the best hymnals in its revised form. (Oxford).  
 Goetschius—"Sixty Chorales Harmonized by Bach." English texts only, but index to German titles. A brief note on the history of each. A lot for 75 cents. (Ditson).  
 Lester—Four Chorales for Christmas and Advent. With descants. (Gamble).  
 Lester—Four Chorales for the Passion season. Descants for solo voice or children. (Gamble).  
 Lester—Three Chorales for Easter. Similar Descants. (Gamble).  
 Lester—Three Chorales of the Seventeenth Century with Descants. Brass accompaniments *ad lib.* (Gamble). This includes "Wachet auf."  
 Powell, Buchanan and Ruffy—"Twelve American Folk Hymns. From the old shape-note hymnals of the early nineteenth century, and from Virginian folk sources. Very important new light on the white spiritual, and also an interesting study in modal tunes. Historically of great significance to Americans. (J. Fischer).

Smallman and Matthews, H. A.—Master Choruses. Mixed Voices, Sacred. A new voice-parts edition of this very fine collection. (Ditson).

Wernecke—Christmas Songs and Weihnachts-Lieder. Published by the editor at Webster Groves, Mo.

**The Service of the Episcopal Church**

Here are the most interesting contributions to the liturgy of the Episcopal Church:

Atkins and Fellowes—Six Settings of the Preces and Responses by Tudor Composers. (Oxford).  
 Douglas—Kyrial or Ordinary of the Mass. (Gray).  
 Groom—"Accompanying Harmonies for the Plainsong Psalter." (Gray).  
 Marchant—Magnificat and Nunc in D minor. Free rhythms, accompanied, excellent. (Novello).  
 Merbecke—Communion Service of 1550, edited by Willan. (Anglo-Canadian Music Company and Oxford).  
 Noble—Magnificat and Nunc in A. The extremely effective Nunc has a baritone solo *obligato*. (Schmidt).  
 Overley—Benedictus es, Domine, in G minor. Effective use of baritone solo or antiphonal choir of men. (Gray).  
 Michel—Benedictus es, Domine, in E flat. (Schmidt).  
 Thiman—Magnificat and Nunc in D flat. Tuneful. (Novello).  
 Titcomb—"Missa Sanctae Crucis." All unaccompanied, in four parts, and easy. (C. Fischer).  
 Willan—"Missa Brevis" No. 4. For Christmas especially; on the "Corde Natus." (C. Fischer).  
 Williams—"Jubilat Deus" in E minor. Interesting organ part; much use of choral unisons. (Gray).

Of these the settings of the communion service by Willan and Titcomb seem to me most commendable, especially Titcomb's, which is useful for any season and has a beautiful dignity and grace.

**Cantatas, Oratorios, Pageants**

To Americans the most important work has been Van Denman Thompson's "The Evangel of the New World" (Presser), composed to celebrate the 150th anniversary of the Methodist Episcopal Church in the United States. Particularly interesting is the choral episode, in which the composer weaves together camp-meeting tunes of the early nineteenth century into an impressive unaccompanied chorus. Among the solos in the work which may prove useful are "Come, Holy Ghost" (soprano) and "The Harvest Truly Is Plenteous" (baritone).

See also the following:  
 Britten—"A Boy Was Born." Choral variations for men's, women's and boys' voices; S plus SSAATTBB. Eighty-three pages. Not easy. (Oxford).  
 Coleman—"Christmas, the Mystery of the Nativity." Pantomime and carols. A pageant for children of elementary grades and high school together, presented first at the Lincoln School in New York. Excellent. (G. Schirmer).

Handel—"Christmas." Selected from "The Messiah." (Paterson, C. Fischer).  
 Handel and Mendelssohn—"Comfortable Words." Compiled by J. Lewis from various oratorios. Sixty-eight pages. Perhaps useful at Armistice Day. (Paterson, C. Fischer).  
 Haydn—"The Creation." Chorus parts only. (G. Schirmer).  
 Hoppin and Merriam—"Yule-tide at the Court of King Arthur." Music drama for children of junior high school age. Has pretty traditional carols. (Birchard).  
 Mendelssohn—"Elijah." Chorus parts only. (G. Schirmer).  
 Milford—"Easter Morning." Short cantata for SSA. (Oxford).  
 Nevin, George and Gordon—"Behold the Christ." The last of a popular series by the lamented Pennsylvanian; finished by his son. Forty-four pages. Solos for SATB. Easy. (Ditson).  
 Stoughton—"The Resurrection Light." Thirty-one pages. Short solos for SATB. One section for men, but quartet can manage the work. His best since "The Woman of Sychar." (Schmidt). The best easy cantata of the year.

Whitmer—"Choral Triptych." For chorus in eight parts. Seventy-five pages. TAB solos. Parts available for string orchestra. Ambitious and dramatic work. (Birchard).  
 Williams—"Pageant of the Holy Nativity." Good. (Gray).

**Sacred Solos**  
 Two of the best solos are in Mr. Thompson's oratorio; add the following:  
 Beach—"Evening Hymn." or "The Shadows of the Evening Hours." Two keys, high and medium. (Schmidt).  
 Beard, Gilbert—"Timothy's Cradle Song." Soprano. (Novello). In the last stanza of this lovely little solo the mother

prays for her sleeping child. I think that if you dropped the name Timothy from the title, this might do very well for Mother's Sunday or even for Christmas.

Diggle—"A Song of Trust," or "I Will Lift up Mine Eyes." High voice. (Ditson).

Harker—"A Child Is Born." Two keys. (G. Schirmer).

Little—Two Psalms, published separately (Schmidt): 1. "I Will Extol Thee." 2. "I Will Sing." These are both in the well known and effective style of Little, loud at opening and close, with a quiet middle contrast; the sort of song singers like.

Noble—"O for a Closer Walk." on the tune "Stracathro." Medium. (Schmidt).

Tooke—"O Little Town of Bethlehem." High. Parts available for 'cello and harp. in MS. (Gray).

Whitehead—"The Croon Carol," or "Joseph, Tender Joseph." Medium. (C. Fischer).

**Organ Pieces**

Of all the excellent pieces for organ composed in 1934 I am sure that I shall remember longest the last compositions of John Sebastian Matthews—the Prelude on the "Christe Redemptor" (Ditson)—a short but nobly eloquent composition on a great subject—and the "Three Preludes on American Hymn-Tunes" (Schmidt), which take "Martyrs," "Olivet" and "Bethany" and show what beauty is in them. Here are other things you may like:

Candlyn—Passacaglia. (C. Fischer). One of his best.

Candlyn—Tuba Theme. (C. Fischer). Style of Handel.

Clokey—"An Old Irish Air," or "The Little Red Lark." (J. Fischer). Charming little encore.

Cooperin (Weitz)—"Seur Monique." (Novello).

Diggle—Toccata, "Alleluia. He Is Risen." (White-Smith).

Dupré—Fifteen Pieces Founded upon Antiphons. Complete or in three volumes. (Gray).

Festing—Largo, Allegro. Aria and Two Variations, from Sonata in E for violin. Like Corelli. (Novello).

Hinton—Three Preludes on Hymn-Tunes. On "York," "St. Columba" and "Hanover." (Novello).

Holler (editor)—"St. Cecilia Series of Christmas Music for Organ." Eight pieces. (Gray).

Howells—Sonata for Organ. (Novello). I cannot make much of it, but that is my fault, no doubt.

Karg-Elert—Cycle of Eight Short Pieces. (Schmidt).

Karg-Elert—Toccatina and Chorale, from set above. (Schmidt).

Karg-Elert—"Rondo alla Campanella." (Schmidt).

Moore, Margery—Two Chorale Preludes, on "Herzliebster Jesu" and "Vater Unser," published together. (Novello). Excellent.

Moore, Margery—Five Little Organ Studies. (Novello). Delightful for study of form and for dainty fancy.

Noble—Introduction and Passacaglia. (Schmidt). Excellent.

Noble—Chorale Prelude on "Charity." (Schmidt). Easy and pretty.

Noble—"Autumn." (Schmidt). Easy and tuneful.

Shure—"Assyrian Shepherd." (J. Fischer).

Sowerby—"Medieval Poem." Edition for organ and piano. (Gray).

Thiman—Four Chorale Improvisations; on "Dominus Regit Me," "Winchester New," "Wareham" and "Hanover." Easy. Published together. (Novello).

Whitlock—Four Extemporizations. Delightful little fancies. (Oxford).

West (editor)—Twelve Short Pieces from Old English Organ Music. (Novello). Most of them easy.

Whitehead—"Croon Carol" on a German melody. (C. Fischer). Easy and pretty; for Christmas.

Margery Moore is a discovery of the year; she has remarkable control of form and ability to think herself into various idioms, and she has a lovely sense of melody.

Dr. Grace has continued his excellent editions of Rheinberger's Sonatas for Organ (Novello), including the famous Pastoral Sonata, No. 3; and the last one, No. 20, for the peace celebration, with its pretty little middle movements; and the one with the fine Passacaglia, No. 8.

**Books and Pamphlets**

A new series of important studies for the Lutherans, the best English collection of anthems, a grand book on hymns, the greatest collection of American ballads and folksongs, a book on the Puritans and their music which turns historical prejudices inside out—it has been a remarkable year for books if in no other way:  
 Clokey—"Plainsong." Twelve-page

pamphlet with twelve examples in modern notation. (Birchard). An introduction to the subject.

"Composers of Today"—A handsome, interesting, and valuable reference book; should be in every library. (H. W. Wilson Company, New York).

Dearmer—"Songs of Praise Discussed." (Oxford). About the most valuable book on hymns I have seen; reasonably priced.

Fellowes and Stewart—"A Repertoire of English Cathedral Music." (Oxford). Important pamphlet.

Foss (editor)—"The Heritage of Music." Volume 2, containing essays by Fellowes on Byrd, by Hadow on Handel, and by Foss on Mendelssohn.

Liturgical Society of St. James—"Pro Ecclesia Lutheran." Learned and important essays, two series, on Lutheran liturgy. Published by the society at Hoboken, N. J.

Lomas—"American Ballads and Folk Songs." (Macmillan). The most important collection yet made; includes both white and Negro spirituals. I made for it a pretty extensive bibliography of American folk-songs.

Macpherson—"Bach's Forty-eight Preludes and Fugues, Book 1." One of the Novello Music Primers.

Northwestern University—Bulletins of Department of Church and Choral Music: No. 7, "Lutkin Memorial Issue," and No. 8, an address by R. G. McCutcheon on "The Congregation's Part in the Office of Music Worship." These admirable studies are sold to organists for 5 cents apiece.

Rorke—"A Musical Pilgrim's Progress." (Oxford). Fun.

Scholes—"The Puritans and Music in England and New England." (Oxford). Very important piece of research, presented with spirit.

Strangways, A. H. F.—"Cecil Sharp." (Oxford). Account of the great man who collected folk music in England and in the Appalachians.

Stewart, C. H.—"Posthumous Papers." (Oxford). Advice on hymns and anthems to an English diocese.

Terry, C. S.—"The Music of Bach. An Introduction." (Oxford).

Thiman—"Varied Harmonies to Hymn-Tunes." (Oxford). Practical and clear; takes up chromatic, diatonic, contrapuntal, imitative, and modal harmonizations, with examples and exercises.

Williams, R. Vaughan—"National Music." (Oxford). There is a chapter, No. 9, on the influence of folk-song upon the music of the church; it will make the purists squirm.

Looking over this list, I am compelled to do obeisance to the Oxford Press and the wonderful work it is doing in encouraging the writing of important books by which we all may profit.

**Summary**

The year 1934 has taken from us Lemare and J. S. Matthews, whose loss is great indeed. On the whole, we have fared well in the publication of important things, especially of important books. Mr. Titcomb is the find of the year among the composers, but there are others of promise. Dr. Whitehead has published a greater number of excellent works than anyone else in Canada, England or the United States. I am encouraged to observe a growing interest in our musical past—in the music of the Puritans, in the old white spirituals of the South, in the camp-meeting songs of the Methodists. Probably we shall find nothing else so beautiful as the Negro spirituals, but we shall get a sense of having roots and a new respect for our fathers who begat us.

If you have read all this article you have some idea of how fatigued the writer is as he surveys his hoard of a year. In spite of that fatigue I assure you that I feel like cheering. Next year the two greatest bodies of organists in the United States combine. I hope that they will do a great deal more for choral music than they have ever attempted. While the bells are ringing in the new year we can be proud of our leaders and strong in hope. God rest you merry! This article is finished, so to speak, at 3 a. m. on Dec. 21. I would rather be a composer than a critic.

**KYLE DUNKEL**  
 All Angels' Church  
 West End Avenue and 81st Street  
 NEW YORK CITY

## Programs of Organ Recitals of the Month

**Arthur B. Jennings, Pittsburgh, Pa.**—In a recital at the Sixth United Presbyterian Church Dec. 6 Mr. Jennings played a program which included the following works: Toccata in F, Bach; "Jesu, Joy of Man's Desiring," Bach; Fantasia in C, Franck; "Divertissement," Vierné; "School of the Little Fauns," Pierné; Pastoral from Second Symphony, Widor; "Cortege and Litany," Dupré; Sonatina in G, Clementi; Finale in B flat, Franck.

