

# 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 Three.

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

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

## CHURCH TO OBSERVE HAMMOND'S JUBILEE

### HOLYOKE, MASS., PLANS FETE

**Fiftieth Anniversary as Organist of  
Second Congregational to Be  
Marked by Special Service,  
Dinner and Recital.**

Plans are being made for an appropriately elaborate celebration in honor of Dr. William Churchill Hammond's fiftieth anniversary as organist and choir director of the Second Congregational Church of Holyoke, Mass. The observance will begin Feb. 3, the date of the fiftieth anniversary of Dr. Hammond's association with the church in this capacity.

An announcement of the anniversary states that "two days have been set apart—Feb. 3 and 4—for appropriate commemoration and expression of appreciation for such devoted and noteworthy service."

The Rev. Moses R. Lovell will preach a sermon appropriate to the occasion at the morning service Feb. 3. All former choir members are invited to sit in the chancel and sing at this service. A special program of church music will be given in the evening by the South Church choir of Springfield, under the direction of Harry H. Kellogg. If additional seating capacity is necessary, the Skinner Memorial Chapel and the assembly hall will be available, equipped with loud-speakers.

Monday evening a church dinner will be served in the assembly hall under the auspices of the women's guild. Greetings will be offered by representatives of families who were active in the church fifty years ago, and by the following specially invited guests: Mayor Henry J. Toepfert, Dean Harriet M. Allyn of Mount Holyoke College, Dean Robert Russell Wicks, Dr. George Hugh Smyth, Dr. Arthur Lee Kinsolving and Professor Edward Bliss Reed.

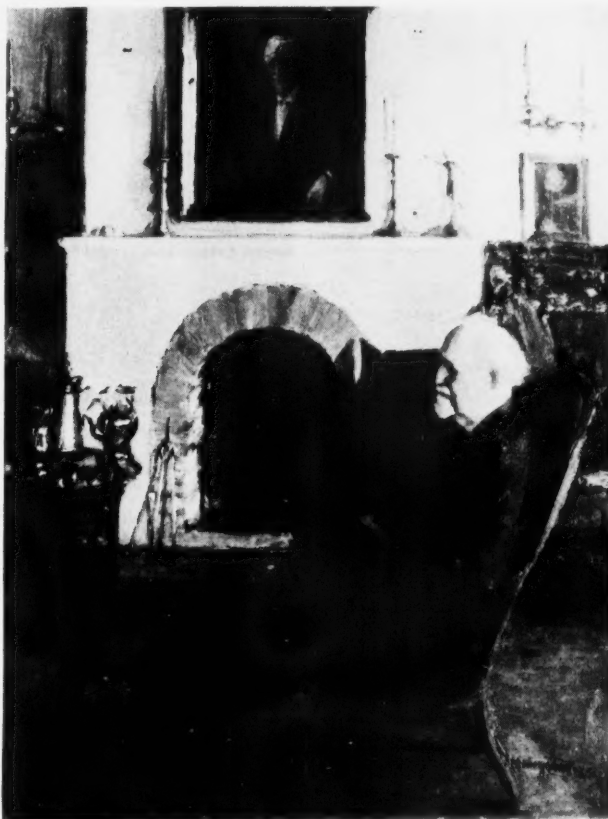
At the close of the speaking those present will adjourn to the church auditorium, where Dr. Hammond will give a recital assisted by the Mount Holyoke senior choir of sixty voices.

The celebration, states the announcement of the plans, "is in recognition of Dr. Hammond's life-long contribution to the religious life of our church and his cultural influence within the community as an interpreter of music. It is an expression of deep affection for a beloved friend and a vital personality. What his long and glorious service has meant to the church and community has been indelibly impressed upon the hearts of our people."

So much a part of Holyoke and of Mount Holyoke College has Professor Hammond become in the last half century that there is no better known or better beloved man in the community. Light on his career and activities was shed in an article in THE DIAPASON May 1, 1930, from the pen of Dr. Hamilton C. Macdougall. From it the following is taken:

"So identified with the career of William Churchill Hammond have been the musical interests of that portion of New England stretching from Greenfield in Massachusetts to Hartford in Connecticut, that it is impossible to say whether Hammond has grown up with the Connecticut River valley or the Connecticut River valley has grown up with Hammond. Born seventy years ago in Rockville, Conn., he is as lively as ever, still eager to practice, to play, to recitalize. Just entering on another five years of service as professor of music and organist at Mount Holyoke College, he is enthusiastically continuing his work at the Second Congregational Church in Holyoke. I have never had the courage to ask Hammond whether he realizes and

## CLARENCE EDDY "REMINISCES" AT HIS FIRESIDE



THIS REPRODUCTION OF AN OIL PAINTING shows the dean of American organists seated in comfort in the studio-drawing-room of his apartment in Chicago. Miss Ingeborg Christensen, who painted the portrait, entitled it "Reminiscing." Miss Christensen, who not only is an artist of reputation in Chicago, but has been a close friend of Mr. Eddy and of the late Mrs. Eddy for many years painted this last

year and it was exhibited at the annual Chicago artists' exhibition, where it was pronounced one of the best two exhibits. Mr. Eddy, who is in his eighty-fourth year, can "reminisce" on the events of a long and distinguished career in which he made organ history as few men ever have been able to do. Readers of THE DIAPASON will recall his series of articles two years ago in which he recalled his experiences.

## DEATH TAKES MASON SLADE

**Was Organist and Choirmaster of St. Peter's Church, Chicago.**

Mason Slade, organist and choirmaster of St. Peter's Episcopal Church, Chicago, and for many years a prominent Chicago organist, died of heart disease in Evanston on the morning of Jan. 14. He had been staying at the home of friends and was on his way to the elevated railroad station to take a train to Chicago when he fell lifeless.

Funeral services were held at St. Peter's Church on the afternoon of Jan. 15 and the body was taken to Oskaloosa, Iowa, Mr. Slade's old home, for burial. A number of organists were present and the Chicago Choirmasters' Association attended the service in a body. The combined choirs of St. Peter's and Christ Church sang.

Mr. Slade was a member of the American Guild of Organists and had been a member of the executive committee of the Illinois Chapter. He was also formerly a member of the National Association of Organists.

William Mason Slade was born at Tekamah, Neb., Sept. 23, 1881. He received his first musical training at Des Moines, Iowa, and then came to Chicago, where he was a pupil of Harrison M. Wild. Later he went to France for study under Alexandre Guilment. At the age of 19 years he was appointed organist of St. Paul's Church at Des Moines. His first Chicago position was at St. Thomas' Episcopal

Then he was at Abraham Lincoln Center. During his student days in Paris he was organist of the Church of the Holy Trinity in Paris, and of Christ Church at Neuilly. Upon his return to Chicago he was appointed to the position at St. Andrew's Church, and then was at Christ Church, from which he went to St. Peter's, on the north side. For a period he was director of the organ department at Lawrence College, Appleton, Wis.

Mr. Slade was a man of retiring disposition, whose love aside from music and his boy choir work was literature. He composed several sketches for the piano and a series of ten organ pieces. Mr. Slade never married.

### Virgil Fox in Chicago Feb. 10.

Virgil Fox, the youthful virtuoso organist, will visit Chicago early in February and is to be heard in a recital on the afternoon of Sunday, Feb. 10, at 3:30, in Kimball Hall. The recital is under the management of Bertha Ott, Inc., and while the admission fee is \$1.10, a special rate of half this amount is offered all members of the Chicago organists' organizations. Mr. Fox was last heard in Chicago when he played at the N. A. O. convention in 1933.

Frank H. Mather directed a performance of the Christmas section of "The Messiah" Jan. 6 at St. Paul's Church, Paterson, N. J., and played as organ solos an Allegro and Air by Handel and Guilment's "Marche Religieuse."

## GUILD STARTS DRIVE FOR GAIN IN MEMBERS

### CAMPAIGN IS NATIONWIDE

**Doubling of Roll by June 1 Sought by  
Committee Consisting of Uselma  
C. Smith, Harold V. Milligan  
and Warden Doersam.**

The American Guild of Organists opened the new year by embarking on a campaign to increase its membership, with the announced object of doubling the number of organists in the national organization by June 1. The energetic drive is under the leadership of a committee on expansion, the chairman of which is Uselma Clarke Smith of Philadelphia, dean of the Pennsylvania Chapter, the other members being Harold Vincent Milligan and Warden Charles H. Doersam of New York. This committee has begun work with enthusiasm and is communicating with chapter heads and others throughout the country in the effort to bring into the fold all organists of standing.

An appeal is to be made to every present Guild member to pledge himself to bring in at least one new member between the present time and the opening of the general convention in June. It is expected that in each chapter similar committees will be named to carry on the movement and several of the chapters already have appointed such committees.

It is planned also to interest ministers in various cities and to obtain their cooperation whenever possible.

The committee points out that a prospective member must be an organist, but that it is not necessary that he take an examination for the Guild's certificates unless he wishes to do so. It is pointed out also that the organization is "absolutely nonsectarian" and that there are no religious discussions at any meetings.

To further the campaign undertaken, the committee on expansion has prepared an appeal entitled "Why Join the Guild?" which is to be circulated among prospective members. This paper makes an argument which should convince every organist not already a member of the A. G. O. that he cannot afford to remain outside. Among other points brought out in this circular are the following:

There are two reasons why you should be a member of the American Guild of Organists. One reason is what you will get out of it and the other is what you will be able to put into it.

Every professional person owes something to the profession of which he is a part. Doctors, lawyers, ministers, architects, engineers—all these professions are organized. We, as organists, are so small a part of the social body that we stand in even greater need of a national organization than other professions.

The American Guild of Organists is the only national body of organists. With a large and growing membership in practically every state in the Union, the Guild is in a position to enhance the dignity of the organist in the community, to improve conditions and to raise standards. It is only by concerted action that these things are possible and your membership in the Guild is a definite contribution toward better things for all organists everywhere.

The objects of the Guild: (a) To advance the cause of worthy church music; to elevate the status of church organists; to increase their appreciation of their responsibilities, duties and opportunities as conductors of worship; and to obtain acknowledgment of their position from the authorities of the church. (b) To raise the standard of efficiency of organists by examinations in organ playing, in the theory of music and in general musical knowledge; and to grant certificates of fellowship and associateship to members of the Guild who pass such exami-

[Continued on page 4.]

nations. (c) To provide members with opportunities for meeting, for the discussion of professional topics, and to do such other lawful things as are incidental to the purposes of the Guild.

All chapters hold regular meetings, with interesting speakers, round-table discussions, organ recitals, choral programs and the innumerable benefits to be derived from friendly intercourse with our fellow-workers. Can you afford to remain out of touch with all this stimulating activity?

Those who are interested in becoming members or who desire information as to the mode of procedure, dues, etc., are asked to inquire of the deans of chapters in their own localities or to write to Uselma Clarke Smith, chairman of the committee, whose address is 27 East Springfield avenue, Chestnut Hill, Philadelphia, Pa.

**NEW SERIES ON IN NEW YORK**

**Wednesday Evening Recitals at Church of St. Mary the Virgin.**

Another series of organ recitals on the new Aeolian-Skinner organ at the Church of St. Mary the Virgin, New York, was opened Jan. 23 by Parvin Titus of Cincinnati, with an all-Bach program. He was followed Jan. 30 by Clarence Watters of Trinity College, Hartford, Conn.

For the Wednesday evenings of February the schedule includes D'Alton McLaughlin of Toronto, Ralph Downes of Princeton University, Ernest White of Philadelphia and William E. Zeuch of Boston.

Mr. Titus' offering Jan. 22 was an all-Bach program and consisted of the following compositions: Fantasia and Fugue in G minor; Partita on "O Gott, Du frommer Gott"; Prelude and Fugue in A major; Concerto 1, in G major; Chorale Preludes, "Schmücke Dich, O Liebe Seele" and "Allein Gott in der Höh sei Ehr"; "Passacaglia et Thema Fugatum."

**NEW REUTER FOR OKLAHOMA**

**First Christian Church of Ponca City Orders Three-Manual.**

The trustees of the First Christian Church at Ponca City, Okla., have placed with the Reuter Organ Company of Lawrence, Kan., an order for a new organ. The organ, which is to be a three-manual, will be of "straight" design and entirely under expression. Its installation is planned for the first part of April, in time for use at the Easter services. Following is the stop-list:

- GREAT ORGAN.**
- Open Diapason, 8 ft., 73 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Octave, 8 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Chimes, 20 tubes.
- SWELL ORGAN.**
- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Sallcional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Tibia Clausa, 8 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Dolce Cornet Mixture, 3 rks., 185 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.
- CHOIR ORGAN.**
- Violin Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Corno d'Amour, 8 ft., 73 pipes.
- Tremolo.
- PEDAL ORGAN.**
- Major Bass, 16 ft., 12 pipes.
- Bourdon, 16 ft., 44 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Major Flute, 8 ft., 32 notes.

**Death of Robert S. Flagler.**  
Robert S. Flagler, 45 years old, organist and composer, died in Vassar Hospital at Poughkeepsie, N. Y., Jan. 6 of peritonitis after an operation for appendicitis. Mr. Flagler was widely known in musical circles throughout the Hudson Valley, and was a member of the American Society of Authors, Composers and Publishers and the Musicians' Club, both of New York.

**THE DIAPASON.**  
Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.  
Issued monthly. Office of publication 306 South Wabash avenue, Chicago, Ill.

**CHICAGO ORGAN SERIES IN ORCHESTRA HALL**

**RECITALS WILL BEGIN FEB. 4**

**Famous Musical Center Thrown Open to Programs Every Monday Afternoon under Auspices of Illinois A. G. O. Chapter.**

Orchestra Hall, the Chicago center of symphonic concerts, which have achieved a worldwide fame, is to be thrown open for the first time in its history to weekly organ recitals, beginning the first Monday in February and continuing for an indefinite period, depending upon the interest shown by the public and the organists of Chicago and vicinity. This series will be under the auspices of the Illinois Chapter, A. G. O., and will take the place of the one announced last month for the Fourth Presbyterian Church. Dr. Eric DeLamarter, dean of the chapter and associate conductor of the Chicago Symphony Orchestra, has been successful in concluding arrangements for the use of Orchestra Hall, which is being opened for these recitals without expense.

The recitals are to be given at 5 o'clock in the afternoon, and will be played on the four-manual organ, originally built by Lyon & Healy to the design of the late Theodore Thomas, and rebuilt by Austin. The hour is calculated to draw people on their way home from business in the loop and the Michigan avenue district. The first recitalist, Porter Heaps, will play Feb. 4.

In a statement to THE DIAPASON and to the members of the chapter Dr. DeLamarter gives details of his plan as follows:

On Feb. 4 Orchestra Hall will be thrown open to the public for a series of free organ recitals. Many members of our Guild have agreed upon cooperation with the Orchestral Association and will give hour-long recitals. The programs will be comprehensive, going to no extreme of the classic or the modern. If the series proves itself to be of interest to the public, it will be continued indefinitely. One of the responsibilities voluntarily assumed by your executive committee is the production of audiences, especially for the first few recitals. We feel that these recitals will have a very far-reaching effect in acquainting the general public with the great beauty of the modern instrument and its repertory, in promoting thereby understanding and appreciation of our art, in stimulating the work of our members—in short, in popularizing, in the best sense, what Frederick A. Stock once called the "greatest one-man instrument."

Your assistance in giving publicity through whatever organizations you are affiliated with is vitally necessary. Charles Hamill, president of the Orchestral Association; Frederick A. Stock, conductor of the Chicago Symphony Orchestra, and Henry E. Voegeli, its manager, have given our Guild a rare opportunity. They have put faith in us by throwing open Orchestra Hall, without charge, for our use every Monday afternoon. It is to our own benefit, as a Guild, that we justify this generosity. Interesting programs and audiences will be the justification.

For the month of February the tentative list of soloists is, in order: Porter Heaps, Whitmer Byrne, Leo Sowerby and Mario Salvador. For March the tentative list is: Miss Clara Gronau, Edwin Stanley Seder, Walter P. Zimmerman and Lester Groom.

**Music Drama by Mrs. Virtue Presented.**

The annual Christmas candlelight vesper service at the First Presbyterian Church of San Diego, Cal., given by the choir under the direction of Ethel Widener Kennedy, was of unusual interest this year. A music drama by Constance Cochnower Virtue, presented with the aid of the Aztec Maskers of the State College, directed by Miss Sybil Eliza Jones, drew such a large attendance that it was necessary to repeat it the following week. Mrs. Kennedy is dean of the San Diego Chapter, A. G. O., and Mrs. Virtue a member who entered recently from the Southern Ohio Chapter. Mrs. Virtue's music is a beautiful setting for this unusual Christmas story. Especially lovely were the organ prelude, "Prophecies Out of the Night," and the "Variations on a Hebrew Melody," as played by Mrs. Kennedy, and the a cappella chorus numbers.

**MISS RACHEL E. JOHNSON**



**CITY RECITALS FOR TOPEKA**

**Rachel Johnson Awakens Interest in Organ in Kansas Capital.**

Rachel E. Johnson, A. A. G. O., the new city organist of Topeka, Kan., and for a number of years previous to this on the faculty of Washburn College, is playing a series of recitals on the municipal organ which are promoting the cause of organ music in the capital city of Kansas. The organ over which Miss Johnson presides is in the City Auditorium and is an instrument of fifty-two speaking stops, built by Kimball and the largest in the state. It was completely overhauled last fall. The recitals are played Sunday afternoons at 3 o'clock and among Miss Johnson's recent offerings have been the following:

- Jan. 6—Allegro Maestoso from Sonata, Elgar; Chorale Preludes, "In dulci Jubilo," Bach, and "O World, I Must Leave Thee," Brahms; Sonata in D minor (Pastorale and Finale), Guilman; Prelude, Samazeuilh; "On Wings of Song" (by request), Mendelssohn; Intermezzo, Brahms; "Ave Maria" (by request), Schubert; "The Reed-Grown Waters," Karg-Elert; Prelude and Fugue on "B-A-C-H," Liszt.
- Jan. 13—American program: Toccata on a Gregorian Theme, Barnes; "Contrasts," Browne; "Afterglow," Grotton; Concert Overture in B minor, Rogers; Cantilena, McKinley; "Carillon," DeLamarter; "Dripping Spring," Clokey; "Rejoice, Ye Pure in Heart," Sowerby.
- Dec. 1—Chorale in A minor, Franck; Toccata and Adagio in C major, Bach; Gavotte, Martini; "Keep Me from Sinking Down," Diton; Concert Caprice, Turner; Andante Cantabile, Tschai-kowsky; "Comes Autumn Time," Sowerby.

The attendance at the recitals has been very satisfactory and has awakened interest in the city's organ, which had waned for several years. Miss Johnson studied organ and theory with Dr. William C. Carl and the late John Hyatt Brewer in New York, the late Dr. J. Lewis Browne in Chicago and Fred Mendenhall and Edmund J. Butler in Seattle. She also attended a master class conducted at Los Angeles by Palmer Christian. In addition to her organ work Miss Johnson studied piano under several of the ablest men in the country since she was 9 years old. She has held church positions in Chicago, Seattle and Tacoma. She taught organ, piano and theory at Washburn College in Topeka for thirteen years and was head of the organ department for two years. In 1933 she severed her connections with the college and opened a private studio. Some of her pupils hold prominent positions in various parts of the country. Miss Johnson is an associate of the A. G. O. and secretary-treasurer of the Kansas Chapter. She is also a member of the Sigma Alpha Iota musical sorority.

**IN THIS MONTH'S ISSUE**

*William Churchill Hammond's fiftieth anniversary as organist of the Second Congregational Church at Holyoke, Mass., is to be observed in February.*

*A nationwide drive to double the membership of the American Guild of Organists is launched by the committee on expansion, headed by Uselma C. Smith, dean of the Pennsylvania Chapter.*

*The American Guild of Organists announces a competition for a prize of \$100, offered by THE DIAPASON, for the best chorale prelude or other organ composition suitable for use in the church service.*

*Survey of Christmas service lists in American churches is made from programs received.*

*Group of organists gathers at Amundale-on-Hudson, N. Y., as guests of Austin Organ Company and hears recital by Professor E. Harold Geer of Vassar on new instrument at Bard College.*

*Orchestra Hall, Chicago, is opened to weekly organ recitals under auspices of the Illinois Chapter, A. G. O.*

*Dr. William C. Covert, moderator of the General Assembly of the Presbyterian Church, in a Chicago address sees church music and the singing of hymns as a factor in ending the depression.*

*Ralph Kinder plays his thirty-sixth annual series of January Saturday afternoon recitals at the Church of the Holy Trinity, Philadelphia.*

*Palmer Christian writes of "The Organ, Its Literature and Interpretation," and warns against dullness in recitals.*

**HUGH PORTER**

**Recitals • Instruction**

"Disclosed admirable musicianship. The performance had unusual interest, which was due to the life, spirit, and skill of the interpretations."  
—New York Sun.

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**52 West 84th Street**

**New York City**

## BARD COLLEGE ORGAN PLAYED FOR VISITORS

### E HAROLD GEER AT CONSOLE

Party of Forty-five Prominent Guests Makes Trip to Annandale-on-Hudson, N. Y., and Admires New Austin Instrument There.

About forty-five guests of the Austin Organ Company listened critically to the new Barr memorial organ in a recital played by Professor E. Harold Geer, organist of Vassar College, Jan. 9, at Bard College, a residential unit of Columbia University located at Annandale-on-Hudson, N. Y.

The instrument is a three-manual Austin, installed last fall under the supervision of Professor Carl A. Garabedian, in consultation with Professor Geer. The specifications were drawn by J. B. Jamison of the Austin staff and were published in *THE DIAPASON* for September, 1934. The organ was given by the Rev. George Dudley Barr of the class of 1913 in memory of his parents, the late Mr. and Mrs. William H. D. Barr, and his brother, the late William David Barr, a former student of the college and a disabled veteran of the world war. The organ was formally opened Dec. 18.

Practically all of those present arrived in time to attend an informal luncheon served in the college dining hall. After this pleasant affair all were in good mood for the recital at 1:30. Professor Geer, whose first aim was to display the resources of the new organ, presented the following exacting program: Fantasia on "Laet Ons met Herten Reijne," John Bull; Variations on "Da Jesus an dem Kreuze stund," Scheidt; "Les Cloches," Le Bègue; Passacaglia and Fugue in C minor, Bach; Toccata-Prelude on "Pange Lingua," Baintow; "Komm, süßer Tod," Bernard Jackson; Scherzino in E, Parker; "Invocation," from Sonata in D minor, Reger; Poco Vivace, from "Kleine Präludien und Intermezzi," Hermann Schroeder; "Clair de Lune," Vierne; Moderato and Allegro from "Symphony Gothique," Widor.

The first surprise in store for the visitors was the chapel itself. No sooner did one see its beautiful interior than one felt the reverent atmosphere of this historic church. Although complete specifications were in the hands of all, perhaps there was a certain bewilderment as the guests viewed the beautiful chancel and began to speculate as to the location of the organ. Since the three chambers speak through grilles into the chancel, the swell from the tower, the great and choir from the side opposite, and the pedal from beneath the chancel floor, there was little evidence of the presence of an instrument adequate for the performance of the program about to be played. But as the recital got under way, faces began to show unmistakable expressions of astonishment and delight, for it soon became clear that, however effectively concealed, there was speaking from the chancel a most interesting organ. There were varied and distinctive ensembles, all clear and cohesive, examples of continuous augmentation spread without break over a wide dynamic range, and charming colorings that seemed almost incredible in view of the many textures which the organ had already disclosed. Professor Geer gradually unfolded a unified sequence of subtle interpretations and registrations, reaching a most impressive climax in the concluding numbers. The climax was capped by a rendition of the fourth movement of Widor's "Symphonie Gothique" which not only established definitely the artistry of the recitalist but also revealed fully the power and scope of the instrument.

At the close of the recital spontaneous expressions of enthusiasm showed that the demonstration had been convincing. There was general agreement as to the uniqueness of the instrument. Without being overpowering, it had been imposing; its tone had been sweet as well as brilliant; moreover, it had shown its individuality to be one admirably suited to the atmosphere of the chapel. Many of the discerning listeners, having heard what the organ could do, were quick to approve the physical

## CONSOLE OF NEW AUSTIN ORGAN AT BARD COLLEGE



layout and to admire the simplicity and beauty of the console design and the means for quiet and efficient mechanical control.

### BEREA, OHIO, BACH FESTIVAL

Third Annual Event at Baldwin-Wallace College June 7 and 8.

Baldwin-Wallace College, Berea, Ohio, announces that its third annual Bach festival will be held June 7 and 8, under the direction of Albert Riemenschneider. The Bach chorus, the festival orchestra, the brass choir and chamber music groups, as well as famous soloists, will take part in four concerts in the college auditorium, in addition to which there will be four chorale programs by the brass choir.

The interest shown in the two previous Bach festivals, with the financial support which a group of guarantors has given to this undertaking, has made a third festival a necessity, it is announced. Visitors came from many states.

Aside from the B minor Mass, which will be given complete, divided between the two concerts on Saturday afternoon, many features will be presented. One of the two Italian cantatas for solo voice will be among the offerings. John Challis, exponent of the clavichord and harpsichord, will play groups upon both of these instruments of the Bach period. Mr. Challis builds his own instruments and is a disciple of Arnold Dolmetsch, originator of the Halsmere festivals in England. Among other numbers of interest there will be chamber music by string ensembles and other groups, some of the expressive and tender "Geistliche Lieder," a Brandenburg concerto and one of the famous overtures (suites) for orchestra. Half an hour before each event the brass choir, Cecil Munk, conductor, will play a program of Bach chorales from the tower of the administration building.

### Thongs Hear Montreal Pageant.

When Dr. Alfred E. Whitehead gives special music at Christ Church Cathedral in Montreal there is never a lack of congregations. At a Christmas pageant on the afternoon of Dec. 22 and 29 the doors had to be closed half an hour before the service and hundreds were turned away. As a consequence the pageant was repeated on the evenings of Jan. 7 and 8. This was the first of these pageants and was the outcome of the famous recitals of carols held for the last ten years. The pageant was enacted by the Guild of Players of the Church of St. John the Evangelist. The carols were sung by the cathedral choir, Dr. Whitehead, conductor. The organ music was played by Graham E. George, A. C. C. O. All the carols were sung without accompaniment and the choir was concealed behind the back drop.

### DEATH OF LESLIE H. FRAZEE

President of Organ Company Passes Away at Age of 64 Years.

Leslie Hudson Frazee, head of the Frazee Organ Company and one of the best-known organ builders in the East, died at the Somerville Hospital, Everett, Mass., Dec. 21, in his sixty-fifth year. He had been in ill health for about a year.

Mr. Frazee was born at St. John, N. B., in 1870, and at the age of 14 years started as an apprentice in an organ factory. While in his native city he had part in the manufacture of the first electric action organ in Canada. Mr. Frazee moved to Boston as a young man and was employed by one of the leading organ builders, developing into a voice.

In 1910 he became a partner in the firm that became known as the Kimball, Smallman & Frazee Company, and in 1915 the firm name was changed to the Kimball-Frazee Company. Following the death of Mr. Kimball in 1920 the name was again changed, this time to the Frazee Organ Company, and in 1925 the present factory was established at Everett, four miles from Boston.

Mr. Frazee is survived by his widow, Mrs. Lydia Frazee; three sons, H. Norman Frazee, with whom he had been associated in business; Walter E. Frazee and Roy L. Frazee, radio and theater organist-composer, and one daughter, Miss Ruth Frazee. Funeral services were held at his late residence in Medford.

The business of the Frazee Organ Company will be carried on in the same manner by Mr. Frazee's son, H. Norman Frazee, who had been working with his father for the last fourteen years and who has a thorough knowledge of every phase of organ building.

### Mario Salvador at Kimball Hall.

Mario Salvador, the young Chicago organist whose extraordinary talent has commanded attention, acquitted himself most creditably at the Christmas concert of the choir of Our Lady of Pompeii Church in Kimball Hall on the evening of Jan. 6. Every seat in the hall was occupied and Mr. Salvador, it was very evident, delighted his large audience. He played the entire program, as published in the January issue of *THE DIAPASON*, from memory. The enormous difficulties of the effective Pedal Study of Manari seemed light to Mr. Salvador and in all the rest of the program, which included among other numbers the Prelude and Fugue in D major of Bach and Dr. Middelschulte's Chromatic Fantasia and Fugue, he gave an exhibition of command of the instrument and of his task. The applause he received indicated clearly that his hearers appreciated the work of this young virtuoso.

## RALPH KINDER PLAYS THIRTY-SIXTH SERIES

### TRADITION IN PHILADELPHIA

Congregations Averaging Over a Thousand Hear Annual Saturday Afternoon Recitals at Church of the Holy Trinity.

Ralph Kinder, organist and director at the Church of the Holy Trinity, Philadelphia, gave his annual series of organ recitals on the Saturday afternoons of January in the church and the attendance this year averaged above 1,000 for each recital—convincing evidence of the perennial appeal of Mr. Kinder's programs.

This was the thirty-sixth year of Mr. Kinder's recitals. Through the combination of his mellow musicianship, his standing as an organist and composer, and his skill and judgment in planning and presenting his programs, these annual recitals have become events of distinctive interest in the musical life of Philadelphia, awaited by many music-lovers.

As on previous occasions, Mr. Kinder arranged his numbers with a keen sense of contrast and diversity of musical appeal. They are also numbers which are without exception suitable for performance in a church, without being compositions that would be suitable only for religious services.

In his initial program on Jan. 5 Mr. Kinder played these selections: "Marche Heroïque," Saint-Saëns; Chorale Prelude, "O Hail This Brightest Day of Days," Bach; Prelude and Fugue in E minor, Kinder; "Canzone della Sera," d'Evry; Fantasia on "Hanover," Lemare; Allegro Vivace, Vierne; "Abendlied," Schumann.

The remaining programs were as follows:

Jan. 12—"Grand Choeur" in G minor, Hollins; Chorale Prelude, "When in the Hour of Utmost Need," Bach; Overture in C sharp minor, Bernard Johnson; Fantasia on "Ein Feste Burg," Faulkes; "Finale Jubilante," West; Caprice, Guilman; "Angelus du Soir," Bonnet.

Jan. 19—Allegro Vivace, Fifth Symphony, Widor; Chorale Prelude, "I Call to Thee, Lord Jesus Christ," Bach; Sonata in C sharp minor (two movements), Harwood; Chromatic Fantasia and Fugue in A minor, Tiele; Prelude to "The Deluge," Saint-Saëns; Prelude in C sharp minor, Rachmaninoff; "Le Carillon," Wolstenholme.

Jan. 26—Festival Postlude, Miller; Chorale Prelude on "St. Flavian," Bingham; Concert Variations on a Theme in D minor, Edmundson; "Dreams," Stoughton; Scherzino, Ferrata; "Carillon," DeLamarter; "Paeon," Dickinson.

At each of the recitals Mr. Kinder had the assistance of prominent soloists, Harry T. Burreigh of New York, the famous negro singer, being the supporting artist at the final recital.

The recital Jan. 26 was the 1,343rd played by Mr. Kinder at Holy Trinity.

### Organ-Piano Recital in Studio.

Miss Pauline Farquhar and George Clough, organist of First Church of Christ, Pasadena, Cal., gave a private recital at the attractive studio of Mr. Clough in Westminster, Cal., Dec. 8. There were guests from Los Angeles, Pasadena, San Pedro, Long Beach, San Diego and Torrance. The studio contains a Robert-Morton organ and two pianos. Beethoven's Concerto in C minor was played with Miss Farquhar at the piano, Mr. Clough playing the orchestral accompaniment on the organ. "Variations Symphonique" by Cesar Franck, was given by Mr. Clough at the first piano, Miss Farquhar playing the orchestral part on the second piano. Madeline Knauf played Bach's "Sicilienne" on the piano, Mr. Clough providing the second part on the organ. Miriam Clough gave a reading of Chopin's "Fantasie Impromptu" and a performance of "Solfeggietto," Bach. For an encore she gave the Debussy "Clair de Lune." Mr. Clough, who is organist at First Church of Christ, Scientist, Pasadena, gave an artistic performance of the Sonata, A minor, Guilman. This is the first of a series of recitals of the season.

**KILGEN ORGAN BOUGHT  
BY PATERSON CHURCH**

**THREE-MANUAL IS DESIGNED**

Specification of Instrument Being Built for St. Joseph's Catholic Edifice—Great Division Is Placed Under Expression.

One of the largest churches in Paterson, N. J., St. Joseph's Catholic, has ordered an organ from George Kilgen & Son, Inc., of St. Louis. The negotiations were conducted by the Rev. John M. McDonald with the staff of the New York factory branch of the Kilgen Company. The church under the direction of the organist, A. L. McGinnis, has acquired a reputation for its music.

The instrument was designed by Dr. Charles M. Courboin and the Kilgen brothers in collaboration with Mr. McGinnis. It will be completely straight in design, with a variation of wind pressure. Separate expression boxes will be provided for the great, swell and choir organs, and the Kilgen expression selector will be included in the console, which will be of the stop-key type, with the Kilgen combination piston action. The instrument will be concealed behind a Gothic case and installed in the choir gallery at the rear. Installation is planned for the latter part of March.

Specifications of the instrument are as follows:

**GREAT ORGAN** (separate expression box).

1. Spitz Flöte, 16 ft., 73 pipes.
2. Open Diapason, 8 ft., 73 pipes.
3. Second Open Diapason, 8 ft., 73 pipes.
4. Flute Harmonique, 8 ft., 73 pipes.
5. Gemshorn, 8 ft., 73 pipes.
6. Octave, 4 ft., 73 pipes.
7. Twelfth, 2 1/2 ft., 61 pipes.
8. Fifteenth, 2 ft., 61 pipes.
9. Tuba (ten-inch pressure), 8 ft., 73 pipes.
10. Chimes (to be enclosed with Great).

**SWELL ORGAN.**

11. Lieblich Gedeckt, 16 ft., 73 pipes.
12. Geigen Principal, 8 ft., 73 pipes.
13. Gedeckt, 8 ft., 73 pipes.
14. Salsicional, 8 ft., 73 pipes.
15. Voix Celeste, 8 ft., 73 pipes.
16. Octave, 4 ft., 73 pipes.
17. Flute Traversiere, 4 ft., 73 pipes.
18. Flautino, 2 ft., 61 pipes.
19. Mixture, 3 ranks, 183 pipes.
20. Cornopean, 8 ft., 73 pipes.
21. Oboe, 8 ft., 73 pipes.
22. Vox Humana, 8 ft., 73 pipes.

**CHOIR ORGAN.**

23. Open Diapason, 8 ft., 73 pipes.
24. Melodia, 8 ft., 73 pipes.
25. Dulciana, 8 ft., 73 pipes.
26. Unda Maris, 8 ft., 73 pipes.
27. Flute d'Amour, 4 ft., 73 pipes.
28. Clarinet, 8 ft., 73 pipes.
29. Chimes (to be enclosed with Great).
- 25 tubes.

**PEDAL ORGAN.**

30. Resultant, 32 ft., 32 notes.
31. Major Bass (ten-inch pressure), 16 ft., 32 pipes.
32. Bourdon, 16 ft., 32 pipes.
33. Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
34. Spitz Flöte (from Great), 16 ft., 32 notes.
35. Octave (extension Major Bass), 8 ft., 12 pipes.
36. Flute (extension Bourdon), 8 ft., 12 pipes.
37. Still Gedeckt (from Swell), 8 ft., 32 notes.
38. Flute (extension Bourdon), 4 ft., 12 pipes.
39. Tuba Profunda, 16 ft., 12 pipes.

