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THE DIAPASON

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

Twenty-seventh Year—Number One

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

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CHURCH BUILT IN 1831 WILL HAVE NEW ORGAN

HISTORIC KENTUCKY PARISH

Henry Pilcher's Sons Receive Walnut
Trees from Donor's Estate from
Which to Build Case of In-
strument at Danville.

The First Presbyterian Church of Danville, Ky., which, as announced in THE DIAPASON last month, is to have a new three-manual organ, the gift of F. Fox Caldwell in memory of his parents, Jeremiah Clemens Caldwell and Annie Belle Fox Caldwell, and a friend, William Shackelford Rowland, is a historic parish. A matter of interest in connection with this memorial is the fact that Mr. Caldwell represents the fifth generation of his family to live on the beautiful Caldwell estate. In 1919, before his mother died, she gave the present choir rail to the church, the wood for which, pure black walnut, was cut on the Caldwell place. Mr. Caldwell has furnished Henry Pilcher's Sons, the builders of the organ, with three truck-loads of black walnut trees from his place and the choicest of this lumber will be used for the organ case.

The church is one of three founded by the Rev. Dr. David Rice, pioneer of Presbyterianism in Kentucky. This church is probably the first of the three, for Dr. Rice spent his first winter in Danville, 1783-4, henned in by impassable roads and trails. In 1789 the church trustees built a log church, which later was replaced by one of brick. The site on which the building was erected is now known as McDowell Park, renamed in honor of Dr. Ephraim McDowell, who was the son of Justice Samuel McDowell of the Supreme Court of the district. Judge McDowell was also president of the convention that formulated Kentucky's first constitution, and one of the church trustees. The present church edifice was completed in the late autumn of 1831, and stands just east of the park. The reason for its erection was the overcrowding of the older building by the faculty and students of Center College. The exterior is much the same as originally constructed, though the belfry was added in the 1850's. The interior was unfortunately "modernized" fifty years ago, when the locked-in pews and the galleries were removed.

Thrice former members of this congregation helped to change the history of the United States. James G. Birney was once a member. His 1844 race drew off so many voters in New York that Henry Clay lost the Presidency. John C. Breckinridge's candidacy in 1860 helped to elect Lincoln. Samuel D. Burchard, when a student at Center, belonged to the First Presbyterian Church. His "Rum, Romanism and Rebellion" knocked the prize out of James G. Blaine's hands. Among the church's famous preachers are numbered "Father" Rice, President John C. Young of Center College, Dr. William Scott, father of that distinguished soldier, General Hugh L. Scott, and Dr. Edward M. Green, whose nearly half-century pastorate closed in 1922.

The donor of the organ, F. Fox Caldwell, is the great-grandson of Charles Wickliffe and Elizabeth Clemens Caldwell, who purchased their pew when the present church building was opened. All the living descendants of the Charles Caddwells are still connected with the "Old First."

The Rev. W. E. Phifer, Jr., formerly of Trenton, N. J., is pastor of the church. Mrs. Jay Harlan, head of the music department of Kentucky College for Women, is director of the choir, and Mrs. J. A. Stith is organist.

Following is the specification of the organ:

GREAT ORGAN.

First Open Diapason, 8 ft., 73 pipes.

DR. ALFRED WHITEHEAD, NEW PRESIDENT OF THE C.C.O.



Doppel Flöte, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Melodia, 8 ft., 73 notes.
Octave, 4 ft., 73 pipes.
Chimes (from Choir).

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
English Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Voix Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Viola Diapason, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
Chimes (Deagan class A), 21 tubes.
Tremolo.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Dolce Flute, 8 ft., 32 notes.
Violoncello, 8 ft., 32 notes.

There are twenty-four couplers, twenty combinations and seven pedal movements.

The instrument will be installed in the early spring.

Reuter Organ for Ohio Church.

The organ committee of St. John's Lutheran Church, three miles southwest of Convoy, Ohio, has placed with the Reuter Organ Company the contract to build an organ for their church. The instrument is to be a substantial two-manual and will be installed in a large chamber in the rear gallery of the church. A fine case to be supplied by the organ builder will enclose the instrument.

DESIGN OF THE ORGAN IN NEW HAVEN CHURCH

BUILT BY AEOLIAN-SKINNER

Instrument in Trinity Church Consists
of Three-Manual West End and
Two-Manual Chancel Organ—
Three Recitalists Play.

The new organ built by the Aeolian-Skinner Company for Trinity Church at New Haven, Conn., was heard by large congregations at the three dedicatory recitals played in November, as announced in THE DIAPASON last month. This instrument, over which G. Huntington Byles presides, consists of a three-manual west end organ, with a two-manual chancel organ.

The following is the stop specification of the west end organ:

GREAT ORGAN.

Sub Principal, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Gemshorn, 4 ft., 61 pipes.
Quint, 2 1/2 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Tierce, 1 1/2 ft., 61 pipes.
Furniture, 4 rks., 244 pipes.
Trumpet, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.
Chimes, 25 tubes.

SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Viol de Gambe, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 73 pipes.
Oboe Celeste, 2 rks., 8 ft., 134 pipes.
Octave Geigen, 4 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Fifteenth, 2 ft., 61 pipes.
Hein Jeu, 6 rks., 366 pipes.
Oboe, 8 ft., 73 pipes.
Voix Humana (prepared for), 8 ft., 73 pipes.
Bombarde, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Contra Gemshorn, 16 ft., 73 pipes.
Spitzflöte (Tapered Diapason), 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Lieblich Gedeckt, 8 ft., 73 pipes.
Gemshorn, 4 ft., 73 pipes.
Lieblich Flöte, 4 ft., 73 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1 1/2 ft., 61 pipes.
Sesquialtera, 5 rks. (prepared for), 305 pipes.
Clarinet, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Soubasse (old Pedal Open), 32 ft., 12 pipes.
Principal, 16 ft., 32 pipes.
Sub Principal (Great), 16 ft., 32 notes.
Viola (old), 16 ft., 32 pipes.
Bourdon (old), 16 ft., 32 pipes.
Gemshorn (Choir), 16 ft., 32 notes.
Echo Lieblich (Swell), 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Flute Ouverte, 8 ft., 32 pipes.
Gemshorn (Choir), 8 ft., 32 notes.
Still Gedeckt (Swell), 8 ft., 32 notes.
Quint, 5 1/2 ft., 32 pipes.
Super Octave, 4 ft., 32 pipes.
Flute Harmonique, 4 ft., 32 pipes.
Blockflöte (prepared for), 2 ft., 32 pipes.
Mixture, 4 rks. (prepared for), 96 pipes.
Bombarde, 16 ft., 32 pipes.
Trompette, 8 ft., 32 pipes.
Clarion, 4 ft., 32 pipes.
Chimes (Great).

The chancel organ has the following resources:

GREAT ORGAN (Enclosed).

Diapason, 8 ft., 61 pipes.
Flute Triangulaire, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Trompette, 8 ft., 61 pipes.

CHOIR ORGAN (Enclosed).

Viola, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Unda Maris, 8 ft., 49 pipes.

POISTER TO PLAY IN CHICAGO

Recital at the University of Chicago Chapel Dec. 12 Announced.

Arthur W. Poister of the University of Redlands, in California, a nationally prominent recitalist, is announced to give a recital at the University of Chicago Chapel on the evening of Dec. 12. This will be one of the evening recitals arranged for the season at this architecturally imposing edifice, on the large and beautiful Aeolian-Skinner organ. At the Sunday vesper services in the chapel in December the Chicago Lutheran A Cappella Choir, directed by David Nyvall, Jr., will sing Dec. 1. On Dec. 8 the Old Harp Singers of Nashville, Tenn., will give a program of early American folk hymns.

Eigenschenk in Recital Dec. 9.

The Van Dusen Organ Club will present Edward Eigenschenk in a recital at Kimball Hall, Chicago, Monday, Dec. 9, at 8. The program will be as follows: Prelude, Clerambault; Chorale, "Jesu, Joy of Man's Desiring," Bach; Fifth Concerto, Handel; Chorale Prelude on "In dulci Jubilo," Ave Maria from the suite "Cathedral Windows," and "Glory to God," Karg-Elert; "Liebestod" ("Tristan und Isolde"), Wagner; "Romance sans Paroles," Bonnet; "In Silent Woods," Rimsky-Korsakoff; Scherzo, Bossi; Concert Study No. 2, Yon.

Death Takes Henry P. Platt.

Henry P. Platt, formerly manager of the Robert Morton Organ Company of Van Nuys, Cal., and well known in the organ world for many years, passed away Nov. 10. He had been ill over sixteen months, after being stricken in Los Angeles with paralysis.

Stopped Diapason, 8 ft., 61 pipes.
Gemshorn, 4 ft., 61 pipes.

PEDAL ORGAN.

Bourdon (Ext.), 16 ft., 12 pipes.
Viola (Choir), 8 ft., 32 notes.

The three recitals in November, announced in THE DIAPASON last month, which formally opened the organ, were attended by large audiences and the playing was declared superb by those who were present. Mr. Byles, organist of the church, played these compositions Nov. 7: Air from Twelfth String Concerto, Handel; Prelude and Fugue in A minor, Bach; Gavotte, Wesley; Chorale in B minor, Franck; Hymn-tune Fantasia on "St. Clement," McKinley; "Pantomime," Jepson; Evening Song, Bairstow; Allegro from Second Symphony, Vienne.

Ernest White of Bard College, the visiting recitalist Nov. 14, presented this program: "Cortege et Litanie," Dupre; Three Chorale Preludes, Brahms; "Soeur Monique," Couperin; Fugue in C, Buxtehude; Larghetto, Bassani; Moderato from Fourth Concerto, Handel; Chorale in E major, Franck; "Landscape in the Mist," Karg-Elert; Scherzetto, Vienne; "Sunrise," Jacob; Toccata on the Chorale, "Lord Jesus Christ, Turn unto Us," Karg-Elert.

Clarence Watters, head of the music department at Trinity College, who gave the final recital Nov. 21, played a Bach program in which critics stated that he outdid himself in a magnificent performance.

BACH CANTATAS IN BUFFALO

Choirs of St. Paul's Cathedral and Other Churches Will Sing Them.

The choir of St. Paul's Cathedral, Buffalo, assisted by several of the leading choirs of Buffalo, plans to present a series of the church cantatas of Bach, beginning in December and continuing through Easter. These programs are being arranged by DeWitt C. Garretson and Cameron Baird, chairman of the special cathedral music committee. The list of cantatas and choirs presenting them is as follows:

Dec. 8—"Sleepers Wake," Trinity Episcopal choir, Seth Clark, director.

Dec. 22—Christmas Oratorio (first half), St. Paul's Cathedral choir, DeWitt C. Garretson, director.

Jan. 5—Christmas Oratorio (last half), St. Paul's choir.

Jan. 26—Solo cantatas presented by Mr. and Mrs. Charles Safford of Williamstown, Mass.

Feb. 2—"How Brightly Shines the Morning Star," Westminster Presbyterian choir, Robert Hufstader, director.

March 8—"From Depths of Woe I Call on Thee," St. John's Episcopal choir, Robert Noehren, director.

April 12 (Easter)—"Bide with Us," St. Paul's choir.

April 26—"The Lord Is My Shepherd," First Presbyterian Church of East Aurora, DeWitt C. Garretson, director.

In addition to the organ, the cantatas all will have orchestral accompaniment, with the full instrumentation as scored by Bach.

New Anthem by Burleigh Sung.

Under the direction of S. Lewis Elmer, the music at the service in the Memorial Presbyterian Church of Brooklyn Nov. 10 was arranged about the theme "Peace." A new anthem written by Harry T. Burleigh, to the poem "When Wilt Thou Save the People?" was sung for the first time in a church service. Other selections were: "Watchman, What of the Night?" by Thompson, and "He Maketh Wars to Cease," by Scott. The organ prelude was "A Prayer for Peace," by Held, and the postlude "O Thou of God," Bach.

The board of directors of the Brahms Chorus of Philadelphia has granted N. Lindsay Norden, conductor of the organization for the last nine years, a sabbatical year for the purpose of further research in musical theory and the preparation of a first volume on "A New Theory of Untempered Music."

THE DIAPASON

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**CLARA FOSS WALLACE
MEETS TRAGIC DEATH**

FOUND IN NIAGARA WATERS

**Prominent Buffalo Organist Disappears
After Service and Mystery Is
Solved by Discovery of Body
After Fifteen Days.**

The mysterious disappearance of Mrs. Clara Foss Wallace, widely-known Buffalo organist and former dean of the Buffalo Guild Chapter, was solved late Nov. 14 when her body was found trapped by an ice boom in the upper river at Niagara Falls. She had been missing fifteen days. The body was discovered opposite the Niagara Falls Power Company plant by three boatmen who notified police.

Mrs. Wallace, organist and choir director of the First Presbyterian Church, disappeared shortly after leaving the church, where she played at the mid-week service, Wednesday evening, Oct. 30. A check of all hospitals and a survey of accident records failed to throw any light on the disappearance. Mrs. Wallace's automobile was found Nov. 1, parked in a driveway on Tonawanda Island, a small piece of land off the North Tonawanda shore of the Niagara River. Both doors of the car were locked, but the window on the driver's side of the machine was open. Mrs. Wallace had not been well for the past year and her friends feel that this is the cause of her sudden death.

Mrs. Wallace had been an organist since she was 16. She started her career when the organist of the Central Park Baptist Church became suddenly ill and Mrs. Wallace, then Miss Clara Foss, was asked to take his place temporarily. She continued for a year in that capacity until she entered college.

Miss Foss was born in Melrose, a suburb of Boston. When still a young girl her parents moved to Buffalo, where she studied the organ under Seth Clark. She was graduated from Masten Park high school in 1903 and in 1904 entered Vassar College. Specializing in music, Miss Foss was chapel organist during her senior year. She was graduated from Vassar in 1908 with honors and was a member of Phi Beta Kappa. Shortly after her graduation she was married to Charles T. Wallace, who survives her.

In 1909 Mrs. Wallace became assistant to Alfred Jury, organist of the First Presbyterian, the oldest church in Buffalo. A few years later she took over the console in Asbury Delaware Methodist Church, where she remained a year. She returned to the First Presbyterian as associate organist and in 1922 took up the duties of organist and choir director.

DEVEREAUX'S WORK PLAYED

New York Philharmonic Presents Arrangement of Bach Chorale.

The New York Philharmonic Symphony Society under the direction of Hans Lange gave four performances of Eugene Devereaux's arrangement of the Bach Chorale Prelude "Kyrie, Gott Heiliger Geist" at its regular concerts Nov. 20, 22, 23 and 24. This is a setting of the last of the three great Trinity hymns and is found in volume 3, page 190, of the "Bach Gesellschaft" edition. Mr. Devereaux completed his transcription of this work last June. The arrangement is for large orchestra. His work was heard in the broadcast of the concert Sunday, Nov. 24, over the Columbia network.

Hammond Dedicated in Chicago.

A service of dedication of the Hammond electronic organ recently installed in the New England Congregational Church, Chicago, was held Sunday afternoon, Nov. 24, with Porter Heaps, organist of the church, and Whitmer Byrne at the console. The instrument is a gift of members whose names are withheld. Mr. Heaps' organ numbers were: Chorale in A minor, Franck; "Martyrs' Tune," Wood; "Pantomime," Jepson; Prelude and March, DeLamarter. Mr. Byrne played: Concert Overture in B minor, Rogers; "Song of the Basket Weaver," Russell; "Ronde Francaise," Boellmann; Dorian Toccata in D minor, Bach.

CLARA FOSS WALLACE



IN THIS MONTH'S ISSUE

Historic church in Danville, Ky., is to have new organ built by Pilcher.

Stop resources of instrument built by Aeolian-Skinner Company for Trinity Church, New Haven, is presented as instrument is opened.

Mrs. Clara Foss Wallace, prominent organist of Buffalo, meets death in waters of Niagara River.

News columns show widespread activities by chapters of the A. G. O. throughout the country.

Sacred compositions of Dr. Healey Willan are subject of review by Dr. Harold W. Thompson.

Remarkable career of Charles E. Estes, organist of Robert College in Turkey for thirty years, in which he has brought music to the people of Turkey, is subject of article.

RECITAL PLAYERS ARE BUSY

Laberge Reports Tours Under Way Early This Season.

Bernard R. Laberge reports the recital organists under his management as having started the season with a number of appearances in all parts of the country, indicating a busy winter.

Charlotte Lockwood has just completed a series of engagements in the East and South, appearing in the following cities: Nov. 6, Newark, N. J.; Nov. 7, Worcester, Mass.; Nov. 14, London, Ont.; Nov. 18, St. Louis; Nov. 20, Rome, Ga.; Nov. 21, Atlanta; Nov. 22, Macon, Ga.; Nov. 23, Tallahassee, Fla.; Nov. 26, Pittsburgh.

Palmer Christian played a number of engagements in the South and East, appearing in Baton Rouge, La., Nov. 4; Durham, N. C., Nov. 7; New Brunswick, N. J., Nov. 10; Alfred, N. Y., Nov. 17.

Power Biggs played a series of engagements in Ontario, appearing in

Ottawa Nov. 21, in Toronto, under the auspices of the Canadian Singers' Guild, Nov. 23, in Guelph Nov. 25 and in Kingston Nov. 27.

Arthur Poister is to tour Texas and the Middle West early in December, appearing in Dallas, Tex., Dec. 3; Mount Vernon, Iowa, Dec. 6; Sioux City, Dec. 10; Chicago, Dec. 12, and Davenport, Iowa, Dec. 15.

Boston Radio Station Buys a Kilgen.

Radio station WHDH in the Touraine Hotel, Boston, has ordered from George Kilgen & Son, St. Louis, a two-manual organ to be placed in its studios. The studios are being rearranged and the organ will be installed within a month, at which time changes at the radio station will be completed. The organ will be in a scientifically constructed tone chamber, with a detached and movable console on a platform with casters, so that it can be moved to any location in the studio during the broadcasts.

For Your Christmas Program

"Of a popular type is Dr. Mauro-Cottone's 'While Shepherds Watched,' an easy and pretty pastorella which uses the chimes and quotes from 'Holy Night'—and what more could a congregation ask? Of course, the piece is very well put together by a master organist."

So Says Dr. Harold W. Thompson in The Diapason.

WHILE SHEPHERDS WATCHED

"Notte di Natale"

by

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Dr. W. Lester reviews it as follows, likewise in *The Diapason*:

"This seasonal novelty is destined for an unusual vogue. It is one of those simple melodies, deftly and imaginatively treated with that kind of technical skill that is so adept that it is never apparent, a simple melody that is a definite inspiration and is responded to as such by all listeners, tutored or otherwise. The technical demands are remarkably simple, as are the step requirements. But musically the piece is of unusual interest. On its merits it should prove to be one of the successes of this Christmastide."

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- 6. Rondo.....J. C. Fr. Bach

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**Bringing Organ Music
to Turkey Life Task
of Charles E. Estes**

CHARLES E. ESTES



Of all the American organists who have carried the gospel of good organ and church music to lands far beyond the seas, and far removed in customs from us, Charles E. Estes no doubt has served the longest and with the greatest distinction. For just thirty years Mr. Estes has been organist and professor of music at Robert College, a Christian institution whose record is written in large letters in the history of missionary work in Turkey. This institution is in Istanbul, formerly Constantinople, the city named after the Roman emperor of the fourth century who saw that in the sign of the cross he would conquer. The influence exerted by Mr. Estes during his long career, through his teaching and his organ recitals, etc., can hardly be calculated, for he has laid a foundation on which others are beginning to build. In addition to his college duties he is on the faculty of the Constantinople College for Women and is organist of the Evangelical Union Church of Pera, in Istanbul.

Robert College was founded in 1863. It is built on the picturesque hills overlooking the blue waters of the Bosphorus. The college began its work in music in earnest in 1905, with the coming of Mr. Estes. President C. F. Gates (1903-1932) firmly believed in the wholesome influence and cultural value of music and was determined to have a permanent department of music. He was therefore ready to give every encouragement to the young man called to build up such a department.

The organ at that time was a small Bevington built in 1886 for Baronet Sir Archibald Campbell and stood in his ancestral home at Blythwood, Renfrew, Scotland. Rebuilt in 1903 by Ingram & Sons of Edinburgh, it was bought and presented to the college by an American woman, Mrs. Richardson. For a time this instrument of fourteen speaking stops was quite sufficient, but the college was growing rapidly and soon it proved too feeble to lead 700 lusty men's voices at the daily morning chapel. In 1913 Cleveland H. Dodge made it possible to purchase a new instrument in every way adequate for the needs of the college. The selection of a builder was the next problem. The contract was given to Norman & Beard, now amalgamated with William Hill & Son of London. This organ has proved to be a magnificent instrument and has no equal between Budapest and Jerusalem.

For twenty years monthly recitals have been given during the college year and many visiting artists have cooperated to make them hours of real merit and enjoyment. Among European artists who have played in the assembly hall are Henri Marteau, Alfred Cortot, J. Piaastro Borissoff, Marechal, the Sevcik String Quartet, Ives Nat and many others. At present fewer foreign artists go to Turkey, but good Turkish musicians are developing and they visit Robert College from time to time. One of the outstanding musicians in Istanbul is Jemal Reshid, composer and conductor of the Istanbul Symphony Orchestra. A brilliant pianist is Eumer Refik and an able violinist is Nedjet Remsi. Both are alumni of Robert College.

One of the very interesting movements in the new Turkey is a determined effort to develop the national music, which has been static for centuries. In its present form the music of Turkey, Syria and Arabia is homophonic and highly ornamented, and does not lend itself to successful harmonization. During the present year, Hindemith, the well-known modernist, has been engaged to aid in the development of the fascinating folk-lore and

set it into western forms. The result of this conscious effort on the part of a group of young Turkish musicians to develop the resources of their own country is awaited with interest. Everyone knows how successfully Rimsky-Korsakoff has used this Oriental color. Turkey awaits some such genius to draw from her untouched reservoir of unique Oriental melody and rhythm and give the world of music a wealth of new material.

In 1910 a choral society was organized at the college. This society has varied in quality, numbers and name as the community has changed through the years. Besides many programs of the shorter forms, the following works stand out: Spohr's "Last Judgment," Widor's Mass for Two Choirs, Gounod's "Gallia" and "St. Cecelia" Mass, Dubois' "Seven Last Words," Schubert's Mass in E flat, Mendelssohn's "Hymn of Praise," "The Messiah" (abridged), Brahms' German Requiem and Bach's "Jesu, meine Freude."

As the college possesses one of the best concert halls in Europe so far as equipment and acoustics are concerned and as it is fortunate in having on its faculty a brilliant pianist in Professor Charles S. MacNeal, organ and piano numbers have been a specialty for years. Lacking a good available orchestra for concerto accompaniment, the organ is an admirable substitute.

Throughout these years Robert College has been one of a very few schools to have an orchestra. This group, sometimes numbering twenty-five or thirty, has done good amateur work and has been an excellent influence in stimulating student participation in musical affairs. It is the organ, however, that has been the most influential in developing a musical atmosphere in the college and community. People come from far and wide to attend the college recitals, since no other recitals are given in the city. The other organs in Istanbul are in Catholic churches and, although interesting from a historical point of view, none of them is suitable for recital programs.

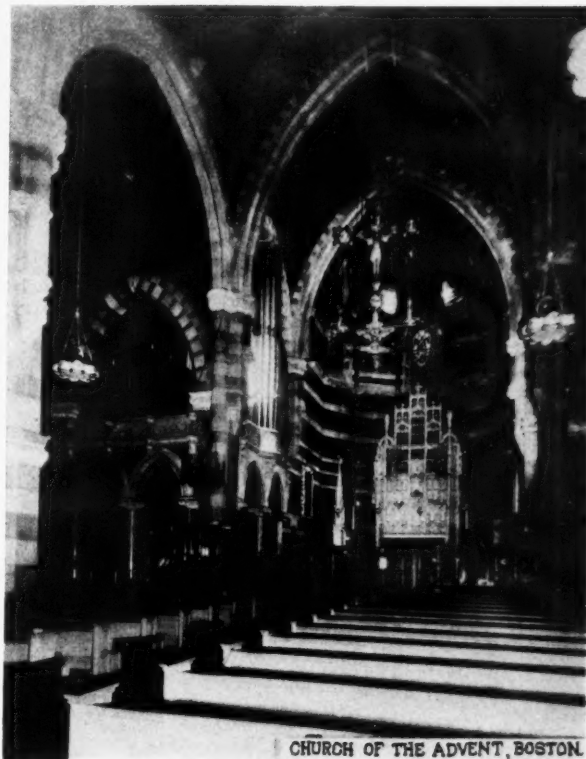
Charles E. Estes was born in Somersworth, N. H., Aug. 28, 1882. While in high school he was organist at the Baptist Church of Dover, N. H. In 1905 he was graduated from Dartmouth College. In his junior year he was organist at Hartford, Vt., and in his senior year at the North Congregational Church in St. Johnsbury, Vt. While in college he studied organ under Charles S. Morse and later under Charles M. Widor in Paris. In piano he was a student of Rafael Joseffy and in harmony of Homer Norris and Seth Bingham. During the world war, while on duty in Paris, Mr. Estes was organist and choir director at the American Church in the Rue de Berri. In the summer of 1913 he studied voice placement with Hermann Brag, "vorbereiter" to Lilli Lehmann. In 1924-5, while on leave of absence in America, he received a master's degree at Columbia University (Teachers' College). During the past summer, while on his latest visit in America, Mr. Estes gave a series of five recitals in New England and the Berkshires.

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ORGAN BUILT BY M. P. MÖLLER

Three-Manual Is Played at Dedication
by Albert E. Greenwood—Recitals
by Robinson, Maitland, Mc-
Curdy and Banks.

Services dedicating the Freeman memorial organ in the Methodist Church of Wayne, Pa., a prominent suburb of Philadelphia, took place Oct. 20. This instrument was built by M. P. Möller under the supervision of Richard Whitelegg. Albert E. Greenwood, organist and director of the church, was at the console. At the evening service Maunders' "Song of Thanksgiving" was sung. This event was followed in November by a series of recitals by prominent Philadelphia organists. Oct. 27 the inaugural recital was played by Newell Robinson, F. A. G. O., organist of Grace Church, Philadelphia. Nov. 10 Rollo Maitland of the Church of the New Jerusalem played, Nov. 17 Alexander McCurdy, Jr., of the Second Presbyterian Church was the recitalist and Nov. 20 Harry C. Banks, A. A. G. O., of Girard College played the last of the series.

The new instrument is a three-manual and the stop specification is as follows:

GREAT ORGAN.

Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 notes.
Octave, 4 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Chimes, 25 bells.

SWELL ORGAN.

Rohr Bourdon, 16 ft., 97 pipes.
Geigen Principal, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 61 notes.
Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Chimney Flute, 4 ft., 61 notes.
Salicet, 4 ft., 61 notes.
Nazard, 2½ ft., 61 notes.
Flageolet, 2 ft., 61 notes.
Mixture, 3 rks., 183 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

Gamba, 8 ft., 73 pipes.
Dulciana, 8 ft., 85 pipes.
Melodia, 8 ft., 73 notes.
Dulciana, 4 ft., 61 notes.
Unda Maris, 8 ft., 61 pipes.
Flute, 4 ft., 73 notes.
Dulciana Twelfth, 2½ ft., 61 notes.
Dulciana Fifteenth, 2 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
Harp, 3 ft., 49 bars.
Chimes, 25 notes.

PEDAL ORGAN.

Double Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 32 pipes.
Rohr Bourdon, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.
Plauto Dolce, 8 ft., 32 notes.

Recital Series by Van Dusen Club.

The Van Dusen Organ Club includes in its plans for the season two series of recitals in the Kimball organ salon. The first of these will be given on the second Monday evening of each month from November to March, inclusive. Edward Eigenschenk, the president, will play this series, which will include all the organ concertos by Handel and the greater works of Karg-Elert. Notes will be given on the lives of the composers and on the works themselves. The second series will be given on the fourth Monday evening of each month from November to March, inclusive. These programs will be played by various members of the club. On Dec. 9, instead of the Handel-Karg-Elert recital, Mr. Eigenschenk will play a benefit concert for the club in Kimball Hall. Proceeds from this recital will be used to set up three Van Dusen Organ Club scholarships for organ study.

Oratorios at Brick Church.

A series of oratorios will be sung at the Brick Church, New York City, under the direction of Dr. Clarence Dickinson on Sunday afternoons in Advent at 4 o'clock. The series will include Parker's "Hora Novissima," Bach's "Christmas Oratorio" and Handel's "Messiah," and will conclude with a service of carols of many nations Dec. 22.

LILIAN CARPENTER



MISS LILIAN CARPENTER, F. A. G. O., was heard in a series of recitals in the Church of the Holy Apostles in New York on the four Sunday evenings of October. The program, which appeared in the October issue of THE DIAPASON, was tastefully selected. Miss Carpenter is a musician who plays with assurance and with clean technique. One was reminded of this in such numbers as the Allegro and Finale from the Second Symphony, Vierne; Fantasy and Fugue in G minor, Bach, and the Finale from the Eighth Symphony, Widor. The Adagio in A minor, Bach, and the Chorale Preludes "Allein Gott in der Höh sei Ehr" and "Wachet auf ruft uns die Stimme," Bach, were played with feeling and with beautiful registration. The swell pedals were artistically manipulated. E. S.

Plays at Denver Jubilee.

Miss Lenore Metzger was engaged to play the large four-manual Wurlitzer organ in the Denver City Auditorium for the civic celebration of the diamond jubilee of the Catholic Cathedral, Oct. 28. It was the seventy-fifth anniversary of the cathedral parish and there was a three-day celebration, reaching a climax in the meeting at the Auditorium, where Mayor Stapleton, Governor Johnson and other prominent men spoke. The cathedral men and boys' choir, directed by Monsignor Bossetti, sang Gounod's "Unfold, Ye Portals," and "Hail, Noble Hall," and "Pilgrims' Chorus," from "Tannhäuser," and Miss Metzger accompanied them.

Van Dusen Club Meeting.

The Van Dusen Organ Club met in the Kimball organ salon Monday evening, Nov. 25. Club members played a short program which was followed by games and refreshments. Miss Frances Biery played the Toccata from the "Suite Gothique" by Boellmann. Kenneth Cutler played the Scherzo from Widor's Eighth Symphony, Marjorie Deakman two movements from Borowski's First Suite, Burton Lawrence two movements from the Suite for Organ by Edward Shippin Barnes, and Martha Wuerffel the Bach Toccata and Fugue in D minor.

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OPENS WICKS STUDIO ORGAN

Lilian Carpenter at Instrument Installed by Everett V. Spawn.

Miss Lilian Carpenter, F. A. G. O., gave the opening recital on the Wicks organ in the studio of Everett V. Spawn in Windsor Tower, New York, Saturday afternoon, Nov. 16, before a number of invited guests. The organ is of the "Miniature" model, consisting of two ranks of pipes and twelve reeds, built on the unit system. It is capable of great variety of tone quality, as was demonstrated by Miss Carpenter. Those who had heard Miss Carpenter on large organs were well aware of her unusual ability as a recitalist, but she displayed her artistry as a painter in miniature might use color. Her program was particularly adapted to the compass of the organ, all of the numbers being short but of variety in character and dynamics. The rhythm and shading which always beautifully set off her playing brought out the values in the instrument and made the listeners aware of the great pleasure and satisfaction to be had from a studio organ.