**Ernest White, Philadelphia, Pa.**—At the vespers of Swarthmore College Nov. 25 Mr. White's program was as follows: "Lentement," Louis Marchand; Prelude and Fugue in G minor, Buxtehude; Aria, Mattheson; "Symphonie de l'Agneau Mystique," de Malingreau; "Cathedral Windows," ("Ave Maria") and "Resonet in Laudibus"), Sarabande and Toccata on the Chorale "Herr Jesu Christ, Dich zu uns wend," Karg-Elert.

**E. Power Biggs, Cambridge, Mass.**—Mr. Biggs, a member of the faculty of the Longy School of Music, Cambridge, gave a recital at the Memorial Church of Harvard University Nov. 20 at which he presented a program consisting of these compositions: Fugue in G minor, Bach; Trio-Sonata No. 1, in E flat, Bach; Concerto No. 10, in D, Handel; Four Chorale Preludes from the "Orgelbüchlein," Bach; Passacaglia and Fugue in C minor, Bach; Sonata in C minor, on the Ninety-fourth Psalm, Reubke.

**Miles I'A. Martin, F. A. G. O., Waterbury, Conn.**—In a recital at St. John's Church Nov. 26 Mr. Martin was assisted by Deborah Elton Allen, pianist, and Joseph Di Vito, violinist, in a program, a feature of which was probably the first American performance of a new work for piano and organ by Marcel Dupré—a "Ballade." The program included these offerings: Toccata and Fugue in D minor, Bach; Andante Cantabile (from Fifth Symphony), Widor; "Ave Maria Stella," Dupré; Cradle Song, Brahms; "Perece Heroique," Franck; piano and organ, "Ballade," Dupré; "Ave Maria," Bach-Gounod, and Finale (from "Concerto Gregoriano"), Yon.

**Dr. Latham True, Palo Alto, Cal.**—In an Advent vesper program at the Castilleja School Dec. 9 Dr. True presented a program a feature of which was a reading with organ accompaniment of a poem and music set to it by Dr. True. The afternoon offering consisted of these selections: Prelude and Fugue in B minor (Introduction, Toccata and Fugue), Healey Willan; reading with organ accompaniment, "A Canticle of Pan," poem by Witter Bynner, music by Latham True (read by Mrs. Edna Webb True, with the composer at the organ, assisted in the carol by Mrs. R. J. Jungermann and Dr. George Blakesley Little); Prelude on "Puer Nobis Nascitur," Healey Willan; Prelude on "Veni Emmanuel," Arthur Egerton.

**J. Angus Winter, Brookline, Mass.**—In an "hour of organ music" at the Harvard Church of Brookline Dec. 4 Mr. Winter played: Prelude No. 3, Mendelssohn; Fugue and Chorale, Merkel; "Before the Image of a Saint," Karg-Elert; Chorale Prelude, "O Gott, Du frommer Gott," Brahms; Fugue in F minor, Adagio from Toccata in C and "St. Ann's" Fugue, Bach; Cantilene, Wheelton; "Bells through the Trees," Edmundson; "Benedictus," Rowley; "In a Cathedral," Pierné; "Paradise," Fibich; Toccata in D minor, Renard.

**Walter Blodgett, Cleveland, Ohio.**—In a recital Sunday afternoon, Nov. 25, on the large Aeolian-Skinner four-manual at the Epworth-Euclid Church, of which he is organist, Mr. Blodgett presented the following offerings: "A Fancy," Stanley; Introduction and Toccata, Waldon; Trumpet Tune and Air, Purcell; Gigue, from Concerto in B flat, Arne; "To God Alone on High Be Honor," Fugue in E flat and "When We Are in Deepest Need," Bach; Fugues on B-A-C-H, Op. 60 (First and Fifth), Schumann; Flute Solo, Mozart-Blodgett; "On Hearing the First Cuckoo in Spring," Delius-Blodgett; Finale, Symphony 6, Widor.

**G. Calvin Ringgenberg, St. Louis, Mo.**—Mr. Ringgenberg's recital at Graham Memorial Chapel, Washington University, Dec. 16, was marked by these offerings: "Noel No. 16," d'Aquin; "The Holy Boy," John Ireland; Chorale, "Wunderbarer König" organ, trumpets and trom-

bones), Karg-Elert; "Pastorale Mystique," from "Le Jongleur de Notre Dame," Massenet; Galician Christmas Carols, Erickson; "The Christmas Pipes of County Clare," Harvey Gaul; "Carillon-Sortie," Mulet.

Jan. 20 he will present the following program: Prelude in C minor, Bach; Air for the G String (violin, cello, organ), Bach; Concerto in B flat, No. 2, Handel; Ballet Music No. 1 from "Rosamunde," Schubert; Berceuse from "The Firebird" (violin, cello, organ), Stravinsky; Finale in B flat, Franck.

**Frank W. Asper, Salt Lake City, Utah.**—Among Mr. Asper's December programs at the Salt Lake City Tabernacle, where recitals have been an attraction to thousands of tourists for years, were the following: Dec. 7—Prelude and Fugue in E minor (Cathedral), Bach; Largo from "New World" Symphony, Dvorak; "Dance of the Reed Pipes," Tchaikowsky; "Prayer," Devred; Favorite Mormon Hymn, "Softly Beams the Sacred Dawning"; An Old Melody; Finale from First Symphony, Vierné.

Dec. 8—Tone Poem, "Finlandia," Sibelius; Adagio Pathétique, Godard; "The Rosary," Nevin; Siciliano, Hollins; Finale from First Sonata, Smith.

Dec. 13—Prelude and Fugue in D major, Bach; "The Swan," Saint-Saens; Prelude, Clerambault; "Memories," St. Clair; Toccata, Dubois.

Dec. 14—Concert Overture in C major, Hollins; "To a Wild Rose," MacDowell; Fountain Reverie, Fletcher; Sonata from the Cantata "God's Time Is Best," Bach; "Pilgrims' Chorus" from "Tannhäuser," Wagner.

Dec. 15—Fantasia in G minor, Bach; Cradle Song, Dickinson; Scherzo, Gigue; "Triumerei," Schumann; "Marche Heroique," Saint-Saens.

**Daniel R. Philippi, St. Louis, Mo.**—By invitation of the Bishop of Missouri, Mr. Philippi, organist and choirmaster of Christ Church Cathedral, played a recital for the clergy of the diocese on the evening of Dec. 17, on which occasion his numbers included: "Priere," Franck; "Sicilienne" in G minor, Bach; Sonatina, "God's Time Is Best," Bach; Prelude to "Parsifal," Wagner; Overture to "Coriolanus," Beethoven; Intermezzo (Symphony 6) Widor; "Breton Lullaby," Dupré; Finale, "Symphonie Pathétique," Tchaikowsky.

**Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio.**—In his 5 o'clock Sunday afternoon recitals at Trinity Cathedral Mr. Kraft has included the following among recent offerings:

Nov. 11—Finale from First Sonata, Guilmant; "Calme du Soir," Häg; "Carillon de Westminster," Vierné; A Madrigal, Jawelak; "War March of the Priests," Mendelssohn.

Nov. 25—"Marche Religieuse," Guilmant; Evening Song, Barstrow; "Saul," (Symphonic Tone Painting), Gustav Stehle.

**G. Criss Simpson, Lawrence, Kan.**—Mr. Simpson played the following numbers at the vesper recital of the University of Kansas Nov. 25: Third Suite (Andante Moderato, Tempo di Pastorale and Maestoso con moto), Edward Shippen Barnes; Sixth Symphony (complete), Widor.

**W. Arnold Lynch, Coatesville, Pa.**—In a recital at Olivet Methodist Church Saturday afternoon, Dec. 15, Mr. Lynch played: "Grand Choeur" in A, Kinder; "Adeste Fideles," Karg-Elert; Chorale Prelude, "From Heaven High," Pachelbel; Variations on an Old Noel, Dupré; Pastoral from First Sonata, Guilmant; "Shepherd's Pipes," H. William Harris; "Dreams," McAmis; Rhapsodie on Old Noels, Gigue.

**Dudley Warner Fitch, Los Angeles, Cal.**—Mr. Fitch gave "an hour of Christmas music" at St. Paul's Cathedral Dec. 17, and included in his program these compositions: Rhapsody on Old French Carols, Faulkes; Chorale Preludes, "In dulci Jubilo" and "Puer Natus in Bethlehem," Buxtehude; "Shepherds in the Field," Malling; "Prayer and Cradle Song," Guilmant; Fantasia on Two Well-known Christmas Carols, West; Pastoral (new), Corelli (Germani); "Tidings of Joy" (Traditional), Bach (Clokey); Bohemian Carol, Poister; Pastoral (from "Prologue de Jesus"), Traditional (Clo-

key); "Gesu Bambino," Yon; "Hallelujah Chorus" ("The Messiah"), Handel (Gottschalg).

**Marshall Bidwell, Pittsburgh, Pa.**—A feature of Dr. Bidwell's recital at Carnegie Music Hall Nov. 24 was Garth C. Edmundson's new work, "Humoresque Fantastique," still in manuscript. The program of the evening was made up as follows: "Grand Choeur Dialogue," Gigue; Bridal Song, from "Rustic Wedding" Symphony, Goldmark; Gavotte in F, Martini; Sonata No. 6, in D minor, Mendelssohn; "En Bateau," Debussy; "Danse Macabre," Saint-Saens; "Pantomime," de Falla; "Humoresque Fantastique," Edmundson; "Marche Pontificale," Lemmens.

**Robert Leech Bedell, New York City.**—Mr. Bedell, who has been giving a series of Sunday afternoon recitals beginning at 2:30 at the Sculpture Court of the Brooklyn Museum, has played the following among his most recent programs:

Nov. 25—Prelude in D minor, Bach; Nocturne, Stoughton; Largo, Handel; Adagio ("Moonlight" Sonata), Beethoven; Minuet (E flat Symphony), Mozart; "Dreams," Wagner; Allegretto, Rameau; "Toccata Française" and Cantilene, Bedell; "Danse Arabe," Tchaikowsky; Overture, "Light Cavalry," von Suppe.

Dec. 2—"Grand Choeur" in B flat, Dubois; Pastoral, Op. 26, Guilmant; "Where Dusk Gathers Deep," Stebbins; "Marche Nuptiale," Ganne; Intermezzo, No. 2, Wolf-Ferrari; Slumber Song, Schumann; Overture, "Lustspiel," Keler-Bela; "Within a Chinese Garden," Stoughton; "Marche Funebre," Chopin; Berceuse ("Jocelyn"), Godard; "Valse Triste," Sibelius; "War March of the Priests," Mendelssohn.

Dec. 9—Sketch in F minor, Op. 58, No. 3, Schumann; Pastoral, Vierné; Gavotte in B flat, Handel; Air for the G String, Bach; "Faust" (Reminiscences), Gounod; Andante Cantabile (Symphony 6), Tchaikowsky; "Allegro Militaire (A la Russe)," Rubinstein; Minuet in E flat, Mozart; Wedding March ("Midsummer Night's Dream"), Mendelssohn; Melodie in D flat, Hueter; Prize Song ("Die Meistersinger"), Wagner; Overture, "Die Schoene Galathea," von Suppe.

**Miss Florence A. Rubner, Mount Vernon, N. Y.**—In a recital at the Lutheran Church of the Good Shepherd on the evening of Dec. 9 Miss Rubner was assisted by Dan Gridley, tenor. The organ selections were as follows: "Ave Maria" (No. 2), Bossi; "Christmas in Sicily," Yon; Caprice, Sturges; Allegretto, Schumann; Toccata and Fugue in D minor, Bach; Chorale Prelude on "If Thou but Suffer God to Guide Thee," Bach; "Benedictus," Dubois; Adagio Pathétique, Godard; Concert Study, Yon.

**Sterling Marshall, Houghton, Mich.**—In a recital Sunday afternoon, Dec. 9, at Trinity Episcopal Church Mr. Marshall presented the following program: Concert Overture in B minor, Rogers; Cradle Song, Brahms; "Fireside Fancies," Clokey; Andante Cantabile (Symphony 5), Tchaikowsky; "A Rose Breaks into Bloom," Brahms; Scherzo (Symphony 4), Widor; Toccata, Yon.

**Anna Blanche Foster, Redlands, Cal.**—In "an hour of music" at the First Congregational Church Dec. 11 a program of organ and piano selections was played by Miss Foster at the organ and Annette Carlidge, pianist. They included these works on their program: Pastoral and Scherzo Capriccioso, Guilmant; "Exultation" ("Piece Symphonique"), Powell Weaver; Prelude to "Hänsel and Gretel," Humperdinck; Symphonic Piece, Joseph W. Clokey.

**George H. Fairclough, F. A. G. O., St. Paul, Minn.**—At his weekly recitals in Northrop Memorial Auditorium, University of Minnesota, Mr. Fairclough has played the following programs:

Dec. 11—Two Preludes (E major and D minor), Clerambault; Prelude, Fugue and Chaconne, Buxtehude; Fugue in G minor (the lesser), Bach; Chorale Preludes, "Sleepers, Wake," and "Now Let Us Sing with Joy," Bach; Cantabile (Symphony 6), Widor; Toccata in G minor, Matthews; "Prayer and Cradle Song," Guilmant; Finale in E flat, Guilmant.