**American Premiere of Gritton Cantata.**

W. Richard Weagley, director at St. Mark's Lutheran Church, Hanover, Pa., directed the American premiere of "The Holy Child," by Eric Gritton, an English work telling the story of the Nativity in a series of solos, choruses and carols, with a reader linking the separate musical forms into a closely-knit narrative. Virgil Fox, organist of the church, presided at the organ for this noteworthy performance, which took place Dec. 23. The three-part cantata made a very favorable impression upon the audience which filled the auditorium and balcony to capacity, the critics report. The work has a carol-like simplicity that makes an appeal by its directness and sincerity. The old English flavor is carried out in its carefully chosen text as well as in the music. The children's chorus has particular opportunity to shine and Mr. Weagley's carefully trained boys and girls did not miss their chance.

**WILLIAM CHURCHILL HAMMOND, FIFTY YEARS AT HIS CHURCH**



**HAMMOND'S SEMI-CENTENNIAL**

[Continued from page 1.]

enjoys his well-deserved popularity, but he must be less than human if he fails to do so. From the college students at Mount Holyoke I had heard many accounts of his popularity in college and in Holyoke, a city of 60,000 people, where he has lived for many years; so one day when in Holyoke it occurred to me to test the matter. I stopped at the traffic officer's station near the city hall and said: "Will you direct me to Hammond's church? Quick as could be came the response: 'Third right, first left.' This was convincing.

"Mr. Hammond's father played the violin and the double-bass, directed the choir of the Rockville church and sang bass in it. All the neighbors were good amateur musicians and young Hammond grew up naturally in the art. He began his musical experience at the age of 8 by blowing the church organ; he tells with great glee that on Jan. 3, 1876, he was the organ blower, and on Jan. 4 he was the organist. It seems that the lady organist suddenly took it into her head to get married. He could play the manuals just enough to take the duties of the simple service.

"Mr. Hammond soon became the pupil of B. F. Leavens of North Colchester, the music teacher employed by the six Cheney brothers to give lessons to their six families, other children from time to time being admitted, Hammond being one. Leavens died in 1879. At this time there were two men holding organists' posts in Hartford—Henry Wilson (1828-1878) and N. H. Allen (1848-?), and it was to Mr. and Mrs. Allen that Hammond went for lessons; the former taught him organ and theory, the latter for three years piano. Allen was a pupil of August Haupt (Berlin).

"When he was 20 young Hammond made up his mind he wished to be a musician and began study with S. P. Warren (1841-1915) of Grace Church, New York City. It was from Warren that Hammond received the major part of his professional training, although he never speaks of his studies with Allen without deep appreciation.

"Since 1890, when he was 30, Hammond has carried on simultaneously three careers—those of (1) church organist and choirmaster, (2) organ recitalist, (3) professor of music in a college. As a church organist the story

is simple, for he has been all his life, with the exception of the seven beginning years at Rockville and two years at the Pearl Street Church, Hartford, very much at home in the Second Congregational Church, Holyoke, surrounded by friends innumerable, admired and respected as man and musician. It was on Feb. 1, 1885, that he played his first service in Holyoke. In 1883 there was a three-manual Hutchings—forty-five stops. In March, 1919, the church was burned and, at a cost of \$850,000, a new building was erected, with a fine four-manual Skinner organ of eighty-five stops. In 1913 the Skinner family as a memorial and structurally connected with the church, was added at a cost of \$300,000; this chapel is a marvel of beauty. It seats 250 people; the organ is from the Skinner factory and is wired to the organ in the main edifice so that both organs may be played simultaneously from the console of the chapel organ.

"As a recitalist Hammond's industry has been marvelous. On May 25, 1924, he gave his one thousandth recital."

The seventh season of the Plainfield, N. J., Choral Club, Willard Sektberg, conductor, was opened with a Bach-Handel program at the Crescent Avenue Presbyterian Church Dec. 19, Mrs. Charlotte Lockwood was at the organ

**PROGRAM READY FOR  
EVANSTON SESSIONS**

**CHURCH MUSIC CONFERENCE**

Prominent Men to Speak Feb. 12 at Third Mid-West Meeting Conducted by Northwestern University—Bach Demonstration.

Plans for the third annual Mid-West conference on church music, to be conducted by Northwestern University Tuesday, Feb. 12, at the First Presbyterian Church in Evanston, beginning at 9:30 in the morning, have been completed.

The program announces addresses by the Rev. Von Ogen Vogt, Dr. Paul Austin Wolfe, Professor A. F. Brightbill, Dr. Richard D. Hollington and the Rev. Theodore C. Hume. Subjects close to the art of the organist and choirmaster will be treated under such headings as "Your Job in the Church," "A Search for Real Hymn Values," "Music's Gift to Religion," "Should a Congregation Sing Hymns at All?" and "Music and the Major Rhythm of Worship."

In the late afternoon Professor Horace Whitehouse will lead an actual demonstration in the form of a choral clinic. The twofold purpose announced for this clinic is to show how a choir leader may find the points of interest in a given composition and then develop them and, second, to examine and study a group of compositions suited to the average choir.

In the evening a final demonstration will be given in the form of an all-Bach program. Two cantatas, "Du Hirte Israel" and "Nun Komm, der Heiden Heiland," will be sung by the Northwestern University A Cappella Choir under the direction of Professor Oliver S. Beltz, head of the university's department of church and choral music. Both the organ and small Bach orchestra will be used to accompany the choir. Ernest Toy and Professor Arcule Sheasby will complete the program by playing the second movement of Bach's Concerto for Two Violins.

**Pageant at Church of Heavenly Rest.**

In searching for a pageant of real beauty and musical worth, Dr. Henry Darlington, rector of the Church of the Heavenly Rest, New York, which has been famous for its pageants in recent years, secured the services of Edward Asfzadour. "The Story of Christmas," a choral pageant, sung by the choir of forty men and boys, and enacted by the young people of the church school, was given two performances during Christmas week to congregations filling the church to capacity. The text of the pageant is taken from the Scriptures and is set to music by R. Huntington Woodman and John W. Worth, and the whole story is dramatized by Mr. Asfzadour. The choir under the direction of James Morris Hellenstein sang the score with telling effect, while the cast of seventy-two persons trained by Mr. Asfzadour enacted the pantomime with understanding and grace.

**● NORTHWESTERN UNIVERSITY**

**Church and Choral Music Department**

**Announces the Third**

**Annual Midwest Conference of Church Music**

**Tuesday, February 12, 1935**

- Lectures; Choir-Clinic
- All Bach Concert

For detailed information, write 1822 Sherman Ave., Evanston, Ill.

# A U S T I N

## The Memorial Organ in Bard College, Annandale-on-Hudson, N. Y.

THE GIFT OF REV. GEORGE DUDLEY BARR, D. D.

My dear Mr. Austin:

I would like to take this occasion to express to you my personal appreciation of the excellent instrument which you have installed in our Chapel. I cannot speak too highly of the skillful and painstaking efforts which you and your assistants have put into the designing and building of the new organ. I am assured by those competent to judge that the work is of the highest quality and the organ itself is an outstanding achievement in organ building. I am sure that it will soon become recognized as one of the finest organs in the country both as regards its remarkable tonal qualities and its effective adaptation to the Chapel in which it has been installed.

Sincerely yours,

[Signed] DONALD G. TEWKSBURY,  
Acting Dean.

E. HAROLD GEER

Organist of Vassar College  
Poughkeepsie, N. Y.

December 19, 1934

Dear Mr. Austin:

I have been looking forward to the opening of the new Bard College organ with keen interest, because of the very unusual specifications and the fine tonal balance which the admirable diapason ensemble in your erecting room led us to expect.

I am not disappointed. You have produced a tonal ensemble which combines refinement with magnificence. The full organ is rich, solid and brilliant without being overpowering. Over an adequate dynamic range one finds weight for massive chords, clarity for contrapuntal texture, brilliance for rapid toccatas and very exceptional cohesion. On the other hand the more delicate effects, necessarily slighted in a limited scheme, afford an astonishing variety of charming and expressive coloring. Of inestimable practical value is the fact that satisfactory gradations are possible throughout the entire dynamic range of the instrument.

One has come to expect comfortable proportions and reliable and efficient mechanism in the Austin console. The Bard College console is no exception, and in addition there are increased promptness and quiet, independence of the pistons in different departments, a dependable single setter system, stop-knob control and unusually handsome cabinet design and finish.

In a small auditorium you have installed an organ of moderate size which invites enthusiasm. Indeed, so far as I am aware, it is unique in this country. I congratulate you on an achievement of real distinction which I hope will be repeated in many other places.

Very sincerely yours,

[Signed] E. HAROLD GEER.

Bard College,  
Annandale-on-Hudson, N. Y.  
Jan. 7th, 1935.

Dear Mr. Austin:

Since Professor Geer has already written you impressions of the new organ with which I find myself in hearty agreement, I am left with the impossible task of finding words adequate to express our gratitude for what you have done. The organ fits so perfectly into the atmosphere and acoustics of our beautiful chapel only because, from the outset, every man on your staff gave his very best toward producing an exceptional instrument. And there can be no question that the organ is the unique instrument we have all been looking forward to. What is more, it marks, to my mind, an epoch in the development of the American organ.

I assure you that we are not only enthusiastic over the outcome, but are also very deeply appreciative of the generous contributions made by all those who played a part in its design and construction.

Sincerely yours,

[Signed] CARL A. GARABEDIAN, Organist.

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**AUSTIN ORGAN CO. . . HARTFORD, CONN.**

### How Wisconsin Gives People Better Organ Recitals Over Radio

The University of Wisconsin, which has benefited the people of that state in innumerable ways aside from its principal function as an institution for higher education, is doing a valuable service to music through the broadcasts from its radio station, WHA, at Madison. H. Frederick Fuller, musical director of this station, makes a feature of organ recitals, played by himself and by visiting organists, and these have produced a definitely favorable reaction in all parts of the state, showing the interest in organ music of the right type. A new studio has just been completed for this station and an organ has been installed.

"For some time I felt the need of more genuine organ music, writes Mr. Fuller, "and a more legitimate style of organ playing on the air. I sought to supply this need through this station, as an experiment. So I inaugurated a daily full hour broadcast captioned 'cathedral echoes,' transmitted from St. Andrew's Episcopal Church. Incidentally, this church is well known for its ideal acoustics, rather unusual in churches where broadcasts have been attempted. I included in this program the works of Bach, Widor, Guilman and others, as well as some of the more familiar classics and sacred music. The listener response was overwhelming—so much so, in fact, that we altered our plans for the construction of new studios to include a large studio organ of our own. My experience in playing legitimate organ recitals has shown that there is a definite place for this type of program on the air. Our practice of making no irrelevant commercial appeals also enhances the program, and does not distract the listener's interest.

"If there are others who contemplate the use of good organ music on radio programs, I would like to suggest that to make a program of this kind successful, time must be given for a well-

planned, unhurried presentation. This is impossible in a fifteen or twenty-minute 'spot' program interspersed with commercial announcements.

"We are striving to do all that we can for the cause of good organ music for the radio listener, and have never broadcast a popular or jazz program by any organist, at any time. In addition to my own programs, we present the regular university course in music appreciation, broadcast from the classroom, in which the organist and director of the University School of Music, Dr. Charles H. Mills, is heard. We also present a weekly half-hour of organ classics played by Miss Dorothy Kolb from Music Hall on the campus.

"Proof that programs of legitimate organ music reach a responsive and appreciative audience comes to us in the form of many listener comments voicing hearty approval of the quality of our programs, and requests for such classics as the Toccata and Fugue in D minor and other works of Bach, Franck and Widor. Lighter works, also of a good class, are requested in great numbers by listeners throughout the state."

Mr. Fuller's program on Christmas Eve, which was typical, was as follows: Selections from Christmas Oratorio, Bach; Prelude and Christmas Pastorate, from "The Manger Throne," Manney; "The Holy Night," Buck; "Gesù Bambino," Yon; "Adoration," from "The Holy City," Gaul; "Christmas in the Manger," Daniels; Offertoire on Christmas Carols, Guilman; Hallelujah Chorus, "Messiah," Handel.

Mr. Fuller was born in Chicago and received his musical training in this city. His father, Henry Frederick Fuller, was an organist and a pupil of Sir John Stainer and Sir Frederick Bridge in London, and gave recitals at both Westminster Abbey and St. Paul's Cathedral while studying and playing at Oxford. After settling in Chicago he was for many years organist and choirmaster of the Church of the Ascension, the Church of the Atonement, and others. He spent his later years in educational and scientific research, becoming president of the Illinois State

H. FREDERICK FULLER



Microscopical Society.

Besides his position as organist and music director at station WHA Mr. Fuller is organist and choirmaster of St. Andrew's Episcopal Church in Madison, and his choir is known throughout the diocese for its fine work in plainsong.

#### Biggs Recitals Coast to Coast.

E. Power Biggs is having an active season as a recitalist and Bernard R. Loberge, his manager, reports the following engagements for February recitals by Mr. Biggs which take him from coast to coast:

- Feb. 3—Redlands, Cal., (afternoon) and Pasadena (evening).
- Feb. 7—Notre Dame University.
- Feb. 9—Hamilton, Ont.
- Feb. 13—Montreal, Que.
- Feb. 26—Harvard University, Boston.

### Chicago Is Treated to Fine Bach Playing by Winslow Cheney

Winslow Cheney's reputation naturally preceded him to Chicago by many moons, since every well-informed organist had read of this young concert organist's feat in memorizing all of the organ works of Johann Sebastian Bach. And Mr. Cheney well sustained his reputation with the recital he played at the University of Chicago Chapel Jan. 9 before an audience which was unusually large for an organ recital, and whose expectations were fully met, judging from the comment after the performance. Mr. Cheney came from New York to present an all-Bach program, published in THE DIAPASON last month, with one omission in order to keep down to the limitations of time. Briefly summarized, he treated us to really fine Bach playing, observed the best traditions as taught us by the most eminent recitalists of the last generation, did not yield to the speed craze of the age and throughout the evening played with dignity, clarity and authority.

There was variety in the program, for the Prelude and Fugue in G major, the Concerto in G major and the Toccata, Adagio and Fugue in C were interspersed with chorale preludes, and in these Mr. Cheney demonstrated understanding and taste. The tranquil spirit which pervaded his playing of "Now Come, Saviour of the Gentiles" was as noteworthy as the beauty of his interpretation of "Jesu, Meine Freude" and "Kyrie, Gott, Vater in Ewigkeit." The Vivace movement from the Sonata No. 2 in C minor, was characterized by grace and a happy spirit.

Melville Smith of Western Reserve University, Cleveland, was the recitalist in the series at the University of Chicago Jan. 31 and other recitals are scheduled as follows: Porter Heaps, Feb. 11; Leo Sowerby, Feb. 26, and Edward Eigenschenk, March 12.



## Play THE NEW KILGEN with the patented ELECTRICAL COMBINATION ACTION

THIS engineering triumph of Kilgen Laboratories is a truly scientific advance, based on years of research and produced in its entirety in the Kilgen plant on specially designed machines developed by Kilgen engineers.

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This revolutionary Kilgen Electrical Combination Action is made of wholly interchangeable parts and enables Kilgen to give you more for less money. It is used on both Stop Key type and, by remote control, in Draw Knob type consoles. Play the New Kilgen. You will find an unequalled ease of control.

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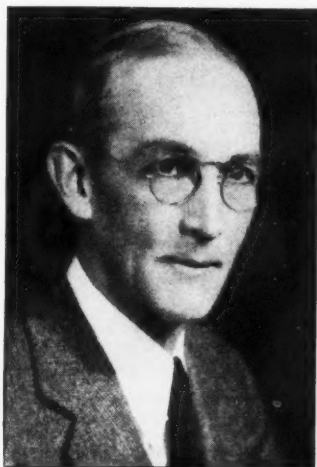
**CHOICE of the MASTERS**

**HONOR RAYMOND NOLD  
ON HIS ANNIVERSARY**

RAYMOND NOLD

**PURSE PRESENTED AT DINNER**

**Has Served Twenty-five Years at  
Church of St. Mary the Virgin,  
Where He Has Made History  
and Sponsored Recitals.**



Raymond Nold, who has been making church music history in New York City at the Church of St. Mary the Virgin on West Forty-sixth street, and who since the installation of the new Aeolian-Skinner organ has been instrumental in arranging many of the outstanding recitals heard in the metropolis in the last two years, was honored Jan. 21, when he completed a quarter of a century of service to St. Mary's. A dinner was served at the Hotel Woodstock and was attended by the members of St. Mary's choir, the members of the board of trustees of the church and the clergy of the parish. The Rev. Charles P. Otis, S. S. J. E., presided in the absence of the rector, Father Williams, who was indisposed. At the conclusion of the dinner a felicitous speech was made by Father Otis and he presented a substantial purse to Mr. Nold.

Raymond Nold was born at Marshallville, a village in northern Ohio. After several moves the family settled in Mount Gilead, a county seat in the central part of the state. Raymond was keenly sensitive to music of any kind as a child. One of his earliest recollections is of a visit on a Sunday morning to a neighboring community, where, for the first time, at the age of 4 or 5, he heard an organ. He felt he would never again receive such a thrill, for he whispered to his mother that he did not want to die and go to heaven.

When about 10 years of age music was introduced into the public school and he learned to sing at sight. The interest was so great that after school hours he would draw staves upon the sidewalks and sing the tunes he wrote. At 12 the opportunity came for piano lessons. When he was 16 the Methodists, of which body his family were members, built a new church and installed the first organ in the community, a two-manual Felgemaker of perhaps ten stops. The installation of this organ was another major thrill.

Before long the boy began bi-weekly visits to Ohio Wesleyan University at Delaware for organ lessons from George B. Carter. About the same time he was appointed co-organist at the Methodist Church with his former piano teacher, who also had become interested in the organ.

After graduation from high school he left home to attend the College of Music at Cincinnati, where study with W. S. Sterling still further increased interest in the organ. An opening in the choir of St. Paul's Cathedral led to an enduring friendship with the organist, the late James E. Bagley, whose assistant he became.

Soon after leaving Cincinnati Mr. Nold was appointed organist at the First Presbyterian Church of Olean, N. Y., and while there he was confirmed in the Episcopal Church. Thence he went to Trinity Church, Newark, Ohio, after which followed a move of first importance when he went to New York as assistant to the late Homer Norris at St. George's Church, Stuyvesant Square. A short stay there was followed by a year and a half at St. John's, Jersey City. On Jan. 21, 1910,

he went to the Church of St. Mary the Virgin, New York.

During the quarter-century Mr. Nold has served under three rectors, all of whom have been greatly interested in the music of the parish and have given him their cordial support and friendship. The board of trustees and the congregation, too, have made possible the carrying out of ideas and the opportunity to strive for ideals.

During the first years at St. Mary's Mr. Nold was associated with Walter S. Fleming, then organist and musical director. For the last sixteen years he has had the assistance of George W. Westerfield as organist, and his experience and musicianship have been of great value.

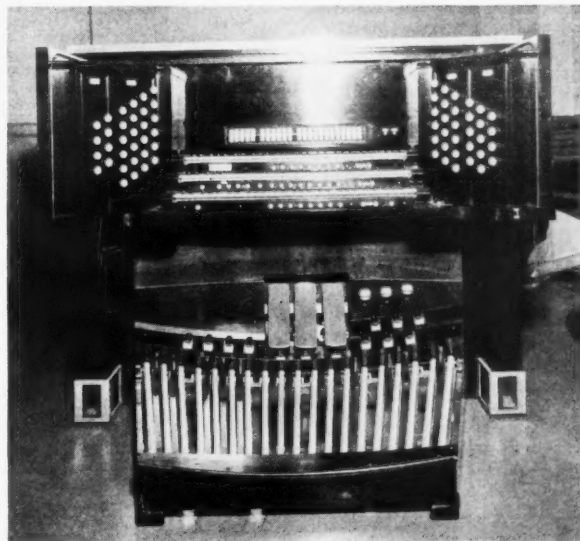
From the beginning Mr. Nold found the organ at St. Mary's both unsatisfactory and inadequate, and he never failed, when occasion presented, to express the hope that he might have a more suitable instrument. The opportunity finally arrived. Then followed years of study and investigation, the loss of the opportunity and, finally, the realization of his hopes at the lowest point of the depression. There came to this country at the opportune moment a man of genius whose ability and perception enabled him to realize in pipes and actions and musical tones the ideals he sought to have expressed. This man is G. Donald Harrison of the Aeolian-Skinner Organ Company.

The organ having become a concrete fact, interest continued and the organ, as a work of art, remained a major hobby. A summer in Germany, the cradle of the organ, has served to increase this interest, and acquaintance with the work of the old Gothic and Baroque builders, especially Gottfried Silbermann, has influenced his ideas.

"Many years of continuous activity have confirmed my feeling in regard to the emptiness and futility of the great mass of what has been current as church music," writes Mr. Nold in defining his ideals. "At the same time I have seen an increasing interest in the old music of the church, plain-chant on the one hand, and the Latin polyphony on the other. Plain-chant has its difficulties in England and Palestrina and Byrd are not too satisfactory in vernacular adaptations, but this music merits the constant study of the present-day composer, and his model should be found here rather than in the Victorian era."

# SIGNIFICANT

The National Broadcasting Company selected Aeolian-Skinner to build the first pipe organ for its new Studios in New York City.



Console of new three-manual organ just completed for National Broadcasting Company

This three-manual organ, just completed, has been specially designed and built for radio work. It has many unusual and interesting features which adapt it admirably for its varied uses in broadcasting.

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## Will Broad-Minded Programs on Narrow- Minded Organs Fit?

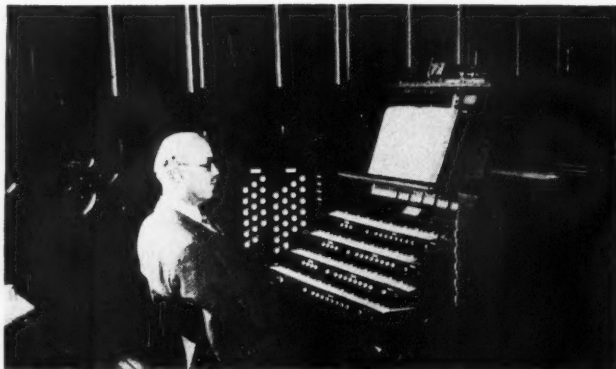
Philadelphia, Pa., Jan. 3, 1935.—Editor of THE DIAPASON: We read "There is one glory of the sun and another glory of the moon"; but it is interesting to note the efforts of some contemporary organists and organ builders to disregard the different glories of the American organ.

We have striven for clarity by thinning the diapason tone and adding much upper work. This is all very good indeed, but clarity is not always obtained by this method. On my own organ at Girard College the acoustics are such that fugues are more satisfactory when played on a light swell coupled to the great second open diapason. But we are, so far, only considering the organ as a medium for pure organ music—the contrapuntal works—and the organist who can endure nothing but this type of music is as narrow in his art as the vocalist who, alas! is too often interested only in vocal solos.

In olden days, before the advent of electric blowers, *forte* passages were obtained by the use of mixtures. These did not require such a big wind supply and caused what was known as a "dim"—that is why the early continental builders simply buried their instruments in mixtures. (Being consistent, they still do so.)

The writer is most heartily in favor of mixtures large and small. They have a glory of their own when used for modern French compositions conceived through the medium of the continental organ. On the other hand, we must have our celestes, English horns, soft flutes, etc., for compositions written for organs built in America. There is one glory of the Finale of the First Symphony of Vierne and another glory of "On Hearing the First Cuckoo in Spring" by Delius. These cannot be compared—both are good—but good

HORACE ALDEN MILLER AT MOUNT VERNON, IOWA, ORGAN



THIS PICTURE is of more than usual interest because it illustrates Professor Horace Alden Miller of Cornell College, Mount Vernon, Iowa, in his role as organist and inventor. As a composer his work, which has attracted much attention in recent years, illustrates itself and is making a nationwide reputation for him. Professor Miller is shown at the large Kimball organ in the college at Cornell. Close inspection of the picture will reveal at the right of the music Professor Miller's very clever invention, the page turner, which solves a perplexing problem. It is only since the

photo-electric cell appeared that it has been possible to solve it successfully.

At the top there is a traveling or moving bar mounted on a lubricated shaft. The bar is moved by a small motor, which moves a cog wheel in the center. The motor is started by a slight movement of the head backward, intercepting the beam of light. If one chooses the photo-cell may be placed at the extreme right of the pedals and the foot will intercept the light.

It is almost uncanny to see the page turning without apparent impelling power. To the moving bar are attached turning arms between the pages.

only when expressed through a suitable medium. Just as foolish as the members of the clergy who insist on plain-song to the exclusion of other music is the builder or player who is trying to force us to play everything as though it were written for a modern "medieval" organ. Possibly this should be called the Oxford movement in organ playing! Those of us who are just lowly Americans admire a classical organ (with mixtures in profusion), but we

do ask the rest of the world to explain why the most colorful stops yet invented should be taboo?

Sad to say, some of the most insistent supporters of the prehistoric ensemble are not always foreigners. Many of our younger players have become so entranced with the brilliance of some visiting recitalists that they have become mere carbon copies of imported talent.

It is generally known that Karg-Elert

is not played to any extent in Germany. Why? Because their organs are not designed in such a way as to produce the effects desired by him. He, by the way, had studied American specifications in some of our magazines and, having the imagination of a real creator, wrote music which he thought would sound well on our organs.

Go hear Charlotte Lockwood play Karg-Elert's "Legend" and then see if you think it is a waste of time to play music such as this. If you do not agree that this type of music has a definite place in our musical lives, you do not need a modern American organ. At Mrs. Lockwood's dedicatory recital at Plainfield were heard compositions of contrasting types—those of the classical type were played on an ensemble of that period and the modern works played with luscious registration (not possible on a purely classic ensemble). Dare we say that the recital could have been better if all the numbers were of the same type or had been played entirely upon a classic ensemble?

We cannot play "broad-minded programs on narrow-minded organs" and he who is determined to play nothing but Bach and his forerunners will not, or cannot, like the leopard, change his spots. The rest of us insist that our builders keep building a really balanced organ—mixtures, of course, two kinds—one to supply harmonics of stops lacking sufficient overtones and the other kind to supply that blaze of glory in *tutti* passages—that grand "shower of tone" heard only through the medium of a real full organ! And we insist that our builders also include those subtle stops which are a joy to all players who hate to hold their audiences by stunning the latter with high pressure.

If we had to choose either a "classical" organ or one of those "bleating excrescences" heard over the radio we would, of course, select the former; but we need not choose—we demand ours *a la mode*—"COLOR" superimposed on the classic ensemble!

Sincerely,

HARRY BANKS.

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**TEACHERS OF MUSIC  
ENJOY FINE PROGRAM**

ARTHUR W. POISTER

**MANY HEARD IN MILWAUKEE**

Frederic B. Stiven of University of Illinois Elected President of M. T. N. A.—Papers by Christian and Riemenschneider.



With a registration above 800, the fifty-sixth annual meeting of the Music Teachers' National Association, held at Milwaukee Dec. 27 to 29, was one of the best meetings in the history of the association.

Officers elected for 1935 are: Frederic B. Stiven of the University of Illinois, president; Edith Lucile Robbins of Lincoln, Neb., vice-president; D. M. Swarthout of the University of Kansas, secretary, and Oscar W. Demmler of Pittsburgh, treasurer. Otto Kinkeldey of Cornell University, Palmer Christian of the University of Michigan and Glen Haydon of the University of North Carolina were elected to the three-year term on the executive committee. Elected to the one-year term on the executive committee were Carl Engel, Albert Riemenschneider and Mrs. Crosby Adams. Karl Gehrken was re-elected editor of the book of proceedings and the invitation of Philadelphia to meet there in 1935 was accepted.

General topics under discussion included a session given over to "Music in the Liberal Arts College," with George S. Dickinson of Vassar as chairman. There was also a division given over to the college music student in relation to preparatory and graduate study, with papers by J. Lawrence Erb of Connecticut College and Otto Kinkeldey of Cornell University. Piano class work was represented in a demonstration by Milwaukee children under Naomi Evans. A paper on "The Composer as a Source of All Musical Performance" was given by A. Walter Kramer of New York City and one on "American Composition" by Cecil Burleigh of the University of Wisconsin. "The Rise and Fall of the Recognition of Bach" was presented in a paper by Albert Riemenschneider of Baldwin-Wallace College, Berea, Ohio. "The Organ, Its Literature and Performance" was the subject of Palmer Christian of the University of Michigan. George Pullman Jackson of Vanderbilt University contributed a paper on "White Spirituals of the Southern Uplands" with illustrations sung by the Old Harp Singers of Nashville. Mrs. Crosby Adams put in a strong plea for greater support of the MacDowell colony movement. A high spot in the sessions was the concert and public rehearsal by the Augustana Choir, directed by Henry Veld.

Saturday morning the National Association of Schools of Music joined the M. T. N. A. A paper on "Graduate Degrees in Music" was given by Howard Hanson of the Eastman School; one on "American Higher Music Education Compared with that in Europe," by Otto Kinkeldey of Cornell University; one on "Courses in Song Literature," by Harold L. Butler of Syracuse University, and one on "Opera in Modern Germany," by Howard G. Bennett of the University of Vermont.

The annual dinner of the M. T. N. A. and the N. A. S. M. was held Friday evening with over 200 in attendance. The address of the evening was by Dr. Howard Hanson on "The Need of a Creative Attitude toward Music." The Lyric Male Chorus of Milwaukee, under the direction of Herman F. Smith, sang.

On Wednesday evening preceding formal opening of the convention a Wisconsin composers' concert was given. Other musical interludes were provided by the MacDowell Club Orchestra with Querin Duester as soloist and Pearl Brice, conductor; Rudolph Ganz in a performance of the MacDowell "Eroica" Sonata; an evening concert by the Milwaukee Young People's Symphony Orchestra, directed by Milton Rusch; a Dohnany Piano Quintet played by Louise Lockwood Carpenter, pianist, and the Jane Dudley String Quartet, and a program of music for two pianos by Margaret Diefenthaler and Roland Dittl.

ARTHUR W. POISTER has been more than busy at the University of Redlands in California since his return from his sabbatical year in Europe. Besides a large organ class Mr. Poister has courses in the history and appreciation of music, orchestration, public school music and composition, and plays one recital a week at the university, besides attending to his church work. In his Christmas vesper recital at the Memorial Chapel of the university Dec. 16 he played the following program: Overture to "The Messiah," Handel; Chorale, "In dulci Jubilo," Dupré; "Ave Maria," Bossi; "Rhapsodie Catalane," Bonnet; "A Christmas Cradle Song," Traditional Bohemian; Fugue on the Magnificat, Bach.

**Christian to Rest and Travel.**

Palmer Christian of the University of Michigan is to take a leave of absence from his teaching and recitals at the university for the next semester and will rest in the East and in Europe. Mr. and Mrs. Christian plan to spend a month in New York and about March 5 will sail for the Riviera and Paris. They will pass April and May in England and will return to Ann Arbor in time for Mr. Christian to teach at the summer school beginning the middle of June.

**Represents Möller in Chicago.**

L. B. Buterbaugh has been appointed representative of M. P. Möller in the Chicago territory and took charge of the office in the McCormick building on Michigan avenue Jan. 2. Mr. Buterbaugh is an experienced organ man and during the Chicago world's fair in 1933 he was in charge of the Möller organ in the Hall of Religion, where he made the acquaintance of organists from far and wide.

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Before selecting the builder of the new organ Miss Napier, with the assistance of several outstanding organists, investigated a number of organs recently installed, and the selection of the builder was based on merit only.



Grace Church, Jamaica, N. Y.

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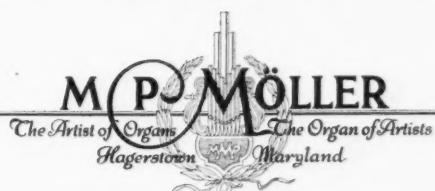
Jamaica, New York  
January 17, 1935

My dear Mr. Möller:

Want to write you a few lines of congratulations and praise for the organ built at Grace Church, Jamaica. Considering the space—or rather lack of it—I consider it an architectural masterpiece—no register being lost or covered in the ensemble. The Diapasons are really churchly, the Strings and Flutes superb.

[Signed] John Whitehead Turner,  
Organist and Choirmaster,  
Grace Church, Jamaica

Inquiries are requested and appreciated.



# 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, 1934

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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Northern California—Miss Frances Murphy.  
Northern Ohio—Paul Allen Beymer.  
Toledo Branch (Northern Ohio) — John Gordon Seely.  
Youngstown Branch (Northern Ohio) — Frank E. Fuller.  
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Missouri—Dr. Percy B. Eversden.  
New Jersey—Raymond B. Heston.

Maine—Mrs. Edith F. Tuttle.

## Chapters Support Warden's Drive for 100 Per Cent Record

In response to the warden's letter to all deans and regents to achieve 100 per cent chapter and branch chapter representation at the New York convention in June, replies have been received from the following pledging representation:

1. Western Pennsylvania (Pittsburgh).
2. Pennsylvania (Philadelphia).
3. Buffalo, N. Y.
4. Headquarters, New York City.
5. North Carolina.
6. Long Island Chapter.
7. Sunrise Chapter (Long Island, New York).
8. Tennessee.
9. Jacksonville Branch (Jacksonville, Fla.).
10. Southern Ohio (Cincinnati).
11. Wilkes-Barre (Wilkes-Barre, Pa.).
12. Rhode Island (Providence, R. I.).
13. Illinois Chapter.

Please write the warden that you will send a delegate as a chapter or "B" chapter representative, or that some member of your local chapter or "B" chapter will be in attendance at the June convention of the Guild. DO IT NOW! Thank you!

### Annual Banquet at Pasadena.

The members of the Southern California Chapter were the guests of the newly-organized Pasadena branch Monday evening, Jan. 7, at the Pasadena Athletic Club, the occasion being the annual banquet and "hi-jinx" of the chapter. We were royally entertained by the Pasadena people and it was a real Scotch treat, according to "Jimmy" Shearer, the genial Scotch regent of the Pasadena group, because they didn't charge us any more than they charged themselves. The dinner was excellent and plentiful. I'm sure it would even have met with the approval of our epicurean Dr. Roland Diggle, had he been there.

After the appropriate felicitations of our host, Mr. Shearer, and the happy rejoinder of Clarence Mader, dean of the Southern California Chapter, we were entertained by a magician who did clever things right before our eyes, which we could not see—or rather "see through." Dudley Warner Fitch

dropped his dignified choirmaster's robes and came forth in side-splitting pianologues. Charles Reilly gave his one-man symphony, truly a colossal effort. We were treated to an exceedingly good burlesque on "Carmen" and a vastly interesting "rendering" of the Haydn "Toy Symphony," in which two of Pasadena's illustrious "fellows"—Percy Shaul Hallett and Edward Tompkins—had considerable difficulty keeping their places and composure. The evening closed with the singing of "Auld Lang Syne" in true Scotch fashion.

EDITH BOKEN-KRAGER BAILEY,  
Librarian.

### Doersam Recital New York Event.

The January event in the series of "Guild nights" in New York City is the recital by Warden Charles Henry Doersam, F. A. G. O., Jan. 28 at the Riverside Church. Mr. Doersam, whose performance comes too late for a review in this issue, plays the test pieces in the 1935 Guild examinations. His program consists of these compositions: Prelude in C major, Bach; Sonata No. 7, in F minor, Rheinberger; Sonata No. 1, in E flat major, Bach; "Symphonie Romane," Widor; Chorale in B minor, Franck.

