

THE DIAPASON

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JUNIOR CHOIRS JOIN IN GUILD FESTIVAL

GREAT EVENT IN NEW YORK

Voices of 850 Children from Twenty-seven Churches Unite in Service at St. Thomas' Church, New York City, Feb. 11.

The February Guild night of the headquarters chapter in New York Feb. 11 had all the earmarks of a gala occasion. More than 850 children from the junior choirs of twenty-seven churches in the metropolitan area gathered in St. Thomas' Church for a junior choir festival of gigantic proportions. Although the children walked four abreast it took two repetitions of three long processional hymns to get them to their places. Four choirmasters in master of sacred music gown and hood did valiant service as marshals in the processional and recessional, which were made colorful by the many styles and colors of vestment.

The combined choirs in chancel, nave and rear gallery sang three anthems. The first, Rachmaninoff's "Glory Be to God on High," was remarkable for the beauty of tone and the effective antiphonal use of the gallery choir. The Bach "Now Thank We All Our God" was enjoyable for the precision and rhythmic vitality Dr. Noble's conducting imparted in spite of the lack of rehearsal.

The last anthem, Dett's "Listen to the Lambs," was ably conducted by Ralph A. Harris. The singing of the Brahms "Ave Maria" and two Negro spirituals by the choristers of St. Thomas' and St. Paul's, Brooklyn, were splendid examples of what can be done with boy voices.

These were all parts of a service with suitable prayers, Scripture readings, a short address by the Rev. Roeliff H. Brooks, rector of St. Thomas', one of Dr. Noble's churchly improvisations for a prelude and Miss Lilian Carpenter's vigorous playing of the first movement of Vienne's Second Symphony for a postlude.

It is no small tribute to the skill and planning of the committee in charge that the mechanics of the service were at no time obtrusive or unchurchly, the children were perfectly behaved throughout the service. And it was clearly a service, not a ten-ring circus.

CONFERS HONOR ON DUPRÉ

France Makes Him Officer of Legion of Honor—Students Celebrate.

Marcel Dupré's numerous friends and admirers in America will be pleased to hear that he has been made an officer of the Legion of Honor. After having given several recitals in London, Dupré returned to Paris Jan. 12 and was surprised at the railroad station by a party of friends and students awaiting his arrival with flowers by way of celebration. The Paris newspapers had published the news that morning, and Dupré had known nothing of it until he reached the station. He had previously been a chevalier of the Legion of Honor.

Many Take Choirmaster's Course.

The winter term of the choirmaster's course at the Guilmaut Organ School started Feb. 7 with a membership of nearly fifty enrolled. Hugh Ross, who directs the class, has outlined a comprehensive and practical plan of work, following the schedule as prepared by the American Guild of Organists. The mid-winter examinations of the school were announced for Feb. 28 and new students are taking the work of the full course leading to graduation. The model choir engaged to assist at the sessions of the Hugh Ross class will start Thursday morning, March 7.

BERNARD R. LABERGE, ORGAN IMPRESARIO (See Page 5)



NEW OFFICES FOR AUSTIN

New York Headquarters of Herbert Brown at 522 Fifth Avenue.

The New York office of the Austin Organ Company has been moved to 522 Fifth Avenue, at Forty-fourth Street, and at this address Herbert Brown holds forth in suite 832. Mr. Brown, who is known to every organist in the East and to many in other parts of the country, has been representing the Hartford organ builders for many years with headquarters in the Hotel Astor. He is now comfortably ensconced in the more select uptown Fifth Avenue district, not far from his old Broadway stamping-ground.

TO PLAY NEW JONGEN WORK

Volkel Selected as Organ Soloist Under Barzin's Baton.

Leon Barzin, conductor of the National Orchestral Society of New York City, whose concerts are held in Carnegie Hall at frequent intervals every season, recently formed a committee to decide upon an organist to appear as soloist with the orchestra this season. The committee, composed of Charles Henry Doersam, warden of the American Guild of Organists; Harold Vincent Milligan, organist of the Riverside Church; Clarence Dickinson, organist of the Brick Church; Channing Lefebvre, organist of Trinity Church, and William C. Carl (chairman), organist of the First Presbyterian Church, has chosen George William Volkel, organist of Emmanuel Baptist Church, Brooklyn. The work to be played is the new "Symphonie Concertante" for organ and orchestra, by Joseph Jongen of Brussels, Belgium, and will be given its American premiere Tuesday, April 2, at 3 o'clock, in Carnegie Hall, with Mr. Volkel at the organ. There are four movements—Allegro (molto moderato), "Divertimento," Molto lento and Toccata

(moto perpetuo). The work is brilliant and written in the modernistic vein.

Mr. Barzin is receiving congratulations on the interest he is taking in promoting the use of the organ in combination with the orchestra, and in bringing organ music to the front. Mr. Barzin asked that the performance be sponsored by the American Guild of Organists.

MRS. LOCKWOOD PLANS TOUR

Will Be Heard at Many Points on Big Transcontinental Trip.

Charlotte Lockwood will leave New York early in March on an extended recital tour and is booked by Bernard R. Laberge, her manager, for appearances from Canada to the Pacific Coast. Few women organists have ever made tours as extensive as the one Mrs. Lockwood undertakes. The cities in which she will appear as arranged thus far include the following:

- March 12—Hamilton, Ont.
- March 13—Grand Rapids, Mich.
- March 18—Portland, Ore.
- March 19—McMinnville, Ore.
- March 22—Stockton, Cal.
- March 26—Los Angeles, Cal.
- March 27—San Diego, Cal.
- March 30—San Antonio, Tex.
- April 1—Fort Worth, Tex.
- April 3—Montevallo, Ala.

Yon Under Laberge Management.

Bernard R. Laberge, the organ impresario, has added to his list of distinguished artists the name of Pietro A. Yon, the famous recitalist of Italian birth who has been in the front ranks of American organists for a number of years. Mr. Yon is organist and choirmaster of St. Patrick's Cathedral in New York City, has appeared in recitals in every part of America and numbers among his pupils many organists who have won high repute for themselves in concert and church work.

CHICAGO RECITAL SERIES DRAWS BIG AUDIENCES

EXCELLENT START IS MADE

Orchestra Hall Monday Afternoon Programs Marked by Fine Playing—Heaps, Byrne and Zimmerman Are First to Play.

Chicago music-lovers are taking full advantage of the contribution made to them by the organists of the city in the series of recitals on Monday afternoons at Orchestra Hall under the auspices of the Illinois Chapter of the American Guild of Organists and the programs have drawn surprisingly large houses from the start. When Porter Heaps opened the series by seating himself at the console of the Orchestra Hall organ on time to the second at 5 o'clock Feb. 4, a throng of most encouraging proportions greeted him, and throughout the hour the audience increased in size. There were many latecomers because of the fact that those whose daily duties kept them in offices until 5 o'clock did not arrive until after the first quarter-hour. The crowd nearly filled the first floor of the large hall, and in addition to a representative attendance of organists there were seen many strange faces of persons who came to satisfy a desire for good organ music.

Mr. Heaps, organist of the New England Congregational Church and familiar to many through his recitals at the University of Chicago Chapel, showed by his performance that he is growing rapidly from year to year in stature. He plays with poise and a style that is marked by reserve, and his registration is always tasteful. His entire performance was from memory. His list of offerings consisted of these items: Prelude and Fugue in A minor, Bach; Andante and Scherzo from Fourth Symphony, Widor; "Piece Heroique," Franck; Berceuse and Finale from "The Firebird," Stravinsky; "Seven Casual Brevities," Leach; "Jagged Peaks in the Starlight," Clokey; "Piece in the Form of a Habanera," Ravel; "Fast and Sinister," from Symphony in G major, Sowerby.

Here was variety, with due consideration for the classics, and generous representation of the most modern, and no lack of honor to the American composer of today. The first number to stand out was the Bach, in which Mr. Heaps' performance did not deviate from the traditional, and was clean-cut, with every inner part distinctly heard. The Stravinsky composition was played with rare beauty, as were the two Widor movements, although in this latter and the "Piece Heroique" some of the tempos seemed faster than many of our best recitalists sanction. The seven little pieces by Leach were highly effective and attractive short items, still in manuscript, that made a distinct appeal. Lovely color was instilled into the Clokey piece, and the old Orchestra Hall organ, the last work of Lyon & Healy when they engaged in organ building, and since then modernized, at least mechanically, by the Austin Company, gave no indications of falling short of the demands of the concert organist.

In response to the enthusiastic applause of his large audience Mr. Heaps played as an encore the Wagner "Ride of the Valkyries."

Whitmer Byrne's Recital

Whitmer Byrne, the second recitalist of the series, drew another large audience on the afternoon of Feb. 11 and rewarded it with a highly satisfying program, performed with the style and skill for which Mr. Byrne is known among his fellow organists. His offerings were as follows: Concert Overture in C major, Hollins; Miniature Suite (Prelude, Adagietto, March), DeLa-

marter; Allegretto in B minor, Guil-mant; "Now Thank We All Our God," Karg-Elert; Toccata and Fugue in D minor, Bach; "Stella Matutina," Dallier; "Electa ut Sol," Dallier; "Clouds," Ceiga; "Roulade," Bingham; Finale (Symphony 4), Widor. To this was added, in response to an insistent recall, General Dawes' popular "Melody." Among the numbers played by Mr. Byrne that stood out were a brilliant rendition of Dallier's "Electa ut Sol," an exquisitely colorful interpretation of "Clouds," that increasingly appealing recital piece by a young Chicago organist, and the Widor Finale. Another fine item was Dr. DeLamar's "Miniature Suite."

Walter P. Zimmerman at Console

Walter P. Zimmerman was the third recitalist, playing on the afternoon of Feb. 18 before another large audience and holding its interest throughout a varied group of offerings which contained such items as a new suite by Eric DeLamar, still in manuscript, which made a very favorable impression; that old war horse, Dubois' "Fiat Lux," and Handel and Parker numbers. The performance of the Bach Prelude in B minor was marked by fine regard for its expressive character and by clarity. In the Suite of DeLamar the second movement, a "Melody," was of special interest. The last movement, a "Rhapsody," began with a pedal solo of considerable length and ended with a brilliant full organ climax.

Mario Salvador's Recital

Mario Salvador, the youth who is proving a sensation in Chicago, played Feb. 25 and made a decidedly favorable impression with his display of prodigious talent in a difficult program of Bach, modern French works and a Theme and Variations by Bossi. He gave evidence not only of a technique that is marvelous, but of unusual magnetism. His entire performance reflected the fine training he has had and convinced one of his gifts, though of course there are rough spots to be smoothed and a finished style can't be expected from youth. The Widor Sixth Symphony, of which Mr. Salvador played the Introduction and Intermezzo, at once won the admiration of his audience, as did the performance of the Bach Prelude and Fugue in A minor. The Bossi work is interesting, but does not impress the listener as highly inspired.

The set program closed with a splendid rendition of the Franck Finale in B flat major and then there were two encores, for which the young recitalist played the Manari Pedal Study with great skill and next added Boccherini's Minuet. The entire program was played from memory.

New Pipeless Organ in Philadelphia.

According to Associated Press dispatches published throughout the country Feb. 10, a "pipeless pipe organ" that draws its music from automobile headlight beams made its debut in Philadelphia. Its tones are produced by electricity alone, with no pipes, reeds, strings, records or sound film arrangement. It is smaller than most pianos, can be moved at will, and "plugs in" at any electric light socket just like a radio or an electric refrigerator. The instrument, developed with the aid of Leopold Stokowski, conductor of the Philadelphia Orchestra, was introduced by its inventor, Ivan Ermeeff, Russian physicist and co-creator of the helicopter. Nine hundred automobile headlight bulbs, arranged in twelve circular batteries of seventy-five each, throw the beams that create the 1,800 tones the electronic organ is said to produce. The beams are turned on by the touch of the keys, arranged in standard keyboard style.

Bach Festival for Reading, Pa.

Reading, Pa., will have its first two-day Bach festival this spring, when the Reading Choral Society, N. Lindsay Norden, conductor, will present "The Passion according to St. Matthew" and the B minor Mass early in May.

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CHURCH MUSIC DAY PROVES INSPIRATION

MANY DRAWN TO EVANSTON

Organists, Directors and Ministers at Conference Held Under Auspices of Northwestern University—Lutkin Memorial Service.

Upward of 300 organists, choir directors and ministers from Chicago and from various parts of Illinois and Wisconsin took advantage of a day offered them to find new inspiration by attending the third annual mid-West conference on church music under the auspices of Northwestern University, and thus made use of the opportunity to acquire new ideas and concepts of the responsibilities and possibilities of their work. The sessions occupied the entire day of Feb. 12 at Evanston, the day sessions being held at the First Presbyterian Church, while the musical climax came with a Bach service in St. Luke's Episcopal Pro-Cathedral in the evening, in memory of Dr. Peter C. Lutkin. Dean Lutkin's spirit must have hovered over the great church, of which he was a vestryman, as the A Cappella Choir of the university, which he organized and which was often called his pet, closed the service with an impressive singing of his "Choral Blessing."

Addresses Mark the Day

The day opened with a short address by the Rev. Paul Austin Wolfe, D. D., pastor of the First Presbyterian Church, in which he welcomed the conference and in speaking briefly on "Your Job in the Church" pointed out that the church is an institution and that "the value of an institution lies in that it protects from the tyranny of the present." He declared that it was the place of the church to keep before people the highest ideals and he unsparsingly condemned what he said he had noted in most services—"their unadulterated cheapness." When the perfection attained in the moving-picture theater and in other fields is realized, he said, one is convinced of the need of the highest ideals in music in the church, which has survived when many clubs and other organizations have been unable to weather the storm.

Professor Alvin F. Brightbill of the chair of church music and hymnology at Bethany Biblical Seminary, Chicago, whose subject was "A Search for Real Hymn Values," conducted an interesting experiment in the form of an analysis of two hymns, the words of which were printed and which he asked those present to rate by a system of markings for their value from various standpoints.

Dr. Richard D. Hollington, professor of preaching and church administration at Garrett Biblical Institute, the next speaker, delivered a scintillating address on "Music's Gift to Religion" which was a distinct feature of the day and which held the attention of his audience throughout. He dealt with the psychology of music, musical mass effects and music in its service to religion. First he spoke of the ideal placing of the organ and the choir, where the music will be heard best, without being prominent to the eye. He asserted that it was the object of music in the service not to attract attention to itself, but to transform and uplift the congregation. He warned against the danger of speaking in a musical tongue that the hearers cannot understand, as the language of the music must not be above the congregation's head any more than the sermon.

Luncheon Is a Feature

The luncheon which was an interlude to the proceedings of the day was one of the most enjoyable features of the conference. Dr. James Taft Hatfield, professor emeritus of German at Northwestern, was the inimitable toastmaster and the principal speakers were Dr. Frederick Grant, dean of Seabury-Western Theological Seminary, and Dr. Horace Greeley Smith, president of Garrett Biblical Institute, the respective seminaries of the Episcopal and Methodist Churches which, as Dr. Hatfield pointed out, "do business" across the street from each other in Evanston. Others called upon for a few words

included the Rev. Leroy Wright of Rockford, Mrs. Louis Yeager, Forrest L. Shoemaker of Kansas City, Herbert E. Hyde of St. Luke's Pro-Cathedral, Albert Cotsworth and S. E. Gruenstein.

The Rev. Theodore C. Hume, pastor of the New England Congregational Church, Chicago, the first afternoon speaker, had the attention-arresting subject "Should a Congregation Sing Hymns at All?" His talk consisted of a condemnation of a large part of the current hymnology of the day. He declared that at least 50 per cent of the hymns in all hymn-books should be ruled out altogether and added that in the book in use in his church he had found among more than 1,200 hymns only sixty-seven which he felt could be sung at any time. He saw no chance of improvement as long as present taste was perpetuated through the teaching of trashy hymns in the Sunday-school and pleaded that there be what Percy Dearmer characterized as "more courage in omission." To the prevailing type of Sunday-school hymn singing he referred as a "major vice" in American church life. Hymns of the wrong type must be cut out, he said in summarizing, if continued hymn singing is to be justified.

The Rev. Von Ogden Vogt, pastor of the First Unitarian Church, Chicago, in his talk on "Music and the Major Rhythm of Worship," explained several ideas in service arrangement to make the music and the entire service more effective. He emphasized his belief that music is of greatest importance in worship on the "Godward side of intention, rather than the manward side."

The afternoon closed with an anthem "clinic" conducted by Horace Whitehouse, A. A. G. O., of the Northwestern University School of Music, in which he was assisted by a very capable choir of twenty voices. Professor Whitehouse interspersed his demonstration of various anthems with a talk on the importance of education for church musicians and, after paying his respects to music committees, said that we were now "going around in circles" by failing in the education of church people to the understanding of music.

Impressive Memorial Service

St. Luke's was filled to the last sitting when the evening service in memory of Dr. Lutkin began with the Bach Prelude and Fugue in C major, capably played by George E. McClay, organist and choirmaster of Grace Episcopal Church, Chicago. Two Bach cantatas were sung by the Northwestern A Cappella Choir under the direction of Oliver S. Beltz, who took up the baton upon the death of Dean Lutkin and has conducted the Northwestern singers with distinction. The first was "Du Hirte Israel" and the second "Nun komm, der Heiden Heiland." An orchestra of twelve pieces from the school of music provided the accompaniments, with Theodore Lams at the organ. The service afforded a rare opportunity to hear these cantatas in a liturgical setting and the evening in no way took on the nature of a concert. Between the cantatas the large movement from the Concerto for Two Violins was played by Professor Arcule Sheasby, director of the violin department, and Ernest Toy, instructor of violin, with beautiful taste and tone quality. Herbert E. Hyde then played three chorale preludes during the offertory with the finish for which his playing has long been known, and the service and the conference came to a close with the impressive singing of Dr. Lutkin's well-known "Choral Blessing."

IN THIS MONTH'S ISSUE

Series of Monday afternoon recitals at Orchestra Hall, Chicago, under the auspices of Illinois Chapter, A. G. O., makes excellent start, attracting large audiences.

Northwestern University provides day of addresses and discussions for organists and choirmasters at its third annual mid-West church music conference, which closes with service of Bach's compositions in memory of Dean Peter C. Lutkin.

Skaneateles, N. Y., village nestling on beautiful small lake, wins fame as place where organist's dreams come true.

Full reports are published of manifold activities of chapters of the American Guild of Organists in all parts of America.

David D. Wood, the "Cesar Franck of America," is the subject of an intimate sketch, twenty-five years after his death, by Rollo Maitland, one of his distinguished pupils.

Third Sonata by Harry Benjamin Jepson, an important new work of the Yale organist, is reviewed by William Lester.

Einecke Five Years at Post.

C. Harold Einecke completed five years of service at the Park Congregational Church of Grand Rapids, Mich., on Jan. 13 and tributes were paid to the minister of music on this occasion by the choir, the congregation and the pastor. The latter, Dr. Edward A. Thompson, wrote: "You have put the contagion of your dynamic spirit into the whole life of Park Church. You have developed a choir that really knows how to worship and how to lead the congregation in the worship. I am happy to serve as minister in a church that has such a wonderful ministry of music." In celebration of the anniversary Mr. Einecke played the following program in the form of a lecture-organ recital Jan. 16: "Song of Triumph" (dedicated to Mr. Einecke), Carl F. Mueller; Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach; Toccata and Fugue in D minor, Bach; "Fireside Fancies," Clokey; Meditation on "Thais," Massenet; "Impressions Gothiques" (dedicated to Mr. Einecke), Garth Edmundson.

Alban W. Cooper at Manchester, Conn.

Alban W. Cooper has been appointed organist and choirmaster of the South Methodist Episcopal Church at Manchester, Conn. He succeeds Archibald Sessions, who resigned to go to California to live. Mr. Cooper has a three-manual Austin organ at his command and a good choir, which he plans to supplement with a junior choir and an augmented senior choir.

Shure Programs at College of Ozarks.

Two programs of compositions of R. Deane Shure, the Washington organist-composer, were included recently in the vesper services at the College of the Ozarks, Clarksville, Ark., where Virgia Poynor presides over the music. Jan. 20 Mr. Shure's suite "Across the Infinite" was played and the following Sunday Miss Poynor played the suite entitled "Through Palestine."

TRINITY COLLEGE

Announces

Four Bach Recitals by Clarence Watters

Celebrating the 250th Anniversary of Bach's Birth

Tuesday Evenings, March 5th, 12th, 19th and 26th

HARTFORD, CONNECTICUT

**GREAT NECK CHURCH
BUYS ORGAN FOR HALL**

NEW ALL SAINTS' BUILDING

M. P. Möller Will Install Three-Manual with Six Tone Openings and Hugh McAmis Will Give Series of Recitals on It in July.

All Saints' Church at Great Neck, L. I., N. Y., where Hugh McAmis is organist and choirmaster, is building a parish hall, and in it will install a three-manual organ. M. P. Möller is building the instrument. It is to be completed in July and Mr. McAmis will play a series of recitals on it at that time. The organ is to be installed around the stage, with six large tone openings. The stop specification will be as follows:

- GREAT ORGAN.**
 Dulciana, 16 ft., 85 pipes.
 Diapason, 8 ft., 73 pipes.
 Clarabella, 8 ft., 73 pipes.
 Dulciana, 8 ft., 61 notes.
 Octave, 4 ft., 73 pipes.
 Harmonic Flute, 4 ft., 73 pipes.
 Mixture, 2 ranks, 122 pipes.
 Tromba, 8 ft., 73 pipes.
 Chimes, 8 ft., 21 tubes.
 Harp, 8 ft., 61 bars.
 Vibra Harp, 8 ft., 61 bars.
- SWELL ORGAN**
 Flute Conique, 16 ft., 61 pipes.
 Diapason, 8 ft., 73 pipes.
 Chimney Flute, 8 ft., 73 pipes.
 Flute Conique, 8 ft., 24 pipes.
 Flute Celeste, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 73 pipes.
 Triangular Flute, 4 ft., 73 pipes.
 Mixture, 4 ranks, 244 pipes.
 Double Trumpet, 16 ft., 73 pipes.
 Trumpet, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 61 pipes.
 Clarion, 4 ft., 73 pipes.
 Tremolo.
- CHOIR ORGAN.**
 Melodia, 8 ft., 73 pipes.
 Erzähler, 8 ft., 73 pipes.
 Erzähler Celeste, 8 ft., 73 pipes.
 Flute d'Amour, 4 ft., 73 pipes.
 Nazard (Erzähler), 2 2/3 ft., 61 notes.
 Doublette (Erzähler), 2 ft., 12 pipes.
 Tierce (Erzähler), 1 1/2 ft., 61 notes.
 Oboe di Cassia, 8 ft., 73 pipes.
 English Horn, 8 ft., 73 pipes.
 Tremolo.
- PEDAL ORGAN.**
 Open Diapason (extension Great), 16 ft., 12 pipes.
 Sub Bass, 16 ft., 32 pipes.
 Dulciana (Great), 16 ft., 32 notes.
 Quint Bass (extension Clarabella), 10 1/2 ft., 5 pipes.
 Erzähler (Choir), 8 ft., 32 notes.
 Clarabella (Great), 8 ft., 32 notes.
 Quint Flute (Clarabella), 5 1/2 ft., 32 notes.
 Clarabella, 4 ft., 32 notes.
 Trombone (extension Great Tromba), 16 ft., 12 pipes.
 Tromba (extension Great Tromba), 8 ft., 32 notes.
 Clarion, 4 ft., 32 notes.

The donors of the parish hall have planned an apartment for the organist in the building and are furnishing it for Mr. McAmis.

Series at Stephens College.

Under the direction of Nesta Williams, organist of Stephens College, a series of recitals was given on the new three-manual Kilgen organ in the college auditorium at Columbia, Mo., during the final week of the first semester. Dr. B. D. Gauntlett, head of the conservatory, began the series. Miss Charlotte Morse, organist of Christian College; Mrs. Ray T. Dufford, organist of Sacred Heart Church, Columbia, Mo., and Nesta Williams gave the other recitals in the series. Miss Williams played the following program at the Missouri Methodist Church Jan. 21: Suite in G minor, Rogers; "Autumn," T. Tertius Noble; Prelude to "The Blessed Damozel," Debussy; Fifth Symphony (Adagio and Toccata), Widor; "The Little Red Lark," Clokey; "Dreams," Stoughton.

Milwaukee Cathedral Is Destroyed.

Historic St. John's Catholic Cathedral in Milwaukee was razed by fire the night of Jan. 27 and the large four-manual organ was destroyed by the flames. The edifice was eighty-eight years old and was one of the most imposing churches in this part of the country. The organ was built by the Wangerin Company in 1923. The organist of the church, W. J. L. Meyer, writes that plans for the reconstruction of the cathedral have not been made at this date.

DAVID McK. WILLIAMS OF ST. BARTHOLOMEW'S, NEW YORK



ST. BARTHOLOMEW'S CHURCH in New York City, where Dr. David McK. Williams presides with distinction over the music, which is nationally famed, celebrated its centenary with a week of commemoration from Jan. 13 to 20. The anthem for the centennial festival service on Jan. 13, "Hearken unto Me," was written for this occasion by Mrs. H. H. A. Beach. The centennial pageant, "The Vision of Bartholomew,"

was written for the centennial by Leonard Young and Dr. Williams. The costumes were designed and created under the direction of Miss Louise C. Field; the pantomime was directed by Miss Dorothea Hile, and the settings were designed and arranged by Teasdale Barney. This pageant was given by members of the choir, of the church and of the Community House Club on the evening of Jan. 18.

MELVILLE SMITH AT U. OF C.

Cleveland Man Plays in University Series—Recital by Heaps.

Melville E. Smith of Cleveland was the recitalist at the University of Chicago on the evening of Jan. 31 in the series being given at the beautiful Rockefeller Chapel. Mr. Smith played: Chaconne in E minor, Buxtehude; Fugue in C, Buxtehude; Toccata in F major, Muffat; Concerto in C, Bach; Fantasia in C minor, Bach; Prelude and Fugue in E minor, Bach; Part 1 of "Passion Symphony," Dupré; Chorale Prelude on "Rhosymedre," Vaughan Williams; "Angeles ad Pastores" and "Hodie Christus Natus Est," from "Opus Sacrum," de Maleingreau; Passacaglia, Copland. The program ran, one might say, from Alpha to Omega, in that it took in the extremes—from Buxtehude to the cubists, described in the program notes as the "young American school of composition," of which Mr. Smith is a faithful apostle. The Copland work, which he has transcribed for organ, hardly improves on repeated hearing, one must confess, which no doubt is attributable altogether to lack of erudition on the part of the reviewer. In the "Cathedral" Prelude and Fugue of Bach there were noted rhythms which to those in the provinces who have not got beyond the traditions of Haupt and his disciples were unaccustomed. In his classical compositions Mr. Smith showed good command of the organ and adequate technical equipment.

Porter Heaps was the recitalist in the University of Chicago series Feb. 11 and played a program which included as features the highly original "Casual Brevities" of Rowland Leach, Jepson's "Pantomime," a part of DeLamarter's "Suite in Miniature" and

the Passacaglia from Sowerby's Symphony in G major. The Bach Toccata, Adagio and Fugue in C was well played, with tenderness and beauty in the adagio movement. The Jepson composition was interpreted with the grace and flexibility which it requires. In the more than just "interesting" series of pieces by Leach, still in manuscript, Mr. Heaps artistically portrayed all the varying moods from the enticing "Cholla Dance" to the "Praying Joshua Tree" and the "Queen of the Night." These new pieces should be assured popularity in recitals when published.

Hugh McAmis Feted in Texas.

Hugh McAmis of New York, organist and choirmaster of All Saints' Church, Great Neck, L. I., returned in February from a month's vacation in his old home state of Texas. He made it a real rest and could not be persuaded to give any recitals. While in San Antonio Mr. McAmis was entertained by the San Antonio Music Club with a luncheon at the St. Anthony Hotel at which there were eighty-five guests, among whom were the mayor and his wife and the consul general and his wife from Mexico.

Jubilee of G. D. Richards' Church.

G. Darlington Richards arranged special musical programs for the morning and evening services Jan. 27 at St. James' Episcopal Church, New York City, opening a nine-day observance of the 125th anniversary of that parish. One hundred and forty-five voices, representing the united choirs of the parish, sang at the evening festival service, Frank E. Ward, organist of the Church of the Holy Trinity, the daughter-church of St. James', played the prelude and postlude for that service.

**DR. RAYMOND MIXSELL
IS HONORED BY FRANCE**

LEGION CROSS IS CONFERRED

Noted California Child Specialist, Organist and Composer Beloved for His Interest in the Organ and His Hospitality.

Dr. Raymond B. Mixsell, noted specialist in diseases of children and organist and patron of organ music, was honored by the French government when on Feb. 1 the cross of the Legion of Honor was conferred on him. The conferring of the distinction, which makes Dr. Mixsell a chevalier of the Legion of Honor, took place at the doctor's home in Pasadena, Cal. Consul Didot, the French government's representative in Los Angeles, made the presentation.

Dr. Mixsell is known and admired by all the organists of southern California. Whereas in the medical world he has won various honors for his work as a pediatrician, he has endeared himself to the organ fraternity by virtue of his interest in the instrument and his hospitality. France feels indebted to him for his work during the war, in which he served as a major with the American forces.

Dr. Raymond B. Mixsell, a graduate of Princeton University and Medical College, comes from an old Easton, Pa., family. His father was one of the group of leaders associated with Andrew Carnegie. Like many prominent men the doctor has found time to perfect himself in a pursuit other than his profession. While a student in college he filled the post of chapel organist. Going to California some twenty years ago, he became affiliated with the Southern California A. G. O. Chapter and his beautiful Oak Knoll home in Pasadena has many times been thrown open to the organists of this community. The fine three-manual organ which is installed in a commodious music-room has been played by a number of the world's renowned organists. Bonnet, Dupré and Courboin have here exhibited their charms in a manner which such informal occasions permit.