Dec. 21—Christmas program: Chorale Preludes, "Break Forth, O Beauteous Heavenly Light," "In dulci Jubilo," and "In Thee Is Gladness," Bach; Rhapsody

on an Ancient Christmas Carol, Faulkes; Pastoral, "Gesu Bambino," Yon; Fantasia on Christmas Carols, Alan Gray; "Adeste Fideles" (from "Cathedral Windows"), Karg-Elert; "The Holy Night," Buck; "Christmas in Sicily," Yon; Paraphrase on a Christmas Hymn, Faulkes; "A Christmas Reverie," Sealey; Offertory on Two Noels, Guilmant; "Rhapsodie Catalane," Bonnet.

**John McDonald Lyon, Seattle, Wash.**—In a recital at Our Saviour's Lutheran Church, Bellingham, Wash., Nov. 18, Mr. Lyon played: "Offerte sur 'Vive le Roy,'" Raison; Pastoral in F, Bach; Prelude and Fugue in F minor, Handel; "Noel sur les Flutes," d'Aquin; Chorale in A minor, Franck; Toccata, Rud Immanuel Langgaard; "Carillon," De Lamarter; "Cortege et Litanie," Dupré.

At Our Lady of Good Help Church, Seattle, Dec. 8, he played: "Induunt Justitiam," Guilmant; Verset in F minor, Franck; "Orn pro Nobis," Liszt; Intermezzo (Sonata 3), Borowski; "Meditation," Valdes; Prelude on "Vultum Tuum," de Malingreau. Dec. 9 he gave this program: "Dogmatic Chorales," ("Kyrie, Gott, Heiliger Geist," "Allein Gott in der Höh sei Ehr'," "Dies sind die Heiligen Zehn Gebot"), Bach; "Preludes a l'Introit" ("Statut in Dominus," "Protestisti Me," "Me Expectaverunt"), de Malingreau; Offertorio in B flat, Decq; "Ave Maria," Lubrich; "Benedictus," Reger; Improvisation, O. A. Tichy.

**Alexander Schreiner, Los Angeles, Cal.**—Mr. Schreiner's eleventh Sunday recital of the season at the University of California, Los Angeles, on Dec. 2 was marked by this program: Chorale, "Adorn Thyself, O My Soul," Bach-Brahms; First Sonata in F minor, Mendelssohn; "Demanded et Reponse," Coleridge-Taylor; "A Medieval Minstrelsy" ("Preludio," "Chorea Sylvanus," "Pastorals" and "Oda Heroica"), Fannie Charles Dillon; "Chorus of Angels," Clark; "If I Were a Bird," Henselt-Schreiner; Toccata in B minor, Schreiner.

For his Sunday program Dec. 16 Mr. Schreiner played: Overture to the Occasional Oratorio, Handel; Prelude and Fugue in B minor, Bach; Andante from Fifth Symphony, Beethoven; Three Viennese Melodies, Godowsky; Toccata in E major, deMereaux; Overture to "Mignon," Thomas.

**Home P. Whitford, Mus. B., F. A. G. O., Hanover, N. H.**—Mr. Whitford, organist of Dartmouth College, gave a recital of his own compositions Dec. 14 at the First Baptist Church of Weston, Mass. The compositions played were these: Chorale Paraphrases, "Adeste Fideles," "Germany" and "St. Kevin"; Fugue in D major; "Sing, Sweet Harp" (Old Irish Air); "In Hadrian Square"; "An Old Apple Orchard"; Chorale Paraphrase, "Ein Feste Burg."

**Claude L. Murphree, Gainesville, Fla.**—Mr. Murphree's Christmas program at the University of Florida on Dec. 16 was as follows: Overture to "The Messiah," Handel; "Christmas in Sicily," Yon; "Nativity" (from "Symphonie Passion"), Dupré; Rhapsody on Old Carol Melodies, William Lester; Paraphrase on a Christmas Hymn ("O Little Town of Bethlehem"), Faulkes; "Christmas Evening" (from Sicilian Suite), Mauro-Cottone; "Walloon Christmas Rhapsody," Ferrari; "Joy to the World" (Christmas Fantasia), Lemare.

**Ernest Prang Stamm, St. Louis, Mo.**—Mr. Stamm played the following selections in a recital at 10:30 p. m. Christmas Eve, preceding the midnight service at the Church of the Holy Communion: "Christmas," Dethier; Pastoral, from Sonata, Op. 88, Rheinberger; Adagio, from Sixth Symphony, Widor; "Des Abends," Schumann; "The Chimes of St. Mark's," Russolo.

Among his December fifteen-minute offerings at this church were the following:

Dec. 16—"Shepherd's Morning Song," Davis; Allegro and "Evening Snow at Fujikawa," Marsh; "Marche Solonelle," Mailly.

Dec. 23—Sonata No. 2, in A minor, Faulkes; "Christmas Musette," Mailly; Allegro Maestoso, Seifert.

Dec. 30—"Grand Choeur," Hollins; "March of the Magi Kings," Dubois; Chorale Prelude, Dubois; Toccata, Dubois.

## Programs of Organ Recitals of the Month

**Thomas H. Webber, Jr., New Castle, Pa.**—For the first recital of the season at the Stambaugh Auditorium in Youngstown, Ohio, on the afternoon of Nov. 16, Mr. Webber made up his program of these compositions: Fantasie and Fugue in G minor, Bach; Minuet in G, Beethoven; Overture to "Oberon," Weber; "Funeral March and Chant of Seraphs," Guilman; "Clair de Lune," Debussy; "Imagery in Tableaux," Edmondson; "Sportive Fauns," d'Antalfy; "Ave Maria," Schubert; Finale in B flat, Franck.

On Dec. 16 Mr. Webber played the second recital of the series. In spite of bad weather an audience of 1,800 was present. Mr. Webber was assisted by his quartet of the First Presbyterian Church of New Castle, Pa., who sang the Clokey "When the Christ-Child Came." The program was as follows: Fugue in A major, Bach; Minuet in D, Mozart; "Christmas Evening," Mauro-Cottone; Four Christmas Pieces, Edmondson; Fantasie on Christmas Carols, Faulkes; "Behold, a Rose Is Blooming," Brahms; "Christmas Chimes," d'Antalfy; Toccata, de Mereaux; "The Little Shepherd," Debussy; "Silent Night," Gruber; Rhapsody on Christmas Themes, Gigout.

**Burnett Andrews, Morristown, N. J.**—Mr. Andrews, organist and choirmaster of St. Peter's Church, in his recital at the church Sunday afternoon, Nov. 25, played these numbers: Toccata and Fugue in D minor and Siciliano, Bach; Scherzetto, Vierne; Antiphons to the Magnificat, Dupré; Andante Cantabile, Tschaiikowsky; Finale, First Symphony, Vierne.

**Robert Pereda, Westfield, N. J.**—Mr. Pereda gave a recital Nov. 20 at the First Baptist Church, presenting this program: Toccata and Fugue in D minor, Bach; Advent Choral, Bach; "The Wandering Israelites" (MSS.), Russell S. Gilbert; "To a Wild Rose," MacDowell; Choral in A minor, Franck; "Fireside Fancies," Clokey; "The Squirrel," Weaver; "Pensee d'Automne," Jongen; Finale from Symphony 2, Widor.

**Lucien E. Becker, F. A. G. O., Portland, Ore.**—Mr. Becker, who is giving the nineteenth series of his lecture-recitals at Reed College, presented this Christmas program Dec. 11: Christmas Offertoire, Grison; Christmas Pastorale, Merkel; Symphonic Variations on an Ancient Christmas Carol, Dethier; "Christmas in Sicily," Yon; "March of the Magi Kings," Dubois; "The Holy Night," Buck.

Mr. Becker's program Nov. 13 was as follows: Maestoso con moto (Third Suite), Edward Shippen Barnes; Elevation, Rousseau; Minuet ("Devin du Village"), Rousseau; Fugue in G major, Krebs; "Carillon," Sowerby; "On Wings of Song," Mendelssohn; Thanksgiving March, Lenore.

**Charles Edward Vogan, Grand Rapids, Mich.**—Mr. Vogan, organist of the Central Reformed Church, played the following program in a recital Nov. 18: "Alla Siciliana" (Fifth Concerto), Handel; "Piece Heroique," Franck; "The Guardian Angel," Pierne; "Children's March," Grainger; "Moonlight," Karg-Elert; "The Bells of St. Anne de Beaupre," Russell; "Prayer" (MSS.), Yeamans; Choral in A minor, Franck.

**Edward Johe, Pittsburgh, Pa.**—Mr. Johe, who was guest organist at the First Methodist Church of McKeesport, Pa., Sunday evening, Nov. 25, played the following selections: Toccata and Fugue in D minor, Bach; Air from "Water Music" Suite, Handel; Choral in E major, Franck; "Piece Heroique," Franck; "Dreams," McAmis; Prelude to "La Dama de Elie," Debussy; Toccata, "Thou Art the Rock," Mulet.

**Dr. Louis L. Balogh, Toronto, Ont.**—In a recital Sunday evening, Nov. 25, at St. Peter's Church, in which he was assisted by his choristers, Dr. Balogh, organist and choirmaster of St. Peter's, played: Concerto in A minor, Bach; "Aria con Variazioni," Martini; Trumpet Tune and Air, Purcell; Scherzo in G minor, Bossi; Prelude, Fugue and Variation, Franck; "Flat Lux," Dubois.

**Earl B. Collins, Pittsburgh, Pa.**—Mr. Collins, organist and director at the Bellefield Presbyterian Church, played the following recital Nov. 11 in the vesper series at the Sewickley Presbyterian Church: Psalm 19, "The Heavens Declare the Glory of God," Marcello; Fugue

in E flat ("St. Ann's"), Bach; Gavotte, Gluck-Fricke; Third Symphony (Intermezzo, Adagio and Finale), Vierne; Sketch in D flat, Schumann; Nocturne, Ferrata; "Chorus of the Flower Maidens" ("Parsifal"), Wagner; "Cometh Summer," William Wentzell; "Christmas Candlelight Carol," Alfred H. Johnson; Toccata in E, Tombelle.

**Miss Alice Goodell, Pittsburgh, Pa.**—Miss Goodell, head of the music department at the Pennsylvania College for Women, who played in the series of vesper recitals at the Presbyterian Church of Sewickley, Pa., Nov. 18, presented the following program: First Sonata, Guilman; "In dulci Jubilo," Bach; "Ronde Francaise," Boellmann; "Ballet of the Spirits," Gluck-Jennings; Choral in A minor, Franck.

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

Nov. 18—Prelude in C minor, Choral, Prelude, "By the Waters of Babylon," and Fugue in G minor, Bach; Canon, Schumann; "Carillon," Vierne; "Ave Maria," Bossi; Toccata (Symphony 5), Widor.

Nov. 26—Allegro Brillante (Sonata 3), Borowski; Menuet (Symphony 4), Vierne; "March of the Night Watchman," Bach-Widor; Three Choral Improvisations, Karg-Elert; "Christe Redemptor," Matthews; Fugue in G minor, Dupré.

**Homer Humphrey, Worcester, Mass.**—In a recital Nov. 14 at All Saints' Church Mr. Humphrey played: "Sonata Eroica," Op. 94, Jongen; "Toccata per l'Elevazione," Frescobaldi; Choral in E major, Franck; Prelude and Fugue in A major, Bach; "Pantomime," Jepson; Adagio from Symphony 8, Widor; Finale in C major, Homer Humphrey.

**Rev. Gerhard Bunge, A. A. G. O., Garnaville, Iowa.**—The Rev. Mr. Bunge gave a recital Dec. 5, followed by a lecture on church music, at the chapel of the Milwaukee Hospital, and played these compositions: Grand Chorus in March Form, Guilman; Larghetto, Wesley; "Gesu Bambino," Yon; "Schmücke Dich, O Liebe Seele," Karg-Elert; Toccata in D minor, Bach; Scherzo from Sonata in E minor, Rogers; "The Shepherds in the Field," Malling; "Lobe den Herren," Radeke; Variations on Heber's Missionary Hymn, Bunge; "St. Ann's" Fugue, Bach; "The Swan," Saint-Saens; Toccata, Mally.

**Charles Black, M. S. M., Passaic, N. J.**—Organ music during the past month at the First Presbyterian Church of Passaic included: Choral in A minor, Franck; "Dreams," Wagner; "God's Time Is Best," Bach; Adagio, Bizet; Prelude, Samazeuilh; "Dance of the Angel Spirits," Wolf-Ferrari; "O Sacred Head," Bach; Good Friday Music from "Parsifal," Wagner; "A Mighty Fortress Is Our God," Bach; Prelude in C minor, Gilere; Air from "Orpheus," Gluck; Largo, Handel; Pastorale, Franck; Rhapsodie No. 1, Saint-Saens; "Ave Maria," Schubert; "Christmas Evening," Mauro-Cottone.