Numbers 1 and 2 on the program are the test pieces for the associateship examination and numbers 3, 4 and 5 are those for the fellowship examination.

### Hartford Chapter.

An executive committee meeting of the newly-formed Hartford Chapter was held Sunday evening, Jan. 6, at which time plans for the year were formulated. Many events of interest were suggested and discussed.

The January meeting of the chapter was voted a decided success, from both a social and educational viewpoint. We were fortunate in having James B. Jamison of the Austin Organ Company speak to us on Jan. 28, on the subject "Principles of Ensemble." Mr. Jamison is a most interesting speaker and ably demonstrated a rare knowledge of the intricacies of the organ building art.

DONALD B. WATROUS, Secretary.

### Central New York Chapter.

George Wald was host Tuesday night, Jan. 8, to the Central New York Chapter in the First Church (Presbyterian), Utica, of which he is organist and choir director. Mr. Wald presented

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

a recital program featuring modern composers. He played two chorales by Max Reger, "Lord of Heaven and Earth" and "A Mighty Fortress Is Our God," and "Melodia," also by Reger; his second group included three compositions by Karg-Elert—"Landscape in the Midst," "Legend of the Mountain" and "Nymph of the Lake." Mr. Wald's final group was composed of works of Vierne and featured "Clair de Lune."

ZILLAH L. HOLMES, Dean.

### Fort Worth Chapter.

The Fort Worth Chapter entertained with a holiday dinner at the Woman's Club Dec. 29. The table was decorated with wreaths of red and silver, snailax and clusters of silver grapes and leaves. Red candles burned in crystal candelabra.

Miss Helen Ewing, Miss Marie Lydon and Mrs. H. L. Rudmose were in charge of the decorations. W. J. Marsh, the dean, was toastmaster. Places were laid for thirty members and friends. A gift of silver was given to Mrs. William Henderson, the former Miss Nathalie Jessup.

The Fort Worth Chapter is sponsoring an organ recital course this season. Günther Ramin was presented Nov. 5, E. Power Biggs was presented at the First Methodist Church Jan. 25 and Charlotte Lockwood of New York City will be the recitalist in March.

HELEN EWING.

### Indiana Chapter.

The Indiana Chapter held a Christmas frolic Tuesday evening, Dec. 11, at the Propylaeum, where dinner was served. While the guests were seated at the beautifully appointed table the lights were lowered and down the long staircase came the Ogden Choral to delight us with Christmas carols. More music followed, including two improvisations on carols by Charles F. Hansen, and then the meeting became informal. A tree with the genial dean, Donald C. Gilley, as Santa, was found to contain gifts for all. After these had been distributed they were unwrapped to gladden the hearts of children who might otherwise be neglected. Needless to say the evening was voted a success.

HELEN SHEPARD, Secretary.

## Offers \$100 Prize for New Composition Useful in Services

Announcement is made by the American Guild of Organists of a new composition contest, a cash prize of \$100 being offered by THE DIAPASON for the best organ piece, in the form of a chorale prelude, or a prelude suitable for church services, taking not to exceed five minutes to play. The contest is open to all composers resident in America, whether members of the Guild or not. The contest arrangements and all details are in the hands of the A. G. O. The award will be announced and the successful composition is to be played at the general convention in New York late in June. The contest will close on April 30.

The successful composition will be published by Carl Fischer, Inc., New York, and a royalty, in addition to the prize, will be given for every copy sold.

The judges of the contest are Dr. T. Tertius Noble, chairman; Dr. David Stanley Smith, dean of the Yale University Music School, and Frank E. Ward.

All manuscripts must be received by April 30 by the American Guild of Organists, 217 Broadway, room 210, New York City. The name of the contestant must not appear on the manuscript; a *nom de plume* should be used; the name of the contestant must, however, be enclosed in a sealed envelope accompanying the manuscript.

Further information may be obtained by addressing the American Guild of Organists at its New York office.

The object of the Guild and of the donor of the prize is to encourage the writing of practical organ music for regular church services—something that will be always useful, rather than a work suitable almost wholly for recital purposes.

### Long Island January Meeting.

The January meeting of the Long Island Chapter was held Tuesday, Jan. 15, at the home of Miss Eleanor M. Smith, Valley Stream. The business meeting was opened with the reading of the secretary and treasurer's report. A round-table discussion followed, in which constructive and adverse criticism was given of church organ and hymn playing.

## News of the American Guild of Organists

### NEW COLLEAGUES ARE ELECTED

Colleagues elected by the council Jan. 14, 1935, are:

**DISTRICT OF COLUMBIA**—  
Harriet L. Frush, Washington.  
Mary Hope McGarity, Washington.

**ILLINOIS**—  
Barrett Spach, Chicago.

**INDIANA**—  
Katherine Dunlavy, Otterbein.  
Margaret Yoder, Angola.

**MINNESOTA**—  
Hamiln H. Hunt, Minneapolis.  
Rupert Sircom, Minneapolis.  
Reuben N. Westlund, Minneapolis.

**NORTHERN OHIO**—  
Richard F. Bower, Berea.  
Charlotte Chapman Davis, Youngstown.  
Edwin E. Paddock, Youngstown.  
Edward Siebenhar, Cleveland.

**PENNSYLVANIA**—  
Edgar L. Hunt, Wayne.  
J. William Lipp, Elkins Park.  
Hamor Michener, Philadelphia.

**WESTERN PENNSYLVANIA**—  
Paul E. Grosh, Greer City.  
Donald MacDonald, Murrysville.  
Charles A. Woods, Jr., Sewickley.

**WESTERN WASHINGTON**—  
Walter A. Eichinger, Tacoma.

**WILKES-BARRE**—  
Louise W. Hartman, West Pittston, Pa.  
Rexford L. Reid, Ashley, Pa.  
Dr. J. Fowler Richardson, Forty-Fort, Pa.

**WISCONSIN**—  
Albert Mullinix, West Allis.  
Blanche E. Verlinden, Milwaukee.

**MACON, GA.**—  
Kate Henderson, Macon.  
Katherine Alwood, Macon.  
Lila Mae Chapman, Macon.  
Mrs. Cleo Clary, Macon.  
Mrs. Richard Cowan, Macon.  
Mrs. Florine B. Davis, Macon.  
Roy Domingos, Jr., Macon.  
Mrs. W. G. Jackson, Macon.  
Mrs. Albert Jelks, Macon.  
Blandina M. Jung, Macon.  
Mrs. Hal C. King, Macon.  
Herbert F. Kraft, Macon.  
Emily Lawton, Macon.  
John Lewis, Macon.  
Fannie Matthews, Macon.  
Rachael Mays, Macon.  
Mrs. Lincoln McConnell, Macon.  
Margaret McKinnon, Macon.  
Crockett Odom, Macon.  
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Mary Hester Richardson, Macon.  
Mrs. James C. Rousseau, Macon.  
Dorothy Simmons, Macon.  
Mildred Smith, Macon.  
Mrs. W. W. Solomon, Macon.  
W. Lee Wood, Macon.

**TEXAS**—  
Mrs. Viola Helke Frederick, Dallas.

**HEADQUARTERS**—  
Edward H. Margetson, New York.

### Meeting of the Council.

A meeting of the council was held at Rutgers Church-house, New York, Jan. 14. Present were Messrs. Doersam, Harris, Comstock, Baldwin, Bingham, Carl, Coke-Jepcott, Duncklee, Hall, McAll, Stanley, Watkins, Woodman and Wright, and the Misses Carpenter, Coale, Darnell, Whittemore and Antoinette Hall (dean of the Long Island Chapter). Regrets were received from Messrs. Elmer, Ward, Richards, Bleecker, McAmis, Milligan, Noble, Hammond, Sealy, Volkel and Williams.

In the absence of the registrar, the general secretary was appointed to record the minutes of this meeting.

Committee on ethics: Mr. Baldwin reported progress. The committee is of the opinion that at least 99 per cent of the churches may be depended upon for friendly co-operation in the observance of our code of ethics. The committee is duly authorized to send a copy of the code of ethics to all headquarters members.

The minutes of the Dec. 11 meeting were read and approved.

The treasurer's report, showing a balance of \$754.14, was presented by the warden.

Report of the new chapters committee was read by the warden.

For the examination committee, Mr. Wright reported routine work and his trip to Philadelphia to present Guild certificates to successful candidates.

Report of the public meetings committee was presented by Miss Coale. Announcement was made of the recital by Mr. Doersam in Riverside Church on Jan. 28, and of the junior choir festival on Feb. 11 in St. Thomas' Church.

On motion, duly seconded and

passed, these reports were all adopted. Mr. Comstock reported for the committee on Guild archives (Guildiana) that a letter written by the late Dr. J. Fred Wolle had been added to the collection. No suitable place for the exhibit has yet been found.

Report of the committee for subscribers was read by the warden. To date we have 106 subscribers, of whom twenty are renewals.

Report from the committee on expansion was submitted. Copies of the article "Why Join the Guild," together with application blanks, are being sent to all deans; Mr. Smith hopes to report very encouraging returns at the next meeting.

The warden reported for the convention executive committee that all committees are at work, and definite reports will be ready for the next meeting.

The warden reported for the merger committee, whose work is nearly accomplished, that to date the Guild has seventeen new chapters which were formerly N. A. O. chapters. The committee will continue for a short time to clear up any complications that may arise relative to the merger.

Mr. Harris, who carried on the work assigned to Dr. Carl at the December meeting on Case No. 24 of the *New York Times*' "Neediest" reported that to date \$124 had been received, and some contributions were yet expected. Committee retained.

The warden read a letter from A. L. Thompson, reporting for the committee on acoustics, that a great deal of work had been done along experimental lines, and proposing that some experiments should be made in auditoriums with and without audiences; it is suggested that this be done at one of the Guild public meetings.

Colleagues were elected, as per list published. The warden called attention to the fact that twenty-six of them are of the new Macon, Georgia, chapter.

David Stanley Smith was appointed to serve as judge in the DIAPASON organ prize contest, in place of Wallace Goodrich. The warden announced that the prize composition would be published by Carl Fischer, and a 10 per cent royalty added to the prize of \$100.

The warden also spoke of the H. W. Gray anthem contest; both contests close on April 30, 1935, winning composition, if possible, to be performed at the convention.

A headquarters expansion committee was duly appointed, to consist of the warden, Mr. Harris and Mr. McAll, the aim being to gain at least 600 new members before the convention.

The Right Rev. Hugh Boyle, Catholic bishop of Pittsburgh, was duly elected an honorary associate, in recognition of his outstanding service to the Guild and the church music profession.

Organization of the Macon, Ga., Chapter was duly requested; the warden was authorized to organize this chapter and to appoint its officers.

Adjourned.

RALPH HARRIS, General Secretary.

### New England Chapter.

A social meeting of the New England Chapter was held Dec. 27 at the Harvard Musical Association. The speaker of the evening was Dr. Sydney Nicholson, famous leader of church music reform in England. Dr. Nicholson began his talk by saying that Americans had an "inferiority complex" in regard to the quality of their work in comparison with that done in his own country. Much of our work he considers to be of the highest quality, and it was his opinion that Englishmen and Americans should discuss church music as brother experts, each having his own valuable contribution to make to the discussion. A description of the School of English Church Music, the manner in which it helps all types of choirmasters and the great value of cooperative effort was given. The speaker invited any American organists who might wish to do so to become members of the organization. The talk was interesting and stimulating and while many of the points made were familiar to readers of Dr. Nicholson's writings, his personality and gen-

eral manner gave new emphasis to them.

A recital by Carl K. McKinley, given in Gordon Chapel of the Old South Church Jan. 8, while not under the auspices of the chapter, was so largely attended by Guild members that a few words should be said about it. The program was well out of the usual run, containing a sonata by Wolstenholme, several little-played numbers by Bach and pieces by Bossi, Mendelssohn, Whitlock and Sowerby. Once again it was proved that a small organ built by a master craftsman and played by an expert organist can fulfill all reasonable requirements. The recital proved delightful to an audience which filled the chapel.

On Thursday, Jan. 10, Mlle. Renée Nizan gave a recital in Trinity Church. There was a very large audience present. Mlle. Nizan played a most exciting program, containing such numbers as the *Fantasia and Fugue in G minor* of Bach, two movements from Widor's Fifth and two movements from Vierne's Sixth, as well as several other pieces. The audience apparently enjoyed it, admiring the youthful player's dexterity and command over a strange instrument. After the performance many of those present had the pleasure of meeting the young lady.

PAUL AKIN, Secretary.

### Worcester Hears Mrs. Dickinson.

Mrs. Helen A. Dickinson of New York City addressed members of the Worcester Chapter and members of the Worcester Woman's Club at the Woman's Club building Jan. 14. Mrs. Dickinson's topic was "Parallel Development of Architecture and Music," and this was illustrated with slides showing the old cathedrals of Europe. The progress of church music through the ages was demonstrated by the chorus of Plymouth-Piedmont Church under the direction of Hugh Giles, dean of the chapter. A reception followed Mrs. Dickinson's lecture, enabling those who had shared the inspiration to express their gratitude to her.

At a business meeting the following organists and directors of music were admitted to membership: Fanny A. Hair, West Boylston Congregational Church; M. Maude Bancroft, First Presbyterian; Fred F. Gamache, Holy Name of Jesus; Charles A. Bostock and Elizabeth Warden.

ETHEL S. PHELPS,  
Corresponding Secretary.

### District of Columbia Anniversary.

An interesting meeting of the District of Columbia Chapter was held Jan. 7 at Epworth M. E. Church in Washington. The chapter celebrated its silver anniversary with a banquet arranged by Robert Ruckman, the sub-dean, followed by a short business meeting conducted by Mary Minge Wilkins, the dean. Then a program of an unusual nature was presented. Dr. Edward P. Kimball of the Church of the Latter-Day Saints gave a unique talk, the subject being "The Minister vs. the Organist." It was a clever satire and one which he was well equipped to give, being an ordained minister as well as an organist. A skit, "The Silver Anniversary Wedding," was presented by members of the Guild. It created much amusement and was cleverly performed. The clergymen of the city were invited to be guests of the Guild.

MARIE H. LITTLE.

### GUILD NIGHTS IN NEW YORK

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

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 choir-master.

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 choir-master.

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

### Union-Essex, N. J., Chapter.

The Union-Essex Chapter met for the last time under the banner of the N. A. O. Wednesday evening, Dec. 5, at the Episcopal Church of the Holy Communion in South Orange—a church that has become musically outstanding due to its Möller organ and its capable organist, Lee H. Richardson. In his recital Mr. Richardson presented an interesting group of selections and at the same time gave a generous display of the almost limitless resources of the organ. At the close of the recital the chapter members and friends adjourned to the social hall, where refreshments were served by the ladies of the church.

The chapter met on Jan. 15 at Westminster Presbyterian Church, Elizabeth, where an attractive program was presented under the direction of Miss Jane Whittemore and Howard Anderson. Among the highlights of this program was the singing of a group from the Elizabeth High School, whose renditions were truly delightful.

Through the efforts of our president, Russell S. Gilbert, the membership has increased almost 30 per cent, and in addition to this a membership committee has been formed to put into effect the plan of the Guild for expansion and increased enrollment. Another plan set forth recently, whereby the chapter may gain further recognition, is to have members in various centers who are giving recitals or musical services present them under the honorary auspices of the chapter. The first of these extra events was given by Wesley Steele Jan. 20 at Trinity Episcopal Church, Elizabeth. Master John Longley, chorister of Westminster Abbey, London, was the soloist.

ROBERT A. PEREDA, Secretary.

[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.]

### Season's Work of Rochester Chapter

On Jan. 12 Carl Weinrich, organist of the Westminster Choir School at Princeton, gave a recital in Kilbourn Hall under the auspices of the chapter, presenting an eclectic program, brilliantly played. A good-sized audience heard him with an enthusiasm unusual at organ recitals. By arrangement with the Eastman School of Music, all receipts over expenses were to go to a scholarship fund sponsored by the chapter for the benefit of students attending the Eastman School. After the recital a reception to meet Mr. Weinrich was held at the "Corner Club."

On account of the Weinrich recital, the annual meeting is held a little later than usual, taking place at the home of the dean Jan. 22. A number of important matters come up for discussion, particularly the "expansion program" presented by the headquarters committee. Local sentiment is cordially in favor of this drive, and with the powerful incentive of the A. G. O.-N. A. O. merger, and the assistance given from headquarters, we shall bend our best efforts toward making the quota.

The February event scheduled is to be a historical choral service, given at St. Paul's Church by the choir of mixed voices under the direction of Harold Gleason, organist and choirmaster.

The initial meeting of the season was held in September, with the motive of extending a welcome to the new dean, Harold Osborn Smith, and to the fourteen new members who have been taken in since last spring. Miss Emilie Cassebeer, chapter treasurer, was the hostess, and served a delicious supper to the fifty members attending. After a brief business meeting the evening was devoted to various wit-tasting games.

In October a number of members journeyed to Buffalo to continue the pleasant custom, started three years ago, of holding two joint meetings annually, at which the visiting chapter presents the program. After supper in the assembly rooms of the First Presbyterian Church, of which Mrs. Clara Foss Wallace is organist and director, adjournment was taken to the auditorium of the church, where an interesting program, ranging from Bach to contemporary Americans, was presented by Harold D. Smith of Cornell University, Squire Haskin and Catherine Crozier, who will graduate from the Eastman School this year. The assisting artist was Kenneth Spencer, a remarkable young Negro bass, who is at present taking advanced work at the Eastman School of Music. He was heard in Bach and Mendelssohn numbers.

The November meeting was held at the Irondequoit Congregational Church, a program being presented by Mrs. Lois Benedict, organist of the church, Charles Frank Raymond Berry and Lawrence Frank, assisted by Mrs. Geraldine Rhoads Traver, contralto, who sang one of the Dvorak "Biblical Songs" and the Schubert "Omnipotence." Despite the proximity of Thanksgiving and the consequent special afternoon services in a number of churches, there was a good attendance. Refreshments were served after the recital by a committee of ladies.

### Texas Chapter at Work

The activities of the Texas Chapter for the year '34-35 have been neatly outlined in an attractive year-book issued at the first meeting last October, held at Trinity Presbyterian Church. After the business session Carl Wiesmann read a paper on the "Analysis and Criticism of the Art of Music"; Mrs. Sewell one on "Contemporary American Composers," followed by organ compositions of Mauro-Cottone, Swinnen and Shure, played by Louise Brown, Mesdames Ernest Peoples and Edward Mangum. After each number, a personal letter was read from the composer.

The November meeting, at Grace Methodist Church, was in the form of a dinner and business session at 6:30.

followed by a recital at 8, presenting Mrs. J. H. Cassidy and Miss Martha Rhea Little, organists; Mrs. Bradford, contralto; Mr. Eason, tenor, and the combined choirs of the First Baptist Church and the Tyler Street Methodist Church.

The December meeting was in the home of Mrs. E. W. Shadok, with Mrs. Spencer Frost as co-hostess. After the business session, at which the nominating committee was elected by the executive board, naming Miss Dora Potet as chairman, Christmas carols were the subject, Mrs. J. L. Price talking on German carols, Mrs. V. M. Fulton on French and Miss Alice Ferguson on English carols. These were illustrated by Mrs. J. H. Cavender Jr., guest artist.

The chapter met Wednesday, Jan. 16, at St. Matthew's Cathedral. Announcement was made of the Southwestern convention to be held at Lawrence, Kan., the early part of May.

Mrs. J. W. Akin, Jr., of Wichita Falls was present and gave a splendid report of the national convention in Rochester last June.

The program was devoted to Widor. After a talk on his life, Carl Wiesemann played several movements from the Fifth Symphony, the Scherzo from the Fourth was played by Elizabeth Hart and two movements from the Eighth by Dora Potet.

### Activities of Wisconsin Chapter

The Wisconsin Chapter, with headquarters at Milwaukee, is happy to welcome back Lewis A. Vantine as its dean, after the retirement of Mr. Vantine, for several years, as the leader of the chapter. With his usual enthusiasm and energy, Mr. Vantine started the chapter on its winter program with a rousing meeting of the executive committee at his home in Shorewood. Elaborate plans were made for activities during winter and spring, among the most important of which was the launching of a new program of study for the members. It is the intention of the program committee, with Mrs. Winogene Hewitt Kirchner as chairman, to set aside one Saturday afternoon a month to be devoted to a series of studies, when the life and works of various composers will be reviewed, supplemented by the playing of important compositions of the composer whose work is being considered.

An important adjunct to the Wisconsin Chapter is the auxiliary, composed of the wives, husbands, sweethearts and daughters of organists who are members of the Guild. This organization has been responsible in a large way for the social activities and at the home of Mr. Vantine, following the meeting of the executive committee, we were privileged to be the guests of the auxiliary at a "public initiation" ceremony. James R. Barr furnished a great deal of merriment by passing a rigid oral examination on organs, organists, etc. His answers were original and clever. Evidently his wife, Gertrude Loos Barr, a member of the chapter, has trained him well.

In December the chapter was entertained at the home of Mrs. Rees Powell. Further plans were made at that meeting for the special study programs. Three new members were received: Charles Borgwardt, Dr. J. Martin Klotsche of the State Teachers' College and Miss Blanche Verlinden.

Dec. 28 a luncheon was tendered to the visiting organists attending the convention of the Music Teachers' National Association, at which the Wisconsin Chapter was happy to welcome distinguished guests. Among them were Palmer Christian, Albert Riemen-schneider and D. Sterling Wheelwright, sub-dean of the Illinois Chapter.

A hymn festival was held under the auspices of the Guild Sunday evening, Jan. 6, at Immanuel Presbyterian Church, Mrs. Winogene Kirchner, organist. Earl Morgan, organist and director at St. Paul's Episcopal Church, conducted the singing, Albert Mullinix of Calvary Presbyterian Church, Arthur A. Griebing of Trinity Evangelical Church and Milton Rusch of Grand Avenue Congregational Church were

the guest organists. Mrs. Kirchner presided at the organ during the singing of the hymns, which were selected to portray episodes in the life of Christ. The organ numbers included: "Nearer, My God, to Thee," Karg-Elert (Mr. Mullinix); Chorale Prelude on "Eventide," Parry (Mr. Griebing); Chorale Prelude on "In dulci Jubilo," Bach; Chorale Prelude on "First Noel," J. K. Howard, and Chorale Prelude on "He Leadeth Me," J. S. Matthews (Milton Rusch). The address of Dr. Howard Agnew Johnston, pastor of the church, was on "The Place of Hymns in the Worship Services." The rendition of "Fairrest Lord Jesus" by the choir of Immanuel Church, with descant, was both interesting and beautiful, as was the hymn by the congregation, "Come, Thou Almighty King," with descant by the choir on the second and fourth verses.

LEONA NELSON WHELAN, Secretary.

### Louisville Chapter

In celebration of the merger of the N. A. O. with the A. G. O., William E. Pilcher, Sr., president of the organ firm of Henry Pilcher's Sons, entertained the members of the Kentucky Chapter at his home Sunday evening, Jan. 6, with a most enjoyable musicale. A large company took advantage of the invitation and had a first-rate time until that hour when all good organists should be in bed.

The Concerto for 'cello by Goltermann was played by R. Bingham and Mrs. H. Truman Jones at the piano. Mrs. W. E. Hutchings gave two lovely groups of vocal solos, one a German group, another an English group. Mrs. Arthur Olmstedt accompanied Mrs. Hutchings. W. Lawrence Cook played a group of organ numbers. These numbers consisted of two chorale preludes of Bach and a march of Guilman. The program closed with the Mendelssohn Trio for Piano, Violin and 'Cello, played by Mrs. Jones, Mrs. W. E. Pilcher, Jr., and Mr. Bingham. Refreshments were then served.

December was a fairly busy month among the chapter members, several events being of outstanding interest. On the 19th Saint-Saens' Christmas Oratorio was given at the Highland Presbyterian Church by the quartet and augmented choir under the direction of William Schwann, organist of the church.

On the 27th a splendid performance of Handel's "Messiah" was given by the Oratorio Society of Louisville, under the direction of Julia B. Horn, at St. John's Evangelical Church, before an audience of 1,000. This chorus of ninety members, which is recruited from Louisville choirs, presents this work annually with orchestra and organ accompaniment.

At the First Lutheran Church a re-dedication organ recital by William E. Pilcher, Jr., incident to the modernization of the instrument and installation of harp, chimes and a broadcasting system, drew an audience which filled the church, with many having to be turned away.

Last but by no means least in recent activities was the recital by Miss Ruth Ewing at Christ Church Cathedral following the chapter meeting Jan. 7. This proved to be one of the most enjoyable and satisfying events of the season. Miss Ewing's evident musicianship and ability to handle this largest of Louisville church organs made us wish that we might hear more such performances on this splendid instrument.

In accordance with a motion passed at the last meeting, this chapter will be known from now on as the Louisville Chapter of the A. G. O.

C. L. SEUBOLD,  
Corresponding Secretary.

### Florida Chapter Notes

The annual meeting of the executive committee of the Florida Chapter was called for Jan. 21 in Orlando.

The fiftieth anniversary of the First Presbyterian Church in Tampa was marked by an unusually fine program, under direction of the dean, Mrs. Nella Wells Durand. The large chorus, aug-

mented by an orchestra and piano, presented the "Hallelujah Chorus" and "The Heavens Are Telling." The church was filled to overflowing.

The last meeting of the Tampa branch was followed by a luncheon served by Mrs. W. H. Deuber, regent; Mrs. R. F. Nunez, Jr., vice-regent; H. Mather, Mrs. Nella W. Durand and Mrs. Sam M. Kellum, secretary-treasurer.

The music of St. Andrew's Episcopal Church, Tampa, this Christmas included a cantata, "The Story of Bethlehem," by Spence, under the direction of Glenna Baker Leach, organist and choirmaster. The work of the St. Andrew boy choir deserves high praise.

Handel's "Messiah" was sung by the First Avenue M. E. Church choir in St. Petersburg Christmas. Miss Viola Burckel, A. A. G. O., is the organist. This popular church conducts two morning services every Sunday to accommodate the large congregations, the same service being held at each hour.

Sorrow has come to some of our members. Recently Mrs. H. B. Lenfestey, past regent of the Tampa branch, lost her daughter, Florence, 19 years old, a talented musician. Mrs. A. D. Glascock, our past dean, also lost her youngest daughter, 19 years old. Mrs. W. H. Deuber, regent of the Tampa branch, lost her mother on Christmas Day.

MRS. SAM M. KELLUM.

### Oklahoma Chapter

The monthly meeting of the Oklahoma Chapter has resolved itself into an enthusiastic study class under the leadership of Dean John Knowles Weaver. Mrs. Sara R. Kaufmann is chairman of the committee in charge of the work. At the December meeting the subject of score reading was conducted by Dean Weaver; ear training by Mrs. E. E. Clulow, and general knowledge by Marie M. Hine. At the January meeting Mrs. Clulow again conducted the work in ear training and Mrs. Hine had charge of the study of modulation and general knowledge. The enthusiasm displayed by the members is good to behold, and the only difficulty is to select a day and an hour when these busy organists can all be present.

The chapter voted to co-operate in every way with the Kansas Chapter in promoting the five-state convention to be held at Lawrence, Kan., in May, and is anticipating a delightful session at that time.

Three recitals have been planned by the program committee.

The chapter voted to co-operate with the council at headquarters in making an earnest effort to double the membership by the first of June. A committee consisting of Mrs. E. E. Clulow, Mrs. John Kolstad and Miss Martha Blunk was appointed to head the drive.

### Central New Jersey Chapter

The tenth annual candle-light carol service of the Central New Jersey Chapter was held Jan. 2 in the Third Presbyterian Church, Trenton. The service, which was beautiful and impressive throughout, was directed and played by George I. Tilton, organist and director of music at the Third Church. The choir consisted of adults, children and intermediate groups, and the processional hymns and carols were beautifully sung. Norman Landis of Flemington, well-known organist and composer, played the prelude and offertory. Dr. John McNab, D. D., LL. D., pastor of the Third Church, and the Rev. Glenn Otto Lantz, pastor of the Fourth Presbyterian Church, were the officiating clergymen. The musical part of the service was as follows: Prelude, "Christmas in Sicily," Yon; "Lord's Prayer," Gregorian Chant; carol, "Come In, Dear Angels," Swiss Folksong; chorale, "How Shall I Fitly Meet Thee," Bach; carols, "Away in a Manger," Luther, and "Sleep, Little Dove," Alsatian (children's choirs); "A Christmas Carol from Lapland," arranged by Dickinson; organ offertory, "Noel sur les Flutes," d'Aquin; carols, "God Rest Ye Merry, Gentlemen" and "The First Nowell," Old English.

JEAN E. SCHLICKING, Secretary.

## News of the American Guild of Organists

[Continued from page 12.]

### Various Steps Taken for Making Effective the Code of Ethics

New York, Jan. 23, 1935.—Editor of THE DIAPASON: It has been intimated that the Guild code of ethics has been allowed to lapse.

This is not true. At headquarters we have it constantly before us and steps have been taken from time to time to make it effective. Throughout the country these steps must be taken by each chapter in its own territory. Many chapters have done what they could to make the code known and therefore effective.

It is true that the code cannot be enforced from a legal standpoint. Both organists and churches guilty of unethical practices are usually quite within their legal rights. But the code can be made effective—first, through the friendly co-operation of the churches; second, through a high-minded stand on the part of the members of the Guild.

When the code was drawn up it was confined to a few simple rules which the committee thought most essential, and which organists and churches would willingly follow.

It is important that the code should be widely circulated. At headquarters we are about to send it to all members—many chapters have already done so—and to churches as well.

The code of ethics will be discussed on June 27 at the convention in New York. In the meantime I shall be pleased to receive any criticisms and suggestions which might serve as a basis for this discussion. These should be sent to me at my home address, 611 West 137th street, New York City.

SAMUEL A. BALDWIN,

Chairman, Committee on the Code of Ethics, American Guild of Organists.

#### Western Washington.

The monthly luncheon and meeting of the Western Washington Chapter was held at the Pine Tree tea-room in Seattle Jan. 9. Twenty-seven members and friends were present. The guest speaker was Carl Pitzer of Lincoln High School, who gave a very interesting talk on "The Young People's Chorus." A general discussion followed, in which several questions were raised in regard to the training of young voices.

Dean Helen McNicoll introduced the distinguished guests present at the luncheon, Mr. and Mrs. Frederick Chubb. Mr. Chubb, organist and choir director of Christ Church Cathedral, Vancouver, B. C., gave an organ recital at the University Temple in Seattle Jan. 9. David Craig announced that the choir contest, in which Mr. Chubb is to be one of the judges, has been postponed until Feb. 8.

WALLACE SEELY, Secretary.

#### Miami Chapter Hears Murphree.

Claude L. Murphree, F. A. G. O., organist of the University of Florida, gave a recital at Tamiami Temple, Miami, Jan. 10 under the auspices of the Miami Chapter and Tamiami Temple. Mr. Murphree, who is well known to musical Miami, was greeted by an appreciative audience. His program was well chosen for the occasion and for the organ, a two-manual Möller with echo, recently installed. The program included: Chorale in A minor, Franck; "Christmas Evening," Mauro-Cottone; "Flight of the Bumblebee," Rimsky-Korsakoff; Two Familiar Melodies, arranged by E. H. Lemare;

Prelude and Fugue in A minor, Bach; Paraphrase on an Old Hymn, Horace Alden Miller; Scherzo from Fourth Symphony, Widor; "The Chapel of San Miguel," Seder; "Winter Sunset," Edmundson; "Variations de Concert," Bonnet.

Following the recital the Miami organists and guests adjourned to Don Dickerman's "Serenade," where a social hour followed and refreshments were enjoyed.

AMY RICE DAVIS, Secretary.

#### Oklahoma City Chapter.

The Oklahoma City Chapter held an interesting meeting and heard its twenty-ninth recital on the afternoon of Jan. 13 at Wesley Methodist Church. The musical program included: "In Summer," Stebbins, and "Easter Morning on Mount Rubidoux," Gaul (Mrs. W. E. Flesher); "Ah Love but a Day," Haydn Owens, and "The Wren," Benedict (Miss Lillian Christopher; flute *obbligato*, Ernest Chamberlain; Haydn Owens, accompanist); Prelude and "Colonial Days," Kyle (Mary Hess Kyle); "Vision Fugitive," Massenet (R. L. Saint); Overture to "Barber of Seville," Rossini (Edward A. Flinn).

At the business session two new members were received and plans were made for a meeting, after Easter, to be devoted to discussion of ideas for next year's work, a round-table discussion of musical topics, etc.

Mrs. D. W. Faw, Secretary.

#### BATH, PA., WORK INTERESTING

##### Music of Organ Being Built by Austin Will Be Broadcast from Tower.

Christ Reformed Church, Bath, Pa., has purchased an unusually interesting Austin two-manual organ of twenty stops. The organ was given by Fred B. Franks and Fred B. Franks, Jr., in memory of the late Mrs. Franks. The specification embodies the new Austin tonal work, which features the great diapason chorus, the swell trumpet and a liberal apportionment of solo voices. The chimes, as well as the organ, will be broadcast from the church tower by means of an amplifying system. The installation calls for a divided organ with great and swell under separate expression. The console is to be handsome, with old ivory exterior and French polished walnut interior finishes. It will be equipped with many new developments in the way of mechanical accessories which add to the convenience of playing. The ensemble was planned with the idea of accompanying congregational singing and the choral work which is a feature of the church music.

#### To Present Bach Cantata in Chicago.

In celebration of the 250th anniversary of the birth of Johann Sebastian Bach his cantata "With Great Heaviness of Heart" will be sung at Redeemer Lutheran Church, Harvard avenue and Sixty-fifth street, in Englewood, Chicago, on March 21. W. Carl Meyer will conduct and Dr. Wilhelm Middelschulte will be at the organ. The vocal soloists will be Mrs. Margaret Lester, soprano, and John T. Read, bass.

#### Resigns After Long Service.

Mrs. May Chapman Holt, for more than twenty-three years organist of the Union Congregational Church at Rockville, Conn., has tendered her resignation, effective Jan. 6. Mrs. Holt has been an organist for forty years. She was at Manchester, Conn., for eight years at the South Manchester Methodist Church. Sydney MacAlpine of Manchester, organist of the North Methodist Church, will succeed Mrs. Holt.

#### WILLIAM E. ZEUCH



WILLIAM E. ZEUCH gave the first in a series of four Sunday afternoon "hours of organ music" at the First Church in Boston Dec. 2 before an audience of Greater Boston's music-lovers numbering nearly 1,000. The hour was devoted entirely to music and the program purely an organ recital without interruption. The program opened with the Allegro Vivace from the Seventh Symphony of Widor and included such favorite pieces as the "Finlandia," by Sibelius; "Ave Maria," Schubert, and Minuet, Boccherini. It closed brilliantly with the "Marche Slav" of Tchaikowsky.

Mr. Zeuch's program Dec. 16 included the following compositions: Prelude and Fugue in B minor and Air for the G String, Bach; Canon, Schumann; Finale, First Symphony, Vierni; "Christmas Evening," Mauro-Cottone; Offertory on Two Christmas Hymns, Guilman; "Gesù Bambino," Yon; Largo, Handel; Serenade, Rachmaninoff, and "Marche Marocaine," de Meyer. Dec. 23 the series closed with the singing of "The Messiah."

These programs were inaugurated by Mr. Zeuch in 1917 and have been given by him every year since that time, with the exception of last year, when he omitted them. They are outstanding musical events in the church life of the city.