While largely a self-made musician, though he has studied under Ernest Douglas, his work at the organ shows an adequate technique and a thorough mastery of the instrument. His compositions reveal individuality and a well-developed musical comprehension; his incidental music to several Chinese plays was performed at the Pasadena Community Play-House and received high commendation. A Fantasy for the organ and piano which he wrote five years ago and performed with the assistance of his gifted wife at the piano was a treat to those who heard it.

Dr. Mixsell's music-room is adorned with many valuable letters and manuscripts of famous musicians of ancient and modern days.

E. Power Biggs Back from Coast.

E. Power Biggs, the English-American recitalist, passed through Chicago in February on his way home to Cambridge, Mass., from a transcontinental recital tour under the Labege management. He reported good audiences and a very successful trip. Mr. Biggs' dates included the following in the West, on the Pacific coast and in Canada:

- Jan. 21—Delaware, Ohio.
- Jan. 25—Fort Worth, Tex.
- Feb. 3 (afternoon)—Redlands, Cal.
- Feb. 3 (evening)—Pasadena, Cal.
- Feb. 7—Notre Dame, Ind.
- Feb. 9—Hamilton, Ont.
- Feb. 13—Montreal, Que.
- Feb. 26—Cambridge, Mass.

Appointed to Pittsburgh Church.

Paul Bentley has been appointed director of music and organist of Holy Cross Catholic Church, Pittsburgh, effective Feb. 13. The work comprises directing the singing in the parish school and the music used for the church services. Mr. Bentley has a choir of men and boys who supply much of the music. The church has introduced congregational singing for some services and is very careful to make all services liturgically correct in music and form.

Easter Suggestions, and Thereafter; New Music for the Choir

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

Inasmuch as this journal will be published before the opening of Lent, I have good hope that the Easter numbers which it recommends will not be ignored. Most of them have been examined in the repulsive green page-proofs which arouse all the baser passions and make me want to advise you not to buy any new music this year; but the compositions themselves are so attractive that I cannot refrain from recommending some of them with enthusiastic approval.

Traditional Carols

Among the most attractive are the carols on traditional melodies, the best of them being arranged by three composers already noted for their achievements with this form: Whitehead, Voris and Mueller. Perhaps the one likeliest to be a best seller is "We Come with Voices Swelling," a lovely Basque tune arranged by Mr. Voris with his usual grace. It has only four pages and may be sung by any choir. There is a medium solo that can be sung by any good voice. I suppose that the carol will sound well in any part of the service also, but I should recommend it specially as an introit.

Of the traditional carols edited by Dr. Whitehead I expect "The Seven Joys of Mary" (Schmidt) to be the more widely used—the one which will compete most closely with the Voris number. It is just as beautiful as the Basque carol, but for proper performance it demands an unaccompanied chorus in six parts; there is one bit for a soprano *obbligato* and one section for TBB. The carol, however, could easily be altered for a quartet. In melody and quaint words it is Old English, the text carrying the Blessed Virgin through the life of her Son from birth to resurrection. It is therefore a carol appropriate throughout the church year, but its triumphant close, with Christ crowned, makes it specially appropriate for Easter and Ascension.

The other Whitehead carol is "New Sing Your Songs of Easter" (Gray), an old Bearnaise tune ("Haut! Haut! Pierrot!"). This is very easy and tuneful, in four parts, running to eight pages. Dr. Whitehead suggests that the first stanza be sung by a chorus, the second by a quartet, the third by the full chorus; but there is no reason why a quartet cannot sing the whole work unaccompanied. This is spirited and inevitable in tune.

Mr. Mueller's carol is Bohemian, "Christ Is Risen" (G. Schirmer), for a mixed chorus in four parts plus a junior choir in two parts *ad libitum*. In any case, the graceful little allegretto tune is to be sung with accompaniment—a pretty one. Here again effective performance with a quartet is easily managed.

Considering their ease of preparation, I expect to hear of one (or all) of these four carols being sung in nearly every Protestant and Anglican Church where there is enough money to buy any new music.

Easter Anthems

Last month I reviewed a number of new anthems to which I should like to make a few additions.

First of all, there is Dr. Whitehead's "Awake, the Morn Is Here" (Gray), an easy accompanied work, preferably for chorus, running to eight pages of joyful, chiming music. It is dedicated to Mr. Mackay's fine cathedral choir at Detroit, but it can be sung well by smaller and less expert choirs. It is healthy, springlike.

Then there is a pleasant, strophic anthem by Frank M. Sleeper, called "Christ Our King" (Gray). There is a short duet for S-A, and there are occasional divisions, particularly in the soprano, but the music is suave and easy. It is eight pages in length.

Mr. Marryott, who gave us a good anthem last year for Easter, now has another called "The World Itself Is Blithe and Gay" (Gray), a slightly ironical title which, it is hoped, may prove prophetic. The melody is "Old German" in origin, but I think that this belongs among the original works. It

is in eight parts, unaccompanied, and runs to ten pages.

Professor Van Denman Thompson's "Spring Bursts Today" (Gray), which has been one of the most popular of recent Easter anthems, has been arranged for men's voices unaccompanied. It opens with two tenors, and it needs at least eight voices for proper performance. The charming text is by Christina Rossetti.

For women's voices there are two numbers. Mr. Krafft has an excellent arrangement of Bach's "Up, Up, My Heart, with Gladness" (Gray). It is for SSA, preferably with accompaniment, and it is only three pages in length. The other number is a luscious bit by Mr. Goldsworthy—also for three parts accompanied and also three pages in length—"The Last Wish" (Schmidt). The text, by Robert Norwood, begins, "Lord Jesus, I Would Praise All Garden Walls." It is spring-like and sentimental—like the music—which will strike severe taste as secular and too much like the woo-woo of those various talented sisters of the radio who are so fascinated (as Brahms was) with the interval of the third.

Other Anthems and Motets

The following four numbers complete Mr. Titcomb's series of "Eight Short Motets" (C. Fischer) which I have been recommending with such fervor:

"Sing Ye to the Lord." Ascension. Two pages.

"We Have Seen His Star." Epiphany. Two pages.

"My House Shall Be Called of All Nations." Church dedication or other festival. Four pages.

"Let Us Bless the God of Heaven." Trinity. Two pages.

It is short-sighted of the publishers to charge 10 cents for an anthem of two pages. If the price were lowered, these delightful motets would be used far and wide, for while they are short and easy, they have a serene dignity of worship that makes them of universal appeal to all who love fit praise. Not so original and majestic as the Willan motets, they remind you of Willan and have some of the same elevation.

For originality there is Sowerby's Epiphany anthem of thirteen pages, "Now There Lightens upon Us" (Gray), a work which only its composer could have produced and one to demand the most careful preparation. In it there is some of his loveliest writing, with tenderness and awe soaring to a climax and dying away again in one great curve of beauty. The accompaniment is important.

Mr. Mueller has set two of the Psalms in music which marks his highest reach thus far. They have some of the dignity and grace of the Vermont uplands where they were composed, and they have suggestion musically of the Galilean hills also. The better of the two, I think, is Psalm 121, "I Will Lift Up Mine Eyes unto the Hills" (G. Schirmer), for eight-part chorus, unaccompanied, and not easy if you get the supple rhythms properly. The other is Psalm 46, "God Is Our Refuge and Strength," also for chorus in eight parts, unaccompanied.

A third anthem by Mr. Mueller, "Immortal Love, Forever Full" (Flammer), is easy and accompanied and has a little solo for high voice. It has melodious virtue, but, like more than one of the composer's earlier works, it is rather scrappy. The better of the two Psalms shows that he can achieve shapely unity and structure.

Dr. Whitehead has an easy and effective number for Ascensiontide called "When Up to Heaven God Goeth" (Gray). This is a simple chorale in three stanzas, discreetly harmonized for four parts; in it the Montreal organist has slightly altered the fine old tune of Von Burck, "Zur Freud sind wir geladen." I am glad that the German title is given. The people who say "Old German Tune" when they borrow ought to be threatened with a stiff sentence in jail. For instance, Ivor R. Davies has a useful and sturdy hymn-anthem called "Immortal, Invisible God" (Gray), which, he states, is "founded on a Welsh melody." We are tempted to call Taffy a thief, even when we use the anthem.

Bach, Handel, Mozart

A great many new editions of Bach have appeared—so many that I must

PAUL ALLEN BEYMER



spending last summer at the School of English Church Music in London, is developing two model boy choirs at Christ Church, Cleveland, and St. James', Painesville. At St. James' the boys have four rehearsals a week and also class instruction in piano and general musical knowledge, while the men of the choir all receive voice lessons. Monthly musical services are held in each church, drawing much larger congregations than either church has had for years. In carrying on the two choirs Mr. Beymer has as his assistant Laurence Jenkins, who does the voice work and part of the directing.

St. James' Church is a fortunate combination of perfect acoustics and a lovely Skinner organ. The musical program this season includes recitals by Walter Blodgett, Melville Smith, Arthur Quimby and Laura Louise Bender of Cleveland, Thomas H. Webber, Jr., of New Castle, Pa., John Gordon Seely of Toledo and Mabel Zehner of Ashland, Ohio.

He has another article on that subject soon. There is an "Anniversary Collection of Bach Chorales," published by Wall & McCreary in Chicago as one of their new "Auditorium Series." The last three of the twenty-three chorales in this set have independent organ accompaniments.

The Novello Company has just published what they call "A Lenten Cantata" by Handel, made up from the appropriate sections in "The Messiah" and Handel's "Passion." This runs to thirty-four pages, including solos.

Miscellany

Firmin Swinnen has a pretty setting in four parts unaccompanied of the Lord's Prayer (Schmidt), far above most settings in musical worth.

Mrs. Lockwood has arranged as an antiphon for minister (speaking) and choir (singing) "Gracious Spirit, Draw Us to Thee" (Gray), the music by Heinrich Schuetz, a composer in whom

we are finding an interest this year.

Dr. Lester has arranged for SSA the melodious chorus of Elgar with words by Longfellow, "As Torrents in Summer" (J. Fischer). Elgar's choral ballad or cantata, "The Banner of St. George," has just been published in an edition for SSAA (Novello).

Dr. Grace's edition of the Rheinberger Sonatas (Novello) must be nearly completed now. I have just received Sonata No. 1, with a strong, trampling finale, and also No. 14, which has a well-built prelude and an "Idyll" which anyone can play and most congregations will enjoy.

An organist whose programs are always interesting recently sent me with high recommendation a sacred solo which I neglected to review when it appeared some eight years ago—Victoria Demarest's "Hymn of the Last Supper" (Ditson), which comes in three keys. Mr. Read tells me that he has found it very useful and effective in Lent. It is certainly one of the tuneful solos that singers enjoy.

Anyone who can play moderately "modern" and moderately (perhaps more than moderately) difficult organ music will buy the Third Sonata of Professor Harry Benjamin Jepson of Yale. There are few organists of ability who have not played some of the Jepson works, with their wit, grace and charm. I hope that a good many performances of this sonata will be given this year. How about one at the Guild convention?

The neglect of American composers at those recitals has been a major scandal—a maximum scandal. I have got weary of hearing the same French works over and over again; and while I do not weary of Bach played well, I have heard him played badly more than once. Why doesn't a committee of the Guild make up a list of American organ works that are worth hearing, even at a convention? And why cannot we hear some really excellent choral compositions by composers of the United States and Canada?

I guess that is the extent of my suggestions for the year outside my own job, except that I hope that the publishers of church music in America will learn in 1935 that they should not only publish church music—they should advertise it. Since 1918 I have conducted this column without the slightest interference from the advertising department or from any other department. But even the innocent can see what a scandal it is that I continue to praise works whose publishers utterly ignore THE DIAPASON and its readers. Is it too much to hope that Lent will bring to these sinners the grace of penitence?

Choir Paper at Worcester, Mass.

The newest of the choir papers which are the products of the mimeograph and which help in maintaining interest among church choral groups is *The Choir Crier*, published at Worcester, Mass., in the interests of Wesley Church, of which A. Leslie Jacobs is organist and minister of music. The paper is novel and attractive from the moaning black cat which adorns the front cover to the last of the four sheets filled with personalities. Volume 1, No. 1, came out in January.

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Beginning with the first tour of this continent by Joseph Bonnet, Mr. Laberge has been laboring without intermission over a period of eleven years and he has reason to believe that appreciation of the best organ recitals is growing from year to year.

An interesting fact which most of his friends and the organ world in general do not know is that to provide an organ impresario, the church and the law were deprived of a promising youth.

Born in Quebec, of French descent, Bernard R. Laberge in his college years studied theology, and then law, at Laval University, in Quebec. He practiced law one year and then turned to music, which, with literature, has been his main interest since his youth. He made his debut by managing a transcontinental tour of Canada for the late Paul Dufault, the eminent Canadian tenor, booking 118 recitals in thirteen months. Then he began to manage organists, first presenting Joseph Bonnet. Later he met Marcel Dupré in Paris and ever since then has been his manager in this country. At the beginning and during Rodman Wanamaker's life Mr. Laberge labored in association with Dr. Alexander Russell of Wanamaker's.

Eleven years ago Mr. Laberge came to the United States and opened a concert bureau in New York. Since that time he has managed and presented in transcontinental tours the following prominent organists, besides Bonnet and Dupré: Courboin, Hollins, Cunningham, Germani, Farnam, Christian, Marchal, Karg-Elert, Power Biggs, Weinrich, Ramin, Connell, Charlotte Lockwood, Virgil Fox and Winslow Cheney. All in all he has booked well over 1,000 recitals for these organists and he says he has not started yet, which proves that he has a broad vision of the organists' future on this continent.

Although his main interest lies in organists, Mr. Laberge has been active in various other fields of musical management and has presented to America such eminent composers as Maurice Ravel, Arthur Honegger, Florent Schmitt, Darius Milhaud, Alexander Tansman, Ernst Toch, Filip Lazar and others. He launched in this country the famous Pro Arte Quartet and is now managing such artists as E. Robert Schmitz, internationally famous French pianist, and Paul Wittgenstein, the Viennese one-armed pianist who recently created a sensation in America, appearing as soloist with seven orchestras and in recitals.

Mr. Laberge has traveled widely in Europe and in this country, having made sixteen trips across America and Canada.

Bonnet Back from Belgian Tour.

Joseph Bonnet has completed a tour of inaugural recitals and returned to Paris for the Lenten music at St. Eustache. After a recital in Paris devoted to the works of Cesar Franck, Mr. Bonnet opened his tour at Brussels, inaugurating the recently completed organ in the Church of the Carmes, where Alphonse Maily played. After Brussels he played at Thuron, Meaux and Bagnères de Bigone. Mr. Bonnet is including the works of American composers on his programs this season, and they have been received with enthusiasm.

DEATH OF FRANK R. FIELD

**Business Man and Organ Enthusiast
Passes Away in California.**

Frank R. Field, a business man who was an ardent organ enthusiast throughout his life, and in his early days was an active organist, died at his home near Los Angeles, Cal., Jan. 25, after a week's illness.

Mr. Field was born at Greenfield, Mass., Feb. 2, 1865. Greenfield is also the native city of Clarence Eddy and Mr. Field and Mr. Eddy were friends of long standing. For the last thirty-five years of his life Mr. Field was the Pacific coast representative of the Jeffrey Manufacturing Company of Columbus, Ohio. For the last eight years he lived at his home in Mar Vista, a suburb of Los Angeles. During that time he was more or less of an invalid, but took great pleasure in his home, music and library, and the cultivation of an apiary, at which he was an expert. He was a member of the local Chamber of Commerce and took an active part in all civic affairs. He was an ardent lover of good books and of the best music, having been an organist of ability in his earlier years. His fine library contained many books relating to organ construction.

Mr. Field is survived by his widow and one brother, Charles E. Field of Akron, Ohio, formerly general manager of the National Lead Company of Chicago.

Funeral services were held at St. Mary's Episcopal Church, Palms, Cal., Bishop Gooden and Father Robertson, vicar in charge, officiating. Cremation followed and the ashes will be laid at rest in the Field family lot at Greenfield, Mass.

Mr. Field had been a reader of THE DIAPASON for sixteen years and frequently contributed interesting comments to its columns. He had a large circle of friends among organists both in the East and the West and some of the many tributes paid to him since his decease say that "he smiled through life" and "was unselfish, thoughtful, loyal and lovable" and "seemed the epitome of a perfect gentleman."

Death of Clarence G. Hamilton.

Dr. Clarence Grant Hamilton, professor emeritus of music at Wellesley College and author of many books concerning music, died Feb. 13 at his home in Wellesley Hills, Mass. Professor Hamilton had been associated with the music department of Wellesley College since 1904. He was made professor of the department in 1918 and served in that position until his retirement in 1933. Born seventy years ago in Providence, he was graduated from Brown University in 1888. He studied music here and abroad with H. C. Macdougall, Arthur Foote, G. W. Chadwick and Tobias Matthay. He was a member of Phi Beta Kappa, Delta Epsilon and the Boston University Club and had served as choir director and organist at the Wellesley Congregational Church. He leaves his widow and a son, Dr. Wallace Field Hamilton. Dr. Hamilton was a frequent contributor to musical magazines, including *The Etude*, of which he had been a departmental editor since 1922.

Three Win Preliminary Contest.

The Society of American Musicians held the preliminary organ contest of the young artist series of contests for the Bertha Ott award at Kimball Hall Feb. 9. Seven contestants were entered. The three young organists selected by the judges for the final contest are Wilbur Held, Winston Johnson and Mercie Heise. All are pupils of Frank Van Dusen of the American Conservatory of Music. The judges were Dr. Walter Keller, Robert Birch and Dr. Franklin Stead. The three winners of the preliminary contest will play in the final contest at Kimball Hall March 12 at 7:30 p. m., at which time the final contests of piano and voice will also be held. These contests will be in the form of a recital to which the public is invited. Each contestant in organ, piano and voice will be heard in three test compositions. The winners in the final contest will be presented later in recitals at Kimball Hall under the direction of Bertha Ott, concert manager.

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SECOND SERIES OF RECITALS

Parvin Titus, Clarence Watters, D'Alton McLaughlin, Ralph Downes, Ernest White and William E. Zeuch Play.

The second series of recitals of the winter at the Church of St. Mary the Virgin in New York, on the large Aeolian-Skinner organ, the beginning of which was noted in THE DIAPASON last month, continued throughout February and drew large congregations to this edifice on West Forty-sixth street, so well situated for recitals in the metropolis. The first performance of the new series, that of Parvin Titus, took place Jan. 22 and the Cincinnati man's program has been published. Mr. Titus played with fine discrimination in his registration and a specially beautiful feature of the evening was the performance of the Bach chorale, "Deck Thyself, My Soul."

Jan. 30 Clarence Watters of Hartford, Conn., was the recitalist and his program was as follows: Fantasia and Fugue in C minor, Bach; Sonata No. 1, in E flat, and "Benedictus," Cuperin; "Noel," d'Aquin; Largo from Third Symphony, Vienne; Toccata and Fugue in D minor, Reger; Gavotte, Wesley; "Divertissement," Vienne; Larghetto from Fifth Sonata, Thomas Arne; Allegro from Sixth Symphony, Widor. Mr. Watters not only possesses a fine technique, but is a brilliant player, a fact especially noticeable in the "Noel" of d'Aquin, which he has rewritten, at the same adding a final variation.

D'Alton McLaughlin came from Toronto, to play Feb. 6. His program was entitled "Choir Lofts of Paris," each number being composed by an organist of one of the great Paris churches. Mr. McLaughlin's playing is magnetic, clear cut, and marked with splendid rhythm. The organ all but talked. He made his listeners real-

ize that the swell-boxes could be used for artistic purposes. The program consisted of: Symphony 6 (Allegro), Widor; "Variations sur Un Noel," Dupré; "Pulchra ut Luna," Dallier; "Rhapsodie Catalane," Bonnet; Impromptu, Vienne; "Apparition de L'Eglise Eternelle," Messiaen; "Trois Poemes" (Op. 59), Tournemire; "Thou Art a Rock," Mulet.

Ralph Downes of Princeton University gave a recital Feb. 13. Mr. Downes has at all times command over his instrument. His playing is fluent and precise. The program was composed of: Fantasia, Kanzone, Passacaglia and Fugue, Karg-Elert; Chorale, "Blessed Jesu, at Thy Word" (two settings), Bach; Prelude and Fugue in F minor, Dupré; Sonata for Organ (Quasi Lento, Tranquillo), Howells; "Praeludium," Reger; Fugue, Reger; Impromptu, Vienne; Concerto in E flat (Allegro, Gigue), Vivaldi-Bach; "L'Orgue Mystique" ("Nativitas"), Tournemire.

Feb. 20 Ernest White of Philadelphia played a recital in his usual artistic manner. Mr. White is not a stranger at St. Mary's, as it will be remembered he gave a series of recitals last season. Delicate shadings and unusual combination marked his performance. The program included: Concerto No. 1, in G major, Vivaldi, transcribed by Johann Sebastian Bach; "L'Orgue Mystique" ("Purificatio B. Mariae Virginis"), Tournemire; "Symphonie de L'Agneau Mystique," de Maleingreau; Chorale, "Jesus, meine Zuversicht," Bach; Sinfonia, Cantata "Ich steh' mit einem Fuss im Grab," Bach; Four Chorales, Bach; "Symphonie Gothique" (Andante and Finale), Widor.

William E. Zeuch, the Boston organist, was the last recitalist of the series, playing Feb. 27, too late for a review in this issue.

Vernon de Tar, who was organist for the concert of the Washington Heights Oratorio Society in New York Dec. 19, was also soloist on that occasion, playing "Vom Himmel hoch" by Pachelbel, and two chorale preludes on "In dulci Jubilo," by Bach.

GREAT CARILLON FOR SKYSCRAPER CHURCH

WILL BE DEDICATED EASTER

First Methodist, in Center of Chicago Loop District, to Have Largest Set of Tubular Bells, Being Built by J. C. Deagan, Inc.

On Easter morning the First Methodist Episcopal Church of Chicago, the skyscraper church which has its place of worship in the heart of Chicago's loop district, will dedicate its new memorial tower chimes, the largest carillon of tubular bells in existence. The chimes will play hymns during an impressive service conducted by Dr. John Thompson, pastor of the church.

The carillon is under construction in the plant of J. C. Deagan, Inc., Chicago.

This huge set of Deagan tower chimes is the gift of a pioneer Chicagoan, William E. Turner, and is to be dedicated to the memory of his father and mother, John and Sarah Turner, and his sister and brother, Mary P. and John V. Turner. The elder John Turner, who was of English birth, took up his residence in Chicago in 1836. After the Chicago fire of 1871 he moved his family to what was then a wilderness but is now a thriving part of the city. The former farm home is still the residence of William E. Turner, now 76 years old.

As the tower in which the carillon is housed is nearly 400 feet above the street level, and as the temple is surrounded by skyscrapers, certain unusual and difficult sound conditions had to be met. Tubular bells were chosen to give the best sound distribution and to provide for geographical directions of sound under stress of loop conditions.

The new carillon, which is to be playable automatically and manually, will serve a manifold purpose. In addition to playing hymns at suitable periods, it will augment the large Aeolian-Skinner organ and the choir in

the church auditorium on the first floor of the temple building. Concerts are planned for festal days, while a special Westminster chiming device—sounding the quarter hours—will serve as a time guide to thousands of persons in Chicago's busy loop district.

Special Services by Sanford.

The fourth in the season's ministry of music services was held at the First Reformed Church of Flushing, Long Island, N. Y., Sunday evening, Jan. 27. Luis Harold Sanford, M. S. M., A. A. G. O., played the following program of compositions, all originally conceived for the organ: Prelude, Cantilene and Scherzando, Gabriel Pierne; Meditation in F sharp minor, Guilmant; Third Chorale, Cesar Franck; Interludio, J. Guridi; "The Brook," Dethier; "Drioting Clouds," d'Antalfy; Impromptu and "Carillon de Westminster," Vienne. The fifth service was held Sunday evening, Feb. 24, and was composed of music by classical masters. Assisting Mr. Sanford were the solo quartet of the church and Rudolph Rada, violinist. The organ numbers were: Andante, Stamitz; "Giles Farnaby's Dream," Farnaby; Fantasia in F, Mozart; "Soeur Monique," Cuperin; Fugue in C, Buxtehude. The choral numbers included: "Adoramus Te," Palestrina; Antiphon for Lent, Mozart-Dickinson; "The Pharisee and the Publican," Schuetz; Nunc Dimittis, Orlando Gibbons. Violin numbers were Adagio (Concerto in D major), Mozart; Air for the G String, Bach.

New Task for George L. Hamrick.

After having served the First Baptist Church of Atlanta, Ga., as organist for seven years, George Lee Hamrick has been appointed to the directorship of music. In addition to the choir of thirty voices he will have four paid soloists to assist in the enlarged musical program of this church.

Hawke to Give Bach Passion in Lent.

H. William Hawke, Mus. B., organist and choirmaster of St. Mark's Church, Philadelphia, will put on the "Passion According to St. John" by Bach during the six Sunday afternoons in Lent.

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"It has the true Cathedral tone."

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Virgil Fox's Chicago Recital Is Marked by Superb Playing

Virgil Fox, who is rapidly developing from a boy wonder into a seasoned recitalist, although it will necessarily take time to overcome his paucity of years, delighted a goodly audience at Kimball Hall with his recital Sunday afternoon, Feb. 10. Despite the fact that Sunday is a bad day to bring out the organists, he was welcomed by many of his admirers and made more secure his place in the hearts of those who have watched his growth from his tenderest years. It was in Illinois that he was reared, and he first made a name for himself under his earliest teachers, Hugh Price and Dr. Wilhelm Middelschulte, and it was at the N. A. O. convention in 1933 that he achieved his first great triumph.

Mr. Fox had a well selected, well balanced, varied program, which is almost as essential as a good performance, it often seems. And he played most of it superbly. His pedal work in Middelschulte's "Perpetuum Mobile" and in Sowerby's "Pageant," the brilliant piece written for another remarkable young man—Fernando Germani—could not fail to arouse anyone's enthusiasm. Other numbers that stood out were a splendid performance of the Great G minor Fugue of Bach, a rarely lovely reading of the Andante from Cesar Franck's "Grande Piece Symphonique," a display of genuine artistry in the "Fileuse" from Dupre's "Suite Bretonne" and a stunning rendition, as an encore, of Mulet's "Thou Art the Rock." The items mentioned were sufficient to establish Mr. Fox in the mind of the most critical as a youthful giant—one of the group with whom the future of organ playing in America is in excellent hands.

As his opening number Mr. Fox played one of the "Noels" of d'Aquin and this did not offer the appeal made by most of that which followed. And the Bach chorale prelude "Sleepers,

Wake" was played in what seemed far too fast a tempo and without apparent understanding of its religious meaning. For this the rest of the program much more than atoned.

Mr. Fox has been on an extensive tour in the central West. Jan. 27 he played at Princeton, Ill., Feb. 1 at Wesleyan University, Bloomington, Ill., Feb. 3 at Kewanee, Ill., and Feb. 11 at La Salle, Ill. Returning East, he played at the West Point Military Academy Feb. 17 and at Washington, D. C., Feb. 19. March 1 he is slated to give a recital at Peabody Institute in Baltimore, March 9 he will play at Princeton University, March 20 at St. Bartholomew's Church in New York, April 30 at Rome, Ga., and May 1 in Atlanta.

Tower to Conduct Verdi "Requiem."

Harold Tower, who is regarded as a tower of strength in Grand Rapids, where his services at St. Mark's Church and his varied other activities have established him as a factor in the musical life of the city, is just now busy drilling a festival chorus in connection with the Grand Rapids Symphony's presentation of the Verdi "Requiem" in May. A chorus of several hundred has been organized and Eugene Phillips of St. Andrew's Catholic Church, Paul Humiston of the East Congregational and Charles E. Vogan of the Central Reformed Church are assisting Mr. Tower by conducting parts rehearsals. Mr. Tower's work as conductor of the Excelsior Male Chorus was warmly commended after its concert at the Civic Auditorium Jan. 29.

Frank M. Church Back at Athens.

Frank M. Church, M. Mus., A. A. G. O., is again director of fine arts at Athens College, Ala., the position he held from 1924 to 1930. During his absence from the South Mr. Church studied in Chicago and other cities. He has a large class of talented piano pupils and reports a smaller class starting in organ. The music students in the college are an enthusiastic group and Mr. Church finds his work much to his taste.

Eigenschenk Rouses Audience at Recital to High Enthusiasm

An enriched sorority organ scholarship fund and an enthusiastic audience of Chicago organ-lovers are equally indebted to Edward Eigenschenk for the recital played in Kimball Hall Sunday, Feb. 3. So keen was the enjoyment of the audience that less than half a dozen listeners departed before the end of the third and concluding encore.

Modern music was the medium for modern concert organ playing. Mr. Eigenschenk opened with "Comes Autumn Time," by Leo Sowerby, a composer whose "Carillon" was also heard in the closing group. "In Silent Woods," by Rimsky-Korsakoff, is a published transcription that merits consideration by all recitalists, particularly where an organ and organist enjoy a common bent for orchestral coloring. "Thou Art the Rock," by Mulet, concluded the opening group.

Bach was represented by an inspired rendition of the Prelude and Fugue in G minor, a particularly memorable chorale prelude from the "Little Organ Book," "Der Tag der ist so Freudenreich," and the Vivace from the Third Trio-Sonata.