**Hugh C. Price, M. Mus., La Salle, Ill.**—Mr. Price played the following compositions in a recital at the Matthiessen Memorial High School Dec. 18: Chorales, "I Call to Thee, Lord Jesus," and "To Shepherds as They Watched," Bach; Toccata and Fugue in D minor, Bach; "The Primitive Organ," Yon; Concert Study, Yon; March, Boex; "Perpetuum Mobile" (pedals alone), Middleschulte; "Autumn Memories," Nevin; "The Coming of the Magi," Morse; Christmas Cradle Song, Poister; "The First Noel," Howard; "Silent Night," Harker; "Adeste Fideles," Melville.

A group of piano numbers was played by Mary Ann Nunemaker, a 4-year-old child prodigy.

**Willard Sektberg, New York City.**—In a recital at St. Bartholomew's Church, Brooklyn, Sunday evening, Dec. 2, Mr. Sektberg played: "Benedictus," Reger; Choral Improvisation on "Sleepers, Wake," Karg-Elert; Fugue in C, Buxtehude; "Finlandia," Sibelius; "Song to the Evening Star," Wagner; Fantasy on "Ton-y-Botel," Noble.

**Howard L. Ralston, Washington, Pa.**—Mr. Ralston presented a program of Christmas music at the hour of meditation in the Second Presbyterian Church Dec. 9 and was assisted by Therese D.

Kochendarfer, contralto. The organ numbers included: Choral Prelude, "A Rose Breaks into Bloom," Brahms; "The Shepherds in the Fields," Malling; "Christmas in Sicily," Yon; "Gloria in Excelsis," Kreckel; "The Holy City," Buck; "The March of the Magi," Dubois.

**Lanson F. Demming, Mus. B., Urbana, Ill.**—Mr. Demming played the following selections in the University of Illinois recital at Recital Hall Sunday afternoon, Nov. 25: Fantasia and Fugue in C minor, Bach; "Romance," Svendsen; Suite for Organ, Rogers; "Rhapsody of the Sun," Mauro-Cottone; "Sportive Fauns," d'Antalfy; "Preghiera" and "Elegia," Ravanello; "The Angelus," Massenet.

**Edward G. Mead, F. A. G. O., Oxford, Ohio.**—In a recital Nov. 23 at the Memorial Presbyterian Church under the auspices of Miami University Mr. Mead played: Prelude and Fugue in C minor, Bingham; "Meditation a Sainte Clotilde," James; Scherzo from Symphony, Op. 18, Barnes; "Idyl," Baumgartner; "Persian Suite," Stoughton; "The Chapel of San Miguel," Seder; "The Squirrel," Weaver; Meditation ("Afterglow"), Skilton; Toccata, Jepson.

**Walter A. Eichinger, Tacoma, Wash.**—In a recital at the College of Puget Sound on the afternoon of Nov. 25 Mr. Eichinger played this program: Fantasie and Fugue in G minor, Bach; "Benedictus," Reger; "Saluto Angelico," Karg-Elert; "Symphony Gothique," Widor; "Suite Gothique," Boellmann.

**Miss Uarda Foster, Minot, N. D.**—Miss Foster, a pupil of Professor Matthew M. Sloan, gave a recital at the Minot State Teachers' College Nov. 20 and was acclaimed as a young organist of much more than ordinary promise. Her program consisted of these numbers: Concert Overture in A, Maitland; Choral Preludes, "O Hail This Brightest Day of Days" and "O Man, Bewail Thy Grievous Fall," Bach; Symphony, No. 4 ("Romance" and Menuet), Vierne; Caprice, G. C. Humphreys; Pastorale from Sonata

No. 12, Rheinberger; "Arpa Notturna," Yon; "La Concertina," Yon; "Impressions Gothiques," Edmondson; "Dance of the Reed Flutes," Tschaiikowsky.

**Stanley E. Saxton, Saratoga Springs, N. Y.**—Mr. Saxton's Christmas program, played Dec. 18 for the faculty and students of Skidmore College, was made up of these compositions: Christmas Suite ("March of the Magi," "Virgin's Lullaby," and "Carillon"), Garth Edmondson; Offertory on Two Noels, Guilman; Musette, Bossi; Carol Rhapsody, Stanley Saxton; "In dulci Jubilo," Karg-Elert.

Mr. Saxton was heard in a recital Dec. 12 at Zion Lutheran Church, Schenectady, N. Y. His program was: "Noel sur les Flutes," d'Aquin; Christmas Suite ("March of the Magi," "Virgin's Lullaby" and "Carillon"), Garth Edmondson; Musette, Bossi; Carol Rhapsody, Saxton; Two Variations on "Fuer Nobis Nascitur," Guilman; Improvisation on "Silent Night," Kreckel; Choral Fantasy, "In dulci Jubilo," Karg-Elert.

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

Dec. 11—Siciliano and Hornpipe, Purcell; Choral Prelude, "Jesu Meine Freude," Bach; "Within a Chinese Garden," Stoughton; Pastorale in F minor, Paul Pierné; Finale, Fantasia Sonata, Rheinberger.

Dec. 18—Elegy, T. Tertius Noble; "In the Steppes of Central Asia," Borodin; Wanderer Motif (Fantasy in C), Schubert; Toccata and Fugue in D minor, Bach.

**Clark Fiers, Pittsburgh, Pa.**—In a recital during special services at the German Evangelical Protestant Church Dec. 2 Mr. Fiers played: Adagio Religioso, Bach; Choral Improvisation, "Lo, How a Rose E'er Blooming," Sixteenth Century Melody; Lyric Theme from "Symphonie Pathetique," Tschaiikowsky; "Finlandia," Sibelius.

[Continued on page 22]

## T. TERTIUS NOBLE LATEST COMPOSITIONS

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Blow, Blow, Thou Winter Wind .....	Men's Voices .12		

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## Programs of Organ Recitals of the Month

[Continued from pages 20 and 21.]

**Norman Coke-Jephcott, New York City**—Mr. Coke-Jephcott, organist and choir-master of the Cathedral of St. John the Divine, was heard in a recital Nov. 21 at Holy Cross Church, Kingston, N. Y., where he held his first position after coming to the United States. He played these compositions: Prelude and Fugue in E minor, Bach; Siciliano, Bach; Gavotte, Wesley; Cantabile Moderato (Symphony 6), Widor; Fountain Reverie, Fletcher; Funeral March and Hymn of the Seraphs, Guilman; Pastorale, Vierne; Humoreske, Grieg; "Pagan," Coke-Jephcott.

**Marion Clayton, New York City**—Miss Clayton, organist and director at the Lafayette Avenue Presbyterian Church, Brooklyn, played a recital at St. Thomas' Church, New York City, Sunday evening, Dec. 2, when she took Dr. T. Tertius Noble's place for the "hour of organ music." Miss Clayton's selections were: "Benedictus," Reger; Toccata, Adagio and Fugue in C, Bach; Chorale Preludes, "My Heart Is Filled with Longing" and "A Rose Breaks into Bloom," Brahms; Trio-Sonata, No. 1, in E flat, Bach; "Starlight," Karg-Elert; "Noel," d'Arquin; Prelude and Fugue on B-A-C-H, Liszt.

**Muriel Gridley, Toronto, Ont.**—Miss Gridley gave the recital at the University of Toronto on the afternoon of Dec. 4 and played these numbers: Concerto No. 2, in B flat, Handel; Two Chorale Preludes and Fugue a la Gigue, Bach; Larghetto from Clarinet Quintet, Mozart; Chorale in A minor, Franck; Carol, Percy Whitlock; Pastorale from Sonata in F minor, William Henry Speer; Toccata from Fifth Symphony, Widor.

**Leslie P. Spelman, Raleigh, N. C.**—Mr. Spelman, director of music at Meredith College, appeared in a recital at the First Baptist Church of Clayton, N. C., Sunday evening, Dec. 2, and played: Overture to the Occasional Oratorio, Handel; Air from "Orpheus," Gluck; Fantasia in G

minor, Bach; "The Nightingale and the Rose," Saint-Saens; "Song without Words," Bonnet; "Thou Art Peter," Mulet.

**Nesta Williams, Columbia, Mo.**—Miss Williams, organist of Stephens College, played the following for the Stephens College Alumnae Club on the new Kilgen organ in the auditorium Nov. 5: "Marche Religieuse," Guilman; Madrigal, Javelak; Gothic Suite, Boellmann.

In a recital at Stephens College Sunday afternoon, Dec. 2, Miss Williams played this list of selections: Concert Overture in B minor, Rogers; Chorale, "Jesus, Joy of Man's Desiring," Bach; Fantasia and Fugue in G minor, Bach; "Cortège and Litany," Dupré; "Dreams," Wagner; Toccata, "Thou Art the Rock," Mulet.

**Harold F. Arndt, Allentown, Pa.**—The following numbers were played by Mr. Arndt in the form of short pre-service recitals at Dubbs Memorial Reformed Church on Sunday evenings:

Dec. 2—Adagio in C minor (Sonata No. 5), Guilman; "Liebeslied," Cadman.

Dec. 9—Processional March, Guiraud; "The Sea of Galilee" (from "Through Palestine"), R. D. Shure.

Dec. 13—"March of the Magi," Harker;

"Marche Religieuse" and Fugue on "Lift Up Your Heads," Guilman.

**George Tracy, M. Mus., Wessington Springs, S. D.**—Wessington Springs College presented Professor Tracy in a vesper recital Dec. 2 at the Congregational Church and he played this program: "Invocation," Dean Merton Munn; Toccata in D minor, Bach; Aria (Tenth Concerto), Handel; "Piece Heroique," Franck; "Please Don't Let This Harvest Pass" and "Steal Away," Horace A. Miller; Allegro moderato (Sonata in E minor), George Tracy; "Drink to Me Only with Thine Eyes," Miles; "To a Wild Rose," MacDowell; "The Woodland Path," Louise Crawford; "March of the Magi Kings," Dubois; "Elizabeth's Prayer"

("Tannhäuser") (In memory of Elizabeth Tracy Ambrose), Wagner; Toccata from "Suite Gothique," Boellmann.

**Joseph C. Beebe, New Britain, Conn.**—For his 216th recital at the South Congregational Church, played Nov. 25, Mr. Beebe selected this program: Prelude and Fugue (A minor), Bach; Three Pieces ("Fire Music"), Handel; Chorale in E major, Franck; "Evening Peace," Rheinberger; Prelude to "Hänsel and Gretel," Humperdinck.

**Charles A. Patrick, Asbury Park, N. J.**—In connection with the first of a series of three programs of sacred music by the Shore Choral Club at the Grand Avenue Reformed Church Nov. 25, Mr. Patrick played these organ numbers: Allegretto from Seventh Symphony, Beethoven; "Prayer," from "Cavalleria Rusticana," Mascagni; "Visions," from Fantasie Impromptu, Chopin; March-Scherzo, Kohlmann.

**A. E. Redsell, Port Credit, Ont.**—At his monthly recital in St. Andrew's Church on the evening of Dec. 20 Mr. Redsell played: Overture to "The Messiah," Handel; "Veni Emmanuel," Lutkin; Pastorale (First Sonata), Guilman; "Wachet auf, ruft uns die Stimme," Bach; "Divinum Mysterium," Caudlyn; "Noel Languedocien," Guilman; "In dulci Jubilo," Bach; "The Christmas Pipes of County Clare," Gaul; "Gesu Bambino," Yon; "Marche des Rois Mages," Dubois.

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

Dec. 2—Fantasia on an Original Theme, Philip de Soyres; Scherzetto ("Suite de Morceaux"), Tournemire.

Dec. 9—"Te Deum Laudamus," C. V. Stanford; Variations on an Old English Melody ("Heartsease"), Geoffrey Shaw.

Dec. 16—Sonata in E minor, A. W. Pollitt.

Dec. 23—"Christmas," Dethier; "Silent Night," arranged by Philip G. Kreekel.

Dec. 30—Prelude on "Ein feste Burg," Faulkes; "L'Heure Esquise," Jepson.

**Dr. Ray Hastings, Los Angeles, Cal.**—Numbers played in recent programs at the Philharmonic Auditorium include: Triumphant Chorus from "Naaman," Costa; Chorale Prelude, "My Chosen King," Bach; "Litany," Schubert; "Priests' March," from "The Magic Flute," Mozart; Serenade, Widor; "Echo," de la Tombelle; Chimes Solo, "On Sunday Morning," Hastings; "Song of Gratitude," Hastings.

**Julian R. Williams, Sewickley, Pa.**—The Morning Musicale Club presented Mr. Williams in a recital at the Presbyterian Church of Beaver Falls, Pa., Dec. 13, and he played these selections: Toccata and Fugue in D minor, Bach; "Dreams," Wagner; Toccata, de Mercaux; 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; "Christmas in Sicily," Yon; Scherzo (Elfin Dance), Garth Edmundson; "By the Sea," Schubert; Toccata, Gigout.

**Frederick C. Mayer, West Point, N. Y.**—In his recital at the West Point Military Academy Dec. 16 Mr. Mayer played: Five Chorales, Dupré; "March of the Magi Kings," Dubois; "Christmas," from "The Seasons," Tschalkowsky; "Ave Maria," Arkadelt; Rhapsody on Christmas Themes, Gigout.