#### Trumpeters Assist in Service.

A trumpet quartet was the unique feature in a brilliant pageant, "Men and Angels Sing," given at the beautiful St. John's Lutheran Church, Carnegie, Pa. Four accomplished trumpeters, led by Professor Hilaire Motte of McDonald, Pa., were stationed in the balcony. Immediately after the prelude the strains of "Adeste Fideles" were played by the trumpeters. A few minutes later they joined with the organ and assisted in practically all the organ numbers during the evening.

After the pageant the trumpeters, with the organ, played several well-known Christmas carols in four-part harmony. To conclude the program they led the robed choir of eighteen voices in a recessional. The pageant was written and produced by Mrs. Leonard O. Burry. Alma A. Metz was at the organ.

#### Ross Class in Choir Conducting.

Hugh Ross will resume his class at the Guilman Organ School and continue his work in choir conducting Thursday, Feb. 7, at 9 a. m., and continue throughout February and March. The subjects to be taught are the organ accompaniment of the church service, practical methods of tone production, systematic study of new anthems, a thorough exposition of chants and chanting, choir organization, hymn singing, and selection of suitable choral music in keeping with the size and efficiency of the choir to be trained. An adult model choir will be engaged and will be present to illustrate the choral repertoire. How to conduct this choir will be thoroughly gone over, with the view to tone-placing and expression. Dr. William C. Carl indicates that the membership of the class will be limited. During the fall term the membership numbered forty and included several prominent organists of New York and vicinity who desired to learn the methods of Mr. Ross.

#### New Anthems by Carl F. Mueller.

Harold Flammer, Inc., of New York has just issued a setting for mixed voices with organ accompaniment of Whittier's poem, "Immortal Love, Forever Full," by Carl F. Mueller. G. Schirmer, Inc., will issue an arrangement for four-part mixed voices and optional two-part junior choir of a traditional Bohemian melody for which Mrs. Carl F. Mueller (Lenore A.) has supplied an Easter text. This is entitled "Christ Is Risen." The arrangement is similar to the two Christmas carols ("The Christ-child's Lullaby" and "The Light of Bethlehem") in which Mr. and Mrs. Mueller collaborated and which have been widely used. Mr. Mueller has also arranged the Andante Cantabile from the Tchaikowsky String Quartet for a *cappella* choir and this, with an arrangement for male voices of his earlier anthem, "God Is in His Holy Temple," will soon appear in the G. Schirmer catalogue.

#### John Harms Goes to Plainfield.

John Harms has been appointed organist and choirmaster of Grace Episcopal Church, Plainfield, N. J. The organ, a three-manual, was installed by Casavant; the choir consists of thirty boys and men. Mr. Harms leaves St. Matthew's Episcopal, Brooklyn, where he has been in charge of the music for the past year, to enter upon his new work in Plainfield. He is also organist and director of music at Temple Israel, Lawrence, L. I., and teacher of singing at the Spence School and the Birch Wathen School, both in New York City. He recently gave an organ recital at the Church of the Holy Apostles in New York, presenting a program that was repeated by request.

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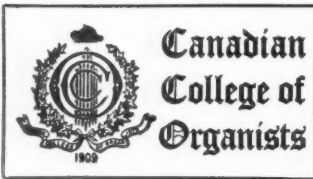
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**Toronto Center.**

*Secretary: T. M. Surgant.*

The annual Christmas dinner and party of the Toronto Center was held on the evening of Dec. 27. About seventy-five members and friends were in attendance and after a repast had been served in the auditorium of the North American Life Assurance Company, the members were entertained with a splendid program arranged by a committee of which Harold Williams was convener.

During the evening carols, led by Frederick Silvester, were sung, with Charles Peaker at the piano. The quartet from Mr. Williams' church—the College Street Baptist—gave a pantomime in costume. Mr. Butler, bass soloist, assisted by a few of the organists, rendered a parody on "The Man on the Flying Trapeze," written by T. J. Crawford in his inimitable style, introducing names and incidents connected with the C. C. O.

Dr. H. A. Fricker was chairman, but at a certain point in the proceedings he turned the direction over to Harvey Robb, who acted as master of ceremonies, introducing the various items. In addition Mr. Robb gave a humorous talk on the organ, with many humorous interruptions by George D. Atkinson. Amusing speeches were made by Charles Peaker and Thomas J. Crawford. Mr. Williams had also arranged a splendid entertainment for us in the way of motion pictures and an excellent magician.

Altogether it was voted one of the best evenings of the kind held by the center up to date. It was brought to a happy conclusion with the singing of "Auld Lang Syne."

The Toronto Center had the pleasure of entertaining Dr. Sydney H. Nicholson at luncheon Jan. 5. Short addresses were made by Dr. H. A. Fricker, chairman of the Toronto Center; Dr. Healey Willan, president of the C. C. O., and the guest of honor. A good deal of interest was shown in the work which is being carried on by Dr. Nicholson and others at St. Nicolas College, Chislehurst, and an effort will be made at the forthcoming conference which the Canadian College of Organists will hold in conjunction with the Royal College of Organists in London to pay a visit to St. Nicolas College and study the work which is being done.

**Montreal Center.**

*Secretary: W. Bulford.*

Formation of a Canadian branch of the English School of Church Music was proposed by Dr. Sydney Nicholson, director of that institution and former organist of Westminster Abbey, in the course of an address to the Montreal Center, Saturday, Jan. 12, when Dr. Nicholson was the guest of honor at a luncheon given by the center at the Central Y. M. C. A.

Explaining that he was in Canada trying to organize a Canadian branch of the English School of Church Music, Dr. Nicholson stressed the need for such an institution.

"In the course of my tour I have found that too many church choirs overseas are like church choral societies. I am here not to criticize but to help. There is a great tradition of choir singing in England and it is the desire of the institution which I represent to preserve it.

"It is our ultimate aim to federate all the choirs of the empire as affiliated

members of the school," concluded Dr. Nicholson. "In that way alone I feel that we shall be able to preserve the fine tradition of British church music of which we are all so justly proud."

Among the advantages for affiliated members listed by Dr. Nicholson in the course of his address were advice on all matters connected with church music, supply on special terms of music, vestments, etc., register of appointments for choirmasters and organists, assistance in staging local festivals, special privileges for attendance at the school's triennial festival in London, and the various courses offered at the college itself. Mention was also made of the establishment of instructional schools at different centers.

Thanks to Dr. Nicholson were extended by Dr. Alfred Whitehead and Edward Sweeting.

D. M. Herbert, chairman of the Montreal Center, presided.

**Ottawa Center.**

*Secretary: H. M. M. Huggins.*

Because of its close proximity to the holiday season the regular meeting of Ottawa Center, usually held on the first Saturday of the month, was postponed to Jan. 12. A company of members and guests met for dinner at Murphy-Gamble's tea-room with the chairman, W. Arthur Perry, presiding. The Very Rev. Dean E. F. Salmon, a guest at the meeting, spoke briefly on the ideals of the organist and the essentials of worship in music. Allanson G. Y. Brown, F. R. C. O., reported on the preparations being made for the lecture by Dr. Alfred E. Whitehead of Christ Church Cathedral, Montreal, which will be held under the auspices of the center on Feb. 19. Dr. Whitehead will be assisted by Mr. Brown and the choir of Dominion United Church.

At the conclusion of the meeting the members attended a recital in Christ Church Cathedral by Godfrey Hewitt, F. R. C. O. The recitalist's program was composed of representative works by contemporary composers of the Belgian, English, French and German schools, the playing of which was received with marked appreciation. The program included: "Entrata, Canzona and Corrente and Siciliano," from the Partita in E, Karg-Elert; "Sonata Eroica," Jongen; the Lady Margaret Hall Hymn-Tune Preludes by Ernest Walker and "Les Cloches de Hinckley," Vierne. Comments on each number were made by Dean Salmon, who also emphasized the significance of the hymn preludes by reading the verse of each hymn before the prelude was played. Clearcut technique and a refined feeling of color, coupled with fine musicianship, marked the work of the recitalist throughout.

On Wednesday preceding this meeting the members of the center had the pleasure of hearing an address by Dr. Sydney Nicholson on church music. Through the kindness of Dean Salmon an opportunity to meet this distinguished church musician was arranged at the close of the service in the parish hall of Christ Church Cathedral. Mr. Perry expressed the pleasure of the center over being able again to welcome Dr. Nicholson to the capital, which he had visited in February, 1927, in company with Dr. Fellowes and a choir from the Chapel Royal and Westminster Abbey. This was seconded by Dr. J. W. Bearder, who was chairman of the Ottawa Center at that time. In response Dr. Nicholson gave an interesting outline of the work being done by the School of English Church Music, of which he is the director. Dean Salmon presided and among the clergy present was His Grace, Archbishop Roper. Refreshments were provided by the ladies of the cathedral.

**Hamilton Center.**

*Secretary: Grace M. Johnson.*

The Hamilton Center met at Mac-Nab Street Presbyterian Church Saturday evening, Jan. 12. About thirty-five organists and their friends, including several visiting organists, sat down to supper, which was served in the dining hall by the ladies of the church. Routine business was transacted, with Egerton Boyce, chairman, presiding, and one new member was enrolled. The Rev. Beverley Ketchen, M. A., D. D., graciously welcomed the organists to his church. Short speeches, including votes of thanks, were made by W. H.

Hewlett, Mus. B.; Miss Nellie Hamm, Mus. B.; Robert Symmers, L. Mus., Toronto; E. G. Elliott, A. T. C. M., and Eugene Hill, F. C. C. O., of Guelph. Plans were discussed regarding the Feb. 9 recital by the distinguished English organist, Power Biggs, who is at present touring Canada.

The address of the evening was given by Paul Ambrose, whose compositions are so widely known. Mr. Ambrose was for many years prominent in the National Association of Organists in the United States. He returned to Hamilton about a year ago and is now a valued member of the executive of the local center of the Canadian College of Organists. His address proved to be most inspiring and dealt with the importance of music in worship. He stated that the organist should be in full sympathy with the minister and the church, and his music should be uplifting, not for the sake of display. The spiritual possibilities of music in the church were stressed, the organist having a "second pulpit" to that of the minister. He urged the organists not to become discouraged if the fruits of their labor were not apparent, and cited an example in which a murderer found hope of redemption through hearing an anthem sung by a church choir.

After the address the meeting adjourned to the church auditorium for a short recital. The church has recently been remodeled, making it one of the most beautiful in Hamilton, and a new Casavant organ of great tonal beauty has been installed. The program was varied and performed artistically throughout. William Findlay, B. A., opened with three chorale preludes: "Aus Meines Herzens Grund," Karg-Elert; "Lo, How a Rose e'er Blooming," Brahms, and Chorale Prelude No. 3, from Ten Preludes on Lady Margaret Hall Hymn-tunes, Walker. Robert Symmers, organist and choirmaster of the church, and well-known baritone, sang: "It is Enough," Mendelssohn, and "Breathe Your Soft Prayer to Christ the Child." Hawley, accompanied on the organ by Leslie Leman, who also played the Reverie by Leman. Mr. Findlay concluded the recital with the Fantasia in C by Bach.

**London Center.**

*Secretary: A. Ernest Harris, A. T. C. M.*

A meeting of the London Center was held at noon Jan. 8 at which Ivor S. Brake, the new chairman, presided. There was a good attendance. Financial statements were read and a report on the recent carol service was received. It was decided to invite a visiting organist to give a recital at a future date, before the end of the season.

**Kitchener Center.**

*Secretary: Eugene Fehrenbach.*

Edgar Merkel, organist of St. Paul's Lutheran Church, Kitchener, was elected chairman of the Kitchener Center at the annual meeting of that organization held in the form of a dinner party at the Green Door tearoom, Waterloo. The retiring chairman, Eugene Hill, organist of St. George's Anglican Church, Guelph, presided and thanked the executive for their work and cooperation in the past year, after which

the election took place. It resulted as follows: Chairman, Edgar Merkel; vice-president, W. R. Mason, organist at the Anglican Church of St. John the Evangelist; secretary, Eugene Fehrenbach, organist at St. Louis Catholic Church, Waterloo; treasurer, M. Cecil Walker, St. John's Anglican Church, Preston. A fifth member was added to the executive in addition to the officers of previous years in the person of the retiring president, Eugene Hill.

Plans were made for a recital to be held in February in Preston at St. John's Anglican Church, on which occasion several of the organists will participate.

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**Rebuilds Organ at Clayton, N. Y.**

Fred N. Hale of the Estey staff, with headquarters at Syracuse, N. Y., has finished rebuilding and making additions to an Estey organ in the First Baptist Church at Clayton, N. Y. The original organ was donated to the church in 1907. Mr. Hale electrified the action, installed a new master keydesk and added a twenty-five note set of Deagan chimes, with the Deagan electric chime action, besides adding several sets of pipes. An amplifying outfit with four loud-speakers has been placed in the tower by the Gates Radio and Supply Company of Quincy, Ill. This was intended principally for the purpose of broadcasting the chimes with the effect of tower chimes, but it is so arranged as to permit the broadcasting of any special programs, the first of these being Christmas carols by the combined choirs of the township. The entire improvement was financed by Mr. and Mrs. Arthur L. Williams of Clayton, donors of the original organ. Clayton is a village at the Thousand Islands. Ernest L. Meahaffey, director of music at St. Lawrence University, Canton, N. Y., played the opening recital Dec. 7.

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**Dr. Herbert Sanders' Compositions; Early Easter Suggestions**

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

Not long ago I was asked by a choir-master who said he had found useful my articles on Dr. Willan and Dr. Whitehead, whether there is any other Canadian composer "in the same class" and whether there is one who writes "easier music."

It was a hard question to answer, because no country has any right to expect within a century two composers of such noble music as Dr. Willan has written for the Anglo-Catholics. Dr. Whitehead was just an extra gift of God that not even Canada with all its piety deserved; and I think that he would view with alarm an attempt to put him in Dr. Willan's class as a composer, though there might be two minds about that and there would be no profit whatever in a comparison between their works. As to ease of performance, both of these composers have written works which can be sung, and should be sung, by any choir which pretends to four parts.

This may seem, so far, both surly and evasive as a reply to a respectable question. I have a better answer when I name Dr. Herbert Sanders of Montreal, who for some twenty-five years has been publishing workmanlike, melodious music, much of which is easy of performance. It is interesting that one of his warmest friends, Dr. Whitehead, tells me that years ago he took lessons in theory from Dr. Sanders. At least three times at Christ Church Cathedral, where Dr. Whitehead plays in Montreal, the choir has performed with great enjoyment Dr. Sanders' Easter anthem, "Light's Glittering Morn," published by Woodward & Co. at London, Ont.

Of course, there are few composers of church music now writing, with the possible exception of Dr. Noble, who would wish to be judged by an anthem published in 1910 or thereabout—a time at which Dr. Sanders was bringing out a good many of his things. Some of them are easy, tuneful, in Mendelssohnian style, in harmonic patterns that seem a little naive today. Others are of the long, ambitious kind offered for competition in those days for the Clemson prize, which Dr. Sanders won twice; that sort usually sound prolix now and the accompaniment rather pretentious. If I were to be quite just, I should wait until three anthems now in press are published so that you could see the advance in style which has come since the days before the war. What you can see, however, even in the early days, is a sincerity of worship, a melodic gift and a regard for workmanship—three gifts not always found in our more erudite present. (And I am by no means certain that we are more erudite, for the matter of that.)

Let me list first the three anthems now in press, of which more account will be given when they are published: "Praise to the Lord." On the chorale "Lobe den Herren." "The Strife Is O'er." On the great tune by Vulpius. "Lead, Kindly Light." For baritone and chorus, a longer work—some twenty pages in manuscript.

Of the tuneful, easy anthems, suited to any choir, I think I like best "Jesu, Thou Joy of Loving Hearts" (Ditson, 1917), which has a solo for high voice. Bernard's lovely words are given a simple, tender setting that carries with it much feeling when reverently performed. Other easy anthems, all suited to quartet or any sort of choir, are:

"How Pleasant, O Lord of Hosts, Thy Dwellings Are." (Ditson, 1917.) Three-page introt. S or T solo. "Jesu, the Very Thought of Thee." (Anglo-Canadian Music Company, Toronto, 1909.) Six pages. Medium solo.

Of his bigger anthems I suppose that I should list first the two which won the Clemson medal of the American Guild of Organists, then awarded for the best anthem of a specified sort presented by a citizen of the United States or Canada:

"How Do Thy Mercies Close Me Round." (Gray, 1912.) Ten pages. So-

prano *obbligato* solo. Harmonically a little luscious to present taste, but effective still and not difficult.

"Angels from the Realms of Glory." (Gray, 1914.) Fourteen pages. High solo. Healthy and vigorous, but not very original and too long.

The anthem which I think I have enjoyed oftenest is "None Other Lamb" (Ditson, 1922), partly because I admire so much the imaginative text by Christina Rossetti, partly because the music is finely unified and varied at the same time, and partly because the six pages aren't a bit too long. But the most legitimate reason is because this is a work of real devotion and genuine originality. To some choirmasters the harmonic material will seem too luscious; so will the poem, to some austere critics.

One other anthem of the longer sort I can recommend, and that is "To Us a Child of Royal Birth" (Ditson, 1927). It is a little too long, though you do not realize in performance that it has seventeen pages. The opening chorale theme is simple and grand. The organ part has independent interest. There is a short solo for soprano.

I have about a dozen other anthems by Dr. Sanders and he has composed a few which I have been unable to get, but I am not going to list them. I have named the best, I believe, and I should like to have you judge him by that best.

The only part of the Episcopal service which he has set, I believe, is the evening canticles; there is a setting of the Magnificat and Nunc Dimittis published by the Woodward Company. There is also a set of "Five Introsits or Sentences" (Ditson, 1912) that may still be useful in the non-liturgical services; they are old-fashioned, easy and tuneful.

There is one Mendelssohnian sacred solo, of the kind that singers enjoy, "O Master, Let Me Walk with Thee" (Gray, 1928). It is for medium voice and can be very effective when sung by a baritone who realizes that he is singing a prayer. The text is one of the best to present the modern ideal of social service.

I suppose that many singers have used Dr. Sanders' arrangement of the Londonderry Air as a sacred solo—"O Strength and Stay" (Gray, 1927). For most of us, however, there are too many secular associations, though we are not sure that the original words were secular.

There are two sorts of his organ pieces—the pretty and tuneful and the cheerful and vigorous. The best of the cheery ones is "Glorificamus" (Gray, 1921), inspired by the Psalm-text "The Lord Is My Strength and My Song." This is nine pages in length and is moderately easy, more or less in the style of West. The "Overture Appassionata" (Gray, 1931) is fifteen pages in length and less inevitable in workmanship. Of the little tunes I think I like best "Along the Way" (Gray, 1927), which has a melody and twiddles which catch the ear, though it is a little too long. Some people would prefer the piece called "Joy" (Gray, 1924), whose six pages are not a bit too long for the pretty fancy.

He has shown skill in arranging for the organ, especially, I think, in his edition of the wonderful old Irish tune "The Londonderry Air" (Gray, 1920). Among the others, I suppose that the Widor Serenade (Gray, 1927) has been most popular. With his knowledge of form, his ear for a good tune, and his healthy regard for the technical limitations of most organists, I should think that Dr. Sanders would be an ideal person to give us a suite of French-Canadian folk-tunes for organ. With such excellent collections as that of Barbeau at hand, it is remarkable that no organist of Montreal has realized the popularity that awaits such a suite.

Herbert Sanders, Mus. D., F. R. C. O., was born in Wolverhampton, England, in 1879. He studied with Dr. Swinerton Heap, C. W. Perkins of Birmingham and William Shakespeare (singing). Dr. Sanders moved to Canada in 1908. He was organist of the Dominion Church, Ottawa, from 1908 to 1929 and music critic of the *Ottawa Journal* from 1919 to 1929. He was also examiner at McGill University from 1914 to 1929. Since 1931 he has been

organist of the Westmount Park Church, Montreal. Dr. Sanders was president of the Canadian College of Organists in 1931 and 1932.

**Early Suggestions for Easter**

The most important new work for Easter thus far published in 1935 is Clarence Dickinson's "choral meditation" called "The Redeemer" (Gray, 130 pages). This is a collection and arrangement of the best numbers in the famous "Sacred Chorus Series" and is consequently the finest collection of Easter carols and anthems of which I have any knowledge.

The work opens with a lovely organ meditation of four pages which we shall all be playing, on a tune by Crüger, "Ah, Dearest Jesus." This is, properly, on three staves. Then the tenor quotes from the Bible about the sepulchre in the garden and leads us to that very popular Spanish carol which thousands of choirs have been singing in the Dickinson edition, "In Joseph's Lovely Garden." So it goes: We have brief, graceful solos for narrative and setting, then another carol or anthem, including such favorites as "This Glad Easter Day" (Norwegian), "When the Dawn Was Breaking" (Polish), "The Lord Is Arisen" (Bohemian), and "The Soul at Heaven's Gate" (seventeenth century). There are two or three big choruses, including Dickinson's very much admired "Easter Litany." A good chorus is needed for a complete performance. But this would be worth doing merely for the carols and easy, old anthems; and it would be worth buying as a treasury of Easter music. Once again the Dickinsons have struck twelv.

Dr. Williams has a bright, sonorous anthem called "He Is Risen" (Gray), for chorus and baritone soloist, with an interesting organ part. The work runs to twelve pages of not difficult, effective music; one of the composer's best things, and, as usual, most impressive if sung by mixed voices.

The Dickinsons have edited an Easter anthem by Schuetz, who died in 1672. It is called "Mary Magdalene at

the Sepulchre." It runs to twelve pages, and you will need a chorus. Not only is it impressive contrapuntally, but there are remarkably modern harmonic effects.

The fourth of Mr. Titcomb's "Eight Short Motets" (Carl Fischer) is called "Christ Our Passover." It runs to three pages of reverent music, not highly original but serene and beautiful with the spirit of an elder day. It can be sung in four parts and will be used chiefly by the Anglo-Catholics, I imagine, though there is no reason why it should not be performed as an admirable introtit in any Protestant church.

It is not for Easter, but I should like to mention the Third Sonata (Gray) of that very talented composer from Yale who has given us all so much pleasure with his gracious and witty compositions, Professor Harry Benjamin Jepson. It is in four movements, including a "Romanza" that I expect to hear often.

Let me remind you of some Easter music published in 1934 and probably neglected in that year for lack of funds:

Broughton—"Easter, Paean" on the "Orientibus Partibus." Chorus needed. (Gray.) Used by some of the best big choirs.

Voris—"Joy Dawns Again." Chorus and high soloists. Tune of "Ye Watchers." (Gray.) Excellent.

Whitehead—"Alleluia, Sing to Jesus." On the tune "Alle Menschen." Easy; lovely accompaniment. (Schmidt.)

Whitehead—"Watchman" from the Height Beholding." Solos for SBar. Used by some of the best chorus choirs. (Boston Music Company.)

Williams—"Thou Art My Way, O Lord." Solos for S and A. (Gray.)

DeBrant-Ancient—"O Fili." English and Latin words. (J. Fischer.)

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

Dickinson-Eccard—"Christians, Rejoice." Two choirs. (Gray.)

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

Wehbe—"Christ Our Lord Is Risen." Admirable hymn-anthem. Could be used as unison anthem. (Gray.)

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Official Journal of the American Guild of Organists and of the Canadian College of Organists.

S. E. GRUENSTEIN, Publisher.

Editorial and business office, 1507 Kimball Building, Wabash avenue and Jackson boulevard, Chicago. Telephone: Harrison 3149.

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

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

CHICAGO, FEBRUARY 1, 1935.

## O TEMPORA, O MORES!

Once upon a time, on a cold winter night, when the pavements of a great American city were covered with ice, many among the millions within its gates, both inhabitants and visitors from afar, were bent upon entertainment to pass the evening. Some of them no doubt sought diversion that would elevate as well as amuse; others did not care about being elevated. The ratio of the one to the other we shall let you attempt to ascertain.

There was on that same night on view in the said city a highly-advertised motion picture, whose name we shall not reveal, since it does not need the advertising, but which was heralded as "the sensation of Paris and Chicago." "Thirty French charmers" were in the cast, so the billboards and newspaper columns told us. It was carefully noted that "adults only" would be admitted. A leading critic was quoted as writing that the picture "would be worthy even if they put pants on it." The discreet use of the word "worthy" by the critic is to be admired.

In front of the theater that night stood a line of hundreds, extending for more than a block, shivering, but determined to see the picture. Perhaps they all got in eventually.

Now in the same city, on the same night, a young organ virtuoso whose playing has elicited the most favorable comment in several countries, was giving a recital on one of the city's largest organs, in an edifice which is one of the nation's architectural gems. The setting was on a university campus, and several thousand students and faculty members live in the immediate vicinity. There was no admission charge—not even a collection. The whole thing was a contribution to the artistic advantages of the city.

The attendance was 300, or less. The edifice was not one-fifth filled. No newspaper critic was there to pronounce the performance "worthy."

As our old friend Cicero used to say when he let loose against Catiline, "O Tempora, O Mores!"

## A WORD ON THE CONVENTION

It is not a bit too early to give thought to the general convention of the American Guild of Organists which is to be held in New York City late in June. Various committees appointed by the warden have been hard at work for two months making plans for the meeting and their labors are very much in the nature of self-sacrifice, as those who have had experience in planning conventions well know. The wide-awake organist who seeks to refresh his spirits and keep up with the times appreciates the value of the programs and the fellowship that mark the conventions, and many, we dare say, are right now saving up their money to be able to purchase railroad tickets or gasoline for the New York trip. The program as it develops will be duly announced in THE DIAPASON. Meanwhile let us say a word as to the genuine value of the convention idea.

The large majority of those who have attended A. G. O. and N. A. O.

conventions in the last quarter of a century and over will agree with our viewpoint. There are always a few who can see little good in the accomplishments or thoughts of others. In a recent issue of *The American Organist* a correspondent whose mood evidently was affected more by his digestion than by the convention program, wrote to the effect that the one he attended was "frightfully boresome," and the editor expresses his agreement with the bored one's sentiments in these words:

Our correspondent feels as I do about conventions. How do I feel? We had been discussing not conventions but printed reports of how wonderful everybody would like to think everything and everybody was after the conventions were over, and my particular conclusion remained as it had been for some years, largely against using valuable space for publishing reports of recitals when those reports could not possibly tell the truth. Our correspondent had not attended many conventions, I suppose, and disagreed with my estimate. Now he's converted, he admits.

Blase as no doubt editors become, we feel almost certain that if Mr. Buhman had attended some of the great conventions and heard some of the excellent recitals which others have heard even he would have been thrilled, and would have been changed from an absentee commentator to an enthusiastic admirer. Nearly every concert organist whose name is familiar to all of us today had his "coming out" at one of the national conventions. Let it be admitted that not all the virtues of organ playing and not all the wisdom of organ thought are exemplified in every one of the recitals and papers. But the conventions present a good cross-section of organ playing as it is today. If it is not what it should be the fact should be exposed and the reform begun at the source. Of course we have had from time to time some performers not up to the standard. Yet no one with a fair mind can deny that at every convention, without exception, there has been superb playing, and the organist who is not so distinctly benefited that he will feel well repaid for attending a convention would better find the cause in himself.

In every profession the need for getting together in order to help avoid a rut is recognized and the opportunity for observing at first hand the achievements and learning the opinions of one's fellows is cherished. We refuse to believe that organists as a whole have become so self-centered—or unprogressive—that they will cease to take an interest in offerings prepared for their benefit and pleasure. Nearly five months remain before the New York meeting, at which is promised a glorious week of recitals and other events befitting the largest and most powerful organization of organists in the world. If you are at all able to be there and neglect the opportunity you will be cheating yourself.

## NEW USE FOR CRESCENDO

Some of our most distinguished friends can see no good in the crescendo pedal. In the old days the usefulness or uselessness of this device was the subject of heated debates and many will recall the stand taken by the late Edwin H. Lemare, who despised this mechanical accessory. Now we find that Herr Hitler—or at least one of his organist supporters—has found a use for the crescendo, and a full organ din has served to win a battle for "Der Fuehrer." According to an Associated Press dispatch from Berlin, a two-hour clash of opposing Protestant pastors for possession of the pulpit in the large St. Paul's Church was brought to a close with the crescendo pedal by the organist. The prominent oppositionist pastor, the Rev. E. F. von Rabenau, arrived at the church to find the Rev. Friedrich Peter, German Christian (Nazi) leader, on the steps of the pulpit. Herr Peter was escorted by forty of his followers. As Herr von Rabenau started to preach he was interrupted by Herr Peter and the catcalls of some of the 800 in the congregation. The verbal competition continued for two hours, until the Nazi organist moved from *pianissimo* to *fortissimo*. Herr von Rabenau then left the church, followed by most of the worshippers.

We have always felt that the crescendo pedal had its place, but, like

dynamite and a fast automobile, it should be used only with judgment, in the hands of competent persons. Those who see no good in the device will probably point out that for a service of worship it is of no value, whereas it has proved itself effective in a row. We would recommend extreme caution, however, in employing it as a means of interrupting too long a sermon.

## PROGRAMS IN 1934 PUBLISHED

### Sunday Vesper Performances at the University of Illinois.

The University of Illinois has just published in a handsome booklet the annotated programs of its vesper organ recitals in the last academic year. These recitals are given on Sunday afternoons at 4 o'clock in the recital hall of Smith Memorial Hall.

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

The vesper recitals have been given by Director Frederic B. Stiven, Professor Russell Hancock Miles and Lanson F. Demming of the faculty of the School of Music. Miss Marcella Brownson of the class of 1932 was guest soloist at one recital. The following data concerning the programs may be of interest: Compositions for organ, 119; transcriptions, 19; solos and ensembles, 9. The composers whose works have appeared most frequently are: Bach, 12; Franck, 5; Guilman, 5; Karg-Elert, 4.

### Vesper Program by Chicago Women.

The Chicago Club of Women Organists will sponsor a vesper musical service at the River Forest Presbyterian Church, Lathrop and Quick avenue, River Forest, Ill., Sunday, Feb. 3, at 4 p. m. Margaret Zoutendam Schwarz, organist and director of the church, will open the program with "A Song of Gratitude" by Rossetter G. Cole. The junior and senior choirs will sing several anthems, and Vivian Parker will sing "He That Dwelleth in the Secret Places," MacDermid. Margaret Starr will play the Prelude and Fugue in G minor, Bach; "What One Hears at Midnight," Dunham, and "Grand Choeur" in E flat major, Guilman. Susan Shedd Hemingway will play "Soeur Monique," Couperin; "Praeludium," Jarnetel, and Chorale Prelude, "Rejoice, Ye Pure in Heart," Sowerby. Helen Searles Westbrook will play the Fantasia in D flat, Saint-Saens; "Marche Mignonne," Poldini (performer's transcription), and Toccata, Maily. The public is invited to attend. On Monday evening, Feb. 18, a card and bunco party will be given at the Palmer House, in private dining room No. 14. There will be door prizes and table prizes, light refreshments and a musical program. Admission is 50 cents and tickets may be obtained from the members or at the door.

### Albany Post to F. C. Chapman.

Appointment of Frederick C. Chapman, organist at St. Andrew's Church, Stamford, Conn., as organist and choir-master at St. Peter's Episcopal Church, Albany, N. Y., is announced. Mr. Chapman, who takes over his duties Feb. 1, succeeds Dr. Frank Sill Rogers, who died a few weeks ago. Mr. Chapman, born at Sevenoaks, Kent, England, began his work as choir boy and soloist at St. John's Church, Stamford. He studied at the Institute of Musical Art in New York and then entered Carnegie Institute of Technology. He received his degree of master of sacred music from the School of Sacred Music at Union Theological Seminary. He studied under many famous organists, and was organist at St. Luke's Church at Easthampton and at All Saints' at Richmond, Va.

### Paul Bentley at Duquesne University.

Paul Bentley, the Dallas, Tex., organist, has moved to Pittsburgh to study Gregorian chant and liturgical composition under the Rev. Carlo Rossini at Duquesne University. He has also been appointed organist and choir-master of the university chapel and has introduced there a boy choir.

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

TWENTY-FIVE YEARS AGO, ACCORDING TO THE ISSUE OF THE DIAPASON OF FEB. 1, 1910—

M. P. Möller reported the largest business up to that time in the history of his factory for the year 1909, contracts having been received for 133 organs, while 111 were shipped. Mr. Möller had just completed thirty years of activity in building organs.

Palmer Christian was in Leipzig studying under Professors Karl Straube and Schreck, cantor of the Thomasschule.

The First Methodist Church of Seattle awarded a contract to the W. W. Kimball Company for a three-manual of forty-seven stops, with an echo playable from the swell.

Philipp Wirsching, then of Salem, Ohio, installed an organ in the palace of the Maharajah of Mysore, India, and the maharajah himself was reported as playing the instrument.

The Aeolian Company opened a beautiful salesroom with an organ as the principal feature in the Fine Arts building, Chicago. Ernst Schmidt was in charge of the studio.

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

A four-manual organ to be installed in the auditorium of the new Chamber of Commerce at Scranton, Pa., was ordered by the W. W. Kimball Company by Colonel L. A. Watres, donor of the instrument.

A four-manual of seventy-five stops was ordered of the Frazee Organ Company for Temple Mishkan Tefila in Boston.

The First Presbyterian Church of Tacoma, Wash., commissioned the Reuter Organ Company to build a four-manual for its new \$400,000 edifice.

The specifications of these three organs were published.

Marco Enrico Bossi, the famous Italian organist, made his American debut at the Wanamaker Auditorium in New York Jan. 20.

E. W. Hanscom, a widely known composer and organist, died at the age of 76 years in Jersey City, N. J., in January.

George Henry Day resigned as organist and choir-master of St. John's Church at Wilmington, Del., to take a similar position at Christ Church, Rochester, N. Y.

There was a long sick list during the month. M. P. Möller, Jr., was recovering from a severe attack of typhoid fever; E. O. Shulenberger of the Möller organization underwent an emergency operation for the removal of his appendix; Harrison M. Wild of Chicago was a typhoid fever sufferer; Miss Tina Mae Haines of Chicago had typhoid fever; Marco Enrico Bossi was taken ill soon after landing in America; Daniel R. Philippi had been seriously ill in Pittsburgh and Ralph W. Ermeling of Chicago was recovering from an illness of three months and able to return to his post at Central Church, Chicago.

Henry W. Fairbank, organist of the First Baptist Church of Englewood, Chicago, for twenty-seven years and known through his work as a choral director, died Jan. 11 at the age of 72 years.

### "Messiah" at St. Paul's, Paterson, N. J.

The Advent and Christmas portions of "The Messiah" were sung at St. Paul's Church, Paterson, N. J., by a choir of eighty voices, including thirty splendidly trained choir boys. Frank H. Mather, organist and choir-master, was at the organ. The large church was crowded to capacity. During Lent a cantata will be given every Sunday evening and the Sunday following Easter Day the third part of "The Messiah" will be rendered. The choir boys of St. Paul's sang with the choir of St. Thomas' Church, New York, on Oct. 14 and brought forth the highest praise from the Rev. Dr. Roelif Brooks, rector, and Dr. T. Tertius Noble, organist and choir-master, and were invited to make it an annual festival visit.

### The Free Lance

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

Faithful are the wounds of a friend. Uncle Mo had absented himself for weeks from club and studio and I had an uneasy feeling that I ought to look him up. Last week, however, he appeared and I read on his face all the signs of a coming fight. Hardly stopping to say "hello," he burst forth: "What do you mean, Mac, by saying that our recitalists and their pupils and friends and aunts and cousins can't play a decent service? You must be crazy. Why not go to Florida for awhile and get all this foolishness out of your system? I thought you were—"

"Hold on, Mo! In the language of the street, 'What's eatin' you?' Perhaps you have in mind a garbled version of my paragraph about clever concert organists and good service players in the December DIAPASON. Read it again."