Popular radio artists have usurped the title of "poet" as applied to a musical performer, but Edward Eigenschenk so deftly drew on the rich colors of modern organ registration in Jacob's "Les Heures de Burgundy" that his hearers will remember him as an artist who suggests all mediums of expression. Four of the twelve "hours" were offered: "Sunrise," "Vendanges," "Chanson de Pressoir" and "En Revenant de Vignes." In conclusion was heard the Dupre Prelude and Fugue in G minor, an agile and modernistic Scherzo (Sixth Symphony), by Vierne, and the same composer's "Carillon de Westminster," which sounded a tuneful finale. The audience was quite unwilling to consider this the termination, and by persistent applause was rewarded

with the "Divertissement," Vierne; George Ceiga's "Clouds," with the composer taking a bow, and the "Clock Movement" from Haydn's "Surprise" Symphony.

Mr. Eigenschenk, who is under the management of Frank Van Dusen, played a prelude recital at Peace Temple Church, Benton Harbor, Mich., Sunday, Jan. 27, and a recital at Hope College, Holland, Mich., on the evening of Jan. 28. On Sunday, Feb. 10, he was presented in recital at St. Mark's Episcopal Church, Minneapolis, celebrating the twenty-fifth anniversary of the church's foundation. The music critics of the *Minneapolis Tribune* and *Minneapolis Journal* speak in highest praise of his playing. The *Tribune* comments upon his belonging to the brilliant younger generation of organists who retain the solid qualities of the older generation while keeping pace with new developments in organ literature and organ playing. On Feb. 11 he played two recitals at Rochester, Minn.—one an afternoon recital for the high school, at which the students were 1,100 strong in attendance. The other recital was in the evening at the First Methodist Episcopal Church.

On March 12 Mr. Eigenschenk will play a recital at the Rockefeller Memorial Chapel of the University of Chicago.

Petersen Company Awarded Contract.

To the Mark B. Petersen Organ Company of Jersey City, N. J., has been awarded the contract to rebuild the organ at the Sacred Heart Catholic Church, Clifton, N. J. The present organ contains nine stops and unification. The Petersen Company will add seven more, and a harp and chimes. These are to be located in the sanctuary of the church. The vox humana will be installed above the ceiling. The harp and chimes will be under expression. Other work recently completed by the Petersen Company is for the First M. E. Church, Lyndhurst, N. J.; St. Nicholas' Church, Jersey City; Calvary Baptist Church, Union City, and the Elks' Club, No. 211, of Jersey City.



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CHOICE of the MASTERS

New York Village Where an Organist's Dreams Come True

By LOUISE ALLEN HOWLETT

Grouped at the foot of Skaneateles Lake, one of the prettiest of the Finger Lakes of New York state, is a quaint little cluster of white homes called "Skaneateles." Tourists from all over the world go a bit out of their way to visit this village with the long Indian name. They come because here they find a restaurant—"The Krebs"—unique unto itself, unadvertised except by its friends, where food is food indeed. Recently many American and Canadian newspapers have given much space to comment on the efficient management of this village, with a population of 1,876, that has exempted its property owners from village taxes for the past three years.

But only a few of the visitors learn the interesting fact that two of the town's churches have recently installed large modern organs. By his enthusiasm and love for good church music the Rev. Arthur B. Merriman, former rector of St. James' Episcopal Church, inspired his parishioners to place a very comprehensive and rich-toned three-manual Aeolian-Skinner in their little gem of a Gothic church. This was completed in 1927. The organist, Mrs. Laura Presley, a musician of splendid attainments, rounded out her fiftieth year of church playing in 1929. Joseph Talmadge of Auburn, N. Y., the present organist and choirmaster, succeeded her. He is a graduate of Dr. William C. Carl's Guilman Organ School in New York and a well-known organist and teacher.

Who does not know the effect of a newly-painted picket fence on a neighborhood of a fine spring morning? Just opposite this little gray stone Episcopal house of worship stands another, of red brick—the Presbyterian Church. Here one can hardly use the "call of nature" as a good excuse for absence from church service, for these temples

of God are both on the shore of the lake in a wondrous setting of ancient elms.

In this second church the organist carefully drew the stops of the old Johnson tracker organ and dreamed dreams. Those dreams of a modern organ were encouraged by the minister (at that time), the Rev. Frederick C. Schorge, who also knew the value of music in a service of worship. But there seemed very little hope, for a large part of the congregation had grown accustomed to the sound of the organ and, after all, those old organs did "wear" (the organists anyway). Then a few Presbyterians began visiting the church across the street, curious to hear the new instrument. What an atmosphere for worship! What power of expressing a soul's longing for its Creator's guidance! How much more reverent the choir and worshippers under the spell of its rich color! Dreams do come true!

Miss Anna H. Allen, a member of the Presbyterian Church, only remaining representative of one of its oldest families, came into a large inheritance at this time. In some respects this was a great and appalling surprise to the quiet spirit of this good woman.

"What shall I ever do with it?" she asked her lawyer and trusted adviser.

"Give it away while you are here to see some of the good it may do," was his reply.

She acted upon this advice and it seemed to those who knew her well that the one short year she remained was the richest and happiest of her life. One of her many gifts was a great organ to her church, a memorial to her brother Philip, a former officer of the church. She made one condition—that the members of the congregation pledge sufficient money to make necessary repairs and improvements to the church building.

What an inspiration to that group! They raised the full amount required (about \$11,000) to put everything in perfect condition from cellar to steeple. They installed a new heating plant, lighting fixtures and decorations, moved and newly equipped the kitchen, re-

LOUISE ALLEN HOWLETT



paired stained-glass windows, roof, etc. A corps of organ builders worked side by side with masons, carpenters, electricians and furnace men for months. The organist awakened with a start and rubbed her eyes just in time to say "good-by" to the old organ, starting on another epoch of usefulness as a gift to a neighboring church.

But no more dreaming! Realization and a beautiful straight path of endeavor lay before her now. Fortunately in her earlier years the foundation for serious organ study had been well laid in a good music school. The rector and vestrymen of St. James' Church gave gracious permission for daily practice on their new organ.

Finally the great instrument was completed—a four-manual Möller of sixty-two speaking stops. Beside a well-balanced great, swell, choir and pedal organs, there are included a good

solo division and an echo organ of rare beauty, also chimes and harp. The entire echo organ, chimes or harp may be played from any of the four manuals.

The balance and voicing of this instrument have been pronounced perfect by many eminent organists and builders. It was dedicated as "the Philip Allen memorial organ" Dec. 16, 1928. The formal opening recital was played the next summer by Miss Mabel Stackus, organist of the First Presbyterian Church, Pueblo, Colo., a former organist of the Skaneateles church.

This little romance of village music has been given at the editor's very kind request by one whose dreams came true. Her response, coming from a spirit of sincere appreciation and gratitude for the great gift to her church which she has been privileged to enjoy, carries with it an earnest desire and hope that similar beautiful realization may come to other organists who dream dreams.

Edwin Arthur Kraft on the Air.

Edwin Arthur Kraft, F. A. G. O., organist for the last twenty-five years at Trinity Cathedral in Cleveland and head of the Lake Erie College music department, spoke from station WGAR on "The Music of Early Cleveland Days" Feb. 14. He was invited to be the guest speaker on that date by the Western Reserve Historical Society, which broadcasts every Thursday afternoon at 3:15. Mr. Kraft is closely associated with the musical life of Cleveland. It was Mr. Kraft's first experience in broadcasting.

Maitland to Give Bach Recitals.

Dr. Rollo F. Maitland and his daughter, S. Marguerite Maitland, will give a series of programs of organ and piano music of Bach at the Church of the New Jerusalem, Philadelphia, Thursday evenings, March 21 and 28, and April 4 and 11. These are in commemoration of the 250th anniversary of the birth of Bach and part of the forty-fifth anniversary celebration of the American Organ Players' Club.

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LECTURES FOR THE LAYMAN

Novel Series of Sunday Evening Demonstrations in Albany.

A series of four Sunday evening programs devoted to appreciation of church music were presented in January and February at the Cathedral of All Saints, Albany, N. Y., under the direction of J. William Jones, organist of the cathedral and master of the choristers, with the assistance of the cathedral choir and of Dr. Russell Carter, supervisor of music for the state of New York. The object of the so-called "demonstration lectures" was to further the cause of good church music by increasing intelligent appreciation on the part of the layman. The subjects for the four Sundays were:

Jan. 20—"The Organ in the Church Service." The cathedral organ. A general survey of the use of the organ in the service. The chorale prelude. By Mr. Jones.

Jan. 27—"Hymns of the Church, Hymns of the Bible and the Prayer Book." The New Hymnal. By Dr. Carter.

Feb. 3—"The Congregation's Part in the Choral Service." The versicles and responses. The Lord's Prayer. The Psalms. The creeds. The litany. By Mr. Jones.

Feb. 17—"The Function of the Choir in the Church Service." A lecture demonstration of some of the finer settings of the communion service, with illustrations by the cathedral choir. Motets and their place in the service. Service planning. By Mr. Jones and Dr. Carter.

AUSTIN FOR LINCOLN, NEB.

Three-Manual Will Be Installed in Trinity Methodist Church.

A three-manual organ is to be built by the Austin Organ Company for Trinity Methodist Episcopal Church at Lincoln, Neb. The stop specification prepared for this instrument is as follows:

GREAT ORGAN.

Contra Clarabella (prepared for), 16 ft.
Open Diapason, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Mixture, 3 ranks, 183 pipes.
Clarabella (prepared for), 8 ft.
Gemshorn (prepared for), 8 ft.
Chimes, 20 notes.

SWELL ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, T. C., 8 ft., 61 pipes.
Chimney Flute (prepared for), 4 ft.
Gemshorn Octave, 4 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe (prepared for), 8 ft.
Vox Humana (prepared for), 8 ft.
Electric Tremolo.

CHOIR ORGAN.

Viola (prepared for), 8 ft.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Harmonic Flute (prepared for), 4 ft.
Oboe, 8 ft., 73 pipes.
Electric Tremolo.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Dulciana (extension from 8-ft. Dulciana), 16 ft., 12 pipes, 20 notes.
Lieblich Gedeckt (extension from Stopped Flute), 16 ft., 12 pipes, 20 notes.
Octave (upward extension of 16-ft. Diapason), 8 ft., 12 pipes, 20 notes.
Flute (from Lieblich Gedeckt) (prepared for), 8 ft.
Trombone (extension of Trumpet) (prepared for), 16 ft.

Tributes to William C. Hammond.

With a contract for fifty years, with 150 pictures of himself, with a purse weighted down by \$250, with roomfuls of flowers and desks full of telegrams and letters, with the love and congratulations of 55,000 Holyoke people and innumerable friends all over this country and others, most of all with the satisfied memory of three unsurpassed services of musical perfection, Dr. William Churchill Hammond went home Feb. 4 from the last meeting of the fiftieth anniversary celebration of his work at the Second Church in Holyoke, detailed announcement of which was made in THE DIAPASON last month. A roster of a dozen and a half speakers, introduced by Edward N. White, chairman of the anniversary arrangements, told in a meeting of the parish which followed the organ recital and reception what friends of Dr. Hammond had been feeling so deeply during the two-day celebration.

Van Dusen Club March Events.

The Van Dusen Organ Club event for March will take place March 19 at the Kimball organ salon and will be a Widor program. The selections to be played are: Symphony 1, "Marche Pontificale," James Cunliff; Symphony 2, Pastorale, Winston Johnson; Symphony 3, third movement, John Duckwall; Symphony 4, Scherzo, Clara Gronau; Symphony 4, Andante Cantabile, Marjorie Dieckman; Symphony 5, Toccata, Esther Wunderlich; Symphony 6, Allegro and Intermezzo, Mario Salvador; Symphony 7, Andante and Allegretto, Vivian Martin; Symphony 8, Allegro Risoluto, Kenneth Cutler; "Symphony Romane," first movement, Burton Lawrence. March 26 at the Kimball salon the Bach Weimar period program will be continued, with Edward Eigenschenk playing the program.

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Test Pieces Played by Warden Doersam at Riverside Church

By SETH BINGHAM

New York music-lovers, including Guild members, students and most of the city's distinguished organists, gathered in the Riverside Church on the evening of Jan. 28 to hear Charles Henry Doersam, warden of the A. G. O., in a performance of the test pieces for the coming associate and fellowship examinations. Mr. Doersam, whose unerring taste and irreproachable technique class him among the nation's finest recitalists, gave his audience a delightful "lesson" in the interpretation of the numbers by Bach, Rheinberger, Widor and Franck.

The concert began with the seldom-heard Bach C major Prelude in nine-eight time, done in subdued dynamics and precise phrasing. The three movements of the Rheinberger Sonata in F minor are solidly wrought if not very inspired, but the music took on style and authority under Mr. Doersam's persuasive fingers. The first Trio-Sonata of Bach was a model of clean pedaling, crisp phrasing and suitable tempo.

Mr. Doersam marshaled to the fullest advantage the tonal resources of the large organ, but the instrument shows two defects which no player, however skillful, can entirely remedy. The pedal, while possessing splendid depth, needs brightness and clarity, particularly in the fortissimo passages; a well-proportioned pedal mixture and more 4-ft. reed tone would surely help. And the full organ lacks vehemence; it just falls short of "coming through" to a satisfying climax. If it be true, as some contend, that the pipes at St. Mary the Virgin are too much "in the open," those at Riverside are not sufficiently so. The architects either ignored acoustical laws or were unwilling to allot proper space for free speaking of the organ's voices.

Magnificent playing marked the performance of Widor's "Symphonie Romane," which comes near to being the composer's greatest work for the organ. It "soars above" in many a grandiose measure, and all of it excepting the Cantilene maintains a high level of inspiration. Its plasticity of phrase and its inner meaning were gloriously re-

vealed on this occasion. Mr. Doersam's superb musicianship was once more evident in the noble B minor Chorale of Cesar Franck, executed with masterly firmness of rhythm and a compelling presentation of the music's message.

Annual New England Dinner.

The annual dinner of the New England Chapter was held Monday, Jan. 28, at the University Club in Boston. About fifty members and guests were present. After an excellent meal G. Donald Harrison of the Aeolian-Skinner Organ Company gave a talk on organ tone. The address was marked by a combination of good common sense, scholarship, quiet humor and the authority of a man who is an acknowledged leader in his field. One point which Mr. Harrison made was particularly worth remembering, and that is that the organ is not an end in itself, but an instrument on which certain music is to be played, and matters of design, voicing and all other details should be planned in such a way as to make this music effective.

A motion was adopted that the congratulations of the New England Chapter be extended to William C. Hammond on the occasion of the celebration of his fiftieth anniversary at the Second Congregational Church of Holyoke, Mass. After the formalities were over a social hour was enjoyed.

The last of the series of recitals at the Old South Church in Boston was given Tuesday evening, Feb. 12, by Lawrence Apgar, who has recently taken charge of the music at St. Stephen's in Providence. A fair-sized gathering was present. Pieces by Karg-Elert, Simonds, Gigout, Bach, Franck, Byrd, Bingham, Widor and Vierne made an interesting program, interestingly arranged and very well played. To many the most charming feature was the playing of the lighter selections. The "Roulade" by Seth Bingham and two delightful old numbers by Byrd were especially pleasing. How often organists, serious folk that they are, neglect the lighter touch and become so very serious that dullness is not far off! Now that the series is completed a word of thanks and appreciation is in order. The chance of hearing recitals by men little known in Boston was a splendid one and the many who took advantage of the opportunity owe sincere thanks to the sponsors.

PAUL AKIN, Secretary.

Join Warden's Convention Drive. Progress of the warden's campaign for 100 per cent chapter and branch chapter representation at the Guild convention to be held in New York June 24 to 28 is indicated in the appended list of chapters which have pledged support:

- Buffalo.
- District of Columbia.
- Georgia.
- Hartford.
- Headquarters.
- Illinois.
- Jacksonville Branch (Florida).
- Long Island.
- Maine.
- Miami.
- North Carolina.
- Northern Ohio.
- Pennsylvania.
- Rhode Island.
- Sacramento.
- Southern Ohio.
- Tennessee.
- Texas.
- Union—Essex (New Jersey).
- Vermont—New Hampshire.
- Western Pennsylvania.
- Wilkes-Barre.
- Youngstown Branch.

First Fruits of Membership Drive.

First fruits of the intensive campaign for new members of the Guild, announced in detail in THE DIAPASON last month, are shown in an addition of ninety-nine colleagues elected to membership by the council at its meeting in New York Feb. 18. This list will be published next month.

Among the chapters making the largest additions are Pennsylvania with twelve, headquarters with eleven, Lehigh Valley with eleven and Minnesota with nine. A number of other chapters reported from two to five new members. These acquisitions form only the initial result of the drive, which is under the leadership of Uselma Clarke Smith, dean of the Pennsylvania Chapter and chairman of the committee on expansion.

Anthem Prize Offered by Gray.

The H. W. Gray Company again has offered, under the auspices of the American Guild of Organists, its prize of \$100 to the composer of the best anthem submitted by any musician residing in the United States, whether a member of the Guild or not. The text, which must be in English, may be selected by the composer. There is no restriction as to the difficulty or the

Hotel Astor Will Be Headquarters for Guild Convention

The Hotel Astor has been selected as headquarters of the Guild convention in June, according to word from Dr. William C. Carl, chairman of the convention publicity committee. The location, at Times Square, Broadway, Seventh avenue and Forty-fourth street, is ideal, and the most central in New York. The subways and street cars pass the door, in addition to the proximity of the elevated and bus service. The hotel can accommodate a large number and the management has arranged special rates. The Astor has a large ball-room, available for banquet purposes, also smaller ones, in addition to rooms for committees, round-table discussions, etc. Every comfort will be provided for the organists, including the private hotel bus service.

length, but it is suggested that a composition of about eight pages is the most practical one. The manuscript, signed with a *nom de plume* or motto, and with the same inscription enclosed in a sealed envelope containing the composer's name and address, must be sent to the H. W. Gray Company, 159 East Forty-eighth street, New York City, not later than May 1. The judges will be: Dr. Channing Lefebvre, Dr. Eric DeLamarter and Dr. Clarence Dickinson. It is hoped that the winning anthem will be sung at the 1935 Guild convention in New York City.

Georgia Playing Contest April 30.

The contest in organ playing under the auspices of the Georgia Chapter of the A.G.O., announced in detail in the October, 1934, issue of THE DIAPASON, will take place April 30 in Atlanta, according to an announcement from Joseph Ragan, chairman of the committee in charge. Entries will close March 10. There will be three groups of contestants, classified according to experience, but the object of the competition is to encourage ordinary competent church organists. The awards in the three groups are a cash prize of \$40 offered by Henry Pilcher's Sons, a cash prize of \$25 by the same donors, and a volume of Audsley's "The Temple of Tone," by J. Fischer & Bro. The contest is open to organists everywhere.

News of the American Guild of Organists

Choirmaster's Test Is Set for April 24; Requirements Given

The Guild examination for the new choirmaster's certificate will take place April 24, and Frank Wright, chairman of the examination committee, announces the requirements of the test, which will be of interest to many members who plan to take it. The examination is open only to founders, fellows and associates of the American Guild of Organists. No one will be admitted to the examination whose dues are in arrears. The examination fee is \$15. Certificates will be issued to all successful candidates.

Candidates must register before April 1. Mr. Wright states, by paying the specified fee for the examination. All correspondence should be sent to the chairman of the examination committee, Frank Wright, 46-50 Grace court, Brooklyn, N. Y. Make all checks payable to Frank Wright. No registrations will be accepted after April 1.

The examinations at all chapters will depend upon the number of candidates in each chapter, and the type of examiners available.

Candidates are required to take both parts of the examination on the same day, and must secure 70 per cent of the total marks in each section. A passing mark in both sections is essential and there will be no credit for passing only one-half. The paper work will be retained by the examination office.

The Guild does not recommend textbooks, but the following will be found useful: "The Amateur Choir Trainer," by Coleman, published by the Oxford University Press; "Voice Culture for Children," by James Bates, published by Novello, and "Choral Technique and Interpretation," by Coward, published by Novello. It is assumed that the candidates are familiar with the anthems, the names of which have been published in advance. The examiners will make a choice of any anthem, of each set, for every candidate.

The examination consists of two sections—paper work and the practical and *viva voce*, as follows:

PAPER WORK

(Two hours will be allowed for the paper work.)

Questions will be asked regarding the following points:

1. Functions of the choir and congregation.
2. Choir organization and training.
3. Voice production and choir training.
4. The teaching of the rudiments of music and sight singing.
5. The organ accompaniment of the service.

6. Selection of suitable music for church services, taking into consideration the size, balance of voices and efficiency of the choir.

7. Hymn singing and chanting.

8. General knowledge of some of the representative compositions of the following four composers of anthems: Byrd, Palestrina, Purcell, Bach.

PRACTICAL AND VIVA VOCE.

1. To demonstrate exercises for good breathing and tone production.
2. To suggest a procedure which will secure purity of vowel sound and clear enunciation.
3. To rehearse the choir in the singing of a hymn or chant.
4. To rehearse the choir in the singing of one of the following unaccompanied anthems: "If Ye Love Me," Tallis; "O Lord, Increase My Faith," Gibbons; "Come, Holy Ghost," Palestrina.
5. To accompany on the organ a performance of the whole or a portion of one of the following anthems: "If a Man Die," Macpherson; "How Lovely Is Thy Dwelling-Place," Brahms; "He Watching over Israel," Mendelssohn.
6. Candidates will be expected to answer any questions arising out of the foregoing tests.

Bidwell Plays in Cleveland.

Members of the Northern Ohio Chapter assembled Monday evening, Jan. 28, at the Church of the Covenant, Cleveland, where they were served a tempting and satisfying dinner by the ladies of the church. The dean, Paul A. Beymer, read two letters from headquarters relative to the expansion program of the A. G. O. and then intro-

duced the recitalist of the evening, Marshall Bidwell, Mus. D., organist and director of music at Carnegie Institute, Pittsburgh, and also of the Third Presbyterian Church in that city.

The recital, or rather musical service, took place in the Church of the Covenant. The pastor, Dr. Philip Smead Bird, extended his greetings and the choir, under the direction of Charles Allen Rebstock, organist and choirmaster, sang the hymns, two anthems—Brahms' "Song of Destiny" and Philip James' "By the Waters of Babylon"—and an exquisite little choral response adapted from the prayer in Humperdinck's "Hänsel and Gretel." This choir has a wide range of tonal color and its pianissimos are especially beautiful. Mr. Rebstock's sensitive accompaniments were all that could be desired, forming a perfect background for the chorus, yet colorful in themselves.

Dr. Bidwell played a varied and difficult program, opening with Reger's Introduction and Passacaglia and proceeding through Bach, Vierne, Wagner, Widor and Debussy and ending with a brilliant performance of the Toccata from Garth Edmundson's First Symphony. Dr. Bidwell was at his best in the Debussy numbers, "The Little Shepherd" and the Prelude to "The Blessed Damsel," in which he showed himself to be almost supersensitive to instrumental color. The Aeolian-Skinner organ of the Church of the Covenant, with its imposing array of orchestral stops, is particularly well adapted to music of this type.

FLORENCE WHITE, F. A. G. O.

Hartford Hears Miss Carpenter.

The Hartford Chapter was privileged to enjoy a recital by Miss Lillian Carpenter, F. A. G. O., of New York, Sunday evening, Feb. 24, at the Asylum Avenue Baptist Church, Hartford. Miss Carpenter had previously played for the Hartford Chapter, N. A. O., so that a large gathering of members and organ fans was present to enjoy another of her fine programs. It goes without saying that no one was disappointed. A reception followed in the church parlors.

A recital of a somewhat unusual nature is planned for Wednesday evening, March 13, at Center Church, Hartford. At this time a program of organ music will be presented by younger organists of marked talent who have not been professionally engaged. Gordon W. Stearns, chairman of the program committee, is in charge of arrangements.

A choral festival, to be held in St. John's Episcopal Church, Waterbury, is planned for a Sunday evening during the latter part of March. Miles T. A. Martin, organist of the church, will direct and it is expected that St. John's and other Waterbury choirs will participate.

DONALD B. WATROUS, Secretary.

Works of Michigan Composers Sung.

Through the fine cooperation of its members, the Michigan Chapter was enabled to present a program of original choral compositions at the January meeting. It was an innovation which was well received, and interest was manifested in such degree that it promises to become an annual event. Plans are already under way for a similar program next year and efforts will be made to enlist many more organists and choirmasters.

The program, with choirs participating, was as follows: Magnificat and Nunc Dimittis, Layton (combined choirs of St. Thomas' Church and the Church of the Ascension); Adelaide Lee (at the organ); "Breathe on Us, Holy Spirit," Fairchild; "Let Not Your Heart Be Troubled" (solo), Fairchild, and selections from cantata, "The Child Jesus," Fairchild (choir of the Church of Our Father, Archibald Jackson, director); Helen Fairchild, organist; "A Song of Thanksgiving," Harris (choir of Westlawn M. E. Church, H. C. Harris, organist and director); "Benedictus Es, Domine," Overley; "Praise the Lord, O My Soul," Overley (choir of the Church of Our Father).

It is to be noted that these composi-

tions are not mere amateurish scribbles; they were well presented and heartily received by the large congregation present at Christ Episcopal Church, where the program was given. Mr. Overley's "Benedictus Es, Domine" is being used by several outstanding musicians, notably Dr. T. T. Noble, Stanley Avery, Julian Williams, Leo Sowerby and George Fairclough. Dean Layton's Magnificat and Nunc Dimittis is a fine setting for either unison or four-part singing, demanding careful shading and phrasing. The other numbers on the program were in manuscript, but the quality is such that they ought to be published, if this writer knows anything of choir music.

ARNOLD E. BOURZIEL, A. A. G. O.,
Secretary.

Hymns the Subject in Pennsylvania.

The Pennsylvania Chapter held its fifth public meeting of the season in St. Matthew's Church, Francisville, Philadelphia, on the evening of Feb. 18. The meeting having been arranged in the interest of a revival of congregational singing, both ministers and organists were especially invited to attend. The dean, Uselma Clarke Smith, presided, made a brief address, and conducted the congregational singing.

Carl F. Price of New York, a leader in the field of hymnology and the author of many books on the subject, delivered the principal address. His subject was "Reality in the Hymns." Beginning with a kaleidoscopic survey of hymn singing through the ages, and dwelling at some length on the finest of all hymnals, "The Psalter," Mr. Price effectively drove home his point that the merely formal and unthinking singing of hymns is an insult to God. As an aid to the better understanding of hymns Mr. Price cited the recognition of "patterns" in many hymns, the statement of thesis, antithesis and synthesis, and the dramatic quality of others. He said that ministers and organists should take opportunity to instruct congregations on these points. Supposedly familiar hymns—"He Leadeth Me," "Lead, Kindly Light" and "Hark, Hark, My Soul"—were used first, and matters of rhythm, tempo, pitch and breathing were discussed in connection with their rendition. Various devices, such as alternation between sides of the church, choir and congregation, men and women, were employed.

The meeting closed with a short congregational rehearsal, the hymns used being "Ye Watchers and Ye Holy Ones," "Fairest Lord Jesus," with Geoffrey Shaw's descant, and "O Jesus, Thou Art Standing."

The choir of St. Matthew's Church gave effective assistance from the front pews of the nave and the organist of the church, Roma E. Angel, played excellent accompaniments. Two organ numbers added variety to a most interesting evening—"Fantasie on a Norwegian Choral" by Gade and Bach's "Come, Sweet Death," well played by Vincent Ludwig Perschetti.

H. B. SATCHER.

Minnesota Chapter.

The Minnesota Chapter met at the Hamline M. E. Church in St. Paul Monday evening, Feb. 4. After an enjoyable dinner in the church parlors the business meeting was held. Laurinda Rast, dean, presided. The program in the sanctuary was given by Mrs. Arthur J. Fellows, organist-director, assisted by the Hamline choir. The organ selections included: "Grand Choeur" in A, Kinder; Second Sonata, Mendelssohn; Pastorale, Merkel; Little Fugue in G minor, Bach; "Marche Religieuse," Guilmant. The choral offerings included: "To Thee, O Lord," Rachmaninoff; "Nunc Dimittis," Gretchaninoff; "Jesu, Joy of Man's Desiring," Bach; "Let All Men Praise the Lord" and "Ye Nations Offer to the Lord" (from "Hymn of Praise"), Mendelssohn. The Russian group was sung a *cappella*.

The next meeting will be held at Central Lutheran Church, Minneapolis, Tuesday evening, March 5.

HENRY ENGEL, Secretary.

Form New Chapter at Macon, Ga., with Mrs. Jelks as Dean

As the result of a meeting and dinner of organists of Macon, Ga., Nov. 14, a group of about twenty-five in that city decided to organize a chapter of the Guild. This chapter has been duly created. Dean Wilbur H. Rowand, Joseph Ragan, Charles A. Sheldon, George Lee Hamrick and Mrs. Victor Clark of the Georgia Chapter were guests at the dinner and assisted the Macon group in their plans for the new organization. The Georgia Chapter, now twenty years old, included in its program for the year the formation of new chapters or branches and the Macon organization is a fruit of that movement.

The Macon organists, who had never before assembled in such a large gathering, responded to the fine fellowship of the evening. Mrs. Albert Jelks, who presided, introduced Dean Rowand, who, with others of the guests, outlined the many possibilities of working together as organists. Mrs. Jelks was elected temporary dean until the new chapter should be authorized by headquarters. The idea of becoming a branch of the Georgia Chapter was considered, Atlanta and Macon being so close together, but after due deliberation it was decided by the Georgia Chapter and headquarters that Macon should be constituted a separate chapter, although the Macon organists voted unanimously that they were willing to be a branch chapter. The Atlanta organists, who constitute most of the membership of the Georgia Chapter, welcomed the Macon organists to the Guild and pledged them their interest and co-operation, which it is hoped will be marked throughout the coming years.

The February issue of THE DIAPASON carried the names of the twenty-six newly-elected colleagues at Macon. The following officers have been elected for the season:

Dean—Mrs. Albert Jelks.
Sub-Dean—Mrs. J. C. Rousseau.
Secretary—Crockett Odom.
Treasurer—Mary Hester Richardson.