**Grace Leeds Darnell, New York City**—In a recital on the evening of Jan. 6 to mark the feast of the Epiphany at St. Mary's in the Garden Miss Darnell will play this recital program: "Shepherds in the Fields," Malling; "The Star," Dubois; "The Shepherd's Song," Merkel; "Bethlehem," Malling; "Virgins' Lullaby," Massenet; "Christmas Muppet," Mally; "The Three Kings," Malling; "Where Is He Who Is Born King of the Jews," Malling; "Noel Ecossais," Guilman; "The Star," Dubois.

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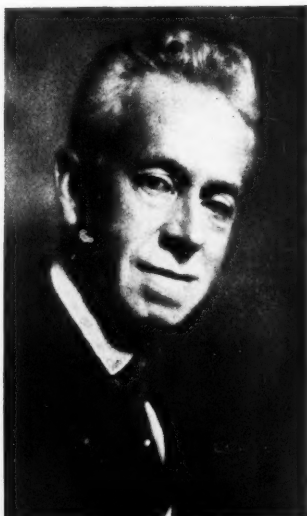
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GEORGE L. SCOTT



George L. Scott, the St. Louis organist whose fame is spreading, is one of the artists giving the radio recitals on the Kilgen organ at station KMOX, broadcast at 10:20 p. m. central standard time every Monday. Although to his confreres in Missouri he has been known for some time as one of the most capable of musicians, being also French horn player in the St. Louis Symphony Orchestra, the radio programs are adding to his reputation wherever listeners tune in for these air recitals.

Mr. Scott's offerings in January are announced as follows:

Jan. 7—Sonata No. 1 (first movement), Guilman; Symphony No. 3 (fourth movement), Vierne; Sketch in F minor, Schumann; Toccata from Gothic Suite, Boellmann.

Jan. 14—Chorale in B minor, Franck; Minuet from Fourth Symphony, Vierne; Prelude in E flat major, Bach.

Jan. 21—Fantasia in E minor, Scott; "Harmonies at Eve," Karg-Elert; Symphony 5 (Variations), Widor.

Jan. 28—Symphonic Variations (piano, Eugene Le Pique; organ, Mr. Scott), Franck; Toccata in F, Bach.

Mr. Scott was born twenty-eight years ago at Neligh, Neb. The family moved to Spokane, where Mr. Scott was educated in the local schools. At 10 he began his lessons with Frank G. Miles, a Guilman pupil. At the age of 19 he won a scholarship at the New England Conservatory of Music and continued his studies there as a pupil of Homer C. Humphrey. Shortly after arriving in Boston he decided also to take up the study of the French horn with George Wendler, solo horn player of the Boston Symphony Orchestra. He was soon playing the solo French horn in the conservatory's orchestra, conducted by Wallace Goodrich. And it was not long before Mr. Scott was playing a large repertoire of organ classics from memory.

In 1928 Mr. Scott left Boston to move to St. Louis as organist of the University Methodist Church. His initial recital on the organ at Pilgrim Congregational Church in St. Louis gained for him a number of admirers. The same year he became a part of the St. Louis Symphony Orchestra, playing the French horn, while continuing his organ work. The programs at his church made the University Methodist Church noted among admirers of good organ music, and a large part of his time in the last few years has been given to recitals in various parts of the country.

In 1933 Mr. Scott became one of the recording artists for George Kilgen & Son and made many rolls for their player. When the new organ was installed at KMOX he became one of the artists featured on the classical programs from this station, sponsored by the Kilgen Company, and had the satisfaction of drawing hundreds of letters of commendation.

Mr. Scott plays from memory all of the works of Cesar Franck for the organ as well as many of the works of Vierne and Bach. He is a member of the Missouri Chapter of the American Guild of Organists and is on the program committee of the chapter.

Mr. Scott has distinguished himself with several compositions for the organ and in the orchestration of the A major Fantasia and of the Finale in B flat by Franck for orchestra and organ. His recent appearance before the Guild in St. Louis as a soloist playing a Cesar Franck program placed him in the minds of his listeners among the country's leading young artists.

In 1930 Mr. Scott married Miss Jeanette Truitt of Sedalia, Mo., and they make their home in University City, on the outskirts of St. Louis.

**Mrs. Fox Directs Hymn Festivals.**

The first of a series of "hymn festivals" was held Sunday evening, Nov. 18, at the Presbyterian Church, Morris Plains, N. J., under the direction of Kate Elizabeth Fox, choirmaster. The congregation participated in the singing of well-known hymns, and descants were introduced by the junior choir.

**DR. NICHOLSON IN CHICAGO**

**Speaks on Boy Choirs at Luncheon of  
Choirmasters' Association.**

As many members as could be reached by telephone gathered at an impromptu luncheon at the Hamilton Club Tuesday, Dec. 11, to visit with Dr. Sidney H. Nicholson, warden of the School of English Church Music, College of St. Nicolas, Chislehurst, England. Dr. Nicholson is on his way home from a tour which included Australia, Canada and the United States.

Dr. Nicholson spoke briefly on the early history of the boy choir in England, dating it back to St. Augustine at Canterbury. The English custom of using choirs of but twelve to sixteen boys in both parish churches and cathedrals will appear strange to persons accustomed to large groups. The English idea is to treat church music as chamber music; in fact, the typical English anthem is termed "sacred chamber music." The use of boy choirs in England is the perfectly normal thing, the speaker said. He was amazed to find choirs outside of the British Isles containing women trebles with a small group of well-groomed and Eton-collared boys for "atmosphere."

Through the courtesy of the Gamble Hinged Music Company a portable "gramophone" was utilized to play recordings of the St. Nicolas boy choir and a recording of the last coronation ceremony at Westminster Abbey. Those present noted the lovely tone, fluent chanting and clean-cut articulation of the boys.

Dr. Nicholson concluded his remarks by stating briefly the purpose of the School of Church Music—how the student was living in a correct vocal atmosphere and was given practical experience in playing, conducting, singing and service planning.

**Cantata by Wismar Heard by 1,000.**

A cantata by Walter Wismar, the St. Louis organist, entitled "The Love of God Made Manifest," was sung by his choirs at the Holy Cross Lutheran Church Sunday evening, Dec. 16, on the occasion of the annual Christmas concert. More than 1,000 people were present to hear Mr. Wismar's work presented under his direction. The singing of the children's choir of 100 voices elicited especially favorable comment. The choir also sang "For unto Us a Child Is Born" and "And the Glory of the Lord," from Handel's "Messiah," in observance of the 250th anniversary of the birth of Handel. Miss Esther Hoffmann played two chorale preludes by Marcel Dupre as the organ prelude.

**Flandorf Directs Mundelein Club.**

The glee club of Mundelein College, Chicago, assisted by the college orchestra, presented its annual Christmas production on the evening of Sunday, Dec. 16, and Bach's Christmas Oratorio was a feature of the evening. The program took place at the college auditorium on Sheridan road, and was directed by Walter Flandorf, well-known organist, who is the director of the Mundelein glee club.

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## Virtues and Faults Seen in the Various "Classic" Designs

By J. R. JAMISON

During the last few months, in travels that have taken me across the continent and back, as well as several shorter side trips, I have met with many organists who have brought up the subject of ensembles that are "thin-in-the-middle." They have many times used the old expression "too much top and bottom and not enough middle." As interest in this phase of chorus planning appears rife, it might be timely to examine its cause. Why should full great or full organ be thin in the middle?

A comparison of systems of tonal design, rather than concrete examples built to different systems, may be permissible, and perhaps lead to a better understanding of the virtues or defects of different types of tonal architecture.

As an organist once wrote me, "a tonal designer may have complete understanding but insufficient imagination," and completely master a system of specifying and scaling without realizing that the general conception or plan is inherently wrong, and that no amount of fine scaling or voicing can ever turn out perfect results when an unsound system is followed, or a sound system is misapplied. There is a lot of talk about what is responsible, that gets us nowhere, but, on the other hand, there are a few simple reasons why the common method of designing a great must result in the well-known attenuated effect, and no matter who does the work, or how well he does it, no one can upset physical laws or overturn nature.

The Greeks had an architectural rule furnishing a good analogy. They knew that tall columns with perfectly parallel sides appear concave, so they bulged them in the middle to make their sides appear parallel. Nothing more than a similar course is necessary in the tonal architecture of a balanced great, and the fact that Father Willis and some of his contemporaries and successors did not observe this law is no reason why we should be blind to it. We appear to have copied major principles of tonal design in the belief that there is only one way to specify a great, that being "the one so long used in England."

Not only is there something to be said for the superiority of architectural plan of the continental greats, but there is no such thing as a purely typical English type of great. There are at least three very separate and distinct schools of English design, all differing violently. There is the Father Willis type, with diapasons subordinate to reeds; the T. C. Lewis school that proved flues need little or no reed help in the yielding of finality of majestic tone, and the Arthur Harrison idea (most subtle in many ways, and meeting with too little sympathy in some quarters) of a full, creamy middle ground underneath a brilliant top, with powerful reeds perhaps a bit too foundational in timbre.

We must get over any idea we may have that there is anything like unanimity of principle of design in England, and accept the fact that what this country is being given today, in the way of the so-called "classic ensemble," is nothing more than personal (sometimes very personal) interpretation on the part of several designers, of the basic ideas of their favorite masters.

There is nothing intrinsically wrong with the idea of trying to excel work of the past, and nothing but praise is due if such original interpretations result in real improvement, but it is difficult to credit a designer with "complete understanding" should he turn out attenuated chorus work in the great section of an organ by following a classic model that has always imposed this weakness on any organ built to it.

Fashions change. Nothing is so unchangeable as change. We are beginning to realize that some of the principles we have accepted as perfect are imperfect—for instance, that the use of powerful chorus reeds in the great of any organ less than titanic is a cardinal error of design, for the one reason that it interferes with the differentiation or

contrast between full great and full swell. T. C. Lewis knew this, and deliberately employed, when he used them at all, great reeds of minor power. Lewis' work has not had the sympathetic attention it deserves. His principle of designing a great is both theoretically and practically better than that employed by Father Willis.

Something over a year ago I wrote an article in which I tried to bring out that Lewis believed in as many as four unison diapasons on the great—but certainly not in such crude and simple form as four straight sixty-one note 8-ft. stops. I did what I could to show that unison domination in the great is an application of the Greek architectural principle, necessary to avoidance of the impression of a concave, attenuated, thin-in-the-middle chorus. Lewis recognized that unadulterated 8-ft. tone in too great abundance is bound to be indigestible and lumpy. So when he put in the bulge of unison weight so necessary to architectural balance, he put it in the middle, where it belongs. He studiously left it out of the bass and tenor octaves. He added, together with the unisons, adequate octave, twelfth and fifteenth tone for each unison. This idea, for which we should give Lewis due, if delayed, credit, is the only system in the world of tonal design that will yield a chorus with correct bottom, middle and top. (with the extra dividend of a pronounced "sound of many voices" quality), and any builder who follows it and uses well-voiced stops will get good results.

Let us analyze the two systems and see why.

The variation of the Willis system followed by most builders has a great reading something like this: Diapasons, 16, 8, 8 (perhaps a third 8), 5 1/3, 4, 4, 3 1/5, 2 2/3, 2, 1 3/5, with mixture-work extending through the series 15-19-22-26-29 (or perhaps two mixtures of fairly similar content), to which are added trombas, 16, 8, 4.

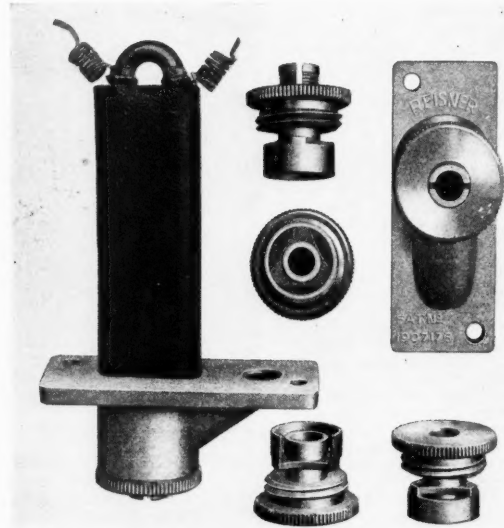
The Lewis great approximates this: Diapasons, 16, 8, 8, 4, 4, 2 2/3, 2, with one mixture 12-15-17 to tenor b, 8-12-15-17 to middle b, and 1-8-12-15-17 to the top, and another mixture, higher pitched in the low octaves, but with 1-8-12-15 from middle c to top. No reeds whatever on the great, or at most, an *mf* 8-ft. trumpet. The mixture-work is fully as powerful as the individual diapason stops. (Still better if it were even more so.)

It is obvious that though a 5 1/3 quint imparts a fine effect, and is a most useful voice, it emphasizes the 16-ft. tone and not the unison. This applies also to the 3 1/5 ft. tenth. In the Willis system there are but two unison diapasons (or if a third is specified it is so soft that it adds little to the chorus), while above the unisons extends a fairly unbroken and practically single line of harmonics. Thus the accent is placed on bottom, and if the mixture-work is powerful, the top lacks "mass." There is little reinforcement to the middle, or unison, ground.