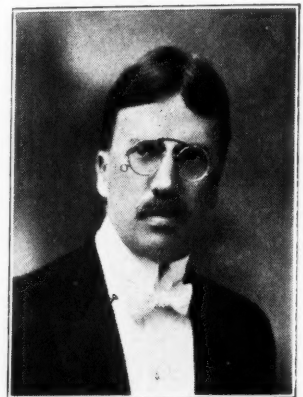
Miss Carpenter's program was as follows: Allegro, Fourth Concerto, and Allegretto Giocoso ("Water Music"), Handel; Adagio in A minor and chorale prelude, "Christians Rejoice," Bach; "A Rose breaks into Bloom," Brahms; "Canyon Walls," Clokey; "Chant de Mai," Jongen; Gavotte, Wesley; "Lied" and "Divertissement," Vierne.

Mr. Spawn was a genial host, opening up hidden recesses to show the "inner workings."

Whitney Takes Buffalo Position.

Harry W. Whitney has been appointed organist and director at Ascension Episcopal Church, Buffalo, to succeed the late John F. Grant. Mr. Whitney is treasurer of the Buffalo Chapter, A. G. O., and organist for the Larkin Company.

DR. JOHN T. ERICKSON



GUSTAVUS ADOLPHUS Lutheran Church in New York City had a compound jubilee, in a manner of speaking, Nov. 10 when it observed the seventieth anniversary of the founding of the church, the forty-fifth anniversary of the pastorate of the Rev. Dr. Mauritz Stolpe, and the twenty-fourth anniversary of the incumbency of its organist, John T. Erickson, Mus. D., A. A. G. O. The occasion was celebrated with special services and with a dinner Nov. 6. The dinner was marked by an eloquent tribute by the pastor to Dr. Erickson. This church has had only two organists in the last sixty-five years.

Program of Mrs. Hallam's Works.

A program of compositions of Mrs. Lily Moline Hallam, the Chicago organist, was presented by the Chicago Club of Women Organists at the River Forest Presbyterian Church Sunday afternoon, Nov. 24.

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YON ENDS TOUR IN FAR WEST

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Pietro A. Yon made a successful recital tour in the far Northwest and in Canada in October and November, returning to New York by way of the Southwest. Reports from all the places in which he appeared recount the enthusiasm of his audiences. In Portland, Ore., according to letters from organists of that city, Mr. Yon was greeted by a larger audience than has turned out for a long time to hear the Skinner organ in the Municipal Auditorium. In fact, this recital, played Nov. 3, was declared to mark an epoch, having caused the "arrival" of the organ as a musical drawing card in that city. Lucien E. Becker gave a descriptive talk on the compositions Mr. Yon played. On the day preceding the recital Mr. Yon was guest of honor at a reception by the Society of Oregon Composers at the home of Mr. and Mrs. Ralph Brackett. Among those in the receiving line were Lauren B. Sykes, the Portland organist who was instrumental in arranging the recital, and George Bottoms, dean of the Oregon Chapter, A. G. O.

Other appearances by Mr. Yon included recitals in Vancouver and Victoria, B. C., and in Spokane, Wash. A recital on the schedule for Helena, Mont., Oct. 24 had to be canceled because the earthquake which wrought havoc in that city had done damage to St. Helena Cathedral which compelled the police to close the edifice.

DEATH OF EDWARD H. WASS

Organist at Bowdoin Since 1912 Passes Away at Brunswick.

Edward H. Wass, 60 years old, associate professor of music and college organist at Bowdoin College, died Nov. 12 in the Brunswick, Maine, hospital after a three weeks' illness of heart disease. He had been in failing health for two years.

Professor Wass was born Dec. 7, 1874, at Weymouth, Mass., studied music under several widely known teach-

ers in Boston and later at Harvard University, and had served as organist at Trinity Church and St. Andrew's Church, Boston, the Church of the Assumption, Cambridge, Mass., St. Paul's Church, Malden, Mass., Trinity Church, Melrose, Mass., and St. Mark's Church, Augusta, before going to Bowdoin College in 1912. At Bowdoin Professor Wass had been leader of the glee club, choir and instrumental groups. He was made assistant professor in 1916 and in 1922 was made associate professor. He was awarded the honorary degree of doctor of music by Bowdoin in 1928. Professor Wass had been organist and choirmaster of the First Parish Church at Brunswick.

"Wassie," through his activities as leader of the Bowdoin band and director of the glee club, was known to two generations of Bowdoin men.

He is survived by his widow and one son.

Throng Hears New Memphis Organ.

The new Aeolian-Skinner three-manual organ of fifty-five stops which replaces the one wrecked by a storm in Calvary Episcopal Church, Memphis, Tenn., is completed and Adolph Steuterman, F. A. G. O., who presides over the instrument, gave the first recital on it Sunday afternoon, Nov. 17, before a congregation which packed the church. Mr. Steuterman writes of his delight over the new organ. His selections for the afternoon included the following: Cradle Song, Brahms; "Caprice Viennois," Kreisler; Chorale in A minor, Franck; Fugue in E flat major, Bach; "The Vintage Season," Jacob; "Dreams," Stoughton. The specification of this organ appeared in THE DIAPASON April 1.

Dr. Hastings with Orchestra.

Dr. Ray Hastings presided at the organ at the first concerts of the season by the Philharmonic Orchestra of Los Angeles Nov. 14 and 15, when the Third Symphony of Camille Saint-Saens was played under the baton of Pierre Monteux. The performance was in honor of the 100th anniversary of the birth of Saint-Saens, which occurred Oct. 9, 1835.



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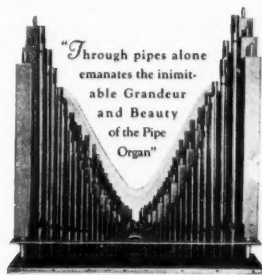
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**San Francisco News;
Cathedral Service
for Guild Members**

By WILLIAM W. CARRUTH

San Francisco, Cal., Nov. 17.—A musical service for Guild members was held at Grace Cathedral Sunday, Oct. 27. A thirty-minute organ recital was given by the cathedral organist, J. Sidney Lewis, preceding the service. After the service members met at the Fairmont Hotel for tea and a discussion of the activities of the year. On Tuesday evening, Oct. 29, the Guild was honored with a very interesting program at the Chapel of the Chimes. The following numbers were played: "Dialogue," Intermezzo, Scherzo and "Romance" from Joseph Clokey's Symphonic Piece for piano and organ, played by Frederick Freeman and Richard Purvis; Four Biblical Songs, by Dvorak, sung by Ulah Hosmer; "In Summer," Stebbins; Scherzo, Gigout, and "Legende," Clokey, played by Harold Hawley; "En Bateau," "Cor-tege," Menuet and Ballet from a piano and organ arrangement of Debussy's "Petite Suite," played by Mr. Freeman and Mr. Purvis.

On Oct. 20 Connell K. and William W. Carruth gave the first of a series of recitals on the three-manual Austin at St. Paul's Episcopal Church, Oakland, of which Mrs. Carruth is organist. It is planned to give these recitals on the third Sunday of each month at 4 o'clock. The first program included the Prelude in B minor by Bach, played by Mrs. Carruth; Andante from Widor's Eighth Symphony, played by Mr. Carruth; Mendelssohn's Prelude and Fugue No. 1, arranged as an organ duet; Cesar Franck's Prelude, Fugue and Variation, played by Mrs. Carruth; Allegro Vivace, Andante and Finale from Vierne's First Symphony, played by Mr. Carruth. The November program included Franck's "Grande Piece Symphonique," played by Mr. Carruth; Mendelssohn's Prelude and

Fugue No. 3, arranged as an organ duet; "Colloquy with the Swallows" and "Beatitude," from Bossi's "Scenes from the Life of St. Francis," and Adagio and Chorale and Fugue from Guilman's Fifth Sonata, played by Mrs. Carruth.

On Friday, Nov. 15, Alfred J. Myatt, Jr., played the following program at a vesper recital: Philip James' "Meditation a Ste. Clotilde," the Chorale, "Wachet Auf," by Bach; Massenet's "Angelus"; Andantino, Franck; Chorale, "Ach Herr, mich armen Sunder," Kuhnau, and Berceuse, Jarnefelt. These recitals are given every Friday at 5:15 o'clock.

C. E. Bell, formerly assistant organist at the Cathedral of St. John the Divine, has been appointed organist of St. James' Episcopal Church, Oakland.

Harold Mueller, organist of St. Luke's Episcopal Church, played the half-hour recital preceding the 4 o'clock vesper service at Grace Cathedral Nov. 17. His program follows: "Grand Chorus Dialogue," Gigout; Air in D, Bach; Toccata and Fugue in D minor, Bach; Andante, Stamitz; Schumann's Sketch in D and Vierne's "Carillon."

Programs at Louisiana University.

Special vesper programs are being given every Sunday at the Louisiana State University under the auspices of the school of music, of which Frank Collins, Jr., is the head. There will be sixteen of these programs, each in honor of a prominent person or group. The first was presented Sept. 22 and three organists took part. Mr. Collins played a movement from Bach's Sixth Trio-Sonata and the "St. Ann's" Fugue; Adagio from Sixth Symphony, Widor; Berceuse, Dupre, and Chorale in E major, Franck. Miss Louise Anderson played Franck's Fantaisie in A major and Genevieve Cox Collins Vierne's "Clair de Lune" and "Carillon de Westminster." Sept. 29 the vespers were in honor of the foreign students at the university. Mr. Collins opened with Handel's First Concerto. Oct. 6 Gounod's "St. Cecilia" Mass was sung.

LLOYD MOREY



THE TWENTY-FIFTH ANNIVERSARY of its choir under the direction of Lloyd Morey was observed Nov. 10 by Trinity Methodist Church, Urbana, Ill., the Church of the Wesley Foundation at the University of Illinois. The noteworthy occasion was marked by a tribute to Mr. Morey, one of the church musicians of rare talent in the Central West.

In 1911 an organ was installed by the Austin Organ Company in Trinity and Professor Morey became organist at that time, taking charge of the choir soon thereafter. The organization of the choir consisted of sixteen singers, including a solo quartet, and that plan of organization has been continued to the present time. Mrs. Lloyd Morey, soprano, and Professor Ray I. Shawl, bass, have served as soloists and leaders

of their respective parts during this entire period.

While the choir has been under Professor Morey's direction 182 persons have been members, not including the present choir. A reunion of these former members was held in connection with the anniversary, and those who were able to return participated in the day's service. Messages were received from many others who were unable to attend.

The spirit and purpose which have dominated the music in Trinity Church under Professor Morey's leadership are illustrated by his own writings on the subject, as a member of the Commission on Music and Worship of the General Conference of the Methodist Episcopal Church.

Mather Opens Kimball in Seattle.

A new two-manual Kimball organ has been installed in the University Congregational Church in Seattle by A. D. Longmore. The dedicatory recital was given by Judson W. Mather of Spokane Nov. 8. He was assisted by Veona Socolofsky, soprano; Professor August Werner, baritone; Junior Rosen, violinist, and the Cascadian Male Quartet. The organ selections on the program included: Sonata No. 1, Guilman; "On the Lake of Galilee," Barton; Dubois' "Fiat Lux"; "Night," by Jenkins; "Troika," by Mather; Prelude and Fugue on the Name "B-A-C-H," by Liszt; "Forest Murmurs" from "Siegfried," Wagner, and the Overture to "Euryanthe" by Weber.

Walter Blodgett Takes Charge.

Walter Blodgett, the Cleveland organist, has been appointed head of the choral department at the Cleveland Music School Settlement and will enter upon his duties Dec. 1. At his church, the Epworth-Euclid Methodist, Mr. Blodgett will give "The Messiah" complete Dec. 28, with the Western Reserve University Symphony Orchestra of forty-five pieces. Nov. 25 the choir went to Painesville, Ohio, to sing Harold Darke's cantata "The Sower" at St. James' Episcopal Church for Paul Beymer. Dec. 1 it will be sung at the Epworth-Euclid Church.

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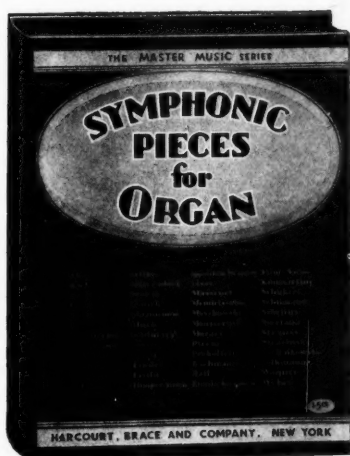
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Humperdinck.....	Dream Pantomime (Hansel and Gretel)	Weber.....	Oberon (Overture)

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Organist Meditates on Hospital Bed upon the Loss of a Finger

[The following "reflections while on a hospital bed," a meditation on the tragic loss of her finger, bringing to an untimely close her career at the console, was received by THE DIAPASON from Mrs. Sam M. Kellum, for the last six years secretary of the Florida Chapter, A. G. O., and is published in full as a genuine classic. Mrs. Kellum's many friends will sympathize with her in her affliction and derive a lesson from the heroism which underlies the good cheer she radiates despite her loss.]

Tampa, Fla., Nov. 11, 1935, Editor of THE DIAPASON: To the many, many friends who are kindly sympathetic and deeply shocked over the fact that the writer has lost the use of her left forefinger, and may lose the finger, due to a severe case of infection, let me say with all earnestness: Five weeks upon a hospital bed changes one's perspective!

After all, what is one finger? Why grieve over the loss of *one* finger, when there are nine left? True, we suffered many hours of anguish over the prospective loss, until we recovered our mental balance and became entirely reconciled.

The first comfort came from our husband who said: "What if you *do* lose a finger? Don't worry about that; you're mighty lucky to have your hand. Even if you had lost your hand, you're still lucky."

Could we be less philosophical or cheerful with a partner like that?

As much as we have always loved organ work, what matter? Nothing is as vital as life and death. Some of us, during these years of depression, were struggling and straining every nerve, perhaps, in an effort to keep apace with the musical desires of our hearts, hampered by innumerable difficulties, thinking that music was the all-important factor in our lives. It became a chronic ailment, like unto a sore appendix that only a surgeon could remove. We must believe that the Great Surgeon, in the plan of our lives, has other work for us to do—some reason for removing this one thing that has always meant so much—unless we are intended to work harder in an effort to overcome this handicap.

In our love for organ, we have neglected, lo, these many years, a genuine talent for art. Some have accused us of hiding a talent for writing under a bushel. The latter is somewhat doubtful. And we doubt if our singing voice is of enough importance to make a splash in that direction. After a few more weeks, when the hand has been restored to usefulness, we can always indulge in the pursuit of our culinary art to an unlimited extent. One can always triumph over disappointments if he has faith—there are always other paths and by-ways well worth traversing.

May we ever put aside the petty things that arise to mar our happiness, and give thanks to God for life, love and scores of dear friends, for the blue skies, the birds singing in the tree tops, the bright sunshine and the beautiful flowers!

MRS. SAM M. KELLUM,
Ex-Secretary.

Club at Winfield, Kan., Opens Season.

As a part of its program to cultivate a wider appreciation of organ music and to give Winfield, Kan., people an opportunity to hear the organ used as a concert instrument, the members of the Southwestern College Organ Club of that city gave their annual open program Sunday afternoon, Oct. 20, at the First Baptist Church. An outstanding list of performers played the program, all of them being church organists or choir directors. They were: Mrs. W. M. Stallcop, First Baptist Church; Miss Ruth Rice, choir director, First Baptist Church; Miss LaVonne Cann, First Presbyterian Church, Wellington; Miss Grace Sellers, Grace Methodist Church; Allan Faber Schirmer, choir director, Grace Methodist Church, and Miss Ernestine Parker, Episcopal Church, Arkansas City. Mrs. Cora Conn Moorhead, president of the club, arranged the program.

RECITAL SERIES IN SAN DIEGO

Eight Varied Programs on Outdoor Organ by Royal A. Brown.

A series of eight historical and national programs of organ music were played in November on the famed outdoor Austin organ in Balboa Park, San Diego, Cal., by Royal A. Brown, F. A. G. O., civic organist. The recitals were under the management of the music department of the San Diego Exposition. The first, on Sunday evening, Nov. 3, consisted of works of forerunners of Bach. This was followed on the afternoon of Nov. 4 by a Bach program.

Nov. 5 there was a French program which was made up as follows: Toccata in G major, Dubois; Andante Cantabile, from Symphony No. 4, Widor; Chaconne in A minor, Durand; "Hosannah," Wachs; Communion in G major, "The Celestial Voices," Batiste; Waltz, No. 10 in B minor, Chopin; Second Havanaise, "Danse Creole," Chaminade; Aragonaise, from the Operatic Ballet to "Le Cid," Massenet; Sanctus, from "St. Cecilia" Mass, Gounod; "Caprice Heroique," Bonnet.

Works of the Italian school, including operatic excerpts, were played Nov. 6. Nov. 7 was devoted to American compositions, with these offerings: Festive March in C major, Cadman; "To the Setting Sun," Edmundson; French Minuet, from the Suite "Four Pieces for the Grand Organ," Amedee Tremblay; Variations on an American Air, Flagler; Zuni Rain Ceremonial Dance, from the Suite "Zuni Impressions," Homer Grunn; "Grottesquerie," Cronham; "Mammy," from the Suite "Magnolia," Nathaniel Dett; Toccata in D major, Rene L. Becker.

Music of the English school was played Nov. 8 and works of the German school Nov. 9, followed Nov. 10 by "music of the moderns," consisting of these selections: Finale in D major, Lemmens; Sonata, "The Ninety-fourth Psalm," Introduction and Fugal Finale, Reubke; "Evening in Japan," Cyril Scott; "Grottesquerie," Cronham; "Jagged Peaks in the Starlight," Clokey; "Malaguena," from Spanish Suite, "Andalucia," Ernesto Lecuona; "Revel of the Gnomes," Finale from Suite "In Fairyland," Stoughton; "Jesus Comforts the Women of Jerusalem," from "The Fourteen Stations of the Cross," Dupre; "The West Wind," from Suite, "The Four Winds," Alec Rowley; Toccata from Symphony No. 5, Widor.

The last program, Nov. 11, again was made up of American composers' works and included: "Fanfare d'Orgue," Shelley; Meditation in D flat major, Cadman; "On the Trail," from the Orchestral Suite "The Grand Canyon," Ferde Grofe; Scherzo-Pastorale, Federlein; "El Camino Real," from Suite "California," Diggle; "Resurrection Morn," Edward F. Johnston; Scherzo, "Spring Day," Ralph Kinder; "Home on the Range," arranged by David R. Guion; Negro Dance, "Juba," from Southern Suite, "In the Bottoms," Nathaniel Dett; "An Angry Demon," from Suite "Nature Sketches," Clokey.

Chicago Women's Christmas Program.

On Monday, Dec. 2, at 8 p. m., in the Kimball Organ Salon, the Chicago Club of Woman Organists will present a Christmas festival program. Ruth Boydston Campbell, Adelaide Tenney and Florence Boydston, constituting a trio, will sing "From Heaven High the Angels Come" and "Shepherds' Christmas Song," by Dickinson, and "Carillon," by Marie Briel. The organ groups are as follows: Susan Shedd Hemingway will play "Christmas Evening," from the Sicilian Suite, Mauro-Cottone, and "My Heart Ever Faithful," Bach. Marie Briel will present Pastorale, Corelli-Germani; "Noel," Mulet; "Christmas in Sicily," Yon, and "Carillon-Sortie," Mulet. Hazel Quinney will play "A Rose Breaks into Bloom," Brahms; "Jesu, Joy of Man's Desiring," Bach; "Rhosymedre," Williams, and "Carillon," Vierne. The second Christmas program of the month will be given Dec. 15 at 8 p. m. in the Edison Park M. E. Church, of which Helen Searles Westbrook is organist and director. Clara Gronau and Esther Wunderlich will play organ groups. Vesta Murray Watkins, soprano, will be guest soloist, and both the junior and the senior choirs of the church will sing. All interested are invited to attend both of these programs.

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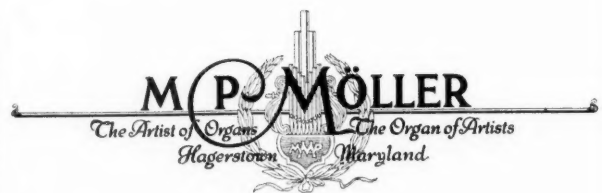


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Dinner Opens Season for Headquarters; Gift to Frank Wright

Headquarters members, nearly 100 strong, assembled at Schraff's restaurant, on West Fifty-seventh street, New York City, Monday evening, Oct. 28, for the first event of the season. For the last few years the October meeting has taken the form of a dinner, and on this occasion, as usual, those who were successful in passing the last Guild examinations were guests. The warden, Charles H. Doersam, acting as toastmaster, spoke words of greeting, later introducing Morris W. Watkins, the new chairman of the public meetings committee. He succeeds S. Lewis Elmer, to whom many fine tributes were paid in acknowledgment of his splendid work as chairman during the last few years. Mr. Watkins outlined tentative plans for the season and asked for suggestions from those present. He and his committee "aim to please."

Certificates were then presented to the new academic members by Frank Wright, for twelve years chairman of the examination committee. This is the first year the choirmasters' examination was given and six passed, four of whom were able to be present. They were: Ralph A. Harris, Warner Hawkins, Robert Mills and Ann Versteeg McKittrick. Of the fourteen following candidates who passed the following were present: Virginia Duffey, Richard Gore, Warner Hawkins, Ann Versteeg McKittrick, Walter Peck Stanley and Helen Stillman; and of the thirty-five successful associates nine were present: Duncan Trotter Gillespie, Marjorie Goodell, Dorothy Howell, Thomas Matthews, Edward Margetson, Hugh McEdwards, Lou Lillian Piper, Anna Shoremount and Bernard Williamson. They were all personally congratulated by the members of the council.

The meeting was also the occasion for grateful recognition to Mr. Wright for his long and arduous service as chairman of the examination committee. A handsome pen and pencil set, a token of sincere appreciation, was presented to Mr. Wright as the gift of his fellow members of the council. In his response he spoke appreciatively of the immense amount of correspondence that had been handled by his secretary, Mrs. Brackett, and of her invaluable help in carrying on this difficult work.

Not wishing to give the first meeting of the season too serious a tone, the warden then asked for humorous stor-

ies. When the ball was set rolling there were jokes, jokes, and yet more jokes from the speakers' table and from the far corners of the room, many of them incidents of actual experience in the musical world, and everyone was in a jolly mood when the meeting adjourned.

To Hear Oratorio "Nebuchadnezzar."

The public meetings committee has invited Dr. William C. Carl to repeat the new Dyson oratorio "Nebuchadnezzar," which was sung for the first time in America on Sunday, Nov. 24, and in response to the invitation Dr. Carl and his choir will give it at the First Presbyterian Church, New York, Monday evening, Dec. 9, at 8:15, for the Guild. Excerpts from Mozart's "The Penitent David" and sonatas by Mozart for organ and strings will also be a part of the program.

The oratorio was composed for and sung at the recent Three Choirs Festival in Worcester Cathedral, England, by the noted English composer, George Dyson, and was the outstanding success of the festival. The soloists for the Guild performance are: Rose Dirmann, soprano; Amy Ellerman, alto; Dan Gridley, tenor; Raoul Nadeau, baritone, and the motet choir. Dr. Carl will direct, with Everett Tutchings at the organ.

New England Chapter.

The New England season opened on Wednesday evening, Oct. 16, at the University Club in Boston with a social gathering. The speakers were Dean Marshall of Boston University, who gave an account of the recent convention of English organists, and Edward B. Gammons, who numbers ability as a carillonneur among his many accomplishments. Mr. Gammons spoke on "The Carillon," illustrating his lecture with stereopticon slides, largely his own.

On Monday evening, Nov. 4, the first recital of the season was held at the First Church, Boston. The recital was announced as being given by Maurice Garabrant of the Cathedral of the Incarnation, Garden City, but an announcement by the dean before the performance began presented Miss Mary Ann Mathewson, of Richmond, Va., who played the first half of the program, Mr. Garabrant playing the second half. A fair-sized and distinguished audience was present.

Last among the "firsts" was a service at Christ Church, Fitchburg, Nov. 11, under the direction of Fred Cronhimer. Guest organists were Dr. Francis Snow of Trinity Church, Boston, who played a charming improvisation

of his own composition on "Vigili et Sancti"; Elwood Gaskill, the new organist and director of the Arlington Street Church in Boston, who played with excellent taste works of Bach, Vaughan Williams and Karg-Elert, and William E. Zeuch of the First Church, Boston, who played with his familiar but ever welcome brilliance the Finale from Widor's "Symphonie Romane." The choir of the church under Mr. Cronhimer's direction sang anthems of Purcell, Snow, Gibbons and Robertson; also the Kieff melody "Give Rest, O Christ," as a number for Armistice Day. The choir sang with a bright tone and excellent ensemble, and one could easily understand why the annual service at Fitchburg is always so well attended and why the work of Mr. Cronhimer is known among so many people. Before the service an ample and appetizing dinner was served the visitors, and since organists have in common with the majority of mankind a peculiar passage through the stomach to the heart, all present were put into a most agreeable frame of mind for the serious things which followed.

PAUL AKIN, Secretary.

Swinnen Entertains Delaware Chapter.

The first meeting of the Delaware Chapter for the season was held at the new country residence of the dean, Firmin Swinnen, Oct. 15. Dr. Henry S. Fry of the Pennsylvania Chapter was a visitor and helped make the meeting more interesting with his timely advice. It is hoped that Delaware and the chapters of the neighboring states can work together in many ways in the future. Plans were formulated for a successful season, after which a general good time was enjoyed and refreshments were served. Three new members were admitted as colleagues.

WILMER C. HIGHFIELD, Secretary.

District of Columbia.

The November gathering of the District of Columbia Chapter was held Monday evening, Nov. 4, at Wesley Hall, Washington, and was a dinner meeting at which fifty members and guests were present. At the conclusion of the dinner the regular business of the evening proceeded, the dean, Mary Minge Wilkins, A. A. G. O., presiding.

Dr. Z. Barney Phillips, rector of the Church of the Epiphany, who is also chaplain of the United States Senate, as well as chaplain of the D. C. Chapter, was present and spoke of the various choral organizations both here and abroad which he had been privileged to hear, especially those prominent in Europe. He also touched upon

the importance of the Washington Choral Society, under the capable direction of Louis A. Potter, F. A. G. O., a past dean of the chapter and at present organist and director at Calvary Methodist Church.

The audience gave the closest attention to the excellent address of Otto Torney Simon, for many years prominent in the capital as a choral conductor and instructor in the art of voice production. Mr. Simon's talk was along the lines of voice production. Edmund S. Ender of the Chesapeake Chapter, Baltimore, was present and conducted an open discussion on choral work, other contributions being made by a number of the members of the D. C. Chapter. Louis A. Potter ably handled the theory problem, taken from an A. G. O. examination paper, which was worked out by him on the blackboard and later played.

The first public recital under the auspices of the chapter will be given Monday evening, Dec. 2, at the National City Christian Church, Thomas Circle. Lyman S. McCrary, organist of the church, will be assisted by the chorus choir under the direction of W. E. Braithwaite. Howard Samsel, bass soloist of Concordia Lutheran Church, and Grace Powell, well-known violinist, who, with Mr. McCrary, is a faculty member of the Washington College of Music, will assist. The organ numbers will be almost exclusively Christmas music.

ROLLA G. G. ONYUN,
Chairman of Publicity.

Fort Worth Chapter.

The Fort Worth Chapter presented Pietro Yon in a recital Nov. 11 at the First Methodist Church. Mr. Yon played the following program: First Sonata, Guilman; "Gesù Bambino," Yon; Prelude and Fugue in A minor, Bach; American Rhapsody, Yon; Pastorale-Offertoire, de la Tombelle; "March of the Shepherds," Boex; Scherzino, Powell Weaver, and Tocata from the Fifth Symphony, Widor. He also played several of his own compositions for encores.

Mrs. H. Ray Lasley, a former pupil of Mr. Yon, entertained Nov. 10 at her home with a reception in honor of Mr. Yon. Meses. William Henderson and Marie Balch Estes served from a table laid with a Mexican drawn-work cover and appointed in Mexican blue glass. Yellow and red chrysanthemums and yellow candles decorated the table. Mrs. Lasley and Meses Helen Ewing and Marie Lydon assisted in receiving. About fifty members of the Fort Worth and Dallas Chapters and their friends were served.

HELEN EWING.

News of the American Guild of Organists—Continued

Minnesota Chapter Has Its Twenty-fifth Birthday Celebration

By HENRY ENGEN

The Minnesota Chapter celebrated its twenty-fifth anniversary Monday evening, Nov. 18, at the Church of St. John the Evangelist, St. Paul, where this chapter was organized. In spite of inclement weather, forty-one members and guests were present at a turkey dinner served in the parish-house by the ladies of the church and arranged by Mrs. G. H. Fairclough.

Peter Johnson, the new dean, opened the meeting which followed and then turned it over to George H. Fairclough, organizer of the chapter and its first dean. He recounted how a visit to Warden Frank Wright in New York in 1910 led to plans for forming a chapter in Minnesota. The meeting for organization was held in the chapel of St. John's Church Nov. 23, 1910. Mr. Fairclough read a clipping from a St. Paul paper describing the event. He then called upon the rector of St. John's, the Rev. Conrad H. Gesner, who expressed his pleasure in welcoming the Guild members. Of the group which met for organization, only Mr. Fairclough and G. A. Thornton were present. In honor of J. Victor Bergquist, a charter member who passed away last February, Mrs. Bergquist was present as a special guest. Mr. Thornton was called upon for a greeting, and made an interesting comparison between America and Great Britain as to the manner of selecting an organist when a vacancy occurs. He also told of some of his experiences in his career both here and abroad.

Mr. Fairclough spoke of the academic progress made in this chapter, seventeen members having passed examinations, four holding the F. A. G. O. and thirteen the A. A. G. O. certificate. Of the fourteen deans during the twenty-five years seven were present at this meeting. Before adjourning for the recital, Mr. Fairclough called upon a visiting guest, Richmond Skinner, the son of Ernest M. Skinner, who responded with a brief greeting.

The program in the church sanctuary was given by George H. Fairclough, F. A. G. O., organist of the Church of St. John the Evangelist, assisted by his pupil, Henry Brooks, organist of the First Baptist Church, St. Paul, and Charles Johnson, boy soloist of St. John's choir.