"No, sir-ee," said Mo; "you said that the fine recitalist was a poor service player. I suppose you think any ordinary organist that has 'got religion' is a better service player than the one who can do all the recital stunts. I heard a fellow down on Fourteenth street the other day—"

"Hold on a minute," said I. "Service playing is something more than playing organ pieces, no matter how good they may be, and singing a service is something more than performing a piece for voices or for a single voice. Did you ever hear a musical service in which the service list resulted in something like this—a sort of night letter style? Organ prelude—Stop—Anthem—Stop—Organ piece—Stop—Another Anthem—Stop, and so on. Nothing to bind the various items together, just a concert."

"Oh, well," said Mo, "no doubt you'll pretend that the psychology of the concert hall and that of the church service are not the same; and you'll praise all sorts of queer things like putting down the pedal note first and holding it to the bitter end at the conclusion of hymn-tunes and anthems, and doing all the other foolish things of which the church player of forty years ago was guilty. I believe that there's no reason why a clever recitalist should not be a fine service player."

"Mo, that's exactly what I wrote in the January DIAPASON."

Dr. Schweitzer, the medical missionary, theologian and Bach specialist, lives in Lambarene, on the edge of the primeval forest of French Equatorial Africa. He goes there this month, but returns a year from now to civilization, and will be giving his one or two Bach recitals again. What a man!

Don't get too excited over the various "isms" manifesting themselves in present-day organ building. You remember the Hope-Jones anti-mixture period, do you not? It was a new era in organ building and we all "fell" for it: the present-day organ expert talks mixtures very loudly indeed and Hope-Jones' ideas are no longer regnant. So with the talk about a new diapason color; that will run its course. We have nowadays the lovers of "pure" organ tone who eschew the luscious celestes of keen orchestral type, the flute celeste or the delicate unda maris, as well as all the other stops that delight the ordinary organ player; we love these guardians of organ purity. We even think their phagocytism most creditable.

All that passed through my head as I listened to E. Harold Geer's recital on the new Austin organ in the chapel of Bard College, Annandale-on-Hudson, N. Y., early in January. This is a small organ as organs of today go, having at present thirty-five registers, or forty-eight when completed. As it stands, however, the resources of the instrument make it a "big" organ, when its capabilities for large, luscious and warm tone are demonstrated. Geer's recital was as fine as any I have heard in the past two years, whether one thinks of the pleasure received or of the success of the

program in bringing out the beauty of the instrument. Bard College is a school for men with a maximum registration of 250 carefully selected students. It gives unusual attention to music, the drama and theater. The Austin people have furnished the college with an organ that cannot fail to be a powerful factor in the plans for the education of music-loving and beauty-loving young men. The ensemble of the instrument is of the complete English cathedral type (seventeen ranks of mixtures) and an adequate representation of softer stops of American, English and French origin. The college chapel seats only 200 or 250, a sort of baby cathedral. Professor Garabedian, the college organist, is going to have a good time with his organ!

When you are discouraged or depressed or obsessed by vague longings for something, you know not what, do you seek consolation in music? What do you find helpful? If you are a singer perhaps you choose something in a brighter mood; if an organist, perhaps the smaller Bach E minor Fugue conceived as a deeply expressive nocturne. As a pianist I fancy that the Prelude in C sharp minor (first book, W. T. C.) or that in B flat minor (same book), most devastatingly poignant music; or perhaps the "saints in glory" fugue in E major (second book), magnificently benignant, tenderly reflective, would help. You may get out of patience with the senseless, indiscriminate worship of the immortal Johann Sebastian, but keep ever in mind that for a psychical tonic for the mind distraught, for a tonic to set up the enfeebled in spirit, his greater works are energizing.

Honor to whom honor is due! Percy A. Scholes is now a doctor of letters of the University of Lausanne, Switzerland, and this is not an honorary degree, given as an acknowledgment of a general reputation, but one earned by presentation of a thesis and by facing the quizzing of a committee of faculty experts. I note from the *Feuille d'avis de Lausanne* of Dec. 5, 1934, that the faculty experts were MM. Georges Bonnard, professor of English, and Gottfried Bohnenblust, professor of German, the professor of French literature presiding. It sounds rather terrifying, doesn't it? The newspaper says the discussion with the candidate was "assez vive," and terminated with the grant of *docteur ès lettres* to our English friend.

Driving to the Bard College Austin organ recital I noticed that the organists in the car were unanimous in believing that papering church ceilings and all other reflecting surfaces with sound-absorbing material has spoiled several well-known auditoriums for music. Details were given. It is astonishing that organ builders and, secondarily, organists and choirs are subjected to influences, not always purely musical, that either wholly or in large part cancel their best efforts. Resonance may become excessive, reducing every bit of music to a paste, but a dull, dead room or hall is not much better.

It is not easy to refrain from speaking with indiscriminating enthusiasm of Professor Geer's exhibition of the organ. It is not enough to play a good program; there is much "good" music that would be ineffective for exhibition purposes. Even with music that opens the way for "showing off" an instrument, everything in the last analysis depends on touch and general manipulation; here is the field for the organist who can play rhythmically and clearly. Too much *legato* has killed many a program. Professor Geer is too old a hand to fall down in that way. Every note sounds, none is lost in the shuffle. I enjoyed his recital as much as any I have heard in the last two or three years; it was beautifully done as an organ recital, pure and simple, or as a "showing off" recital designed to show an instrument at its very best. It will be long remembered by all who heard it.

A concert was given by the Glenville High School Choral Club of Cleveland, consisting of eighty-nine mixed voices, under the direction of Russell L. Gee, at the school auditorium Dec. 12.

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## Handicaps of Organ and How "Dullness" May Be Overcome

[The following article is made up of a large part of the paper on "The Organ, Its Literature and Interpretation," read at the annual meeting of the Music Teachers' National Association in Milwaukee the last week of December, by the organist of the University of Michigan.]

By PALMER CHRISTIAN

A dull person is the sorriest work of God; whether he be business or professional man, little known or well known, ineffectual or competent, if he be without a bit of an edge activities centering around him take on the hue of "the cold, gray dawn." The maintaining of liveliness and vitality pre-disposes toward the maintenance of interest, and certainly the profession of music offers shining examples of what the art gains by "live" personalities; to mention only two veterans in the public eye, Frederick Stock has not developed the superb Chicago Symphony through more than a quarter-century by any indefinite wool-gathering, nor is Ossip Gabrilowitsch in this 1934-35 season covering the entire piano concerto literature by any chance swing of fate—it is because of years and years of keen, focused approach to the matter of piano playing.

Organists have too frequently been referred to by other musicians as a dull lot—as lacking in perception as to what music is all about—as being woefully behind the times—in fact, as being so stupid as to think the organ a proper medium of musical expression at all. A faculty member of one of our best-known college music departments said to a fellow member, my informant, that in his opinion the desire to play the organ is a disease, and no one whose natural musical impulses are warm and vital would choose the organ as a medium of expression. Well, well! One hopes that this opinion is not representative of the entire faculty; it is an excellent music department, long established, where we trust extremely restricted viewpoints are not the rule.

But our object is to analyze this sentiment, to try to dig into the causes, not with the idea of offering excuses to the profession at large, but in the two-fold hope that other musicians will appreciate our good points and that whatever organists chance to see this paper may gain an idea or two of value.

The gentleman referred to a moment ago has without doubt been exposed to some bad organ playing. He may never have heard some of the stunning organs in the country. If his entire listening experience has been confined to thick organ tone, so placed in a building that the tone is not given easy egress, and played by an organist who practices only now and then, his attitude is quite understandable and our sympathies are with him. In these days the famous old poem which starts "Seated one day at the organ, I was weary and ill at ease" needs this interpolation: "And so was the audience." The up-and-coming organist of the day is as bored with this dreary playing as anyone possibly could be, and is making valiant efforts to eradicate it; and this up-and-coming organist will not admit that meditative playing is the only kind to be heard any more than the pianist will admit that the best performances on his instrument consist only of pyrotechnical display, than the violinist will admit that swaying, agonizing, sensuous performance is the only kind of violin playing, than a singer will admit that the only requirements for good performance are attractive appearance and a fine natural voice.

The piano, the violin, the voice are common, and therefore understood by more people; almost every home in the country having the slightest inclination to music has a piano, and violins and other instruments are to be found in many; we all have voices, and a lot of us use them in song from early childhood to old age. On the other hand, the organ takes much space, costs money to buy and money to maintain; the ideal church instrument naturally has come to be known for its ecclesiastical qualities.

The fact that the organ has been so

largely a church instrument results in a style of playing known as "churchly"; unfortunately this term is frequently synonymous with "deadly" (though be assured—those of you who do not go to church—that the best kind of church playing is by no means "deadly" even when quiet and contemplative). When the organist branches out into the recital field the same churchly style has imbued his playing—first because of long training and habits in that style and, second, because a man of taste cannot present too secular a program in too churchly a setting—with the result that there are no high-lights unless carefully planned. We do not suggest a so-called "concert style" in the church, but it should be perfectly obvious that the elements of urge, vitality and buoyancy characteristic of any successful concert, no matter what the medium, might well be used to leaven traditional "church style." Magnificent, highly "musical," recitals can be, have been and will be given in the church setting, but they are not given by the organists who are not awake to what "musical" performance means; uncompromising rigidity of material and style is as fatal on the one hand as is too much attention to the trivialities of literature and too great indulgence in "precious" effects.

As a recitalist the organist is faced with the very serious situation of a great lack of really adequate instruments in the accepted concert halls of the country, particularly the larger centers. Of course, in the country at large one can find some superb instruments in public auditoriums, but not too many—and not enough, as yet, to let the instrument be known as much in this capacity as it is in its traditional acceptance. And directly because of this even public auditorium recitals have been far too churchly in character; organists have been too restricted in selection of literature for such appearances and have therefore not helped the cause too well. While it is true that most of the literature is written under ecclesiastical influence, there certainly is much of it highly useful as concert music—much which "comes off" most successfully when properly selected, placed on a program intelligently, and enthusiastically performed.

Neither the profession nor the general public comes near to a realization of how much at the mercy of the organ builder and the architect of the room the recitalist finds himself; badly designed organs in dead rooms are common; good organs in similar rooms are on every hand; bad organs in good rooms are well-known to the tourist performer. But the superb organ in acoustically perfect surroundings is a rare combination—particularly when we begin to count concert halls. Organ *fortissimos* do not sound properly in a dead room, since the absence of what may be termed "atmospheric resilience" prevents the development of overtones from much of the pipe-work. The very nature of organ tone production sets up conditions which take "treatment" to prevent monotony; wind, supplied by an electric motor, can keep the tone going hour after hour; this insistence, typical of the organ, makes it superior to any other instrument for certain effects, such as majestic choral progressions or some passage of a tenuous, lingering character. But those who consider such playing as the end of organ playing are vastly mistaken; builders who do not quickly realize that clarity must be obtained, in addition to plenty of fine softer color work, will find themselves with even fewer contracts than during the past two years; the acoustic engineer who fails to find out that good acoustics is by no means a matter of complete tone absorption will be taking money under false pretenses.

It takes men of superior attainments to rise above such conditions—to try to get blood out of a turnip, as it were. It is the man of superior attainments, too, who sees the justness of some of the criticism. This man is perfectly able to play the organ utterly rhythmically, well accented, with strong downbeat and intelligently phrased. He is broad in his sympathies, sanely flexible in his interpretations and fully entitled to recognition along with any

CHARLES E. VOGAN



CHARLES E. VOGAN, A. A. G. O., organist and choirmaster at Central Reformed Church, Grand Rapids, Mich., has been elected president of the Choirmasters' Association of that city. Paul A. Humiston, retiring president, automatically, according to the constitution of the association, became vice-president. Other officers named were: Secretary, Mrs. Harold Smith; treasurer, Joseph Hummel, re-elected.

The association discussed plans for the annual choir festival which will be held in the Civic Auditorium this spring. Harper Maybee, head of the music department at Western State Teachers' College, who has directed previous festivals, has agreed to conduct the 1935 festival.

Mr. Vogán moved to Grand Rapids in 1932 from Oberlin, Ohio, where he was at Christ Church. He received his degree of bachelor of music from Oberlin College and on his graduation received the Selby Houston memorial award for his work in theory. He had his organ training under Laurel Yeamans and did theory work under Frederick J. Lehman and Arthur Heacock and choral directing under Olaf Christianson.

other virtuoso. There is no doubt that his way is, and may continue to be, hard, but that does not prove that his is the way of the musical transgressor.

Organ literature centers around Bach, even orchestral conductors and pianists paying frequent tribute by adaptation. In fact, so frequently do we find the old cantor's name on programs that we get this choice remark from Sir Hamilton Harty, who, on his last visit here, said around the lunch table something like this: "So frequently do I find Bach's name on programs all over the world that I begin to suspect him of not being a good composer." The interpretation of this wealth of material has caused untold agony for aspiring students; one interpretation has caused the pulling of a wry face on the part of a hearer who may not happen to view the thing the same way (but who, frequently, is no more able to prove that his own way is "right"! ). A lifetime is not too long to try to find the secret of Bach playing, but we are impressed with the thought that if less time were spent in trying to find the secret and more spent in developing perfection of detail we would be better off. The "inner meaning" is there in most of Bach, and our aim should be to emphasize it, but not to the point of distortion.

As for organ Bach we must realize that the organs of today—or the more recent today—are different in aspect from those of Bach's time. So many of his "ensemble" pieces are unsuccessfully presented that public acceptance has been achieved in spite of the mud through which it has been led. Public acceptance of organ Bach is enthusiastic and repeatedly asked for in many quarters—but in those quarters where clear, simple, sane performances are known to exist. For these larger compositions it is no more necessary or wise to think we must have a Bach organ than that Harold Samuels should be expected, for his highly successful

Bach piano recitals, to discard the modern piano for the harpsichord, or that orchestral Mozart is good only with a reduced orchestra. Clarity, yes; precision, by all means; vast surge, a requirement; but imitation of by-gone conditions is not demanded for success.

The quieter, the more contemplative items of the Bach literature afford moments of the purest joy and inspiration in all music. The marvelous chorale preludes of the more introspective type—how they have suffered at the hands of traditionalism! One edition suggests that the famous "O Mensch, bewein' Dein Sünde gross" present the melody with a diapason—an utterly warm, sensitive, delicate melody, highly ornamented, to be put forth by means of a cold, impersonal color! No wonder the audience is bored under conditions like that! I am frankly of the opinion that Leopold Stokowski, in his compelling orchestral presentations of some of this chorale prelude literature, has done more for it than all the organists since Bach died; he senses, and his orchestra can stress, the inner warmth, the nuance, the delicacy, until we see, in transcription, the utter satisfaction to be found. Organists should "go and do likewise"—not, understand me, by way of attempting direct imitation of what Mr. Stokowski does, not by trying to make the organ sound like an orchestra, but by taking a hint that a search for the hidden values will give vastly better organ interpretations.

The classicist will disapprove, naturally; may we suggest that Bach today is the "livest" composer in the world in spite of the uncompromising severity to which he has too often been subjected; his music contains a vitality that survives under lack of appreciation; were it possible for him to come back to us in these times it is quite probable that he would be the first to take advantage of our more flexible modern organs and to listen with intense satisfaction to certain orchestral transcriptions; the great place his music has indicates that he would be that broad.

There is no time or need to go into an analysis of the entire organ literature; the outstanding names since Bach you know—Rheinberger, Franck, Guilmant, Vierne, Widor, Dupré, for instance; Rheinberger, Mendelssohn, Guilmant are at present comparatively rarely found on recital programs. But there are some newer names with which the profession may not be familiar, such as Paul de Maleingreut of Brussels, whose contributions are of the utmost severity and introspection, and who, in time, is bound to come into his own among the better organists. Joseph Jongen, director of the Brussels Conservatoire, also has done one good sonata and several interesting smaller things; Marcel Dupré shows erudition and utter facility; "L'Orgue Mystique" of Charles Tournemire is highly refined writing, though it is by no means "apparent" music. Several choice single items are available, but I want to mention two names you must know, but not as writers of organ music: Jean Huré, whose Communion for the Midnight Mass, and Florent Schmitt, whose Prelude in B, have given us in these isolated pieces gems of the purest water—as exquisite music as any instrumental literature can show; Karg-Elert has left us with an amazingly long list of most interesting works; Vaughan Williams, in his few items, remains true to the rugged manner his other works show.

American composers we purposely refrain from mentioning, in order not to give offense by possible omissions; there is some very excellent "native" music, as well as too much that is positively disgraceful; but the same can be said of native piano, violin and song literature. It may interest you to know that all of us are not entirely lacking in discrimination, as is attested by the rather recent statement, in print, of one very fine composer-organist to the effect that the works of one of his American colleagues are the only native, contemporary writings for organ that would pass muster if put up for examination by any of the conductors of prominence.

It is quite possible that there would be a longer list of organ works from

the pens of those who have written for orchestra, voice and the other instruments had the instrument in its "concert" phase not been, for so many decades, overshadowed by its churchy history. Composers are not notoriously church attendants; their freedom of expression no doubt has seemed in imagination as restricted by church influence as by the cumbersome older organs; too few examples of really superb contemporary organs exist to have made much of an impression on them, with the consequence that they know nothing about organ writing—and no good composer writes for a medium unfamiliar to him, at least he does not do it often. Time is the only cure for this condition—time, plus ever a higher grade of excellence on the part of the interpretative organist.

The concerto literature is extremely slight, the reason for which condition is perfectly apparent—scarcity of organs in concert halls. Handel, of course, did leave a most respectable and interesting series of "concertos," and there are a few other items in classic literature, original or arranged; but coming to modern times there is, to my knowledge, but one work that combines full ability to write for both organ and orchestra with effect, plus fine workmanship and vivid imagination—that is the First Concerto by Eric DeLamarter (MS.); Dr. DeLamarter also has a good deal of a re-written Second Concerto which is particularly fine music, but fate seems to prevent its completion. There are other items, of course: Casella has done not only a modern work, but a "modernistic" one, which does not "sound," in the opinion of many; Enrico Bossi's First Concerto is excellent, suave writing, thematically interesting, well balanced, but Bossi did not write well, or at least imaginatively, for orchestra; nor did Guilman; nor did Widor in his own setting of part of his Sixth Organ Symphony. I make these frank statements with no desire to belittle what literature there is, but solely on the basis of placing the literature side by side with piano-concerto literature; any such analysis is bound to prove me closer to being right than wrong.

For organ and chamber orchestra there are perhaps half a dozen choice items, the most outstanding of which is the work by Hindemith and Leo Sowerby's very real inspiration, the "Medieval Poem."

As to the interpretation of all this literature, we doubt if the profession at large has much comprehension of what a problem faces the organist in the adaptation of the composition to the organ at hand. It is seldom that the composer's tone color indications can be applied fully, for the simple reason that no two organs are alike, no two rooms are alike; a layout of registration admirable for one set of conditions will be totally inadequate for another, with the result that, in the case of the organist on tour, the same compositions may have to be differently treated three or four times in a week or ten days; a passage to be played on the solo organ, for instance, cannot be played there if the instrument is only a three-manual; or a register of one name may be perfect for a given passage on a Wednesday evening, while for the next concert on Friday evening in a town 200 miles away the same name may be quite hopeless.

Variations in conditions of course affect every public artist, but you can readily see that the organist gets the worst of it by a long way. The experienced man can adapt himself to strange conditions with a minimum of time, but no organist can get the most out of any instrument without "working over" his program on it rather thoroughly; if he is content with stereotyped registration, that is another matter, but in that case he is not giving full value for the fee—if any—he collects.

Now, some of you may be asking "If there are so many handicaps, why play organ?" Some of us who have been playing about for a good many years will admit, in the bosom of the family, that the times when conditions and results have been close to the ideal are all too rare. Why, then, encourage some of the youth of the day to follow any natural inclination toward organ? It is because we thoroughly believe in

the instrument in its present best exemplifications, and live in anticipation of future acceptance. It can be a superior medium of expression, capable of as much warmth, vitality, delicacy, enthusiasm as the aforementioned faculty member could absorb. It is individual, and we do not want it to sound like piano or orchestra; but we do want future organists to study the freshness of pianistic approach, the clarity and plasticity of orchestral performance.

Perhaps we have stressed too much some of the "outs" about organ; such a policy may not be bad if "free confession is good for the soul." There are, we need not say, brighter aspects which might be mentioned—for instance, sensitive, musicianly playing of the church service, the interludes, the accompaniments, as well as the set pieces, is a telling expression of the art of music, and affords many fine moments in the lives of many people; it may not be too often found, and certainly it is not the publicized kind of professionalism, but it can be great art just the same. And again, what about the almost numberless series of recitals? How many pianists, in all music history, have attempted the task of weekly or monthly recitals in one community—or violinists, or vocalists? Yet the organ does have such a record—not just one year of weekly or monthly recitals, but one, or even two, decades by one man. We do not claim that all such recitals are on the high level of a Carnegie Hall concert by a world-famous conductor, but we do maintain that such activities have done no inconsiderable good—that a great deal of fine playing has been done and that much fine music has been presented.

What about the future? George Litch of Oberlin, in trying to analyze the situation, writes thus: "When one checks the items—the instrument, the music, the performer—it seems to me that the performer is always the lagging element in the group. It must be said in all fairness that there are more fine organists today than ever before, but we have many who are giving recitals with regularity who are a disgrace to the profession."

Exactly! And those of us who are active today and who can sense such a condition must, for the future, make every effort to prevent another crop of narrow, shallow, immature organists. We cannot do this by passively accepting a situation, by saying "Isn't it too bad," but by recognizing the situation and doing something about it. Our duty to the literature and its interpretation is not confined to how we ourselves play it, but to what we do to show the way to future organists, with emphasis on the fact that they must be awake—must be up and doing—must be part of the active musical scene.

At the final general convention of the National Association of Organists, held last August at Worcester, Mass., that most genial of men—a welcome "household word" among us—A. Walter Kramer, read a paper about organists in which he expressed wonderment at the absence of organists at the majority of accepted symphony concerts in New York. He is right in asking this; I wonder myself, with not infrequent attendance at symphony concerts in New York, in Detroit, in Chicago, why it is that I have not chanced to see many of my fellow organists. I frankly suspect them of non-attendance. Yet of all places where they should be seen, it is exactly at those concerts. And Arthur Poister of the University of Redlands writes: "Recently we attended a Bach festival in Pasadena, at which the 'Art of Fugue,' two triple concertos with string ensemble and two motets were given. A choral director said to me: 'Where are the organists?' Not one did we see."

Perhaps the proportion of organists who fail to take advantage of such opportunities is no greater than that of other musicians; after all there are vastly more pianists, violinists, singers than there are organists; but let me suggest to those who may chance on this paper that "if the shoe fits, put it on."

A far greater breadth of general education, a fuller comprehension of subjects closely allied to the organist's activities, and a more incisive, more sharply focused attention to the detail as well as to the sweep of line in the

interpretative approach to master works are of supreme importance to future growth. By no means is this applicable to the virtuosic recital organist exclusively; it applies fully as much to the church organist and to the church choral director.

And Mr. Poister writes: "I should like to add here that after an opportunity to study the organ work in three foreign countries and that in several organ schools in this country, I would frankly advise young organists as to the superiority of the thorough preparation and training in academic, theoretical and practical organ education available at home. There are advantages to be gained by certain advanced students in certain foreign countries such as only first-hand experience can give, but the bases of broad organ education are as thoroughly and more broadly laid here."

We have the instrument and will have increasingly more and better exemplifications of it; we have literature embracing some choice and thrilling items; we have interpretative gifts of a high order; best of all, we are conscious of some of our faults. It may not be too much to prophesy that at the 1984 M. T. N. A. convention some non-organist will arise and ask: "Why is not our branch of professional musicians as alert as the organists?"

**Albany Chormasters Organize.**

The Albany Diocesan Chormasters' Association was formed Dec. 29 at All Saints' Cathedral, Albany. At this meeting Dr. Sydney Nicholson, head of St. Nicolas College of Sacred Music, Chislehurst, England, made an interesting address. The officers elected for the year are: President, James C. Ackley, organist and choirmaster of St. Stephen's Episcopal Church; secretary, Miss Esther Keneston, Grace Episcopal Church; treasurer, Walter Hopkins, Schenectady; assistant treasurer, George E. DeMille, Green Island. The purpose of the organization is to unite organists and chormasters, as well as interested laymen and clergy, to discuss their problems and promote progress in the cause of better music in the diocese of Albany.

**MARJORIE R. SEYBOLD DEAD**

**Passing of Founder in 1924 of Camden Chapter of N. A. O.**

Marjorie Riggins Seybold, A. A. G. O., founder in 1924 and past president of the Camden Chapter, National Association of Organists, now the Camden Chapter of the A. G. O., died Jan. 6 at her home in Camden, N. J., after a long illness. The funeral Jan. 9 was a beautiful service. Dr. Elwood A. Harrar officiated, giving a glowing tribute to the organist and choir director who had been associated with him in the First Baptist Church, Camden, for twelve years. The Scripture passages and music were selected four years ago by Mrs. Seybold before she underwent a minor operation and included Dr. Henry S. Fry's anthem "Souls of the Righteous." Mrs. Seybold is survived by her husband and two small children. Dr. Harrar wrote the following in a tribute to Mrs. Seybold:

"In the passing of Mrs. Marjorie Riggins Seybold musical circles have lost an ardent devotee, competent and aspiring. The kingdom of God on earth has lost a true and a confident believer. The church of Christ has lost a faithful and an untiring member. And I as pastor of the First Baptist Church of Camden have lost a co-operative, faithful friend and co-worker. For twelve years we have walked and planned together, to give the congregation a leadership into the secret of real and helpful worship."

**Ibbotson Gives Willan Cantata.**

Healey Willan's Christmas cantata "The Mystery of Bethlehem" was sung the Sunday after Christmas by the boy choir of Grace and St. Peter's Church, Baltimore, Md., under the direction of Ernest M. Ibbotson, F. A. G. O., Mus. B. This cantata easily outranks many which have had their place during the past thirty years. Mr. Ibbotson testifies, and deserves to be known much better than it is. While it is of considerable difficulty and cannot be learned in one or two rehearsals, Mr. Ibbotson recommends it to all who like to do something worth while.

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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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## Philadelphia Party Opens the New Year; A.O.P.C. Hears Titus

By DR. JOHN M'E. WARD

Philadelphia, Pa., Jan. 21.—The American Organ Players' Club and the Pennsylvania Chapter of the Guild combined to celebrate New Year's by means of a party held in the chapel of New Jerusalem Church Jan. 2. The entertainment was furnished by a presiding organist who removed unheard-of articles from the members' pockets, and by a "s sextet" of "six little maids from school," who quite outdid the efforts of Donizetti in his famous opera, the participants being members of the choir of St. Matthew's, with Roma Angel at the piano, all costumed as per the seventeenth century. A pianistic duel on two pianos by Dr. Frederick Schlieder and Dr. Rollo Maitland convulsed the audience by its awfulness and at the same time amazed them by the cleverness of its execution. Refreshments, of course, were a feature and a large company was in attendance.

The American Organ Players' Club is celebrating the forty-fifth year of activity with a series of events throughout the winter and spring. The first was a choral and organ concert by the choral club of the Musical Art Society of Camden, N. J., Jan. 16 at St. Clement's Church, Philadelphia. Dr. Henry S. Fry appeared as conductor and organ soloist on this occasion. Arthur W. Howes, Jr., contributed several organ solos, and Raymond B. Heston was the accompanist.

Something of a novelty was a demonstration and lecture on "Just Intonation" at Presser Hall by N. Lindsay Norden Jan. 23.

Parvin Titus of Cincinnati was engaged by the A. O. P. C. for a guest recital at the Second Presbyterian Church on Jan. 24. This is one of the forty-fifth anniversary recitals of this famous organization. Mr. Titus played: Fantasia and Fugue in G minor, Bach; Concerto No. 2 in B flat, Handel; Toccata in D minor, Reger; "Benedictus," Reger; Symphonic Variation on a Theme of Chambonnières (MS.), Parker Bailey; Three Chorales on Original Themes, John W. Hausermann; "On Hearing the First Cuckoo in Spring," Delius; Toccata in G, Jepson.

The chiming of Christ Church, which have heralded every New Year since 1754, were silent this year, due to the alterations in the tower to accommodate the large organ formerly in the home of Cyrus H. K. Curtis.

Theodore C. Knauff, son of Henry Knauff, an organ builder of Philadelphia about fifty years ago, died Jan. 7. He was well known as an organist, serving Old St. Peter's; Calvary, in Germantown; Memorial Church of the Holy Comforter and, lastly, St. Luke's Lutheran. Mr. Knauff was 87 years old.

The "Sages of Sheba" by Bach was sung at St. Luke's and Epiphany Jan. 13 by a chorus of thirty-five with Dr. Harry A. Matthews conducting and Edward Shippen Barnes of St. Stephen's as organist.

An all-Bach program was played on the organ in Irvine Auditorium Jan. 16 by Robert Elmore of the Arch Street M. E. Church.

A seminar in church music for organists and choir-masters is in operation at St. James' on Wednesday evenings in January and February. The lecturers are Messrs. Gilbert, White, Robinson, Norris, Hawke, Satcher and Caley.

### Möller for Mount Vernon, Wash.

Davis Memorial Baptist Church of Mount Vernon, Wash., has ordered a Möller two-manual instrument which will be the largest north of Seattle. It was advisable to add a 16-ft diapason from the great 8-ft. and the large diapason pipes will be placed horizontally. Delivery will be made about the first of March.

## HUGH PORTER AT ORGAN IN JULLIARD SCHOOL, NEW YORK



UNDER THE BATON of Hugh Porter, the New York organist, the Washington Heights Oratorio Society gave a beautiful Christmas concert Dec. 19 at the Academy Auditorium on West 156th street. The first two parts of Bach's Christmas Oratorio and old carols were sung. Vernon de Tar was at the organ. Among the carols were the following: "O Leave Your Sheep," harmonized by C. H. Kitson; "Are You a-Sleeping" (Walloon carol), "O Thou Lovely Night" (Basque) and "He Is Born" (Old French), arranged by David Stanley Smith; "Jacques, Come Here" (French carol, 1555), arranged by Richard Donovan; "Into This World" (Old German), Whitehead; "Patapan," arranged by Martin Shaw; "The Coventry Carol," arranged by Katherine K. Davis; "The Holly and the Ivy," Rutland Boughton; "Ye Watchers and Ye

Holy Ones," arranged by A. T. Davison. Mr. Porter played as organ solos two "Noels" by d'Aquin and Bach's "In dulci Jubilo."

Mr. Porter spent a part of his Christmas vacation in Ohio, and gave recitals Jan. 3 at the First Methodist Church of New Philadelphia and Jan. 6 at Westminster Presbyterian Church, Steubenville. His Steubenville program included the following compositions: Allegro from Fourth Concerto, Handel; Sinfonia from Cantata "God's Time Is Best," Bach; "Soeur Monique," Couperin; Fugue in G major, Bach; Andante from Symphony in D, Haydn; "In the Convent," Borodin; May Song, Jongen; Scherzo from Fifth Sonata, Guilmant; Fantasias on the Italian Hymn and "Faith of Our Fathers," McKinley; Song without Words, Mendelssohn; Toccata, Mulet.

## SOUTHERN CALIFORNIA NEWS

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Jan. 14.—Congratulations to Regent James H. Shearer of the Pasadena Branch Chapter of the Guild on the very excellent program which he arranged for the joint annual banquet of the Southern California Chapter and the Pasadena branch, which was held in Pasadena Jan. 7. Over a hundred members were present and the consensus of opinion was that while Los Angeles could put on a better dinner, the program could not have been improved upon. All taking part deserve the thanks of everyone present.

During Alexander Schreiner's absence in San Francisco the Sunday afternoon recital at the University of California on Dec. 30 was given by Dudley Warner Fitch. Mr. Fitch can always be counted upon to give an interesting program and among the lesser-known works played on this occasion were the "Sempre Semplice" of Karg-Elert, the "Grand Choeur" on the Fourth Gregorian Tone of Wolstenholme and the cheery "Chelsea Fayre" of Reginald Goss Custard. Mr. Fitch closed his program with a fine performance of my Passacaglia and Fugue in D minor.

The February meeting of the Guild will prove interesting in that the program will consist of manuscript works

by Guild members. There are a number of first-rate composers among the membership and it is hoped that the members of the other musical clubs of the city will attend this concert.

### Form Club at Indiana College.

The Indiana Central College Organ Players' Club was organized recently at Indiana Central College, Indianapolis, by members of the organ department, with Helen Thomas Martin as president and Elsie MacGregor, F. A. G. O., as faculty sponsor. Other officers include Francis Webb, vice-president, and Rhea Stephens, secretary-treasurer. Charter members are: J. Allen Beaumont, Elizabeth Ann Blakeman, Geraldine Christman, Dora Federle, Mary Agnes Helm, Kathleen Hergt, Thelma Kasting, Marion Latt, Dorothy McFarland, Betty Reed, Thomas Tibbs, Elizabeth Ziegner and the officers. All are from Indianapolis. The club meets once a month for study and recreation. Members have appeared in recitals in several Indianapolis churches recently.

### Kilgen for Evanston Church.

St. Athanasius Catholic Church at Evanston, Ill., has ordered a two-manual Kilgen organ. Negotiations were conducted by the Chicago branch of the Kilgen Company with the Rev. Leo M. Hartke, pastor of the church. Mrs. Frank Johnson is organist. Delivery will be made in the latter part of January.

## San Francisco Guild at Christmas Party; Schreiner Recital

By WILLIAM W. CARRUTH

San Francisco, Cal., Jan. 17.—The Christmas dinner and party of the Guild was held Saturday evening, Dec. 29, at the Elizabeth Inn, and was attended by fifty or more members and their friends. The dean, Miss Frances Murphy, and Richard Purvis, with the cooperation of the executive committee, arranged a program replete with clever and entertaining stunts. After singing Christmas carols, dignified Past Dean Walter Kennedy acted as Santa Claus, distributing appropriate and valuable 10-cent gifts. The evening was marked by a friendly good fellowship and was one of the most enjoyable social affairs of recent date.

The second annual New Year service of the Guild was held Sunday afternoon, Dec. 30, at 3 o'clock in Grace Cathedral. We are once more indebted to southern California for providing the guest artist for a recital on the magnificent Aeolian-Skinner organ. Although Alexander Schreiner is well-known for his high-class radio programs, originating on the Tabernacle organ at Salt Lake City, and as organist of the University at Los Angeles, I believe this was his first appearance in San Francisco. His program was well chosen to display his clean-cut technique and command of the tonal resources of the organ. It included: Sonata I, Becker; Prelude and Fugue in D major, Bach; Aria, "Art Thou with Me," Bach-Schreiner; "The Nightingale," Nevin-Schreiner; Adagio from Sonata I, Mendelssohn; "If I Were a Bird," Hensel-Schreiner, and Finale in B flat, Cesar Franck. The regular cathedral vesper service followed Mr. Schreiner's recital, featuring H. Alexander Matthews' cantata "The Story of Christmas," with the vested boy choir and soloists under the direction of Hugh J. Williams. Sidney Lewis, the cathedral organist, expected to be at the organ, but a severe cold interfered and so Mr. Schreiner was asked to play the service.