Central Ohio Chapter.

An organist-and-clergy get-together meeting and banquet was held by the Central Ohio Chapter at the Cambridge Arms Hotel in Columbus Monday, Jan. 28. This was the first meeting of this nature in the history of the chapter, and it proved so successful and interesting that immediately there were suggestions to make it an annual event. Each organist was requested to invite the minister of the church at which he plays to be his guest at the dinner. In the speeches several of the clergymen spoke of what they expected of the organist and the music in their churches, and these speeches proved illuminating.

The meeting closed with a humorous skit concerning the efforts of two organ salesmen to sell their instruments to a not over-intelligent music committee, which was presented by a group of the organist members of the Guild.

WILLIAM P. GRANT, Secretary.

Western Washington Chapter.

The monthly meeting of the Western Washington Chapter was called to order at noon Feb. 13 by the dean, Mrs. Helen McNicoll. Twenty-two members and friends were present. Notice from headquarters stated that Walter A. Eichinger of the College of Puget Sound, Tacoma, has been elected a colleague by the council. Walter Reynolds, chairman of the program committee, suggested that the Guild service scheduled for Sunday afternoon, Feb. 24, at the First Christian Church, Seattle, be postponed till the following Sunday, March 3. Miss Katherine Robinson introduced Harold Heeremans, one of our local active members and past dean of this chapter, who spoke on his experiences as a member of a boy choir in England.

[Continued on next page.]

News of the American Guild of Organists

[Continued from preceding page.]

PROCEEDINGS OF THE COUNCIL

A meeting of the council was held Feb. 18 at Rutgers Church-house, New York. Present: Messrs. Doersam, Ward, Harris, Richards, Elmer, Bleecker, Comstock, McAmis, Baldwin, Sealy, Woodman, Wright, Carl, Miss Carpenter, Mr. Coke-Jephcott, Miss Darnell, Messrs. Dunklee, McAll, Milligan, Noble, Stanley, Volkel, Watkins, Miss Whittemore and Miss Antoinette Hall, dean of the Long Island Chapter; Russell S. Gilbert, dean of the Union-Essex Chapter; Joel E. Ramette, dean of the Connecticut Chapter.

The minutes of the council meeting Jan. 14 were read and approved. Mr. Bleecker, chairman of the publicity committee, reported advance publicity work for the junior choir festival at St. Thomas' Church, and outlined methods to be used in advertising Guild events. Dr. Milligan, chairman of the chapter committee, reported progress and spoke of various plans being made. Mr. Wright, chairman of the examination committee, reported much interest shown in the choirmasters' examination.

Mr. Harris read the report of Mr. Smith, chairman of the expansion committee, showing definite results from the letters to deans and regents and the article in the February DIAPASON. The prospect of doubling the membership of the Guild seems very promising. Mr. Doersam reported for the headquarters expansion committee, requesting the co-operation of the members at headquarters in securing new members. Mr. Baldwin, chairman of the committee on ethics, reported a member who had broken rule 1 in the Guild code. Copies of the code have been sent to all headquarters members.

Mr. Doersam, reporting the drive for chapter delegations to attend the convention, announced that twenty-five chapters have agreed to send delegations. It is proposed to continue the drive until all of the chapters are included.

Mr. Stanley, reporting for the teachers' defense committee, told of attending a meeting at which several organizations were represented. The subject discussed was the giving of free lessons by the PWA and TER. Proposal was made that the committee organize to combat such movements, possibly appearing at city hall. Legal assistance has been offered. The idea of licensing music teachers was also introduced. Other meetings will be held.

Mr. Watkins announced the three-choir service to be given in the First Presbyterian Church, Brooklyn, on Sunday evening, March 3, at 8 o'clock, in honor of the fifty-fifth anniversary of R. Huntington Woodman as organist of the church. Members of the Guild were invited to enter the procession.

The warden announced the application for the formation of a new chapter with headquarters at Portland, Maine, to be known as the Maine Chapter. The warden was authorized to proceed.

The following amendment to by-law 25 was adopted:

Dues shall be \$3 a year, beginning Jan. 1. Each chapter and branch chapter shall remit to the general treasurer not later than March of each year \$1.95 for each active member, together with the name of member.

The treasurer of each branch chapter shall retain 50 cents of the annual dues and remit 25 cents to the chapter treasurer for each active member of the branch.

Adjourned.

S. LEWIS ELMER, Registrar.

District of Columbia.

The February meeting of the District of Columbia Chapter, conducted by Mary Minge Wilkins, the dean, was held Feb. 4, at the Church of St. Stephen and the Incarnation in Washington, through the courtesy of the Rev. J. F. Robertson, organist and assistant rector. A great deal of inter-

esting and important business was transacted during the first part of the evening. Two new colleagues were elected to membership—Alfred H. Mori and Samuel W. Goodson.

Plans are well under way for the tri-chapter convention to be held in Washington April 25 and 26. Many courtesies have been extended to the Guild and events of exceptional interest are planned, including an address by Father Finn, a recital by Conrad Bernier, a visit to the Coolidge Auditorium and the Folger Library, a recital at the new army chapel at Fort Myer, all to reach a climax with a dinner at the Mayflower Hotel, at which Dr. Hans Kindler has been invited to be guest of honor.

After the business meeting Miss Claudine Ferguson, assistant organist of the Church of St. Stephen, introduced with charm and humor the speaker of the evening, T. Guy Lucas, whose subject was "The Music of Bach." In addition to being the artist that he is, Mr. Lucas has a scholarly and scintillating command of his native English. He gave his observations and demonstrated deep appreciation of his idol Bach. Mr. Lucas used a black-board and piano to emphasize the unique phrasing, natural architecture, registration and tonal effects of the great master, comparing the effects obtained in Bach's day with those on the organ of today. His dissertation was brilliant and the practicability of his suggestions lent usefulness to this inspiring talk.

In the latter part of the evening, Miss Edith B. Athey, organist of Hamline M. E. Church, with the assistance of Miss Christine Church, soprano, very ably gave the following program: Largo (Second Violin Concerto), Bach-Nevin; "Let the Bright Seraphim (Samson)," Handel; Canticles, McKinley; "Romance sans Paroles," Bonnet; Andante No. 2, Bossi; "Be of Good Comfort" ("Ruth"), Cowen; Toccata, Regier.

GRACE KANODE.

Enthusiasm in Lehigh Valley.

An enthusiastic meeting of the Lehigh Valley Chapter was held in Allentown Jan. 29. A dinner at the Allentown Elks' building at 6:30, at which sixty organists of the valley were present, was followed by a discussion of the aims and objects of the Guild. An opportunity was presented to non-members present to apply for membership and fifteen signified their desire to join. Several asked to be transferred from other chapters.

After the business meeting all of the organists and their guests adjourned to the auditorium of St. Paul's Lutheran Church to listen to a recital given by Paul Calloway, F. A. G. O., organist of St. Thomas' Chapel, East Side, New York. Mr. Calloway proved himself to be an organist of unusual ability. He has a faultless technique and a fine sense of color, as revealed in the registration in the different compositions. Mr. Calloway's program was as follows: Chorale Preludes, "Kyrie, Gott, Heiliger Geist" and "Nun komm, der Heiden Heiland," Bach; Toccata, Adagio and Fugue in C major, Bach; Book 3, "The Mystic Organ," Tournemire; Scherzo, from Second Symphony, Viernie; Verses for the Nunc Dimittis (manuscript), Harold Friedell; Chorale Prelude on "Tallis' Canon" (manuscript), T. Tertius Noble; "Jubilante Deo" (manuscript), Ralph Downes.

Worcester Chapter.

The February meeting of the Worcester Chapter was held in Notre Dame Church, where the members were guests of Dr. Adelard J. Harpin, musical director of the church. The topic of the evening was "Church Music from the Catholic Viewpoint" and the subject was comprehensively presented in a lecture by the Rev. Albert Rivest of Ludlow, Mass., a well-known authority on church music. Father Rivest treated of the three points, Gregorian, polyphonic and modern, and these were illustrated by the well-trained choirs of the church under the direction of Dr. Harpin. The following program was given: "Adorate Devote," "Gloria,"

Gregorian mode; "Adoramus Te Christe," a *cappella* male choir; "Kyrie Eleison," from "Messe Solonelle," Noyon; "Credo" from "Missa Solemnis," Montani, sung by the mixed choir, and "Sanctus" from "Messe Solonelle," Boyer, by the male choir. Miss Roland Lapointe, organist of Notre Dame, added much to the program with her sympathetic accompaniments and her original paraphrase of the old French hymn "O Vierge."

At a business session of the chapter one new member was voted in—Miss Marion Bacon—and programs for the coming lecture-recitals were discussed.

ETHEL S. PHELPS,
Corresponding Secretary.

Wisconsin Studies Bach Forerunners.

The February meeting of the Wisconsin Chapter was held at Calvary Presbyterian Church, Milwaukee, Saturday, Feb. 2, at 4 o'clock. The program was in the nature of a study on the "Forerunners of Bach," and if one may take this as a criterion of future programs of a similar nature which are being planned by the program committee, the chapter is to have a very profitable season.

The paper of Miss Irene Eastman of Madison was not only informative, but most interesting. A program of organ works by composers of the fifteenth and sixteenth centuries followed, presented by Mrs. Gertrude Barr, Fred G. Smith and the dean, Lewis A. Vantine. Albert Mullinix is organist of Calvary Church. The attendance was very gratifying, for besides a large number of Guild members many students were in the audience.

After the program a dinner was served for the chapter members and their guests at the Aberdeen Hotel, adjoining the church. A short business meeting called by the dean, Lewis Vantine, followed, for the purpose of bringing to the attention of the members the drive for members. Copies of the paper on "Why Join the Guild," issued by the committee on expansion, were distributed among the members, who showed a keen interest in the subject, and results should be apparent in the near future.

LEONA NELSON WHELAN, Secretary.

Binghamton Chapter.

Members of the Binghamton Chapter were guests of Michael L. Harendza, organist of SS. Cyril and Methodius' Church, recently. A special Slovak dinner, including the Slovak kolachki and strudel and other delectable dishes, was served. Members of SS. Cyril's choir, garbed in the national Slovak costume, served. Following the dinner a program of folk dances and songs was featured. Thirty members of the choir sang three Slovak folksongs. The song "Goose Herds" was a descriptive number. The dancers in costume appeared in four of their national dances. "The Chardash" was an outstanding dance in the group. Card games were played later. The affair took place in the parochial school.

The annual public service of the Binghamton Chapter was held Sunday, Jan. 20, at 4 p. m., in the North Presbyterian Church. The dean, Mrs. Bixby, opened the program with the prelude, Toccata, by Frysinger. Then followed the processional ("Austrian Hymn") by the combined choirs of North Church and eleven members of the Guild. The Rev. Earl Smeich pronounced the invocation and words of welcome. The adult choir then sang "Exalted Be Thy Name," by Bouch, after which the combined choirs sang "Love Divine," Liszt. Mr. Smeich read the Scripture. Then followed a group of organ numbers by Miss Flora Staps—"Sonata Cromatica" (first movement) by Yon; "The Thrush," Kinder, and "The Chimes of St. Mark's," Rusolo. Mrs. Bixby played for the offertory a Prelude in E minor, one of her own compositions. Herbert Haight sang the baritone solo "Judge Me, O God," by Buck. George Swain then played three organ numbers—Chorale Prelude on "St. Kilda," Noble; "A Rose Breaks into Bloom," Brahms, and

Sonata No. 7, in F minor, by Rheinberger. After the benediction Mrs. Irene Peck played as a postlude "Nep-tune," by Stoughton. The committee in charge consisted of Mrs. Merle Ryan, Miss Clyde Capwell, Miss Emily Williams, Miss Flora Staps and Harold O'Daniels.

ELLOUISE HEFFELFINGER.

Recital Series at Albany.

The "Cathedral recital series" sponsored by the Eastern New York Chapter, which began Dec. 1, was continued on Saturday afternoons in January and February at the Cathedral of All Saints in Albany as a major activity of the chapter this season. The February recitalists and their programs were as follows:

Feb. 2—Marion E. Conklin, Albany: Suite in F, Corelli; Pastoral Symphony, Handel; "Gymnopedie," Satie; "Le Petit Berger," Debussy; "Nun danket alle Gott," Karg-Elert.

Feb. 9—Lydia F. Stevens, Emmanuel Baptist Church, Albany: Fugue on the Kyrie Couperin; Chorale Preludes, "O Saviour Sweet," Bach, and "Rejoice, My Soul," Karg-Elert; Chorale Prelude, "From Heaven High I Come," Pachelbel.

Feb. 16—Helen R. Henshaw, F. A. G. O., First Presbyterian Church, Albany: Fantasia and Fugue in G minor, Bach; Chorale, "My Heart Is Filled with Longing," Bach; Sinfonia from Cantata "We Thank Thee, God," Bach; Gavotte, Martini; Evensong, Schumann; Scherzo from Fourth Symphony, Widor; "Carillon-Sortie," Mulet.

Feb. 23—John K. Zorian, F. A. G. O., St. George's Church, Schenectady: Toccata and Fugue in Dorian Mode, Bach; Prelude in D minor, Clerambault; Cantilena in A, Grison; Coronation Anthem, "Zadok the Priest," Handel; "Angelus," Karg-Elert; Chorale, "Liebster Jesu, Wir sind hier," Karg-Elert; Allegretto in E flat, Wolstenholme; Fugue in D major, Guilman.

Rhode Island Chapter.

The Jan. 7 meeting of the Rhode Island Chapter was held in the Steimert building, Providence. The dean, Herbert Thrasher, read a letter from headquarters urging each chapter to send at least one delegate to the convention in New York next June.

A recital to be given by Miss Frances S. Burnham, organist of Central Congregational Church, assisted by Miss Julia S. Gould, contralto, was announced for Feb. 7 at the Central Congregational Church, Providence.

The dean made a very interesting talk on "Music of Old Providence up to 1850." Harry Hughes, baritone, sang several numbers accompanied by Mrs. Florence A. Littlefield. Ice cream, cake and punch were served by the refreshment committee.

The meeting of Feb. 4 was held in the Beneficent Congregational Church. Harris S. Shaw, A. A. G. O., organist and choirmaster of Grace Church, Salem, Mass., gave a very interesting informal talk on his experiences in teaching, playing and travel. Refreshments were served.

GRACE S. REGISTER, Registrar.

Oklahoma Composer Is Heard.

The thirtieth meeting of the Oklahoma City Chapter was an innovation. In place of the regular program of numbers by several members the Guild sponsored a program of numbers composed and played by Charles P. Jochem, organist, assisted by Miss Bernice Bird, violinist, and an *a cappella* chorus of fourteen voices. The program follows: Second Sonata, in A major, "Christmas," Jochem; Three Motets for Benediction, "O Salutaris Hostia," "Tantum Ergo" and "Adoremus," Jochem; Minuet and Elevation, Jochem; Andante Espressivo, Second Movement of Concerto in A minor, Jochem (Miss Bernice Bird); "To a Stained Glass Window," Serenade, Jochem (Mr. Jochem); "In Monte Olivete" and "Ave Maria," Jochem; Scherzo in C sharp minor, Jochem (Mr. Jochem).

Mrs. D. W. Faw, Secretary.

[Continued on next page.]

News of the American Guild of Organists

[Continued from preceding page.]

Through Greets Warden in Pittsburgh.

The Western Pennsylvania Chapter held its annual dinner Feb. 19 at the Commodore restaurant in Pittsburgh, with 126 members and friends in attendance. Charles Henry Doersam, warden of the Guild, was guest of honor, and he brought a message of encouragement and inspiration concerning the future in store for the Guild. Mr. Doersam won the friendship and stirred the enthusiasm of everyone.

The membership campaign is in full swing, under the direction of Mrs. Blanche J. Kensey, who read a sheaf of new applications. Delegations from the Northern Ohio Chapter and the Youngstown sub-chapter were welcome guests, and Dean Beymer and Regent Fuller both made short speeches. Walter Holtkamp, organ builder of Cleveland, also spoke. The game of "The Lemon and the Rose" resulted in prizes being awarded to Laura Louise Bender of Cleveland and Josiah P. Smith of Pittsburgh.

A male quartet composed of George McLeod, Edward Williams, William Norton and Joseph E. O'Brien, with Mrs. George McLeod as accompanist, sang four selections. All were members of the chapter except Mr. Norton, who is the son of Albert Reeves Norton.

Texas Chapter.

The Texas Chapter held its February meeting on Wednesday morning, Feb. 20, at the new home of Mrs. J. H. Cassidy on Lakewood boulevard, Dallas. At the business session, presided over by Dean Martha Rhea Little, plans were discussed as to the part the Guild would take in the Texas centennial celebration to be held in Dallas next year, and a committee was appointed to investigate.

Carl Wiesemann, who has just returned from a recital tour in the East, gave a report on the plans for the national convention to be held in June in New York City.

After the business session a program devoted to Pietro Yon was presented. This was very opportune and enjoyable since Mr. Yon has not only many former pupils in this section, but many admiring friends, having appeared several times in recitals and having conducted a master class in Dallas. A brief but interesting sketch of the man and his musical career was given by Katherine Hammons, followed by five of his compositions, played on the organ by Myrtle Evelyn Holloway, Anita Hansen, Fred Stulce, Maury Jones and Mrs. Roland Harrison. A group of songs was sung by Mrs. O'Connell, accompanied by Mrs. Miriam Cochran.

KATHERINE HAMMONS.

Oklahoma Chapter.

Besides the regular luncheon, business meeting and study class on Feb. 4 the Oklahoma Chapter gave an ensemble recital in Immanuel Baptist Church at Tulsa Sunday afternoon, Feb. 10. The following was the program: Nocturne, Kroeger (piano, Mrs. L. R. Gilmore); organ, John Knowles Weaver; "God of Our Fathers," Scott (voice, Miss Lucile Kramp); organ, Mrs. Marie M. Hine; violin, Mrs. Nelle Gubser Meints; Meditation from "Thais," Massenet (violin, Mrs. Helen Hurst Sherman; organ, Mr. Weaver); "Hear My Cry," Wooler (voice, Ewell T. Johnson; piano, Miss Florence Head); Siciliano, Bach (flute, Mrs. Vena C. Tipton); organ, Mrs. Troy V. Campbell; "Kamennoi Ostrow," Rubinstein (piano, Miss Esther Handley); organ, Miss Martha Blunk; Meditation, Mietzke (piano, Mrs. Ernest E. Clulow); organ, Mrs. Campbell; violin, Mrs. Sherman; "O Divine Redeemer," Gounod (voice, Mrs. Ruth Dickison Fowler; piano, Mrs. Gilmore; violin, Mrs. Sherman; organ, Mr. Weaver).

Mrs. E. L. George and Mrs. Alberta Ringo gave a joint organ and song recital in the First Presbyterian Church, Bartlesville, Okla., Sunday afternoon, Jan. 20. This is the first recital Mrs. George and Mrs. Ringo have given since their return from New York City, where they studied during

the summer, and was of particular interest to the large audience which braved the storm and icy streets to hear these talented musicians. Mrs. George is organist and musical director of the First Presbyterian Church and a member of the Oklahoma Chapter.

Long Island Chapters Merged.

Celebration of the merger of the Sunrise Chapter of the N. A. O. and the Long Island Chapter of the A. G. O. took place on Lincoln's birthday, Feb. 12, at the Timber Point Club in Great River, on the Great South Bay. Charles Henry Doersam, F. A. G. O. warden, presided at the luncheon and business meeting and Ruth St. Denis, world-famed classic danseuse, was the artiste of the afternoon and guest of honor.

At 12:30 the members and guests began to assemble in the lounge of the club, where Mrs. Albert L. Hammond, sub-dean of the Long Island Chapter, and Antoinette Hall, president of the former Sunrise Chapter, with Mr. and Mrs. Doersam, received the guests. Upon her arrival Miss St. Denis was escorted to the lounge by Mrs. Harry Kirkup. With Miss St. Denis was her accompanist, Albert F. Robinson, organist of the Church of the Holy Rood, New York City, and her secretary, Donald R. Sutphin. The other guests of honor were the luncheon speaker, the Rev. A. W. Carrington, and Mrs. Carrington, and George Steinbach, baritone.

Immediately after luncheon the hostesses extended greetings to the party. Before conducting the business session, Warden Doersam gave a very illuminating address on the new scope and policies of the Guild, citing the advantages to organists of becoming academic members, outlining the plan of the annual examinations for the fellowship and associateship degrees, suggesting ways and means for Long Island to carry on the double duty which the two chapters had formerly done and announcing the plans for the Guild convention to be held in New York in June. Herbert S. Sammond, member of the council in New York, and the Misses Joanne Tucker and Elizabeth Clowes were appointed by the chair as the nominating committee to prepare a slate of officers to carry on the work until the annual meeting in May. The following were elected: Dean, Antoinette Hall, A. A. G. O.; sub-dean, Mrs. Albert L. Hammond; secretary, Mrs. Ernest G. Cooley; registrar, Joanne Tucker; treasurer, Maurice Garabrant; auditors, Herbert S. Sammond and Wilbur A. Vossler.

A new class of membership for the chapter was established, called honorary patrons, to consist of persons, not organists, who by their hospitality or contributions or personal services rendered through the medium of an allied art or personal talent have materially helped in fostering the success of this group of organists. The names of Arthur Williams of Roslyn, godfather of the Sunrise Chapter; Mrs. Christian R. Holmes of Sands Point, who entertained us at a joint party of the Sunrise Chapter and headquarters, and Edward Asfazzadour, whose talents have been manifested and played such a large part in the success of our chapter functions, were suggested. Virginia Carrington Thomas, F. A. G. O., founder of the original Long Island Chapter of the Guild, received recognition and honor for her achievement.

Dr. Carrington was a delightful speaker, linking the art of music in the church services conducted by the organist to the art of worship led by the clergyman, the whole acting as a spiritual stimulus to the congregation. The guests then retired to the drawing-room, where George Steinbach, baritone, sang a group of songs. Ruth St. Denis, high priestess of the dance, portrayed in her lecture and interpretations on "The Spiritual Art of the Dance" a new awakening to the holiness of beauty. The purpose of her ritualistic dances is to create the idea of the spiritual realization and rededication of the dance and its related arts as instruments of worship. Ac-

companied by Mr. Robinson, she illustrated the "Ode to Joy," Beethoven; "Ave Maria," Bach-Gounod, and "Praise Ye Jehovah," with dance interpretations of great beauty.

Louisville Chapter.

The February meeting of the Louisville Chapter was featured by the reading of papers on three outstanding organist-composers, Miss Elizabeth Hedden sketching the life and works of Rheinberger, Mrs. Catherine Higgins that of Lemmens and G. P. Bruner the life and contribution to the organ world of Guilman. The careful preparation of their subjects spoke well for the sponsors of this program and resulted in one of the most interesting meetings the chapter has had this season.

The outcome of our membership drive as evidenced by the paying of dues during this month shows that this chapter will have the largest membership in 1935 that it has enjoyed in five years. Largely instrumental in developing the present interest has been the excellent work of the program committee, headed by Mrs. Elsa Ropke and Archibald Jonas, through whose efforts a number of recitals and constructive talks have been given.

The first of a planned series of monthly Sunday evening recitals at the First English Lutheran Church was played Feb. 10 by Miss Alma Hoffman, organist of Calvary Lutheran Church. The organ, a large two-manual, was recently modernized and revoiced by Henry Pilcher's Sons, and afforded Miss Hoffman a suitable vehicle for her smooth, clear playing. Local organists are to be invited to give these recitals, which will be sponsored by the Young People's League of the church.

C. L. SEVBOLD,
Corresponding Secretary.

Georgia Chapter.

The Georgia Chapter prides itself upon the annual presentation of a Guild service, and in celebrating its twentieth anniversary this year the program committee made a wise selection in placing the matter in the hands of Mrs. Victor Clark, organist and choir-master at the Peachtree Christian Church. This beautiful and imposing edifice is equipped with a fine Pilcher organ of three manuals, with an antiphonal division and tower chimes. Music receives dominant consideration, as evidenced in the chancel choir of twenty mixed voices, four of whom are professional soloists. The antiphonal choir numbers forty women, with an additional soloist. The church also maintains a junior choir.

For the service, which was held Monday evening, Feb. 11, the regular form of service was presented. There were opening sentences, etc., after which came the effective Tromblee "Lord's Prayer," sung by the antiphonal choir in monotone. After the Scripture reading came the highlight of the service, a brilliant rendition of Clokey's "Hymn Exultant." Arkadelt's "Give Ear unto My Prayer" was given a quiet and sympathetic reading after the prayer, being followed in turn by Dethier's "Cantilene Pastorale," which Mrs. Clark played for the offertory. Bach's "Gracious Lord of All Our Being," from Cantata 147, was sung next. Robert W. Burns, B. D., one of the ministers of the church, delivered an address on music as the lifting power in spiritual life. He paid tribute to the sympathy and understanding that has ever marked the relation between ministers and organist at the Peachtree Christian and expressed the high esteem in which Mrs. Clark is held in this church.

"Behold! God the Lord Passeth By," from "Elijah," was the closing anthem, which received a spirited rendition. Mrs. Clark played as a prelude Shure's "Shadow Mountain" and Noble's "Solenn Prelude." A chorale improvisation by Kreckel was the offering for the postlude.

The banquet on Jan. 7 to honor our pastors proved to be another gala occasion, with more than ninety guests present. Each organist introduced his

or her minister, which paved the way for an evening of fine fellowship. Dean Rowand spoke in no uncertain fashion regarding the music as conducted in a large number of churches and Dr. Johnson, the speaker of the evening, gave a pleasing resume of the appeal of music. This was the second of such occasions and one that the chapter will probably make an annual event.

On Sunday afternoon, Jan. 27, the chapter turned out in a body to pay tribute to Miss Eda E. Bartholomew, who appeared under the auspices of the Atlanta Music Club in a recital celebrating her twenty-fifth anniversary at St. Mark's M. E. Church. The program was flawlessly played and was a thing of rare beauty. Miss Bartholomew shared honors with a quartet of soloists, violin, piano and harp. The audience nearly filled the church. Interesting among numbers played was an organ composition in manuscript by C. W. Dieckman of Atlanta, dedicated to Miss Bartholomew, entitled "Allegro Scherzando." His published "St. Agnes Eve" was used for the offertory. Another manuscript also dedicated to the performer was the quartet "I Will Lift up Mine Eyes," by Kurt Mueller. The accompaniment provides parts for violin and harp.

GEORGE LEE HAMRICK, Sub-dean.

Chesapeake Chapter.

The January meeting of the Chesapeake Chapter was devoted to a New Year's party. The entertainment consisted of humorous readings, a burlesque performance of the sextet from "Lucia," and other amusing stunts. It was a jolly evening and for once our members threw dignity to the winds and we all had a good time and finished the evening with refreshments.

The February meeting was distinguished by the presence of R. Steiner, who read a paper on "Liturgical Music as an Art." Although the lecture referred principally to the music of the Catholic Church, most of the points made by Mr. Steiner could be applied with equal truth to the music of Protestant churches. At the close there was an informal talk about the various points raised.

W. HENRY BAKER, Secretary.

San Diego Chapter.

A number of the San Diego ministers accepted the chapter's invitation to attend a supper meeting at Vincent's in San Diego Jan. 8 for the purpose of participation in the discussion of the Guild's code of ethics. Mrs. Harper led the discussion and ideas on various phases of the problem were contributed by Dr. Harper, Dr. Barnes, Dr. Hamilton and Dr. Campbell.

The chapter voted to support the suggestion of its dean, Ethel Widener Kennedy, to sponsor a recital by Charlotte Lockwood March 27 at the First Presbyterian Church, and authorized the printing of invitations.

On the first Monday evening of February a loyal group of Guild members braved a dreching rain to motor to Chula Vista, to the home of the Rev. and Mrs. Harper, and were well rewarded for their efforts. A delicious "pot-luck" supper was served from tables made additionally attractive by pale green candles and lovely golden sprays of acacia baileyana, combined with the lavender and white stock which is now blooming in California gardens. Following the dinner, the code of ethics was given further consideration in an informal and animated discussion. Mrs. Constance Virtue criticized the emphasis which the code places upon the maintenance of the "status quo" through the rigid protection of all incumbent organists, and suggested that there should be more stress on the vitally necessary principle of fair competition and the maintenance of a system sufficiently flexible to insure the best available organists for the best positions.

The evening was concluded by the playing of some noteworthy records from Rome and London, including a fine recording of Bach's E minor Prelude and Fugue by Schweitzer.

CONSTANCE VIRTUE.



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Montreal Center.

Secretary: W. Bulford.

Under the auspices of the Montreal Center an informative and interesting lecture was given Tuesday evening, Feb. 5, by William F. Bulford, organist of the Church of St. John the Evangelist, Montreal. The lecture was preceded by evensong in the church, sung entirely to plainsong—hymns, Psalms, anticles and responses. The lecturer defined plainsong as "a name devised about the time of the invention of harmony to describe the whole mass of unisonous music already in existence." It was simply "ecclesiastical chant." The other term, "Gregorian music," now used loosely as an alternative name, really denotes a particular tradition, and describes only a section of the chant, Gregorian music, strictly speaking, is the title of that particular family of plainsong melodies which came either from St. Gregory's own revision of existing melodies or from his "Schola Cantorum" (now the Sistine Choir). The plainsong tradition in England has always been marked Gregorian, for we trace the chant to the coming of St. Augustine (Gregory's own disciple) to England in A. D. 597.

The speaker then traced the development of plainsong from pre-Christian times to the present day. During the Reformation, when the service books were translated and revised, the old plainsong melodies were retained. From the time of the Reformation until the early part of the nineteenth century most of the ancient ecclesiastical chant remained jealously guarded within the seminaries and religious houses, but the last fifty or sixty years have seen a great revival of plainsong both in the Anglican Church in England and abroad. Numerous Psalters have appeared, one of the best being "A Manual of Plainsong," the co-editors of which were the late Sir John Stainer, the late H. B. Briggs and the Rt. Rev. W. H. Frere, now Bishop of Truro.