The following was the program: Fantasia and Fugue in G minor, Bach; Cantabile in B, Franck; Scherzo (Fourth Symphony), Widor; Introduction and Fugue ("Ninety-fourth Psalm"), Reubke (Henry Brooks); soprano solos, "Angels Ever Bright and Fair," Handel, and "How Lovely Are Thy Dwellings," Liddle (Charles Johnson, soprano); Chorale Preludes, "Ein feste Burg," "Alle Menschen müssen sterben," and "Wer nur den lieben Gott lässt walten," Bach; Prelude, "The Nave" (from "Byzantine Sketches"), Mulet; "Benedictus," Reger; "Carillon," Sowerby; "In Olden Style," Alfred Greenfield; Symphonic Chorale, "Ach bleib mit Deiner Gnade," Karg-Elert (George H. Fairclough).

On Oct. 7 the Minnesota Chapter held its first dinner meeting of the season at Mrs. Cooper's dining-room in Minneapolis. Laurinda Rast, delegate to the general convention, gave an interesting report on what she saw and heard there. As a beginning of the anniversary celebration, the chapter members in a body attended Hamlin Hunt's annual recital at Plymouth Congregational Church. Mr. Hunt is a charter member and served as dean from 1912 to 1914.

Annual Connecticut Festival.

A newly published anthem, "Walk in the Light," by Robert H. Prutting, dedicated to Arthur Priest, was the high-light for Hartford residents at the annual choral service of the Connecticut Chapter. The service was held

Sunday evening, Nov. 24, at 7:30 in Christ Church Cathedral. Arthur Priest, organist of the church, directed the chorus, which was composed of the united choirs of the Asylum Avenue Baptist Church, Immanuel Congregational, St. Andrew's Episcopal and Christ Church Cathedral. Other anthems included "The Woods and Every Sweet-Smelling Tree," by West, and "Ave Verum," Mozart. The cathedral choir sang "Cherubic Hymn," by Gretchaninoff.

Miss Ruth Anderson of Unionville played the "Carillon" by Sowerby for the prelude, and George Schofield of New London played the offertory, "Chant sans Paroles," by Tchaikovsky. For the postlude Edward L. Graham chose "Finlandia," by Sibelius. The Rev. R. B. Ogilby, D. D., president of Trinity College and chaplain of the council, gave the address of the evening. Refreshments for A. G. O. members, their guests and the choir were served in the parish-house after the service.

HELEN B. STOCKHAM, Secretary.

Texas Chapter.

The November meeting of the Texas Chapter was held Nov. 20 at the parish-house of St. Mathew's Cathedral, with twenty-two members present. Dean Carl Wiesemann presiding. The recital committee made a splendid report on the sale of tickets for the Arthur Poister recital to be given at McFarlin Auditorium on the evening of Dec. 3. Mrs. Lucille Stedman Williams read a paper on "Anthems and Anthem Composers," reviewing the book by Miles Foster. Luncheon was served by the social committee.

About thirty Dallas members attended the Pietro Yon recital in Fort Worth Nov. 11.

KATHERINE HAMMONS.

Michigan Chapter.

The Michigan Chapter's second meeting of the season was held at Ascension Episcopal Church in Detroit Nov. 19. The members were guests of the pastor of the church, the Rev. H. E. Ridley. We sat down to a fine chicken dinner, prepared by the ladies of the church. Following dinner a round-table discussion was held on the subject "Raising the Standards of Church Music." It was opened by the Rev. Mr. Wilson, minister of Divinity Lutheran Church. Interesting comments were made by many of the members. Mr. Ridley was called upon to make a few remarks. Then we went upstairs to the church, where Arnold Bourziel, our loyal ex-secretary and organist of Ascension Church, played an interesting program.

ERNST KOSSOW, Secretary.

Buffalo Chapter Has Rehearsal.

The Buffalo Chapter had one of the high spots of its 1935-36 season in its October meeting Oct. 28, when Hugh Ross, conductor of the Schola Cantorum, came from New York to conduct a model choir rehearsal such as he conducted at the June convention. There was an enthusiastic audience of 500, made up of Guild members and their choirs. Mr. Ross made up his choir of volunteers from the audience, asking not particularly for solo voices, but for good readers. He had eight on each part. The first half of the rehearsal was devoted entirely to tone production—the various qualities of tone, vibration, etc.—and amazing results were obtained in a short time in improving the tone of the chorus. After a short intermission, when time was given for questions, Mr. Ross began to work on anthems, using "Jesus, Joy of Man's Desiring," Bach; "I Beheld, and, Lo, a White Cloud," Willan; "Alleluia," Scarlatti, and "Happy and Blest Are They," Tchaikovsky.

The November meeting was held Nov. 14 at the Episcopal Church of the Ascension, where a recital was given by Harry Stratton, William Gomph, DeWitt C. Garretson and Leonard Adams, who presented the following program: Sinfonia to "We Thank Thee, God," Bach; Chorale No.

1, in E major, Franck; Twilight Sketches, Lemare; Chorale Prelude on "From Highest Heaven," Pachelbel; Sonata No. 6, in B minor, Guilman; Toccata in G minor, Matthews; Military Overture, Mendelssohn-Best.

HELEN G. TOWNSEND.

San Diego Chapter.

With Armistic Day bringing our exposition to a close until next January, the Nov. 6 meeting of the San Diego Chapter at the home of Ethel Widener Kennedy was a fitting occasion to honor Mr. and Mrs. Walter Flandorf before their departure for Chicago. After a successful season in San Diego at the new Hammond electronic organ at the Ford Bowl, Mr. Flandorf returns to the faculty of Mundelein College and to his church duties in Chicago.

At the brief business meeting announcement was made of the election of Phyllis Barker as a colleague and of the transfer of Mary Halliday Walker from the Southern Ohio Chapter.

Mr. Flandorf then launched forth, in his delightfully informal and enthusiastic manner, on a stimulating discussion of the console meeting as a method for improving the professional value of monthly Guild gatherings, and the present and future possibilities of the Hammond electronic organ. After his talk, members were given a chance to ask questions.

Anne Storch Johansen, talented guest violinist, with the admirable support of Charles Shatto at the piano, gave a fine reading of the Cesar Franck Sonata. Mr. Shatto, who is our sub-dean, has recently been appointed organist of the First Methodist Church. The evening was concluded with refreshments.

CONSTANCE VIRTUE,
Corresponding Secretary.

Maine Chapter.

The Maine Chapter's second meeting of the season was held with Mrs. Haviland Nov. 7, the subject being a chronological study of Bach, using Terry's biography as a text-book. Miss Gratia Wardle, instructor in the music department of Westbrook Junior College, was leader.

The chapter loses one of its oldest members in the death of Edward H. Wass, professor of music at Bowdoin College, Brunswick.

VELMA WILLIS MILLAY, Secretary.

Worcester Chapter.

Charlotte Lockwood was presented in recital at Old South Congregational Church, Worcester, Nov. 7, by the Worcester Chapter. An audience numbering 1,000 persons was keenly appreciative of Mrs. Lockwood's masterly playing and artistic registration. The program included: Suite in C, Purcell; "Ave Maria," Arkadelt; Two Chorale Preludes, Bach; Fantasy and Fugue on the Chorale "How Brightly Shines the Morning Star," Reger; "In the Church," Novak; Scherzo from Sonata, Parker; "Pensee d'Automne," Jongen; "Rondo alla Campanella" and "Invocation," Karg-Elert; Chorale Improvisation on "In dulci Jubilo," Karg-Elert.

ETHEL S. PHELPS, Secretary.

Chesapeake Chapter.

The monthly meeting of the Chesapeake Chapter was held at Memorial Episcopal Church, Baltimore, Nov. 4. In the unavoidable absence of John H. Eltermann, dean, Miss Katharine E. Lucke, the sub-dean, presided. After the business routine the meeting was thrown open to a general discussion of the requisites of an interesting and well-balanced evening. The consensus of opinion seemed to favor serious programs, especially those helpful to choir conducting, which everyone felt to be a major part of the organist's church duties. On the other hand, all appreciated the necessity for an occasional lighter touch and, as an outcome, the chapter is looking forward to an evening of jollification in the near future.

M. INA ERMOLD,
Corresponding Secretary.

Church Music Topic of Oberlin Meeting for Ohio Organists

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

The Northern Ohio Chapter gathered at Oberlin College, Oberlin, Ohio, Monday afternoon, Nov. 18, for a church music conference, planned and directed by Professor Bruce Davis of Oberlin.

The program opened at the picturesque First Church with a lecture delivered by Professor James Hurst Hall on "Hymns through the Ages," in which he dealt briefly with the history of hymn singing and its significance in worship, and gave examples of the various types in use today, ranging from those based on plainsong and chorales through the Romantic school to original modern settings. Professor George O. Lillich presided at the organ and all joined in the singing. The use of chorale preludes as incidental music in the service was touched, and Mr. Lillich played as an illustration an early prelude of Bach's on Luther's "Ein feste Burg." The authors of hymn texts, too often ignored by musicians, received their due share of recognition, special attention being given Sir Isaac Watts, Charles Wesley, Whittier and Martin Luther.

Anthems came up next for consideration and a choir of Oberlin students under the expert direction of Olaf C. Christiansen treated the assemblage to a group of ten representative selections, including a motet by Hassler, several chorales arranged by Bach, modern folk-tune settings by Voris and Nagle, an interesting modern anthem written in sixteenth century style by Everett Titcomb, and fine modern works by Burnell, Besly and Thiern. Most of these are well within the ability of the average choir and may be sung either *a cappella* or with accompaniment. Bruce Davis was at the organ.

We then crossed the campus to Warner Hall, where we were instructed and entertained with a demonstration of the proper handling of a juvenile choir by Paul Allen Beymer of Painesville and Cleveland, with living models. The twelve small boys and girls fortunate enough to be selected for the experiment no doubt will profit to the end of their lives from the principles of correct breathing, clear enunciation and tone production so quickly and painlessly instilled into them. Within the short space of forty-five minutes they advanced from shy tentative pipings to actual singing.

After a pleasant dinner at the Oberlin Inn we reassembled at the art museum, where Professor Clarence Ward, head of the art department of Oberlin College, delivered an illustrated lecture on "The Frozen Music of a Gothic Cathedral." He literally took us to Chartres and Amiens, showed details of the glorious stained-glass windows and sculpture and the ingenious devices of medieval architects, explaining the significance of each and pointing out their peculiar beauties. Mr. Ward combines expert knowledge with a remarkable gift for imparting it, and could arouse the most dormant audience to enthusiasm.

For the last program of the conference the visitors returned to Warner Hall and heard first a group of anthems by Hassler, Herzogenberg, Gretchaninoff and Schreck sung with effective range of color by the A Cappella Choir of Oberlin Conservatory under the direction of Olaf C. Christiansen. Following this the Elizabethan Singers, always favorites with the Guild, gave a varied group of carols, including such divergent types as Ballet's "Sweet Was the Song the Virgin Sang," the old French "Patapan" and Hugh Mackinnon's "O the Holly." For a final treat the Oberlin String Quartet, made up of Reber Johnson, Raymond Cerf, Maurice Kessler and John Frazer, played Haydn's Quartet in B flat, Op. 56, No. 4, and, with Mrs. Mary U. Bennet at the piano, the magnificent Quintet in F minor by Brahms.

News of the American Guild of Organists—Continued

Duke University Host to North Carolinians; Recital by Christian

The fall meeting of the North Carolina Chapter took place in Durham on the afternoon of Nov. 7, the first session being held in the First Presbyterian Church. Present were several organists of the city and nearby cities, to enjoy with members a delightfully planned program.

Dean Leslie Spelman presided at the business meeting, which followed an interesting hour with the children's choir under the direction of Dr. William P. Twaddell, organist for the host church and director of this extracurricular activity of the public schools in Durham. This choir is a voluntary organization, meeting twice a week for rehearsal, assisting once each month in some church in the city at the evening service. Two-part anthems for children were rehearsed, as well as some of the more simple arrangements of church music. This was a most enjoyable feature of the program for the day, and many organists went away determined to assist in the betterment of music in the church and to use the young voices and enthusiasms as their starting-point.

Dean Spelman had previously been requested to give a portion of his well-worked-out and thoroughly interesting recital of pre-Bach music for the organ. This lecture-recital was the second feature of the program.

Palmer Christian, recitalist for the evening at the beautiful Duke University Chapel, met with the chapter for a few minutes preceding the dinner at the Duke University Union.

Arranging the dinner, with the assistance of the public relations chairman of Duke University, Henry Dwire, was the host for the meeting. E. H. Broadhead, organist and instructor in organ at Duke. At the dinner President Preston Few of Duke University was toastmaster and introduced Dean Spelman.

Mr. Christian was at his best on the wonderful Aeolian-Skinner organ in the Duke Chapel. Every moment was one of absolute enjoyment. This is the second recital by this artist in the state within the year and organists and students of the organ as well as other music-lovers begin to count Mr. Christian one of the state's best friends in music.

The business meeting of the chapter was held late in the afternoon. A committee consisting of the secretary and the treasurer was appointed to arrange for a woman's program for the winter meeting, time and place to be chosen. Peyton Brown was appointed to arrange for a local meeting of the organists in that section of the state with the ministers of the cities nearby for further study of co-operation and music planning in the churches.

MABEL W. HONEYCUTT, Secretary.

Proceedings of the Council.

A meeting of the council was held Monday, Oct. 21, at Rutgers Church-house, New York. Present were Messrs. Doersam, Harris, Friedell, Elmer, Bleecker, Comstock, Baldwin, Woodman, Wright, Misses Carpenter and Coale, Mr. Coke-Jephcott, Miss Darnell, Messrs. Heinrich, McAll, Milligan, Ward and Watkins, Miss Whittemore, and Walter N. Hewitt, dean of the Union-Essex Chapter. The minutes of the council meeting Sept. 30 were read and approved.

The election of the following officers of the Arkansas Chapter was ratified: Dean, Henry W. Sanderson, A. G. O.; sub-dean, Miss Bess Maxfield, A. B., Mus. B.; secretary, Mrs. Jack Sanders; secretary pro tem., Mrs. Blanche D. Crawford, A. B., Mus. B.; treasurer, Mrs. R. E. Overman.

The warden stated that plans for the 1936 convention in Pittsburgh, June 22 to 26, were going forward under the leadership of the chairman, Herbert Peabody. Headquarters will be at the

Hotel Schenley. A great convention is being planned.

A motion was made by Mr. Baldwin, duly seconded and carried that a minute be made of the death of Henry E. Duncan, a founder of the Guild and a former member of the council.

Mr. McAll spoke of the leaflet of the Hymn Society which was to be mailed to headquarters members of the Guild, proposing hymn festivals Nov. 24, and announcing a festival service at the Church of the Covenant Oct. 29.

The attention of the council was called to the fiftieth anniversary of Mrs. Clarence H. Sweezy as organist of the First Presbyterian Church, Middletown, N. Y. On motion it was directed that the felicitations of the council be sent to Mrs. Sweezy.

S. LEWIS ELMER, Registrar.

Recitals at Albany, N. Y.

Four recitals devoted to the works of Cesar Franck and Bach are being played at the Cathedral of All Saints, Albany, under the sponsorship of the Eastern New York Chapter, the performers being Stanley E. Saxton of Skidmore College and Ernest White of Bard College. The first recital, Nov. 14, by Mr. Saxton, consisted of the following compositions of Franck: "Piece Heroique," Fantasie in C, Op. 16, Chorale in A minor, Prelude, Fugue and Variation, Cantabile and Chorale in E.

Nov. 21 Mr. White played this list of works of Bach: Partita on the Chorale "O God, Thou Mighty God," Three Chorale Preludes, Pastoral Suite (four movements), Three Chorale Preludes, and Prelude and Fugue in B minor.

Dec. 5 there will be another Franck program by Mr. Saxton and Dec. 12 a Bach program by Mr. White.

The chapter will sponsor a series of recitals throughout the season. On Sundays in Advent (Dec. 1, 8 and 15), at 5 o'clock, Frederick Chapman will play a series of vespers recitals in St. Peter's Church, beginning Friday, Jan. 10, and continuing every Friday until the beginning of Lent. St. Peter's Church will inaugurate a series of noon-hour recitals. Mr. Chapman, organist of St. Peter's, will be assisted from time to time by prominent organists of the city. Those who have already agreed to play include Dr. T. Frederick Candlyn, Renato Rolando and Marion Conklin Chapman.

Northeastern Pennsylvania.

The first activity of the season in the Northeastern Pennsylvania Chapter consisted of a Bach chorale prelude recital at St. John's Lutheran Church, Scranton, of which the Rev. John C. Mattes, D. D., is pastor and Mrs. Grace St. John organist. The program consisted of chorale preludes played by the following organists: Ruth A. White, A. A. G. O., Helen Bright Bryant, Mus. B., and Frank J. Daniel, F. A. G. O., assisted by the choir of St. John's under the direction of Mrs. St. John. The chorales on which the preludes are based were first sung by the choir, after which the preludes were played. Dr. Mattes, who is chapter chaplain, gave an illuminating address on the chorale.

ALWYN T. DAVIES, A. A. G. O., Secretary.

Louisville Chapter.

At an enthusiastic dinner meeting of the Louisville Chapter Nov. 11 a program of activities for the season was framed, the principal feature unanimously voted being a two-day regional convention, to be held in Louisville next April. This will be the first meeting of its kind there and will be sponsored by the Louisville organists. Representatives of the Southern Ohio and Indiana Chapters, meeting with local members early in the fall, were heartily in favor of a regional convention next spring and entirely willing to accede to the wishes of the Louisville group that it be held in the "gateway to the South." Organists of Kentucky, Indiana, southern Ohio and northern Tennessee will be invited to participate.

Recent local recitals that attracted more than passing interest were the

annual program of Mrs. Julia B. Horn at St. John's Evangelical Church Oct. 6 and George Latimer's recital Oct. 15 in St. Helen's Catholic Church, Shively, Ky. Robert Connor and the choir of St. Peter's Evangelical Church gave their quarterly musical service on the afternoon of Nov. 17, consisting of organ numbers and anthems.

The event of the season thus far has been the performance of Haydn's "Creation" at the First Christian Church Sunday evening, Nov. 18, by the choir of sixty voices under the direction of Miss Florence Montz, organist. An audience of 1,500 persons, which crowded the church, attested the interest of the public in this event, which proved to be a fine performance of the work.

C. L. SEUBOLD,
Corresponding Secretary.

Central Ohio Chapter.

The Central Ohio Chapter's monthly meeting took place Nov. 4 and proved to be a most enjoyable occasion. St. John's Lutheran Church at Grove City was host to the chapter, with Miss Margaret Evans, the organist, taking charge of arrangements. After the dinner served by ladies of the church, the business of the month was dealt with briefly, three new colleagues were voted into the chapter and one transfer was acknowledged. Following adjournment the group assembled in the church auditorium to hear the first historical organ recital of the season. The music played was that of contemporary composers, and the opportunity of presenting it went to four young men—Ralph Lambert, Homer D. Blanchard, Donald Frey and G. Russell Wing, all of Columbus. Mr. Lambert's selections included: "Suite Joyeuse," Diggle and Canzona, Faulkes. Mr. Blanchard played: Prelude, Bossi; "Toujours Serieuse," Broughton, and Chorale, Op. 154, Karg-Elert. Mr. Frey played "Now Thank We All Our God," Karg-Elert, and Mr. Wing concluded the program with Cantilena, McKinley, and Chorale Prelude on "St. Kilda," Noble. The music was interesting and refreshing, and in each case was received with the same sincerity which marked its performance.

G. RUSSELL WING, Librarian.

Pasadena Chapter.

The Pasadena Chapter held its November meeting at the "Singing Kettle" in Pasadena. After dinner at 6:30 three very interesting papers were presented to the group. Two outstanding choir directors were asked to give their ideas on "The Volunteer Choir—Its Training and Organization." V. Gray Farrow, A. A. G. O., organist and choirmaster of St. Mark's Episcopal Church, dealt with the liturgical side of the topic. He stressed the need of leading the choir not only musically, but spiritually and socially. Mr. Farrow has four choirs in his organization—children's, junior, fellowship and adult—training starting at 5 years of age. He presented his problems in a very clear as well as amusing manner.

Frank Van Gundy, director at the First Methodist Church of Alhambra, gave a concise paper on his ideas of the qualities of a good director, and a detailed report of the organization of his choir. He emphasized the necessity of having good taste in selection of music, co-operation with church leaders

as well as choir members and fairness in all details.

Edward J. Tuft, writer and humorist, read the third paper, on "Advice to Organists," revealing the layman's point of view in a very amusing way.

The chapter is growing very rapidly. Several new members being introduced at this meeting.

MILDRED C. WICKLAND, Librarian.

Bangor, Maine, Branch.

The Bangor branch chapter gave the following program of New York "convention echoes" before the Schumann Club on the evening of Nov. 12, introducing three of the choirs of members of the chapter: Sonata No. 1 (Allegro moderato e serioso), Mendelssohn (Mrs. Edith F. Tuttle); "It Came upon the Midnight Clear," Sears (setting by Dunhill, with descant) (girls' choir of Hammond Street Congregational Church, Mrs. Edith F. Tuttle, accompanist); Excerpts from Wagner's "Lohengrin" and "Parsifal," Karg-Elert (organ, Miss Irma V. Nickerson; piano, Herbert T. Hobbs); "Build Thee More Stately Mansions," Mark Andrews (double quartet of Essex Street Baptist Church, Miss Helena M. Tewksbury, accompanist); Intermezzo, Leon Verrees (Miss Tewksbury); Chorale Improvisation on "St. Ann," Verrees (Mrs. Harriet S. Mehann); Rangertone record, "Samson and Delilah" (pianologue by Mark Andrews); "Let Not Your Heart Be Troubled," Mark Dickey; Two Chorales, Bach (mixed choir of First Baptist Church, Mrs. Grace Bramhall Hovest, accompanist); Sonata No. 2 (Allegro, Andante, Finale), James H. Rogers (Herbert T. Hobbs).

HELENA M. TEWKSURY.

Western Washington.

The November meeting of the Western Washington Chapter, usually held the second Wednesday of the month in the form of a noon luncheon, was held Nov. 20 at the home of Walter G. Reynolds, near Haller Lake, north of Seattle. After a brief business meeting, Harold Heeremans expected to continue with his talk of last meeting on the Guild convention at New York City and his trip to England.

On Tuesday evening, Nov. 5, at the University Temple in Seattle, Mrs. Catherine McGarry, one of our members and organist of St. Joseph's Church, was presented in a recital on the four-manual Kimball. Her program included two Sinfonias by Bach, two Chorale Preludes by Kaun, Franck's Chorale in D minor, Canzona and Toccata in D minor by Reger, "The Swan," by Stebbins, "Hora Mystica," by Bossi, and Widor's Intermezzo from the First Symphony.

Central Missouri Chapter.

The Central Missouri Chapter met Wednesday afternoon, Nov. 13, in the auditorium of Christian College, Columbia, Mo. In the evening the group attended the recital given by Rachmaninoff at the University of Missouri. The afternoon Guild program was as follows: Chorale Improvisation on Tune "St. Ann," Verrees, and Intermezzo, Verrees (Miss Charlotte Morse); "While Shepherds Watched," Mauro-Cottone, and "Litania Solenne" and "Pastorale Ancienne," from Suite "In Modum Antiquum," Garth Edmundson (Mrs. Ray Dufford); Sonata in C minor, Baldwin (Luther Spayde).

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News of the American Guild of Organists — Continued

Georgia Hears Mrs. Lockwood.

A capacity audience greeted the Atlanta appearance of Charlotte Lockwood at the Peachtree Christian Church on the evening of Nov. 21, and this distinguished organist gave a difficult and comprehensive program that will stand out in the annals of the Georgia Chapter of the Guild. Despite the fact that she worked with an instrument strange to her, as first appearances always are, her performance was marked with utmost smoothness, a constant play of color and dynamics, each number being given with poise and finish, in perfect style and with masterly interpretation.

Dean Ethel Beyer must be credited with a large share for the success of the evening. Under her direction the churches of all Guild members carried notice of this event in their calendars, while announcements were made from many of the pulpits. The members of several choirs contributed their time and money in the interest of the occasion, and the co-operation of the music critics was evidenced in the fine newspaper publicity.

If we would have to make a choice of the compositions played, we preferred the stirring Reger Fantasy, revealing the great technical command of the performer, and likewise the concluding Karg-Elert number, "In dulci Jubilo," with its powerful climax. The Bach Chorale "Erbarm' Dich mein," with dim, pulsating accompaniment against the color given the melody of the chorale, proved to be an exquisite portrayal.

GEORGE LEE HAMRICK,
Publicity Chairman.

Harrisburg Chapter's Work.

The Harrisburg Chapter, organized in June, 1935, now has a membership of thirty-two. The officers are: Dean, Lester T. Etter; sub-dean, Mrs. John R. Henry; secretary, Mrs. Vivian Eves Steele; registrar, Mrs. Carey O. Miller, and treasurer, Miss Doris F. Stuart. The members of the executive committee are Clarence Heckler, Mrs. Harold Wood, Miss Irene Bressler, Miss Laura Zimmerman, Mrs. Nelson Maus, Miss Sara Spotts, Arnold Bowman, Miss Laura Garman and Miss Elizabeth Clark.

An outing was held in August for the members and their friends at the summer home of Mrs. Henry at Mount Gretna, and in September the dean entertained at his home in Shiremans-town.

Oct. 21 the following recital was given at St. Peter's Lutheran Church in Middletown: Chorale in A minor, Franck, and Sarabande, Corelli (Helen K. Croll, Grace Methodist Church); "Marche des Fantomes Moderne," "Chanson d'Amour" and "Poeme d'Automne," Miller (Mrs. Carey O. Miller); "Celestial Voices," Flagler, and "Romance sans Paroles," Bonnet (Marguerite Wharton, assistant organist St. Peter's Lutheran); "In Moonlight," Kinder, and Offertoire in D minor, Batiste (Mrs. Vivian Eves Steele, Stevens Memorial Methodist Church); "An Autumn Sketch," Brewer, and Concert Prelude in D minor, Kramer (Arnold S. Bowman, First Church of God, New Cumberland).

Central New Jersey Chapter.

Members of the Central New Jersey Chapter gathered at the home of Dr. and Mrs. William J. Harman, Trenton, Monday evening, Nov. 4, in response to the doctor's invitation to hear his new residence organ. The organ, built by Musical Research Products, Inc., is a handsome two-manual and proved a delight to everyone. George I. Tilton, organist of the Third Presbyterian Church, gave a program of organ works, presenting the follow-

ing numbers: "Vorspiel" to "Lohengrin," Wagner; "The Walk to Jerusalem," Bach; "Memories," Dickinson; Gavotta, Martini; First Movement, Third Sonata, Guilman; Andante, Fourth Symphony, Widor; Minuet from String Quartet, Boccherini; "Romance" in C. Maxson.

The members were most enthusiastic in their appreciation of the charming evening provided for them by Dr. and Mrs. Harman.

JEAN E. SCHLICKLING, Secretary.

L. I. Chapter Host to Noble Cain.

The Long Island Chapter's first event of the fall season took place at the Great Northern Hotel, New York, Oct. 14, when the chapter entertained Noble Cain at dinner prior to the Carnegie Hall concert of the Chicago A Cappella Choir. The warden of the Guild, Charles H. Doersam, and the dean of the chapter, Antoinette Hall, were the host and hostess of the occasion. Many of New York's prominent musicians were among the dinner guests. Mr. Cain spoke briefly concerning the Chicago A Cappella Choir, its history and purposes, analyzing the program to be sung later in the evening. After dinner the entire party adjourned to Carnegie Hall, where, through the courtesy of Richard Copley, manager for Mr. Cain, we listened to a superb concert.

Several policies suggested by the executive committee at its spring meeting have been put into effect, with successful results. It was decided to establish a department of professional service, to assist unemployed members to secure substitute or permanent positions, this service being in charge of the dean. The inter-chapter relations committee has made a splendid success in the short time. Maurice Garabrant, treasurer of the chapter and organist of the Cathedral of the Incarnation at Garden City, recently played a recital as representative of the chapter at the First Church in Boston, in return for the New England Chapter's initial recital on Long Island by William E. Zeuch last spring. Our sub-dean, Luis Harold Sanford, A. A. G. O., M. S. M., was guest organist at one of the series of summer recitals at the Municipal Auditorium, Portland, as representative of the Long Island Chapter, playing to a large contingent of the summer colonists of the Maine resorts in August. It is expected that the dean of the Maine Chapter, Alfred Brinkler, F. A. G. O., will play a return recital on Long Island this season.

The next event will be a recital on the Hammond electronic organ, by John Hammond, at the new Bethpage Club of the Long Island State Park Commission. A Thanksgiving dinner in honor of Mr. and Mrs. Hammond will precede the recital.

The dean is offering a first and second prize to the two members who bring in the greatest number of new members in either the active or contributing membership classes before the next annual meeting in May, 1936.

ANTOINETTE HALL, Dean.

Rhode Island Chapter.

The Rhode Island Chapter arranged a recital played by Helen Hogan Coome at the Central Congregational Church of Providence Oct. 28. This

was the chapter's ninth recital. Mrs. Coome, a former New England organist, but now a resident of London, played these compositions: Fantasic on a Chorale, Reger; Largo, Allegro, Aria and Trio Variations, Festing; Aria, Handel; Chorale, "O Man, Bewail Thy Sin," Bach; Toccata and Fugue in D minor, Bach; Staccato Fugue in C major, Buxtehude; Adagio and Allegro, Gallupi; Old French Carol, Boely; Gavotte, Wesley; Chorales, "O Blest Are Ye, Faithful Spirits," and "A Rose Breaks into Bloom," Brahms; Toccata, Mulet.

FRAZEE WORK IS DEDICATED

Harry Upson Camp Gives Opening Recital at North Andover, Mass.

The organ built by the Frazee Company of Everett, Mass., for the Trinitarian Congregational Church of North Andover, Mass., was dedicated Oct. 27 and that afternoon Harry Upson Camp presided at the console of the new instrument and played a program which was made up as follows: Sonata in the Style of Handel, Wolstenholme; "Tidings of Joy," Bach; Sinfonia in F, Bach; Four Selections from "Water Music," Handel; "Benediction," Karg-Elert; Sketch in D flat, Schumann; Cantilena, McKinley; Scherzo, Rogers; Londonderry Air, Irish Folk-song; "Chimes o'er the Lake," Frazee; Pastorale ("To a Wild Rose"), MacDowell; Toccata ("Suite Gothique"), Boellmann.

The organ with its four tonal divisions, swell, great, echo and pedal, contains a total of 1,407 pipes and, in addition, a set of tubular chimes placed in the echo division.

Royal Andrews Merwin Dead.

Royal Andrews Merwin, head of the music department of the Hill School, Pottstown, Pa., died Oct. 20. He was born at Woodmont, Conn., in 1889, and had held the position of organist in various churches and also played on radio programs. He went to the Hill School a year ago.

FINNEY'S HISTORY OF MUSIC.

Theodore M. Finney's "A History of Music," just from the press of Harcourt, Brace & Co., is an informative volume that must appeal to the musician and the lay music-lover equally. It presents a comprehensive history of music from the Greeks to American jazz, and in such a manner that the reader will discover, to his increasing interest, that he can make a sympathetic approach to composers of all time and of all musical creeds. The author has endeavored to lead the reader to the music itself, realizing that history cannot be substituted for music and feeling that such an informative narrative as this will help the reader in learning from music and musicians.