It is a pleasure to welcome back to San Francisco Leslie Harvey, who will be remembered for his interesting organ programs at the California Theater in San Francisco ten years ago. Since then he has traveled to foreign ports, spending some years in Wellington, New Zealand, and more recently in Japan. He especially enjoyed his musical life in the latter country. After the holidays, while Wallace Sabin was on vacation on the Russian River, Mr. Harvey presided at the console in First Church of Christ, Scientist, San Francisco.

At the united Christmas service of the churches and Masonic fraternity of Alameda county, held at the Scottish Rite Temple Sunday afternoon, Dec. 23, William W. Carruth played a thirty-minute recital on the four-manual Estey. His numbers included: "Holy Night," Buck; Christmas Fantasy, Best, and Variations on an Ancient Carol, Dethier.

### Death of Mrs. Melvin Le Mon.

Mrs. Beth Le Mon, Lewisburg, Pa., wife of Professor Melvin Le Mon, organist and member of the faculty of Bucknell University, died Jan. 1 in Geisinger Memorial Hospital, Danville, Pa., after being ill of pneumonia for six days. She was born twenty-seven years ago at Chihuahua, Mexico, the daughter of Samuel and Agnes Purber. Surviving besides her husband are a son, William; her mother, two sisters and a brother.

### Finds "Want Ads" Pay.

Through a "want ad" in THE DIAPASON, Eugene E. Poole of Seattle reports, he obtained a fine small used organ and installed it for Christmas services in the Jason Lee Memorial Methodist Church at Salem, Ore. This is the second organ Mr. Poole has obtained in this way and installed in the Northwest this fall.

**News from Buffalo;  
A.G.O. Chapter Holds  
Its Annual Service**

By HELEN G. TOWNSEND

Buffalo, N. Y., Jan. 17.—The annual service of the Buffalo Chapter, A. G. O., was held Monday evening, Jan. 14, at Bethany Evangelical Church. Dinner at 6:30 was followed by a short business meeting. The service opened with an academic procession. The prelude, "Rhapsodie on a Breton Carol," Saint-Saens, was played by Mrs. Susa Spaulding, A. A. G. O., and the postlude, Toccata, d'Evry, by Harry E. Kitchen, A. A. G. O. The choir under the direction of Miss Minnie Schultz sang "The Glory of the Cross," Hall, and "Jesus Only," Rotoli. The address was by the Rev. Herbert Brethauer, chaplain of the chapter and pastor of Bethany Church.

The choir of the First Presbyterian Church, under the direction of Mrs. Clara Foss Wallace, with Mrs. Wallace at the organ, gave the following Christmas program over station WBN Dec. 22: "Sweet Christmas Bells," Stainer; "Rejoice, Rejoice," Clough-Leighter; "Three Kings, Catalonian melody, harmonized by Romeu; "O'er the Cradle of a King," Old Breton Melody; "The Holly and the Ivy," Boughton; "The Infant King," Neidlinger; "Lo, How a Rose e'er Blooming," Praetorius; "Tis the Time for Mirth and Singing," Sably; "Gloria in Excelsis," arranged by Harvey Gaul from an old French carol; "Cherubim Song," Bortmiansky.

At the third in the series of monthly recitals at St. Paul's Cathedral, DeWitt C. Garretson, organist of the cathedral, played the following program: Fantasia in F, Mozart; Minuet and Gigue, Rameau; Fantasia on the Welsh Hymn-tune "Aberystwyth," Loe; "Noel," Mulet; "Thou Art the Rock," Mulet; Cradle Song from the Christmas Oratorio, Bach; Capriccio on the Departure of a Beloved Brother, Bach.

**RECITALS AT MÖLLER HOME**

**Claude L. Murphree Latest Visiting Organist at Delray Beach, Fla.**

When M. P. Möller, Sr., leaves his factory at Hagerstown, Md., to spend the cold months in his winter home at Delray Beach, Fla., he takes his enthusiasm for the organ and organ music along. In his home, Villa Hvidöre, he installed last year a beautiful organ, as told at the time in THE DIAPASON, and visiting artists play this instrument to the delight of Mr. Möller's guests. The latest of the visiting organists has been Claude L. Murphree, F. A. G. O., of the University of Florida. On Jan. 8 and 9 Mr. Murphree gave recitals at the Möller villa and his first program was as follows: Concert Variations, Garth Edmundson; Paraphrase on a Familiar Hymn, Murphree; Prelude and Fugue in G major, Bach; "The Minstrel Boy" (Irish Air), arranged by Lemare; "The Squirrel," Powell Weaver; "The Chapel of San Miguel," E. Stanley Seder; "L'Organo Primitivo," Pietro Yon; "Christmas Evening" (from "Sicilian Suite"), Mauro-Cottone; Overture to "Tannhäuser," Wagner.

On the occasion of an organ program at the First Methodist Church of Palm Beach by the Music Study Club Mr. Möller was a guest and delivered an address on the organ which heightened an interest in the program of the afternoon.

**Opens Organ at West Palm Beach.**

The inaugural recital on the Möller organ in the First Presbyterian Church of West Palm Beach, Fla., was played by Claude L. Murphree, F. A. G. O., on the evening of Jan. 8 before an audience which filled the building. This happened in the face of a \$1 admission charge. The organ, which was formerly in the home of L. D. Gates, was displayed with the following program by the University of Florida organist: Concerto in F major (first movement), Handel; Paraphrase on an Old Hymn, Horace Alden Miller; Prelude and Fugue in A minor, Bach; Two Familiar Melodies, arranged by Lemare; Scherzo

**ROLAND DIGGLE, MUS. D.**



DR. ROLAND DIGGLE, aside from his work as an active Los Angeles organist and choirmaster, is famed as the most consistent and persistent champion of the American composer for the organ, as the confidante and personal representative of Dinty Moore, as one of the few humorists in the American organ world and as the correspondent of THE DIAPASON for southern California. Topping all of these claims to fame is his work as a composer, wherein he has been prolific for many years, showing a healthy growth in the caliber of his work as the years pass. Asked a few days ago as to which of his pieces sell best, Dr. Diggle consulted his royalty statements and found that during the last year the best sellers have been the Festival Toccata and Fantasy Overture, published by the White-Smith Music Company, and the "Vesper Prayer" and "Souvenir Poetique," published by G. Schirmer. "I find that after the first year or so a work falls into a settled place and sells just about the same number of copies every year. Some pieces, such as the 'Autumn Memories' and American Fantasy, have been doing this for some twenty years."

Coming from an interview with his philosophical chum Dr. Diggle reports: "It was a great pleasure for me to run across my old friend Dr. Dinty Moore a few days ago. I had not seen him for a long time and understood that he was at work setting Webster's Dictionary to music. He tells me, however, that he is busy with a plan for an old-age pension for organists. If this plan goes over all organists attaining the age of 92 will receive \$200 a month, half of this sum to be spent in the purchase of new organ music by American composers. As an American composer this strikes me as being a splendid scheme, and if we can only find enough old organists it looks as though we should have trouble in spending our royalties.

"I asked Dr. Moore how he intended to finance his plan and he told me that he had a sort of tax schedule by which all organists would have to abide. For instance, if you played the 'Hymn of the Nuns' you would be taxed 5 cents, a Scotson Clark march would cost 7 cents, a Vierne symphony 25 cents, Bach chorale preludes 9 cents and his larger works 12 cents, with all American composers six for a quarter and so on.

"Dr. Moore is now making a survey in order to find out how many organists are 92 years old. If this survey brings to light the fact that there are too many old organists to handle the pension in this way the age limit will have to be raised."

from Fourth Symphony, Widor; "To the Setting Sun," Edmundson; Chorale in A minor, Franck; "The Flight of the Bumble-bee," Rimsky-Korsakoff; "A Sylvan Idyll," Nevin; "Variations de Concert" (with pedal cadenza), Bonnet. Mr. Murphree gave four recitals in three days in the course of a trip to the southern part of Florida, including recitals in the home of M. P. Möller, mentioned elsewhere.

**Pittsburgh Notes;  
Mlle. Nizan Recital;  
"Frolic" of the A.G.O.**

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., Jan. 21.—The attractive young French organist, Mlle. Nizan, played a recital at Calvary Church Jan. 13 after the evening service. Her program included compositions of Bach, Vierne, Gigout and Widor. This was Mlle. Nizan's second appearance in Pittsburgh. She played at the Church of the Ascension three years ago. The recital was followed by an informal reception in the parish-house. In the afternoon a group of the organists held a dinner in honor of Mlle. Nizan and her father at the Hotel Schenley.

The University of Pittsburgh recently accepted as a gift from Josiah K. Lilly of Indianapolis the world's largest collection of Stephen C. Foster mementoes and manuscripts, which will be placed in the National Foster Memorial, to be erected on the grounds of the Cathedral of Learning. Ground-breaking exercises for this building were held Jan. 13, which was the day that Pittsburgh annually celebrates in memory of Foster. Marshall Bidwell, organist and director of music at Carnegie Institute, gave a special Foster program, assisted by vocalists, and Foster melodies were played on church chimes throughout the city.

Mabel Zehner of Ashland, Ohio, gives a recital at the Sixth U. P. Church Jan. 22, assisted by the quartet of the church. Miss Zehner is a pupil of Arthur Jennings, organist of the Sixth Church, and has selected a splendid program.

Dr. Marshall Bidwell and Dean Herbert Peabody were in New York and attended the Christmas party Dec. 26, celebrating the merger of the Guild and the N. A. O.

The Guild is in the midst of a campaign for new members and the Western Pennsylvania Chapter last month held first place in the number of members added during the month. On Jan. 21 the chapter held its annual frolic in the P. M. I. Auditorium, and Alan Floyd, in charge of the program, arranged an interesting and hilarious evening. The chapter is also looking forward to a visit from Warden Doersam in February, the probable date of which will be the nineteenth.

**HINNERS FACTORY IS BUSY**

**New Organs Being Installed by Pekin, Ill., Builder—Activity Gains.**

The Hinners Organ Company of Pekin, Ill., reports increased activity. Contracts have been closed and organs are being installed by this well-known old firm in St. John's Evangelical Church, Chicago Heights, Ill.; Illinois Wesleyan University, Bloomington, Ill.; the United Presbyterian Church, Sterling, Kan.; the First M. E. Church, Lemont, Ill.; Zion Lutheran Church, Pocahontas, Mo., and Immanuel Congregational Church, Dubuque, Iowa.

A three-manual Hinners organ will be installed in the North Methodist Episcopal Church of Columbus, Ohio, in time for the dedication of the new church edifice on Easter.

**Draws Full Houses in North Carolina.**

George M. Thompson of the Woman's College of the University of North Carolina is one of those organists who can from time to time report that people are turned away for lack of room when he conducts a musical service. Between Nov. 25 and Dec. 23 he had overfilled houses for all his programs except the Bach Christmas Oratorio, sung by the vested choir of the college Dec. 9 in Aycock Auditorium, which seats 2,500. A candle-light service of carols was given by Mr. Thompson and his Y. W. C. A. choir at the college Dec. 16. Dec. 18 "The Nativity and Adoration Cycle of the Chester Mysteries" was presented by the sophomore class and the vesper choir. "The Daughter of Jairus" was sung at the First Presbyterian Church of Greensboro on the evening of Nov. 25.

**WILLIAM RIPLEY DORR**



WILLIAM RIPLEY DORR, the Los Angeles organist, who before moving to the coast established a reputation in Minneapolis and in Chicago, is indulging his love for the direction of choral groups to the full. On Dec. 11 he was in charge of the first concert by his new San Pedro Civic Chorus. He is also conductor of the San Pedro Woman's Club chorus, and is teaching in the Palos Verdes public schools. His St. Luke's Chorists are "going strong," with the largest membership on record, consisting of nearly seventy boys and men. The chorists give a sacred concert on the fourth Sunday afternoon of every month at the Sunnyside Mausoleum Chapel in Long Beach. It is broadcast over KGER. They also give a musical service at St. Luke's every fourth Sunday evening. Recently they sang at the great outdoor navy service in San Pedro, and were engaged by the Fox Film Corporation to record the carol "Silent Night" for Shirley Temple's new picture, "Bright Eyes," soon to be released.

**Eigenschenk Recital for Sorority.**

Gamma Chapter of the Phi Beta Fraternity in Chicago will sponsor a recital at Kimball Hall on the afternoon of Feb. 3 at 3:15 by Edward Eigenschenk, the proceeds to go to the scholarship fund of the sorority. Mr. Eigenschenk's program will consist of the following: "Comes Autumn Time," Sowerby; "In Silent Woods," Rimsky-Korsakoff; "Thou Art the Rock," Mulet; Prelude and Fugue in B minor, Bach; "Der Tag der ist so Freudereich," Bach; Vivace and Trio (Third Sonata), Bach; Four Selections from "Hours in Burgundy," Jacob; Prelude and Fugue in G minor, Dupré; "Carillon," Sowerby; Scherzo (Sixth Symphony), Vierne; "Carillon de Westminster," Vierne. The scholarship will be awarded in the fall of 1935 in the organ department. Any young woman over 16 years of age is eligible to compete for this.

**WILLIAM H. BARNES, Mus. D.,**

announces a series of six lectures on the

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The first lecture will be given on Thursday afternoon, January 10, 1935, at four o'clock at the American Conservatory, Kimball Hall, Chicago, and thereafter on each succeeding Thursday afternoon, at the same hour.

The series is open to all those interested.

For further information address

**FRANK W. VAN DUSEN,**  
American Conservatory,  
KIMBALL HALL CHICAGO





## Programs of Organ Recitals of the Month

**John Harms, New York City**—Mr. Harms played the following program in a recent Sunday evening recital at the Church of the Holy Apostles: Two Trumpet Tunes and Air, Purcell; "Awake Us Lord, We Pray Thee," Bach; "Baderie," Bach; Fugue in G major (a la Gigue), Bach; Chorale in A minor, Franck; Toccata on "O Filli et Filiae," Farnam; Scherzo from Fourth Symphony, Widor; "Carillon," Vierne; "The Kettle Boils," Clokey; "The Soul of the Lake," Karg-Elert; "Flight of the Bumble-bee," Rimsky-Korsakoff; "Thou Art the Rock," Mulet.

**Walter Blodgett, Cleveland, Ohio**—In a recital Sunday afternoon, Jan. 20, at the Epworth-Euclid Methodist Church Mr. Blodgett played: "The Old Year Has Passed Away," Bach; First Concerto, in G major, Bach; Sarabande, Corelli; Finale in B flat, from Six Pieces, Franck; "In Wintertime," G. W. Andrews; "Frere Jacques," Yon; Andante Cantabile, from String Quartet, Tschai-kowsky; Festival Toccata, Fletcher; "Dedication," from "Through the Looking-Glass Suite," Deems Taylor.

**George H. Fairclough, F.A.G.O., St. Paul, Minn.**—At the University of Minnesota, where he is organist and professor of organ, Mr. Fairclough has played the following programs at recent recitals:

Jan. 11—Sonata in A minor (three movements), Borowski; Prelude in C sharp minor ("Well-Tempered Clavichord"), Bach; Concert Fugue in G, Krebs; "Friere" in A, Alkan-Franck; "Marche Champetre," Boex; Two Sketches (F minor and D flat), Schumann; Pastorale (Symphony 2), Widor; Concert Overture in A, Maitland.

Jan. 18—Passacaglia and Fugue in C minor, Bach; Chorale Prelude, "Awake Us, Lord, and Hasten," Bach-Fairclough; Chorale in A minor, Cesar Franck; "Carillon," Sowerby; "Harmonies du Soir," Karg-Elert; Adagio (Symphony 2), Widor; Scherzetto in F sharp minor, Vierne; "On Wings of Song," Mendelssohn; Fantasia on "Hail Minnesota" (MSS), Fairclough.

The chorale prelude from the Bach cantata No. 22, "Awake Us, Lord, and Hasten," recently arranged as an organ solo by Mr. Fairclough, has been accepted for publication by the H. W. Gray Company.

**Glenn Grant Grabill, Columbus, Ohio**—In a recital of Christmas music at the First Congregational Church Sunday afternoon, Dec. 23, Mr. Grabill played these selections on the large Kimball organ: Fantasia on a Christmas Theme, Ashmall; Christmas Pastorale, Bach; "The Christmas Pipes of County Clare," Harvey B. Gaul; "Christmas in Settimo Vittone," Yon; "Christmas Evening," Mauro-Cottone; "Christ Is Born Today," Lithuanian, and "Fall on Your Knees, All Ye Christians," Traditional (two Christmas melodies arranged from folk-songs by T. Carl Whitmer); "Three Holy Kings," Gliere; Pastorale from "Le Prologue de Jesus," Traditional-Clokey; "The Virgin's Slumber Song," Edmundson; "Cantus Adoratio," Stoughton; "In Joyful Adoration," Carl F. Mueller; "Noel Ecossais," Gullmant; "Alleluia," Dubois.

**Ernest Prang Stamm, St. Louis, Mo.**—Mr. Stamm, organist and choir director of the Church of the Holy Communion, St. Louis, played the following compositions in his fifteen-minute recitals preceding the morning services in January: Jan. 6—Fantasia and Fugue in G minor, Bach; "Caprice Orientale," Lemare; Bell Symphony, Purcell; Egyptian March, Paele.

Jan. 13—"Sonata Tripartite" ("Alfa Fantasia," "Romanza" and "Marziale"), Gordon Ralph Nevin; "Hymnus," Rossetter G. Cole.

Jan. 20—Allegro from Sixth Symphony, Widor; "Melancolique," T. Tertius Noble; Capriccio, Lemaignre; "The Bells of Aberdovey," Stewart.

Jan. 27—Concert Overture in C minor, Hollins; "La Tabatiere a Musique," Liadoff; "Invocation," Dubois; Processional March, Kimpfer.

**Claude L. Murphree, F. A. G. O., Gainesville, Fla.**—In his recital at the University of Florida Sunday afternoon, Jan. 6, Mr. Murphree had the cooperation of Hazel B. Dorey, pianist, in the following program: Rhapsody for Organ and Piano, Demarest; "Winter Sunset"

(new), Garth Edmundson; "A Joyous March," Leo Sowerby; "Marche Slav," Tschai-kowsky; "Noel" (from "Suite Byzantine"), Mulet; "Thou Art the Rock," Mulet; Concert Piece for Piano and Orchestra, Chaminade (orchestra part played on organ).

**Mrs. Helen McNicoll, Seattle, Wash.**—Mrs. McNicoll, organist of the First Christian Church and also dean of the Western Washington A. G. O. Chapter, played a recital Sunday evening, Dec. 16, at the Central Lutheran Church on the new Möller organ. She was assisted by a string ensemble from the studios of Ernest Fitzsimmons. The program included the following: Toccata and Fugue in E, Bach; "Puer Nobis Nascitur," Healey Willan; Three Christmas Carols, "Bring a Torch, Jeannette, Isabella," "The Christ-child Came" and "In the Fields with Their Flocks"; Musette, Bossi; Pastorale in F, Kullak; Second Andantino in D flat, Lemare; "Behold a Host," Grieg.

**George Tracy, M. Mus., Westington Springs, S. D.**—Mr. Tracy of Westington Springs College gave a recital at the First Methodist Church of Lisbon, Iowa, Sunday afternoon, Dec. 30, playing the following selections: Prelude in A minor, Bach; Air for the G String, Bach; Gavotte, Martini; "The Holy Night," Buck; "Noel for Flutes," d'Aquin; "Christmas in Sicily," Yon; "Noel," Bossi; "Were You There?" Miller; Adagio (Second Symphony), Widor; "March of the Magi Kings," Dubois.

The Bracelet Society of the First Methodist Church of Mount Vernon, Iowa, presented Mr. Tracy in a vesper recital Sunday afternoon, Jan. 20. The organ numbers included: Concert Overture in B minor, Rogers; Sarabande from Oboe Concerto, Handel; Fantasia in G minor, Bach; "Romance," Debussy; "The Swan," Saint-Saens; "Were You There?" Horace A. Miller; "Dreams," Wagner; "Angelus," from "Scenes Pittoresques," Massenet; Pastorale, Franck; Symphony 2, Adagio and Finale, Widor.

**Joseph C. Beebe, New Britain, Conn.**—Mr. Beebe's program on the evening of Dec. 30 at the South Congregational Church consisted of the following compositions: Three Chorale Preludes for the New Year, Bach; Concerto in B flat, Handel; Fantasia, Franck; "Pastorale for the Holy Birth," Manfredini; Lento (Organ Sonata), Howells; "Angel Scene" ("Hänsel and Gretel"), Humperdinck.

**William Lester, Chicago**—In a recital opening the Pilcher organ at the Presbyterian Church of Winamac, Ind., Jan. 13, Dr. Lester was assisted by Mrs. Margaret Lester, soprano. The following organ numbers were played: Grave and Alla Gavotte, Bach; Sonata in E, Festing; Largo and Finale (Concerto No. 1), Handel; Nocturne, Nunn; "The Bells of Berghall Tower," Sibellus; "Benediction Nuptiale," Dubois; Largo, Handel; "A Southland Song," Lester; "Winamac Chimes," Lester; Improvisation on familiar hymn.

**Alfred Brinkler, F. A. G. O., A. R. C. O., Portland, Me.**—In his Sunday evening "hour of music" at the Cathedral Church of St. Luke Mr. Brinkler has played recently:

Dec. 30—"Dawn," Jenkins; Christmas Meditation, Faulkes; Melodie, Charpentier; Fugue from Sonata in E flat minor, Rheinberger; "Evening Bells and Cradle Song," Macfarlane; "Finlandia," Sibellus; Nocturne, Brinkler; "Capriccio Fantastique," Brinkler; "Suite Gothique," Boellmann.

Jan. 6—"Vielnümiger," from "Antigone," Sonata, No. 6, (first movement) and Four "Songs without Words," Mendelssohn; Largo, from "New World" Symphony, Dvorak; "Prayer," Caprice and Finale, Gullmant.

Jan. 13—"Sing unto God," Handel; "Ave Maria," Schubert; "Rigaudon," Lully; "Fest Hymnus," Piutti; Prelude, Rachmaninoff; Andante Cantabile, Tschai-kowsky; Fountain Reverie, Fletcher; Concert Overture, Rogers.

**Wade Naisbitt Stephens, Salt Lake City, Utah**—Mr. Stephens plays a short recital on Monday, Tuesday and Wednesday of each week at the Mormon Tabernacle. Included in his December offerings were the following: Preludes and Fugues in C major (short), B minor, C major (long), E minor (long), and D major, the Prelude in E flat major, and

the Fugue a la Gigue in G major, Bach; Toccata in E flat, Capocci; Fifth Sonata, Mendelssohn; Chorale Prelude and Fugue in A minor, Brahms; Rhapsody, Cole; Sketch in F minor, Schumann; Toccata in D minor and Intermezzo in A minor, Reger; "Westminster Chimes," Vierne; "Piece Heroique," Franck; Rhapsody on Two Christmas Carols, Ropartz; "Chapel of Death," Mulet; Scherzo in E, Gigout; "The Little Shepherd," Debussy; Moderato Cantabile (Eighth), Scherzo (Fourth) and Finale (Second), Widor; Good Friday Spell ("Parsifal"), Fire Scene ("Die Walküre"), "Ride of the Valkyries" and Prelude to "Parsifal," Wagner-Lemare.

On Dec. 18 Mr. Stephens gave J. M. Erb's "Ite Missa Est" its first performance in the intermountain region.

**Isabel D. Ferris, Chambersburg, Pa.**—Miss Ferris gave a series of half-hour recitals at Wilson College during the mid-year examination period. A similar series was given last year for the first time and proved to be so enjoyable that the requests for a similar series this year were granted. Miss Ferris' programs included the following:

Jan. 22—Grand Chorus, John Winter Thompson; "Dreams," McAmis; Minuet, Boccherini; "Carnival Passes By," Goodwin; Festal Postlude, Reiff.

Jan. 23—First Movement, Sonata in D minor, Gullmant; "Cotswold Air" ("The Shepherd of Dumbleton"), Matthews; "Wind in the Pine Trees," Clokey; "Pierrette," Boyle.

Jan. 24—"Gothic Cathedral," Pratelaweaver; Intermezzo from Sonatina in E minor, Rogers; "Evening Bells and Cradle Song," Macfarlane; Londonderry Air, Coleman; First Movement, Fifth Symphony, Widor.

Jan. 25—Fantasia and Fugue in G minor, Bach; "Canzona della Sera," d'Evry; Pastorale, Foote; "The Kettle Boils," from "Fireside Fancies," Clokey.

Jan. 26—"A Song of Happiness," Fairclough; Reverie, Bonnet; "The Bells of

St. Anne de Beaupre," Russell; "The Optimist," Maitland; "Fountain Sparkling in the Sunlight," Goodwin.

Jan. 28—Chorale Improvisations, "Es ist ein Ros' entsprungen" and "O Welt, ich muss dich lassen," Brahms; "Indian Summer," Ferris; First Movement, Sonata in A, Mendelssohn.

Jan. 29—"Chanson Joyeuse," Macfarlane; "Nobody Knows the Trouble I See," White; "Evening Chimes," Wheelton; "Within a Chinese Garden," Stoughton; Finale from First Symphony, Vierne.

Jan. 30—Grand Chorus, Ferris; "Clair de Lune," Karg-Elert; Intermezzo, Beohde; "The Brook," Dethier.

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

Dec. 3—Toccata and Fugue in D minor, Bach; "Noel," Mulet; Fantasia in A, Cesar Franck; Allegretto, Parker; "Legende," Karg-Elert; "Clair de Lune," Karg-Elert; Finale (Symphony 1), Maquaire.

Dec. 10—Prelude (Symphony 1), Vierne; Chorale Preludes, "Sleepers, Wake!" and "Now Blessed Be Thou, Jesus Christ," Bach; Two Preludes on "From Highest Heaven to Earth I Come," Bach; Prelude, Fugue and Variation, Franck; "A Rose Breaks into Bloom," Brahms; "Lauda Sion" ("Suite Latine"), Widor.

Dec. 17—Allegro Vivace (Symphony 5), Widor; Adagio ("Suite Latine"), Widor; Chorale Preludes, "To Shepherds as They Watched by Night" and "Good Christian Men, Rejoice Today," Bach; Prelude, Theme, Variations and Finale, Gullmant; Reverie, Bonnet; Finale (Symphony 1), Vierne.

Dec. 24—Toccata, Adagio and Fugue in C, Bach; "Noel," d'Aquin; "Soeur Monique," Couperin; Variations on an Ancient Christmas Carol, Dethier; "Starlight," Karg-Elert; Allegro (Concerto in G minor), Handel.

[Continued on page 26.]

## SELECTED EASTER MUSIC

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ERNEST A. DICKS, Let the World Rejoice.....	.15
CUTHBERT HARRIS, Christ Is Risen from the Dead.....	.15
T. TERTIUS NOBLE, The First Easter Dawn.....	.15
W. R. VORIS, Christ the Lord Is Risen Again.....	.12
W. R. VORIS, King, Ye Bells of Easter Day.....	.12
W. R. VORIS, Ye Sons and Daughters.....	.12
W. R. VORIS, Lift Up Your Voices, Now.....	.12
ALFRED WHITEHEAD, Ye Choirs of New Jerusalem.....	.12
ALFRED WHITEHEAD, Alleluia! Sing to Jesus.....	.12
ALFRED WHITEHEAD, Lord of Our Life.....	.12
ALFRED WOOLER, Hosanna!.....	.15

#### For Junior Choir

BACH-VORIS, O God, Whose Presence Glows in All.....	.16
F. A. CHALLINOR, Blow, Trumpets, Blow.....	.12
F. A. CHALLINOR, Onward, Hear the Trumpet's Call.....	.12
CUTHBERT HARRIS, Come Sing with Holy Gladness.....	.10
FRANK LYNES, Lift Up Your Heads, O Ye Gates.....	.10
NAUMANN-MANSFIELD, Lamb of God.....	.10

#### Women's Voices

WILLIAM BAINES, Sweet Bells of Easter Time (Trio).....	.12
F. LESLIE CALVER, Easter Joy (Trio).....	.12

#### Men's Voices

GEORGE HENRY DAY, The Risen Christ.....	.12
ALFRED WOOLER, The Lord Is My Strength.....	.12

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## Programs of Organ Recitals of the Month

[Continued from pages 24 and 25.]

**G. Criss Simpson, Lawrence, Kan.**—For the vesper recital at the University of Kansas Jan. 20 Mr. Simpson prepared the following program: Variations from Fifth Symphony, Widor; "Cortege and Litany," Dupré; Prelude, Fugue and Variation, Franck; Prelude and Fugue in A minor, Bach; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; "In Springtime," Kinder; Cantilene and Finale (Second Symphony), Barnes.

**Maurice Douglas Pedersen, Evanston, Ill.**—Mr. Pedersen will give his second recital at Seabury-Western Theological Seminary on the evening of Feb. 19 and on this occasion will play: Allegro Vivace, Adagio and Toccata (Fifth Symphony), Widor; "Echo" and "Speranza," Yon; "Jesu, Joy of Man's Desiring," Bach; Suite, "The Tragedy of a Tin Soldier," Nevin; Scherzo from Second Symphony, Vienne; "Christus Resurrexit," Ravanello.

Mr. Pedersen has been invited to give a recital at the Court Street Methodist Church, Rockford, Ill., Sunday afternoon, March 3.

**Ernest L. Mehaffey, M. Mus., Canton, N. Y.**—In a recital at St. Lawrence University, where he is professor of music, Mr. Mehaffey played the following program: Jan. 13: Sonata in A minor, Borowski; "The Chapel of San Miguel," Seder; Rhapsody on Breton Melodies, Saint-Saens; Berceuse and "Lied," Vienne; Finale in E flat, Gullmunt.

**Lanson F. Demming, Urbana, Ill.**—Mr. Demming, who played the University of Illinois recital Jan. 6, presented this program: Canzona, Gabrieli; "Toccata per l'Elevazione," Frescobaldi; Prelude, Clerambault; Toccata and Fugue in D minor, Bach; Fantasia, Bueck; Sonata No. 2, Mendelssohn; "Carillon," Sowerby; Fantasia on the Chorale "Dankt, dankt nu allen God," Bonset.

**Erwin W. Muhlenbruch, Indianapolis, Ind.**—In his Christmas season organ programs at the Second Reformed Church Mr. Muhlenbruch played:

Dec. 16—Prelude and Fugue in F major, Bach; Pastorale ("Gesu Bambino"), Yon; "And the Glory of the Lord," from "The Messiah," Handel.

Dec. 23—Fantasia on Christmas Carols, Alan Gray; Scherzo on "In dulci Jubilo," Candlyn.

Dec. 25—Prelude and Christmas Pastoral, Manney; "The Holy Night," Buck; "March of the Magi Kings," Dubois; "Carillon" No. 3, from Christmas Suite, Edmundson.

Dec. 30—"Jubilate Deo," Silver; "Ave Maria," Arkadelt; Fugue in D major, Bach.

**Allanson Brown, F. R. C. O., Ottawa, Ont.**—Mr. Brown, organist and director at the Dominion United Church, played these compositions in his most recent recitals at his church: Introduction and Passacaglia, Max Reger; Fantasia in F, Mozart; "Legend" in C, Dvorak; "Introduction and Toccata," William Walond; "Sposazio," Liszt.

**Charles Black, M. S. M., Passaic, N. J.**—In his offerings at the First Presbyterian Church during the Christmas season

Mr. Black has included the following: Pastorale, Franck; Rhapsodie, No. 1, Saint-Saens; "Christmas Evening," Mauro-Cottone; "Ave Maria," Schubert; "Morning Star," Karg-Elert; "Christmas in Sicily," Yon; Magnificat for Christmas Day, Marty; "Cantique de Noel," Adam; Pastoral Symphony, Handel; "Lo, How a Rose," Praetorius; Pastorale, Vienne; "Noel," Mulet; "In dulci Jubilo," Bach; "Christmas Chimes," d'Antalfy.

**Lauren B. Sykes, Portland, Ore.**—In a recital at Linfield College, Jan. 14, Mr. Sykes played a program made up of these numbers: "Grand Choeur" in A, Kinder; Allegretto, Wolstenholme; Toccata and Fugue in D minor, Bach; "Ronde Francaise," Boellmann; "Romance", Sibelius-Salter; Toccata in D, Rene L. Becker; Nocturne, Shera; Fugue in C, Buxtehude; "The Whirling Gnomes," H. J. Stewart; "Carillon de Westminster," Vienne.

**Harold F. Arndt, Allentown, Pa.**—In his recitals preceding the Sunday vesper service at the Dubbs Memorial Reformed Church Mr. Arndt has played:

Dec. 23—Paraphrase on "O Little Town," Faulkes; Christmas Pastoral, Harker.

Dec. 30—"Grand Choeur" in D major, Spence; "Evening Idyl," Marshall Bidwell.

Jan. 6—Chorale No. 1, in E major, Franck.

Jan. 13—Sonata No. 3, in C minor, Mendelssohn.

Jan. 20—"Angelus" ("Scenes Pittoresques"), Massenet; Variations and Fugue on the "Stabat Mater," Gullmunt.

**J. Robert Izod, Pittsburgh, Pa.**—Mr. Izod played a recital at St. Stephen's Episcopal Church, McKeesport, Pa., Dec. 12, and included these compositions on his program: Largo e maestoso, Sonata in D minor, Gullmunt; "Ave Maris Stella of the Nova Scotia Fishing Fleet," Harvey B. Gaul; Andante Cantabile from Quartet, Op. 11, Tschalkowsky; Concert Variations, Bonnet; "In Paradisum," Dubois; "The Squirrel," Weaver; "Finlandia," Sibelius.

**Alf LeRoy Urseth, Wheaton, Ill.**—Mr. Urseth has been giving a number of recitals this season in Minnesota and Wisconsin, and has played the following program: Fantasia and Fugue in G minor, Bach; Sonata No. 4 (Adagio-Vivace and Andante), Bach; "Piece Heroique," Franck; Concert Overture, Hollins; "Dreams," from Seventh Sonata, Gullmunt; "The Flight of the Bumble-bee," Rimsky-Korsakoff; Allegro Vivace (Symphony No. 5) Widor; "Carillon," Sowerby; Scherzo (Symphony No. 4), Widor; "The Song of the Clock," Alf LeRoy Urseth; "Grand Choeur Dialogue," Gigout.

**Robert Leech Bedell, New York City.**—Mr. Bedell has played the following programs in the sculpture court of the Brooklyn Museum on Sunday afternoons at 2:30:

Dec. 30—Toccata in C minor, Boellmann; "Chant de Mai," Jongen; March ("Drama per Musica") and Sinfonia to Church Cantata No. 12, Bach; "Pilgrims' Chorus" ("Tannhäuser"), Wagner; Nocturne, Grieg; "Moment Musical," Schu-

bert; Prelude and Siciliana ("Cavalleria Rusticana"), Mascagni; "Hunters' Chorus" ("Der Freischütz"), von Weber; Sextet ("Lucia di Lammermoor"), Donizetti; Andante Cantabile (String Quartet), Tschalkowsky; Overture to "Stradella," von Flotow.

Dec. 23—Prelude (Five Parts), Lemmens; "Noel," Mulet; "An Elizabethan Idyll," Noble; Fugue in F minor, Handel; Chorale Preludes, "Sleepers, Awake" and "The Old Year Now Has Passed Away," Bach; "Adoration," Borowski; Prelude in C sharp minor, Rachmaninoff; "Ave Maria," Bach-Gounod; "Sanctus" (St. Cecilia Mass), Gounod; Andante from Symphony 5, Tschalkowsky; Improvisation on Two Christmas Themes.