As a matter of fact the system of great design using a single line of extended harmonics is far better adapted to the design of the swell. In the latter section the delicacy of an attenuated flue chorus is a virtue, and not a fault, for it results in a marked contrast with a properly massive great. Surely a contrast between these two flue choruses is something to be sought, in that it adds immensely and delightfully to the efficiency of any organ. If one wants "full swell to mixture" tone that literally realizes the ideal of what such an effect should be, all that is necessary to do is to follow the flue specification of sub 1, 8, 12, 15, 17, 19, 22, 26, 29, with as few duplications of any one harmonic as possible and employ heigen tone of moderate power throughout. This yields a swell flue chorus with all the correct attributes of clean, brilliant weightless tone.

In the second, or Lewis example, there is a deliberate omission of the quint and tenth, and there are four very real unisons from middle c to the top note. But as each of the mixture unisons is accompanied by its own octave, twelfth and fifteenth, balanced in power and timbre to it, the effect of full great is a chorus of great choruses. There is no undue accenting of bottom, and the great "mass" tone in the treble relieves

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it of any suspicion of being thin. The middle is magnificently buttressed with fully digested unison weight, the bottom is scientifically clarified, and the harmonic texture of the whole is bound to be very rich, for there are more of the more important voices sounding.

Certainly the contrast between a Lewis great and a Willis swell is far more pronounced than that between a Willis great and a Willis swell, for the Lewis great has no reeds to speak of in it—is almost strictly a flue chorus—while the Willis great has powerful reeds of only slightly darker coloring than those of the Willis swell. The Willis system has always been open to the criticism that the great-swell contrast is reduced to one of dynamics rather than coloring. Use of the Lewis type of great permits a very marked differentiation between the great flue chorus and the swell reed chorus. As there is nothing in any organ more impressive or valuable than such a pronounced contrast, it would seem that the Willis system gets off on the wrong foot. Attempts to retain big reeds in the great lead either to sameness of great and swell reeds, or slightly exaggerated fullness of great trombas and similar exaggeration of trumpet tone in the swell, in the effort to make up in voicing for the defects of the main system of design.

We can therefore resume that the Lewis type of great provides a flue chorus requiring no help in the way of power from reeds, one that has a majesty and texture superior to the half flue-half reed variety, and that skillfully avoids the thin-in-the-middle fault, at the same time that it assists low register clarity. In addition to this it makes great-swell intersectional contrast easy and impressive, which the other system emphatically does not.

There are still more advantages to the Lewis great in the way of build-up, and variety of build-up, which further enhance its superiority over the old familiar system followed by Father Willis, but these would take a chapter in themselves to enumerate and, as Mr. Kipling says, "that is another story."

### Varied Activities of Laurence Dilsner.

Laurence Dilsner, organist and choir-master of the First Congregational Church of Westfield, N. J., was appointed chairman of the music department of Monmouth Junior College, at Long Branch, N. J., recently. Along with his college teaching he also conducts piano classes in the Ridge Avenue School at Neptune, N. J., and offers a course in music appreciation for the Asbury Park Council of Jewish Women. His recent engagements have included:

Nov. 5—Organ recital, Park Avenue Presbyterian Church, New York City.  
Nov. 12—Lecture-recital on "Schools of Music," Asbury Park Circle of Jewish Women.

Dec. 3—Address on "Starting Piano Classes," before students of New York University.

Dec. 6—Lecture-recital, "History of the Piano," before student nurses of Long Branch, N. J.

### Izod Gives Gaul's Cantata.

The choir of the First Reformed Presbyterian Church, Pittsburgh, of which Robert Izod is organist and director, presented Dr. Harvey Gaul's Christmas cantata "The Babe of Bethlehem" Sunday evening, Dec. 23. The choir was accompanied by organ, strings and piano.

Mrs. Martha Armstrong, a pupil of Dr. Wilhelm Middelschulte, has been appointed organist of the Thirteenth Church of Christ, Scientist, in Beverly Hills, Chicago.

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**News from Buffalo;  
"Choir Rehearsal"  
at Meeting of Guild**

By HELEN G. TOWNSEND

Buffalo, N. Y., Dec. 18.—The December meeting of the Buffalo Chapter, A. G. O., was held Thursday evening, Dec. 13. The members met for dinner at the Statler restaurant at 6:30 and then adjourned to St. Paul's Cathedral parish-house for the business meeting and program. Mrs. Clara Foss Wallace, organist and choir director of the First Presbyterian Church, gave an interesting account of her work in the choir conducting course at the Surette school in Concord, N. H., last summer. This was followed by a choir rehearsal conducted by DeWitt C. Garretson, organist and choir director of the cathedral, the Guild members making up the choir. Mr. Garretson used the anthems "Lord, for Thy Tender Mercies' Sake," Farrant, and "There Shall a Star," Mendelssohn. He also used several different types of hymns—plainsong, Psalms and chorales—also illustrations of *fauxbourdon*. The general impression that organists cannot sing was disproved by the quality of this impromptu choir.

Seth Clark, organist of Trinity Episcopal Church, is giving short recitals every Sunday evening before the 8 o'clock service. He has included the following numbers in those recitals: Prelude on the Chorale "O Sacred Head," Bach; Largo from "New World" Symphony, Dvorak; Maestoso, "A. D. MDCXX," MacDowell; "Meditation-Elegie" and "Marche Solennele" (from First Suite), Borowski; Pastoral (from First Sonata), Guilmant.

A program of organ compositions of Johann Sebastian Bach was presented by Robert Noehren Sunday afternoon, Dec. 16, in St. John's Episcopal Church. He played: Prelude and Fugue in G major; Chorale Prelude, "Come, Redeemer of Our Race"; Fantasia (Concerto) in G major; Vivace from Second Trio-Sonata; Chorale Preludes, "In Thee Is Gladness" and "Our Father Which Art in Heaven"; Fugue in G minor.

Mrs. George Bagnall, organist of the Central Church of Christ, presented two of her pupils—Esther Elling and Edith Hopkins—in an organ recital Dec. 4. The program was as follows: Prelude and Fugue in E minor, Bach (Miss Elling); "Suite Gothique" ("Priere a Notre Dame" and Toccata), Boellmann (Miss Hopkins); "Clair de Lune," Karg-Elert, and "Carillon," Sowerby (Miss Elling); Adagio from "Sonata Romantica," Yon; "Easter Morning on Mount Rubidoux," Gaul (Miss Hopkins); Sonata No. 6, Mendelssohn (Miss Elling); Grand Aria for Organ and Piano, Demarest (Miss Elling and Miss Hopkins).

DeWitt C. Garretson played the following program at his monthly recital in St. Paul's Cathedral Wednesday evening, Dec. 5: Passacaglia and Fugue in C minor, Bach; Concerto in D (No. 10), Handel; "The Rose Window," Mulet; "Grande Piece Symphonique" (Andante - Allegro - Andante), Franck; Christmas Chorale, "Vom Himmel hoch," Pachelbel.

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In addition to several new case designs the Wicks Pipe Organ Company has developed in its small organ department another model which is called "The Sonatina." It differs from "The Miniature" in that it contains an 8-ft. tenor C dulciana of forty-nine pipes. This adds only three inches to the depth. Thus the smallest case design is five feet six inches high by five feet three inches wide and five feet five inches deep, including the console.

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A one-third-horsepower blower was originally used, but a change in design made it possible to use a one-fourth-horsepower. An organist in a large city kept a record of the cost of operation and reports that 1½ cents an hour fully covers this item of expense, the Wicks Company reports.

Historic Detroit Organ Modernized.

The Central Presbyterian Church of Detroit, Mich., celebrated its ninety-second anniversary Nov. 21. This church is one of the oldest in Detroit, having been founded in 1842. For over forty years a Johnson tracker organ served this congregation. Recently it was decided to modernize the organ by the installation of a new three-manual electro-pneumatic console, the electrification of all of the other action parts and the extension of all of the stops to their full compass. These parts were furnished and installed by the A. Gottfried Company of Erie, Pa., in collaboration with their Detroit representative Alfred Rieger, and the modernized organ was used for the first time on the anniversary. The anniversary program was in charge of the pastor, the Rev. Roy L. Aldrich, and included several anthems by the choir and selections on the organ, with Mrs. Neva Kennedy Howe, organist and director, at the console.

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## Who's Who Among the Organists of America

**DAVID STERLING WHEELWRIGHT.**

An opportunity at the age of 14 to commence his organ studies with Clarence Eddy marked the beginning of an organ career for D. Sterling Wheelwright, now sub-dean of the Illinois Chapter, A. G. O., and organist and director of music at St. Paul's English Lutheran Church, Evanston, Ill. Born in Ogden, Utah, June 27, 1906, with subsequent residence in southern California and for the last nine years in Chicago, Mr. Wheelwright has won a circle of friends that extends across the country. He is better known in the school world as managing editor of the *Educational Music Magazine*, published in Chicago, although his professional labors identify him with church and choral music. In addition to Mr. Eddy, he studied organ with John J. McClellan and Edward P. Kimball, organists of the world-famous Tabernacle in Salt Lake City. Mr. Wheelwright himself appeared in recital at the Tabernacle organ at the age of 15, the youngest and first student to play this instrument in public. He entered the Northwestern University School of Music as an organ student under Stanley Martin in 1925, graduating in 1928 under Professor Horace Whitehouse, and winning his master's degree in 1934. Election to Pi Kappa Lambda, national honorary music fraternity, was an honor conferred with the latter graduation. As a student of Frank Van Dusen of the American Conservatory he has also made notable public appearances.

Association with the late Peter Christian Lutkin of Northwestern University imbued Mr. Wheelwright with the aspirations and ideals of that great leader of church music. Dean Lutkin considered the young Westerner as one of his "boys," and named him choral secretary for the Chicago North Shore Music Festival—an office he held for six years, until the suspension of the annual festivals. In the work of establishing the university as a center for church music study Dean Lutkin also relied on young Wheelwright as a business assistant. Managing the first series of church music bulletins and the subsequent founding of the Mid-West Conference and attendant church activities of Northwestern resulted in his appointment as promotional secretary and field representative.

Mr. Wheelwright became an associate of the American Guild of Organists in 1929, but his first fraternal activities were in the capacity of secretary of the Chicago Chapter of the N. A. O. He recently completed a three-years' term as vice-president of the In-and-About Chicago Music Educators' Club. He is also a member of the Music Educators' National Conference, Phi Delta Kappa, national education fraternity, and Phi Mu Alpha, Sigma.

Organ recital work is coming to occupy much of Mr. Wheelwright's time. He is organist for the lecture series sponsored by his *alma mater* at Thorne Hall, Chicago, and plays weekly for the

**DAVID STERLING WHEELWRIGHT**



Wilmette Sunday Evening Club. Recently he appeared at the University of Illinois when educators of the state gathered there for an annual conference. In choral work he leans toward the tradition of unaccompanied singing, which he absorbed as a member of Dean Lutkin's A Cappella Choir at Northwestern. The senior adult choir of St. Paul's Church specializes in motets, while the junior choir has become so popular that it is engaged every Christmas shopping season to sing in prominent department stores. His previous positions have been in the Episcopal and Congregational churches. In the latter job, in his home town, he trained his younger brother, Lorin, to be his successor. Lorin is now playing at Plymouth Church of the Pilgrims, Brooklyn, while working toward a Ph. D. at Teachers' College, Columbia University.

As announced in a summer issue of THE DIAPASON, David Richard, "Op. 2," has arrived to gladden the home of Mr. and Mrs. Wheelwright. Mrs. Wheelwright herself is a musician of reputation, and Carol Jean, age 7, completes the quartet.

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**EDNA DOWNING GUEVCHENIAN.**

Mrs. Badrig Vartan Guevchenian (Edna Downing) is widely known as an organist and pianist, especially in Virginia, where she is leaving her impress on many receptive minds of students. Mrs. Guevchenian migrated with her husband, an Armenian tenor, from New York to Virginia, and they are directing the varied musical activities of Southern Seminary at Buena Vista. Receiving their musical training in New York City with outstanding members of the faculties of New York University, the Metropolitan College of Music, Columbia and the Institute of Musical Art, this musical couple headed the music departments of Friends' Academy, Locust Valley, Long Island, and Central Normal College, Danville, Ind., before going to Virginia. Professor Guevchenian was in charge of the music at Stetson University, Deland, Fla., for two years and also was at Guilford College, North Carolina.

Mrs. Guevchenian began her organ work at 16 years of age as organist of the Reformed Church at Manhasset, Long Island, playing there four years and continuing her study in New York with Charles H. Morse, then organist of Plymouth Church in Brooklyn, with whom she studied three years. Later she accepted the appointment of organist of the First Methodist Church of Jamaica, Long Island, serving that church six years and playing in several other prominent churches as guest organist, including the Hoagland Memorial at Dover, N. J., and the Sage Memorial at Lawrence, Long Island.