Primarily a story of the art of music and of its development and growth, this volume gives comparatively little space to the lives of musicians and composers. The book is not, therefore, a "popular" history, though it presents a readable and interesting chronological story. It will, on the other hand, be found entirely reliable, fulfilling its purpose in meeting the needs of the reader who wishes a thorough general knowledge of the history of music.

The author brings a long experience as a musician and teacher to his subject; he has studied at Fontainebleau and the Stern Conservatory in Berlin, has been a member of the Minneapolis and Omaha Symphony Orchestras, has taught music at Carleton College and the Smith College summer school of music, and has gained considerable experience as an editor of music publications.

Bennyhoff Takes Allentown Post.

Paul Bennyhoff, who has been concertizing in Europe and in America, has been appointed organist of the Asbury Methodist Episcopal Church in Allentown, Pa. Mr. Bennyhoff will also conduct the senior and junior choirs and will give a series of recitals during the course of the musical season, it is announced.

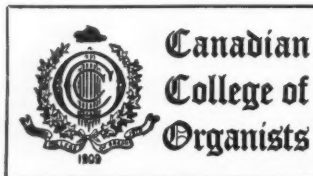
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Toronto Center.

T. M. Sargent, Secretary.

A meeting of the Toronto Center was held Saturday, Nov. 2, at St. Paul's Anglican Church. A recital was given by the organist of the church, Maitland Farmer, A. R. C. O., at 5 o'clock, when the following program was played: Prelude on "Vexilla Regis," Elegy and Toccata on "Pange Lingua," Edward Bairstow; Allegro from Sonata in C major, Bach; Toccata on "Kings Lynn" and Reverie on "University," Harvey Grace; Fantasia on "Aberystwyth," Henry G. Ley; Prelude and Fugue in D minor (Symphony No. 1), Vierne.

Following this supper was served in the parish hall and the election of officers was held. The following were elected for the ensuing year:

Chairman—Dr. H. A. Fricker, M. A., F. R. C. O.

Vice-Chairman—Charles Peaker, Mus. B., F. R. C. O.

Secretary-Treasurer—T. M. Sargent, Committee—G. D. Atkinson, Dr. Louis Balogh, A. E. Clarke, T. J. Crawford, Mus. B., F. R. C. O., J. W. Dawson, Maitland Farmer, A. R. C. O., W. Wells Hewitt, A. R. C. O., H. G. Williams and W. R. Young.

Sir Ernest MacMillan addressed the meeting, giving a fine report of the conference held in London, England, last summer, outlining the various papers and referring in detail to the recitals and other functions provided by the Royal College of Organists and other associations which had combined to prepare the conference program. Charles Peaker also gave a highly interesting account of the trip across the water, his visit to Liverpool, London, Windsor and other places. As is well known, Mr. Peaker has a very fine sense of humor and his remarks were thoroughly enjoyed by all.

Dr. Fricker, who was in the chair, took advantage of the opportunity presented at this first meeting of the center since Sir Ernest MacMillan had received his high honor from the King, to congratulate him on behalf of the center, which he did in his accustomed fine manner, and he was ably supported in this by Thomas J. Crawford. Both gentlemen referred to the very fine work which Sir Ernest is doing with the Toronto Symphony Orchestra. The rapid strides which this organization is making under his leadership is noticeable and is receiving the high commendation of all the critics.

Ottawa Center.

Nov. 2 the Ottawa Center visited Carlton Place and had a most successful meeting in St. James' Church. Leonard Tanner, Mus. B., F. R. C. O., directed the choir of St. Andrew's Presbyterian (Ottawa) in works by Stanford, Bullock, Buck, Shaw, Wadley, Ley, MacPherson and Harold Darke, all of which were admirably performed. Kenneth Meek played a recital in which he included chorale preludes from the "Little Organ Book" of Bach and pieces by Vierne, Yon, Willan and Franck. Mr. Meek is an outstanding recitalist. Dr. J. W. Bearder, F. R. C. O., then spoke on the "Aims and Objects of the C. C. O.," and was followed by Allanson Brown, F. R. C. O., who reviewed the proceedings of the London Conference of Organists very ably and commented on the essential differences between English and Canadian organs. Altogether it was a capital meeting.

On Nov. 21 Power Biggs was to give a recital in St. Andrew's Presbyterian Church, and a combined carol service

is projected for December in Dominion Church.

London Center.

The Canadian College of Organists will hold its 1936 convention in London in August, it was announced at the Nov. 5 noon luncheon of the London Center. Reports of the individual activities of organists were heard. J. Parnell Morris of Dundas Center Church presented the "Hymn of Praise" Nov. 7. T. C. Chattoe of Metropolitan Church arranged a recital by Charlotte Lockwood and his choir Nov. 14. Mrs. Cornell and Mr. Harris gave a choir "Scotch supper" Nov. 19. A musical play, "Killing Time," will be given at St. Andrew's Church, under direction of C. E. Wheeler.

On Oct. 15 the London organists and their friends met at Dr. Frederick T. Egener's home and inspected the organ—a Wicks—which he installed recently. The chimes are in an upper corridor and the organ proper, skillfully unified, is downstairs. Dr. Egener and other members played the instrument and some piano-organ works were also performed. Plans for a combined carol service were then discussed. Ken Byfield and Ernest Harris are to be in charge of the music, and the Rev. M. A. Waters and the Rev. Murray Stuart are to be chairman and speaker respectively. Following this Mrs. Egener entertained the members at luncheon in a most delightful way.

Montreal Center.

W. Bulford, Secretary.

Though laboring under the handicap of inadequate acquaintance with the organ, due to derangement of the mechanism until a short time before the hour set, Charles Peaker, Mus. B., F. R. C. O., of Toronto, gave a finely played program of music at the Church of St. Andrew and St. Paul to an open meeting of the Montreal Center Wednesday, Oct. 30.

The recital began with the Fantasia and Fugue in G minor, which was played comparatively slowly and with admirable restraint in registration. Three pieces by Percy Whitlock followed, two of them from the "Five Short Pieces." The folk-tune was played without ostentation, and was the more convincing. D'Aquin's variations on a Noël, which has been too frequently played, sparkled anew under the performer's precision and firm rhythm. The classicist looks with suspicion on chimes in the organ, and they have to be uncommonly well used to be justified. They were so used in the "Carillon" by Sowerby—one of the limited number of contemporary organ composers who have anything to say. The "Irish Fantasy" by Wolstenholme was pleasingly played, but failed to shake my previous opinion of Wolstenholme. The Intermezzo from Widor's First Symphony, which followed, had the same daintiness, and was convincing music. Karg-Elert's Chorale Improvisation on "Ein feste Burg," which closed the program, was played with spirit, and must have rejoiced the hearts of those who admire this composer. But Karg-Elert grows wearisome by his insistence on chromaticism, and this noble melody seems to demand stronger, perhaps more diatonic, treatment.

The recital proper was followed by a few pieces played by request to an audience grouped informally around the console, and the player gave further proof of his outstanding musicianship, especially in the Bach D major Prelude and Fugue.

Mr. Peaker plays more deliberately than we have grown accustomed to in these days, when velocity is too often regarded as the supreme virtue, and it was well to be reassured that music is not dependent on speed. Mr. Peaker's playing has distinction, and his music lives. G. E. G.

Hamilton Center.

Grace M. Johnson, Secretary.

The Hamilton Center held its opening meeting of the season in St. Giles' United Church Saturday evening, Sept. 28. After a supper served by the ladies of the St. Giles' Kitchen Guild, the Rev. Dr. S. T. Martin welcomed the visitors. The retiring chairman, Egeron Boyce, expressed his appreciation of the co-operation given him by the members during his term of office. The honorary chairman, W. H. Hew-

lett, Mus. B., then conducted the election of the following officers for the ensuing year: W. H. Findlay, chairman; Miss Nellie Hamm, Mus. B., vice-chairman; Miss Grace M. Johnson, secretary; H. R. C. Treen, treasurer, and Mrs. G. A. King, E. G. Elliott, R. L. Leman, A. G. Leman, A. G. Merriman, E. Boyce, P. Ambrose and H. Jerome, executive committee. Brief reports of the conference of organists held in London last summer were given by Mrs. G. A. King, E. G. Elliott, A. G. Merriman, W. M. Findlay and W. H. Hewlett, for which Paul Ambrose moved a vote of thanks.

The meeting was then adjourned to the church proper, where a short but interesting recital was played by Glenn Kruspe, A. R. C. O., A. R. C. M., of Kitchener, who has just returned from a year's study in London. The recital consisted of the following numbers: Adagio from the Toccata and Fugue in C major, Bach; Cantilene, from the Third Symphony, Vierne; Andante from the Third Trio-Sonata, Bach, and the first movement of the Sonata in G major, Elgar.

The first recital of the season under the auspices of the Hamilton Center was held in Pilgrim United Church Saturday evening, Oct. 26, when Charles Peaker, Mus. B., F. R. C. O., was the guest artist. Mr. Peaker, who is organist of the Rosedale United Church, Toronto, is one of the younger organists, and already known as a brilliant member of the fraternity. Vernon Carey, tenor, was the assisting vocalist. The organ in Pilgrim Church is a small one of two manuals, but a Casavant instrument of fine tone quality. The recital was arranged to demonstrate what could be accomplished on a two-manual, and Mr. Peaker's program conformed in every way to the idea. He played brilliantly, his registrations showing complete understanding of his medium, with both imagination and originality evident, though restricted within the bounds of sound organ technique.

Mr. Peaker opened his program with the Prelude and Fugue in D major, Bach, which he played with definite effects. Other numbers in his first group included: Variations on a Noël, d'Aquin; Folk-tune and Scherzo, Whitlock, and Canzona in A minor, Karg-Elert, thus illustrating the organ music of the seventeenth, eighteenth and nineteenth centuries. In his last group Mr. Peaker confined himself to the music of modern organists, playing: Allegro Vivace, from Symphony 1, Vierne; "A Song of Sunshine," Hollins; Two Versets, Dupré, and the beautiful Chorale in B minor, Franck, all of which proved a very satisfying collation, interpreted with insight and musical sense.

Vernon Carey, who is always an acceptable soloist, sang three charming songs. Mrs. G. A. King, organist of the church, accompanied Mr. Carey.

After the recital an informal reception was held in the parlors of the church for the members and their friends. W. H. Hewlett expressed the thanks of the center to Mr. Peaker and to Mr. Carey for their program, and Mr. Peaker congratulated the Hamilton Center on its good showing and the enthusiasm manifested by the members in the work of the organization. Mr. Findlay, chairman of the center, welcomed the guests.

Kitchener Center.

Assisted by his choir, Glenn C. Kruspe, A. R. C. O., A. R. C. M., gave an admirable organ recital in Zion Church, Kitchener, Nov. 7. Mr. Kruspe has just returned from a year's study in England and this excellent evening of music bore witness to the industry with which he has pursued his art abroad. The organists of the center attended in a body and all admired the clarity of the soloist's part-playing, and his resourceful registration. The

choral works were well chosen and well sung.

Sunday, Oct. 27, Trinity Lutheran Church of Walkerton celebrated its fiftieth anniversary and also dedicated its new organ—a two-manual of twenty stops by Franklin Legge. The instrument is in memory of the late G. A. Rittinger, a former organist, and was played Sunday by Miss Emma Rittinger, his niece. Large congregations greeted former pastors at both services and also at an organ recital by Mr. Legge, the builder. Mrs. Carl Remus is organist of the church.

The members of the Kitchener Center were entertained Oct. 15 at the home of Mrs. Albert Bindernagel, the event taking the form of a welcome home to one of the members, Glenn Kruspe, organist of Zion Evangelical Church, who spent the past year studying in England. The chairman of the center, Edgar Merkel, expressed the welcome of the organization to Mr. Kruspe and also offered the center's congratulations to another member, Frans Niermeier, who won the degree of bachelor of music at the Toronto Conservatory of Music. During the evening Mr. Kruspe described his work at the Royal College of Organists in England and also told of the convention held by the Royal College and Canadian College of Organists in England during the summer. William Findlay, organist at the Church of St. John the Evangelist, Hamilton, and chairman of the Hamilton Center, and Miss Grace Johnston, secretary of the Hamilton Center, were special guests and the former also described the organists' convention in England.

Examination Test Pieces.

Test pieces to be played by candidates in the C.C.O. examinations in June, 1936, are as follows:

FELLOWSHIP.

(Either one of the two complete groups may be selected.)

A.

Bach—Prelude and Fugue in C minor (N. 7-64; A. 2-168).

Elgar—Sonata No. 1 in G major (first movement). (Breitkopf & Härtel).

Franck—Pastorale in E (Durand).

B.

Bach—Trio-Sonata No. 5 in C (first movement).

Rheinberger—Sonata No. 11 in D minor (first movement). (Novello.)

Henry G. Ley—Fantasia on "Aberystwyth" (Oxford Press).

ASSOCIATESHIP.

(Either one of the two complete groups may be selected.)

A.

Bach—Fugue in G major a la Gigue (N. 12-55; A. 5-618).

Willan—Prelude on "Puer Nobis Nascentur" (Oxford Press).

B.

Bach—Chorale Prelude, "Valet will ich Dir geben" (N. 19-2; A. 7-863).

Vierne—"Divertissement" (No. 11 of "Twenty-four Pieces"). (Durand.)

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

These pieces only will be accepted at the examination. No substitution is allowed.

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MRS. CLARENCE H. SWEEZY



MRS. CLARENCE H. SWEEZY, whose fiftieth anniversary as organist of the First Presbyterian Church of Middletown, N. Y., was observed late in October, as announced in the November issue of THE DIAPASON, was described at the reception in her honor by a former pastor of the church, Dr. Walter Rockwood Ferris of Easton, Md., who left the Middletown church twenty-eight years ago, as "the sublime illustration of the triumph of a fine spirit."

"I believe the accomplishment of Mrs. Sweezy is the finest single contribution ever made by anyone in this church," declared Dr. Ferris. "Certainly she is the most remarkable contributor to church music and church life it has ever been my privilege to know."

Dr. Robert O. Kirkwood, the present pastor, made presentation of a bouquet of red roses—flowers, he said, which he knew in his youth to be symbolic of love.

More than 200 people who attended the reception applauded these expressions and those of others who praised the organist.

Harold B. Woodward, speaking on behalf of the session and trustees, hailed Mrs. Sweezy's entry into the church fifty years ago "as one of the most influential factors we have had in our history."

"She has been the mainspring in our church life," he declared. "She has been not only a leader in music, but in every phase of church life. Money cannot buy such service as she has given. Only love, and deep love, can."

A gleaming new radio set was brought to the dais and Mr. Woodward explained that while Mrs. Sweezy had forbidden a monetary gift, her friends had contributed toward a gift. There was also an Oriental rug which, however, had not arrived in time for actual presentation.

Little Rock Hymn Festival.

A hymn festival, presented at Little Rock, Ark., by a chorus of seventy persons, including choirs of the First Methodist Church, Winfield Memorial Church, Trinity Episcopal Cathedral and the Second Presbyterian Church, took place Sunday afternoon, Oct. 20, at the Second Presbyterian Church. The service was directed and the program arranged by Mrs. G. H. Mathis. The Rev. Hay Watson Smith, pastor of the Second Presbyterian Church, was the narrator; Mrs. I. J. Steed directed the chorus, and Miss Kate Bosingler was at the organ. The program opened with "The Bells of St. Anne de Beaupre," Russell. Historic hymns of five church eras were sung.

"Messiah" at Passaic, N. J.

Handel's "Messiah" was sung Nov. 3 at the First Presbyterian Church of Passaic, N. J., by the Oratorio Choir under the direction of Charles Black, with Luis Harold Sanford at the organ. A congregation of more than 1,000 people heard the oratorio. This volunteer choir presents two oratorios a year. Verdi's Requiem will be sung Feb. 16. Dec. 22 Mr. Black's combined choirs will sing "carols from many lands."

WORKS OF SKILTON PLAYED

Symphony Orchestras Perform Kansas Man's Compositions.

The Denver Civic Symphony Orchestra, under Dr. Horace Tureman, at its first concert Oct. 27 played the "Suite Primeval" by Dr. Charles Sanford Skilton of the University of Kansas, which was exceptionally well received. This composition, published in 1921 by Carl Fischer, has passed its twenty-fifth performance, being played by some fifteen symphony orchestras, including those of Boston, New York, Chicago and Minneapolis, which gave the premiere, and others, some of which have played it several seasons. The St. Louis Orchestra plays it every year for the school children. Last season it was given by the Cincinnati Orchestra and the year before by the Kansas City Philharmonic under the composer's direction. Records of two of its movements have been issued by the Victor Company.

The two "Indian Dances" ("Deer Dance" and "War Dance") by Dr. Skilton received their first performance by the Minneapolis Symphony Orchestra under Emil Oberhoffer Oct. 29, 1916, and have therefore enjoyed twenty seasons of active service in the orchestral repertoire. During the last three months they have been played by the Women's Symphony Orchestra of Chicago, the Duluth, Minn., Civic Orchestra and the Chautauqua, N. Y., Orchestra under George Barrere, where they received an ovation, the audience rising to their feet with calls of "Bravo!" and demanding a repetition. The "War Dance" was played twice last summer at the Boston Symphony popular concerts, and closed the orchestral program this fall at the Worcester, Mass., Festival. These pieces have several times been performed on international programs as representative of America and are frequently heard over the radio in this country and in Europe. Their appeal to children is shown by the fact that the "War Dance" was voted the favorite composition after a five-year series of symphony concerts for the school pupils of New Rochelle, N. Y.

Church Honors Organist Emeritus.

The choir of Trinity Parish (Episcopal) Church, Seattle, honored its former organist and choirmaster, J. Edmond Butler, by singing his communion service and his anthem, "Jerusalem the Golden," on the morning of Nov. 3 under the direction of Joseph H. Greener, organist and choirmaster. Several hundred members of the church and friends of Mr. Butler assembled to pay their respects to the man who served Trinity Parish for thirty-four years. Mr. Butler was given a special seat in the chancel and played the postlude by special request. The service was conducted by the Rev. Lewis J. Bailey, the rector. At the close of the service the choir responded to the blessing with the singing of Mr. Butler's "Benediction Hymn." Preceding the services, Mr. Greener played the great G minor Fugue by Bach and the Cantabile from the Sixth Symphony of Widor. Mr. Butler made musical history in Seattle with his organ recitals and his association with the leading Episcopal Church in the city. Almost 80 years of age, he retired from professional work about a year ago. Trinity Church recently elected him organist emeritus, with a monthly pension.

Hymn Festival at Los Angeles.

A hymn festival was conducted Sunday evening, Oct. 13, at St. Paul's Cathedral in Los Angeles under the leadership of the organist and choirmaster, Dudley Warner Fitch. The congregation, the cathedral choir and the girls' choir took part. As a prelude Mr. Fitch played three organ compositions based on hymn-tunes—Fantasie on "Come, Thou Almighty King," McKinley; Fantasie on "Now Thank We All Our God," Bonset; Concert Fantasie on "O Mother Dear, Jerusalem," Diggle.

Honor Bruening on Anniversary.

On Nov. 1 Herbert D. Bruening completed ten years in the service of St. Matthew's Lutheran Church, New York, as instructor in the parish school and organist of the church. This event was fittingly observed by the members of the parish on the evening of Oct. 16.



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

CHICAGO, DECEMBER 1, 1935.

MERRY CHRISTMAS

Before the next issue of THE DIAPASON reaches its readers another Christmas will be over, with all the labors and all the joys that are involved in the preparation of Christmas music. And a new year will be on the threshold. We take this occasion to wish all of our readers a very happy Christmas season. For this paper it will be the twenty-seventh Christmas. We came in just twenty-six years ago during the excitement of debate over "unification" and now we are listening to the discussion about "nullification." We have lived in a period which marks the greatest advance in organ construction and the greatest spread of organ popularity in the history of the instrument. The depression has brought five or six lean years, but these, it is safe to say on the basis of historical precedent, will be followed by another period of vast increase in the vogue of our instrument. It would be interesting to have the gift of prophecy and to obtain a glimpse of the status of the organ after another twenty-seven Christmas seasons. We haven't that gift, but we can take pride in the record our profession and industry have made, especially in the face of the discouragements of the passing days of economic upheaval.

NOW FOR FACTS ONLY

Not since the first organ with an electric action was built many years ago has any event provoked as much discussion, nor has any been attended by as much publicity and conflicting opinions, as the placing on the market of electronic organs. It is a subject commanding attention ever since the first of these instruments was introduced and described in THE DIAPASON. A matter on everyone's tongue always is accompanied by much exaggeration and irresponsible talk. It is time to get down to actualities, for the sake of the organ industry and equally for the good of the makers of electronic instruments reproducing organ tones. We need a fair, frank and full consideration of every point involved.

Anything so revolutionary, in our opinion, that some who represent it spread the impression, with or without authority, that it can make obsolete an instrument as historic and as much in a class of its own as the organ, must face the closest scrutiny of their claims from all who have the interests of organs and organ music at heart. It is a duty to clarify the air and to get at the facts. Facts are not usually obtained from the exuberant press agent. For this reason we have opened our columns this month to two communications from men who have devoted many years to the study of organ design and tone—William H. Barnes and George W. Stanley. Dr. Barnes has been an enthusiast since boyhood and none in this country, with one possible exception, who is not financially interested in organ construction has given the subject as much time as he has given it. Whether one may agree or disagree with him—THE DIAPASON has done both on different occasions—one must admit that his opinions are not influ-

enced by material gain. Mr. Stanley likewise has been a scientific student of organ construction and a prolific writer on organ topics, and several years ago won a prize offered by THE DIAPASON with a paper on the subject written in an N. A. O. contest. Similar communications on every point involved in the issue, written without animus or bias, will be welcomed. We do not presume to sit in judgment and do not publish the opinions of these correspondents as our own—they are merely valuable contributions that reached the editor's desk unsolicited.

What we need is a measure by which to mete. When we go out to purchase an automobile we do not swallow all the sales talk, nor do we pay heed to the "knocks" of competitors, but we strive by consultation with experts and by "asking the man who owns one," and by study of specifications and by actual demonstrations, to arrive at a choice. In this case, let us ask and ascertain to our satisfaction whether any instrument offered in competition with a pipe organ has a tone for every dollar our government has spent in the last year, or has only one, or ten or a hundred. Let us ascertain whether in its purchase the buyer practices real economy, which can be done by finding out just what must be paid for a comparable article of the orthodox type. Is, for instance, the first and foremost of the electronics equal to a pipe organ costing \$750, or to a \$5,000 organ, or to one costing as much as the one in the Atlantic City convention hall or the Wanamaker Philadelphia store? To what extent does electronic tone actually duplicate that of the organ, either in solo stops or in ensemble? How many and what actual organ tones of the various families can be achieved on it? We must give full consideration also to the portability of electronic organs, the small space they occupy and other points.

Different organists and different church committees will form varying answers to these and other pertinent questions. But if they will take sufficient time and trouble, without the aid of agents handling any instrument, to go into such items they will know what they are buying, and why. Any instrument with a million tones and any first-class organ certainly can speak for themselves more eloquently than can the best sales staffs.

Much has been made by some persons of the use of the name "organ" by one of the electronic instruments. This issue has been taken to the Federal Trade Commission by Senator Emerson L. Richards and others, and there it properly belongs. Everyone concerned will await the commission's ruling and abide by it. THE DIAPASON feels that the name is not the issue. "Organ" is a broad term, long applied to various instruments, etc., despite the fact that in our profession it has meant only a pipe organ. The dictionary does not help us, since the new inventions came after the publication of the latest Webster's International. Opinions of legal authorities differ. To represent an electronic instrument as an "organ" would be palpably misleading were it not accompanied by explanation of the mechanism and emphasis on the fact that it is pipeless and windless. Those electronics which go under fancy names will be no more truthfully described if exaggerated claims are made as to their resources and qualities. THE DIAPASON in its news columns refers to the new instruments as "electronic organs" to avoid any possibility of confusion. But a debatable point in terminology should be adjudicated by authorities designated for the purpose. Publishers are not vested with judicial powers. What we want is not quibbling over a name, but a fair, impartial, thorough appraisal of what any and every instrument can do. Paul's advice to "Prove all things; hold fast that which is good" is Biblical, businesslike and American.

TIME TO TUNE THE LYRE

While we are evaluating new instruments of whatever kind, is it not time also for affirmative talk? Let's tune the lyre, or whatever corresponds to it on the organ, to meet in a constructive manner the free advertising gained by the new musical instruments. We have taken the organ for granted too long, and that may explain public ignorance and lack of interest to a

large extent. When has there been a really intelligent, organized campaign to "sell" the pipe organ to Americans? Take, for instance, the matter of tonal possibilities. Here is an opportunity for a mathematician to figure out the number of tones in a twenty-stop organ and in one of 200 stops. The result will enable all of us to talk in terms of millions. To what extent is our fraternity itself to blame for the fact that someone has come forward to prove that the organ is really something so great that to reproduce its sound is worthy of worldwide attention? Is it not evident that the king of instruments occupies a magnificent and enviable throne when so many pretenders are springing up?

If one does not appreciate the marvels of the modern organ and what it provides for the organist, let him seek out and play a tracker action instrument built thirty-five years ago, with a throbbing water motor as blowing apparatus, an action requiring the strength of a small horse, no pistons, expression confined to the swell, and with a flat pedalboard. He will be so busy singing the praises of the electric action, the modern system of coupling, the present ease of action, modern expression, combination pistons, the concave, radiating pedalboard—but why go on? The steadiness of wind provided by the electric fan blower alone as compared with the old two and three-feeder bellows is sufficient to justify a diaphanous chorus of admiration for what inventors in the organ field have done.

SERVICE OF MR. GRAY

After a career of nearly thirty-four years the *New Music Review* of New York announced late in October that it would cease publication, at least for the present. H. W. Gray, the distinguished American publisher of church music, who founded this periodical and was its owner and guide throughout its life, states in his valedictory that he feels that the paper's "original responsibility no longer remains." In looking back over the past Mr. Gray may well feel proud of the record he has made. The *New Music Review* has been dignified rather than aggressive, but in this age of high-power salesmanship any man or organization, be it a bank or a musical magazine, may well take satisfaction in a policy of conservatism. Mr. Gray has been closely engaged all his life in the valuable service of bringing out the fruits of the talents of others and has done much to make American church music better. The importance of the publisher's task is too often underrated and the financial risks he takes are not properly appreciated by those whose lives are devoted to composing or performing music. THE DIAPASON, in company with every thoughtful organist, will wish Mr. Gray many more years of the success his discriminating taste and high ideals have earned for him.

REVIVAL OF THEATER ORGAN

There is a very optimistic note in news that comes of the reopening of the organs in several large theaters in prominent American cities. In one case an instrument installed some years ago at heavy cost is being used again, after long silence, for regular short recitals as features in connection with the pictures. The theater's managers, among the most enterprising men in the world in the entertainment field, as well as among the shrewdest, state that the organ has its place as a feature instrument, alongside the sound "movies." They promise performances that will make people sit back and enjoy themselves—"quiet, restful and soothing music"—different from the past. We do not know exactly what that means, but the admission that some of the music of the past was not what it should be is a most hopeful sign.

There is a place for the organ in the theater and for secular organ music, of a certain type. Familiar melodies and lighter organ compositions, besides arrangements of well-known classics, are not to be despised even by those of us who by tradition or training can appreciate only what we conceive to be the highest type of pure organ music. The cleverest organist is he who can hold and lift his audiences by patience and indulgence until eventually they cry for Bach.

But if the theater organ should come back as a moron in the musical world,

That Distant Past as It Is Recorded in The Diapason Files

TWENTY-FIVE YEARS AGO, ACCORDING to the issue of Dec. 1, 1910—

A series of thirty-five recitals in the principal churches of New York City and vicinity was arranged by the American Guild of Organists, to begin Nov. 21 and end May 25. The initial recital was played by Dr. William C. Carl at the First Presbyterian Church.

Clarence Eddy gave the opening recital on the large Steere organ in Trinity Methodist Church at Springfield, Mass.

Services at the Lafayette Avenue Presbyterian Church in Brooklyn Nov. 13 marked the dedication of the large Austin organ. Dr. John Hyatt Brewer was at the console and Dr. Cleland Boyd McAfee preached the sermon.

Edward Kreiser played the opening recital on the large Austin four-manual in the Independence Boulevard Christian Church at Kansas City, Mo., Nov. 25. The instrument was the gift of R. A. Long.

William Smedley died Oct. 13 at Nottingham, England, his native city. He had come to America in 1865 and was in the choir of Trinity Church, New York, for seventeen years. He became choirmaster of St. James' Episcopal Church, Chicago, in 1885, a position he held with distinction for seventeen years, after which he was retired and became choirmaster emeritus.

A four-manual Austin organ in St. Luke's Episcopal Church, New York City, over which C. Whitney Coombs presided, was dedicated Nov. 13.

TEN YEARS AGO, ACCORDING TO THE issue of Dec. 1, 1925—

Radio organ recitals were in their infancy, which gave special interest to the announcement of a series to be broadcast by station WAHG from the New York studio of the Skinner Organ Company. There were to be thirty-six artist programs and the list of performers included a number of the most eminent organists of America.

The First Baptist Church of Kansas City, Mo., purchased a four-manual Austin organ, the scheme of which was published.

Frederick Stevenson, organist and composer, died at his home in Los Angeles Oct. 24. He was 80 years old. Mr. Stevenson was a native of England and came to the United States in 1883. He wrote many anthems and songs.

Charles A. Havens, Chicago organist, and the composer of many anthems, died Nov. 9 at the age of 83 years. He established his fame as organist of the old First Baptist Church.

Ralph Kinder, organist and choir-master of Holy Trinity Church, Philadelphia, played his 1,000th recital there Nov. 15.

Harold V. Milligan retired as reviewer of new music for THE DIAPASON and was succeeded by William Lester of Chicago.

It would better remain buried. There must be not only revival, but regeneration. The crimes committed by fakers on glorified tinpans for the delectation of the musically underprivileged are degrading to the instrument, to the organ profession and even to the poor souls who lapped up the circus performances of certain highly-touted ladies and gentlemen whose offenses against good taste still ring in one's ears, the echo being heard in too many radio programs. Tuning in on a so-called period of "organ classics" the other day the listener was greeted by a performance that indicated a definition of the word "classic" that was distinctly modern.

The moving picture, with its marvelous potentialities for clean entertainment and for education, too often has been used to degrade the public's tastes and its morals. Largely as a consequence of the movement launched by the churches there has been a marked improvement. It is to be hoped that the large houses which promise to lead in bringing back the organ will do it in a way to elevate musical tastes rather than to debauch them. It can be done with good organs, real organists and a policy that will not sacrifice all its ideals on the altar of Mammon.