**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:

Jan. 13—Fantasia-Improptu, from "Sonata Rhapsody," T. F. H. Candlyn; "Pavillons Noirs," H. B. Jepson. Jan. 20—Sonata in E minor, E. G. Ritter.

Jan. 27—"Grand Choeur," James H. Rogers; Caprice, Op. 48, Hans Fahrman.

**Albert V. Maurer, Fort Smith, Ark.**—In his half-hour radio recitals at the First Lutheran Church Mr. Maurer, organist and director at this church and principal of its junior high school, has played the following selections:

Dec. 13—"Alleluia," Dubois; "Adoration," from "Holy City," Gaul; Prelude and Fugue on "Old Hundred," Eddy; "Chant Pastoral," Franck.

Dec. 16—Concert Overture, Hollins; Variations on a Well-known Hymn-tune, Jackson; Evensong, Johnston.

Dec. 20—Christmas Pastoral, Faulkes; "Adoration of the Shepherds," Faulkes; Chorale Prelude, "Ich komm, Jesu, hier," Fischer; "Sancta Maria," Faure.

Dec. 23—"In dulci Jubilo," Bach; "Christmas Chimes," Gade; Christmas Pastoral, Harker; "In Bethlehem's Town," Mueller; "March of the Wise Men," Hosmer.

Jan. 13, at the Central Presbyterian Church, Mr. Maurer gave a lecture-recital on "The Lutheran Chorale," exemplified by Bach, Rinck, Reger and Karg-Elert.

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

Jan. 15—Allegro Maestoso ("Water Music"), Handel; "Sonata Pathetique" (Second Movement), Beethoven; "Fuga alla Hande," Gullmunt; "Legende," d'Antalfy; Grave and Allegro (Fantasia Sonata), Rheinberger.

Jan. 29—Fugue in G minor (the lesser), Bach; Communion for the Midnight Mass, Huré; "Pequena Canção," Urteaga; "Grand Choeur Dialogue," Gigout.

**Mrs. D. W. Faw, Oklahoma City, Okla.**—Mrs. Faw, assisted by Lillian Christopher, soprano, and George Moody, tenor, gave a recital at the Christian Church of Stillwater, Okla., Jan. 4, playing these selections: "Finlandia," Sibelius; "Night," Cyril Jenkins; "To an American Soldier," Van Denman Thompson;

"Hymnus," von Fielitz; "Aragonaise," from "Le Cid," Massenet; Second Suite for Organ, Rogers.

**Lilian Carpenter, F.A.G.O., New York City.**—Miss Carpenter was heard in a recital at the Andrews Methodist Church, Brooklyn, on the evening of Jan. 12 and played a program consisting of the following selections: "Piece Heroique," Franck; Chorale Prelude, "My Inmost Heart Doth Yearn," Bach; Fugue a la Gigue, Bach; Second Symphony (Allegro and Scherzo), Vienne; Andante Cantabile, Tschalkowsky; "The Primitive Organ," Yon; "The Three Holy Kings," Gliere; "Carillon-Sortie," Mulet.

**Dr. Ray Hastings, Los Angeles, Cal.**—Numbers played in recent popular programs at the Philharmonic Auditorium by Dr. Hastings are: Chorale Prelude, "Glorious Now to Thee Be Given," Bach; Fugue in C major, Rinck; "Hark! Hark! The Lark!" Schubert; "Song of the Mariners," Paderewski; Selections from "Madame Butterfly," Puccini; "March of the Magi Kings," Dubois; "Nazareth," Gounod; Christmas Offertory, Lemmens.

**T. L. Rickaby, Taylorville, Ill.**—In a recital Dec. 13 Mr. Rickaby played: Processional March, Read; "Aspiration," Nevin; Concert Caprice, Kreisler; Minuet and Trio (Symphony in E flat), Mozart; Spring Song, Mendelssohn; Largo (from "Xerxes"), Handel; "Jerusalem the Golden," Spark; "A Dream," Kopyloff; March in D, Reblkoff; "Grand Choeur Dialogue," Diggle; Reverie, Jones; "Rapsodia Italiana," Yon.

### Ringgenberg Pupils Appointed.

G. Calvin Ringgenberg, the St. Louis organist, reports several activities of interest among his pupils. Christian Hahn has been appointed organist and choir director of Tyler Presbyterian Church, succeeding Leo C. Miller, who resigned last spring. Edward Skipwith, organist of St. John's Episcopal Church for the past two years, has been made choir director of the parish, succeeding Mr. Ringgenberg. Lucile Hammill, organist of the Fourth Church of Christ, Scientist, has been added to the music faculty of Principia College. Ruth Spindler Williams, artist pupil of Mr. Ringgenberg and winner of the national music contest in organ of the National Federation of Music Clubs in 1930, will be presented in a recital Feb. 1 at St. Peter's Episcopal Church, playing compositions by Bach, Widor and Franck.

### Memphis Organ Wrecked by Storm.

Adolph Steuterman, F. A. G. O., organist and choirmaster of Calvary Episcopal Church at Memphis, Tenn., has been without the use of the organ at his church for two months as the result of a terrific storm which swept Memphis. The wind blew the roof off the church directly over the organ and water poured in on it all night. "We are just about to get the insurance adjusted and shall probably have to buy an entirely new organ," Mr. Steuterman writes.

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There is very likely no other choir which rehearses with so unusual an organ as does the choir of the First Presbyterian Church, Germantown, Philadelphia. N. Lindsay Norden, organist and choir-master of the church, has long been a serious student of a *cappella* music and recently devoted several years to research in the matter of intonation. One of the results of this study has been the development of a justly tuned (un-tempered) organ for the purpose of teaching his choir to sing in untempered intonation—the intonation of all a *cappella* music. One of the greatest musical fallacies, Mr. Norden says, is the attempt to teach a *cappella* music by means of a piano or organ in temperament—and likely not very sure in temperament. A choir or chorus will be taught for a period of rehearsals with such an instrument and when the conductor or choirmaster thinks they know the music, the instrumental support is withdrawn, with the result that the intonation goes to pieces. Whatever the singers might have learned about the piece they were rehearsing is destroyed and distorted by the temperament.

To offset these difficulties Mr. Norden has designed a reed organ which will play untempered chords in C major and minor. In addition it has a true harmonic seventh, so that it is possible to play a true harmonic seventh chord, G B, D F. Not many theory students know that the chord on the second degree of the scale is *not* a minor chord, but a grave minor triad. This organ has this chord and also a true minor chord on D. There are two Ds to furnish these two tones. The choir sings these Ds without any effort, according to which one is used correctly. One D is a fifth above G and the other a fifth below A. They differ from one another by the ratio 80:81. On the piano, of course, they are the same, but this piano D is neither a fifth above G nor a fifth below A. It is obvious, therefore, that a choir tuning to a piano for a *cappella* singing has nothing to guide it.

It is easy to learn to sing pure thirds and fifths, for it is a natural process, but when singers practice constantly with an instrument in temperament—and likely not truly in that—they have great difficulty in keeping in tune. In singing a *cappella* the only way possible is to judge the intervals by ear. Thus a person singing a fifth from C endeavors to create a tone in the proper relation with C, namely G. But no one could tune this tone so as to make a specific number of beats. Now in equal temperament G would make one beat per second with C. No one could possibly guess where to sing this tempered G. If an instrument is playing, the singer will endeavor to tune to it. Now in tempered instruments there are very likely no two fifths, or any other intervals, exactly alike. Even were the tuner so to leave them, they probably would get out of tune before long. So that even tempered fifths would vary in beats.

What every a *cappella* singer tries to do is to sing a correct interval, but if he has always sung with an instrument in temperament he has lost his ability to tune correctly, since his ear has been spoiled. The only way to correct this—the fault of the average singer—is to rehearse the singer with an instrument in just intonation, and also give the singer every opportunity to sing ensemble a *cappella*. That is the reason Mr. Norden has designed this instrument. It will improve the intonation of any group which rehearses with it regularly.

Some music written to be sung a *cappella* cannot be so sung, since the composer was thinking in equal temperament and the singers produce the music in just intonation. Certain enharmonic changes are impossible, and likewise certain chord progressions and modulations. Conductors often try in vain to produce such music and are finally forced to give it up entirely, or to produce it all out of tune, or to add an instrument, in temperament, to get by the bad places.

Mr. Norden's organ is also interest-

ALLAN BACON, RECITALIST



A SERIES OF TWELVE LECTURE-RECITALS under the title of "Music: An Art, a Science and a Language," will be given on Sunday afternoons beginning Feb. 3 at the College of the Pacific, Stockton, Cal., by Allan Bacon, who has made a group of unusually interesting and diversified programs for the benefit of the students and townspeople. The subjects and organ selections for the first four of these events give a clear illustration of the fund Mr. Bacon, who is known as a recitalist not only on the Pacific coast, but throughout the country, will offer. They are as follows:

Feb. 3—"Types of Chorale Elaboration." Chorale Prelude, "In dulci Jubilo," Bach; Chorale Improvisation, "In dulci Jubilo," Karg-Elert; Chorale Prelude, "Jesus, meine Zuversicht," Reger; Prelude on the Old 136th Psalm, Charles Wood; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Chorale Prelude, "Be Glad, All Ye Christian Men," Bach; Prelude on "Rockingham," Noble; Chorale Improvisation, "I Thank Thee for Thy Son," Karg-Elert; Prelude on the Welsh Tune "Rhosymedre," Vaughan Williams; "Rejoice, Ye Pure in Heart," Sowerby.

Feb. 10—"Types of Fugal and Canon Treatment." Fugue in C minor, Mendelssohn; Chorale Prelude (Canon), "Christe, Du Lamm Gottes," Bach; Fugue on the Name "B-A-C-H," Schumann; Chorale Improvisation, "Herzlich tut mich verlangen," Karg-Elert; Fugue in D minor, Bach; Canon in E minor, Op. 129, Reger; Chorale Prelude, "Mein Jesu, Der Du mich," Brahms; Fugue in C sharp minor, Honegger; Prelude and Fugue on the Name "B-A-C-H," Liszt.

Feb. 17—"Various Dance Forms." Sarabande (Second English Suite), Bach; "An Elizabethan Idyl," Noble; "Alla Siciliano" (Fifth Concerto), Handel; Rigaudon, Lully-Best; Passepied, Delibes; Allemande (from Fourth French Suite), Bach; "Mimmet Nuptiale," Lemare; Courante (from Second French Suite), Bach; Finale (Gigue, from Concerto in F), Handel.

Feb. 24—"Examples of Variation Form." Passacaglia in C minor, Bach; Theme, Arabesques and Fughetta, Van Denman Thompson; Variations on an Old Easter Melody, West; Sixth Sonata, Mendelssohn; Variations, from First Concerto, Handel; Concert Variations, Bonnet.

ing from another point of view. It has a set of reeds tuned to meantone temperament, the temperament which was used on organs in Handel's time and also in the time of Mozart and Haydn. During this period singers had to tune to this temperament, just as they now tune to equal temperament. But when they sang unaccompanied they had only one guide—the ear—which tries only for the natural intervals. Meantone temperament permits only these major keys: B flat, F, C, G, D and A. Beyond this point "wolves" occur, because E flat is not D sharp. The major thirds are pure, the fifths are slightly flat (flatter than in equal temperament) and the minor thirds flat (but not as flat as in equal temperament).

Mr. Norden will exhibit this organ in June at the A. G. O. convention in New York, when he will lecture on "A New Theory of Untempered Music." He also hopes to have a new electric organ on exhibition—one in which tones are generated electrically and one which permits of modulation.

Paul A. Humiston's adult choir of thirty-five voices sang Buck's "The Coming of the King" at the East Congregational Church of Grand Rapids, Mich., on the evening of Dec. 23 and a large congregation was present.

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## Sees Sacred Music Leading Nation to Spiritual Recovery

[The following is the text of an address delivered by the moderator of the General Assembly of the Presbyterian Church in the United States before the Chicago Sunday evening Club in Orchestra Hall Jan. 13.]

By WILLIAM C. COVERT, D.D., LL.D.

My subject tonight is "Sacred Music and Spiritual Recovery." I have special reasons for speaking upon this subject from this particular platform. I wish to emphasize the place of sacred music in the spiritual recovery of the American people as they come slowly through an experience of general depression which has been accompanied by a deflation of spiritual morale. There is no more appropriate place in the United States from which to discuss the subject of "sacred music and spiritual recovery" and to plead for a wider appreciation of the meaning of music and sacred song in the major phases of our national recovery than from the stage of Orchestra Hall in Chicago.

The Chicago Sunday Evening Club during the past twenty-five years has made a rich contribution to the higher life of this great city and indirectly to the higher life of the nation. We have no yard-stick by which that contribution can be adequately measured either as to its character or its scope. Let no one minimize the significance of the words spoken on this historic platform during twenty-five years by great leaders in the life and thought of this generation. For their presence and personal messages to this city and the day in which we live we are all grateful. As one who was interested in the inception of this club and as a resident here who for twenty years followed its ministry of good cheer and inspiration in this city, I speak for all when I say that this city is profoundly indebted to Dr. Clifford W. Barnes and those associated with him in his devoted and skillful leadership of the unusual program of this club and for the long list of noble men—prophets, preachers, teachers, social organizers and world-helpers—that have stood here to speak.

But I am here tonight to say that the most universally satisfying and widely helpful contribution this club has made to the personal joy, peace and spiritual experience of the million and a half people that through all the years have gathered here has been through its distinctive use of sacred music, particularly in its singing of hymns by the people, and the leadership in worship by this fine organ and notable chorus choir. More people have been lifted out of their depression, reorganized in their attitudes toward life, softened in their spirit toward God and man, transformed and regenerated by what has been sung than by what has been said, notable and inspiring as that may have been.

There is another reason why it is highly appropriate that I make this appeal on behalf of the use of sacred music in our spiritual recovery from this desk tonight. In this great hall has been going on through these years a program of intellectual and spiritual culture for the people through music that is second to none in the United States in its artistic achievements and spiritual results.

Theodore Thomas, who played first violin in Jenny Lind's concert tours in 1851-52, and whose last official act in December, 1904, was the dedication of this noble hall to music for the people, brought a great vision to Chicago on the eve of her greatest material development in 1890. For that vision of noble music, and naught but noble music, and what it meant to the souls of men, that great master with his friends fought criticism and apathy and financial ruin and finally won recognition for good music as an essential factor in the abundant life of this city. Among the forces working for the higher life of Chicago and making more effective every sermon preached, every poem written, every picture painted and every law set to restrain the brutish elements of society is the Chicago Symphony Orchestra and its great-souled

leader, Frederick Stock. No orchestra leader in the country has done more to quicken the understanding of the children and young people as well as the people generally in the personality and work of the world's great musicians. The inspiring influence from this podium has reached choir lofts and hymn-singing worshippers everywhere in this city and made richer and more worthy worship possible. If there is to be an appeal made on behalf of a larger, truer appreciation of music in the spiritual recovery of the American people I say this is the proper place in which that appeal ought to be made. It is a good background against which to plead for a larger place in the disturbed souls of this day of the power and peace of the Christian hymn.

People do stop to ask what happens inside their souls when they deeply share the experience of music! Something does happen! When you hear Dvorak's "New World" or Schubert's "Unfinished Symphony" or Handel's "Largo" or the "Hallelujah Chorus" something takes place that registers in a dozen ways inside and out. What is it? Let this audience sing together "Nearer, My God, to Thee" or "Faith of Our Fathers" or "All Hail the Power of Jesus' Name" and something happens in the deep places of every man's soul. What happens in a singer's heart is more moving than the spoken words from the pulpit, more convincing than its argument. It is as subtle and mystical as the voice of prayer, and more determinative in conduct and character than exhortations.

As a preacher for forty years I am in no way depreciating the influence of the spoken word that reaches for the intellect, reason and conscience of hearers. But I am more interested than ever in getting at the dynamic source of spiritual power that must be released behind every idea or creed or abstract duty before it gets anywhere or does anything in the world. Sacred music calls out the spiritual reserves that lie in the soul by which the things we believe are vitalized and made real and our oughtness fortified.

It is to the realms of feelings, impulses, emotions, moral motor power and spiritual passion that hymn singing and sacred music appeals. Unless we call to these sources of spiritual power and waken them to some kind of response the ritual of our chancels, the preaching of our pulpits, the programs of our parishes are futile efforts. The richest part of our religious life lies in the realm of our emotions. The best of life in general is anchored here. Our human friendships, our love of the beautiful, our capacity for sympathy, our response to ideals, our noblest passions all dwell here in our emotions. These do not rise to the appeal of statistics, no matter how conscientious may be the statistician; they will not come forth simply because logic calls; they do not wait on cold reasoning. Yet this deep, subtle, vital power in human living, called forth and properly directed, is more needed now in vitalizing what we already know, in animating what we already believe and in giving reality to the faith we already have in God and man, than anything else, if the American people are to find themselves spiritually reconditioned and morally competent to meet the tests of a strange new duty to which they have come!

Christianity rose on the wings of song. Out of the darkest moral depression the world ever saw, in the upper room with His disciples, with the cross but a few paces ahead, our Lord sang. It was the hereditary impulse toward the worship of God flowing in His veins that there expressed itself and gave the pitch to the singing church about to be born. The early Christians sang their way out and up and on through bloody persecutions. Pliny, a second century Roman governor, writes to his emperor about this singing group and asks advice on handling such indomitable people. Clement of Alexandria in A. D. 170 says they all sang hymns at mealtime, and one of his hymns is today in all our hymn-books. Jerome of the fourth century writes that the plowmen and reapers and vine dressers all sang hymns at their work. Out of remote shadows of the dark ages, like beacons shining in the night, rise some of the greatest

hymns of our holy faith. From here came the Te Deum. Fortunatus wrote his "Resurrection Hymn" 1,300 years before Frances Ridley Havergal wrote the jubilant tune to which we sing it today, while John of Damascus in the eighth century wrote "Come, Ye Faithful, Raise the Strain of Triumphant Gladness," and waited till 1872 for Sir Arthur Sullivan to write his noble tune "St. Kevin." Down the years like triumphant vanguards of better days came the great hymns calling a distressed world to God. "Dies Irae," which Walter Scott called the most transcendent bit of medieval literature, "Jerusalem, the Golden," from Bernard of Cluny; "Jesus, the Very Thought of Thee with Sweetness Fills My Breast"—all came out of that same darkness.

Then the dawn broke! And Luther led such a chorus of singing people as the world had never seen. Then came Watts and Wesley and Toplady and a great company of hymn writers. The world caught the melody of a new song and the church of God moved on with new power, singing "Jesus, I Love Thy Charming Name" (1751), "Blest Be the Tie That Binds Our Hearts in Christian Love" (1778), "Rock of Ages, Cleft for Me." The hymn has never died from the lips of a conquering church since Jesus sang with His disciples in that upper room. Nothing has quenched the fervor of these heart songs of the people. Truth has found wings and flown around the world in hymns of the church. Everywhere among the races and in all the eras of time the church of God has been fortified in her faith, reinforced in her divine purposes and cheered and comforted in her spirit, through her worship of God in "hymns and Psalms and spiritual songs."

What these holy aids to worship have done again and again in times past for the depressed and prostrate souls of men, they will do again. They will do it for this day! They will do it in a nobler and more effective fashion than ever before. I am sure of this because children and young people of our hymn-singing, music-loving present-day American people know and understand music as no generation has ever done and, besides, music has a hundred aids to its subtle power today where it had one generations ago.

It is over this sacred and happy pathway that the church must now lead the American people toward a worthy spiritual recovery and to a new understanding of those spiritual values which alone give stability and permanent prosperity to our national life.

Let no one miss the fundamental thing that gives to hymn singing and sacred music in general its maximum meaning in this process of spiritual recovery of the people. It is not merely that good music satisfies the longing for the beautiful in us all—not merely that rhythm and harmony stimulate our sensibilities just as the band plays to tone up the nerves of the regiment or to divert the soldier's mind from the monotony, loneliness or danger of the moment. That is music functioning at another level, where its power, so varied and strong, needs careful direction. There is an influence in music far deeper than words, to which all men respond. Dryden had in mind that magic power of abstract music when, describing the birth of music, he wrote: When Jubal struck the corded shell His listening brethren stood around, And, wondering, on their faces fell To worship that celestial sound: Less than a god they thought they could not dwell Within the hollow of that shell, That spoke so sweetly and so well— What passions cannot music raise or quell!

But in our hymns music is still something else again. In these hymns music becomes a vehicle of the spirit of man in his praise and worship of Almighty God. When we sing hymns together we are speaking a universal language in which men worship. Everywhere millions in our land and millions elsewhere are reverently voicing in song their religious feelings and their faith in God through these hymns. Hymns with their simple melody, their sacred associations, their mystical aspirations and spiritual desires, rising out of a universal human experience of sin and sorrow and God's mercy and goodness, take hold of our spiritual

natures at depths where our formal philosophy and theology cannot reach us and lift us to levels of genuine experience of the presence and reality of God as nothing else can do.

Our people need at this time two things that hymn singing can produce as nothing else can produce them. If our people are to find their way up and out of a long mental depression and discover again that spiritual morale by which alone joy, peace and profitable living permanently will return to us, they must have within them a freshened sense of God's reality and a renewed feeling of spiritual oneness that universal hymn singing has always brought to men in generations of special spiritual need in the world.

The church, and the world as well, has been awakened by music and marched forward to singing. Bernard of Clairvaux and his hymn-writing brothers brought hope to the world in the darkness of the middle ages. John Hus and his Bohemian brethren changed the outlook on life for their generation by their hymns in the vernacular. Martin Luther broke the traditions of a thousand years and put a new shining sky over a dismal world when he set Germany to singing "Ein Feste Burg ist unser Gott." John Calvin quoted with approval Plato's words that there was scarcely anything in the world so powerful to affect the morals of men as music. While someone has remarked that the only amusement Calvin allowed the people was hymn singing, it remains true that Geneva was a singing city whose well-ordered life was like a beacon in the darkness of all Europe. Isaac Watts, who was blamed and praised for "making David speak like an eighteenth century Christian," struck a new note of reality in worship and from that hour the church lived in a new spiritual vigor. Charles Wesley, with 6,000 hymns from his pen, and his brother John, with his 40,000 sermons, and a program of congregational singing the like of which England never had heard, woke a spiritually dead generation and the church and the world has never been the same.

Why all this? Because the devout hymn singing of men is accompanied by a great spiritual experience. It is a new, comforting sense of the nearness and reality of God in men's souls realized in worship that brings gladness and courage. This thing millions of our American people need here and now! They need a new sense of spiritual oneness. They need a new feeling of human comradeship achieved through sharing consciously the presence of Almighty God in the joy and liberty of corporate worship. This every human heart in this distracted and burdened generation can have if a tidal wave of hymn singing and noble music is permitted to sweep the land.

### Christmas Offering by Wismar.

Walter Wismar, who always draws large congregations to his special musical services at Holy Cross Lutheran Church in St. Louis, arranged a service entitled "Christmas in Song and Music," with the aid of his choir Sunday evening, Dec. 16, and the congregation numbered a thousand people. The singing of the children was especially praised by those who were present. The vocal offerings came to a climax with two "Messiah" choruses—"For unto Us a Child Is Born" and "And the Glory of the Lord." Miss Esther Hoffmann, who presided at the organ for Mr. Wismar, played two chorale preludes by Dupré and "Adeste Fideles." Whiting.

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**Milwaukee Activity;  
Nott Conducts Arion  
Club in "Messiah"**

By **ARTHUR A. GRIEBLING**

Milwaukee, Wis., Jan. 19.—Handel's "Messiah," which up to this year had always been sung under the baton of the late Dr. Daniel Protheroe, was in the hands of Hermann A. Nott, present director of the Arion Musical Club. A chorus of 200 voices sang the oratorio at the Milwaukee Auditorium Dec. 28 before a full house. The success of the rendition was apparent from the generous applause throughout the evening.

The seventeenth annual candlelight service at the Grand Avenue Congregational Church was held Dec. 23 to the usual overflow audience, so that as in former years the service had to be repeated. The vested choir, the a cappella choir and the junior choir participated under the direction of Milton Rusch, organist and choirmaster.

Hermann A. Nott, organist and choirmaster of the Kenwood M. E. Church, presented three choirs at that church Dec. 23. Among other carols the group sang three from the pen of Dr. Protheroe—"In a Far and Distant Land," "Mary's Cradle Song," and "Our Christmas Lay." At the Unitarian Church Erving G. Mantey played the following for the morning service Dec. 23: March on a Theme by Handel, Guilmant; "Lovely Infant" and "Crux Ave Benedicta," Gregorian. The organ music for the musical vespers at Trinity M. E. Church Dec. 23 was by Miss Winifred Price. Miss Price played: "Jesu, Joy of Man's Desiring," Bach; Pastorale (Sonata 1), Guilmant; "Noel," Dubois, and "Evening Bells and Cradle Song," Macfarlane. At Trinity Evangelical Church Arthur A. Griebling presented his vested choir in its second annual candlelight service. The choir numbers were: "Sleepers, Wake," Bach; "Break Forth into Joy," Simper; "Good Will to Men," O'Hara, and "There Were Shepherds," Wilson, and the carols were "From Heaven Above," German; "Angels o'er the Fields," French; "The First Nowell," English; "A Babe Lies in a Cradle," Viennese; "Bethlehem" (Folk Song of Glatz), and "O Come, All Ye Faithful," Latin.

The first of what promises to be an interesting series of Guild programs was held Jan. 6 at Immanuel Presbyterian Church. It consisted of a hymn service with hymns on the life of Christ sung by the congregation and organ numbers based on well-known hymns. Earl P. Morgan directed the singing, while Mrs. Winogene Kirchner, organist of the church, accompanied. Albert Mullinix played "Nearer, My God, to Thee," Karg-Elert; Arthur A. Griebling played "Eventide," Parry, and Milton Rusch "In dulci Jubilo," Bach; "First Noel," Howard, and "He Leadeth Me," J. S. Matthews.

**Guilmant Program by Van Dusen Club.**

A Guilmant program, at which works of the late French organist and composer will be the subject, is to be given by the Van Dusen Organ Club in the Kimball organ salon, Chicago, on the evening of Feb. 19. On this interesting occasion the organ selections to be played and the performers will be: Sonata No. 1 (Mercie Heise); first movement of Sonata No. 2 (Mario Salvador); Adagio from Sonata No. 3 (Beulah Roberts); Finale from Sonata No. 4 (Esther Timmerman); Scherzo from Sonata No. 5 (Elsie Passout); first movement of Sonata No. 6 (Burton Lawrence); Intermezzo and "Dreams" from Seventh Sonata (Wilbur Held); Introduction and Allegro Risoluto from Sonata No. 8 (D. Sterling Wheelwright); Allegretto in

ARTHUR E. BERGMANN



ARTHUR E. BERGMANN, director of education and music of the Sherman Park Lutheran Church in Milwaukee, one of the fastest-growing churches of its denomination, never seems to fail to draw people to his musical services. The candle-light service at midnight Christmas Eve was no exception and provides some interesting figures for those who like to contemplate such records. There were 200 singers under Mr. Bergmann's direction, 100 of them in the chancel and the remainder in the gallery. In the audience were 1,800, and more than the same number were unable to enter. The doors were closed half an hour before the time scheduled for the service to begin. The program was historical and was the seventh of its kind. The choir of the Sherman Park Church is in its tenth year. It began with forty voices. Today there are sixty women and forty men in the chancel choir and Mr. Bergmann has a waiting list of thirty.

B minor (James Cunliff); Caprice (Martha Wuerffle). The Van Dusen Club's second Bach program is scheduled for Feb. 26 at the Kimball salon. Frank Van Dusen will make a brief survey of the works of Bach of the Weimar period and George Ceiga will speak on "The Form and Structure of the Fugue." Mario Salvador will play the Second Trio-Sonata and Edward Eigenschenk will play a program of works of the Weimar period.

**Conference of Organists in London.**

The Royal College of Organists, in conjunction with the Incorporated Association of Organists and the Canadian College of Organists, has arranged to hold a conference of organists in London from Monday, July 29, until Friday, Aug. 2. On Monday evening there will be a presidential reception which will be held at the Royal Academy of Music, on Wednesday evening a dinner at the Connaught rooms, and on Thursday evening a reception by the president and council of the Royal College of Organists, which will be held at the Royal College of Music. There will also be visits to St. Paul's Cathedral and Westminster Abbey, in addition to the general business of the conference.

**Takes Post at Burlington, Iowa.**

Miss E. Helen Pendleton, director of choral music in the public schools of Burlington, Iowa, succeeds G. Winston Cassler as choirmaster and organist at Christ Episcopal Church. Miss Pendleton is experienced as a choir director, having been in charge of choirs in New York City, and every summer directs a choir at Bar Harbor, Maine. Mr. Cassler leaves soon to study at the School of English Church Music, Chislehurst, Kent, England.

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## Who's Who Among the Organists of America

### HAROLD SCHWAB.

It would be interesting to know how many fine musicians were originally slated to enter quite different professions, and one suspects the number would not be small. Mr. Schwab comes in this category, as the career of a physician was mapped out for him. We will waste no time in idle speculation as to the possible loss to that profession, but will turn to "The Life of a Musician," by Henry M. Dunham, famous composer-organist, for many years on the faculty of the New England Conservatory of Music, to see what music gained. He says: "In going over the list of brilliant pupils it has been my privilege to teach, the very last one \* \* \* is Mr. Harold Schwab. As a concert organist he will rank as one of the very best before the public today. Personally I would rather hear him in recital than anyone I know."

Mr. Schwab was born at Fairbury, Ill., in 1898. His father, a dealer in agricultural implements, and his mother were active in church work, and were often called upon to assist in the church music. It was then the period when revivals were popular in the Middle West, and Mrs. Schwab took her son to church, placing him on one of the front pews, where she could watch him from her seat at the piano.

Harold Schwab began the study of piano at the age of 9 with a good local teacher. At the age of 12 there came a real milestone in the life of the young musician. His uncle, choir director in the Methodist Church, allowed him to play upon the hitherto forbidden immense organ of ten stops. Mr. Schwab recalls that he used the opportunity for extensive experiments in registration of "Day Is Dying in the West." Later he built a pedalboard, a fearful and wonderful mechanism, which he attached to the bass notes of his piano by means of a bewildering array of levers and strings. Soon after this he won a gold medal for piano playing in a county contest. "The only prize I ever won," remarks Mr. Schwab.

About this time the family moved to Los Angeles. The organ at the church which they attended was a real "pipe organ," not large, but an object of intense interest to the young and aspiring organist. Although it was considered sacrilege for anyone but the regular organist to play it, Mr. Schwab was permitted to use the instrument and soon was playing for the Sunday-school services. His first formal study of the organ began with Miss Edith Boken-Krager of Los Angeles, in whose church he substituted on two occasions.

Mr. Schwab's parents began to wonder about their embryo physician. Clearly, he was developing along lines widely separated from the study of medicine. Very wisely Mr. Schwab, senior, agreed that his son might keep on with his music—but as an avocation. Perhaps he could help himself through college by means of it. He began, soon after this, the study of organ under Dean Walter Skeele of the college of music at the University of Southern California. At 17 he won the post of organist in the church which his family attended. Later Mr. Schwab discovered that his father had consented to his taking the position only because he thought his son would get a dose of sufficiently large proportions to make him tired of music as a profession. This did not occur, however, and the regularity of the family dinner hour was sadly disrupted by overlong practicing after school.

Mr. Schwab remembers this first position as one of fine discipline. Six organ numbers were required of him each week, and thus, by plowing through a mass of music, he became acquainted with a good part of the organ literature. Here, too, he learned the valuable precept of always including on his program works which the less sophisticated in music could enjoy. After being graduated from high school he enrolled in the Los Angeles Junior College, also pursuing some musical courses in the university.

By this time Mr. Schwab's parents came to the conclusion that there was no stopping him and that music was

### HAROLD SCHWAB



to be his career. Accordingly after two years at junior college he enrolled for the full course of music in the University of Southern California, studying organ and piano under Dean Skeele and theoretical subjects under Charles Pemberton. He was graduated with the degree of bachelor of music in 1920.

Despite a salary increase of 50 per cent in his church position, Mr. Schwab felt that the field was narrow. His father's business partner advised Boston, and he packed up and went there. Gradually he became acquainted with a new environment, with new personalities and with new ways of doing things. A heavy course at the New England Conservatory, with the necessity of earning his expenses, occupied most of his time. During his study at the conservatory Mr. Schwab was organist at the Jamaica Plain Central Church, a position, although of short duration, in which he was very happy. He was graduated from the conservatory in organ under Henry M. Dunham in 1922. He remembers Mr. Dunham as a true gentleman as well as a well-balanced musician and teacher. It was no small task to mold an aggressive youngster without suppressing his enthusiasm.

Six years later, Mr. Schwab received the bachelor of music degree from the conservatory, also studying piano with the eminent teacher-composer Charles Dennée. In the summer of 1928 he studied at the American Conservatory in Fontainebleau, France. His teachers were Libert and Widor in organ and Marcel Dupré in improvisation.

In 1924, through the influence of Mr. Dunham, Mr. Schwab obtained a position as instructor in music at Lasell Junior College which he still holds. His classes there include work in organ, piano, harmony, solfeggio and musical history. Since 1922 he had been playing at the Second Universalist Church, a position that was not pleasant as a whole, but furnished an opportunity to make some valuable contacts.

In 1925 he assumed the post of organist at All Souls' Church in Lowell, Mass. Henry Jackson Warren had been in charge of the music and director of the choir for a year, and it was at his invitation that Mr. Schwab went to Lowell. This was a most pleasant position, one which he held until the end of the 1933 season, when he left to take the post of organist and choir-master at the Union Church in Waban, Mass. The organ is a Skinner of four manuals, and most satisfying in effect. Mr. Schwab was able to work up a large repertoire for preludial recitals and musical vesper services. At these services, which are a noteworthy feature of the musical life of the community, various noted artists assisted. The relations between organist and director were extremely cordial. With mutual respect between them the whole situation was one of partnership. Mr. Schwab's contacts with the congrega-

tion and officers of the church were of the pleasantest and they expressed flattering concern over his leaving. He felt, however, that it was time for a healthy change, and accepted the position at Waban. Here most of his work is devoted to the choir, which is a volunteer body of splendid enthusiasm and earnestness and has several potential soloists among its members. Mr. Schwab is also interested in the music of the church school, and is working with the junior chorus on material for the monthly service in which all departments of the church school come together, and which is a full service conducted by the minister.

Mr. Schwab has also become well known for his concerts in and about Boston. His annual Jordan Hall recital in Boston is an occasion of unusual interest, consisting of works for the organ and for piano. He has also done much work in ensemble, both with strings and for two pianos and piano and organ.

W. H. C.

### REXFORD KELLER



### REXFORD KELLER.

Ohio Wesleyan University has just added to its faculty Rexford Keller, a young organist who has forged to the front not only as a performer on his chosen instrument, but as a choral conductor, a student of folk music, a composer and a psychologist, who has entered upon a career that promises to make his name widely known in musical and educational circles.

Rexford Keller was born at Buchanan, Mich., April 6, 1904. He began piano study at the time of entering school and after a period of work with a local teacher enrolled in the South Bend Conservatory, South Bend, Ind., remaining there until the junior year of high school. He studied then for a time with Louis Elbel of South Bend, and after graduation from high school entered the Chicago Musical College, taking work toward a degree and studying piano under Edward Collins. Later he studied for a short time under Sidney Silber and began the study of organ with Dr. Wilhelm Middelschulte. In 1927 he went to the University of Michigan, obtaining a bachelor's degree in organ and theory in 1931 and a master's degree in 1932. The five years' organ study there was taken under Palmer Christian.