The difference between the ancient ecclesiastical music and the modern music of to-day rests chiefly on two points—its tonal quality and its rhythm. Whereas modern music recognizes only the major and minor scales, plainsong contains eight principal modes or forms. Theoretically speaking there are fourteen modes, but the last six are practically the same as the first six, only transposed a fifth higher.

Mode 1 adapts itself to grave, majestic and sublime subjects, and is very similar to the modern D minor. Mode 2 is suited to excite sorrow, contrition, mournfulness, but it can also express admiration and wonder. It agrees with the words of pride, haughtiness, passion; it is also said to imply mystic or prophetic ideas. Mode 4 is known as sweet and attractive, yet sometimes as humble and penitential. Mode 5 presents the closest affinity to the major scale, which gives it a spirited, majestic and joyful character. Mode 6, with its low pitch, gives a sense of tenderness and quiet devotion. Mode 7 is sometimes called angelic. It breathes majesty, boldness and joy. It is very similar to modern notation. Mode 8 is characterized by a pleasant and modest liveliness, with sweetness and tranquility. The greatest number of Gregorian melodies are written in this mode.

The singing of plainsong hymn melodies should be light, smooth and fairly fast. Staccato effects and extremes of loud and soft singing are foreign to

the true character of the music; but on the other hand lifeless and unrhymic singing is monotony in the truest sense of the word. Organ accompaniments, though really foreign to plainsong, can be used with advantage. The accompaniment should be reduced to the minimum, small in volume and very simple in texture, the parts moving as little as possible. A heavy accompaniment will hamper the freedom of the rhythm. The pedals are best left alone, although a sustaining note on the pedals is often very effective. The accompaniment should be unobtrusive in character, as it were the "ghost" of an accompaniment.

A. S. H. HANKINSON.

Toronto Center.

Secretary: T. M. Sargent.

A meeting of the Toronto Center was held Saturday, Jan. 26, in the parish hall of Grace Church-on-the-Hill, St. Simon's Church choir, under the direction of E. S. Lewis, rendered a program of sacred music. St. Simon's is a male choir and its singing was thoroughly enjoyed by those present. In addition, P. G. Might gave an illustrated address covering a proposed trip in connection with the forthcoming convention in England. Mr. Might took us from Montreal to Scotland, through the Trossachs into Edinburgh, down to Durham and York, across to Liverpool, then down through the Shakespeare country to London. It was a very interesting evening and there was a fair attendance of members, although the temperature registered about 12 degrees below zero. This is unusually cold for Toronto, and was undoubtedly the cause of a smaller attendance than usual.

The next meeting was held Feb. 13 in the auditorium of the North American Life, where an illustrated lecture on "Samuel Pepys" was given by Dr. Alfred Whitehead, organist and choir-master of Christ Church Cathedral, Montreal. Dr. Whitehead has made a study of "Pepys' Diary" and gave us a most interesting talk. Albert Kennedy, baritone soloist, sang "Beauty Retires," which was composed by Samuel Pepys. H. G. Williams gave us some interesting moving pictures dealing with scientific subjects. Dr. Willan, in moving a vote of thanks to Dr. Whitehead, referred to the desirability of all organists having a hobby. Dr. Whitehead probably has more hobbies than most musicians and his knowledge of literature, foreign stamps, old furniture and etchings is both profound and illuminating. No small part of the charm of his lecture lay in his obvious interest and delight in his subject.

Both of the meetings were under the direction of the chairman of the Toronto Center, Dr. H. A. Fricker.

Hamilton Center.

Secretary: Grace M. Johnson.

The Hamilton Center entertained at dinner at the Strathcona Hotel Saturday evening, Feb. 9, in honor of E. Power Biggs, noted English organist, who was later heard in a recital in Centenary United Church. About forty sat down to dinner, a number coming from out-of-town points. Egerton Boyce, chairman of the center, presided. After routine business had been disposed of, W. H. Hewlett, Mus. B., welcomed the guest of the evening. Mr. Hewlett spoke of the type of organ playing which prevailed in his young days and recalled some of the famous organists of that time, among them Guilmant, who played magnificently. Organs, too, had changed and there were now even in this city some very fine instruments. In the last few years there had been welcomed to Hamilton a number of outstanding virtuoso organists representing the modern school of organ playing.

Power Biggs is a young man, scarcely 30, modest in demeanor, and almost shy in speaking of his own achievements. After expressing his pleasure in meeting the members of the local center, Mr. Biggs commended Canadians and the Canadian College of Organists for what they were doing for organ music and music in general throughout the country.

Before dispersing Mr. Boyce thanked Mr. Hewlett on behalf of the center, as it was through Mr. Hewlett's efforts that Mr. Biggs' recital had been arranged in Centenary Church.

Mr. Biggs began his program with

the Bach Fugue in G minor, played with an engaging fluency. A second Bach number was the Chorale Prelude, "Jesu, Joy of Man's Desiring." Lovely in its delicacy and played with rare understanding was the Concerto No. 10 in D (Adagio, Aria, Allegro), by Handel. An Air and Variations by Haydn was a lovely bit of tone painting, and the Sonata in C minor on the Ninety-fourth Psalm by Reubke, a number heavy in its demand on the organist, was given a brilliant and effective performance. The second part of the program included two Cesar Franck compositions—Prelude and the familiar "Piece Heroique," a happy little Gavotte by Wesley, Mendelssohn's Spinning Song, played on the gallery organ, and the finale from the First Symphony (Louis Vierne), the last typically French in its flamboyant and gay coloring. Mr. Biggs played his entire program from memory.

Kitchener Center.

Secretary: Eugene Fehrenbach.

A musical treat was given lovers of organ music in the Preston district at St. John's Anglican Church when Cecil A. Walker, organist of the church; Clifford Maddock, organist of St. Peter's Church, Preston; L. Eugene Hill, organist of St. George's Anglican Church, Guelph, and John A. Sanderson, tenor, offered a program under the auspices of the Kitchener Center. The program consisted of four parts, in the first of which Mr. Walker, organist of St. John's, played the Chorale and "Priore a Notre Dame" from Boellmann's "Suite Gothique." He also played a Passacaglia on "Tallis" by Dicks and the Pastorale from the First Sonata, Guilmant. John Sanderson's solos were "Just for Today," Seaver; "The Lost Chord," Sullivan, and "O Lord, Correct Me," Handel. Following the above, Mr. Maddock played three solos—"Trumpet Tune and Air," Purcell; Gavotte from "Mignon," Thomas, and Prelude and Fugue in G minor, Bach. Mr. Hill's numbers were: "Now Rejoice, Ye Christians," Bach; "Romance sans Paroles," Bonnet, and "Now Thank We All Our God," Karg-Elert.

London Center.

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

A meeting of the London Center was held Feb. 5, with a noon luncheon. Ivor S. Brake, the chairman, presided. Arrangements were completed to bring Charles Lockwood, distinguished American organist, to give a recital at the Metropolitan Church on the large four-manual organ March 12.

Eleven members and four guests were present. Wilfred Morley, organist of Chalmers Presbyterian Church, was admitted as a new member.

An address was given by T. C. Chattoe, Mus. B., F. R. S. A., on "Reminiscences and Adventure in Music." He dealt with such subjects as the following: English fingering and English note names as compared with those in common use in Canada; the old mandracula tracker organs; at Birmingham School of Music with C. W. Per-

kins when Sir Granville Bantock was principal; studying the French horn.

IPOLITOFF-IVANOFF IS DEAD

Noted Russian Passes Away in Moscow at the Age of 75 Years.

Mikhail Ippolitoff-Ivanoff, last notable survivor of the Czarist school of composers, died Jan. 28 in Moscow at the age of 75 years.

Professor Ippolitoff-Ivanoff was a conductor and teacher of world renown. Born at Gatchina, Russia, in 1859, he studied under Rimsky-Korsakoff at the Petograd Conservatory from 1875 until 1882, when he became director of the music school and conductor of the symphony concerts of the Imperial Russian Musical Society at Tiflis. He later became conductor of the Imperial Theater at Tiflis.

In 1892 he was appointed professor of composition at the Moscow Conservatory and after 1899 conducted the Private Opera in Moscow. For five years he conducted the Moscow Choral Society.

Although one of the favorites under the Czarist regime, Ippolitoff-Ivanoff continued to hold a high place in music under the Soviet. At his death he was one of the "people's artists" of the republic.

Five Choirs Unite in St. Louis Service.

Five choirs took part in an elaborate service at Christ Church Cathedral in St. Louis on the evening of Jan. 22, when the annual diocesan service of dedication was held. In addition to the musical forces of Daniel R. Philippi, organist and choir-master of the cathedral, who conducted the service, those participating were the choirs of Calvary Church, Louisiana, Mo., directed by Dr. Dewey Goodman, with Miss Willens Todd at the organ; the Church of the Holy Communion, St. Louis, Ernest Prang Stamm, organist and choir-master; St. John's, St. Louis, Edward Skipwith, organist, and St. Peter's, directed by G. Calvin Ringgenberg. Mr. Skipwith played the prelude, Widor's Eighth Symphony, and Mr. Stamm played as the postlude the Allegro from Widor's Sixth Symphony. The anthem was Martin's "Hail, Gladdening Light."

Work of Burlington Choir.

The volunteer choir of the First Methodist Episcopal Church of Burlington, Iowa, under the direction of Mrs. James E. Jamison, Mus. B., organist, has a list of outstanding works to its credit. They include a condensed version of "The Messiah," Gaul's "Holy City" and Dubois' "Seven Last Words." Guest artists were imported for these renditions, Miss Louise Lincoln, former San Carlo Opera soprano, singing in the "Holy City" before an audience of 1,200 people. The choir has also on several occasions broadcast sacred concerts, and will again be heard from the state university station at Iowa City in March. Mrs. Jamison, its director, formerly supervisor of public school music instruction, has been active in choir work in southeastern Iowa and Missouri for the last ten years.



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CHICAGO, MARCH 1, 1935.

BACH AFTER 250 YEARS

Two and a half centuries ago this month the man who has borne without challenge the name of "Father of Organ Music" came into this world. During March and, in fact, throughout the winter, every organist is paying homage to this man and to his compositions, and the entire musical world is joining in the tribute. That his works indeed live after him is proved everywhere in the world of music in a manner which reveals the real heart of this generation.

There is no need for lip service at this time in a magazine that is read by men and women all of whom are familiar with the life and the compositions of Johann Sebastian Bach. For sixty-five years he lived in the flesh; for nearly two centuries since he passed from this sphere he has continued to live as the greatest influence and inspiration the organist has had.

There is a most comforting thought to all serious-minded persons in a contemplation of Bach, not only as an organist and a composer, but as a man. His great characteristic was his normal nature. He had all the trials, even in the way of harassment from church authorities, that fall to the lot of the more unfortunate among us today. But he had an abiding Christian faith, a happy home life, a sane outlook and a high sense of duty, coupled with prodigious energy, and his character pervades his works. When we become discouraged over the frequent triumphs of mediocrity and when we feel that we are ground between the upper and nether millstones of banal sentimentality and absurd cubism we can keep in mind the fact that these things have their day and pass away, whereas the genuine and the sincere live on. The foolishness of ephemeral fads and fashions which so many feel that they must follow cannot undermine real music as long as we adhere to the custom of having Bach represented on all serious recital programs. Bach's works live, and so will the music of others which deserves to survive, while the chaff will be blown away.

RENAISSANCE IN CHICAGO

A renaissance of organ recitals in Chicago, too long in the dumps, is being accomplished in a most inspiring manner through the series of Monday afternoon programs now well under way at Orchestra Hall. For this the Illinois Chapter of the American Guild of Organists and its enterprising dean, Eric DeLamar, should receive praise first and foremost. It was Dr. DeLamar who originated the idea and who had the vision to foresee the possibilities in his plan. Gratitude is of course due in the same measure to the organists who are giving their services to help make the recitals successful, artistically and from the standpoint of attendance, and to the officers of the Orchestral Association, who so graciously have placed Orchestra Hall at the disposal of the Guild.

Just as in New York the series of

recitals at the Church of St. Mary the Virgin have proved that interest in organ recitals is not dead, so the Chicago series has given all of us new courage on the shores of Lake Michigan. The large audiences attracted to Orchestra Hall from the start have proved that the radio and all the other competition, musical and unmusical, have not killed interest in the organ. Of course, organ recitals have to be "sold" in these days of competition, just like anything else. They must be given in the right place, at the right time, by performers who know their business, whose caliber impresses their audiences and whose work commands attention and wins appreciation. There is no use in appealing to a man's sense of duty by telling him, when he is comfortably seated in his chair at his own fireside, that he ought to go out and listen to some good organ music; but there is overwhelming power in proving to him that he is missing something when he does not attend. It is this appeal to selfishness which is being made by our Chicago organists. The result has been a crowd at the recitals every Monday afternoon at 5 o'clock which has surprised the most optimistic prophet.

Orchestra Hall is well located for the movement to resuscitate the organ recital in Chicago. The hour set for the performances is convenient for hundreds of people in all parts of the loop district. If the size of the audiences is maintained we may hope for greater things in future seasons—paid recitals by our own and visiting artists, and eventually a larger and more modern organ to make perfect the setting. The way for all this is being cleared.

SEND RADIO ANNOUNCEMENTS

Several readers of THE DIAPASON have suggested from time to time that we announce radio organ programs in advance. Another valued reader suggests that we receive and pass on comments on musical broadcasts, including organ recitals, as well as such major presentations as the Metropolitan Opera broadcasts. These suggestions are timely. If organists who are on the air will send us for each issue announcements of their performances, with full details as to stations, national bookups, etc., and the exact hour of each program, we shall be delighted to publish this information for the benefit of those who tune in on organ recitals of the better kind. We hope to make such data as informative and representative as our regular recital pages have been for a number of years to a large clientele.

IOWA CHOOSES SAXOPHONE

There is to be weeping and wailing and gnashing of teeth in the state of Iowa. At any rate it will sound like weeping and wailing to those possessing sensitive ears attuned to good organ music, with resultant gnashing of teeth on the part of these sympathy-deserving listeners. The occasion for all this is the announcement made from Iowa City in January that the saxophone has at last found a place on the program of the state high school music festival, displacing the organ, which this year is to be omitted. The officials at the University of Iowa who give out the saddening news do not explain their reasons. There are to be thirty-three events in the contests, with the addition of the saxophone as a solo instrument and the elimination of the organ the only change. Any comment on this? No.

It was noticeable to those who came on time to the recitals at Orchestra Hall in Chicago how inconsiderate even organists can be. We are all more or less annoyed by having our organ preludes cover the clatter of hoofs of arriving worshippers and it might be expected that as organists we would show more courtesy to fellow organists. Yet many of those who came late made their way to their seats in the midst of a number, removed their coats and went through the other processes to make themselves comfortable—and to divert attention from the music—as if no playing were in progress. Why should it be necessary to enforce ordinary courtesy by compelling latecomers at many concerts to wait at the door until a number is finished?

BROOKLYN CHOIR IN CONCERT

Ralph A. Harris' St. Paul's Chorists Plan Annual Event March 1.

St. Paul's Chorists, under the direction of Ralph A. Harris, F. A. G. O., organist and choirmaster, conductor of four choirs at St. Paul's Church, Flatbush, Brooklyn, and composer of an increasingly popular Te Deum, have announced that on March 1 at St. Paul's auditorium they will present their eleventh annual recital and dance. The program of ecclesiastical and secular music is of exceptional interest and will include: Invocation motet, "Lead Me, Lord," S. S. Wesley; Choral Melody of Cruger, "Now Thank We All Our God," harmonized and arranged by Carl F. Mueller; "Glory Be to God," Rachmaninoff; "Ave Maria," Brahms; "Exultate Deo," Palestrina; "Listen to the Lambs," R. N. Dett; "Beautiful Saviour," Christiansen; Handel's Largo as arranged in eight parts by Harmati; "The Waltz of the Flowers," from the "Nutcracker Suite" of Tchaikowsky; an arrangement of "Secrets," C. R. Smith; "Invictus," Bruno Huhn, as arranged by Frank Lynes; "In These Delightful Pleasant Groves," from "The Libertine," by Purcell, and Richard Kountz's "The Sleigh (à la Russe)," arranged by Wallingford Riegger. In addition to these choral numbers there will be several solos.

On Feb. 5 a delegation of thirty members of the St. Paul's Chorists gave a short recital in conjunction with the young church group meeting of the New York Youth Christian Center at Calvary Baptist Church, New York. The chorists were well received by a large interdenominational audience.

The boys' section and part of the male section of St. Paul's Chorists joined the group of 600 singers participating in the festival service held at St. Thomas' Church, New York, Feb. 11 under the direction of T. Tertius Noble and Ralph A. Harris. The chorists have been invited to participate in the annual service of the American Guild of Organists to be held at the Cathedral of St. John the Divine, New York, the latter part of June.

PAGE THAT MOUSETRAP INVENTOR!

Feb. 4, 1935.—Editor of THE DIAPASON: Can the organ builders answer this one? With all their brilliant excursions in modern organ building, why have they neglected any improvements in the minor but essential detail of the organ bench? Tonally and mechanically the organ receives constant study, but seemingly for hundreds of years the posterior support of the performer has been subject to little change. Various and possibly conflicting answers might be found for the question "What's wanted?" but many organists might agree on the following:

Build a bench that is solid and permanently immune from squeaks. (To some listeners a recent recital was consistently marred by a long-suffering and audible bench.) Devise one that is subject to adjustment for height, same as the unique small bench that concert pianists seem to prefer. And if upholstery is definitely not wanted by the organist, at least offer an optional backrest to the service player who must stick to his post.

The builders probably will dismiss these requests with answers of long standing. But if the automobile makers were not more concerned with the comfort of their patrons they would overlook the unique and valued selling points which make the purchase of a new car an exciting adventure today.

HALF NOTE.

Mrs. W. E. Rogers, organist of the Seventh Day Baptist Church at Milton, Wis., was accompanist for a presentation of Mendelssohn's "Elijah" at the Milton College auditorium Nov. 27 by the choral union and orchestra of the college. "St. Paul" will be sung next season. Her choir of fifty voices at the church sang a large part of "The Messiah" Christmas.

Fire in Trinity Episcopal Church at Elizabeth, N. J., Jan. 20 caused considerable damage to the organ. The fire, which occurred during a service, started under the organ and was discovered as Wesley Steele, organist, completed his prelude.

That Distant Past
as It Is Recorded in
The Diapason Files

TWENTY-FIVE YEARS AGO, ACCORDING TO THE ISSUE OF MARCH 1, 1910—

Smith College was to have a large organ and the contract had been awarded to the Austin Organ Company. It was to be a four-manual of seventy-one speaking stops. Funds for the instrument were being raised by the class of 1900 in memory of Cornelia Gould Murphy, who was president of the class.

Portland, Maine, had launched a campaign for a large municipal organ for its new city hall. The movement eventually led to the gift by Cyrus H. K. Curtis of the large Austin organ, which has helped to make Portland famous.

Andrew Carnegie was making gifts of organs to churches, contributing one-half the cost of the instrument in most instances. THE DIAPASON made note of the case of the Cote Brilliante Presbyterian Church of St. Louis, which received a check from the ironmaster after having sent him eighty-eight letters.

The large Skinner organ in Sage Chapel, Cornell University, was formally opened in February, with Edward F. Johnston, university organist, at the console. Mr. Johnston, well known as a composer, died some years ago.

George H. Fairclough gave the initial recital on the new organ in the Church of St. John the Evangelist at St. Paul. The instrument was built by the Hope-Jones Organ Company.

Frederick A. Fowler, a well-known Eastern organist, who had occupied important posts in New Haven and at the Rutgers Presbyterian Church in New York City, died in New York Feb. 2 at the age of 60 years.

TEN YEARS AGO, ACCORDING TO THE ISSUE OF MARCH 1, 1925—

Marco Enrico Bossi, the distinguished Italian organist and composer, died at sea Feb. 21 on his way home from the United States, where he had finished a recital tour. He was suffering from indigestion when his ship sailed from New York Feb. 18. Sig. Bossi was born in 1861.

The large Austin organ in the Memorial Auditorium at Chattanooga, Tenn., was dedicated Feb. 12 by Edwin H. Lemare, who had been brought to Chattanooga as city organist. An audience of 5,000 people heard the recital.

At a gala organ and orchestra concert arranged by Dr. Alexander Russell in the Wanamaker Auditorium in New York Feb. 11 four noted organists were heard—Marco Enrico Bossi, Charles M. Courboin, Marcel Dupré and Palmer Christian. Henry Hadley conducted.

Among the new organs the specifications of which were published in THE DIAPASON were the four-manual Aeolian-Skinner for the University of Florida and the four-manual for Kimball Hall, Chicago.

The second annual organ-orchestra concert of the Illinois Chapter of the N. A. O. took place at Orchestra Hall Feb. 2. Frederick Stock conducted and Clarence Dickinson played his own "Storm King" Symphony, while E. Stanley Seder played a group of new American compositions.

The "Who's Who" page contained biographies of Everett E. Truette, Walter Peck Stanley and Hope Leroy Baumgartner.

Wins Position at Waco, Tex.

Mrs. Eloise G. Baldwin has been appointed organist and choir director of St. Paul's Episcopal Church, Waco, Tex. There were 150 applications for the place. The organ is a three-manual Austin and the choir of forty-five voices consists of men, women and boys. Mrs. Baldwin took intensive courses with Frank Van Dusen, Dr. George L. Tenney and others in Chicago last summer.

Miss Margaret Dies, a pupil of C. Albert Scholin, has been selected as organist and choir director of Nazareth Evangelical Church, St. Louis.

The Free Lance

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

Joseph Bonnet sends me the St. Eustache service lists for January and February. They are well worth study. On Sunday, Jan. 20, at the grand mass he played Guilmant's "Noel Ecossais" and Arthur Foote's "Christmas sur des Noels Anglais." At the 11 o'clock mass on Feb. 3 he gave a short program of works by American composers: "Adoration" and "Choral sur la Melodie 'Saint Flavian'" by Seth Bingham; "Carillon," by Leo Sowerby, and "Finale en ut majeur," by Homer Humphrey. This friendly gesture by the far-famed organist of St. Eustache, Paris, will be deeply appreciated by American organists. The program for the two months is most informing, not only as showing what organ and choral music has the imprimatur of the musical authorities of this great church, but as giving sidelights on composers and music used. There are biographies of from 200 to 500 words, interesting notes on compositions, sometimes accompanied by analyses of their structure, and other features appealing to the intelligent music-lover. For example, at the 11 o'clock mass on Jan. 6 M. Bonnet played five pieces on an old Christmas melody: (a) "A Virgin Unspotted," Nicolas Le Begue, 1630-1702; (b) "Hear My Faithful Voice," Guilmant; (c) and (d) two versions by Buxtehude of the chorale "Von Gott will ich nicht lassen," and (f) the same as treated by J. S. Bach. Thank you, Mr. Bonnet.

A retired musician who has had a distinguished career as composer and organist wrote me recently something that I want to share with you.

"A. T. Davison's talk on church music reads plausibly, but I for one do not hold entirely with the idea of Gregorians and plainsong. I was brought up with it in plenty, and from boyhood both sang and played it. But I should be sorry to be tied down exclusively to it. When I gained the organ scholarship at _____ College, Oxford, I am inclined to believe that my accompaniments to Gregorians and plainsong had something to do with my successes. At that time Walter Parratt, afterward Sir Walter (who was one of the examiners), said that he did not approve *unbarrable* church music, and that if it must be used its accompaniment should be done only in uninverted triads, and that, he admitted, would be simply intolerable, all the time. For myself I used every known (and unknown) chord and dischord and, figuratively speaking, turned somersaults on the organ! In England at present there is a considerable movement in favor of Gregorians and plainsong; but would these things 'fill the bill' with congregations? After all, they are the final arbiters in the matter of their church music. No doubt there is a vast amount of rubbishy stuff sung in church, and for this the old quartet system has been responsible; this earckling business is certainly out of place in the church service."

The death of Clarence G. Hamilton, professor of music (emeritus) of Wellesley College, has closed our unbroken friendship of about forty years. For twenty-three years we worked together in the Wellesley department of music, where Clarence had full swing in devel-

oping his own ideas of piano playing and teaching. He was a first-rate piano teacher both on the interpretative and on the technical side; he was never lacking in fertility of ideas and could always find a way out of a technical impasse; and he never bullied his pupils, but held their confidence and loyalty by his sweet reasonableness. As a teacher of musical appreciation I have never known his superior; his knowledge of music, though extensive, may not have been greater than that of many other musicians, but he had an almost uncanny faculty for reading the musical minds of his students and was, therefore, able to address himself straight to the point of confusion or weakness. Sweet-tempered, full of fun, honorable in all his dealings, a fine pianist, an educated man, Clarence Grant Hamilton left the world better off than he found it. R. I. P.

Are the schools of music making a mistake in pushing the degrees of bachelor and master of music? Will those degrees count as credentials for university positions? Time will tell, but the good old diplomas certifying to the possession of a B. A. or M. A. still are worth having. A friend writes me: "We are not yet far enough away from the day when a musician was considered by a college educator in line with a trapeze performer rather than with a 'cultured' faculty member. When I was a youth in 'prep' school and as college freshman, my professors considered that every hour of practice on the piano or organ was that much time stolen from something useful and educational. Yet I had to play, at their invitation—invariably without remuneration—for every lecture, special chapel service, etc., that came along. Things have changed, but not completely."

What a pitiable spectacle was Chopin giving piano lessons! I've been reading his letters (Desmond Harmsworth, Ltd., 1932) and came across this: "Every evening I am out. Last week at Lady Cumbermere's alone. I met the Duke and Duchess of Cambridge, one of the Weimars (an old lady) and the Duke of Hesse; all of them very polite. Here and there I am beginning to get a reputation, but it needs time and the season is coming to an end. (July, 1848.) But guineas are not plentiful and there's a great deal of lying; directly they don't want anything they have 'gone into the country'; one lady pupil of mine has 'gone into the country' without paying for nine lessons; and others, who are supposed to take two lessons a week, usually miss both—so there is more pretense than fact. Lady Peel's daughter has had a teacher who took half a guinea twice a week, and Lady Peel wants me to give only one lesson a week, so the effect on her purse will be the same; that is to say, she is having lessons from me, and she will probably leave town in two weeks."

In looking through a copy of William Tansur's "Sacred Mirth," 1739, I saw on page 128, over a hymn-tune, this phrase: "Psalm C for an organ pitch." Can any Free Lance reader tell me what that means?

Bach-Brahms Program by Beebe.

For his 218th recital at the South Congregational Church of New Britain, Conn., Jan. 27, Mr. Beebe arranged a program devoted to works of Bach and Brahms. He played the Bach Passacaglia and Fugue and the Vivace from the Sixth Trio-Sonata, and eleven of Brahms' chorale preludes. Burton Cornwall, baritone, assisted Mr. Beebe, singing compositions of the same composers.

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Salt Lake Tabernacle

Programs of Organ Recitals of the Month

Gordon Balch Nevin, New Wilmington, Pa.—Mr. Nevin gave a recital Jan. 25 on the new Müller organ placed as a memorial in the West Presbyterian Church at Binghamton, N. Y. Mr. Nevin's selections included: "Overture Triompheale," Ferrata; Chorale Prelude, "O Mensch, bewein' dein' Sünde Groos," Bach; Scherzo-Pastorale, Federlein; "Melody for the Bells of Berghall Church," Sibelius; Suite, "The Tragedy of a Tin Soldier," Gordon Balch Nevin; "Marziale," from "Sonata Tripartite," Nevin; Three Dances from "Nutcracker Suite," Tchaikovsky; Military March, "Pomp and Circumstance," Elgar.

Mr. Nevin was heard in a recital at Union College, Schenectady, N. Y., Jan. 28 and presented a program made up as follows: Concert Overture in C major, Hollins; "O Mensch, bewein' dein' Sünde Groos," Bach; "Sonata Tripartite," Nevin; "Up the Saguenay," Russell; "Woodland Idyll," Clokey; "Liebestod" ("Tristan und Isolde"), Wagner; "King Robert of Sicily" (George C. Williams, reader, and Mr. Nevin), Longfellow-Cole.

Josef Schmelker, Mus. B., A. A. G. O., Fort Wayne, Ind.—In his recital Feb. 5 on the large new Kilgen organ at the Cathedral of the Immaculate Conception Mr. Schmelker presented the following program: Chorale in E major, Franck; Chorale Preludes, "Wachet auf," "Nun freut Euch" and "Wir glauben All," Bach; Madrigal, Simonetti; Largo (for organ and violin), Regor (Miss Shirley Bowersox, violinist); "The Music Box," Lidoff; Prelude and Fugue in G minor, Dupré; Andante Cantabile and Scherzo from Fourth Symphony, Widor; Cradle Song, Charles A. Sheldon; Toccata from Fifth Symphony, Widor.

This was the second of a series of four recitals at the cathedral. The third will be played about the middle of March and the last one after Easter. At the March recital Mr. Schmelker plans to give the Handel Concerto in F with a string orchestra and a vocal soloist will sing the air from Elgar's "Dream of Gerontius" as a tribute to the late composer.

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

Jan. 6—Concert Overture, Maitland; Minuet, C. P. E. Bach-Kraft; Toccata, Caudlyn; Prize Song, Wagner; Scherzo from Fifth Sonata, Gullmant.

Jan. 13—First Movement from Third Sonata, Rogers; Arabesque, John Gordon Seely; Berceuse and Finale from "The Fire Bird," Stravinsky; Intermezzo, Bonnet; Toccata, de la Tombe.