The Free Lance

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

It seems to be generally agreed that the world would find it to its advantage to listen when a bishop speaks. It seems that the Dean of Durham (I thought it was the Bishop of Durham! But never mind; there are deans, too, of power—Dean Inge of Westminster, for example) thinks that services are too often formless; there is no unifying element to fuse prayers, hymns, sermons and music. Indeed that is true, and our friends who think that their whole duty—for example in music—is to perform (or cause to be performed) excellent pieces of music without regard to their intellectual, emotional or atmospheric connection with a central thought running through prayers, Scripture, hymns and sermon or addresses, need to think once more. (Uncle Mo was looking over my shoulder while I wrote—very bad manners—and now pipes up: "Well, Mac, suppose the parson himself has no unifying idea? What about that?")

The inevitable consequences of the Bach craze are seen on every hand. Not only do people who are bored to death by any polyphonic music pretend to like "Bach," but they actually call for it. An old-time Wellesley woman told me she had just been engaged at a neighboring church, having played for the committee some of Dubois' "Messe de Mariage"; after she had finished one of the committee said: "Can't you play some 'Bach'?" And one of the questions debated at a piano teachers' forum that I attended lately was: "Is Bach necessary to a pianist?" Much as if "Bach" were a nostrum of one sort or another, or as if there was somewhere a musical substance mysterious, vague, rather queer but esoterically worshiped by the high-brows, that was known as "Bach." The high-brows do no harm, provided they do not disgust the low-brows by too much yapping; but the pseudo-high-brows are simply disgusting. For heaven's sake, quit pretending, and if you think any piece of polyphonic music is a bore serve your country and your king by saying so. The major compositions of J. S. Bach will make their way with the low-brows when they are presented fairly and without obtrusive propaganda, and his minor compositions are like the minor compositions of other masters, often on the lower level. That sounds a bit like scolding, doesn't it? One does, however, regret to find a great cause endangered by tactless or insincere or unintelligent advocacy. Come! Let's play the Prelude in B flat minor and the Fugue in D major from the first book of the W. T. C.

Once in a while the masculine sense of superiority over the other sex gets a jolt. That's what happened to me when I picked up in Homeyer's the flyer of the Women Organists' Club of Boston, Marian Payne Louisfell, president; Velma Harden, chairman of music committee. There is something peculiarly feminine about the programs of their four recitals given on the four-manual in the Copley M. E. Church, Boston. They are grouped under "Nature Portraits" and the recitals themselves are "interpreted" as "Landscapes," "Organ Tapestries," "Seascapes" and "Home of Melody." Please note: the recitals are not free! There is a modest charge. We have many fine men organists about Boston, and they are doing a good deal of recital work, but I do not hear of them working as recitalists in any sort of corporate capacity. Make way for the ladies!

They call it a "Magnetron" in England. The funny name of the *Daily Mail* has broken out with the following: "An astonishing musical invention is the radio organ called the 'Magnetron.' It has no pipes, but the effects are just as mammoth as anything you hear in super-cinemas. It is so compact that it could be installed in a fair-sized house, and as I understand that it can be heard (if necessary) eight miles

away. I am thinking of having one for discouraging creditors."

The paragraph above is not intended to discredit that really astonishing invention, the Hammond electronic organ, but to point out what a feeble joke the newspaper reporter made in stressing the enormous power latent in the "Magnetron." You remember Hope-Jones, the inventor of the diaphone, don't you? Well, he told me once how chagrined he felt when an official letter from the Canadian government informed him that his diaphone had been adopted by the light-house board, on account of its possible enormous power, to serve as a fog-horn. Hope-Jones was perhaps the most fascinating conversationalist I ever met; he had a convincing "line" as an organ salesman.

In addition to Uncle Mo there are other candid friends who rise up from time to time to set me right. In the August *Free Lance* I wrote of my surprise in finding a preponderance of American names on the program of the A. G. O. convention. Now comes Willim Friso Frank, who says "your statement is absolutely unbiased," and proceeds to prove it. He says the genuine American names are none other than those of the Indians. Names such as Smith, Jones, Brown, etc., are English, not American. I might quote against my friend, who is apparently a good deal of an ethnographer, a definition in the "Shorter English Dictionary," Oxford, 1933: "American: An aborigine of the American continent; now called an 'American Indian'; also, a native of America of European origin, especially a citizen of the United States."

As these definitions give a certain support to both Mr. Frank and myself I am entirely willing to admit that, to quote W. S. Gilbert, "You are right and I am right, and all is right as right can be."

If there is ever a minister of education for these United States, and I happen to be that minister, my first edict will be to refuse the adjective "educated" to every American who cannot repeat by heart all the principal libretti of the Gilbert and Sullivan operas. For why? Because you will find in them humorous, sensible, inspiring, shrewd, kindly or caustic comments appropriate to any situation normally arising in human society. These may be quoted to soften an acerbity of criticism that might wound, to illuminate a social problem, to settle an aesthetic dispute. For instant proof, if I were inclined to be huffy because Willim Friso Frank calls me to account about a rudimentary matter (I wish I could print the whole of his good letter) I could soften the situation by quoting

"It is very evident
His intentions are well meant."

In London they have collected over \$10,000 for a memorial to Elgar. The contributions are acknowledged by the *Daily Telegraph* and I notice, heading the list, "Mr. Yehudi Menuhin, £20-0-0." At present exchange that is about \$100.

Organ Program of Musicians' Club.

The Musicians' Club of Women gave another demonstration of the fact that Chicago possesses many able woman organists when it presented an organ program at Thorne Hall, on the McKinlock campus of Northwestern University, Nov. 18. The event was open to the public and drew a goodly representation of musicians. Miss Ruth Broughton arranged the organ part of the evening's program. The organ soloists who presided at the four-manual Kimball were Clara Gronau and Ella C. Smith, both of them performers whose reputations are well established. Miss Gronau played: "Psalm XIX," Marcello; "God's Time Is Best," Bach; "Angelus," Massenet; Concert Variations, Bonnet. Miss Smith played: Concerto No. 10 (Adagio-Allegro and cadenza by Middel-schulte), Handel; Pastorale, Bach; Finale in B flat, Franck. Two ensemble groups were most attractive. The performers in the first consisted of Almada Jones, violin; Lois Biehl, cello; Ella C. Smith, organ, and Frances Anne Cook at the piano. The second was a vocal quartet, with Frances Anne Cook at the organ. Kathryn Witwer was the vocal soloist of the evening, with Rhea Shelters at the piano.

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Appeal to Evaluate Electronic Organs by William H. Barnes

Chicago, Nov. 8, 1935.—Editor of THE DIAPASON: The Hammond organ, first and foremost of the new electronic instruments, has had its features and mechanics described in your paper on at least two occasions. I have also written a description of it for *The American Organist*, as has the editor. What has not received sufficient attention up until now in your paper is a discussion of the selling talks, publicity and attitude of the public toward this device.

Let me say, first, that I know Mr. Laurens Hammond personally, and have discussed his invention and studied it with him on numerous occasions, from its inception. I consider him a very ingenious inventor, and a man with a charming and engaging personality as well. I believe that he himself entertains no illusions about what his instrument can or cannot do, any more than I do. I have gained the impression from my conversations with him that he does not for a moment consider it to be a substitute for a good-sized pipe organ, and also that he did not intend or expect that it should be.

His invention has been named the "Hammond organ." Of course it is not a pipe organ. Mr. Hammond's answer to this is that if anyone has bought a "Hammond organ" thinking he had bought a pipe organ, to let Mr. Hammond know and his money will be immediately refunded. This, I think, is sufficient answer to any quibbling about the name of the instrument. It is well known, and it can be easily verified by those who do not know, by reference to any good dictionary, that the term "organ" is a general name, and can be applied to many things besides a pipe organ. Little can be accomplished by arguing about the name "organ."

Certainly the general press has given Hammond the most unbelievable and astounding free publicity—a publicity that is absolutely without parallel or precedent in the whole history of the organ. Contrast with this the treatment of organ builders. The Kimball Company, for example, can be chosen from among all the builders of the world to build a \$100,000 organ for Pretoria, South Africa, and ship the enormous instrument halfway across the earth, and receive from the Chicago papers only a few inches of space for this extraordinary item of news in the organ world, whereas the first time Hammond has installed his instrument in a church, department store or tavern-restaurant hereabouts, practically all of the local papers have devoted one to two delirious columns to the event, with photographs and endless encomiums.

Against this sort of publicity, which the public sees, and has its imagination fired with the idea that here is the successor of the organ—"something for nothing," "you can do it better electrically," and all that sort of propaganda—isn't it time that someone qualified to speak says something that may cause the public to stop and consider?

What appears to me to be much more an issue is whether salesmen and sales agencies not only state verbally, but print in their "ads," that an electronic organ is the equivalent in musical possibilities of a pipe organ costing from five to ten times as much. Such statements may be somewhat difficult to disprove as a matter of so many facts. They are matters of opinion. I have taken pains to inquire the opinions of a large number of discerning organists, who have heard and played electronic instruments. They all agree with me—rightly or wrongly—that an organ costing the same amount as an electronic would be quite as desirable for church use. With the cost of the additional loud-speakers necessary, when the Hammond is installed in a fair-sized church, the price becomes close to \$2,000. For this amount a new five or six-stop, partly unified pipe organ can be bought from a number of our builders.

I realize that we are dealing with matters of taste and aesthetics here. I

might say, for example, to quote an extreme instance, that the chromo-reproductions I own of the Mona Lisa or the Sistine Madonna are as good as the originals. They are the same size and have as much paint and as good frames as the originals. Unfortunately, art critics do not consider them worth as much.

When the average person buys a \$500 automobile he does not expect to get the equivalent of one costing \$5,000. General Motors in its wildest dreams does not advertise that a Chevrolet is as good as a Cadillac. But the public, which knows so little about organs, and even less of the Hammond, except what has appeared in newspapers, thinks that in some mysterious way it can get for \$1,500 or \$2,000 a musical instrument the equivalent in musical possibilities of a pipe organ which costs \$10,000 to \$15,000. I regret to say that the selling methods of some organ salesmen in the past have a reminiscent similarity.

As I see it, it is up to the organists and other musicians, whose musical perception and discrimination are still active, and cannot be dulled by wishful thinking and hoping to get something for nothing, to point out to their ministers and committees who may be involved in the purchase of an organ, the importance of the following considerations:

1. Suggest that your committee hear an electronic organ in direct comparison with any pipe organ costing \$2,000 or more. The Hammond, for instance, may be easily moved to any church where there is an organ and simply plugged in. (Read the Hammond "ads.") Then have the pipe organ played with organ music (hymn-tune, Bach fugue and the like) and immediately have the same things played on the electronic. The untrained person's tonal memory is very short, and so he cannot retain an accurate recollection of the pipe organ he heard the last time he was in church to compare it with that of the electronic which he hears sometime later.

2. You might ask your committee: "Why do people ever go to the expense of having an orchestra of seventy-five or 100 men when one of fifteen or twenty could easily make as much volume with a loud-speaker, where their volume was stepped up five times? Why should one bother with a chorus in a church when a quartet can be stepped up by loud-speakers to sound as loud as 100 voices?"

3. Then you might tell your preacher that if he seems to think the congregation will be satisfied with organ tone coming out of a loud-speaker, it surely should be satisfied with a sermon coming to it in the same way, and that his services might as easily be dispensed with as those of a pipe organ.

Let us do all we can to remove the "ballyhoo" and the aura of mystery and novelty that surrounds this thing, and get electronic organs evaluated for what they really are—highly ingenious and extremely well-made mechanical and electrical contrivances for producing musical sounds—a radio with manuals and pedals, if you will, with a wide and legitimate field of usefulness. We shall then have an answer to the question whether they are suitable for any church that can afford to spend the money for a sizable pipe organ.

One more matter I should mention in closing. The chairman of the standardization of the console committee of the A. G. O. was naturally most anxious that Mr. Hammond should adopt the Guild's recommendations in console matters, and to that end he was furnished with drawings and details. But Mr. Hammond found it more advantageous in designing an instrument, to sell at a price, to modify, and in some cases entirely to disregard, these recommendations. So neither the manuals nor the pedals, combination pistons or other items are Guild standard recommendations, and the compass of the pedals is only twenty-five notes. It is, indeed, unfortunate that a large potential market for the instrument, by selling it to organ students who might perhaps have one in their homes for practice purposes, has been practically eliminated. If the Hammond stop controls and key measurements were even reasonably in accord with Guild standards, organ students would find the instrument of great value.

WILLIAM H. BARNES.

Analyzes Pipeless Organs; Holds They Are Not Perfected

Auburn, R. I., Nov. 15.—Editor of THE DIAPASON: A tremendous amount of gratuitous advertising has appeared in the daily press in recent months under the guise of news relative to new, revolutionary, and perfected pipeless organs—so much so that it seems high time to say they are not new, not revolutionary, and not perfected.

I am writing this paper primarily as an electrical engineer, although by profession I am an organ builder. At the outset I will say that this article is not written in a spirit of destructive criticism; and I would at the same time caution the organ builders of America not to fight against it blindly, thus falling into the same pit that the American Federation of Musicians did in blindly fighting sound-pictures in the theater. The electronic organ has many advantages when used in conjunction with the pipe organ, a fact which I have consistently pointed out during the past three years, but when used by itself it is open to a host of disadvantages, limitations and defects.

Any system of sound depends on three essentials, all equally important: First, a means of creating sound, whether it be an organ pipe, a whistle, a hammer falling on the floor, or any conceivable method of sound creation, which is nothing more or less than setting in motion wave fronts in some medium. Second, a medium for transmitting the sound-waves which have been generated. Probably the most common medium is air. Third, a receiver for translating these waves into intelligent thought. For example, A is talking to B. A's vocal chords, mouth and interconnected organs act as the first of these three essentials. The air between A and B is the second, or transmitting, medium. B's ear is the receiver.

Any electronic organ consists of at least three elements. A means of creating sound, which may be in the form of electrical impulses, a means of controlling this sound generation and a means of amplification to bring said sound to suitable levels of audibility.

Let us examine the electronic organ step by step. First, the means of originating sound. Three general methods are now in use. The first consists in setting into oscillation vacuum tubes of the hot cathode type. These are ordinary radio tubes such as in your own radio receiver. This certainly is not new, for no radio transmitter could exist without it, nearly all radio receivers on the market employ it, and it is as old as the vacuum tube itself. For twenty years it has been in common use. Therefore it cannot be said to be revolutionary. Furthermore, millions are being spent each year by Western Electric, R. C. A. and others in improving these tubes, so they can hardly be said to be perfected. The second method consists in setting into motion free reeds such as were used in the harmonium or reed organ. Certainly not new, revolutionary or perfected. A third method, for want of a better term, might be called a clockwork segment type. The principles involved in this method were known years ago and today find application in delayed transmission, multi-channel communication and other purely electrical fields. Here again not new, revolutionary or perfected. There are several other recognized methods of creating sound-waves by electrical impulses, all of which are well known to the electrical industry, none of which are particularly new or perfected: but it is not necessary to explain them here, for as far as I know none of the electronic organs now on sale employ these principles.

Second, the means of controlling these sounds or the electrical impulses representative of the sound. The creation of sound-waves or the corresponding impulses would be of no practical use unless they could be controlled. It therefore follows that these controls were in use as long ago as the sound creators. It is rather difficult to explain in non-technical terms the control of oscillators, such as grid-plate capacitance, amplification factors,

grid characteristics, etc. However, this much should be emphasized. The frequency at which any tube will oscillate, and this frequency or some harmonic of it determines the pitch of the sound, is extremely sensitive. Careful precautions must be taken to exclude atmosphere, dampness, etc., from the control elements. This objection does not hold true in the case of the free reed or clockwork segment type, although, of course, excessive dampness will be detrimental. But, regardless of method, the control devices are not new or revolutionary, and probably not perfected.

There is still another very important point. I refer to the loud-speakers now used by the electronic organ builders. No speaker, or group of speakers of ten or twelve-inch diameter, mounted on flimsy baffles, can possibly reproduce satisfactorily the frequency range of the organ, which is from thirty-two cycles to 8,192 cycles. This is the fundamental frequency of 16-ft. C and the top note of the fifteenth. When the harmonics are considered the frequency range of the pipe organ reaches the region of the supersonics, about 30,000 cycles. It is interesting to study the details of the loud-speaker equipment which Western Electric installs in the medium-sized theater. I mention the Western Electric wide-range system rather than competitive makes solely for the reason that this make is most common, and in your community you will probably find such an installation. The transformers and speakers are so connected that certain bands are delivered to certain speakers. All tones from thirty cycles to 300 cycles (16-ft. C to about middle D on the 8-ft. C) are delivered to a pair of sixteen-inch dynamic speakers. These are mounted to a very heavy baffle-board approximately eleven by five feet. This bass unit alone weighs about 800 pounds and costs about \$200. Sound frequencies between 300 cycles and 3,000 cycles (about top G in the octave) are sent to, or reproduced by, an exponential type speaker. The length of the air column in this speaker is about twelve feet. The opening at the end is about four feet square, and the cost \$300. All frequencies above 3,000 are delivered to a dynamic speaker termed "tweeter." This is the cheapest unit and costs about \$25. So we see that the speaker equipment alone costs over \$500 and requires considerable space. To put it in still different language, the amplifier and speakers which Western Electric considers necessary to reproduce organ tone faithfully cost more than the entire electronic organ, in fact as much as a small pipe organ. The effect of the electronic organ is therefore identical with hearing a real organ broadcast over the radio. Prove this to your own satisfaction by listening to the electronic organ with the eyes closed, and concentrate on the sound alone. The similarity is striking!

Thus we see, considered from the electrophysical side alone, the electronic organ has important—in fact, fundamental—defects and disadvantages. General Electric Company engineers in "The House of Magic" years ago developed an electronic organ and discarded it as having too many faults to meet their standards.

Considered from the artistic or aesthetic viewpoints there are a host of other factors which are decidedly unfavorable. I shall point out a few of these, but the list is by no means complete or placed in the order of relative importance.

1. Single expression. One of the greatest strides made in organ design in recent years has been the recognition of the importance of having at least two expression chambers, thus making the accompaniment independent from solo, and making possible emphasis in voice leading, as in fugues, etc. Yet all electronic organs on the market have but one expression. Organ trios and fugues are difficult if not impossible of artistic rendition. One has only to watch an artist such as, for example, Courboin, and note the great use he makes of half a dozen swells, to realize the inadequacy of one.

2. Lack of celeste tone or beat phenomena. The representative of one electronic organ manufacturer placed the greatest of importance on the fact that no beats were heard, and the in-

strument was always in perfect tune. Perfection is often a vice as well as a virtue, and in this particular instance it is a fault. Everyone will agree that music played by a symphony orchestra is far more interesting to the ear than the relatively cold organ tone. Physicists and sound engineers are almost unanimous in the opinion that this is due largely to the fact that the orchestra is a giant celeste, no two instruments ever being in perfect tune with each other.

3. Registration descends from the high plane of tone coloring to the mundane field of mathematics. From a psychological point of view alone this is of great importance. Registration by combination of overtones is not new in theory or practice. In April, 1926, I read a paper entitled "Synthetic Registration, Its Uses and Abuses" before the Rhode Island Chapter of the National Association of Organists, and later delivered it at Miami, Fla. Nor do I claim to have been the leader in this field, for the late Dr. Everett E. Truette had done valuable work years before that. For over ten years organ builders both here and abroad have incorporated synthetic registers in pipe organs, particularly clarinets, orchestral oboes and French horns. One statement made in that paper is pertinent here: "The abuses of the system are to use synthetic stops that are not artistic and which do not sound agreeable, and using synthetic stops when the organ contains a real stop of the same name, for no synthetic stop will ever be as good as a good genuine register."

The theory of making up a stop on the electronic organ is as follows: Suppose we desire to imitate the violin. First we listen to the violin played by an artist. (The fact that a virtuoso can call forth many tonal variations in the violin does not receive any great consideration by the imitation school of thought.) Next, by means of a suitable harmonic analyzer which costs anywhere from \$500 to \$5,000 we determine what harmonics are present, and their relative strength. For practical purposes only the first eight or nine are essential. Then we go to our electronic organ and draw nine stops, or controls, to produce our violin. Of course, no one can do this except laboratory workers with proper equipment; so the makers of the instrument send out catalogues of stops. For example, a French horn might read "00752200." Eight operations are necessary to make one stop. Yet our leading organists often use combinations with dozens of stops.

Furthermore, due to practical limitations, dissonant harmonics are impossible of duplication. The chimes, chorus trumpets, vox humanas, are a few of the registers which have dissonant overtones, consequently they cannot be satisfactorily duplicated on the electronic organ as at present constituted.

4. Lack of service organizations. There are very few organ service men in the field who possess the requisite knowledge and technique to service these electronic organs. That they will require servicing must be self-evident. Furthermore, the upkeep and maintenance is not as inexpensive as might at first seem. For example, vacuum tubes are guaranteed by the makers for only

1,000 hours. On this basis, if the instrument was used fifteen hours a week (and since an entirely new technique must be learned this is a very conservative estimate of practice time) the tubes would have exceeded their life expectancy in eighteen months.

I believe I have proved my points—that the electronic organ is not new, not revolutionary and not perfected, and does possess many inherent disadvantages and defects. Some of these defects and disadvantages probably can be ironed out in due time.

There are at least two gratifying results of the advent of electronic organs on the market. First, they have created a stimulus to public interest in the organ, and, second, they have given the organ builders an incentive to show what they can do. I know that they will accept this challenge.

GEORGE W. STANLEY, JR.

Appointed to Detroit Church.

Edgar Danby, a talented young organist of Detroit, has been appointed organist and choirmaster at the Fort Street Presbyterian Church. The church is one of the largest in Detroit, and houses the oldest congregation worshipping under one roof continuously, the church having been erected in 1853. The Rev. Edward H. Pence is the pastor, and has served the church for twenty-five years. At present there is a quartet, but the program calls for the organization of adult and junior choirs. Mr. Danby leaves St. Stephen's Episcopal Church, Wyandotte, Mich., after six years of service. During this time he was able to develop three choirs—junior girls of thirty voices, men and boys of thirty-five voices, and adults of thirty-six voices. Mr. Danby, who is 25 years old, has pursued his study under Francis A. Mackay of St. Paul's Cathedral, and has done considerable recital work, including an appearance with the Detroit Symphony Orchestra. He is organist of the Art Institute of Detroit, playing a weekly program on Thursday evening, with an attendance of 1,200 or 1,300 a week. The organ at the institute is a Casavant of seventy-five stops. The Fort Street Presbyterian Church has a four-manual Wangerin organ of sixty stops.

Reformation Festival in Harrisburg.

Clarence E. Heckler, organist and choirmaster of Christ Lutheran Church, Harrisburg, Pa., directed the massed Lutheran choirs of Harrisburg and vicinity Nov. 3 at a service in the State Forum in celebration of the 417th anniversary of the Protestant Reformation. The vested choir of over 150 voices sang: "O Saviour Sweet," Bach-Dickinson; "Sanctus" from "St. Cecilia Mass," Gounod, and "Psalm 150," Franck. A descant written for this occasion by Mr. Heckler was sung to the chorale "Ein' feste Burg." Irwin L. Boose, organist of Zion Lutheran Church, played the Hammond electronic organ and used for his prelude: "Agnus Dei," Bizet; Second Movement from Sonata I, Borowski; "Ave Maria," Arkadelt; "The Mountain Idyll," Schminke; "Evensong," Martin, and Festival Prelude on "Ein' feste Burg," Faulkes. The offertory was "Cantilene Pastorale," Guilman, and the postlude the Fugue in G minor (short) by Bach.

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Creative Work of Dr. Healey Willan Subject of Survey

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

"It is a great thing to find a man with simple and unswerving devotion to the best in his art. Two or three men of that sort—one if he can wait—will change the taste of a whole people. This is lofty music."

When I published those words in this journal in May, 1922, I could not guess how soon the prophecy would be fulfilled. About a year earlier Dr. Willan had left the great Church of St. Paul in Toronto to take up a service in St. Mary Magdalene's which has been the glory of Anglican music throughout the world. In 1923 he spoke at the convention of the N. A. O. in Rochester, and not long afterward he was lecturing at the Wellesley Conference. In 1935 his reputation in the United States is so great that I sometimes wonder whether Canadian organists realize how grateful we are for him. Perhaps this article may show them what one of his first American friends owes to his genius.

In an unguarded moment of enthusiasm I once referred to Dr. Willan as belonging to America. His Celtic protest stated: "I am about five-sixths Irish in descent and 100 per cent British in every way." Having had only four grandparents myself, I concluded that he was as heavily endowed in ancestors as in every other good way. As a matter of fact, he was born in London, England, Oct. 12, 1880. I asked him where he got his education as a church musician, and he answered: "I got it as a choir boy at St. Saviour's Choir School, Eastbourne, Sussex, under W. S. Hoyte and from anything I could pick up anywhere." It is far too modest a statement, for he is truly learned in all sorts of music. He held important posts in England as organist at St. Saviour's, St. Albans, Hertfordshire, 1896-1900; at Christ Church, Wainstead, 1900-1903, and at St. John Baptist, Kensington, 1903-1913. In 1913 he came to Canada and held the post at St. Paul's, Toronto, until 1921, when he took over his present devoted service to St. Mary Magdalene's, Toronto, a church which his music has made as famous as Farnam made the Church of the Holy Communion in New York. He was connected with Toronto University between 1913 and 1926, and since 1932 he has been vice-principal of the Toronto University Conservatory, under the principalship of his friend Sir Ernest MacMillan. He is a fellow of the Royal College of Organists in England and a doctor of music of Toronto. He identified himself with the Toronto Chapter of the A. G. O., which amalgamated with the Canadian Guild of Organists in 1919 and became the Canadian College of Organists in 1920. Of that last-named organization he has been president during two fortunate tenures—in 1922-3 and from 1933 till 1935. Since 1933 he has been director of the Tudor Singers.

The facts just given are interesting, I hope, but not very significant except in so far as they show that Dr. Willan has had a sound English education, a dignified position, and a church in which he could develop his noble talents. As for his conscious ideals for church music, I can give them to you briefly in two paragraphs from a recent letter which I quote with his permission:

"There is a rite and there is a ritual; by ritual I mean the spoken word, and not, as is commonly wrongly implied, ceremonial. The rite and the ritual are sufficient. In addition, however, we find ceremonial and music; the former dignifies the rite and the latter beautifies the ritual. Therefore, ceremonial and music must work in complete unity. When either draws the attention of the people to itself, it is a hindrance. Therefore, I dislike music which is not in complete accord with the ritual of the day, or music which disturbs the normal flow of the ritual—solo singing, noisy accompaniments and anything suggestive of fuss. I like liturgical music to be direct, and as a general rule without repetition of words; such repetitions may, however, sometimes be indulged in when the music is contra-

puntal in character, but even then sparingly; a clear definition of what is to be sung by (a) the choir, and by (b) the congregation: (a) as much as possible unaccompanied, (b) good hymn-tunes and chorales supported by a solid diapason accompaniment; loud noises and high-pressure needs to be reserved for outgoing voluntaries—in the service I regard them as a 'noisome pestilence.'

"The above constitutes my opinion of church music, and I do not expect everybody to agree with me. Those who do not agree with me I regard neither as personal enemies nor as fools. I have endeavored to carry out these ideas in composition and treatment of the church liturgy for the last sixteen years and therefore I deplore much of the folly I have committed to paper before that time."

As you see, there is none of that quaint arrogance sometimes associated with the Anglo-Catholic. If I remember correctly, Dr. Willan named his first son Michael, but he doesn't brandish the sword much himself—partly because, like St. Michael, he so seldom sees a peer, but partly because he is one of the most genial of companions, a great story-teller and wit, a great gentleman and scholar in the robust tradition.

Services

And now for his ecclesiastical compositions—and the Willan who counts most:

It is surely appropriate that the services be mentioned first. He first became famed for his Service in B flat, and the whole list forms a record of some of the highest achievements of Anglican music since 1906. A few dates with names of publishers will help you to identify the earlier and most recent works, and to make allowance for what Dr. Willan called his folly, all of which I should have been proud to commit:

Te Deum in B flat. Baritone solo. Universally popular. (Gray, 1909.)

Benedictus in B flat. (Gray, 1917.)

Jubilate in B flat. Soprano solo. Sturdy music, better than the Benedictus, though not so widely used as the famous Te Deum. (Gray, 1918.)

Benedicite in D. Chant. (Novello, 1911.)

Magnificat and Nunc Dimittis in B flat. The Nunc section for TTBB makes a chorus imperative. Very widely used; the first section of the great service to be published. (Novello, 1906.)

Magnificat and Nunc Dimittis in E flat. (Novello, 1912.)

Magnificat and Nunc Dimittis in A minor. A little Coleridge-Taylorish, but still impressive. (Gray, 1909.)

Communion Service in G. Has pretty Agnus Dei, with part for TB. Elgar and Coleridge-Taylor in the offering, but how much more original this is than the standard Stainer performance of that period. (Novello, 1906.)

Communion Service in C and E flat. (Novello, early.)

Benedictus Es, Domine, in E flat. One of the half-dozen best settings of the words. (Gray, 1935.)

Communion Service in D, otherwise "Missa de Sancta Maria Magdalena." About the best unison service I know. (Oxford, 1928.)

Communion Service in E flat, otherwise "Missa de Santo Albano." Splendid easy work. (Oxford, 1928.)

Six Settings of the Evening Canticles with Faux-Bourbons. (Oxford, 1929.) Published separately.

Magnificat and Nunc Dimittis, set to Tone II, two with faux-bourbons. Written for the London Gregorian Festival; I have not yet received a copy. (Oxford, 1935.)

Magnificat, Tone VII, and Nunc Dimittis, Tone VI, set with occasional verses in f, b. For SSA. (Faith Press.)

Magnificat, Tone VIII, and Nunc Dimittis, Tone III, with occasional verses in f, b. (Faith Press.)

Missa Brevis, No. 1, in E flat. Has fine Agnus. (C. Fischer, 1932.) This and following masses are all to be sung unaccompanied.

Missa Brevis, No. 2, in F minor. Free rhythms. (C. Fischer, 1932.)

Missa Brevis, No. 3, in F. Very fine Sanctus in five-four time. (C. Fischer, 1932.)

Missa Brevis, No. 4, in E major. On the "Corde Natus," for Christmas and Epiphany. (C. Fischer, 1934.)

Missa Brevis, No. 5, in F sharp minor. For SSATB; has grand Kyrie. (C. Fischer, 1935.)

Missa Brevis, No. 6, adapted from Bach Chorales. (C. Fischer.)

Mass of St. Peter. Latin words; unison. (Cary.)

Mass of St. Teresa. Latin words; unison. (Harris.)

Mass of St. Hugh. For SSA. (Faith Press.)

Office of Holy Communion, set to music by Merbecke (1550). Edited with simple

accompaniments by Dr. Willan. (Oxford, 1934.)

The settings of the communion service—or if the composer will have it, the mass—certainly live up to the Willan ideals. I see no reason why any of them (except those with Latin words) should not be used at communion in Protestant churches. Dr. Willan himself is particularly fond of the Kyrie from the fifth "Missa Brevis" and the Sanctus from the third. Any Episcopalian organist who does not use some of these compositions is cheating himself out of one of his privileges most to be sought.