Mr. Keller was organist at the Methodist Peace Temple in Benton Harbor, Mich., during the last year of high school, and while he was in Chicago he held the position of organist at the Sunnyside Methodist Church. Then for two years he was minister of music at the First Baptist Church in South Bend and head of the organ department and teacher of piano and theory in the Fine Arts Conservatory there, until he left for study at the University of Michigan. From 1928 to 1933 he was minister of music at the First Methodist Church of Ypsilanti, Mich., where he gave private lessons in organ, piano and theory, and had classes in hymnology.

In 1933 Mr. Keller went to Nashville, Tenn., as organist for Vanderbilt University and director of the choral groups, and also head of the organ department and teacher of advanced theory at the Nashville Conservatory. At that time a group of musicians was organized in Nashville by Dr. George Pullen Jackson of Vanderbilt in the interest of American folk music, and Mr. Keller was chosen as conductor. This organization, known as "The Old Harp Singers," was given an international broadcast over NBC in March of this year and made a concert tour in May in the South. Interest in folk music has led Mr. Keller to compose several settings of American folk melodies, a number of these based on the old church modes. He has devoted time to composition in other fields also, including choral, organ and piano works. Mr. Keller is interested also in psychology and its relation to music and carried on research with Dr. W. B. Pillsbury during study at the University of Michigan.

During the period of study in Chicago Mr. Keller was elected to Phi Mu Alpha Sinfonia. Upon graduation from the University of Michigan, with high

distinction, he was made a member of Phi Kappa Phi, national scholastic fraternity, and was presented with the Stanley medal. He is a member of the American Guild of Organists.

In 1926 he married Miss Margaret Stuart of Marshall, Mich., bacteriologist on the staff of Healthwin Hospital, South Bend, Ind. When they went to Ann Arbor in 1927 she obtained a master's degree in bacteriology from the University of Michigan and continued her work as research bacteriologist at the university hospital and instructor in the medical school. She has reported results of her research from time to time before the Michigan Academy of Science, and her publications have appeared in the *Journal of Bacteriology* and the *Dental Cosmos*. Mr. and Mrs. Keller have a daughter, Mary Stuart Keller, 3 years old.

At the beginning of the current school year Mr. Keller was appointed to the faculty of Ohio Wesleyan University, Delaware, Ohio, as university organist, and in addition he has charge of the choral groups and teaches organ and classes in musical theory.

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[In his "Free Lance" comment in THE DIAPASON for November Dr. Hamilton C. Macdougall quoted from an article in the London Times of Aug. 26 by Ernest Newman, that paper's noted musical critic, under the heading "Sub-Bach and Super-Bach." Several readers have asked that we publish the entire text of Mr. Newman's article. To comply with these requests Dr. Macdougall obtained a copy of the comment of Mr. Newman and we are indebted to him for it.]

By ERNEST NEWMAN

We can hardly open a London paper nowadays without finding someone or other congratulating the public on its passion for Bach, as evidenced by the number of all-Bach programs at the Promenades, the large attendance on these occasions, and the enthusiasm displayed. These are good signs, of course; but the Bach connoisseur would perhaps be better pleased still if our audiences showed just a little more discrimination between the first-rate Bach and the second-rate or third-rate. In its ability to be pleased with anything whatever, indeed, the Promenade audience is typically English.

The way in which we listen to music, have always listened to it, and presumably always will listen to it, may sometimes reflect little credit on our heads, but it is at any rate a testimony to the warmth of our hearts. There has probably not been a single foreign musician of eminence who has visited our shores during the last 100 years who, however complimentary he may have been to us or our faces, has not laughed at us in his private letters for the indiscriminating nature of our taste: I could easily fill a couple of columns of the Sunday Times with quotations in support of this statement. The regrettable thing is that what our foreign friends have said and still say about us is true: a typical English audience still tears the house down with the same gusto after a vile performance of a masterpiece as after a fine one, and still takes to its heart in the same generous embrace the work that is a glory to the name of the composer of it and the work that represents only the small change of his genius.

It is not merely that, as Joachim put it once, an English audience is equally enthusiastic over Beethoven's Second Symphony and his Ninth; the Second, if greatly inferior to the Ninth, is for all that a work of genius for its epoch. The trouble is rather that we are as enthusiastic over a work that exhibits its composer's genius at its very highest as we are over a work of his that on the very day it was written represented not his genius but only his talent, and that, perhaps, in a feeble form.

For a demonstration of the truth of this charge we have only to go to Queen's Hall on a Bach evening during the Promenade season. There we shall see Bach at his most commonplace and most mechanical applauded with the same generous fervor as Bach at his incomparable best. It is a curious and awkward feature of our musical terminology that we have no words to express the differences and degrees represented by the words poetry, verse and doggerel. Everyone agrees that the couplet cited by Coleridge from a poem by "a young tradesman"—

No more will I endure love's pleasing pain,  
Or round my heart's leg tie his galling chain—  
is doggerel; or that Cowper's  
Now Gilpin had a pleasant wit  
And loved a timely joke,  
And thus unto the Callender  
In merry guise he spoke—  
is merely verse; or that Arnold's  
Hear it from thy broad lucent Arno-valet  
(For there thine earth-forgetting eye-  
lids keep  
The morningless and unawakening  
sleep  
Under the flowery oleanders pale)—  
is poetry. But we have no terminology in music to express so simply the fact that while the Londonderry Air is the musical equivalent of poetry, "Drink to Me only with Thine Eyes" is simply the equivalent of verse, and this or that jazz tune is merely doggerel. For all these varieties of tonal utterance we have only the one term—music. And

many a worthy soul imagines he is enjoying poetry at a concert, whereas all he is doing is to delight in the jingle of verse.

It surely stands to reason that no man can keep on turning out music day by day, as Bach and Mozart, for instance, did, and not fall very frequently below his own highest level. There are occasions by the hundred on which Bach had nothing whatever that was really vital to say, but still could not bear to see his pen lying idle on his desk; the result being that he produced music that is merely the equivalent of good honest journalism, that may be well enough in its own small way, but has the minimum of claim to the more dignified title of literature.

I often wonder why Bach scribbled so much when there was no real necessity for him to do so—certainly no economic necessity. Was life so dull in Weimar or Cöthen or Leipzig that he felt he would rather be indoors than out, and, being in, had no resource but the writing of music? Were there no clubs, no pubs, in these places, no other type of establishment in which a healthy man could work off some of his superfluous energy? Denied, unlike the modern composer, the solace of a chat with his cronies or an evening at the theater, or the relaxation of a game of darts, Bach seems to have turned resignedly to his music paper and just scribbled—better scribble than most of his contemporaries could turn out, no doubt, for the worst of that mighty brain is generally as good as the best of theirs, but scribble for all that.

Much of the work he produced under these circumstances is the merest musical small-talk, the kind of thing a Bach could turn out with the utmost ease while shaving. I have the feeling that much of his poorest work was written during breakfast. Newspapers not existing in those days, he was denied the modern man's resource against the chatter of his wife and children during the morning meal. He could not prop up the Cöthen Telegraph or the Leipzig Times against his beer glass and ignore the babble around him. The only thing he could do was to set out a pile of music paper on the right-hand side of him and dash off a concerto or a chorus while he ate and drank. And the work produced in these circumstances was precisely of the kind one would expect.

This is how the matter looks today to any real student of the great man who, having fallen under the spell of the towering, the searching, the incomparable Bach, can hardly listen with ordinary patience to such inferior products of his genius—or rather of his talent—as some of the works we heard last Wednesday. It was Coleridge, I think, who pointed out that no long poem could possibly be all poetry throughout. That remark applies to long musical works also, and it further applies to the totality of the work of any prolific composer. No man can produce a work of genius any day and every day; a great deal of his music is bound to be no more than merely fluent chatter and good workmanship, the wheels going round in exactly the same way as when a masterpiece is being produced, but grinding only a poor grade of corn. The slow movement of the F minor Piano Concerto, for instance, which we heard the other evening, has all the external properties of the marvelous Aria from the D major Suite, but next to nothing of the internal property of that. The same formula lay ready to Bach's hand on a hundred occasions; but the inspiration that could vivify and deify the formula was not always at his command.

When will our audiences realize that a good deal of the Bach that they applaud so frenziedly is merely second-rate Bach to those who know him at his greatest—that these jogging rhythms, these easy melodic embroideries of an obvious harmonic sequence, are only the by-product of his genius, only his workmanlike verse, not his poetry, the small-talk of an exuberant creature who for the moment is talking for the mere sake of talking, without anything in particular to say, and without exhibiting any genius in the saying of it?

I shall begin to believe in the real worth of the Bach cult that is said to

be taking root among us when a Promenade audience, instead of flocking to such a program as that of last Wednesday and wearing out the skin of its palms in applauding it, either avoids such a concert or, being present, treats it with the polite coolness it deserves.

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The harshness of examinations is softened in the Kansas State College, at Manhattan, by means of organ recitals, under the direction of Richard R. Jesson, organist of the college, who is assisted by Miss Marion Pelton and Donald Engle. Half-hour recitals are given at 12:30 every day during the week of final examinations, and because they are planned to appeal to the entire student body, are light in character. Miss Pelton is a member of the music department faculty and assistant college organist, as well as organist and choirmaster at the First Congregational Church, Manhattan. Mr. Engle is a freshman and is organist of the First Methodist Church, Manhattan. Both played before the state convention of the A. G. O. last year.

The programs included the following:

Jan. 21—By Miss Pelton: Meditation ("Thais"), Massenet; Berceuse, Kinder; Intermezzo, Callaerts; "Wind in the Chimney," "Grandmother Knitting" and "The Kettle Boils," Clokey; "Drink to Me Only with Thine Eyes," Miles.  
Jan. 22—By Mr. Jesson: Meditation (Symphony 1), Widor; "Volga Boatmen's Song," arranged by Eddy; "By the Brook," Boisdreffre; "Aloha Oe," Lemare; "Cotswold Air," Matthews; Finale (Symphony 2), Widor.

Jan. 23—By Mr. Engle: "Piece Heroique," Franck; Prelude, Clerambault; Finale (Sonata 6), Mendelssohn; Scherzo, Rousseau; "Sortie," Rousseau.

Jan. 24—By Miss Pelton: Largo, Handel-Whitney; Fountain Reverie, Fletcher; "To the Rising Sun," Torjussen; "Will-o'-the-Wisp," Nevin; "Priere a Notre Dame," Boellmann; Cantabile and Finale (Symphony 6), Widor.  
Jan. 25—By Mr. Jesson: Andante Cantabile and Scherzo (Symphony 4), Widor; "O Star of Eve" ("Tannhäuser"), Wagner-Lemare; "Clair de Lune," Karg-Elert; Toccata in B minor, Gigout.

**"Messiah" Draws at Minneapolis.**

The seventeenth annual Christmas performance of Handel's "Messiah" in St. Mark's Episcopal Church, Minneapolis, was held Sunday afternoon, Dec. 16, when St. Mark's choir and the Central Lutheran choir combined to form a chorus of over 100 voices. Accompaniment was by orchestra and organ and Stanley R. Avery, choirmaster and organist of St. Mark's, conducted. Marion Hutchinson, organist of Central Lutheran, was on the bench and St. Mark's soloists took the solo numbers. The church was filled and it is significant that the open plate collection was 50 per cent larger than that for the same service a year ago. The oratorio was repeated by the same choirs in the Central Lutheran Church the following Sunday evening under the direction of the Rev. Boral Bjorn, assistant pastor and director of music.

**Organ for Physician's Home.**

Dr. W. J. Harman of Trenton, N. J., a famous baby specialist, has awarded a contract for a two-manual self-playing organ for his residence to Musical Research Products, Inc., of Philadelphia. The instrument will have five sets of pipes, including an open diapason of seventy-three pipes, an oboe of seventy-three pipes, a dulciana of sixty-one pipes, a vox humana, sixty-one pipes, and a stopped diapason of eighty-five pipes, all of which will be duplexed on the two manuals.

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RECITALS A SPECIALTY

### Washington Hears "Two Charlottes" in Excellent Recitals

By MABEL R. FROST

Washington, D. C., Jan. 19.—Washington has had the good fortune to hear two famous Charlottes in recital in recent weeks. The first of these was Charlotte Lockwood playing on the organ of the First Congregational Church Dec. 17, the first of a series of three recitals presented this season by the District of Columbia Chapter, American Guild of Organists. In a delightful all-Christmas program of eleven numbers Mrs. Lockwood again thrilled an admiring audience. Never deviating from the accuracy of color nor from the precision of technical detail, both of which stamp her the real artist, Mrs. Lockwood offered a combination of the early and the modern in composers' conceptions of ornamentations for well-known chorales and Christmas themes. One particularly striking contrast was achieved in moving from the three chorale preludes on "In dulci Jubilo" by Bach (Canon, Maestoso, Trio), to the Karg-Elert Fantasy on the same theme.

The program was: Prelude-Improvisation on "Veni Emmanuel," Egerton; Christmas Prelude on "Divinum Mysterium," Candles; "Noel sur les Flutes," d'Aquin; Pastorale and Fugue on the Chorale "Vom Himmel Hoch," Pachelbel; Three Chorale Preludes on "In dulci Jubilo," Bach; Fantasy on "In dulci Jubilo," Karg-Elert; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; "Christmas," Reger; "Christmas in Sicily," Yon; Christmas Cradle Song, Bohemian; Rhapsodie on Christmas Themes, Gigout.

The second recital in the series will be played by Virgil Fox Feb. 19 and the third by Ernest White March 18.

Charlotte Klein was presented by the Friday Morning Music Club in a recital on the organ of the National City Christian Church Dec. 21. Anticipating the Bach anniversary year, Miss Klein offered an exacting all-Bach program of unusual interest and pleasing variety. Vera Neely Ross, contralto, assisted on the program, one of her solos offering the only concession as to composer, though not departing from the anniversary feature, for the one exception was Handel, whose anniversary we celebrate also this year.

Clean-cut phrasing, a subtle and most pleasing restraint in registration, an enviable wizardry of technique—surely a gift from the gods, but one that is essentially Miss Klein's—served to mark the expert workmanship of this craftsman. Miss Klein's program, played entirely from memory, as always, follows: "A Stronghold Sure" (from Cantata No. 80), Bach; "Come, Now, Saviour of the Gentiles"; "Rejoice, Beloved Christians"; Trio-Sonata in G major (Vivace); Prelude and Fugue in A minor (Great A minor); Capriccio in G major; Passacaglia and Fugue in C minor.

The annual candle-light Christmas program of the Washington Choral Society, which has come to be a prominent feature of the season hereabouts, was given on the late afternoon of Dec. 21 at the Church of the Epiphany, conducted by Louis A. Potter. The program, most effectively arranged, was given superb treatment both by the soloists and by the chorus. Adolf Torovsky, organist of the church, opened the service with a quarter-hour recital on the tower chimes and another quarter-hour recital on the organ. Wal-

ter H. Nash played the intricate organ accompaniment for the vocal program. Mr. Potter is to be congratulated on the lovely tone, the excellent pitch, the sympathetic interpretation, the united cooperation and artistic response which his gifts and hard work have developed in the society.

The choral program included a *cappella* choruses—"Sing We All Now with One Accord," "To Us Is Born Immanuel" and "Lo, How a Rose E'er Blooming" (men's voices), Praetorius; carols, "Bring a Torch, Jeanette, Isabella"; "The Holly and the Ivy"; Christmas Song, Herzogenberg; and parts 1 and 2 of the Christmas Oratorio (Bach).

Judging by events thus far, Bach's 250th anniversary will be celebrated with a vengeance in these parts, as witness the following:

The candle-light Christmas service of the Washington Choral Society, reviewed above, and which featured especially parts of the Bach Christmas Oratorio, received such an enthusiastic response on the part of the public, many of whom were unable to find even standing room, that demands for its repetition were granted when a "Twelfth Night" candle-light program was presented on Jan. 5 by the same society. The original program was repeated and Cornelius' "The Three Kings" was added. At this performance, however, Harriet Frush was the organ soloist for the pre-service recital and the offertory, using Bach's "In Thee Is Gladness."

Ruby Potter, soprano, gave an excellent reading of a program of Bach arias for the Friday Morning Music Club Jan. 11. Lewis Atwater will give a series of five Bach organ recitals on Sunday afternoons in March at All Souls' Unitarian Church. Mr. Atwater's January programs presented one recital each of Debussy, Karg-Elert and Cesar Franck music on the first three Sundays respectively, and Russian music on the fourth Sunday.

Mary Minge Wilkins, dean of the D. C. chapter, A. G. O., presented the Gordon Junior High School students in a pageant of Christmas scenes and songs on Dec. 19. Miss Wilkins is music director of the school and has done some fine work with the children.

At St. Patrick's Church the Christmas music was repeated by the full choir on the following Sunday and Christmas carols were rendered at the New Year mass, under the direction of Jennie Glennan.

T. Guy Lucas gave his third monthly recital for the season at St. John's Church Dec. 30. The program included a group of Bach numbers, the first movement of the Schubert Unfinished Symphony, the slow movement from Schumann's Rhenish Symphony and pieces by Arensky and Parry.

#### H. Proctor Martin's Choir Heard.

Lighted candles threw a mellow glow in St. Ambrose Chapel, De Veaux School, Niagara Falls, N. Y., Dec. 18, as parents and guests of the students joined in the singing of familiar carols at what was declared the most beautiful and impressive Christmas candle-light service ever presented in the chapel. A capacity congregation filled the chapel to hear the varied program, composed of selections by the school choir and several solo numbers by its members. H. Proctor Martin, A. A. G. O., choirmaster of the school, is being complimented on the fine showing that his pupils made. Mr. Martin is also the organist at the chapel and played several selections.

### Various Ensembles and Different Types of Men Discussed

Cambridge, Mass., Jan. 10, 1935.—Editor of THE DIAPASON: Mr. Jamison's interesting document in the January DIAPASON raises two points on which I should like to comment.

The first is his use of the term "classic ensemble." This he dismisses as a captious piece of jargon behind which builders conceal their personal idiosyncrasies. Now the term, as it is being currently used, has two meanings. It is sometimes used in an historical sense to designate instruments belonging to the baroque or classic periods of music, and it is also employed in a more general aesthetic sense to mark one of two radically different types of ensemble. The second of these appeared at the end of the nineteenth century and is commonly called the foundational ensemble. The addition of stops in any organ entails doubling of the parts, and in a foundational chorus doubling is for the most part at the unison. In the classic type doubling is predominantly at the various intervals of the harmonic series. Furthermore, the voicing of individual pipes with respect to upper partials exemplifies a similar contrast. The foundational ensemble builds out; the classic ensemble builds up. This is the great watershed of all schools and is of even more musical significance than the difference between flue and reed tone.

It is clear that when one attempts to classify particular instruments, it is sometimes difficult to fix a dividing line. But three bald facts remain: (1) these two conceptions are poles about which discussion and practice center; (2) during the past decade America has shifted from the foundational to the classical type of instrument; (3) America is better off for the change.

The second point is Mr. Jamison's analogy from Greek architecture. Such a comparison is too remote to have any force as an argument. The criterion for balance is simply this: In tutti passages can the motion of the voices be heard throughout the gamut? As long as this condition is met, it makes little difference whether the middle of the ensemble sounds attenuated or not.

The present line-up in the American organ world reflects familiar types of men. There are pioneers who are constantly experimenting and who are willing at the risk of becoming eccentric to hazard a daring design if it is musically imaginative. There are those who in good faith take a more cautious course, hoping thereby to strike a norm which will not be subject to a reaction. There are rail-straddlers who pretend to be all things to all men, who give the public what is wanted, and who are unaware that there is such a thing as intellectual honesty. And there are the pathetic camp followers who do not even realize what has happened.

The experience of the past few years has been a chastening one; better organs are being built now than were built five years ago. Organists should

study the present development with care, so that if the depression passes they will be able to take full advantage of all that is at hand. Letters such as Mr. Jamison's help to further discussion. Only by a well-informed body of musicians who know too much to be taken in by the methods of American salesmanship can a return to commercialism be prevented.

EDWARD W. FLINT.

#### Death Takes Rochester Veteran.

William T. Cramer, veteran organist and composer, died Dec. 14 at his home in Rochester, N. Y. Mr. Cramer, who was 92 years old, wrote more than 150 compositions, was once music supervisor in the public schools, and served, in 1923, as a member of the Rochester board of education. For twenty-three years he was organist at the Corn Hill Methodist Church. Born in Hamburg, Germany, he came to the United States at the age of 20, and the following month was wearing a Union soldier's uniform in the Civil War. After serving with a New York regiment to the war's end, he began his career as an organist. Prior to his going to Rochester he was organist at the Park Congregational Church, Elmira, when Thomas K. Beecher, brother of Henry Ward Beecher, was minister; at the First Presbyterian Church, Elmira; at St. Patrick's Cathedral, Elmira, and at a church in Erie, Pa. For eight years he was organist at the First Presbyterian Church, Rochester, before going to the Corn Hill Church. At one time he was in charge of the music department of the State Normal School, Mansfield, Pa., and also at the Collegiate Institute, Towanda, Pa. Mr. Cramer is survived by his widow, Harriette M. Cramer, and three daughters, Florence M., teacher at Monroe High School; Marguerite A., health director at School 25, and Ruth A., of New York.



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By WILLIAM LESTER, D. F. A.

"IMAGERY IN TABLEAUX," Preludes for organ, by Garth Edmundson; published by J. Fischer & Bro., New York.

Only a few months ago we reviewed with approval the Second Symphony of this composer under the specific title of "Impressions Gothiques." Now we have presented to us the splendid theme and variations identified as the title in the heading above. Mr. Edmundson has done a fine piece of work (I use that term advisedly!) in this new work. Fleeting inspiration can give a theme, but labor and knowledge are needed for the working out of such an extended series of variations as is here presented.

The theme is modal in type, first presented in four-part harmony on the swell manual. Six varied treatments follow, including a clever canon in the octave. A climax is reached in a brilliant cadenza, first for pedal, later transferred to manual. A whimsical reprise of the theme then appears, which is carried over into a sonorous, virile coda.

This is music of individual idiom, intrinsic worth, charm and appeal!

"THE ART OF IMPROVISATION," a handbook of principles and methods for organists, pianists, teachers and all who desire to develop ex-tempore playing, based upon melodic approach, by T. Carl Whitmer; published by M. Witmark & Sons, New York.

Too much of musical education in the past, emphatically so in the department of theory and composition has been devoted to tabulation and classification, to the dangerous neglect of equal enlightenment as to form and "movement," or linear development. That is why, today, the majority of young composers have a tremendous vocabulary, but little of value to say with all this glib fluency. Such a book as this one now under consideration can do much to remedy this condition of affairs. The older vintage of composers came to maturity and expertness through a strict and elaborate course of study in counterpoint and form. Symmetry and correctness, flow and balance, were established before "originality" or peculiarity were sought. This graduated evolution took time and devotion to bring to fruition. The ambitious student of today might just as well face the facts and realize that the slow, dogged battering through the dry syntax of strict counterpoint, canon and fugue that produced a Bach, a Beethoven, a Brahms, a Wagner, an Elgar or Richard Strauss, must be duplicated in every creator's development if success is to be lasting and worth while.

Mr. Whitmer's book offers much to the puzzled student, stocked to the gills with chord material, but up against a brick wall of dumbness after a few measures have been set down. He has set down the principles underlying the art of composition with clearness and brevity. The order in which the various elements are taken up is psychologically sound—the idea of illustrating his points with the same individual theme is excellent and clarifying! Certain it is if a pupil of average intelligence will systematically study the pages of this book and cumulatively master the problems set forth therein, that person, when the task is completed, will be a fluent, effective instrument for the expression of inspiration.

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whenever present. Some of the chapter headings are given here for illustration of the book's scope: The Phrase, the Coda, Modulation, Transposition, Free Imitation, Two-Part Canon, Embellishments, Gregorian Music, Variations, The Chorale Prelude, Three-part Canon, Essentials of Fugue, Summary of Structures etc.

The text is clear, concise, emphatic; the musical illustrations are adequate and excellent. Of special value is the extensive and carefully chosen bibliography. All in all, the book is one of the outstanding achievements of the recent past—certain to prove of interest and positive value to all engaged in musical activity.

"GO CHAIN THE LION DOWN," Negro spiritual arranged for organ by Horace Alden Miller; published by Cornell College, Mount Vernon, Iowa.

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**New Compositions  
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By ARTHUR C. BECKER, A.A.G.O.

This department has not been represented in THE DIAPASON for some months owing to the fact that there has been a scarcity in the output of Catholic church music. Nevertheless, the little that has been received has been of real value, none of it of great difficulty, and should easily be learned by the average choir.

The first in order is "O Bone Jesu," a motet by Howard A. Snyder. This is published by the St. Ambrose College Press of Davenport, Iowa. Mr. Snyder shows a decided technique in the writing of this motet. While it is harmonic in structure, it gives one the feeling of a contrapuntal treatment of the text. The rhythm is varied, which heightens the intensity. It is a *cappella*.

The second is "St. Gertrude's Mass with Asperges," written and published by Robert W. Wilkes, Yonkers, N. Y. This mass is written in the Gregorian style, presumably for unison chorus, with free rhythmic treatment, which we are accustomed to finding in all Gregorian masses. It should prove of great value to the choir desiring a mass of this type. Mr. Wilkes has also written something which is very timely at this season—"Proper of the Mass for Easter with Vidi Aquam." The proper consists of the introit, "Resurrexit"; the graduale, "Haec Dies"; sequence, "Victimae Paschali Laudes"; the offertory, "Terra Tremuit," and the communion, "Pascha Nostrum."

J. Fischer & Bro. publish a mass by the Rev. Carlo Rossini, the versatile and accomplished choirmaster of St. Paul's Cathedral, Pittsburgh. This mass is entitled "Orbis Factor" and is written for soprano and alto, or tenor and bass, or soprano, alto and alto. It is taken from the Gregorian motive Kyrie and throughout it shows masterly treatment of this fragment. The mass is polyphonic in style, although it is naturally limited to two or at most three voices. The organ accompaniment is interesting throughout. It shows individuality and the harmonic structure is so complete that it builds up the entire structure. To this reviewer's mind the Sanctus is the outstanding section of the mass. Its simplicity and honest-to-goodness style are pronounced. For a choir desiring a mass for this arrangement of voices Father Rossini's can be highly recommended.

"Mass in Honor of Sancta Clara de Assisi" in D minor for mixed voices, composed and published by F. Brueschweiler of Los Angeles, is a worthy contribution to the repertoire of the church. An annotation on a flyleaf of the work, with which this reviewer heartily agrees, may offer some of the reasons why this mass should meet with favor: "It is very short, almost a 'Missa Brevis.' It presents no difficulties of execution. It exhibits an easy, medium range in all voices. It contains no solo parts, but much unison work. It can be effectively rendered by female voices alone. It conforms with all liturgical

requirements. It satisfies devotional, artistic and linguistic demands. It proves inspiring to choristers, learned and unlearned alike. It meets with the approval of eminent clericals and musicians."

The writer may add that several eminent church musicians have endorsed this mass.

**Young Blind Organist Heard.**

Bernard Williamson, A. A. G. O., a young blind organist, was presented by the Thursday Morning Music Club of Wilmington, N. C., in a recital at Trinity Methodist Church Dec. 28. Since he is a native of Wilmington, the club is encouraging him to continue his studies. During 1933-34 he had a scholarship at the New York Institute for the Education of the Blind, where he studied with Bassett W. Hough and Theodore A. Taferner. Mr. Williamson is one of the sixteen blind candidates to receive the A. A. G. O. degree. At present he is studying organ and theory with Leslie P. Spelman and piano with Elva Nicholson in Raleigh, N. C. The program of the recital was as follows: Grand Chorus, Dubois; "Jesu, Joy of Man's Desiring," Bach; "In dulci Jubilo," Bach; Prelude and Fugue in B flat, Bach; Andantino, Franck; Adagio from First Sonata, Mendelssohn; Gavotte from "Mignon," Thomas; Rhapsodie, No. 1, Saint-Saens; "Will-o'-the-Wisp," Nevin; "Christmas in Sicily," Yon; Doric Toccata, Bach.

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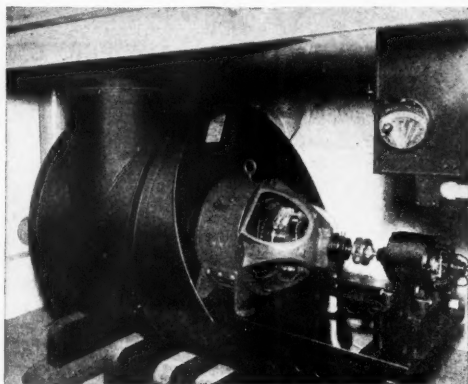
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## Music of the Bible and Ghetto Subject of Book by Saminsky

By BECKET GIBBS

"MUSIC OF THE GHETTO AND the Bible," by Lazare Saminsky. Bloch Publishing Company, New York.

It was on the feast of St. Cecilia last (Nov. 22) that close upon 100 musicians attended the regular meeting of the Plainsong Society in St. Ignatius' Parish Hall, New York, when Mr. Saminsky gave a remarkable, unique and forceful lecture (copiously illustrated) on the topic of this, his latest contribution to the literary world. Let it be said at the outset that he deserves to be considered as one of the most erudite writers and composers now living. With a previous book of his ("Music of Our Day") this new work may well be coupled and together they will prove a valuable asset to young musicians. Philosophical and mathematical works, musical works for the stage, for the orchestra (including four symphonies) and for the voice and orchestra make an imposing array of what might be legitimately termed creations, well worth the scrutiny of critics and musicians.

Without delay he introduces you to the various chapters, the first of which is entitled "The Song of Zion in Exile." Throughout this dissertation there runs a pathetic strain, beginning with the Bible, passing through folksong and reviewing the many compositions of great Hebrew musicians to the present day. But he arrives at the belief that "Jewish music as a whole anxiously waits for a final organic type of personal composition to take place among its peers, in the universal repository."

It may not be out of place to express the conviction that, as we owe to the Jewish nation the Ten Commandments, which all civilized nations have adopted as their code of ethics (so pertinently defined as "the science of human duty"), so do we inherit the Psalter, the 150 Psalms of David (the "man after God's own heart"), as the basis of our Christian worship. These marvelous specimens of Hebrew poetry remain with us and, in the liturgical service especially, are the veritable backbone of divine worship. Further, when we come to consider that the first Christians were converted Jews, who, we are told in Holy Writ, frequented the temple to praise and bless God, it cannot surprise us when we read that the Psalm-tones (tunes) of this age and generation are the same as those used in the temple worship. Especially does Mr. Saminsky mention the fact that "an ancient Hebrew chant emerges centuries after its birth in Milan as the great Catholic hymn 'Te Deum Laudamus' of the fourth century." Again "the Christmas hymn 'A Solis Ortus Cardine' (at Lauds) and the 'Iste Confessor' (the latter of the time of Charlemagne) are amazingly similar to our own traditional 'Mi Chomocho' ('Who is like unto Thee?'), the version sung at the high holidays."

In chapter 2, "Hebrew Music, Past and Present," we are treated to the results of what must have been endless research with two tables of "The Oldest Songs of Israel" and "Synagogal and Chassidic Songs," all full of the greatest interest. A veritable fountain of information and intriguing to a degree, but too vast a topic to dispose of here. The discreet reader and ambitious musician will be well repaid for his study. There are some who might claim that, up to this point, it is only the antiquarian who might be interested. Be that as it may, from now on it is the up-to-date modern musician who cannot fail to be attracted by the "Hebraic and Judaic Share in Tonal Art" of chapter 3.

Mr. Saminsky never leaves you in doubt as to what he means and these two terms "Hebraic" and "Judaic" are at once defined as (roughly speaking) sacred and secular. The Biblical chant is the "frozen block of Jewish music" and "emanates from the spiritually immovable, the rigid stem of the racial mind." Always protesting this fundamental characteristic of his race, it seems impossible to deny him the fruits

of his labors. Incidentally one might almost wish he had made the title of this book "Music of the Bible and the Ghetto" rather than what it is, for the sacred traditions are everywhere professed and protected.

This chapter may be summarized by quoting two short paragraphs. "The old, the Hebraic tonal element, is linear, seminal, full of structural potency; it hides a thematic and form-building might. It is full of a calm old magnificence." The author revels in this sentence, as it also reveals him as something more than a pioneer. The second paragraph I would have you notice is: "The new, the Judaic, element is mainly a color-bearer; it is a generator of harmonic and rhythmic substances. It is fluid, expressive, episodic; it is feverishly stringing and neurotic. The new Jewish individual composition is tempered by these two flames."

Then, with a list of musicians headed by Mendelssohn, Meyerbeer, Halevy and Rubinstein, he points out certain characteristics that cannot be denied or avoided. With scathing sarcasm he adds: "But the creation of our Western grandees of modern music is of a definite and unmitigated Judaic essence. Not a trace of that proud and poised old melos in the masterful and harsh, temporal and domineering voices of a Schoenberg, a Gruenberg, a Milhaud." He will not hear of a divorce of the old and new (so to speak) and feels that "the Hebraic tonal substance will infuse into Jewish music an enchanting and treasurable air of the ancient modes, infuse that peculiar and manly major of our Biblical neumes, the fresh fertility of the intricate and ever-living meter of the Scriptural chant. To resurrect the Bible in music; to immerse the whole tonal body of our art in Biblical melos; to make the Biblical image and chant a driving gear of our craft—this is the mission of the young composer of Israel."

Chapter 4 would delight Ernest Newman. It deals with "Classics and Iconoclasts," "The Jewishness of Wagner," "Hebrew American Composers" and "A Russian Jewish Group." Surely the titles are sufficient to entice the reader to a careful perusal of these pages! Each of these topics is treated with masterly skill.

Of the three remaining chapters "Biblical Melody" is, to the reviewer, the most attractive. He fain would know as much as is known of the Masoretic signs, found in some editions of

the Bible, over the Psalms. To quote St. Chrysostom, "if we keep vigil in the church, David comes first, last and midst. If early in the morning we seek for the melody of hymns, first, last and midst is David again. If we are occupied with the funeral solemnities of the departed, still David is first, last and midst."

This review is not by any means complete, for it would be easy to continue to thrice this length, but the space accorded forbids, and so one must abruptly end with a suggestion. It is this: Will not the talented author set in motion a movement (already begun by the Hebrew Folksong Society) in favor of a reliable and authoritative text-book on Hebrew music (both sacred and secular, especially the former) that will vie with the works of the Solesmes monks on plainsong? Noone is better fitted to do this than the author of this book.

### Northland Singers Are Heard.

Margrethe Hokanson, the Duluth organist, conducted the Northland Singers, an organization which she founded and directs, in a program of Christmas music Dec. 23 at the Denfeld High School. The singers appeared before two full houses, one in the afternoon and the second in the evening. They were assisted by the Denfeld A Cappella Choir, directed by George W. Parrish. Carols of various nations were sung.

### Dickinson Finds Balbastre "Noel."

Dr. Clarence Dickinson gave a recital in St. Paul's Congregational Church, Nutley, N. J., Dec. 30. A section of his program was devoted to Christmas numbers, including a "Noel" by Balbastre, which he found at the New York Public Library's exhibition of ancient musical manuscripts.

Under the direction of Walter A. Eichinger, the Advent and Christmas portions of Handel's "Messiah" were sung at Our Saviour's Lutheran Church, Tacoma, Wash., Sunday evening, Dec. 23. Mr. Eichinger played three Bach chorale preludes as the prelude.

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