Jan. 27—"Carillon de Westminster," Vierne; Serenade, Bachmannoff-Kraft; "Au bord d'un Ruissseau" ("By the Brook"), de Boisdeffre-Kraft; "Liebestod" from "Tristan und Isolde," Wagner; "Fanfare d'Orgue," Shelly.

Alexander McCurdy, Jr., Philadelphia, Pa.—In his recital at the Swarthmore College vespers Feb. 10 Mr. McCurdy's program consisted of these selections: Prelude and Fugue in A minor, Bach; Three Chorale Preludes on "In dulci Jubilo," Bach; "Divertissement," Vierne; "Kyrie Eleison," from "Cathedral Windows," Karg-Elert; "Noel," Mulet; "Lord Jesus Christ, unto Us Turn," Karg-Elert.

A program of compositions of Johann Sebastian Bach by Mr. McCurdy and a lecture on "J. S. Bach, the Master Organist," by William E. Smith, took place at the Second Presbyterian Church, Philadelphia, Feb. 12. The organ numbers included: Prelude and Fugue in A minor; Chorale Preludes, "Rejoice, Christians," "O God, Have Mercy," "Ein' feste Burg" and "Christ Lay in the Arms of Death"; Fugue in D major; Vivace from Second Trio-Sonata; Passacaglia and Fugue in C minor.

George M. Thompson, Greensboro, N. C.—A series of three historical recitals is being played by Professor Thompson at the Woman's College of the University of North Carolina to commemorate the 250th anniversary of Handel and Bach. The recitals are taking place Sunday afternoons and the programs are as follows:

Feb. 3—Selections from "Water Music" Suite, Handel; Chorale Prelude, "In Dir ist Freude," Fugue in B minor, Chorale Prelude, "Jesus, Joy of Man's Desiring," Sonatina from the Cantata "God's Time

Is Best" and Fantasia and Fugue in G minor, Bach.

Feb. 24—Concerto No. 10 (Adagio and Allegro), Handel; Prelude and Fugue in E minor, Chorale Preludes, "Wachet auf, ruft uns die Stimme!" and "Vom Himmel kam der Engel Schaar," Arioso from the "Capriccio on the Departure of a Beloved Brother" and Passacaglia in C minor, Bach.

March 17—Overture to the Occasional Oratorio, Handel; Pastoral Symphony, from "The Messiah," Handel; Toccata in F major, Chorale Prelude, "In dulci Jubilo," "Anna Magdalena's March," Pastorale in F, Siciliano (arranged for organ by G. M. Thompson) and Fugue in D major, Bach.

Marshall Bidwell, Pittsburgh, Pa.—Dr. Bidwell's recent programs at Carnegie Music Hall have included the following:

Jan. 26—Bach program: Chorale, "Ein' feste Burg" and Chorale Prelude, "In Dir ist Freude"; Arioso in A major; Pastorale in F; Prelude and Fugue in B minor; Sonatina from Cantata "God's Time Is Best"; Prelude and Fugue in G major; Chorale, "The Sorrows Thou Art Bearing"; Fugue la Gigue; Air from Orchestral Suite in D; Fugue in D major, Jan. 19—Dorian Toccata in D minor, Bach; Minuet in A, Boccherini; "Marche Funebre et Chant Seraphique," Gullmant; Toccata from First Symphony, Edmundson; Andante from Fifth Symphony, Beethoven; "Lever de Soleil" ("Sunrise"), Jacob; Concerto No. 4, in D minor, for piano and orchestra, Rubinstein (Annette Rensonsen, pianist; the orchestra part played by Dr. Bidwell).

Jan. 12—Chorale Improvisation, "Sleepers, Wake," and "Benediction," Karg-Elert; Adagio Lamentoso from "Symphonie Pathetique," Tchaikovsky; Allegro from Sonatina in G major, Clementi; "Thoughts in a Cathedral," Floyd; "Festivity" and "Dawn," Jenkins; "Up the Saguenay," Russell; Scherzo from Second Symphony, Vierne; Madrigal, Jawelak; Toccata on a Gregorian Theme, Barnes.

Clarence Mader, F. A. G. O., Los Angeles, Cal.—In a recital at St. Paul's Cathedral Feb. 18 Mr. Mader, organist of Immanuel Presbyterian Church, played: Finale (Fourth Symphony), Widor; Canzona, Karg-Elert; Fugue in E flat ("St. Ann's"), Bach; Chorale Prelude, Brahms; "Soeur Monique," Couperin; Fantasy on "When I Survey the Wondrous Cross," McKinley; "Sonata in the Style of Handel," Wolstenholme; Intermezzo from "Storm King" Symphony, Dickinson; Finale (First Symphony), Vierne.

The next recital will be played by Alice MacMichael, Monday, March 18.

Carl A. Garabedian, Annandale-on-Hudson, N. Y.—In a recital on the Barr memorial organ in the chapel of Bard College Feb. 20 Dr. Garabedian presented a program made up of these compositions: Toccata and Fugue in D minor, Bach; Chorale Preludes, "Es ist ein' Ros' entsprungen," and "Herzlich dich mich verlangen," Brahms; Chorale in B minor, Franck; "Benedictus," Regor; "The Legend of the Mountain," Karg-Elert; Pastorale, Sonata 12, Rheinberger; Adagio, Sixth Symphony, Widor; "Divertissement," Vierne; Toccata, Gigue.

Taliesin Griffith, Johnstown, Pa.—Mr. Griffith played the following program in a recital Feb. 7 on the four-manual Kilgen organ in Zion Lutheran Church: Prelude and Fugue in E minor, Bach; Scherzo, Wareing; "A Rose Breaks into Bloom," Brahms; Waltz in A flat, Brahms; Overture to "Zampa," Herold; "Prince and Princess," Rimsky-Korsakoff; "Evening Idyl," Bidwell; "On the Trail," Grofe; "Bells through the Trees," Edmundson; Finale from Sonata in C minor, Ralph L. Baldwin.

Charles H. Finney, Oberlin, Ohio—In a program of music at Fairchild Chapel, Feb. 14, Mr. Finney included the following compositions: Allegro maestoso, from Third Symphony, Vierne; Two Chorale Improvisations, Karg-Elert; Festival Prelude on "Ein' feste Burg," Faulkes; "At the Convent," Borodin; "Comes Autumn Time," Sowerby.

Charles Black, M. S. M., Passaic, N. J.—For his noonday organ recitals to be given on Fridays during Lent at the First Presbyterian Church Mr. Black has announced the following programs:

March 8—Bach program: Prelude in C minor; "Sicilienne," Gavotte, Second Violin Sonata; Cathedral Prelude and

Fugue; Fugue in the Rhythm of a Jig; Air on the G string; Prelude and Fugue in D major.

March 15—Handel program: Concerto No. 5 for Organ; "The Prayer of David" ("Saul"); "The Harmonious Blacksmith"; Pastoral Symphony ("The Messiah"); Suite, "Water Music" (Allegro, Aria and "Hornpipe"); Largo.

March 22—Wagner program: Prelude to "Larsifal"; "Forest Murmurs" ("Siegfried"); "Dreams" ("Tristan and Isolde"); "Pilgrims' Chorus" ("Tannhäuser"); Prize Song ("The Mastersingers"); "Ride of the Valkyries" ("Die Walküre").

March 29—Franck program: Chorale in A minor; Cantabile; "Piece Heroique"; "The Doll's Lament"; Finale in B flat.

April 5—Tchaikovsky program: Andante Cantabile, Symphony 5; "Nutcracker" Suite; Andante Cantabile, String Quartet; Slavic March.

April 12—Contemporary composers:

"Comes Autumn Time," Sowerby; "Vermeland," Howard Hanson; "Fete," Philip James; "Dreams," Hugh McAmis; "The Bells of St. Anne de Beaupre," Alexander Russell; Solemn Prelude, T. Tertius Noble; Reverie, Clarence Dickinson; Toccata on a Gregorian Theme, Edward S. Barnes.

Richard Tattersall, Toronto, Ont.—Mr. Tattersall, who played the recital at the University of Toronto Jan. 29, presented the following Bach program: Fantasia and Fugue in G minor; Chorale Preludes, "Nun freut Euch," "Schmücke Dich, O Liebe Seele" and "In Dir ist Freude"; Sonatina from "God's Time Is Best"; Sonata in C, No. 5; Passacaglia in C minor.

Harvey Robb, Toronto, Ont.—Mr. Robb played the recital at the University of Toronto Feb. 12 and his program included: "Good News from Heaven," Pachelbel; Prelude, Clerambault; Prelude and Fugue in E flat, Bach; Siciliano, Bossi; Overture to "Alicia," Handel; "Meditation a Ste. Clotilde," James; "Piece Heroique," Franck; "Carillon de Westminster" and Scherzo from First Symphony, Vierne; "Carillon-Sortie," Mulet.

Leslie P. Spelman, F. A. G. O., Raleigh, N. C.—In a recital at the chapel of Duke University, Durham, N. C., Sunday afternoon, Feb. 10, Mr. Spelman played this Bach-Handel program: Overture to the Occasional Oratorio, Handel; Three Pieces for Harpsichord (Chaconne, Gavotte and Air), Handel (arranged by L. P. Spelman); Four Chorale Preludes, Bach.

Walter Flandorf, Chicago—Mr. Flandorf gave the opening recital on the evening of Jan. 27 on the Kilgen three-manual recently installed at St. Thomas Aquinas Church. This organ was on the Swift Bridge at a Century of Progress Exposition all last summer. Mr. Flandorf's program consisted of: Prelude and Fugue in D major, Bach; Chorale Prelude, "Agnus Dei," Bach; "Ave Verum Corpus," Mozart; Etude in C major, Rubinstein; "Sonata Eroica," Jongen; "Chant de Mai," Jongen; Chorale in A minor, Franck.

Kenneth Osborne, Detroit, Mich.—Mr. Osborne, minister of music of the Brewster Pilgrim Church, played the following program in a recital Sunday afternoon, Feb. 3: Largo, Handel; Prelude, Corelli; Toccata and Fugue in D minor, Bach; Chorale, "Jesus, Joy of Man's Desiring," Bach; Cantilena, McKinley; Symphonie Chorale, "Ach, bleib mit Deiner Gnade," Karg-Elert.

Wade Naisbitt Stephens, Salt Lake City, Utah—Mr. Stephens plays a short recital every Monday, Tuesday and Wednesday at noon on the Mormon Tabernacle organ. In January these numbers were included in his programs: Prelude in A minor, Canzona in D minor, Toccata and Fugue in D minor, Prelude and Fugue in F minor, Toccata in F major, Second Sonata, in C minor, and Chorale Prelude on "Christ, unser Herr, zum Jordan kam," Bach; Variations, Eighth Symphony, Andante (Fourth), Cantilene (Romane), and Finale (Eighth), Widor; "Siegfried's Funeral March" ("Die Götterdämmerung"), Prelude to Act 1, "Tristan and Isolde," Prelude to "Lohengrin," Grand March from "Tannhäuser" and Overture to "The Flying Dutchman," Wagner; Intermezzo in A minor, Regor; "Chant de

Printemps," Bonnet; Finale (Six Pieces) and Finale of "Piece Symphonique," Franck; Sixth Sonata, Mendelssohn; "Westminster Chimes," Vierne; "Finlandia," Sibelius; First Sonata, Borowski; First Sonata, Yon.

Elisabeth Spooner, Wheaton, Ill.—In her pre-service recitals at the Gary Memorial Methodist Church on Sunday evenings in February Miss Spooner played:

Feb. 3—Chorale No. 2, in B minor, Franck.

Feb. 10—"Air a la Bourree," Handel; "Slumber Song," Beaumont; Adagio (Second Symphony), Widor.

Feb. 17—Toccata and Chorale, "Harmonies du Soir" and Chorale Improvisation, "Aus tiefer Not," Karg-Elert.

Feb. 24—Fifth Concerto, Handel; Largo from a Confirmation Service, Handel.

Gerald Marc Stokes, A. A. G. O., Springfield, Ill.—In a recital at St. Peter and Paul Church Sunday afternoon, Feb. 17, Mr. Stokes played: Andante (Third Sonata), Mendelssohn; Toccata and Fugue in D minor, Bach; "An Indian Legend," Caudlyn; "L'Organo Primitivo," Yon; "Song of the Basket Weaver," Russell; "The Wind and the Grass," Gaul; Nocturne, Bonnet; Dithyramb, Lucas.

G. Calvin Ringgenberg, St. Louis, Mo.—In his recital at Washington University March 17 Mr. Ringgenberg will play a program made up as follows: Concert Overture in A, Faulkes; Air in Ancient Style, Rogers; "Pilgrims' Song," Tchaikovsky; Pastoral Sonata, Rheinberger; "The Bells of St. Anne," Russell; "Ad Nos, ad salutarem undam," Liszt.

Ruth Spindler Williams, Mus. B., St. Louis, Mo.—Miss Williams, a pupil of G. Calvin Ringgenberg, played the following program Feb. 1 in a recital at St. Peter's Episcopal Church: Prelude and Fugue in B minor, Bach; Chorale Preludes, "Ich ruf' zu Dir," "O Mensch, bewein' Dein' Sünde gross" and "Alle Menschen müssen sterben," Bach; Second Symphony, Widor; Finale in B flat, Franck.

William Schwann, Louisville, Ky.—Mr. Schwann, organist of the Highland Presbyterian Church, played the following program at the Louisville Memorial Auditorium Jan. 27, and it was broadcast from station WAVE: Sixth Concerto (Allegro), Handel; Intermezzo ("Cavaleria Rusticana"), Mascagni; "Chant Pastorale," Dubois; Triumphal March, Gullmant; Chorale Prelude, "Alle Menschen müssen sterben," Bach; Gavotte ("Mignon"), Thomas; "Chanson," Caudlyn. This program was given on the four-manual Pfeiffer organ.

On Feb. 24 Mr. Schwann broadcast another program from the same organ and station and his offerings were the following: Toccata and Fugue in D minor, Bach; "Aria Semplice" (eight pieces), Karg-Elert; "Ave Maria," Schubert; Suite, "Fireside Fancies," Clokey.

George L. Scott, St. Louis, Mo.—In his recitals from station KMOX, broadcast at 10:20 central standard time, Mr. Scott will play the following programs in March:

March 4—Sonata in A major, Mendelssohn; Minuet from Symphony 4, Vierne; Toccata from Symphony 5, Widor.

March 11—Chorale in A minor, Franck; Scherzo from Symphony 2, Vierne; Nocturnette, d'Evry; Finale, Symphony 6, Widor.

March 18—Prelude and Fugue in A minor, Bach; Air for G String, Bach; "Sur Les Aisirs Bearnais" (transcribed by Mr. Scott), Franck; Finale from Symphony 1, Vierne.

March 25—Prelude in B minor, Bach; Pastorale from Sonata 1, Gullmant; Slumber Song, Nevin; "O Sacred Head Now Wounded," Bach; Sketch in F minor, Schumann; Toccata from Gothic Suite, Boellmann.

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:

Feb. 3—Allegro and Cantilena, from Third "Sonata da Camera," A. L. Pace.

Feb. 10—Finale from Third "Sonata da Camera," Peace; Chorale ("Quatre Pieces"), Jongen.

Feb. 17—Prelude, Recitativo and Giocoso, from Sonata in G minor, H. B. Jepson.

Feb. 24—Prelude, Fugue and Adagio, from Symphony, Op. 5, Barié.

Programs of Organ Recitals of the Month

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree, organist of the University of Florida, gave a recital Feb. 10 in the municipal auditorium at Orlando, Fla., under the sponsorship of the Greater Orlando Chamber of Commerce, and played these numbers on the large Estey organ: Concerto No. 4 in F major (first movement), Handel; "Wee Kirk Wedding Song" (new), Roland Diggle; Toccata in F, Bach; "An Easter Spring Song," Garth Edmundson; Scherzo from Second Symphony, Vierne; Two Familiar Melodies, arranged by Lemare; "Variations de Concert" (with pedal cadenza), Bonnet.

In his recital Feb. 17 at the university Mr. Murphree had the assistance of Ruth Dobbins Smith, pianist, in this program: Sonata in F minor, No. 1, Mendelssohn; "Massa's in the Cold, Cold Ground," Foster-Lemare; Sketches of the City, Gordon Balch Nevin; Symphonic Piece for Organ and Piano, Clokey.

Allan Bacon, Stockton, Cal.—Mr. Bacon will continue his series of organ lecture-recitals entitled "Music; An Art, a Science and a Language" at the College of the Pacific Auditorium during March. The recitals are given every Sunday afternoon at 4 o'clock and are free to the public. The programs to be given during March are:

March 3—"Prelude, Etude and Toccata Types"; Toccata in D minor, Bach; Prelude in E major, Saint-Saens; Toccata, "Thou Art the Rock," Mulet; "Toccata per l'Elevazione," Frescobaldi; Concert Study in D, Yon; Finale from Second Symphony, Widor; Toccata in D minor, Reger; Toccata in Modern Style, Bacon.

March 10—"The Organ Sonata and Symphony"; Allegro from Second Symphony, Vierne; Adagio from First Sonata, Mendelssohn; Scherzo from Fifth Sonata, Guilmant; Allegro from Sixth Symphony, Widor; Andante from "Grande Piece Symphonique," Franck; Allegro from Sonata in G minor, Elgar; Passacaglia from Organ Symphony, Sowerby.

March 17—"The Field of Program Music"; "Finlandia," Sibelius; "Liebestod," Wagner; "Legende," Clokey; "Les Preludes," Liszt; A Sea Sketch, Warner; "Requiescat in Pace," Sowerby; "The Nymph of the Lake," Karg-Elert; "Afternoon of a Faun," Debussy.

March 24—"Program Music"—Pictorial and Descriptive Elements; "Forest Murmurs," Wagner; "Christ Stilleth the Tempest," Malling; "Burgundy Hours" ("Dawn," "Gathering of the Grapes" and "Song of the Wine Press"), Jacob; "Canon Walls," Clokey; "A Young Girl in the Wind," Marsh; "The Little Shepherd," Debussy; "Ride of the Valkyries," Wagner.

March 31—"Program Music"—The Narrative Style; "The Walk to Jerusalem," Bach-Griswold; "Up the Saguenay," Russell; "The Bells of St. Anne," Russell; "Dawn," Jenkins; "Christ's Entry into Jerusalem," Malling; "The Tumult in the Praetorium," Maleingreau; "Pilgrim's Unhappiness" (from "Pilgrim's Progress," narrative tone poem for organ), Austin.

Walter A. Eichinger, Tacoma, Wash.—Mr. Eichinger, professor of organ and theory at the College of Puget Sound, gave the second artists' concert at the Mason Methodist Church Sunday evening, Jan. 27, and played: Toccata in D minor, Reger; "Ave Maria," Reger; "Benedictus," Reger; Cathedral Prelude and Fugue, Bach; Sketch in D flat, Schumann; "Priore a Notre Dame," Boellmann; "Mr. Ben Johnson's Pleasures," Milford; "Carillon de Westminster," Vierne.

Feb. 5 Mr. Eichinger gave a Bach program at the College of Puget Sound and played eight chorale preludes, the Cathedral Prelude and Fugue, the Passacaglia and the Fantasia and Fugue in G minor.

Eda E. Bartholomew, Atlanta, Ga.—In a recital Sunday afternoon, Feb. 24, at St. Mark Methodist Episcopal Church, in which she had the assistance of Lillian Bennett, contralto, Miss Bartholomew played these organ numbers: Fugue in F minor, Plutti; Sarabande, Suite in B, Corelli; "Adoremus," Nowowiejski; "By the Sea," Schubert; "Lament," Dvorak.

Herbert Ralph Ward, New York City—In his Tuesday 1 o'clock recitals at St. Paul's Cathedral in February Mr. Ward included the following programs:

Feb. 5—Fugue in F minor, Handel;

Aria, "Bist Du bei mir?" Bach-Eddy; "Venetian Idyl," Mark Andrews; Largo Mesto (Op. 10, No. 3), Beethoven; Finale (Symphony 2), Widor.

Feb. 26—Prelude and Fugue (Cathedral), Bach; "Elsa's Bridal Procession to the Minster" ("Lohengrin"), Wagner; Scherzo in A major, E. Markham Lee; "An Irish Lament," J. Frederic Staton; Prelude in C major, Joseph Rousse.

Willard Sektberg, F. A. G. O., New York City—In a recital Sunday evening, Feb. 3, at St. Bartholomew's Church, Brooklyn, Mr. Sektberg played these compositions: "Ave Maria," Arkadelt; "Kamennoi Ostrow," Rubinstein; "Dreams," McAmis; "Meditation a Ste. Clotilde," James; "Piece Heroique," Franck.

Martin W. Bush, F. A. G. O., Omaha, Neb.—Mr. Bush played this program in a recital for the Society of Liberal Arts at the Joslyn Memorial Sunday afternoon, Jan. 27: Concert Overture, Miller; "Meditation a Sainte Clotilde," James; "Rustic Scene," Federlein; Cradle Song, Gretchaninoff; Canonetta, Godard; "Carillon," Sowerby; Concert Rondo, Hollins.

Anne V. McKittrick, A. A. G. O., Jamaica, N. Y.—Miss McKittrick, who in 1933 received the highest marks in the Guild associateship examination, was heard in a recital at Grace Church, Jamaica, Jan. 27, and played these selections: Sonata No. 1 in E flat (Adagio and Allegro), Bach; Pastoral (Sonata in D flat), Rheinberger; Chorale in B minor, Franck; "Cantilene Nuptiale," Dubois; "Epithalame," MacMaster.

Walter E. Buszin, Mankato, Minn.—In a recital Feb. 12 before the Mankato Music Club at Bethany Lutheran Church Mr. Buszin played these selections: Fourth Concerto, Handel; Chorale Preludes, "Salvation Now to Us Is Come," "Hark, a Voice Saith All Are Mortal" and "O Sacred Head, Now Wounded," Bach; Prelude and Fugue in C minor, Bach. In a recital at St. John's Lutheran Church, Racine, Wis., Mr. Buszin played: Allegro Moderato (from Fourth Concerto), Handel; Prelude, Corelli; Four Chorale Preludes, Reger; Toccata and Fugue in D minor, Bach; "Cantilene Pastorale," Guilmant; Canon, Martin; Toccata (from Fifth Symphony), Widor.

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

Jan. 14—Fantasia in G minor, Bach; "Siciliano," Bossi; Chorale ("Symphonie Romane"), Widor; Rhapsodie on a Breton Melody, Saint-Saens; "The Mirrored Moon," Karg-Elert; Grave (from Fantasia in G), Bach.

Jan. 21—Toccata in F, Bach; Three Pieces from Op. 154, Karg-Elert; "Carillon," DeLamarter; "Priore," Franck; Adagio, Bizet; Finale (Symphony 4), Vierne.

Jan. 28—Prelude and Fugue in B minor, Bach; "Intercession," Bingham; Adagio (First Symphony), Saint-Saens; "Westminster Chimes," Vierne; "Silhouette," Dvorak; Finale in B flat, Franck.

Rolo F. Maitland, Philadelphia, Pa.—Dr. Maitland played the following program at the Cookman M. E. Church, Philadelphia, on Feb. 2, assisted by Harry Danner, tenor: Concert Rondo, Hollins; Folk Tune, Percy Whitlock; Prelude in B minor, Bach; "The Bells of St. Anne de Beaupre," Russell; "Will-o'-the-Wisp," Nevin; "Variations de Concert," Bonnet; Evensong, Martin; Improvisation on a Theme by Alfred Hartley.

Dr. Maitland played these numbers at the inauguration of an organ rebuilt by the Cannarsa Organ Company for the First M. E. Church, Altoona, Pa., Feb. 5: Overture, "Midsummer Night's Dream," Mendelssohn; Pastoral from First Sonata, Guilmant; Chorale Prelude, "We All Believe in One True God," Adagio in A minor and Fugue in D major, Bach; "Rosellil," Danish Folksong, Sandby-Maitland; "Variations de Concert," Bonnet; Improvisation on Themes by Harold Barker; Evensong, Martin; "Will-o'-the-Wisp," Nevin; "Finlandia," Sibelius.

Luther T. Spayde, M. Mus., Fayette, Mo.—Professor Spayde of Central College played the dedicatory recital on the two-manual Kilgen organ in the Methodist Episcopal Church, South, of Salisbury, Mo., Sunday morning, Feb. 10. The program: Chorale and Variations (Sonata 6), Mendelssohn; Minuet, Boccherini; "Ave

Maria," Schubert; Toccata and Fugue in D minor, Bach; Christmas Pastoral, Harker; "Gethsemane," Malling; "Alleluia," Dubois; Fountain Reverie, Fletcher; Humoresque, "L'Organo Primitivo," Yon; Improvisation on "Abide with Me"; Finale (Sonata in C minor), Baldwin.

Ernest Prang Stamm, St. Louis, Mo.—The following organ numbers were played by Mr. Stamm at the Church of the Holy Communion in his programs of the month of February:

Feb. 3—"Annie Laurie," Diggle; "Caprice Heroique," Bonnet; "Fanfare Triomphale," Armstrong.

Feb. 10—"Impressions Gothiques" (Second Symphony), Garth Edmundson; "Grand Choeur," Dubois.

Feb. 17—Pilgrim Suite ("Colonial Days," "Peaceful Days"), M. Austin Dunn; "America Triumphant," M. Austin Dunn.

Feb. 24—Concert Overture in D minor, H. Alexander Matthews; "Chanson de Joie," Hailling; "Allegro Jubilant," Milligan.

Elmer A. Tidmarsh, Schenectady, N. Y.—The following programs have been played at the Sunday afternoon recitals by Dr. Tidmarsh, director of music, at Union College in his ninth annual series: Jan. 20—Concert Overture in C minor, Hollins; Fantasia and Fugue in A minor, Bach; "Ave Maria," Schubert; "Moment Musical," Schubert; "Am Meer," Schubert; "Sonata Eroica," Jongen.

Jan. 27—"Sonata Eroica," Jongen; "Mountain Sketches," Clokey; Largo and Finale, "From the New World" Symphony, Dvorak.

Feb. 3—"Piece Heroique," Franck; Fantasia in C major, Franck; Prelude to "L'Après-Midi d'un Faune," Prelude to "La Dame aux Camelias," "La Cathedrale Engloutie," Ballet, "LaFille aux Cheveux de Lin" and Andante from String Quartet, Debussy.

Feb. 10—"The King's Hunt," Bull; Air from "Orpheus," Gluck; Gavotte, Rameau; Sonata in G minor, Becker; "Gymnopédie" No. 3, Eric Satie; Berceuse and Finale, "L'Oiseau de Feu," Stravinsky;

Arabesque, Vassily Wrangel; "Romance," Rimsky-Korsakoff; "Marche Russe," Schminke.

Russell Hancock Miles, Urbana, Ill.—In his recital at the University of Illinois Sunday afternoon, Feb. 10, Professor Miles was assisted by Bruce R. Foote, baritone. The organ program was as follows: Prelude, Corelli; Pastoral, Traditional; Sarabande, Corelli; Larghetto, Beethoven; Prelude and Toccata, Berwald; "Eklog," Kramer; "Harmonies du Soir," Karg-Elert.

Robert Leech Bedell, New York City—In his Sunday afternoon recitals at the Sculpture Court of the Brooklyn Museum Mr. Bedell has played the following programs:

Jan. 6—Allegro con Spirito (Postludium), West; "Cantilene Nuptiale," Dubois; "Marche Triomphale," Lemmens; Nocturne in E flat, Chopin; Quartet ("Rigoletto"), Verdi; "Song of India," Rimsky-Korsakoff; Morris Dance and Shepherds' Dance, German; Overture, "Zampa," Herold; Humoresque, Dvorak; Londonderry Air, Traditional; "Blue Danube" Waltz, Strauss.

Jan. 27—Prelude and Fugue in C major, Bach; Chorale Preludes, "Rhosymedre," Vaughan Williams, and "A Rose Breaks into Bloom," Brahms; Trumpet Voluntary, Purcell; Cavatina, Raff; Overture to "Raymond," Thomas; "In Old Vienna," Godowsky; Minuet, Handel; "Entry of the Gods into Valhalla," Wagner; "Morning," Grieg; "Romance," Rubinstein; "Romeo et Juliette" (Ballet Music), Gounod.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in recent programs at the Philharmonic Auditorium by Dr. Hastings are: Three Chorales from the Christmas Oratorio, Bach; Fugue in C major, Rinck; "Hark! Hark! The Lark!" Schubert; Cavatina, Raff; "Consolation," No. 4, Liszt; "Songs without Words," Numbers 9, 27 and 48, Mendelssohn; Finale from Symphony No. 3, Mendelssohn.

[Continued on page 22.]

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NAUMANN-MANSFIELD, Lamb of God.....	.10

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ROLAND DIGGLE, Song of Exultation (Grand Choeur).....	.60
TH. DUBOIS, Op. 80, No. 3, Hosanna! (Chorus Magnus).....	.75
M. MOUSSORGSKY, March of Victory.....	.40

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Recital Programs

[Continued from pages 20 and 21.]

Alexander Schreiner, Los Angeles, Cal.

—In his Sunday recital at the University of California, Los Angeles, Feb. 17, Mr. Schreiner played the following program: Allegro from "Cuckoo and Nightingale" Concerto, Handel; Toccata, Adagio and Fugue in C major, Bach; "The Prophet Bird," Schumann; Nocturno, Grieg; "Hunting Horn" Scherzo, Schreiner; Overture to "Tannhäuser," Wagner.

Herman F. Siewert, Winter Park, Fla.

—In his vespers recitals at the chapel of Rollins College, played twice a week on the three-manual Aeolian-Skinner organ, Mr. Siewert has given these recent programs:

Feb. 15.—Prelude in D major, Bach; Second Meditation, Gullmunt; "Air a la Bourree," Handel; Largo Cantabile, Collet; "En Bateau," from "Petite Suite," Debussy; "Carillon-Sortie," Mulet.