Anthems with Organ Accompaniment

Most of these are earlier works. In recent years Dr. Willan has preferred to compose unaccompanied motets, but I shall always be glad for certain of the following:

"There Were Shepherds." ST solos; one section for six parts. Lovely early work. (Novello, 1906.)

"While All Things." Soprano solo. (Novello, 1907.)

"I Looked, and Behold, a White Cloud." Solos for ST. Unusual anthem for harvest or missionary sermon. (Novello, 1907.)

"Hail, True Body (Ave Verum)." Short anthem with tenor obbligato. Very melodious and popular and easy; I have used it often at communion. (Novello, 1909.)

"O Strength and Stay." S or T obbligato. (Gray.)

"In the Name of Our God." Tenor solo. The anthem runs to ten pages. It was composed hastily for a military service in Toronto during the war and became popular in the United States as well. It is vigorous and sonorous, his first great anthem. It is often used now at patriotic occasions or at church festivals. (Gray, 1917.)

Carols and Hymn-Tunes

These include the lovely "Here Are We in Bethlehem"—one of the composer's own favorites—and two Canadian carols which everyone is using now, as well as more of high quality:

"Christmas Song of the Fourteenth Century." Accompanied. (Gray.)

Two Carols. These are Canadian, with English words only, but of Indian and French origin; both to be sung in unison with a simple and beautiful accompaniment. The "Jesusus Ahatonhia" is the first carol sung in Ontario, in 1642, with Indian words composed by Father Jean de Brébeuf. Published in 1927 by the Frederick Harris Company, Oakville, Ont.

Two Carols, with accompaniment and refrain in faux-bourdon: "The First Nowell" and "The Great God of Heaven." (Oxford, 1929.)

"Here Are We in Bethlehem." Short and exquisite, unaccompanied. (Oxford, 1920.)

Two Christmas Carols for Men: "The Mummings' Carol" and "God Rest Ye Merry." Unaccompanied, TTBB. (Oxford, 1926.)

"The Three Kings." This is a rather difficult and very interesting choral song, in six parts, unaccompanied, with fine words by L. Housman. (Oxford, 1928.)

Ten Faux-bourbons on Well-Known Hymns, published together as a set. The hymns from the Oxford Hymnal, including "Hallelujah" and "Hast du denn, Jesu." (Oxford, 1927.)

Five Hymn-tunes. These are new tunes to hymn-texts found in the Oxford Hymnal. (Oxford, 1927.)

Four Processionals. Published separately. They are for Easter, Ascension, Whitsunday and dedication service. (Gray, 1925.)

"Regina Coeli Laetare." For SSAA. (Harris.)

"Tyrre Tyrlov." For SSAA. (Harris.)

Unaccompanied Motets

It is in these motets that Dr. Willan has been most truly a leader, I believe. His inspiration is usually to be found in the sixteenth century—occasionally the seventeenth and eighteenth. He has been compared to Palestrina, but I feel that he is distinctly English, in the line of Byrd, O. Gibbons and Purcell. The list:

"How They So Softly Rest." Eight parts. Not characteristic, but much used during the war. (Gray, 1917.)

"The Reproaches." Double chorus. (Novello.)

"An Apostrophe to the Heavenly Hosts." Double chorus and "celestial choir." Difficult. Forty-four pages. (Cary.)

"O Trinity, Most Blessed Light." A glorious work. (Novello, 1925.)

Six Motets. These are at present his most popular motets. They are not difficult if carefully prepared; most of them are short. They were published separately by Gray in 1924 and mark the full arrival of Willan as a great composer for the church:

1. "Hail, Gladdening Light." Trinity.

2. "O How Glorious." Saints, kingdom in Heaven.

3. "Very Bread." Communion.

4. "O Sacred Feast." Communion.

5. "O How Sweet." Communion.

6. "Let Us Worship." Adoration, the church.

Liturgical Motets. Some of these are distinctly difficult in idiom. For many of us he goes back too far into the past, especially in the first five. This series, begun in 1928, is being published by the Oxford Press:

1. "Preserve Us, O Lord." Evening.

2. "King All Glorious." Evening and saints.

3. "I Beheld Her." Feast of the Blessed Virgin. One of the composer's favorites.

4. "Fair in Face." The Blessed Virgin.

5. "Rise Up, My Love." Easter and feasts of the Virgin.

6. "O King of Glory." Ascension. Very fine.

7. "Lo, in the Time Appointed." Advent. One of the most admired.

8. "O King, to Whom All Things." Funerals. This short and touching work was first sung at Christ Church Cathedral, Montreal, at the Farnam memorial service in 1931.

9. "Behold, the Tabernacle of God." Dedication.

10. "Hodie Christus natus est." Sopranos divide. One of the finest compositions of this year.

"O Saving Victim." For SSA. (Faith Press.)

"O Lord." For SSA. (Faith Press.)

For the Organ

Dr. Willan's greatest composition for organ I should list in any small group chosen to represent the achievements of the twentieth century. It is, I need hardly say, the Introduction, Passacaglia and Fugue in E flat minor (G. Schirmer). This is twenty-four pages in length, and it is very difficult in parts. None of his other published organ works except the Prelude and Fugue in C minor (Novello) is formidable; some are quite easy. The list:

Fantasia on the "Ad Coenam Agni." A delightful piece for Easter in Novello's "Village Organist," book 45.

Epilogue. (Novello.) A sonorous postlude.

Prelude and Fugue in B minor. Five pages. (Novello.) I have played this one oftenest.

Chorale Prelude No. 1, on the "Puer Nobis." (Oxford.) This is a charming piece for Christmas.

Chorale Prelude No. 2, on "Andernach." (Oxford.) More difficult.

Six Short Pieces, published separately by Cary: Prelude, Communion, Trio, Scherzo (best), Intermezzo, Finale (good).

In addition he has published with Harris six books of arrangements and with Novello arrangements of a Schumann March in E flat and three pieces by Tschaiikowsky: "Humoreske," "Abend-Traumerei" and "Herbstlied." These arrangements I have not seen.

Other Works

The most important of his other works for the church is his lovely cantata, "The Mystery of Bethlehem" (Gray, 1924). This was originally intended to be used with pageantry and has little work for the soloists, but delightful orchestration if you care to hire it. It goes well with organ. This is almost in a class by itself—not very difficult, but every page beautiful, with mystical illumination and joy.

Some time I may give you an account of his many secular compositions, but for the time let me mention only two that may be of ecclesiastical use. I have used in church again and again the Second Violin Sonata, in E (Bosworth)—so much in the style of the golden age of the violin that I found it hard to believe that it was not a lost work of Handel suddenly come to light and edited by Dr. Willan. I know at least one very good violinist who shares my enthusiasm, Professor Gilbert Ross of Smith College. Then there is the admirable collection of "Chansons Canadiennes" in two sets (Harris), including a carol which my college students like to sing every year, "D'ou viens-tu, Bergère?" in the first set. It may be sung in unison or as a solo.

No composer of my acquaintance makes less fuss than Dr. Willan, but there is none who seems to me surer of a place a century from now in the great Anglican tradition. Everything that he has written in the past dozen years seems inevitable and timeless. Some of the last set of motets are beyond me now, but I hope to catch up. He has waited for better men. Time means little to one who has been given the art to inhabit eternity.

Who's Who Among the Organists of America

PHILIP C. KRECKEL



PHILIP G. KRECKEL.

Rochester, N. Y., a musical center of reputation altogether out of proportion to its population, by virtue of its able musicians and its Eastman School of Music, has in Philip G. Kreckel a native who has spent all of his life thus far in this city and whose compositions lately have commanded increasing attention among church organists of all denominations. Mr. Kreckel represents the second generation of organists in his own family, and thus church music is his heritage. He is also one of the ablest of the many disciples of the late Max Reger, under whom he studied over a long period and of whose work he is a warm admirer.

Mr. Kreckel received his first instruction from his father, who was organist at St. Boniface Church, and at the age of 16 years he was sent to Munich, Germany, and was graduated from the Royal Conservatory after four years of study. Max Reger and Ludwig Thuille were his teachers in theory, Joseph Renner in organ and Bernard Stavenhagen in piano. Considerable time was also spent in the study of chant with the Benedictines at Beuron and some time in private instruction from Reger in Leipzig. During the last year at the Munich Conservatory Mr. Kreckel served as assistant organist at the Franciscan Monastery, without pay, obtaining much practical knowledge due to the high standard of church music at this institution. While in Munich and Leipzig he constantly remained in close contact with Reger, for whom he had the greatest admiration and respect. On more than one occasion Reger's students assisted in the copying of parts for the publisher; Reger's "Sinfonietta," one of his first large orchestral works, was one of those on which several students, including Mr. Kreckel, gave assistance.

Mr. Kreckel now holds the same position held by his father at St. Boniface Church. The school has 600 pupils, who receive instruction in chant and elementary voice training. This work, with instruction given at various convents in organ and theory and the daily services at church, often three or four times on weekdays, is sufficient to keep one busy.

Mr. Kreckel's published works are as follows: Three masses for chorus of mixed voices, published by Aibling, Germany; a unison mass and collection of motets, by the same publisher; organ works, Op. 15 and 18, preludes and fugues and Gregorian improvisations, "Missa Pater Noster," "Missa Iste Confessor" and "Missa Brevis et Melodica," all for chorus of mixed voices, published by J. Fischer & Bro.; the "Musica Divina" series, books 1, 2 and 3, published by J. Fischer & Bro., consisting of chorale improvisations. Book 3 has just appeared and in the November issue of THE DIAPASON William Lester and Harold W. Thompson have reviewed this work.

Mr. Kreckel is a member of the American Guild of Organists, of the St. Gregory Society, of the Reger Gesellschaft and of the commission on church music for the Rochester diocese of the Catholic Church.

ALICE MARGRETHE HOKANSON.

To describe Mrs. Margrethe Hokanson, the Duluth musician, as an organist and conductor, covers the ground from an encyclopedic standpoint, but it does not convey the information that this young woman, after achieving a reputation as a recitalist and teacher of organ in one of the most musical of all colleges, enhanced her reputation through her work with a chorus whose concerts have attracted the most favorable attention throughout the Northwest and in other parts of the country.

Mrs. Hokanson is a native of the Northwest and has spent her years of musical activity in Duluth and at Northfield, Minn. As Alice Margrethe Olsen she was born in Duluth. She lived in an atmosphere of music from childhood and received much of her early training from her father, John Olsen, who was choirmaster and chairman of the music committee of the First Lutheran Church, Duluth, where he served thirty years as choir director. He also served as assistant choral conductor of the Choral Union of America. She received her early training in piano with Margaret Bradbury and Ruth Alta Rogers, and studied organ with Isabel Fuller, all in Duluth. Then she went to Chicago and continued piano study under Heniot Levy, composition under Arthur Olaf Andersen and organ under Wilhelm Middelschulte.

On leaving Chicago she was appointed dean of the organ department at St. Olaf College, Northfield, Minn. Here three years were spent before she returned to Duluth and was married in 1925. The same year she established a studio and taught organ and piano

ALICE MARGRETHE HOKANSON



Photograph by Gene Garrett

for a number of years.

In 1928 Mrs. Hokanson founded the Northland Singers, an *a cappella* choir. Under her direction the organization has become one of the capable musical organizations of the country and holds a unique position nationally. During this time she has also directed the Matinee Musical Chorus and in 1931 this chorus had the privilege of singing for the State Music Teachers' Federation. In 1933 the Matinee Chorus was invited to sing at the international convention of the Federation of Music Clubs in Minneapolis, in which the Northland Singers also participated. The Northland Singers also were invited to sing

at A Century of Progress Exposition in Chicago.

Mrs. Hokanson organized the manuscript department of the Matinee Musical Club of Duluth and has herself composed much effective and interesting music for both instruments and choruses.

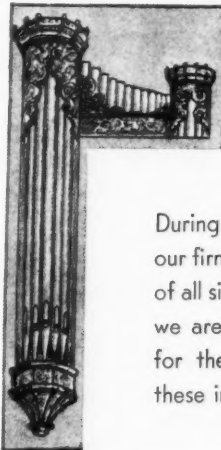
During all this time Mrs. Hokanson has given organ recitals all over the United States and has been acclaimed as one of the ablest of American woman organists.

Gould at Connecticut College.

Cassius W. Gould, A. A. G. O., Mus. B., has been appointed instructor of history and theory of music at Connecticut State College, Storrs, Conn. Besides his work in history and theory, Mr. Gould directs the college band and teaches several piano and organ students. He is also broadcasting piano and organ recital programs every week over the college radio station WCAC. Mr. Gould has a three-manual Austin organ at his disposal and says that there seems to be an increasing interest in organ lessons among the students at the college. Mr. Gould, a graduate of the Oberlin Conservatory of Music, taught wind instruments at the Mooseheart, Ill., schools during the past year and last summer was on the faculty of the Ernest Williams band camp at Saugerties, N. Y.

Death of Earl S. Gere.

Earl S. Gere, for twenty-five years organist and choirmaster of St. Luke's Episcopal Church at Racine, Wis., died in that city Oct. 20 after a year's illness. Mr. Gere was born in Racine June 10, 1890. Early in life he evinced interest in music and became known throughout the state for his talent as an organizer of choruses and as a director of large and small groups. He founded the Gere School of Music and conducted it for ten years, retiring in 1933. A year ago he was stricken with illness and was obliged to give up his professional duties. Surviving are his widow, two daughters, Dorothy and Patricia; his mother and three brothers and one sister.



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By WILLIAM LESTER, D.F.A.

Symphonic Pieces for Organ, Selected and edited by Albert E. Wier; published by Harcourt, Brace & Co., New York.

This latest volume to be issued in "The Master Music Series" is one of the most valuable and interesting, as well as imposing, collections of organ music available. It is an unusually handsome book, first-class as to format and paper, extra liberal in size (nearly 450 pages of music!) and most worthwhile in content. The wide range of material covered and the wealth of composers and fine music included make it a rather difficult matter to present a fair picture in a limited review. The editor has chosen music of prime rank from the greatest works for orchestra of all epochs and all nationalities. These masterpieces are presented in organ transcriptions of practical excellence.

Instead of detailed organ registration, the editor has elected to suggest in fair detail the original instrumentation—a practice that has much to commend it. An alphabetical listing of composers included speaks for the scope of the editor's knowledge and the high grade of the musical numbers selected testifies to the fastidiousness of his taste.

The Spanish master Albeniz is represented by his lovely and little-known "Corpus en Sevilla"; J. S. Bach with that most ethereal and intimate of melodies, the Largo from the Concerto for Two Violins; his son, Phillip Emmanuel, is called on for a delightful Largo and Presto from the Symphony in D; Beethoven is validly represented with the masterly slow movement from the Fifth Symphony. From Berlioz we are given the March from the Fantastic Symphony. And so goes the list of contents through Bizet, Boccherini, Boellmann, Borodin, Brahms, Bruckner, Debussy, Delibes, Dittersdorf, Dvorak, Franck, Glazounov, Gluck, Goldmark, Gossec, Grieg, Handel, Haydn, Humperdinck, Ippolitoff-Ivanoff, Liszt, Massenet, Mendelssohn, Moszkowski, Moussorgsky, Mozart, Piarre, Prokofieff, Rachmaninoff, Raff, Rimsky-Korsakoff, Saint-Saens, Sammartini, Schubert, Schumann, Sibelius, Smetana, Richard Strauss, Stravinsky, Tschaiakowsky, Volkmann, Wagner and Weber.

Such a list of great names should arouse the interest of every progressive organist—and the music is all well representative of the famous listings. The editor has added greatly to the value of the collection by his succinct bits of biography or analysis used as introductory paragraphs to the individual numbers. Priced at \$5, the book, handsome and durable, stands as one of the best musical bargains available. It has also the distinct advantage of containing much music never before made available for the organ repertory. Such an ambitious publishing venture, at this time, deserves success.

Carol Prelude for organ, by Roland Diggle; published by Schirmer, Inc.

The prolific Dr. Diggle again scores a success with a fine seasonal number—a fantasia on the old English Christmas song "God Rest Ye Merry, Gentlemen." The work is a closely knit contrapuntal setting of this lively tune, and builds gradually to a sonorous, rousing ending. Organists in search of a well-written, effective Yuletide instrumental number, offering no difficulties in performance or understanding, will do well to become acquainted with this new piece.

"Silent Night," organ fantasy on Franz Gruber's Christmas Carol, by Howard R. Thatcher; published by the G. Fred Kranz Music Company, Baltimore, Md.

The beloved old Christmas hymn is given new interest in this imaginative, rather free, series of variations. A short introduction built on the first motive of the carol leads to a statement of the whole tune set for vox humana on the swell, with a descending contrast-

ing figure on choir flute and harp used antiphonally. This is followed by a page of dialogue between soft solo reeds and flue stops and chordal quotations of the principal motive again, this time on flute and strings on the choir. An effective restatement of the tune, this time in minor, embellished with canonical imitation, follows. Abruptly there is introduced a new, contrasting theme in common time. This spirited interlude develops into a final recapitulation of the carol tune, beautifully figured by undulating passages in thirds or sixths, the whole piece thus coming to a quiet, lovely conclusion.

This free fantasy is an excellent piece of work, well arranged for the organ, showing the hand of an experienced and imaginative workman, easy to play, and no doubt pleasant to hear.

"A Christmas Carologue," by Roland Diggle; published by White-Smith Music Publishing Company, Boston.

The composer has taken such familiar and well-loved tunes as "Christians, Awake," "Good King Wenceslas," "O Little Town of Bethlehem" and "Come, All Ye Faithful," and built them into a mosaic that should be easy to play and "come off" well. The individual treatment of the themes is deft and ingenious; ample use is made of the common resources of the instrument. We are not afflicted with freak registration—the composer calls for those stops only that are found on any decently equipped instrument. This composition will make a mighty effective postlude for a Christmas service.

Lebanon Valley College Dedication.

R. Porter Campbell played the dedicatory recital on the four-manual Möller organ at Lebanon Valley College, Annville, Pa., Nov. 6. The stop specification of this instrument was published in THE DIAPASON Oct. 1. Mr. Campbell played the following numbers to demonstrate the resources of the new organ: "Sonata Cromatica" (first movement), Yon; "Eklog," A. Walter Kramer; Chorale Preludes, "Hail This Brightest Day of Days," "Come, Now, Saviour of the Gentiles," and "Unto Thee I Call," Bach; "Kyrie Eleison" (from "Cathedral Windows"), Karg-Elert; "Primavera" (from "Harmonies of Florence"), Seth Bingham; Chorale in A minor, Franck; Toccata and Fugue in D minor, Bach; "The Legend of the Mountain," Karg-Elert; "Christus Resurrexit," Ravanello; "Marche Champetre," Boex; Second Concert Study, Yon.

Plays Hammond at Capital.

Adolf Torovsky, organist and choir-master of the Church of the Epiphany, Washington, D. C., gave a recital Nov. 14 on a new Hammond electronic organ in Christ Church at the capital before a congregation which jammed the building and left only standing room for some. Mr. Torovsky's program consisted of these compositions: "Marche Triomphale," Karg-Elert; Chorale, "Jesus, Joy of Man's Desiring," Bach; Pastorale in F, Faulkes; Scherzo-Toccata, Nevin; Largo ("New World" Symphony), Dvorak; Evensong, Martin; Toccata in G, Dubois.

Guilmant Students Win Positions.

During November four students of the Guilmant Organ School of New York obtained positions in New York City or its suburbs. Miss Edith Porter went to the Chester Hill M. E. Church of Mount Vernon, N. Y., Frederick Savage to Trinity Episcopal Church, Morrisiana, New York City, August Lee to the Greene Avenue Baptist Church of Brooklyn, and Richard White to Grace Lutheran Church, Forest Hills. Hugh Ross, conductor of the Schola Cantorum, New York, will conduct a choirmasters' course at the Guilmant Organ School from Jan. 15 to March 4.

Dedication at New Munster, Wis.

A two-manual built by the Schaefer Organ Company for St. Alphonsus' Catholic Church at New Munster, Wis., was dedicated at services held on the evening of Oct. 20. Sister M. Carola, C. S. A., and Miss Mayme Gruber of Milwaukee were at the console. The instrument is one of ten sets of pipes and is installed in the tower, in two chambers.

NOTES FROM THE CAPITAL

By MABEL R. FROST

Washington, D. C., Nov. 18.—All Souls' Unitarian Church has announced its twelfth season of twenty half-hour organ programs to be played by Lewis Corning Atwater, organist of the church, on Sunday afternoons at 5 o'clock. Many of these programs will include vocal selections by prominent soloists.

The first of these, on Nov. 17, was a program in memory of Mrs. Bernard R. Green, who presented the organ at the time the church was built, as a memorial to her husband. Mrs. Green passed away about two weeks before the opening of this series. The organ is regarded as one of the finest four-manual Skinner organs in the city. The program on this occasion was as follows: Meditation, Ropartz; Allegro ma non troppo and Andante from First Sonata, Borowski; Andante, Gluck. Nov. 24 the program was of Bach music, Charles Trowbridge Tittmann, bass, assisting. December programs will be as follows: Dec. 1, Cesar Franck music; Dec. 8, Bach music; Dec. 15, modern German music; Dec. 22, Christmas music; Dec. 29, Christmas music of various countries.

E. William Brackett has been appointed organist and choirmaster of St. John's Episcopal Church, Georgetown, succeeding William Fletcher Smith, who is now a scholarship student at the Juilliard Institute, New York, in the voice department. Mr. Brackett was organist at Epiphany Church and assistant organist at St. Michael's and All Angels in Baltimore.

The following tribute by Dr. J. Kendrick Pyne, written on All Saints' Day, 1935, should interest organists all over the country.

The church musicians of America are indeed to be condoled with in the death of Edgar Priest, organist and chapel master of Washington Cathedral, director under three prelates. He was educated—graduating with honors—at the Royal College of Music and at Manchester Cathedral under Dr. J. Kendrick Pyne, and was a good classical solo performer—well versed in score playing, traditional accompaniments—and had the gift of improvisation which was carefully cultivated at the R. C. M.

It is written in an old book (not so much read, it is said, as it used to be): "Woe unto you when all men speak well of you." If this is to be taken literally Edgar Priest is to be pitied, for the fact remains that, from the Lord Bishop to the youngest boy chorister they all revered and admired him, not only as an artist, but as to his personality and high character. The chapter showed their opinion of him by laying his "earthly tabernacle" to rest in their crypt—the Joseph of Arimathea Chapel—thus following the ancient customs of Westminster Abbey, St. Paul's and Chichester Cathedrals. The tributes of affection by his choir at the requiem were quite remarkable, though restrained. He had the rare gift of producing from his youngest boys a delicacy and refinement of tone, with remarkable distinctness of utterance as regards the sacred words. In these matters he will be hard to replace. "May he rest in peace and eternal Light shine on him." J. K. P.

Mrs. Albert W. Volkmer, director of

the Takoma Park Presbyterian Church choir, was dangerously ill for several weeks recently, suffering with pneumonia. However we are glad to report her almost complete recovery at this time.

Mary Hope McGarity has been appointed organist and accompanist for the choir and glee club of Arlington Hall College for Girls, in Arlington County, Va. Miss McGarity is a pupil of Gene Stewart.

"The Holy City" by Gaul was sung by the choir of Luther Place Memorial Church Nov. 24. Cornelia Long Kinsella is organist and director.

Adolf Torovsky, organist and choir-master of the Church of the Epiphany, gave a recital on the new Hammond electronic organ in Christ Episcopal Church Nov. 14. Considerable interest was manifested in the recital on this radically different organ.

Henry Smith-Gregor has been appointed organist of the Foundry M. E. Church. He is widely known as a pianist and composer, particularly for the piano and voice, and some years ago was instructor in organ at the National Park Seminary, Forest Glen, Md. Justin Lawrie is director of music at Foundry Church.

Named to Asbury Park Position.

G. Howard Scott, A. A. G. O., municipal organist at the convention hall in Asbury Park, N. J., has been appointed organist and choir director at the First M. E. Church of the same city. The church has a four-manual Austin organ the specifications of which were drawn by T. Tertius Noble. It was installed twelve years ago, when the late Mrs. Bruce S. Keator was organist of the church. The choir consists of a paid quartet and a chorus of forty voices. On Oct. 27, at the evening service, a Tschaiakowsky program was given. Mr. Scott has been organist at the convention hall since the hall was built in 1930. During this period he has played over 2,000 recitals on the three-manual Kilgen organ. A feature at these recitals is the synchronized lighting effect, which corresponds to the various moods of the music. These recitals are broadcast by station WCAP. Mr. Scott was formerly organist and director of Christ Episcopal Church in Brooklyn and St. John's M. E. Church, Newburgh, N. Y., where he also conducted the Oratorio Society. He is a graduate of the Guilman Organ School, New York.

Zeuch Opens Wabash College Organ.

The Aeolian-Skinner organ in the Wabash College chapel at Crawfordsville, Ind., was dedicated Oct. 29 with a recital by William E. Zeuch of Boston. The organ is the gift of Dr. James W. Milligan, superintendent of the Madison State Hospital and a Wabash graduate of 1885. The gift was accepted for the college by James P. Goodrich of Winchester, president of the board of trustees. Twelve hundred persons heard Mr. Zeuch, organist of the First Church, Unitarian, in Boston, play a splendid program.

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FERNANDO GERMANI



FERNANDO GERMANI, the Italian organ virtuoso, and Mimmetta Mancini, niece of His Excellency Antonio Mancini, a member of the Royal Italian Academy, were married Oct. 5 at St. Prisca Church in Rome. The families and a large number of friends and admirers of Sig. Germani and his bride attended the services. Thousands of telegrams of good wishes were received from every part of the world and innumerable gifts have been sent to the bride. The young couple left Rome just after the ceremony for a long journey on the Italian lakes.

Organ Chimes Heard Over Community.

A set of Deagan chimes in memory of Dr. Charles N. Hammond has been installed in the Oakwood Avenue Methodist Church of Elmira Heights, N. Y., by R. Wilson Ross of Mansfield, Pa., and the dedication took place Oct. 27. The church was packed. These chimes

have Deagan special direct electric action and dampers. Outside the organ in front of the shutters in the choir is a microphone that picks up the singing of the choir, the organ and the chimes and carries them to the church tower, where there have been installed four directional speakers. Thus the chimes are heard strongly amplified for about a half mile surrounding the church. Besides being played every Sunday before church service, these chimes are played every day at noon by the organist from the console. Mrs. Ivan P. Soper is the organist and choir director. Professor Ross was organ adviser and directed the installation of the chimes and amplification system.

Toronto Post to Charles Peaker.

Charles Peaker, Mus. B., F. R. C. O., has been appointed organist and choir-master of the Walmer Road Baptist Church, Toronto, Ont., beginning next January. Mr. Peaker has had a distinguished musical career. In taking his diploma as associate of the Royal College of Organists, London, he won the Sawyer prize in 1927, and two years later became a fellow of the College. He is conductor of the Hart House Glee Club, University of Toronto, and of the Junior League Ladies' Choir. He is vice-chairman of the Toronto Center, Canadian College of Organists, and a teacher and examiner on the staff of the Toronto Conservatory of Music. Mr. Peaker will succeed H. Matthias Turton, who resigned in September because of ill health.

In Blue Earth, Minn., Church.

St. Paul's Evangelical Lutheran Church, Blue Earth, Minn., has a new two-manual organ built by the Vermlinden, Weickhardt, Dornoff Company of Milwaukee. This instrument consists of fourteen sets of pipes, besides a set of chimes. It is ideally located in a chamber alongside the chancel, controlled by a double-shutter arrangement. The dedication and subsequent recital programs are being planned by the pastor, the Rev. Gerhard Schmidt, who is himself an authority on organs and an accomplished organist.

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Unselfish Motives Must Rule Members of a Volunteer Choir

By GEORGE E. BURLINGAME

[Chairman of the membership committee of the choir of the First Baptist Church, Los Angeles.]

There are few, if any, groups in the social structure of today which have arisen through motives that are more free from narrow self-interest than the volunteer choir. Other groups have business, social, fraternal, cultural or educational objectives that are directed to the improvement of the finances, the prestige or the personal development of the individual. The ideal of the church choir, however, is that service which finds its compensation mainly in a group consciousness of a good job well done.

Volunteer choir members are denied many of the incentives of individual recognition which compensate other altruistic service. The volunteer choir member must, in the main, accept as his compensation the internal glow of satisfaction which comes from the consciousness that he has served faithfully, cheerfully and unselfishly. Recognition does not come to him individually, but as an element in a harmonious whole. For while in other things virtue lies in talent that is outstanding, here, paradoxically, it is most conspicuous when most submerged. Every experienced choir member knows this.

Yet a choir is amazingly human. It is made up of thoroughly normal human beings who have perfectly human likes and dislikes, personal preferences and antipathies, sensitiveness, diversity of taste and variation of points of view, inclinations to criticize, silly ideas, egotism and inferiority complexes, and to whom renunciation and self-denial, self-restraint and self-abnegation come just as hard as to anybody else.

And if writers on the subject of volunteer church choirs are to be believed, some choirs have had rather indifferent success in meeting these issues. Listen to Wodell: "The drill-master," he says, "will find it profitable to spend some minutes before each rehearsal in quiet, reposeful thought with the one object of bringing his mind into a state of peace, so that he may enter the rehearsal room thoroughly master of his own soul and prepared to meet obstacles and opposition with serenity." Sprinkled through other treatises on the subject we find references to "passive resistance of lazy singers," "jealousy," "lack of co-operation," "dog-in-the-manger tactics," "giddy young girls whose main object in singing in the choir is obviously not based upon their interest in the spiritual advancement of the community," and the "pessimist who can do more to kill a choir than a dozen enthusiasts to keep it alive."

The very presence of an individual in a volunteer choir, however, is a tacit pledge to put aside personal considerations, to play the game, to be a good sport, to acquiesce in every organization requirement, to co-operate in carrying out every program detail.

The broad general purpose of the choir is to serve as the foundation of the vocal music of the church, and this has to do with both the present effectiveness of the choir and the strength it lends to the future development of the musical program which will enable that program to keep pace with the development in the church's other fields of service. The effectiveness of the choir depends upon its adequacy as to size, its balance of parts, its training and the successful placing of individual voices.

Enrollment is, of course, an indispensable factor. But equal to, if not greater than, the factor of enrollment is that of loyalty. As we pointed out at the beginning, successful volunteer choir membership involves a type of altruism and a measure of self-discipline that is of an unusually high order. By this token choir loyalty is a matter of disciplined response to high incentives.

The first test of loyalty lies in faithfulness of attendance. Attendance at rehearsal is admittedly the foundation of choir training; and when it comes to performances, obviously, a choir that is 40 per cent or 60 per cent depleted

in number and sadly unbalanced as to parts will not make a superlative showing—and the harder it tries the more conspicuously it is likely to fail.