During eight years in Virginia Mrs. Guevchenian has played in several churches of Staunton and Buena Vista, including the First Presbyterian of Staunton, of which Woodrow Wilson's father was pastor, and the famous old Trinity Church. She is, in addition to her teaching, an enthusiastic accompanist for Professor Guevchenian in his

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**Los Angeles News;  
Recitalists Heard  
at Guild Meeting**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Dec. 14.—The monthly meeting of the local Guild chapter was held at the Wilshire Methodist Church Dec. 3. The recitalists were Iona Burrows Jones of Pasadena and Robert Mitchell of Los Angeles. They were ably assisted by members of the Wilshire choir, with Elthea Turner at the organ. Mrs. Jones, who is organist of the Holliston Avenue Methodist Church of Pasadena, played among other selections the Fantasia and Fugue in C minor, the fine old Concert Overture in E flat of Faulkes and the effective "Sportive Fauns" of d'Antalfy. Mr. Mitchell, who recently returned from a year's study at the Eastman School of Music and who passed the fellowship examination when he was 18 years old, can always be counted on to give a good account of himself. He played his own Passacaglia and Triple Fugue. It is academic in style, but was worth hearing and, needless to say, was played *con amore*. Other numbers were the Reverie of Lucas, "March of the Little Lead Soldiers," of Pierne, and the stirring Prelude and Allegro quasi Fantasia of Ernest Douglas.

The first of a series of monthly recitals at St. Paul's Cathedral was given by the cathedral organist, Dudley Warner Fitch, Dec. 17. Mr. Fitch played a program of Christmas music that delighted his hearers. The recitalists so far announced in this series are Alexander Schreiner, Clarence Mader and Alice McMichael.

Raymond B. Hill, organist and choir-master of St. James' Episcopal Church in South Pasadena, will present his choir in a more or less dramatized version of Maunder's cantata "Bethlehem" on the evening of Dec. 30. This work lends itself admirably to such treatment and I am sure will be well worth hearing.

As one crying in the wilderness I again lift up my voice against the pernicious "try-out Sunday." During the past three months at least two of this city's largest churches have been having a different organist play every Sunday, with the avowed intention of saving money. It is a bad business, and when churches stoop to it they must expect criticism.

Irene Pitts has been appointed organist of the First Methodist Church, Los Angeles, taking the place of Alexander Schreiner, whose resignation was announced last month. The new organist has been for some time at the First Baptist Church of Hollywood and has made a name for herself here in southern California.

Otto T. Hirschler has been appointed organist and choir-master of the Rosewood Methodist Church. This is one of the larger churches in the city and Mr. Hirschler will have an opportunity to exercise his talents both as recitalist and director.

Alice McMichael has been appointed the organist of the Bible Institute of Los Angeles, where she presides over the fine old organ that used to be in Christ Episcopal Church. Miss McMichael is a pupil of Dudley Warner Fitch and has been heard in a number of recitals during the past year.

A number of Christmas musical services are slated, although more and more churches are doing away with their evening service.

**THE MONTH IN PHILADELPHIA**

By DR. JOHN M'E. WARD

Philadelphia, Pa., Dec. 19.—The first of this year's Christmas concerts by the Strawbridge & Clothier chorus was given Dec. 11 with a guest performance before the musical and social elite of the city. A new cantata, "Saints and Seraphs," by Dr. Herbert J. Tily, sung by the chorus, with orchestral and organ accompaniment, was the largest and best work Dr. Tily has yet pro-

duced. The cantata was illustrated with elaborate tableaux, in keeping with the text.

Musical events of the last two months at the Woodland Presbyterian Church, Philadelphia, have been as follows:

Nov. 25—Maunder's "Song of Thanksgiving."

Dec. 16—Handel's "Messiah" by augmented choir.

Dec. 23—Christmas candlelight service, with carols of every nation and string ensemble from Philadelphia Orchestra.

The quartet of soloists at this church is one of the finest in the city. The organist and choir-master is George Gaskill Ashton.

The large organ in Northeast High School was partly wrecked by water as the result of a fire, supposed to have been incendiary, Dec. 14.

A program of medieval music was presented in St. Clement's Church Dec. 16, under the direction of Dr. Henry S. Fry, by the St. Dunstan Singers.

Ernest White's recitals in St. James are drawing large and appreciative audiences, the men of the choir assisting in singing ancient and modern music.

Walter S. Knodle, organist of Northminster Presbyterian Church, gave a recital under the title of "a service of worship in music" Dec. 19.

Robert Elmore and Maryjane Mayhew gave an organ and harp recital Dec. 12 in Irvine Auditorium. Mr. Elmore is an artist pupil of Pietro Yon and organist of the Arch Street M. E. Church.

Frederick S. Wilson played a guest recital at St. James' Nov. 26, featuring both French and German schools of composition.

Antonius C. Allbrecht, for many years organist at St. Luke's Lutheran Church, died Nov. 25, leaving a legacy of \$3,500 to the church for its organ and music.

The Christmas concert of the musical organizations of Girard College was given Dec. 13. The chorus was directed by Bruce Carey and the band and orchestra by Messrs. Frey, Pioutz and Cullen, with Harry C. Banks at the Skinner organ.

Walter Baker, organist of the First Baptist Church, played a recital on the organ in Wanamaker's Nov. 31, performing works by Franck and Bach.

The thirty-eighth season of the Philadelphia Choral Society was inaugurated with a concert Nov. 26, with Henry G. Thunder conductor. Mendelssohn's "Elijah" was sung with the finish characteristic of this group.

The West Philadelphia High School is now the home of a new three-manual organ, built by Bartholomay & Son, which contains 2,386 pipes. It was opened with a concert and recital by Charles J. Dryfuse Dec. 6.

**CORA CONN MOORHEAD**



CORA CONN MOORHEAD, A. A. G. O., and the Southwestern College Organ Club, at Winfield, Kan., of which she is the founder and guiding spirit, are in the midst of a season's program that is promoting the interests of organ music in a large part of Kansas and Oklahoma. The schedule prepared for the year includes monthly programs as follows:

October—American composers.  
November—Ensemble, organ and piano.

December—Christmas music, voice and organ.  
January—Lecture on "Hymns of the Church," by Dr. D. L. MacFarlane. Guest night for ministers and choir directors.

February—Bach and Handel.  
March—Easter music.

April—Folk music. Artist program by Jess Muker, Ted Shawn's accompanist, and former member of the Organ Club, playing a program of his own compositions. Guest program.

May—American composers.  
The club has sponsored a number of "hymn night" services in churches of Winfield and vicinity. These services have been such as to increase interest in congregational singing and have inspired the churches to better music generally.

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**Three-Manual Möller Completed in Grace Episcopal Church.**

The new three-manual Möller organ installed in Grace Episcopal Church, Jamaica, Long Island, N. Y., was completed for the Christmas services. The organ was given to the church by Miss Kate B. Napier, who belongs to one of the oldest families in Jamaica and has been a lifelong member of Grace Church, of which the Rev. J. H. Titus is rector. John Whitehead Turner, organist and choir director, plans to give a series of recitals during Lent and will have guest organists to assist him with the series.

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- Trompette, 8 ft., 73 pipes.
- Orchestral Flute, 4 ft., 73 notes.
- Piccolo, 2 ft., 61 notes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

**CHOIR ORGAN.**

- Geigen Principal, 8 ft., 73 pipes.
- Dulciana, 8 ft., 85 pipes.
- Melodia, 8 ft., 73 notes.
- Flute Harmonique, 4 ft., 73 notes.
- Dulciana, 4 ft., 73 notes.
- Dolce Nazard, 2 3/4 ft., 61 notes.
- Dolce Fifteenth, 2 ft., 61 notes.
- Clarinete, 8 ft., 73 pipes.
- Harp, 49 hars.
- Celesta, 61 notes.
- Chimes, 21 notes.

**PEDAL ORGAN.**

- Diapason, 16 ft., 12 pipes.
- Bourdon, 16 ft., 44 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Octave, 8 ft., 32 notes.

- Flute Major, 8 ft., 32 notes.
- Dolce Flute, 8 ft., 32 notes.
- Tromba, 8 ft., 32 notes.

**Service Theme "The Light of God."**

Frank A. McCarrell conducted a musical service which had as its general theme "The Light of God" at the Pine Street Presbyterian Church of Harrisburg, Pa., on the evening of Dec. 2. The special numbers and their subjects were:

Prelude—"Dawn." Jenkins.  
 Processional Hymn—"Christ Whose Glory Fills the Skies," Gounod.

Senior Choir—"Behold, Two Blind Men Sitting by the Wayside," Stainer (The Light of God in physical and spiritual healing of blindness).

Organ—"Let There Be Light," Dubois.  
 Junior Choir—"All Things Divine," Bortniansky (The Light of God in nature).

Senior Choir—"O Gladsome Light," Kastalsky (The Light of God at eventide).

Sermon—"The Light of the World."  
 Young People's Choir—"Seek Ye the Lord," Roberts (The Light of God's pardoning grace).

Senior Choir—"There Shall Be No More Night There," Wood (The Light of God in the City Eternal).

**Successful Trip by Pietro Yon.**

Pietro Yon returned to New York after playing in Buffalo Nov. 13 under the auspices of the A. G. O.; in Detroit Nov. 14, at Marygrove College, and at Rockford, Ill., Nov. 16 at the Court Street M. E. Church. Mr. Yon expects to return to Rockford in March to play the organ in a performance of his oratorio "The Triumph of St. Patrick," to be given there by the Mendelssohn Club.

Mendelssohn's "Elijah" was given in the Market Square Presbyterian Church, Harrisburg, Pa., at the November vesper services. The choirs of the church, under the direction and inspiration of Donald D. Kettinger, minister of music, with Mrs. Raymond C. Walker directing the children's choirs, divided the performance over the four Sundays, Dec. 2 and 9 Saint-Saens' Christmas Oratorio was sung.

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**PLAYS DECADE AT CORNELL**

**Harold D. Smith's Tenth Anniversary as University Organist.**

Harold D. Smith continues to carry on the tradition of organ music at Cornell University, Ithaca, N. Y., using the two large organs for his regular recitals. In October he observed his tenth anniversary as university organist with the following program: Prelude and Fugue in E flat, Bach; Chorale Prelude, "O Mensch, bewein' dein' Sünde gross," Bach; Fantasy, Op. 39, Darke; Introduction, Passacaglia and Fugue, Willan; Madrigal, Sowerby; Chorale Preludes, Numbers 1 and 3, Roger Sessions; "Praeludium," Zoltan Kodaly; Chorale No. 2, in B minor, Franck.

Among Professor Smith's most recent programs have been the following:

Nov. 23—Concert Piece No. 2, in B major, Parker; Nocturne, Foote; Scherzo, from Sonata I, Rogers; Introduction, Passacaglia and Fugue, Willan.

Dec. 7—Chorale Prelude, "Wachet auf," Bach; Aria, Twelfth Concerto for Strings, Handel; "Priere," Jongen; Intermezzo and "Romance sans Paroles," Bonnet; Andante from Gothic Symphony and Allegro, from Symphony 6, Widor.

Dec. 14—Prelude-Improvisation on "Veni Emmanuel," Arthur H. Egerton; Two Old French Noels, "Une Vierge Pucelle," le Begue; "Noel," d'Aquin; Chorale Prelude, "Es ist ein' Ros' entsprungen," Brahms; Pastorale, Franck; Passacaglia and Fugue in C minor, Bach.

**NOTES FROM THE CAPITAL**

By MABEL R. FROST

Washington, D. C., Dec. 18.—An especially pleasing program was given by Lewis Corning Atwater Nov. 25, when modern Italian music was featured at the "meditation recital" in All Souls' Unitarian Church. Considerable variety was achieved without detracting from the "quiet hour" element of the occasion and without introducing too much of the ultra-dissident. It is interesting to note the widely diversified groups and types to which these sunset recitals appeal. The program follows: "Beatitudine," Bossi; Menuet, Puccini (arranged from String Quartet by Mr. Atwater); "Preludio a Una Fuga," Malipiero (transcribed from piano score); "La Bambola Parlante," Tarenghi; "Mignardise," Pick-Mangiagalli (transcription from piano); "Armenia" ("Canti Armeni Tradotti Sinfonicamente"), Malipiero (arranged from orchestral score by Mr. Atwater).

The Central Methodist Episcopal Church of Bethesda announces a series of musical services on the fourth Sunday night of each month.

At the organ recital given by T. Guy Lucas Nov. 26 compositions by Bach, Parry, Karg-Elert, Wagner, Bairstov and Roberts were played.

The second annual candle-light service of Christmas music by the Washington Choral Society at the Church of the Epiphany took place Dec. 21, with Louis Potter conducting. Adolf Torovsky played a short pre-service program. Walter H. Nash was organist for the entire choral program. The feature was the Bach Christmas Oratorio, parts 1 and 2, with Lily Garritt, contralto; Justin Lawrie, tenor, and Charles Trowbridge Tittmann, bass, carrying the solo parts. Carols completed the program, Mildred Colvin, soprano, being the soloist.

A prominent feature of the Christmas festival season was the presentation of J. Sebastian Matthews' cantata, "The Eve of Grace," by the enlarged choir of St. Alban's Episcopal Church.