Feb. 1.—Chorale Prelude on "Andermachi," Willian; Cantilene, Rogers; "Schön Rosmarin," Kreisler; "Liebestraum," Liszt; Overture to "Tannhäuser," Wagner.

Maurice Douglas Pedersen, Evanston, Ill.

—Mr. Pedersen presided at the opening of a Miller organ in the McKee Street M. E. Church at Batavia, Ill., Feb. 17 and played this program: Prelude and Fugue in C minor, Bach; "The Primitive Organ" and "Song of Hope," Yon; Suite, "The Tragedy of a Tin Soldier," Nevin; "Dreams" and Intermezzo from Seventh Sonata, Gullmunt; "Song of the Basket Weaver," Russell; "The Squirrel," Weaver; "A Gothic Cathedral," Pratella-Weaver; Toccata in D minor, Nevin.

In a recital at Anderson Memorial Chapel, Seabury-Western Theological Seminary, Evanston, Feb. 19 Mr. Pedersen played: Fifth Symphony (Allegro Vivace, Adagio and Toccata), Widor; "Echo" and "Song of Hope," Yon; "Jesu, Joy of Man's Desiring," Bach; Suite, "The Tragedy of a Tin Soldier," Gordon B. Nevin; Scherzo (Second Symphony), Viernie; "Christus Resurrexit," Ravanello.

Edward Hall Broadhead, Durham, N. C.

—Mr. Broadhead, organist of Duke University, played the following program in the Meredith College auditorium at Raleigh Jan. 28: Prelude and Fugue in D major, Bach; Prelude, Fugue and Variation, Franck; "L'Organo Primitivo," Yon; Cycle of Eight Short Pieces, Karg-Elert; "Chant de Mai," Jongen; Allegro from Second Symphony, Viernie.

Harold G. Fink, New York City—Mr. Fink, organist and choirmaster of the Fordham Lutheran Church, has planned three Bach recitals in commemoration of the 250th anniversary of the birth of the master. The following programs will be played at 4 o'clock on the afternoons of the dates given:

March 24—Fantasie and Fugue in G

minor; Chorale Prelude in G major, "By Babylon's Waters"; Advent Chorale Prelude, "Come Redeemer of Our Race"; Six Christmas Chorale Preludes, "To Shepherds as They Watched by Night," "From Heaven on High to Earth I Come," "Jesu, My Chief Joy," "O Hail This Brightest Day of Days," "In dulci Jubilo" and "Good Christian Men, Rejoice Today"; Prelude in D major; Trio-Sonata No. 1 in E flat (Allegro Moderato, Adagio, Allegro); Two New Year Chorale Preludes, "In Thee Is Gladness" and "The Old Year Now Hath Passed Away"; Toccata in D minor (Dorian).

March 31—Toccata and Fugue in D minor; Two Chorale Preludes for the Feast of the Purification, "In Peace and Joy I Now Depart" and "Lord God, Now Open Wide Thy Heaven"; Chorale Prelude in E flat, "Sleepers, Wake, a Voice Is Calling"; Trio-Sonata No. 2 in C minor (Vivace, Largo, Allegro); Chorale Prelude in A major, "O Lamb of God"; Toccata, Adagio and Grave in C major; Passiontide Chorale Prelude in E flat, "O Man, Thy Grievous Sin Bemoan"; "Kyrie, Thou Spirit Divine."

April 7—Prelude and Fugue in E flat; Three Easter Chorale Preludes, "In Death's Strong Grasp the Saviour Lay," "The Blessed Christ Is Risen Today" and "Ere Yet the Dawn Had Filled the Skies"; Fugue in G minor (the lesser); Chorale Prelude in F sharp minor, "Out of the Deep I Cry to Thee"; Trio-Sonata No. 3 in D minor (Andante, Adagio e dolce, Vivace); Fugue in D minor, "We All Believe in One True God"; Chorale Prelude, "Lord, Hear the Voice of My Complaint"; Toccata in F major.

Ethel Leestma, Grand Rapids, Mich.

—Miss Leestma, organist of the Lagrave Avenue Christian Reformed Church, was presented in a recital at the auditorium of Calvin College Feb. 6 and played: Chorale, "A Rose Breaks into Bloom," Brahms; "Jesu, Joy of Man's Desiring," Bach; Toccata and Fugue in D minor, Bach; Largo ("New World" Symphony), Dvorak; "Ronde Francaise," Boellmann; "Bells through the Trees," Edmundson; "Piece Heroique," Franck; Berceuse, Gullmunt; "Caprice Heroique," Bonnet.

Dallas Organist in New Position.

The Central Lutheran Church, Dallas, Tex., has appointed Edward A. Hanchett organist and musical director effective Feb. 1. Mr. Hanchett is well known in the Southwest, having held important posts, among these being St. Paul's Episcopal Cathedral, Oklahoma City; Christ Church, Waterloo, Iowa, and the Gaston Avenue Baptist Church, Dallas. He has a choir of twenty-five voices and is at work organizing a junior choir.

Miss Marie R. Jacobs died Jan. 15 in Atlantic City, N. J., after a short illness. She had lived in Atlantic City for the last thirty years and for twenty-six years had been organist of Our Lady Star of the Sea Church.



By WILLIAM LESTER, D. F. A.

Third Sonata for Organ, by Harry Benjamin Jepson; published by the H. W. Gray Company, New York.

This new composition, covering forty-two pages of music, is a large-scale work, couched in modern idiom, inherently vigorous and virile. The four movements are, in order, a brilliant, rhythmic Allegro, a suave Intermezzo, a lovely melodic "Romanza" and a blazing toccata-like Finale. Detailed analysis of such a splendid, straightforward opus as this is not called for here—a creative musician of the status of Professor Jepson can be safely relied upon to set down his thoughts in effective and efficient manner. The only point to regret in this issue is that the negligence or carelessness of the proofreader has allowed too many accidentals to be omitted—a condition of affairs that does little to help the public reception of such a complicated idiom as that used by the modern composer. Much disadvantageous harmonic ambiguity could have been escaped by a little more precision. It is to be hoped that the second edition of this outstanding work will be cleared of these question spots. The sonata is worth the best of conditions for its perusal and performance.

Technically it is not overly difficult when the splendor of its ideas and the mastery of their workings-out are considered—for the music for organ is fitted to rank with the best produced during the past decade. The sonata is genuinely organ music conceived for and effective on the instrument. Every forward-looking organist owes himself the thrill of contact with this work, an achievement of genuine merit, certain appeal and intrinsic and abiding value.

Sonata No. 1, and Sonata No. 14, by Josef Rheinberger, edited by Harvey Grace; published by Novello & Co., London.

Here are two more of the twenty sonatas for organ of Rheinberger, as issued under the expert supervision of Dr. Grace by Novello. Naturally the individual sonatas and, to an even greater degree, the separate movements

will differ widely in appeal and worth. But all of the music is of such a grade as to impel respect for a great composer whose gamut of creative power was such as to place him as a writer for the organ second only to Bach himself. This English edition of the nineteenth century master is outstanding in its accuracy, readability and layout. Dr. Grace has demonstrated himself as an ideal editor.

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**Comes 8,000 Miles
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Leonard B. McCarthy, a New Zealand organist, made a trip of 8,000 miles to the United States to select an organ for his church—St. Ann's at Wellington. The contract for the instrument was awarded in February to George Kilgen & Son and Mr. McCarthy started back to New Zealand late in the month by way of San Francisco on his voyage of seventeen days home. Writing to THE DIAPASON of his visit and the impressions he gained here Mr. McCarthy says:

"Two years ago, when our church in Wellington—St. Ann's—asked me to arrange for the purchase of an organ, I did not dream that it would culminate in my making a trip to America. However, I now find myself not only in America, but in an organ factory watching the progress of the instrument being built for my church.

"Naturally, the first step in our investigation was an examination of the organs already installed in New Zealand. Some of those instruments are exceptionally interesting. In the Town Hall at Dunedin is perhaps the most up-to-date of our larger organs. This instrument is a four-manual, built by Hill & Norman & Beard of England. It is some six years old. In the Town Hall at Wellington is another four-manual built by the same firm—a very fine instrument which is now seldom played, as in recent years the weekly recitals were poorly attended and about a year ago were discontinued. In general the majority of the church organs in New Zealand are small and of pneumatic or tracker action, most of them being built by English builders. The most recent addition to the group of organs there is a new electric-action organ of two manuals built also by Norman & Beard for the Catholic Church at Petone.

"We communicated with the leading builders in America, England and France,

and it was interesting to see the various ideas expressed by the builders in these different countries. Eventually we commissioned George Kilgen & Son, Inc., of St. Louis to build our organ, which will be shipped from their factory about March 1, its dedication being scheduled upon my return to Wellington.

"This will be the first modern American church organ in New Zealand and it has, of course, aroused interest in musical circles there, as the organ possesses several features which were hitherto unknown to our country.

"It has been a thrilling experience for me to travel 8,000 miles from home to discuss the construction of this organ and see something of the United States and its people, and I must say that my impressions of the country and the people have been most favorable. I have been pleased to meet so many talented organists and find them so enthusiastic over their work and so willing to explain their instruments and their ideas. It really makes an organist envious to see an organization of organists in every large city and the many facilities they have for displaying their talents on so many fine instruments.

"While in America I have had the pleasure of playing many large organs, and never have I found so many beautiful instruments, in particular those installed in St. Francis Xavier and Third Baptist in St. Louis, built by Kilgen; Grace Cathedral in San Francisco, where Sidney Lewis was kind enough to play the new Aeolian-Skinner organ for me; the Kimball at First Church of Christ, Scientist, in San Francisco, which Wallace Sabin ably demonstrated to me, and others. To the kindness of Miss Frances Murphy, organist of St. Dominic's, San Francisco, I owe the opportunity of seeing some of the interesting organs of that city."

The Painesville, Ohio, Choral Association, directed by Paul Allen Beymer, presented Mendelssohn's "St. Paul" Feb. 5 in the Morley Memorial Music building at Lake Erie College. Catherine Kelliker Daniels, A. A. G. O., was at the organ.

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3. With the Dove Venders in the Temple (John, 2, 14)
4. Walking on the Sea at Capernaum (John, 6, 19-20)
5. With the Accusers Writing in the Sand (John, 8, 6)
6. On the Mount of Temptation (Matt. 4, 8-9)

A new scale the composer heard in Syria, repeatedly, played on a Shepherd pipe is the basis for this suite. The scale has a lowered second, and a raised sixth degree; the work is believed to be one of few written in this vein. Organists playing the above mentioned novelties are invited to send their programs to our editorial department.

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Who's Who Among the Organists of America

MILES F. A. MARTIN.

Miles F. A. Martin, F. A. G. O., organist of St. John's Episcopal Church at Waterbury, Conn., is one of the long list of highly capable musicians who are upholding the best traditions in the Eastern part of the United States. In addition to his church work and composition Mr. Martin is an active recitalist and just now he is broadcasting the organ from station WATR at Waterbury, giving two half-hour programs a week, in which he emphasizes church organ music of a high type.

Mr. Martin was born at Newark, N. J., July 10, 1888, and began playing the organ for Lenten services and Sunday-school at the age of 14. After studying with William E. Ashmall for a time he was appointed organist of St. John's Church, Newark. Later he studied with Charles Corwin, organist of Grace Church, Newark, where he substituted occasionally for the organist. In 1910 he was appointed organist and choir-master at the Church of St. Edward the Martyr, New York City. Studying under Clement R. Gale, he prepared for the Guild examinations. Later he was elected a member of the council of the American Guild of Organists, its secretary and then treasurer. He also became a vice-president of the Plainsong Society and an enthusiast over this type of music of the church.

In 1925 Mr. Martin spent the winter in Florida as organist of Trinity Church, St. Augustine. He went to Waterbury in 1926 to take the post at St. John's Church. This church has a chance and a gallery organ played from one four-mallet console, and a choir of forty men and boys.

Mr. Martin studied composition with Dr. T. Tertius Noble and dedicated his "Chaconne" for the organ to Dr. Noble.

Planning a trip to Europe, Mr. Martin prepared for the Fontainebleau School of Music under Hugh McAmis and in 1932 entered the school, where he studied with Widor and Dupré. While there he composed a Postlude on the hymn-tune "Sleepers, Wake," dedicating it to M. Dupré. His many other compositions, published by the H. W. Gray Company, include three Intros in anthem form. He has edited a book of intros for every Sunday in the year, a Magnificat, a Nunc Dimittis, a Te Deum and a "Benedictus es, Domine," as well as several postludes on hymn-tunes, soon to come out.

WILBUR H. ROWAND, F. A. G. O.

Picture a boy of 6, the son of a Methodist minister, charmed with the pianistic prowess of another youth, likewise the son of a minister, and you have the genesis of Wilbur H. Rowand—the pianist being none other than youthful Hugh Porter, now of New York City. Personally Wilbur H. Rowand may not be great of stature, but when he is seated at the console he becomes a master indeed. When one glances over the record of his progress it is not difficult to appreciate the man and his attainments.

Wilbur Rowand is a native of In-

MILES F. A. MARTIN



diana, having been born at North Manchester March 29, 1903. As a lad he moved to Colorado with his parents. At Boulder he formed a close friendship with his father's organist, George M. Chadwick, a man of great skill, who early instilled in his apt pupil the principles of the traditional school of German organ playing. His studies were continued at the University of Colorado.

Graduating from Oberlin College in 1926 with the degree of Mus. B. and membership in the national honorary musical society Pi Kappa Lambda, after studying organ with Dr. George W. Andrews and piano with W. K. Breckenridge, Mr. Rowand was appointed instructor of organ and theory at Shorter College, Rome, Ga. In the summer of 1927 he continued work at

Fontainebleau, France. Following the second year at Shorter, the lure of a large church with a fine organ took Mr. Rowand to the First Congregational at Toledo, Ohio, in 1928. Here he served with distinction for two years, working the while with Palmer Christian at Ann Arbor, Mich.

Since the fall of 1930 Mr. Rowand has again been identified with Shorter College as associate professor of music, theory and organ, and in addition is the college organist, playing for the chapel and vesper services. This department of music has recently been accepted for provisional membership in the National Association of Schools of Music.

In 1931, Mr. Rowand married Miss Evelyn Simmons, a graduate of Shorter, with A. B. and Mus. B. degrees, who had been a pupil of her future husband.

In the fall of 1934, after two public recitals for the Georgia Chapter of the American Guild of Organists, Mr. Rowand was elected dean.

Mr. Rowand has a fine sense of humor, which is punctuated by unexpected flights of dry wit. At the organ he has fluent technique, a fine sense of tone color and a spontaneity of expression that is all too rare. From a large and fine repertoire he builds programs with great taste and gives performances that are more than a credit to his calling. He is optimistic, full of ambition, and ever throws himself with vigor into everything he undertakes. He attained the associate certificate of the Guild in 1927, followed by the fellowship in 1934. At present he is organist and choir-master of St. Peter's Episcopal Church at Rome, Ga.

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WILBUR H. ROWAND



cede the "words" with "music." Thorne Hall, on the Chicago campus, has been the setting for the series, which concluded Jan. 29 with the appearance of Will Durant. D. Sterling Wheelwright, A. A. G. O., M. Mus., has played the prelude recitals on the Kimball four-manual organ in this hall, with the following nationally known figures occupying the platform: Donald R. Richberg, Senator L. J. Dickinson, Christopher Morley, Richard Washburn Child and William Green. Mr. Wheelwright plays a prelude recital weekly for the Sunday Evening Club of Wilmette and on Jan. 20 celebrated his eighth anniversary as organist and director of music at St. Paul's English Lutheran Church, Evanston.

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in Recitals on Coast**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Feb. 16.—I journeyed to Pasadena on Sunday evening, Feb. 3, to hear E. Power Biggs play a recital in connection with the evening service at the First Presbyterian Church. In this city of culture and refinement I expected to find the church filled for the occasion, but I overestimated their love for good organ music. There was a good attendance, however, and Mr. Biggs gave a splendid account of himself. The high lights of the program were the Handel Concerto in D, the Reubke Sonata and the Verne Finale. Other numbers were the Bach Fugue in G minor, "Piece Heroique" of Franck and works of Haydn, Mendelssohn and Noble. The last-named was represented by a Chorale Prelude on Tallis' Canon, played from manuscript. I liked it very much and feel sure it will prove one of the most popular of Dr. Noble's compositions.

Mr. Biggs played with sureness and understanding and his tempo control and phrasing were those of a master organist who had the certainty of his convictions. I enjoyed the recital and should like to hear Mr. Biggs again on a more modern instrument, for, good as is the organ in the First Presbyterian Church, it is of the vintage of some thirty years ago.

Mr. Biggs played a recital at Redlands University on the same Sunday afternoon, giving the same program and winning high praise from everyone.

The February meeting of the Guild was held at the First Baptist Church on Feb. 4, the program being devoted to new and unpublished works by its members. That such a first-class program could be given speaks well for the caliber of southern California organists. The composers represented were Frank H. Colby, with a first-rate Fantasia for Organ; Joseph W. Clokey, with his Bell Prelude, and Ernest Douglas with two movements of his "Tuolumne Suite," played by Alexander Schreiner, and a Prelude for piano and organ played by Robert Mitchell and Miss Laurel Chase. Mrs. Elthea Turner was responsible for two delightful trios for women's voices and two songs beautifully sung by Ruth Somerindyke. The dean of the chapter gave us "Two Episodes" for flute and piano and a piano number which he calls "Comic Strip No. 1," all of which showed that Clarence Mader can do more than just play the organ and direct a choir. Raymond Hill and James H. Rogers were down for songs and there was also a Trio for piano, violin and cello by a bird whose initials are R. D.

It was really a remarkably fine program, not only in the material presented but in the way it was performed. It was unfortunately one of the worst evenings of the year climatically; hence a small audience.

The Guild is making a drive for new members and it is hoped that we can bring the membership up to 200 before the end of the year.

Without doubt the most important musical paper here on the Pacific coast is the *Pacific Coast Musician*, published and edited by our own Frank H. Colby, who for the last three decades has been one of the best-known figures in the California organ world. Frank, as everyone calls him, is a peach of a fellow and his paper reflects his personality in more ways than one. Beginning with the February issue Mr. Colby will issue the *Pacific Coast Musician* on the first and third Saturdays instead of every week. The first number is now at hand and the editor is to be congratulated on a fine piece of work, for

in its new form it cannot fail to make friends everywhere.

Charles T. Ferry has been appointed organist of the First Church of Christ, Scientist, Los Angeles. Mr. Ferry held this post twelve years ago and only recently returned to California from a stay abroad.

During the last few months, in which I have not had to play an evening service, I have been visiting all sorts and conditions of churches and listening to all sorts and conditions of choirs, and it seems to me that there has been a very decided let-down in the quality of the music presented. In a number of instances I have spoken to the organists about the matter and have been told that either the music committee or the minister has requested it.

NEWS OF MONTH IN SEATTLE

By JOSEPH H. GREENER

Seattle, Wash., Feb. 19.—An important feature in the musical life of Seattle was the introduction of a choral contest, held at Plymouth Congregational Church Feb. 8. This was sponsored by David Scheetz Craig, editor of the musicians' paper of the Pacific Northwest, *Music and Musicians*. Mr. Craig is deeply interested in choral singing and this contest was offered for the advancement of church choir training. The competition was won by the Queen Anne Methodist Episcopal Church under the direction of Mrs. Rychard. The adjudicators were Mr. Nürding, organist and choir director of the First Presbyterian Church, Tacoma, and Frederick Chubb, organist and director of Christ Church, Vancouver, B. C.

Your correspondent, John McDonald Lyon, is touring California. Various rumors are heard concerning his absence from the city. One has it that Cupid is playing an important part at this time. Your old correspondent, Joseph H. Greener, is writing this column for the month of March in the absence of friend Lyon.

On Feb. 18 Esther Joan Ford, director of the boys' choir at Epiphany Church, was married to Melvon Hammer, organist of Epiphany Church. Mrs. Helen J. McNicoll, organist of the First Christian Church and dean of the local chapter of the A. G. O., presided at the console. Mr. Hammer is a pupil of Marcel Dupré in organ and M. Cortot in piano. Mr. Hammer spent some time in special study under these two masters in Paris. Mrs. Hammer is a graduate of the Toronto Conservatory of Music and an organ pupil of Healey Willan. In addition to this, she spent several years abroad. In her work at the Epiphany Church she has organized a boy choir which is doing some very good work.

Whitman College, Walla Walla, Wash., honored Basil Cameron, director of the Seattle Symphony Orchestra, with the degree of doctor of music at a special convocation of the college Feb. 14.

During the absence of John McDonald Lyon from the Church of Our Lady of Good Help, Miss Theresa McCluskey will substitute in the capacity of organist and director. Miss McCluskey is an organ pupil of Mr. Lyon.

Recently the Schola Cantorum of St. James' Cathedral were the guests of St. Edward's Seminary, where they sang several numbers on a varied program of music for the seminarians and faculty. The Schola Cantorum sang under the direction of Dr. Franklin S. Palmer, organist of St. James' Cathedral, and John Lyon, assistant to Dr. Palmer.

A two-manual Möller organ is being installed in the Davis Memorial Baptist Church at Mount Vernon, Wash.

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Lewis Organ Design Discussed; a Plea for True American Organ

To the editor of THE DIAPASON: Mr. Jamison deserves credit for his very interesting article in the January number of THE DIAPASON, for in it he attempts to analyze the basic elements in the styles of Father Willis and T. C. Lewis, perhaps the two most accomplished organ builders of England during the last century; and since the work of these builders set a standard which, directly or indirectly, lies behind much of the best organ building in this country at the present time, it is most important that their styles be understood in America.

We feel, however, that, excellent as is Mr. Jamison's purpose, he is not entirely successful in achieving it. His conclusions seem to us often not to accord with the evidence of the organs themselves. Because the number of instruments built by Willis and Lewis is so great, and because there is so fundamental a difference between their points of view, we propose to examine only the style of Lewis, as expounded by Mr. Jamison, and to see in what respects his work differs from the outline which Mr. Jamison gives. Our evidence, on which we base this study, is, in addition to the organs themselves, which may be studied in such publications as *The Organ and The Rolland*, a catalogue issued by the Lewis firm in 1883, which, in addition to many specifications, contains a statement of Lewis' tonal ideals and the principles on which he based his work. Furthermore, a few years since we visited a number of the organs in question, and hence we have available notes taken and impressions gained at that time.

Mr. Jamison, for one thing, gives the composition of the mixture-work on what purports to be a typical Lewis great. He speaks, particularly, of a three to five-rank cornet. So far as we know, that stop appears on the great in a Lewis organ only at Southwark Cathedral. The organ in question can only be classified tentatively as a Lewis organ, for, while it was built by the Lewis firm, it was designed by John Courage and voiced by a Mr. Tuckwell, since Lewis had severed his connection with the firm before that time. The cornet was greatly favored by Mr. Courage and was included in the swell of the organ, by Lewis, at St. John's, Hammersmith, at Courage's request. That fact explains its presence at Southwark. No other Lewis great organ appears to have contained the stop. In the interest of accuracy we feel it important to make this point clear.

Two general characteristics of Lewis organs are predominant—one, the dominance of the flue rather than the reed chorus, and the other the reticence of the individual registers. Both proceed from low wind pressure, although neither is a necessary manifestation of low wind. Dominance of fluework is the result, first, of a full-scaled flue chorus worked out along Schulze lines, and, second, of relative thinness in the tone of the chorus reeds. The latter is indirectly dependent upon low wind, but the former, although low wind is an important factor in its production, is more a matter of scales and mouth formation than of anything else. Reticence may or may not be present among low-pressure pipework; it can, however, appear only when there is low pressure. By "reticence" is meant the sense of musical reserve that accompanies the pipework, even the large diapason ranks, of organs voiced on Lewis lines. Nothing sounds pushed, boisterous or harsh in such an organ, whereas in a high-pressure organ even the supposedly mild gedeckts and dulcianas usually have a certain "forwardness" of tone. Reticence enhances the musical effectiveness of all pipework, reeds as well as flues, but it is essential to a really successful great diapason chorus. That fact is now being recognized in America, for the wind pressure used for properly constituted great choruses (and by that is meant an unenclosed chorus, as well as one that includes all essential ranks) is generally

being made lower. In that respect, more than in particular details, the influence of Lewis is being felt in this country at the present time.

But, excellent as are many of Lewis' organs, in some respects they fall noticeably short of the ideal for which they appear to stand. The composition of mixtures is one instance. Lewis is known to have been an enthusiastic follower of Schulze, and in some respects he seems almost to have copied the work of the German builder. He did so in setting out mixtures, for his usual plan was to begin his great mixture 15-19-22-26-29, and to break it once, at or about middle C, to 1-5-8-12-15. Schulze did exactly that in, perhaps, his finest organ in England, which is in the Church of St. Bartholomew at Armley (Leeds). This sudden breaking of four out of the five ranks is most distressing, for it cannot be covered even in ensemble playing, and in contrapuntal work it sticks out very painfully. It is curious that Schulze, whose ear is said to have been so discerning, should have tolerated so crude an arrangement, but it is even more remarkable that Lewis, a generation later, when builders not only in England but also generally on the continent were employing the plan of breaking their mixture ranks one at a time so as to avoid this ugly gap in the tonal structure, should have been so obtuse to so important a detail. The existence of this blunder, for one surely is justified in calling it such, makes one question the justification of Mr. Jamison's exalting the Lewis flue chorus to the point of making it a model, without qualification, for American builders.

On the other hand, in swell mixtures Lewis appears to have followed a better plan. His usual arrangement was 15-19-22 to middle C, and thence 8-12-15. Here, however, two out of the three ranks break at one point; but the fact that the mixture is in a division in which the flue chorus is relatively less important mitigates the difficulty. In large swells, where an independent 2-ft. chorus rank was present, the mixture often became 19-22-26-29, as on the great, with the same single abrupt break in the third octave. In a few instances we find that he introduces an intermediate stage, such as 12-15-19-22, which is in accord with modern practice, and certainly makes a smoother transition, although still two ranks rather than a single one are broken at each stage.

In addition to mixtures, there are other characteristics of the Lewis flue chorus which seem to us not to be beyond criticism. For one thing, Lewis appears habitually to use a bourdon for his great flue double, except in organs of considerable size. There is precedent for this in Schulze's work, and in German organ building more generally, but we feel that this practice is inconsistent with the claim that the Lewis flue chorus is a model of tonal excellence. Father Willis, whose flue choruses often were less satisfactory than those of Lewis, in this respect seems to have followed a sounder practice, for he introduced an open double in the great of even small organs quite regularly. Lewis, furthermore, seldom included two 4-ft. diapason ranks, to correspond with two unisons, for almost invariably the second 4-ft. stop on his great organs was a harmonic flute. In this respect, however, he is less open to censure, for the practice was almost a universal one in his time.

Mr. Jamison's use of the figure of the "bulge" of a Doric column to describe the type of chorus in which the unison is dominant, or even predomi-

nant, seems to us unfortunate. For one thing, there is no actual "bulge" in the Greek Doric column. There is, instead, a mathematical setting out of the line of tapering, which results in a distribution of the taper in such a way that the curve is slowed up at certain points and accelerated at others. The result is that the visual effect is that of a straight column; in other words, the apparent result is in due proportion. As applied to an organ chorus, if it can be applied at all, it suggests the chorus in which the aural effect is that of a straight line. Such a chorus can be achieved only by keeping the scales of the 16-ft., 4-ft. and 2-ft. ranks up to, or at the most not more than one pipe smaller than, the scale of the unison. By so scaling a chorus actual proportion will be attained; the "taper" comes in through the use of varying mouth widths and heights, which enable the designer to throw accent on the unison, and thus, by introducing the equivalent of what Mr. Jamison calls the "bulge" through indirect rather than direct means, the apparent proportion also will be attained. A chorus of 16-ft., 8-ft., 4-ft. and 2-ft. diapason pipes, all of the same scale and all with similar mouth treatment, would be the tonal equivalent of a column whose edges were true straight lines. A similar chorus, so far as scaling is concerned, but with varying mouth treatment, would be the equivalent of the column whose edges appear straight but which are actually curved—of which the net apparent result is a straight line.

It is curious that where a deliberate effort is made to avoid an unbalanced effect, by "bulging" out the center (the unison) in the shape of increased scaling, the result is a curve in the opposite direction. One would expect that a bigger unison would result in a convex tonal line. Actually, however, a unison of disproportionate size results in a concave line, for when the unison is exaggerated proportion is ruined, top and bottom no longer are related properly to the middle, and hence said top and bottom proclaim their separate existence by calling attention to themselves. The bigger the unison, the greater the disproportion, and hence the greater isolation of top and bottom, which state is expressed by such terms as "muddy" or "screaming." The only cure then is to reduce both power and quality of top and bottom—but in that case all semblance of a chorus disappears at the same time. A bulge can be avoided only by maintaining true proportion throughout the chorus, and this is to be found only when the unison, in power and in quality, is similar to the other constituents of the chorus. Then, and only then, there is

neither convexity nor concavity in the tonal line, actual or apparent.

But, to return to the Lewis organ. Mr. Jamison comments upon the fact that often the Lewis swell partook too closely of the character of the Lewis great, and that similarly the Willis great usually was too much like the Willis swell. That result is due to the fact that in each case the builder had a definite style of his own, which was expressed throughout his instruments. It so happened that the flue chorus was the dominating characteristic of the Lewis organ; hence the reed division (the modern swell) seems to some to be unsatisfactory. Inversely, the reed chorus was the significant factor in the effect of a Willis organ, and so it followed naturally that the flue chorus division, the great, was disappointing in effect, to some extent. It is hardly necessary to show that neither was necessary, or that the modern organ may perfectly well ignore the predominance of either so far as the entire instrument is concerned. But the fact that these builders had so clearly formulated their styles by impressing them upon their work is a point well worthy of consideration in these days when it is all too usual to pick a tidbit here and another there and think that, by assembling the collection, a distinctive organ can result. A pervading style is too elusive for the mere collector. What is collected must be synthesized before effective use of it can be made. When American builders proceed from a knowledge of the details of what the great builders of the past have accomplished to the formulation of a style of their own, which will be neither aggressively independent nor merely a series of incidents copied from the work of others, then a really significant and truly national American style of organ building will come forth.