Then there is the arrangement of seating. This is a question first of voice blending; second of utility and expediency, and, third, of appearance. Here is a second acid test of loyalty. Choir performance cannot be successful if the seating is made a matter of individual choice. Least of all should the placing of an individual in any particular seat be looked upon as a mark of distinction on the one hand or as a personal slight on the other. Certainly there can be no occasion for jealousy among the flute, the piccolo and the clarinet; they are all essential to a rich orchestral ensemble, but their combined effect depends upon their arrangement and control. And we must not forget that whatever may be the character or quality of a voice, it is, after all, God-given and its possessor deserves no credit if it has a particular quality and no blame if it does not. One thing should register clearly in the minds of all choir members—that possession of one particular seat for a month, a year or ten years does not give title to that seat, that sitting in the most conspicuous position on the front row does not carry any more distinction than sitting in the least conspicuous place in the back row, and that being asked by the choir director to change one's seat signifies neither special honor on the one hand nor discredit on the other.

The following principles are offered as necessary to choir efficiency, as in keeping with the character of the volunteer choir institution and as fair to those who assume the responsibilities of choir membership:

1. Recognition that accepting choir membership presumes a definite obligation which may not lightly be laid aside to serve personal pleasure or convenience.

2. Individual adherence to a minimum of 75 per cent attendance.

3. Pursuit of the general practice (a) of arranging appointments so they will not conflict with choir work; (2) of refusing conflicting engagements which involve merely personal pleasure or entertainment; (c) of giving notice, whenever possible, of future absence.

4. Co-operation in assuring an adequate number of voices and a suitable balance of parts at all services, both morning and evening; recognizing that a full quota of voices has the same relationship to effective choir production as a full quota of stops in an organ, and that the conductor is affected by individual absences in much the same way as the organist would be affected by the removal of some of the stops.

5. Maintenance of choir loft procedure and decorum requested by the director and pastor.

6. Promptness in being seated and ready to sing at rehearsals at the exact time set.

7. Presence in the music room in ample time before services, full co-operation with the monitor in taking place in line and avoiding entering the line after it leaves the music room.

8. Avoidance of leaving the choir loft during service except for the most urgent reasons.

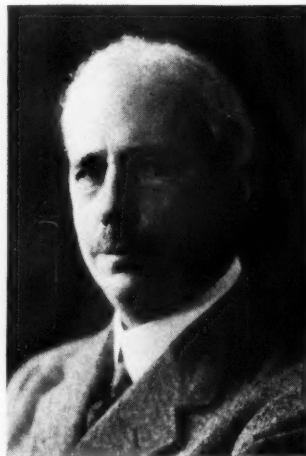
9. Readiness to accept whatever seat may be assigned and willingness to change from time to time as readjustments may be required.

10. A conscious purpose to make new members feel cordially at home in the choir family and to avoid small individual social groups in favor of wide acquaintanceship among the entire membership and the establishment of a general atmosphere of good fellowship.

11. Tolerance of thought and reserve of speech, remembering that an intolerant spirit or a hasty word spoken slightly in criticism can magnify itself to untold dimensions and can undermine and destroy the relationships of confidence and harmony which are the very foundation upon which the choir structure must rest.

The Oratorio Choir of the First Presbyterian Church of Passaic, N. J., under the direction of Charles Black, M. S. M., gave Handel's "Messiah" before a congregation of 1,200 people at the church on the afternoon of Nov. 3. Luis Harold Sanford was at the organ.

ALEXANDER STEWART



ALEXANDER STEWART, director of the choir of the First Baptist Church of Los Angeles, has made for himself on the coast a name as a church musician which has spread across the continent. And his orchestra and chorus work at the University of Southern California, to which he gives the major portion of his time, is an important part of the music curriculum of that institution. In addition to this he is constantly engaged with metropolitan choral activities such as the Exposition and Olympic choruses. He has just received a gold medal in recognition of his service as guest conductor at the California Pacific International Exposition at San Diego. Writing of Mr. Stewart's work, George E. Burlingame says:

"In discussing choir leadership there is one quality which seldom receives the attention it deserves—the quality of personal interest in the individual choir member. Mr. Stewart possesses this quality to an amazing degree. And to go with it he has an equally amazing capacity and ingenuity in showing that interest. No member can be absent from a service without receiving from Mr. Stewart a copy of the day's calendar with a penciled message. No member kept away by sickness or trouble fails to receive his cheering word. Seldom can a choir member get out of town without finding a card or air-mail letter from Mr. Stewart awaiting him at his destination—or perhaps a telegram intercepting him en route.

"What this choir and its individual members owe to the director for the social element that has been so skillfully developed through weekly suppers cannot be overstated. There is a breadth and warmth of fellowship for which these weekly meetings are responsible that has a profounder meaning than many, perhaps, realize."

Death of Charles M. Kirk.

Charles Mahon Kirk, 69 years old, grand organist for the northern Masonic district and former organist and choirmaster of Chicago churches, died Oct. 25 in his home at Marshall, Ind. Mr. Kirk was a thirty-third degree Mason and had been active in the fraternity's circles up to the last national gathering in Cleveland a year ago, when he took part as an organist. He was organist and choirmaster for many years of the old Cathedral of Saints Peter and Paul, St. Bartholomew's Church in Englewood and the Shrine. Mr. Kirk was born in Dover, Ind., but

lived in Chicago for the greater part of his life until six years ago, when he moved to Marshall, Ind. He is survived by his widow, Mrs. Merle S. Kirk, and a sister, Mrs. H. C. Taylor.

Rechlin Plays in Holland.

Edward Rechlin, American organist and famous Bach interpreter, concluded his 1935 European season with two recitals in Holland—at the Groot Kerk, The Hague, and in the Concertgebouw, Amsterdam. He also played at the historic St. George's Kirche, Eisenach, where Luther sang as a choir boy, where Johann Sebastian Bach was baptized and where several generations of Bachs served as organists. An all-Europe broadcast from Munich concluded this series.



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PREMIERE OF SHURE'S WORK

National Symphony Orchestra Plays "Washington Circles" Suite.

R. Deane Shure's new orchestral work, a symphonic suite entitled "Washington Circles," had its premiere when it was played Nov. 17 by the National Symphony Orchestra at Constitution Hall in the capital city, under the baton of Dr. Hans Kindler. The Washington organist's work received high praise for its originality and appeal. The composition, written for Dr. Kindler, depicts scenes in and about four of the capital's circles—Logan Circle, Dupont Circle, Observatory Circle and Thomas Circle. It is developed in symphonic style, the moods of the several circles furnishing a basis for variation among the movements.

While the performance of this work marked Mr. Shure's Washington debut as a symphonic composer, he is widely known for his musical activities. While serving as organist and choral director at the Mount Vernon Place M. E. Church, South, for the last fifteen years, he has composed steadily. Altogether he has more than 100 published works.

Mr. Shure received his degree in music from Oberlin College. Later he studied composition in Germany and in London. He has been director of music at several colleges, including Central University of Iowa, Clarendon College, Texas, and State Teachers' College, Pa. He visited Palestine in 1934 and was invited to play his Palestine Suite for Organ at the Y. M. C. A. in Jerusalem.

Series of Services by Scholin.

"Music through the Centuries" is the subject of an unusual series of Sunday evening programs under the direction of C. Albert Scholin at the Kingshighway Presbyterian Church of St. Louis. Mr. Scholin has designed these to be educational musical offerings. Each one is preceded by a short organ recital. Mr. Scholin, organist and choir-master of the Kingshighway Church, will preside at the organ. Dr. A. H. Lowe, the pastor, will give a brief

message each evening emphasizing the dominant note of the century from which the music is taken. The series opened with a sixteenth century program Oct. 27, at which the organ selections included: "Diferencias," Cabezon; Ricercare, Palestrina; "Ave Maria," Arkadelt, and Canzona, Gabrieli, while the choir sang: "Come, Holy Ghost," Palestrina; "Now Rest Beneath Night's Shadow," Isaac; "The Righteous Perisheth," Jakob Handl, and "Hide Not Thou Thy Face," Farrant. On Nov. 24 seventeenth century music was presented. Dec. 22 there will be a candlelight vesper service. Jan. 19 eighteenth century music will make up the program, Feb. 23 nineteenth century compositions and March 29 music of the twentieth century.

Vespers Directed by Porter Heaps.

Porter Heaps has arranged a series of vesper services of music at the New England Congregational Church in Chicago. The first of these was held Nov. 3 and Mr. Heaps played these organ selections: Pastorale, Franck; "Harmonies du Soir," Karg-Elert; Chorale Preludes, "Ein feste Burg" and "Have Mercy on Me," Bach; Caprice, "The Brook," Dethier; "Carillon," Bonnet; Third "Gymnopedie," Satie; Allegro from Fifth Symphony, Widor, and Toccata, Gigout. The anthems included: "The Shepherd," Lutkin, and "Lux Benigna," Jenkins. The second service took place Nov. 24 and consisted entirely of organ music played on the Hammond electronic organ recently installed in the New England Church. The third service, on Dec. 15, will be devoted to Christmas carols by the choir.

Program of Detroit Women Organists.

The Women Organists' Club of Detroit met with John L. Edwards, organist, and Mrs. Edith Bailey, assistant, at dinner at St. John's Episcopal Church Nov. 26. An organ recital for the public took place at 8:15 p. m. The program was given by Adelaide M. Lee and Minnie Caldwell Mitchell, organists, and Ethel May DeMart and Mildred Dawson, vocal soloists.

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Programs of Organ Recitals of the Month

Marshall Bidwell, Mus. D., Pittsburgh, Pa.—In some of his most recent recitals at Carnegie Music Hall on Saturday evenings and Sunday afternoons Dr. Bidwell has played these programs:

Oct. 26—Wagner program: Prelude to "Lohengrin"; Overture to "Tannhäuser"; "Dreams"; Introduction to Act 3 and Bridal Chorus from "Lohengrin"; Magic Fire Scene, from "Die Walküre"; "Vorspiel" and "Liebestod," from "Tristan and Isolde"; Cradle Song; "Evening Star," from "Tannhäuser"; "Ride of the Valkyries," from "Die Walküre."

Oct. 27—Introduction and Allegro from First Sonata, Guilman; Cradle Song, Gretchaninoff; Menuet, Dethier; "Peer Gynt" Suite, No. 1, Grieg; Aria, "Depuis le Jour," from "Louise," Charpentier; Scherzo in E, Gigout; Fantasy on the Negro Spiritual, "Were You There?" Floyd; Pictures at an Exhibition ("Promenade," "Troubadour" and "At the Gate of Kieff"), Moussorgsky.

Nov. 2—Overture to "Phedre," Massenet; "All Saints' Day of the Pennsylvania Croations," Gaul; Gavotte from "Iphigenia," Gluck; Scherzo from Second Symphony, Vierne; Prize Song from "Die Meistersinger," Wagner; Passacaglia and Fugue in C minor, Bach; Concerto No. 2, in G minor, for Pianoforte and Orchestra, Saint-Saens (Katherine Keppel, pianist; the orchestra part played by Dr. Bidwell).

Nov. 3—Overture to "Raymond," Thomas; Rhapsodie in E major, Saint-Saens; Hungarian Dance No. 6, Brahms; "Reve Angelique," "Kamennoi Ostrov," Rubinstein; Toccata in F major, Bach; Three Irish Folk songs; "Will-o'-the-Wisp," Nevin; "Romance," Debussy; Rhapsody, Silver.

George William Volkel, F.A.G.O., New York City—At his church, Emmanuel Baptist, Brooklyn, Mr. Volkel is playing a series of Advent recitals that are drawing large congregations. For each recital he has a prominent assisting vocal artist. The offerings in November included:

Nov. 4.—Sonata in the Style of Handel, Wolstenholme; Chorale Prelude, "Kommt Du nun, Jesu, vom Himmel herunter," Bach; Ten Excerpts from "Burgundian Hours," Jacob; Chorale Improvisation on "O God, Our Help in Ages Past," Verrees; "Christmas in Sicily," Yon; "Up the Saguenay" ("St. Lawrence" Sketches), Russell; "Silence Mystique" ("Impressions Gothiques"), Edmundson; Prelude in E minor, Dethier.

Nov. 11—Fantasia, "Praise to the Lord, the Almighty King of Creation," Seifert; "Benediction" in A flat, Karg-Elert; Chorale Prelude, "O Thou Who Bursts All Chains Asunder," Karg-Elert; Prelude and Fugue in A minor, Bach; Sinfonia in F, Bach; Fantasia and Fugue on the name "Bach," Liszt; Berceuse and Finale ("Fire-Bird"), Stravinsky; "The Swan," Stebbins; "The Bells of St. Anne de Beaupre," Russell; An Old Irish Air ("The Little Red Lark"), Clokey; Allegretto, Bossi; "May Night," Palmgren; "Finlandia," Sibelius.

Nov. 18—Allegro (from Organ Sonata), Elgar; "Nimrod" (No. 9 of the "Enigma Variations"), Elgar; Chorale Prelude, "Ich ruf zu Dir, Herr Jesu Christ," Bach; Chorale Finale, "Jesus Called to Him the Twelve," Bach; Chorale Prelude, "Nun komm der Heiden Heiland," Bach; Sinfonia, "Wir danken Dir, Gott," Bach; Prelude to Act 1 ("Lohengrin"), Wagner; Scherzo in G minor, Bossi; "Ronde des Princesses" ("Fire-Bird"), Stravinsky; Chorale Prelude on the Hymn-tune "Stracathro," Noble; Introduction and Passacaglia, Noble.

Nov. 25—Concerto in G minor, Handel; Minuet in A major, K. P. E. Bach; Fantasia and Fugue in C minor, K. P. E. Bach; Prelude in E flat minor ("Well-tempered Clavier"), J. S. Bach; Chorale Prelude, "Erstanden ist der heilige Christ," Bach; Little Fugue in G minor, Bach; "Piece Heroique," Franck; Three Mountain Sketches, Clokey; Pastorale in F, Roger-Ducasse; Finale (Symphony 1), Vierne.

G. Criss Simpson, Lawrence, Kan.—Mr. Simpson's offerings at his latest vespers recital in the auditorium of the University of Kansas, played Nov. 10, consisted of: Prelude and Fugue in F minor, Bach; Chorale Preludes, "O Man, Bemoan Thy Grievous Sin" and "Now Let Us Sing with Joy," Bach; Trio-Sonata in E flat,

Bach; "Piece Heroique," Franck; Two Versets from the Magnificat, Dupré; Finale from First Symphony, Vierne.

Hugh Porter, New York City—Mr. Porter, organist and choirmaster of the Second Presbyterian Church, will give a recital at that church Dec. 1 at 8 p. m. and play the following program: Prelude on "Veni Emmanuel," Arthur Egerton; Two Advent Chorales, "Gottes Sohn ist kommen" and "Nun komm, der Heiden Heiland," and Toccata in F major, Bach; "Priere," Jongen; Andante from Symphony in D, Haydn; "Sunshine and Shadow," Clement R. Gale; "Carillon," Sowerby; Scherzo in C minor, Guilman.

Parvin Titus, Cincinnati, Ohio—Mr. Titus, organist and choirmaster of Christ Church and head of the organ department at the Cincinnati Conservatory of Music, finds time with all his activities to make short recital tours. On the most recent one he played before the Tennessee Chapter, A.G.O., at the Idlewild Presbyterian Church in Memphis Nov. 12, presenting this program: Fantasia in B, Arioso, "My Heart Is Fixed," Chorale Prelude, "Rejoice Ye Now, Christian Brethren," and Passacaglia and Thema Fugatum in C minor, Bach; "Up the Saguenay," Russell; Noel with Variations, d'Aquin; "The Legend of the Mountain," Karg-Elert; Prelude and Fugue on the name "B-A-C-H," Liszt.

On Nov. 24 his choir sang Brahms' German Requiem complete. In his fifteen-minute recitals preceding vespers services Mr. Titus has played:

Nov. 3—Sarabande, "Cello Sonata 6," Bach; Largo, "New World" Symphony, Dvorak.

Nov. 10—Solemn Melody, Davies; Andante, Sonata 4, Mendelssohn; Andantino, Wolstenholme.

Nov. 17—Prelude, Bossi; Air, Suite in D, Bach; "In Paradisum," Dubois.

Nov. 24—Two Chorale Preludes, Brahms.

Healey Willan, Mus. D., F.R.C.O., Toronto, Ont.—Dr. Willan, organist of the University of Toronto, played the following Bach program in his recital at Convocation Hall Nov. 5, at 5 o'clock: Prelude and Fugue in C minor; Chorale Preludes, "Come, Saviour of the Gentiles," "Sleepers, Wake" and "Come, Holy Ghost"; Prelude and Fugue in A major; Aria from Suite in D; Adagio from Church Cantata 146; Air, "Be Thou but Near"; Chorale Prelude, "Jesu, Joy of Man's Desiring"; Toccata and Fugue in D minor.

Charles Peaker, Mus. B., F.R.C.O., Toronto, Ont.—In a recital for the Montreal Center of the Canadian College of Organists at the Church of St. Andrew and St. Paul in that city Oct. 30, Mr. Peaker played: Fantasia and Fugue in G minor, Bach; Folk-tune, Scherzo and Fanfare, Whitlock; Variations on a Noel, d'Aquin; "Carillon," Sowerby; Irish Fantasy, Wolstenholme; Intermezzo (Symphony 1), Widor; Chorale Improvisation on "Ein feste Burg," Karg-Elert.

In a recital Oct. 26 for the Hamilton Center, C.C.O., at Pilgrim United Church Mr. Peaker played: Prelude and Fugue in D major, Bach; Variations on a Noel, d'Aquin; Folk-tune and Scherzo, Whitlock; Canzona in A minor, Karg-Elert; Allegro Vivace (Symphony D), Vierne; "A Song of Sunshine," Hollins; Chorale in B minor, Franck; Two Versets, Dupré.

Berniece Fee Mozingo, Cincinnati, Ohio—Mrs. Mozingo played a program of compositions of the late Sigfrid Karg-Elert at the Madisonville Methodist Church Oct. 23, while Miss Goldie R. Taylor lectured on "The Life and Works of Sigfrid Karg-Elert." Mrs. Mozingo played the following compositions: Four Chorale Preludes, "Erschienen ist der herrliche Tag," "Straf mich nicht in Deinem Zorn," "Ich will Dich lieben, meine Stärke" and "Nun danket Alle Gott"; Symphonic Chorale, "Jesu, meine Freude"; Improvisation, Op. 34 B; "Corrente e Siciliano," from First Partita; "Pastel," Op. 92, No. 3.

Gordon Balch Nevin, New Wilmington, Pa.—Mr. Nevin of the Westminster College faculty was heard in a recital in the chapel of Wooster University, Wooster, Ohio, Nov. 5 and played the following program on the three-manual Austin before an audience of whom 1,000 had seats and 150 stood: Five Pieces from "Water Music," Handel; Chorale Prelude, "Come, Saviour of the Gentiles," Bach; Prelude

to "Hänsel and Gretel," Humperdinck; "A Sylvan Idyll," Toccata in D minor and "Tragedy of a Tin Soldier" (Suite), Gordon Balch Nevin; "Liebestod," from "Tristan and Isolde," Wagner; Military March, "Pomp and Circumstance," Elgar.

At Westminster College Oct. 22 Mr. Nevin's program was as follows: March from "Tannhäuser," Wagner; Chorale Prelude, "Come, Saviour of the Gentiles," Bach; Prelude to "Hänsel and Gretel," Humperdinck; "Mid-Day" and "Under the Walnut Tree," Georges Jacob; Grand Offertoire No. 2, in D major, Batiste; Prelude to "La Damselle Elue," Debussy; "Marche Slav," Tschalkowsky.

Dudley Warner Fitch, Los Angeles, Cal.—In his series of monthly recitals at St. Paul's Cathedral Mr. Fitch played the following selections Nov. 25: Sonata 1 (Allegro and Andante), Borowski; Allegro Maestoso from "Water Music," Handel; Sinfonia to "God's Time Is Best," Bach; "The Bells of St. Anne de Beaupre," Russell; Allegretto, Wolstenholme; "Song to the Evening Star," Wagner; Grand Chorus in B flat, Dubois.

The American composer is represented on every program, and one familiar number or transcription will be included by Mr. Fitch.

Edward Eigenschenk, Chicago—Mr. Eigenschenk gave a recital in Grace Lutheran Church at River Forest, Ill., on the large Aeolian-Skinner organ, the afternoon of Nov. 3, with the assistance of the Grace Lutheran male octet and Miss Henrietta Kracelik, soprano. Mr. Eigenschenk played the following works: Fourth Concerto, Bach; Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach; Four Selections from "Burgundian Hours," Jacob; Fugue in D major, Bach; "Divertissement," Vierne; Cantabile and Scherzo, Second Symphony, Vierne; "Carillon de Westminster," Vierne.

Karl O. Staps, A. R. A. M., Denver, Colo.—The following program was played before the Colorado Music Teachers' Association at St. John's Cathedral Nov. 21 by Mr. Staps: Introduction and Passacaglia, Reger; "Dawn," Jenkins; Chorale Prelude, "In dulci Jubilo," Bach; Toccata and Fugue in D minor, Bach; Nocturne in A, Ferrata; Prelude and Fugue on B-A-C-H, Liszt; "Clair de Lune," Karg-Elert; Symphony No. 5, Widor.

William H. Barnes, Mus. D., Chicago—Mr. Barnes gave a recital for the Central Tennessee Chapter, A.G.O., in the First Baptist Church of Nashville on the evening of Oct. 22 and played a program consisting of these compositions: Chorale No. 1, in E major, Franck; Three Sketches, Numbers 1, 3 and 4, Schumann; Chorale Preludes, "Adorn Thyself, Dear Soul," "O God, Thou Faithful God," and "The Legend of the Mountain," Karg-Elert; Chorale Prelude, "Jesu, Joy of Man's Desiring," and "St. Ann's" Fugue, Bach; "Beside the Sea," Schubert; Prelude to "Lohengrin," Wagner; Scherzo (First Sonata), Rogers; Toccata in G minor, H. Alexander Matthews.

Miss Helen Henshaw, F.A.G.O., Albany, N. Y.—Miss Henshaw, organist of the First Presbyterian Church, played the recital at Union College, Schenectady, Nov. 10 and presented this program: "Flat Lux," Dubois; "In Paradisum," Dubois; Toccata, Adagio and Fugue in C major, Bach; Andante Cantabile, Tschalkowsky; "Chant for Dead Heroes," Harvey Gaul; Byzantine Sketches ("Nef" and "Vitrail"), Mulet; "Carillon-Sortie," Mulet.

Homer P. Whitford, F.A.G.O., Hanover, N. H.—Mr. Whitford played the dedicatory recital on a two-manual Aeolian-Skinner organ in the Church of Christ at Dartmouth College Nov. 13. His program was made up of the following compositions: Fugue in A minor, Bach; Aria and Allegretto Giocoso from "Water Music," Handel; Chorale Prelude, "Rejoice, Ye Pure in Heart," Sowerby; "Clair de Lune," Karg-Elert; Scherzo from Fourth Symphony, Widor; "Electa ut Sol," Daller.

C. Wesley Andersen, Minneapolis, Minn.—Mr. Andersen played his usual autumn recital at the Augustana Lutheran Church Oct. 21, making use of these compositions: Allegro Risoluto, Second Symphony, Vierne; Chorale, "Jesu, Joy of Man's Desiring," Chorale Prelude, "Vater unser im Himmelreich," Chorale

Prelude, "Wachet auf, ruft uns die Stimme," and Prelude and Fugue in B minor, Bach; Allegro Moderato, First Sonata, Karg-Elert; "Evening Calm," Glynn; "Contrasts," Browne; "In Summer," Stebbins; Finale, First Symphony, Vierne.

In a series of programs Nov. 1 at the Minneapolis Auditorium for the Twin City division of the Minnesota Education Association Mr. Andersen played these among other numbers: Festival Prelude on "Ein feste Burg," Faulkes; Three Dances from "Henry VIII," German; "Marche Slav," Tschalkowsky; Toccata and Fugue in D minor, Bach; Allegro Vivace and Finale-Toccata, Fifth Symphony, Widor; Fantasia and Fugue in G minor, Bach; "Thou Art the Rock," Mulet; Scherzo and Allegro Vivace, Symphony 1, Vierne.

Ernest White, Annandale-on-Hudson, N. Y.—Mr. White, who has begun a series of recitals on the fine new Austin organ at Bard College, Columbia University, presented the following among his programs this fall:

Oct. 6.—Three Chorale Preludes, Johann Gottfried Walther; Prelude, Fugue and Variation, Franck; Concerto in G major, Bach.

Oct. 13.—Four Chorale Preludes, Bach; Pastoral Suite (four movements), Bach; Fantasia and Fugue in G minor, Bach.

Oct. 20.—Suite in the First Tone, Clerambault; "Priere," Jongen; "Ronde Francaise," Boellmann; "Le Tumulte au Pretre," from "Symphonie de la Passion," de Maleingreau.

Oct. 27—Chorale Preludes, "O Gott, Du frommer Gott," "Nach einer Prüfung," "Schmücke Dich" and "O Ewigkeit, Du Donnerwort," Karg-Elert; Scherzetto, "Epithalame" and "Divertissement," Vierne; Chorale Preludes, "Ich dank Dir, Lieber Herr," "Es ist das Heil," "Machs mit mir, Gott" and "Herr Jesu Christ, Dich zu uns wend," Karg-Elert.

Ethel Tidmarsh MacDowell, New Rochelle, N. Y.—Mrs. MacDowell, organist of the First Church of Christ, Scientist, gave a recital Nov. 21 at Central Christian Church, New York City. Her program was as follows: Sonata 1, Mendelssohn; Fountain Reverie, Fletcher; Scherzo, Becker; "Dreams," McAmis; "The Brook," Dethier; "Piece Heroique," Franck; "The Squirrel," Weaver; "Harmonies du Soir," Karg-Elert; Roulade, Bingham; "Arcadian Idyll," Lemare; Finale from First Symphony, Vierne.

Arthur H. Egerton, F. R. C. O., Aurora, N. Y.—Mr. Egerton, director of the department of music at Wells College, played an evensong recital at Christ Church Cathedral, Montreal, Oct. 27 and his numbers included the following: Voluntary in G minor, John Stanley; Fantasia in Echo Style, Sweelinck; Chaconne, Henry Purcell; Prelude in G major, Bach; Prelude on the Magnificat, Bach; Adagio on "Ave Maris Stella," Dupré; Prelude on "Andernach," Willan; Prelude on "Rhosymedre," Vaughan Williams; Prelude and Fugue on "Iste Confessor," Arthur Egerton; Adagio and Allegro, Symphony No. 6, Widor.

Herbert D. Bruening, New York City—Preceding a new series of Sunday 4:30 o'clock vespers services at Old St. Matthew's Lutheran Church, Mr. Bruening played special organ selections as follows:

Oct. 27—Vesper Meditation on Gregorian Themes, Kreckel.

Nov. 3—Festival Prelude on "A Mighty Fortress," Faulkes.

Nov. 10 (Luther's birthday)—Chorale Preludes on "A Mighty Fortress" and "Blessed Jesus, at Thy Word" (Distinctus), Bach.

Nov. 17—"Now Thank We All Our God" and "O Holy Spirit, Enter In," Karg-Elert; "Benedictus," Rowley.

Nov. 24—Sonata 1 (first movement), Mendelssohn; "Whatever God Ordains," Walther; Sonata from "God's Time," Bach.

George L. Scott, St. Louis, Mo.—Mr. Scott's radio programs on the Kilgen organ at KMOX will be as follows in December:

Dec. 16—Chorale from Symphony 2, Vierne; Introduction, Fragment and Fugue from the "Grande Piece Symphonique," Franck.

Dec. 23—Offertory on Two Christmas Hymns, Guilman; Prelude in E minor, Bach.

News of the American Guild of Organists

C. Albert Scholin, St. Louis, Mo.—Mr. Scholin's programs from station KMOX will occupy fifteen minutes, from 10:15 to 10:30 p. m., in December and are to be as follows:

Dec. 2—Air for G String, Bach; Prelude and Fugue in F minor, Handel; Arioso, Handel.

Dec. 9—"Caprice Heroique," Bonnet; Prize Song, from "Die Meistersinger," Wagner; Adagio Cantabile, Tartini.

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

Oct. 14—Chorale in A minor, Franck; Prelude, Corelli; Andante (Symphony 1), Widor; Allegro (Symphony 5), Widor; Sonatina, "I Stand before the Gate of Heaven," Bach; Finale on "Ave Maris Stella," Dupré.

Oct. 21—Prelude in E minor, Bach; Aria, "Be Thou with Me," Bach; Chorale Fugue on the Magnificat, Bach; "Stella Matutina," Dallier; "Electa ut Sol," Dallier; "Westminster Chimes," Vierne.

Oct. 28—Passacaglia and Fugue, Bach; Air for the G String, Bach; Rhapsodie in E, Saint-Saens; Fantasia in F, Mozart; "Twilight at Fiesole," Bingham; Allegro (Symphony 6), Widor.

Irene Robertson, Los Angeles, Cal.—In a recital at the First Methodist Church Oct. 22 Miss Robertson, organist of the church, played this program on the four-manual Austin organ: Toccata and Fugue in D minor, Chorales, "My Heart Is Filled with Longing" and "The Walk to Jerusalem," Bach; Concerto in B flat, No. 6, Handel; Chorale in A minor, Franck; "Carillon," Sowerby; Roulade, Bingham; "The Bells of St. Anne de Beaupre," Russell; Second Toccata in C minor, Rogers; Scherzo ("Premiere Symphonie"), Maquaire; Finale, First Symphony, Vierne.

Walter Blodgett, Cleveland, Ohio—Mr. Blodgett's Sunday afternoon recital at the Epworth-Euclid Methodist Church Nov. 17 was marked by the following program: Prelude and Fugue in C minor, Bach; Chorale Preludes, "O Mensch, bewein' Dein' Sünde gross" and "Meine Seele erhebt den Herren," Bach; Fantasia on "Valet will ich Dir geben," Bach; Menuett, K. P. E. Bach; Chorale Preludes, "O Welt, ich muss dich lassen," "Herzliebster Jesu" and "Es ist ein Ros' entsprungen," Brahms; Cantabile, Franck; "Piece Heroique," Franck; Four Hymn-tune Fantasies, Carl McKinley.

Elliot Baldwin Hunt, Tarrytown, N. Y.—In the second recital of his latest series at the Asbury Methodist Church, on the evening of Oct. 27, Mr. Hunt played: Prelude in E minor, Chopin; "Le Chant de Cygne," Blumenthal; Largo ("New World" Symphony), Dvorak; "To the Evening Star" ("Tannhäuser"), Wagner; Finale, Sonata in D minor, Gullmunt.

At this recital Mr. Hunt was assisted by George Stewart, baritone, of Ossining. **Claude L. Murphee, F. A. G. O., Gainesville, Fla.**—In his recital at the University of Florida Nov. 3 Mr. Murphee played: Prelude and Fugue in A minor, Bach; Suite, "Harmonies of Florence," Seth Bingham; Chorale in E major, Franck; Scherzo from Fourth Symphony, Widor; "Isthar" (Oriental tone poem), Stoughton; Variations on a Noel, Dupré.