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An impressive carol service was presented Dec. 16 by the choir of the Takoma Park Presbyterian Church, Mrs. Albert W. Volkmer, contralto soloist, directing. Mrs. Dudley C. Jackson is the organist.

The chapel choir of Capital University, Columbus, Ohio, included Washington in its fall tour, giving a concert at Grace Lutheran Church Dec. 12 under the auspices of the American Lutheran Church of Washington. This is the choir's first visit to Washington since 1931, when it gave a special concert at the White House for President and Mrs. Hoover.

A musical Christmas pageant was given by the Georgetown Presbyterian choir Dec. 23. A specially arranged musical continuity was achieved by Mrs. Frank Akers Frost, organist and director, who incorporated favorite selections of Bach, Handel, Harker, Ambrose, Torovsky and others, as well as traditional and familiar carols, into the score. The choir music was supplemented by antiphonal singing by a specially organized intermediate choir.



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**Milwaukee Activity;  
Recital by Arneke;  
Christmas Music**

By ARTHUR A. GRIEBLING

Milwaukee, Wis., Dec. 19. — The choir of the Methodist Episcopal Church of West Allis presented Arthur H. Arneke in a recital Nov. 23. Mr. Arneke played: "Finlandia," Sibelius; "Songs My Mother Taught Me," Dvorak; "On the Trail" ("Grand Canyon" Suite), Grofe; "Roulade," Bingham; "Flight of the Bumble-bee," Rimsky-Korsakoff; "Song of India," Rimsky-Korsakoff, and Rhapsody, Silver. The assisting artist was Edwin E. Pfister, baritone.

Robert Reuter, organist and director of music at the First Trinity Lutheran Church, Pittsburgh, played a recital at Hope Lutheran Church Nov. 22. His numbers were: Fantasia and Fugue in G minor, Bach; "Ich ruf zu Dir" and "Jesu, Joy of Man's Desiring," Bach; Canon in B minor, Schumann; Sketch in D flat, Schumann; Introduction and Passacaglia in D minor, Reger; Andante Cantabile (Symphony 4), Widor; Allegro and Adagio (Symphony 6), Widor; "Soeur Monique," Couperin, and Concert Variations, Bonnet.

At the Church of the Divine Charity Martin Gamm, organist, played the following numbers Dec. 9: Christmas Fantasy, Rebling; "Manger Lullaby," Beaumont; "Silent Night," de Lange; "The Shepherds," Salome. On the same date Harold Albers of Cross Lutheran Church played "In Bethlehem's Town," by Mueller; "From High Heaven" and "In dulci Jubilo," Bach; Christmas Cradle Song, Hollins; "A Rose Breaks into Bloom," Brahms, and Fantasia on "Sleepers, Wake," Martin.

Mendelssohn's "Hymn of Praise" was presented by Earl P. Morgan as his first offering of the season at St. Paul's Episcopal Church Nov. 25. Soloists were Vernon Allman, soprano, and Robert Taylor, tenor.

Arthur E. Bergmann again presented his 200 choristers in a candle-light service Nov. 25 at the Sherman Park Lutheran Church. Among other numbers the choirs sang "Laudamus," by Protheroe, an anthem dedicated to the choirs of the Sherman Park Church. The organ numbers played by Mr. Bergmann were: Finale from Third Sonata, Borowski; Toccata and Fugue in D minor, Bach; Chorale in E. Franck; Lullaby, Brahms, and Evening Song, Bairstow.

The Christmas season started Dec. 10 with many churches arranging carol and candle-light services. E. H. Lessmann presented his three choirs at St. Stephen's Lutheran Church. The three choirs of Bethel Evangelical Church were presented by Fred G. Smith, organist and choirmaster. Mr. Smith played two numbers, Pastoral Symphony ("The Messiah"), Handel, and "Christmas in Sicily," Yon. The choir of Trinity Lutheran Church gave its Christmas program. Karl Markworth, organist and choirmaster, played:

Fugue in G major, Bach; "March of the Magi," Mason; "Silent Night," Pflretschner, and "Hallelujah Chorus" ("The Messiah"), Handel.

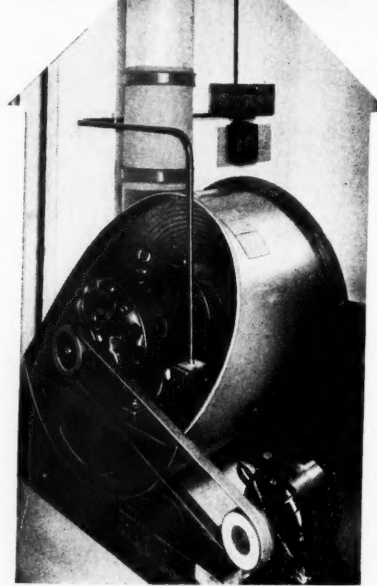
**Norden Directs Bach Oratorio.**

In a deeply devotional manner the Brahms Chorus of Philadelphia, with N. Lindsay Norden conducting, gave an excellent performance of Johann Sebastian Bach's Christmas Oratorio at the First Presbyterian Church Dec. 6 before an audience that filled the edifice. The chorus thereby opened its ninth season with instrumentalists of the Philadelphia Orchestra assisting and Alexander Zenker as concertmaster. During the long period of preparation Mr. Norden successfully instilled into the singers' minds the intimately personal feeling that Bach's great music displays, one of the critics said. "It was this quality that illumined the choral singing and awakened in the hearers a renewed appreciation of the spiritual significance of Yuletide."

**Harrison M. Wild Club Meets.**

At the monthly meeting of the Harrison M. Wild Organ Club at the Cordon Club, Fine Arts Building, Chicago, on Dec. 4, Miss Alice R. Deal was the speaker and gave some humorous reminiscences of her work with Mr. Wild. Allen W. Bogen, the president, announced that the next meeting would be held on the first Tuesday in February. There was a very good attendance.

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**VAN DUSEN CLUB LECTURES MONTH'S NEWS IN SEATTLE**

**Schedule of Three Groups of Programs Is Completed.**

Five Bach lecture-recitals which form a part of the series of study classes and programs arranged by the Van Dusen Organ Club will be given in the Kimball organ salon, Chicago, Jan. 22, Feb. 25, March 25, April 22 and May 27 at 8 p. m. In this series the representative organ works of Bach, classified in three periods, characterized as the youthful period, the early master period and the mature master period, will be played by Edward Eigenschenk and others, with lectures covering an analysis and interpretation of the works by Frank Van Dusen. William H. Barnes will lecture on the organ of Bach's time and George Ceiga will give talks on the form and structure of the fugue.

In the interpretation classes in organ works by leading French composers programs will be played by members of the club and discussed as regards interpretation and registration. The schedule for this series is as follows:

Jan. 8—Early French composers and Cesar Franck.

Feb. 12—Gaultier.

March 12—Widor.

April 9—Vierne.

May 14—Bonnet, Dupré, Mulet, Cellier and other modern composers.

Six lectures on the tonal and mechanical features of the modern organ by William H. Barnes will be given at the American Conservatory of Music, Kimball Hall, Thursday afternoons between 4 and 5 from Jan. 1 to Feb. 14.

**Organ Chimes Amplified in Tower.**

Organists from northern Indiana cities, interested in the system of amplification by means of which the Peabody memorial chimes in Grace Lutheran Church are played through the church tower, visited Columbia City Dec. 18 for the dedicatory recital. The chimes, a part of the new echo organ installed in the church, may be amplified through four giant speaker units in the tower, 125 feet above street level. The notes of the chimes thus amplified can be heard distinctly within a radius of three-quarters of a mile. The dedicatory recital on the organ was played by Clare L. Edwards. This was preceded and followed by selections amplified through the tower by E. B. Bohn. The large church was filled long before the recital began and many persons were turned away. The chimes were furnished by J. C. Deagan, Inc., and the organ by the A. Gottfried Company of Erie, Pa. The installation was made by E. B. Bohn of the Pipe Organ Sales and Service of Fort Wayne.

**Win New York Choir Contest.**

The St. Cecilia and St. Francis choirs of St. Mary's-in-the-Garden, West 126th street, New York City, where Miss Grace Leeds Darnell is in charge, entered last spring the junior choir contest of the New York Federation of Music Clubs. Because of the lack of entrants this contest was postponed until fall. Last month the contest was held and St. Mary's choirs entered both the unison and two-part classes and won the highest number of points. As a sign of this they are the proud possessors of two silver cups. One of these cups has been won a second time.

**By JOHN McDONALD LYON**

Seattle, Wash., Dec. 16.—The Western Washington Chapter of the A. G. O. presented three of its members in recital on the four-manual Casavant of the University Christian Church Nov. 27. Mrs. Catherine McGarry, organist of St. Joseph's Church, opened the program with a group composed of the Sinfonia, "We Thank Thee, God," Bach-Grace; Canzone, Reger, and Toccata, Reger; Karg-Elert's "Fugue, Canzona and Epilogue" was presented by Harold Heeremans, organist; Marjorie Livengood, violinist, and a double quartet of women's voices directed by Florence Bergh Wilson. Miss Catherine Robinson, organist of the University Christian Church, brought the program to a conclusion with a performance of Yon's "Sonata Romantica."

Miss Agnes Lyon has been appointed organist and choirmaster of St. Patrick's Church, Tacoma, Wash. Miss Lyon has been identified with Tacoma musical circles for some time as a violinist and teacher and has been an active member of the Ladies' Musical Club of that city. She is an organ pupil of John McDonald Lyon.

Harold Heeremans, organist and choirmaster of the University Temple, gave three recitals during the month. Dec. 5 he played a program of works of forerunners of Bach. On Dec. 7 his program was devoted solely to works of Bach. Dec. 14 he gave a lecture-recital on "Christmas Music for the Organ." In his lecture he laid stress on chorale preludes of Bach, Brahms and Karg-Elert.

Mrs. Sarah Tonkin, 74 years old, organist of the First Presbyterian Church of Renton, Wash., was honored by her church Dec. 2 on the occasion of the church's forty-ninth anniversary. It was also Mrs. Tonkin's forty-ninth anniversary as organist, she having played at the first service in the Renton edifice in 1885. As far as I can ascertain, this is the record for long service among organists in and around Seattle.

It looks as if the example set by St. James' Cathedral of this city is being followed. Several months ago St. Augustine's Church, Vancouver, B. C., replaced its mixed chorus with a choir of boys and men, directed by the capable Father Jordan. On Christmas the new choir of boys and men at St.

Joseph's, Seattle, will make its bow. There are boy choirs at Immaculate Conception Church, Everett; St. Mary's, Seattle, and Blessed Sacrament Church, Seattle (the latter in process of organization), and the latest news is that St. Benedict's is to follow suit.

The new two-manual Reuter organ has been installed in the beautiful new chapel at Fort Lewis, most important Pacific Northwest army post, and will be used for the first time on Christmas. Mrs. Rose Gardner of Seattle has been appointed organist and choirmaster.

**Messiah Lutheran, Chicago, Opening.**

Martin C. Dahlberg, organist and director, presided at the new Wangerin organ in the beautiful new edifice of Messiah Lutheran Church, Iowa street and Waller avenue, Chicago, for the services of dedication, which occupied the week from Dec. 2 to 9. Among his selections were Mendelssohn's Sixth Sonata, Noble's Chorale Prelude on "Melcombe," the Chorale and Variations, "Thou Prince of Peace," Bach, Cole's "Song of Gratitude," Boellmann's "Suite Gothique" and the Prelude and Fugue in C major, by Whiting. Sunday evening, Dec. 2, Professor Horace Whitehouse of Northwestern University and Christ Church, Winnetka, gave a recital at which he played: Three Chorale Preludes, Bach; Toccata and Adagio, Bach; Symphony 5 (first movement), Widor; Sketch in F minor, Schumann; Canon in B minor, Schumann; Sonata 5 (second and third movements), Bergquist; "On a Breton Melody," Ropartz; "Ronde Francaise," Boellmann; Overture in B minor, Rogers; "Twilight in Fiesole," Bingham; "Piece Heroique," Franck. The organ is a comprehensive two-manual of more than 900 pipes, with a three-manual console, all preparations being made to install the choir later.

**On Staff of Musical Research Products.**

Musical Research Products, Inc., of Philadelphia makes announcement of the engagement of Ford & Reynolds as sales agents for its organs in Chicago and surrounding territory. The Ford & Reynolds organization, which has been known in Chicago for a number of years, now makes its headquarters at 7825 Bennett avenue. Edward Luberoff, brother of Louis Luberoff, head of Musical Research Products, has become connected with the Philadelphia organization and will be the New York and New England representative.

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**Death of Mrs. Louise Griebling.**

Mrs. Louise Griebling, 67 years old, mother of Arthur A. Griebling, Milwaukee organist and correspondent of THE DIAPASON in that city, and a sister of Secretary of State Theodore Dammann of Wisconsin, died Dec. 12 at her home. Mrs. Griebling was born in Milwaukee, a daughter of the late Rev. William Dammann, founder of St. Jacob's Lutheran Church. Her husband, Oscar Griebling, former secretary of the Milwaukee Mechanics Insurance Company, died eight years ago. She left three sons—Robert of Pittsburgh, Pa., Arthur and Winifred of Milwaukee.

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