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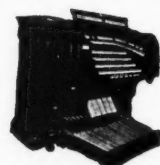
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**Washington Hears
Fine Recitals by Fox
and by Renee Nizan**

By MABEL R. FROST

Washington, D. C., Feb. 20.—The organ events this month were the recitals by Mlle. Renee Nizan and Virgil Fox, both under Guild auspices. Both recitals were given entirely from memory. Mlle. Nizan played to a large audience at the Church of the Epiphany Jan. 21, drawing largely on the French school in a program of unusual delicacy. While indulging liberally in the pastels of tone, the numbers as arranged afforded delightful contrasts of such faint colorings. The charm and repose of perfect technical mastery, always evident in all her playing, was particularly pleasing in the zephyr-like phrases of the difficult Scherzo from the Vierne Sixth Symphony. Organists noted some courageous departures from the accepted registrations of standard works, which however, may it not be said, but furnish new food for those who enjoy an argument. The complete program is as follows: Prelude and Fugue in D major, Bach; "Sleepers, Awake," Bach; "The Hour Is Come," Bach; "Noël," d'Aquin; Allegro, Fifth Symphony, Widor; Cantilene, de Saint Martin; Scherzo, Gigout; "Electra ut Sol," Dallier; Prelude in B major, Dupré; Scherzo, Sixth Symphony, Vierne; Berceuse, Vierne; Finale, Third Symphony, Vierne.

In an astounding display of pedal technique such as one seldom hears, Virgil Fox held an appreciative audience spellbound to the last reverberating chord of the angular "Pageant" of Sowerby (or should we say of the encore, "Thou Art the Rock," Mulet?) in the second of the Guild winter series of recitals on Feb. 19 at the First Congregational Church. Many of the organists who heard practically all of the first-rank recitalists agree that this was the finest pedal technique they had ever heard. And, indeed, from a technical point of view neither the manual nor the pedal performance left anything to be desired. In a program that would appear to be designed to sustain the interest of even the lay listener to the very end, one found pleasing registrations in the Andante from the "Grande Piece Symphonique" of Franck, "The Spinner," from "Suite Bretonne," of Dupré, and particularly in the Sowerby "Pageant," with leaning perhaps too heavily and too often on the big reeds in some of the others.

The Washington Choral Society, Louis Potter, conductor, will be the feature attraction at the concert of the National Symphony Orchestra Feb. 28. The choral society and the symphony orchestra together will do Deems Taylor's "Chambered Nautilus." This work was given its Washington premiere by the same society at the annual spring concert in 1934.

Robert Ruckman, with the assistance of Emily Dickinson, is organizing a club of junior organ students and junior choirs, with a view to arranging joint public performances. The project is under the auspices of the District of Columbia Federation of Music Clubs.

E. Harold Geer, Vassar's distinguished organist, was presented by Hood College, Frederick, Md., in a recital Feb. 13. The student audience was augmented by delegations of organists from nearby cities. In a well-chosen program Dr. Geer presented a group of Bach, which included the D minor Prelude and Fugue, as well as an interesting modern group by Widor, Guilmant and Vierne. Verbal biographical and historical notes added greatly to the interest of the scholarly reading given the program by Dr. Geer. The president and faculty of Hood College tendered a reception to the recitalist at the close of the evening, which afforded a most welcome opportunity to talk with him.

At St. John's Church Jan. 28, T. Guy Lucas played the fourth recital of the season. The program included Bach, Guilmant, Rachmaninoff, Parry and others. St. John's choir assisted in this

program, giving Epiphany music and illustrating the chorale preludes played by Mr. Lucas.

The Takoma Park Presbyterian Church choir presented an unusually satisfactory musical service of selections from Mendelssohn's "Elijah" on Feb. 17, Mrs. Albert W. Volkmer, contralto, directing, Mrs. Dudley C. Jackson, organist.

Programs of Chicago Women.

Monday evening, March 4, the Chicago Club of Women Organists will present an organ program at Kimball Organ Salon which will be given by the past presidents of the club and the present president. Lily Moline Hallam will play: Prelude and Fugue in E flat major, Bach; Ora Bogen will give the following group: "Dripping Spring" and "Canyon Walls," by Clokey, and "Seraphic Chant" and Toccata from Sonata No. 2, by Lily Wadhams Moline; Alice R. Deal at the organ and Edith Heller Karnes at the piano will play the "Concerto Gregoriano" by Yon. The assisting artist on this program will be Helene Rahn, soprano, of the Globe Theater Players, who will sing two groups. Sunday afternoon, March 17, at 4 o'clock, the club will sponsor a vesper service at the Evangelical Lutheran Church of Peace, Mason and Cullom avenues, of which Vivian Martin is organist. Miss Martin will play the Pastorale, by Franck, as the prelude. Frances Anne Cook will play "A Gothic Cathedral," Pratella-Weaver; Pastorale, Bach, and Allegretto, Wolstenholme; Lillian Johnson will play "Ave Maria," Arkadelt-Liszt, and the Scherzo from the Fifth Sonata, Guilmant. Clara Gronau will also give a group of organ numbers. The choir under the direction of Mrs. Edna Pohlmann will sing the Gloria from the Twelfth Mass of Mozart and "Open Our Eyes," Macfarlane. William G. Pohlmann, tenor, will sing the following group: "The Way of Shadows," Baldwin; "O Was There Ever Loneliness Like His," Maunder, and "If with All Your Hearts," Mendelssohn. These concerts are open to the public.

GOTTFRIED ORGAN IS OPENED

Instrument Designed by Eric Man for Own Church Is a Memorial.

Dedication of a two-manual organ, built by the A. Gottfried Company of Erie, Pa., took place Jan. 20 in Salem Evangelical Church, Erie. The church was crowded to capacity. Alma Haller Way, a graduate of the Oberlin Conservatory of Music, gave a program which showed the tonal beauty and dignity of the instrument. The following program was presented: Overture to "Lohengrin," Wagner; Triumphal March, Callaerts; Andante Cantabile, Tschaiakowsky; "Dragonflies," Gillette; Londonderry Air ("Farewell to Cucullain"); Symphonic Poem, "Finlandia," Sibelius; Reverie, Ganne; "Flight of the Bumble-bee," Rimsky-Korsakoff; Largo from "Nerxes," Handel; "Adoration," Borowski; Introduction to Act 3, "Lohengrin," Wagner.

The new instrument replaces a Felgmaker organ installed in 1904. At that time Anton Gottfried, president of the A. Gottfried Company, made the pipes for the Felgmaker organ. The Gottfried family have for years been members of Salem Church. Thus to Mr. Gottfried, as a manufacturer of pipes and organs, has come the experience from 1904 to 1934 of making the pipes for the Felgmaker organ, providing subsequent improvements to this organ in 1926 and finally seeing the day when the second organ of his own design and construction would be installed in the church in which he and the members of his family worship. Through the estate of the late Mrs. Anton Gottfried there were provided for the new organ a majority of the new stops in memory of her daughter Elsa and herself. In memory of his wife Mr. Gottfried provided for the addition of an American cornet, a stop recently designed by him. A son, Henry A. Gottfried, in memory of his mother, gave the voice celeste, which was designed by his father several years ago. Special mention is also made of the vox de baritone, liebesflöte and oboe which are new creations of Mr. Gottfried, who ranks high as designer and creator of new stops for the organ.

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

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

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David D. Wood's Life; Anniversary Tribute to Franck of America

By ROLLO MAITLAND, Mus. D.

The musical world is this year, and particularly this month, celebrating the 250th anniversary of the birth of two of the greatest masters in music of all time, Bach and Handel. March 2 marks the ninety-seventh birthday and March 27 marks the twenty-fifth anniversary of the passing of Dr. David Duffie Wood, great American organist, composer and pioneer in the exploitation of the music of Bach in America. In view of this it seems fitting that mention should at this time be made of the life and work of him whom the writer would call the "Franck of America." At the outset the present writer wishes to inject his own personality into this article only to the extent of saying that he owes the foundation of practically his whole musical existence to this great man. David Wood was the writer's only organ teacher and supervised his entire early music education, teaching him piano, harmony and composition.

Dr. Wood was born March 2, 1838, near the then pioneer district of Pittsburgh. When a few months old he lost the sight of one eye from cold and inflammation; he became totally blind at the age of about 2 years through an accident. The marvelous strength and fortitude of his parents, which he inherited, was demonstrated by their sending him, at the age of 5, to the Pennsylvania Institution for the Instruction of the Blind in Philadelphia. The journey was made by canal and lasted five days and five nights.

Dr. Edward E. Allen, former principal of the school, says in a biographical sketch:

His music studies began with theoretical class instruction, independent of the instrument. A violin was early placed in his hands to amuse him. He learned to play the flute at 8 years, and soon, without any instruction at all, became flute player in the school orchestra. A year or two later he applied his theoretical knowledge, which included harmony, to piano practice. Here, then, are three instruments which he learned to play without receiving a single special lesson.

In 1850 the school organ was but a "box of whistles." Still, the younger pupils were not permitted to touch it. One day, however, during this his twelfth year, he stole some practice on it and succeeded in playing so well that he was allowed to continue from that time, but he received no lessons in organ playing. In fact, he received none until his term of eight years had expired. But, as his time was extended, he actually received six months of special instruction in organ playing from the principal instructor, Wilhelm Schnabel, an excellent musician and an accomplished scholar. From him Mr. Wood received his inspiration to become a musician. This six months of real instruction is all that he ever received, although he afterward obtained a few special lessons in the church service, which were of little value as he had had abundant practice in accompanying the singing at the daily school prayers. Mr. Wood states that this experience helped him more than any teaching could have done. * * * Although his chief attention was given to music, this never crushed out his school studies. Mr. Wood was a great reader. James G. Blaine was his teacher in mathematics for two years. Under him he studied algebra, plane and solid geometry, trigonometry and analytics; and of his pupil Mr. Blaine once said that he might have been one of the greatest mathematicians of the age.

How He Won First Position

The manner of Dr. Wood's receiving his first church appointment is interestingly told by Dr. Allen: "No one else could be found to play the Easter service in a certain Episcopal Church of the city. Although but two days intervened, he said he could do it. The rector's wife read the music to him, which he learned in less than an hour, and the rehearsal passed off well. Nevertheless, people were skeptical as to the service itself; but this passed off perfectly too. Then he was hired on a month's trial, and there he remained until the church disbanded."

On Easter Day, March 27, 1864, Dr. Wood played his first service at St. Stephen's Church, Philadelphia. In 1870 he was made choirmaster of this church, which he was destined to serve for exactly forty-six years, till the day

of his passing, Easter Day, March 27, 1910. From 1884 till 1909 he was also organist and choirmaster at the Baptist Temple, in Philadelphia, made famous by the pastorate of Dr. Russell H. Conwell. Here he played only on Sunday evenings, having an assistant for the morning service. This church has a seating capacity of 3,000, and the chorus in Dr. Wood's time numbered 150 voices. During this time he played the morning and afternoon services at St. Stephen's, as well as the Sunday-school service, and the evening service at the temple—four services a Sunday, and all of course from memory! One can get some idea of the immense amount of time for preparation for all this. As if this were not enough to keep one man more than busy, Dr. Wood had a number of private pupils, taught organ at the Philadelphia Musical Academy for thirty years, and was for twenty-three years director of music at his *alma mater*, the School for the Blind, where he had been an assistant teacher since 1853.

He had long cherished the ambition to have the great oratorios presented by the school chorus. After years of working and waiting this was finally accomplished and Mendelssohn's "Hymn of Praise" was given in March, 1904. From this time till Dr. Wood's passing the oratorio performances with full orchestra were an annual event of the school, and were anticipated by pupils and public alike with the most eager interest. The works given were Haydn's "Seasons" (twice), Handel's "Samson" and "Judas Maccabaeus," Haydn's "Creation," Handel's "Acis and Galatea" and Bach's "My Spirit Was in Heaviness." The music was taught to the pupils by means of the Braille notation and the drilling was done by Dr. Wood. All the choruses were, of course, sung from memory. The solos were taken by members of St. Stephen's choir. The performances were as nearly perfect, especially from the standpoint of attack and release, and precision of rhythm, as could be imagined. One of Dr. Wood's friends conducted the orchestra (consisting of members of the Philadelphia Orchestra). The chorus needed no conductor; they knew their music thoroughly. Fritz Scheel, the first conductor of the Philadelphia Orchestra, once said of these performances that he had never heard anything like them on the other side of the water and certainly never expected to hear them in this country.

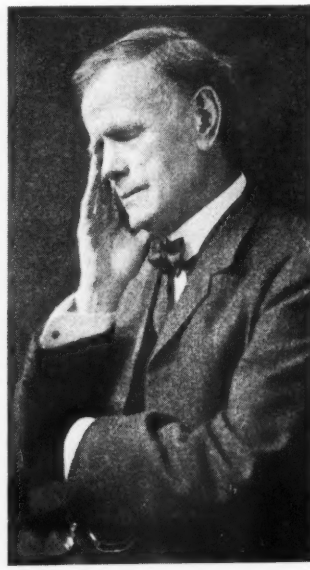
For a number of seasons the Baptist Temple Chorus also gave performances of oratorio under Dr. Wood's direction. Here a friend also conducted the orchestra, but Dr. Wood was always at the organ, playing, of course, entirely from memory.

His Career at St. Stephen's

It was at St. Stephen's, however, that his great work received perhaps its widest hearing. Sunday after Sunday the finest in church music was given in a most inspiring manner. The Easter afternoon services were memorable occasions. The church was always crowded with persons coming from all parts of the city and vicinity to hear the music of Dr. Wood and his choir, as well as inspiring addresses by Dr. Rudder, Dr. McConnell, Dr. Worcester and Dr. Grammer, who successively were the rectors during Dr. Wood's incumbency. At the time of his going to St. Stephen's a new organ had just been installed and in 1907 another organ replaced the old instrument. This organ was voiced mostly in the church, entirely under Dr. Wood's supervision. It is still one of the outstanding church organs in the city.

Dr. Wood's interest in and love for the music of Bach showed itself when he was but a young student. A scherzo for piano, which is his earliest preserved composition, shows strongly the influence of Bach first, and then of the great trio, Haydn, Mozart and Beethoven. It is reported that at his first public appearance, when a lad of 16 years, he played Bach's chorale prelude on "Now Thank We All Our God." This was at the dedication of a new organ, where he appeared with several organists of the city. During the early days of his career he could not afford a music reader. He made the acquaintance of a druggist who was also interested in Bach. During odd moments the two would go behind the counter and the druggist would read music to

DAVID D. WOOD



Dr. Wood. In this way he memorized many of the preludes and fugues from the "Well-Tempered Clavichord," as well as other compositions, all away from the instrument.

Dr. J. Fred Wolle, founder and conductor of the famed Bach Choir of Bethlehem, Pa., had this to say in an address delivered at the unveiling of a memorial tablet to Dr. Wood in St. Stephen's Church on April 29, 1914:

Thirty years ago there entered these sacred precincts a timid youth who came seeking instruction in the art of organ playing. More than organ playing, more than the manufactured rules of harmony, he received here genuine inspiration. By the sightless teacher the eyes of the sighted student were opened wide. The curtain was raised and here were unfolded the untold beauties of the greater master. The seed here sown bore fruit, and today there blossoms in the foothills of Lehigh's mountain a fragrant flower whose inception may be traced back through the years to the Little G minor Fugue, discovered to the pupil in the organ loft of old St. Stephen's.

It is reported that Dr. Wolle played a Bach program in 1893 at the Chicago World's Fair. This may or may not have been the first Bach program in America. However, on May 8, 1894, under the auspices of that veteran organization, the American Organ Players' Club, the following Bach program, one of the earliest on record, was given by Dr. Wood in the Church of the New Jerusalem, Philadelphia, assisted by Mme. Emma Suelke, then soprano soloist of St. Stephen's: Passacaglia and Fugue in C minor; Chorale Prelude, "Schmücke Dich, O Liebe Seele"; Prelude and Fugue in E flat; recitative, "He Will Not Speak," and aria, "Behold, How Still, How Calm" ("St. Matthew Passion"); Pastorale (four movements); Toccata and Fugue in D minor; Chorale Prelude, "Herzlich tut mich verlangen."

Dr. Wood as a Performer

In Dr. Wood's organ playing, especially his playing of Bach, one felt upmost the elements of grandeur, dignity and sublimity, although there was no lack of brilliancy. His registration tended toward a sonorous, full, round, pure organ tone. His use of mixtures was moderate. The writer's conjecture is that he would not have been in entire sympathy with the brilliancy of diapason and reed choruses as so much advocated today. Yet he even abhorred a *doppelfloete*, substituting for it a mild *clarabella* in the great organ at the School for the Blind when it was rebuilt in 1905.

There was never any muddiness in contrapuntal passages. Their clarity was achieved by a deliberate, though never a heavy, draggy tempo; a subtlety of rhythmic vitality, unbounded strength and poise, and a clear, pure, broad legato that is seldom heard in these days of brilliant organ virtuosity. Yet with all this strength and dignity there was a rare combination of emotion, poetry, tenderness and spirituality

that gave his playing a universal appeal. Dr. Elwood Worcester, for nine years rector of St. Stephen's, and later rector of Emmanuel Church, Boston, where Lynnwood Farnam was organist, makes the following statement, which is quoted by permission of Charles Scribner's Sons from his book, "Life's Adventure":

One test of a great performer on any instrument is the unforgettable quality of his playing. Having heard the best organists of our day, I must say that David Wood's interpretations have made the most indelible impression on my mind. During the communion office Mr. Wood always extemporized reverently, unobtrusively, airs and chords not of this earth. During all these years, whenever I have celebrated the Sacrament, these melodies have fallen on my ear like voices from another world. Mr. Wood possessed, beyond other men, an element of solemnity, of high seriousness, which made his playing religious. Blind himself, he seemed to see what we could not see. He carried us out of this phenomenal, mundane sphere, and revealed to us the numinal, the holy, sometimes the awful. His playing always was dominated by mind, by intellect, not by passion. To an equal degree with Farnam, he possessed delicacy, refinement, perfection of technique, which lent an element of enchantment to his work.

Dr. Wood's playing of the service was further characterized by a remark once made to the writer by a friend: "As soon as Mr. Wood touches the first pedal note of the service you feel you are in the house of God."

It is not known that Dr. Wood memorized the entire works of Bach, as has been done by organists of our own time. But when one considers the immense amount of service music, anthems, hymns, responses, accompaniments of solos, etc., not to mention his organ repertoire of Bach and other composers and the great oratorios mentioned above, one feels that this achievement is even more remarkable. The writer once took exception to a statement made by one of our prominent American organists that a contemporary foreign organist was the first to play recitals from memory by saying that Dr. Wood had been playing from memory for over fifty years previously.

"Yes," was the reply, "but he was blind."

This should add, rather than detract from the credit of the achievement, in view of what has been said above.

His Thoroughness a Characteristic

One of Dr. Wood's greatest characteristics was the thoroughness with which he prepared his work. He was so busy doing things right that he had no time for self-exploitation. Also he was of a modest, retiring disposition. In these two respects he was like Cesar Franck, and it was these two factors which contributed mainly to his reputation being confined to Philadelphia and Pennsylvania, although he had a number of pupils from distant points.

His compositions reflect the optimism of his nature, and are marked by a freshness and vigor, together with a clearness of form, and a wonderful knowledge of the theory of his art that betoken the work of a man who has something to say and says it in the best manner possible, combining the highest in emotion with the greatest in intellect. His compositions consist mainly of church music, but those who have heard him improvise on the organ have always felt that it is a pity that these improvisations could not have been recorded, as the realm of organ music would have been enriched to an incalculable degree, his improvisations having the same qualities that characterize his written compositions. In his busy life he had no time to write for the organ; indeed, some of the accompaniments of his anthems were never written out, and passed away with him.

It is extremely difficult to give an adequate delineation of David Wood's worth or of his personality. Because of his retiring disposition he could not reveal the greatness of his personality except to his intimate friends. To those who were so fortunate as to become intimately associated with him he showed a wonderful character. Chief among its attributes were a marvelous strength of will, an optimism, and a vision of high ideals, together with a determination to overcome all obstacles. But with all this strength of purpose and determination there was mingled

a gentleness and kindness of heart which compelled the love of his associates. It was this mingling of strength with tenderness that was reflected in his playing, and that inspired his pupils to strive, like him, for the highest ideals in their art.

Dr. Wood, unlike many musicians, was not a man who knew nothing but music, although he was keenly alive to all that went on about him in a musical way. He was a founder of the American Guild of Organists and president of the American Organ Players' Club from its inception forty-five years ago until his passing in 1910. He carried his high ideals into every walk of life. He was thoroughly conversant with affairs of the day, a splendid conversationalist and a lover of the best in any art. Of poets his favorite was Milton. He was fond of good wit and humor and thoroughly enjoyed the writings of Mark Twain. Although he was deprived of beholding the best in painting it was wonderful to hear him discuss the great painters of the past and present.

He was a man whose music and religion were closely linked. Mrs. John Bunting, one of his former pupils and a former secretary of the American Organ Players' Club, gave the following beautiful tribute at the club's memorial service: "On that glad Easter morning while his beloved choir was singing the 'Gloria in Excelsis,' the closed windows of his imprisoned soul opened to the radiant vision of an eternal day and his spirit went out to meet the risen Lord. And then was revealed to him, we believe, the complete realization of the words of his most exquisitely beautiful anthem: 'And he showed me a pure river of life, clear as crystal, proceeding out of the throne of God and of the Lamb. And there shall be no night there, and they need no lamp nor light of the sun, for the Lord God shall give them light, and they shall reign forever and ever.'"

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Dr. William A. Wolf, president, announces that the annual convention of the Pennsylvania Association of Organists, the fifteenth annual convocation, will be held at Williamsport May 6, 7 and 8. This is the second time Williamsport will act as host. The tentative schedule of events includes several organ recitals by noteworthy recitalists, concerts by choral clubs, lectures, church services and feature programs of instructive value. The setting and equipment for the convention are ideal. Six prominent churches and the senior high school will entertain the organ programs and public services.

The fifth public program of the Reading Chapter, Pennsylvania Association of Organists, was held in the First Evangelical Congregational Church, the Rev. A. W. Cooper, pastor, Sunday evening, Feb. 3, at 9 o'clock. Ira M. Ruth, organist and director, had charge of the program. The large vested choir of the church, assisted by an instrumental ensemble, presented Bach's cantata "Ein Feste Burg ist unser Gott" under the able direction of Ira M. Ruth. The church was filled to capacity with an appreciative audience. The soloists were: Kathryn Schweitzer, soprano; Edith Taylor Daniels, contralto; Paul Jones, tenor; George Leimbach, tenor, and William E. Maier, baritone.

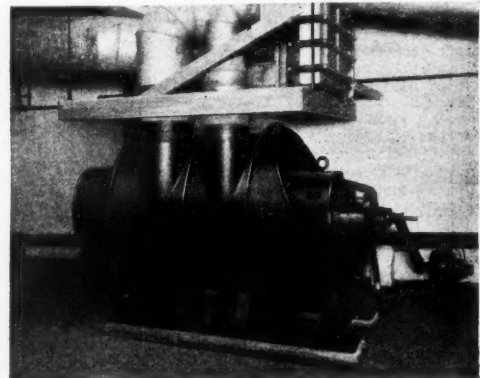
The Lancaster Chapter presented Albert J. Ruppel in a recital of organ music at the Otterbein U. B. Church Tuesday evening, Feb. 26. Mr. Ruppel, organist and choirmaster of St. Mary's Episcopal Church, Wayne, Pa., made a profound impression by his mastery on the occasion of the fourteenth annual convocation of the Pennsylvania N. A. O., held in Pittsburgh in 1934.

The Harrisburg Chapter, Pennsylvania Association of Organists, presented three of its members in a recital Feb. 7 in the Fourth Street Church of God. Mrs. John R. Henry, organist of the Fifth Street Methodist Church, played: Aria-Allegro, Handel; "In a Norwegian Village," Clokey, and "Hour of Joy," Bossi, in her masterly style. Miss Violet E. Cassel, of the Camp Curtin Methodist Church, contributed variety and brilliance to the program by the use of: Chorale, "Wir glauben all an einen Gott," Rinck; Prelude in D minor, Clerambault; "Romance," Dickinson; "Etude Symphonique," Bossi. The last group of numbers was presented by Miss Sara K. Spotts, one of the youngest organists in the city, who shows much talent and a fine sense of interpretative powers. For her numbers she selected: Prelude and Fugue in G minor, Bach; "Starlight," Karg-Elert; "Grand Choeur Dialogue," Gigout.

March is marked by the 250th anniversary of the birth of Johann Sebastian Bach, and at the time of his birth

Handel was twenty-six days old. As a tribute to these two great composers of organ music the Harrisburg Chapter will present a program of their music in the Fifth Street Methodist Church Thursday evening, March 21. The soloists will be E. Arne Hovdesven, organist at the Mercersburg Academy; William E. Bretz, organist of the Bryn Mawr Presbyterian Church and instructor of organ at the West Chester Teachers' College, and Mrs. John R. Henry, organist of the Fifth Street Methodist Church. They will be assisted by the chorus of the Wednesday Club of Harrisburg, which is composed of fifty church soloists. Mrs. Vivian Eves Steele, organist of Stevens Memorial Methodist Church, will be the accompanist. Miss Laura M. Zimmerman, secretary of the Harrisburg Chapter and also secretary of the Pennsylvania Association of Organists, will give a short sketch of the lives of Bach and Handel preceding the recital of their music.

Lester T. Etter, chairman of the program committee of the Harrisburg Chapter, has arranged for a series of Lenten recitals to be given in Harrisburg and vicinity on Sunday afternoons. March 17 the recital will be at the First Church of God, New Cumberland. Arnold S. Bowman, organist and choirmaster; March 21 in Trinity Lutheran Church, Camp Hill, Lester T. Etter, organist; March 31 at Messiah Lutheran Church, Harrisburg, Miss Irene E. Bressler, organist, and April 7 in the First United Brethren Church, Mrs. Nelson L. Maus, organist.



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NEWS FROM SAN FRANCISCO

By WILLIAM W. CARRUTH

San Francisco, Cal., Feb. 17.—E. Richard Wissmueller, who is acting as substitute organist during the severe illness of Sidney Lewis, cathedral organist, played the following program at the vesper service at Grace Cathedral Feb. 17: Chorale Preludes, "Jesus, Priceless Treasure," "Hark, a Voice Saith" and "Christ Lay in Death's Dark Prison," and Toccata and Fugue in D minor, Bach; "Old Viennese Air," Kreisler-Lemare, and his own arrangement of the old German song "Now the Forests Rest." Mr. Wissmueller, whose home is in Santa Rosa, a pupil of the late Lynnwood Farnam.

Charles Follette, well-known Berkeley organist, presented his 15-year-old pupil, Alfred John Myatt, Jr., in the following interesting program at the First Baptist Church of Berkeley Jan. 29: Chorale Prelude, "Glory Now to Thee Be Given" and Prelude and Fugue in F major, Bach; "March of the Israelites," Costa; Chorale, "Priere a Notre Dame" and Toccata from Gothic Suite, Boellmann; "The Swan," Stebbins; "Angelus," Massenet; Concert Prelude, Alfred J. Myatt, Jr., and "Hosanna," Faulkes.

The San Francisco Conservatory of Music announces the appointment of Wallace Sabin as instructor in organ. This position was formerly held by Phillip Schinham, who is now in New York.

The Sacramento branch of the Central California Chapter of the Guild has invited the local chapter to spend the day as its guests in Sacramento Tuesday, April 23. Coming so soon after Easter, this promises to be a pleasant diversion.

As chronicled several months ago, the old tracker organ of St. Paul's Episcopal Church was bought by St. Stephen's Episcopal Church of San Luis Obispo, the opening recital being played by Connell K. Carruth, who had struggled with the beast for fifteen years. Recently it was remembered that Mrs. Phoebe Hearst was one of the founders of St. Stephen's and so her son, William Randolph Hearst, who is a neighbor in his castle at St. Simeon, was approached with the suggestion that the organ be made a memorial to his mother. He paid the cost of the instrument and on Jan. 29 C. K. Carruth played the dedicatory recital.

During Thursdays in Lent there will be short services at St. Paul's Episcopal Church, preceded by fifteen-minute recitals featuring the new three-manual Austin. Visiting organists are Mrs. Ethel Whytal Miller of the First Baptist Church, who plays on March 21; Harrold Hawley of the Chapel of the Chimes, March 28, and Charles T. Besserer of the Oakland Scottish Rite bodies, who will play April 4.

"Evangel of New World" in Arkansas. "The Evangel of the New World," by Van Denman Thompson, was given before a record audience in the First Methodist Church of Hot Springs, Ark., Feb. 3. The choir is composed of thirty-one voices and is under the direction of John Summers, organist and choirmaster. The same choir presented the work before a packed house in Little Rock, Ark., Feb. 10, at a vesper service. The cantata was enthusiastically received by both laymen and musicians. The camp-meeting episode found a place in every heart and the camp-meeting tunes are written so beautifully as to inspire the student of music and are so appealing as to interest the least sophisticated musically.

Walter Blodgett Advances.

Walter Blodgett, who has been organist of the large Epworth-Euclid Methodist Church in Cleveland for several years, has been placed in complete charge of the music of the church. He has the privilege in this post of working with a musically well-informed and sympathetic minister, Dr. Oscar Olson, who went to the Cleveland church last October from Wilmette, Ill. Mr. Blodgett is directing a choir of fifty men and women.



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