Mr. Murphee played a program on a two-manual Aeolian-Skinner organ in the First Baptist Church of Ocala, Fla., Oct. 30.

Russell H. Miles, M. Mus., Urbana, Ill.—Professor Miles, who played the University of Illinois Sunday recital Oct. 27, presented this program: Concert Overture, Rogers; "Ave Maria," Bossi; Persian Suite, Stoughton; Pastoral Suite, Demarest; "Drink to Me Only with Thine Eyes" (request), paraphrased for the organ by Mr. Miles.

Gene Stanton, Norwalk, Ohio—Mr. Stanton, organist and choirmaster at St. Paul's Church, presented an all-French program of organ music on Sunday afternoon, Nov. 10. It was as follows: Chorale in E major, Jongen; "The Swan," Saint-Saens; Andante Cantabile (Symphony 4), Widor; "Angelus," Massenet; "Piece Heroique," Franck; Berceuse, Godard; Cantilena, Salomé; Symphony No. 1, D major (Allegro Vivace, Andante and Finale), Vierne.

Sunday afternoon, Dec. 8, Mr. Stanton will present an all-German program which

will consist of: Concerto in F major (Allegro), Handel; Largo, Handel; Sonata 2 (Grave-Adagio), Mendelssohn; Sketch in D flat, Evening Song and Canon in B minor, Schumann; "Harmonies du Soir" and "Clair de Lune," Karg-Elert; "Ave Maria," Schubert; Toccata in F major, Bach.

James S. Constantine, A. A. G. O., Charlottesville, Va.—In a recital for the University of Virginia at St. Paul's Memorial Church Sunday, Oct. 27, Mr. Constantine presented a program consisting of the following compositions: "Piece Heroique" and Cantabile, Franck; Fugue in C major, Buxtehude; "Toccata per l'Elevazione," Frescobaldi; Toccata in F major, Bach; Pastorale, Recitative et Corale, Karg-Elert; Arabesque, John Gordon Seely; Adagio Cantabile, Nardini; "Carillon de Westminster," Vierne.

John Harms, Concord, N. H.—In a recital at St. Paul's School Oct. 29 Mr. Harms played a Bach program made up of the following works: Little Fugue in G minor; "Out of the Deep I Call to Thee"; "From Heaven Came the Angel Host"; "Badinerie"; Capriccio on the Departure of His Brother; Fugue in G major (a la Gigue); "Sleepers Wake"; "Be Glad Now, All Ye Christian Men"; "Come, Redeemer of Our Race"; Passacaglia and Fugue in C minor.

George H. Fairclough, F.A.G.O., St. Paul, Minn.—For Mr. Fairclough's recitals on the Aeolian-Skinner organ in Northrop Memorial Auditorium, University of Minnesota, Friday afternoons from 4 to 5, recent programs have been:

Nov. 8—Third Sonata (A major), Mendelssohn; Chorale Prelude, "Ein feste Burg," Bach; Chorale, "Awake Us, Lord, and Hasten," Bach-Fairclough; Prelude and Fugue in C minor, Bach; Andante Cantabile, Tschalkowsky; Gavotte ("Iphigenia in Aulis"), Gluck; "Within a Chinese Garden," Stoughton; Festival Prelude on "Ein feste Burg," Faulkes.

Nov. 15—First Sonata (D minor), Gullmunt; Adagio and Minuet ("Suite L'Arlesienne"), Bizet-Fricker; Prelude and Fugue on "B-A-C-H," Bach-Fairclough; Two Mountain Sketches, Clokey; Prelude on "Materna," Demarest; "A Southern Fantasy," Hawke; "American Fantasy," Diggle.

Nov. 22—Fourth Sonata (complete), Mendelssohn; Chorale Prelude, "Nun komm, der Heiden Heiland," Bach; Passacaglia and Fugue, Bach; "In Olden Style," Greenfield; Humoresque, Dvorak; Cantilena in G, Foote; Adagio and Toccata (Symphony 5), Widor.

Alexander Schreiner, Los Angeles, Cal.—Mr. Schreiner's recitals at the University of California, Los Angeles, in November included a French program Nov. 8, in which he played: Revery, Debussy; "Westminster Chimes," Vierne; Chorale in B minor, Franck; Pastorale from First Symphony, Gullmunt; "La Poule," Rameau; Overture to "Mignon," Thomas.

For his seventh Sunday afternoon recital of the season, Nov. 3, Mr. Schreiner prepared the following Bach program: First Trio-Sonata, in E flat major; Fantasia and Fugue in G minor; Chorale Preludes, "If Thou but Suffer God to Guide Thee" and "My Heart Is Filled with Longing"; Prelude and Fugue in G major; Celebrated Air; Toccata in F major.

Mr. Schreiner's ninth Sunday recital, Nov. 17, was marked by the following program: Concert Overture in C major, Hollins; Toccata in F major, Bach; "Marche Champetre," Boex; Capriccio, "Le Caquet," Dandrieu-Godowsky; Two Movements from the "New World" Symphony, Dvorak.

In his noon recital Nov. 12 he played: Variations from Fifth Symphony, Widor; Adagio from First Sonata, Beethoven; Prelude and Fugue in D major, Bach; "Hunting Horn" Scherzo, Schreiner; Evensong, Johnston; "Love Death," from "Tristan and Isolde," Wagner.

Luther Theodore Spayde, M. Mus., Fayette, Mo.—Professor Spayde of Central College gave the opening recital on the rebuilt two-manual Hook & Hastings organ in the Francis Street Methodist Church, St. Joseph, Mo., Sunday evening, Oct. 20. The program: Largo ("Xerxes"), Handel; Minuet in A, Boccherini; "Ave Maria," Schubert; Toccata and Fugue in D minor, Bach; "Chorale Symphonique," Diggle; Christmas Pastorale, Harker;

"Gethsemane," Malling; "Alleluia," DuBois; "Galilee," Matthews; Sketches of the City, Nevin; Toccata, Symphony 5, Widor.

Calvin Ringgenberg, St. Louis, Mo.—In his recital at Washington University Sunday afternoon, Oct. 20, Mr. Ringgenberg played: Fantasia and Fugue in G minor, Bach; "Chinoiserie," Swinnen; Andante ("Clock Movement"), Haydn; Sonata No. 1, in D minor, Gullmunt; "The Legend of the Mountain," Karg-Elert; Concert Variations, Bonnet.

The Concordia Seminary Lyceum presented Mr. Ringgenberg in a Bach program at the seminary auditorium Nov. 1 and he played: Fantasia and Fugue in G minor; Chorale, "O Man, Thy Grievous Sin Bemoan"; Chorale Prelude, "Ich ruf zu Dir"; "Passacaglia"; Chorale, "Ein feste Burg"; Chorale Prelude, "In Dir ist Freude"; Air from Orchestral Suite in D; Toccata in F major.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played by Dr. Hastings in his most recent popular programs at the Philharmonic Auditorium were: Prelude to "The Holy City," Gaul; "Daybreak," from "Peer Gynt" Suite, Grieg; "Song of the Mariners," Paderewski; "The Guardian Angel," Pierne; "Litany," Schubert; Chorus from "I Lombardi," Verdi; "Moment Musical," Hastings; "Prelude Solennelle," Hastings.

Lansford F. Demming, Mus. B., Urbana, Ill.—Mr. Demming played the University of Illinois recital Nov. 3, assisted by the choir of the University Place Christian Church. His selections included: Prelude and Fugue in A minor, Bach; Aria in the Manner of Bach, Mauro-Cottone; Adagio, Enesco; Cantabile, Franck; Toccata, Fletcher.

George M. Thompson, Greensboro, N. C.—In a recital at the Woman's College of the University of North Carolina Sunday afternoon, Nov. 3, Mr. Thompson played: "Psalm XIX," Mareello; "Prayer" ("Adoramus Te"), Palestrina; "Jesu, Joy of Man's Desiring," Bach; Toccata in F major, Bach; Rhapsodie No. 3, Saint-

Saens; "Lied des Chrysanthemes," from "Poemes d'Automne," Bonnet; "Sur un Theme Breton," Ropartz; Caprice ("The Brook"), Dethler.

Elmer A. Tidmarsh, Schenectady, N. Y.—Dr. Tidmarsh has played the following programs in his Sunday afternoon recitals at Union College:

Oct. 13—"Marche Religieuse," Gullmunt; Caprice, Gullmunt; "Marche Funere et Chant Seraphique," Gullmunt; Three Hymn-tunes, Mason; "Grande Piece Symphonique," Franck.

Oct. 20—Grieg program: Triumphant March from "Sigurd Jorsalfar"; Nocturne; Elegiac Melody; Norwegian Dance; "Peer Gynt" Suite; Concerto in A minor (piano part performed by Charles Gilbert Spross of Poughkeepsie, N. Y.).

Nov. 3—Suite in E minor, Borowski; "Chinoiserie," Swinnen; "Will-o'-the-Wisp," Swinnen; "The Squirrel," Weaver; Fantasia in A major, Cantabile and "Piece Heroique," Franck.

Ernest Prang Stamm, St. Louis, Mo.—The following numbers were played by Mr. Stamm, in fifteen-minute recitals preceding services held at the Church of the Holy Communion in November:

Nov. 10—Variations on "Star-Spangled Banner," Buck; "Meditation Serieuse," Bartlett; March in E flat from Suite No. 1, Rogers.

Nov. 17—Suite for Organ, Purcell; Bell Symphony, Purcell; "Antiphon," Batiste.

Nov. 24—Allegro from Sixth Sonata, Bach; Thanksgiving March, Lemare; Toccata in D minor, Nevin.

Robert Leech Bedell, New York City—In his recital at the Brooklyn Museum Sunday afternoon, Nov. 10, Mr. Bedell played: Fantasia in C minor, Hesse; "Chant de Bonheur," Lemare; Chorale Preludes, "Now Blessed Be Thou, O Lord" and "Come, Redeemer of Our Race," Bach; "Marche Nuptiale," Ganne; Oriental Sketch, Foote; Minuet from E flat Symphony, Mozart; Spring Song, Mendelssohn; "Toccata Francaise," Bedell.

[Continued on next page.]

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WALTER HOWE, Benedictus es, Domine, in C.....	15
F. M. MICHELL, Benedictus es, Domine, in A.....	12
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Te Deum in F (Men's Voices).....	15

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Magnificat and Nunc Dimittis (from Service in B minor).....	16
Magnificat and Nunc Dimittis in A.....	20

SELECTED CHRISTMAS ORGAN MUSIC

GEORGE A. BURDETT, A Christmas Meditation on "The First Noel" and "Holy Night".....	50
Meditation on "Veni Emmanuel" (O Come, O Come, Emmanuel).....	50
F. LESLIE CALVER, Christmas Fancies ("In dolci jubilo" and "Adeste, Fideles").....	60
T. FREDERICK H. CANDLYN, Prelude on "Divinum Mysterium".....	50
WILLIAM FAULKES, Paraphrase on a Christmas Hymn (O Little Town of Bethlehem).....	60
ARTHUR FOOTE, Op. 80, Christmas.....	75
E. HARDY, The Hymn of the Angels.....	50
JULIUS HARRISON, Gloria in Excelsis.....	50
CHARLES H. MORSE, The Coming of the Magi.....	50
ALFRED WHITEHEAD, Christmas Slumber Song.....	50

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Programs of Organ Recitals of the Month

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio—In a recital at Memorial Evangelical Church, Buffalo, N. Y., Nov. 19 Mr. Kraft, organist and choralmaster of Trinity Cathedral, Cleveland, played a program consisting of these offerings: Aria from Twelfth Concerto, Handel; Prelude and Fugue in G major, Bach; Minuet in E flat, Beethoven-Kraft; Sketch in F minor, Schumann; "Ave Maria," Schubert; Adagio from Suite "L'Arlesienne," Bizet; "Carillon-Sortie," Mulet; "Benedictus," Edmundson; "The Swan," Saint-Saens; "A Song of Gratitude," Cole; "Evening Bells and Cradle Song," Macfarlane; Londonderry Air, arranged by Sanders; Toccata in E major, Bartlett.

Arthur W. Quimby, Cleveland, Ohio—Mr. Quimby, curator of musical arts at the Cleveland Museum of Art, presented half-hour organ programs at the museum Sunday afternoons throughout November. These were played at 5:15 in the garden court and included the following selections: "Psalm XIX," Marcello; Chorale Prelude, "We Thank Thee, O God," Bach; Preludio, Corelli; Berceuse, Albeniz; Pastorale, Franck; Toccata from "Suite Gothique," Boellmann.

In his recital Nov. 24 Mr. Quimby made use of the following compositions: "Psalm XIX," Marcello; Chorale Prelude, "We Thank Thee, O God," Bach; "Preludio," Corelli; Berceuse, Albeniz; Pastorale, Franck; Toccata from "Suite Gothique," Boellmann.

Joseph C. Beebe, New Britain, Conn.—In his recital at the South Congregational Church Oct. 20 Mr. Beebe's offerings consisted of: Passacaglia and Fugue, Bach; "Benedictus," Reger; Psalm-Prelude No. 1, Howells; "Dirge," Attwood; Sonata (two parts), Arne; Largo (Twelfth Sonata), Purcell; Trumpet Tune, Purcell.

Arthur W. Poister, Redlands, Cal.—In his vesper recital at the University of Redlands Nov. 4 Mr. Poister played: Italian Hymn, "Come, Thou Almighty King," Gardini; Fantasia on "Come, Thou Almighty King," McKinley; Prelude, Schmitt; Trumpet Voluntary, Purcell; Nocturne from "Midsummer Night's Dream," Mendelssohn; Chorale in A minor, Franck; "The Sun's Evenson," Karg-Elert.

Harold Heeremans, Seattle, Wash.—In a recital at Christ Church Cathedral, Vancouver, B. C., Oct. 29 Mr. Heeremans played the University of Washington faculty played: Sinfonia, "We Thank Thee, God," Bach; Air ("Water Music"), Handel; Intermezzo (Symphony 1), Widor; Folk Tune, Whitlock; Fugue in B minor, Bach; Aria in Olden Style, Heeremans; Chorale Prelude, "To Thee, Jehovah, Will I Sing," Kaun; "Carillon-Sortie," Mulet; Fugue and Canzona, Karg-Elert; Canonette, Carl Paige Wood; "Carillon," Vierne.

Norman Landis, Flemington, N. J.—In a recital for the women's clubs of Flemington and Clinton, N. J., at the Presbyterian Church Oct. 23, Mr. Landis played: "Piece Heroique," Franck; Prelude in B minor, Bach; Chorale Prelude on the Passion Chorale, Bach; Four Pieces ("Desert Sunrise Song," Arioso, Scherzo and "The Mountains"), Norman Landis; Berceuse, Vierne; Festival Toccata, Fletcher.

Robert Izod, Pittsburgh, Pa.—Mr. Izod gave the following program in a recital at the North Street Church of Christ, Butler, Pa., Oct. 24: "Marche Pontificale," from Symphony No. 1, Widor; "La Brume" ("Mist"), Harvey B. Gaul; Prelude and Fugue in F minor, Bach; "Dreams," Stoughton; "Humoresque Fantastique," Garth Edmundson; Chorale in D major, Reger; Introduction and Passacaglia in D minor, Reger.

Florence Rubner, Erie, Pa.—Miss Rubner, recently appointed organist and choir director of the First United Presbyterian Church, will play the following program at the church Sunday afternoon, Dec. 8: Te Deum, Reger; "Ave Maria," Schubert; "A Gothic Cathedral," Prattella-Weaver; "Will-o'-the-Wisp," Nevin; Toccata and Fugue in D minor, Bach; Meditation, Sturges; Caprice, Sturges; "Gesù Bambino," Yon; Largo, Handel; "At Evening," Kinder; Pedal Study, Yon.

H. Velma Turner, Bala-Cynwyd, Pa.—In a recital at the Methodist Church Nov. 20 Miss Turner played the following selections: Reverie, Macfarlane; Allegro from Sonata in E minor, Rogers; Andante from Third Symphony, Saint-Saens; Pastorale from "Le Prologue de Jesus," Tra-

ditional; "Ave Maria," Arkadelt-Liszt; Toccata and Fugue in D minor, Bach; Prelude to "Parsifal," Wagner; Finale in A minor, Harris.

Clarence Mader, Los Angeles, Cal.—In a recital at the First Methodist Church Nov. 19 on the four-manual Austin organ, Mr. Mader, of Immanuel Presbyterian Church, played the following program: Prelude in E minor, Bach; Largo, Allegro, Aria and Two Variations, Michael Christian Festing; Chorale Improvisation on "What God Does Is Well Done," Karg-Elert; Intermezzo and "Marche Pontificale" (Symphony D, Widor; "Pantomime," from "Love, the Magician," de Falla; Hymn-tune Fantasy on "When I Survey the Wondrous Cross," McKinley; "Scherzo Fantastique," Diggle; "Curfew Melody," William Timmings; Introduction, Variations and Fugue on the Chorale "Hallelujah, God Be Praised," Reger.

Laurel Everette Anderson, Lawrence, Kan.—In his vesper recital at the University of Kansas Nov. 3 Mr. Anderson played: Canzona, Johann Kaspar Kerl; Siciliano (from Second Sonata for Flute and Clavier), Bach; Chorale Prelude, "My Inmost Heart Doth Yearn," Brahms; "Mr. Ben Jonson's Pleasure," Milford; Introduction, Passacaglia and Fugue, Willan. Nov. 24 Mr. Anderson presented a Bach program.

Morris Thompson, Shreveport, La.—Mr. Thompson's short recitals on Sunday evenings at Noel Memorial Methodist Church have been marked by the following programs:

Nov. 3—"Ave Maria," Schubert; Allegretto, Lucke; "Pastorale Ancienne," Edmundson; "Poeme," Fibich.

Nov. 10—"Consolation," Mendelssohn; Fugue in G minor, Bach; Andante Cantabile from Fourth Symphony, Widor; "Invocation," Maultz.

Walter A. Eichinger, M. Mus., Tacoma, Wash.—In his recital at Epworth Methodist Church on the afternoon of Nov. 3 Mr. Eichinger played: Fantasia in D flat, Saint-Saens; Chorale in E major, Franck; "Chanson," Edward Shippen Barnes; Canon in B major and Canon in B minor, Schumann; Fantasia and Fugue in G minor, Bach; Adagio and Toccata, Fifth Symphony, Widor.

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

Nov. 3—Sonata in E minor, Op. 19, A. G. Ritter.

Nov. 10—Fugue in E flat major ("St. Ann's"), Bach.

Nov. 17—Theme and Variations, J. Kromolicki.

Nov. 24—Fantasia on "Christ ist erstanden," Johann Nep. David; "Classique d'Hier" and "Classique d'Aujourd'hui," Widor.

Ralph Rexroth, Baltimore, Md.—Mr. Rexroth gave the first of a series of three recitals on the new three-manual Moller organ in the Market Street Methodist Church of Winchester, Va., Oct. 25, playing: First Movement, Fourth Sonata, in D minor, Guilmant; Andante Cantabile from Fourth Symphony, Widor; Toccata and Fugue in D minor, Bach; Minuet, Boccherini; Intermezzo, Rogers; Canon in B minor, Schumann; Scherzo, Gikout; "Carillon-Sortie" in D major, Mulet.

Albert D. Schmutz, Emporia, Kan.—In a faculty recital at the Kansas State Teachers' College Sunday afternoon, Nov. 10, Mr. Schmutz played: Chorale Prelude, "Liebster Jesu, wir sind hier," Pastorale and Toccata and Fugue in D minor, Bach; Third Sonata, Pagella.

Carl Wiesemann, Dallas, Tex.—In a recital Sunday afternoon, Nov. 10, at the Texas State College for Women Mr. Wiesemann presented a list of offerings consisting of the following: Chorale Prelude, "Have Mercy upon Me, O God," Bach; Pastorale, Bach; "Menuetto Antico," Wiesemann; Allegro Cantabile and Adagio, Fifth Symphony, Widor; Roulade, Bingham; Sonata 6, Mendelssohn.

Lavonne Cann, Wellington, Kan.—Miss Cann played a recital for the Fifth District Federation of Women's Clubs at the First Presbyterian Church Oct. 31 and her program consisted of: Alla Fantasia ("Sonata Tripartite"), Nevin; "Pomp and Circumstance," Elgar; Scherzo, Meale; "Dawn," Jenkins; "Goin' Home" (Largo), Dvorak; "Silence Mystique," Edmundson; Cathedral Prelude and Fugue, Bach; In-

termezzo, Bonset; Processional March, Harker; "Sunrise" and "Thanksgiving," Demarest; organ and piano, "Moonlight on a Pagan Temple" (Mrs. Ella Taylor at the piano), True.

Fern Kindt, Winfield, Kan.—Miss Kindt played the following program at the state convention of Girl Reserves in the First Methodist Church Nov. 22: Prelude on "Nicaea," Calver; Croon Carol, Whitehead; Chorale, "I Love Thee, Lord Most High," Kreckel; "Emmaus," Frysinger; organ and piano, "Priore" (Miss Ruth Marvel at the piano), Guilmant.

Mary Elizabeth Moore, A. A. G. O., Flushing, N. Y.—Miss Moore, a former pupil of Marcel Dupré and of T. Tertius Noble, was heard in a recital at St. George's Church Nov. 13 and played the following works: Chorale, "Vom Himmel kam der Engel Schaar," Buttstedt; Voluntary in A, Russell; Sonata 6, Mendelssohn; Chorale Prelude on the Tune "Walsal," Noble; "Ave Maris Stella," Dupré; Chorale Improvisation, "Herr Jesu Christ, Dich zu uns wend," Karg-Elert; Cantilene (from "Symphonie Romane"), Widor; Passacaglia, Bach.

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

Nov. 19—Allegretto Espresso, William Boyce; Canzona in D minor, Bach; Allegro (Concerto 3), T. A. Arne; Reverie on the Hymn-tune "University," Harvey Grace; "Piece Heroique," Franck.

Nov. 26—Chorale Prelude, "Saviour of My Heart," Brahms; Allemande (Suite, Op. 1), d'Albert-Eddy; Cantilene, Robert Bedell; Allegro Moderato (Violin Concerto in A), Handel; Prelude and Fugue in G minor, Bach.

Robert J. Winterbottom, New York City—Mr. Winterbottom played the Tuesday 1 o'clock recital at St. Paul's Chapel Nov. 12, making use of this list of compositions: Fantasia in G minor, Bach; "Ave Maria," Henselt; Fifth Concerto, Handel; Spring Song, Mendelssohn; Toccata, Symphony 5, Widor.

Edmund Sereno Ender, Baltimore, Md.—Mr. Ender, organist and choirmaster of St. Paul's Church, Baltimore, was heard in a recital at St. Paul's, Centreville, Md., Nov. 12 and played these numbers: Prelude to "Lohengrin," Wagner; Air, Chorale Prelude, "Herzlich thut mich verlangen," and Prelude and Fugue in E minor (Cathedral), Bach; Three Mountain Sketches, Clokey; "Legend of the Desert," Stoughton; Minuet in G, Beethoven; Andante Cantabile, from Fourth Symphony, Widor; Concert Overture, Maitland.

Hans C. Feil, Kansas City, Mo.—Mr. Feil played the following program in his recital at the Independence Boulevard Christian Church Sunday afternoon, Nov. 3: Concert Overture, Faulkes; Autumn Sketch, Brewer; Pastorale from First Sonata, Guilmant; "The Magic Harp," Meale; Nocturnette ("Moonlight"), d'Evry; "Finlandia," Sibelius.

On Nov. 17 he played: Suite from "Water Music," Handel; Three Sketches from Nature, Clokey; Offertoire in D

minor, Batiste; "Thanksgiving," from Pastoral Suite, Demarest.

Horace Douglas, Rome, N. Y.—In an organ and violin recital at the First Methodist Church Nov. 18, in which he was assisted by Sylvester Ionta, violinist, Mr. Douglas, organist and director at this church, played: Prelude and Fugue in E flat major, Bach; "Prayer," Jongen; Humoresque, "L'Organo Primitivo," Yon; Andante Cantabile and Passacaglia, Dethier; "Fire Magic," from "The Valkyries," Wagner; Chorale in A minor, Franck.

Martin Lochner, River Forest, Ill.—At a sacred concert commemorating the 250th anniversary of the birth of Johann Sebastian Bach, given by the Lutherans of Indianapolis, Ind., Mr. Lochner played the following Bach numbers: Prelude in G; Sonata from the Cantata "God's Time Is Best"; Fugue in G; Chorale Preludes, "Blessed Jesus, at Thy Word" and "Lord, Hear the Voice of My Complaint"; Andante from Fourth Sonata; Prelude in B; Chorale Preludes, "From Heaven Above," "In dulci Jubilo," "All Praise to Jesus' Hallowed Name," "Hark! A Voice Saith 'All Is Mortal,'" "O Bleeding Head and Wounded" and "Christ Is Arisen"; Toccata and Fugue in D. The large chorus which sang Bach chorales was under the direction of William J. Kirchhoff.

John Standerwick, Maplewood, N. J.—Mr. Standerwick, organist and choirmaster of the Morrow Memorial M. E. Church, played the following compositions before the evening services in November in short recitals:

Nov. 3—Toccata in D, Kinder; "To the Setting Sun," Edmundson; "The Bells," Price.

Nov. 10—Finale from First Symphony, Vierne; "An Elizabethan Idyll," Noble; Air in A minor, Bach.

Nov. 17—March on a Handel Theme, Guilmant; Nocturne, Edmundson; Hymn, "Softly Now the Light of Day (transcription), Reynolds.

Nov. 24—"Thanksgiving," Demarest; Pastorale, Guilmant; "Jubilate Deo," Silver.

Harry W. Ranks, Minneapolis, Minn.—Mr. Ranks, organist and choirmaster of the Universalist Church of the Redeemer, played the following program in a short recital for the Minnesota Education Association at the Auditorium Nov. 1: Prelude in E minor (Cathedral), Bach; "Walther's Prize Song" ("Die Meistersinger"), Wagner; "Dawn," Jenkins; Gavotte, Gluck-Brahms; Scherzo in F minor, Schumann; "Pilgrims' Chorus" ("Tannhäuser"), Wagner.

Hymn Service at St. Paul.

A hymn service was held in the House of Hope Presbyterian Church, St. Paul, Minn., Sunday, Nov. 24, at 4:30 o'clock, when the new Presbyterian Hymnal was used. New hymns and old ones were sung by the congregation. The choir assisted in the service, which was under the direction of the pastor, Dr. Arthur Lee Odell, and the director of music, R. Buchanan Morton. On Sunday evening, Dec. 8, the choir will sing Brahms' Requiem in the House of Hope Church.

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PAUL BENTLEY



PAUL BENTLEY, a young Pittsburgh organist who is establishing a fine reputation as an exponent of the liturgical movement in Catholic church music, and of hymn singing, is organist and master of the choristers at Holy Cross Church and this year is also an instructor in music at the Duquesne University Preparatory School for Boys. At Holy Cross Church Mr. Bentley has two choirs. One is the sanctuary choir, made up of boys, who sing at all the solemn high ceremonies. The other is the gallery choir of men and boys. This choir sings every week. Something new for Catholics is the congregational singing and in this the women take full part with the men. At Holy Cross there is congregational participation in at least three weekly services and the people enjoy singing and look forward to it.

Modernized Organ at Johnstown, Pa.
The Cannarsa Organ Company of Pittsburgh has sold to the Park Avenue United Brethren Church of Johnstown, Pa., a two-manual organ originally built by Hook & Hastings and rebuilt and modernized at the Cannarsa factory. The instrument is one of fifteen full sets of pipes. A new electro-pneumatic action has been constructed and a two-manual detached console installed. The entire organ will be under expression, in two chambers. Capped bass pipes have been replaced with pipes of full length and a tuba has been added, as well as a vox humana and a set of twenty-five chimes.

Dr. Minor C. Baldwin, the lusty veteran of hundreds of recitals in all parts of the country in the last half century, was booked for performances Nov. 3 at Durham, Conn., Nov. 4 at East Hampton, Conn., Nov. 10 at Newburgh, N. Y., Nov. 17 at Whitehall, N. Y., Nov. 29 in Albany and Dec. 9 at Savannah, Ga.

FOR OKLAHOMA CITY CHURCH

Henry Pilcher's Sons to Install Three-Manual in Trinity Baptist.

Henry Pilcher's Sons, Inc., have been awarded the contract to build a three-manual organ for Trinity Baptist Church, Oklahoma City, Okla. The entire organ will be under expression, the great, choir and pedal divisions in one chamber, at the right side of the choir, and the swell division in a separate chamber directly back of the choir. A grille will conceal the tone opening of the central chamber and display pipes will be used to conceal the opening at the right of the choir, with a corresponding display front on the blank wall at the left.

Dr. W. B. Harvey, pastor, with a committee of five, represented the church, and Edward C. Haury, Southwestern representative of Henry Pilcher's Sons, with headquarters at Dallas, drew up the specifications and conducted negotiations with the committee. The organ is to be completed in the church in the early part of March. The specification is as follows:

- GREAT ORGAN.**
Principal Diapason, 8 ft., 73 pipes.
Gross Flöte (ext. to Pedal), 8 ft., 41 pipes.
Gemshorn, 8 ft., 73 pipes.
Hohl Flöte, 4 ft., 73 notes.
Octave Diapason, 4 ft., 73 pipes.
Chimes (Deagan class A), 8 ft., 20 tubes.
Tremolo.
- SWELL ORGAN.**
Bourdon, 16 ft., 97 pipes.
English Diapason, 8 ft., 73 pipes.
Echo Salicional, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 notes.
Viol d'Orchestre, 8 ft., 73 pipes.
Viol Celeste, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 notes.
Quint, 2 3/4 ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Horn Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

- CHOIR ORGAN.**
Violin Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 85 pipes.
Dulciana, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 notes.
Clarinet, 8 ft., 73 pipes.
Chimes, 20 notes.
Tremolo.
- PEDAL ORGAN.**
Open Diapason, 16 ft., 32 pipes.
Sub Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 notes.
Contra Dulciana, 16 ft., 12 pipes.
Flute, 8 ft., 32 notes.
Chimes, 20 notes.

Collins Plays with Orchestra.
Frank Collins, Jr., appeared as a soloist with the Louisiana State University Symphony Orchestra in a vespers program at the university in Baton Rouge Nov. 3. On this occasion he presided at the organ in the performance of Handel's Fourth Concerto for organ and orchestra and Dupré's "Cortege et Litanie." The latter number was presented by Marcel Dupré to his "dear pupil, Frank Collins, Jr., with good souvenir of affection, 1934." Mr. Collins, founder of the organ department in the school of music at Louisiana University in 1927, has presented this valuable work to the library.

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**Protest Is Provoked
by Article on Organ
in the "Britannica"**

Atlanta, Ga., Nov. 5, 1935.—To the editor: No one would deign to question the value of the "Encyclopedia Britannica" as one of the greatest educational achievements of this age. Its influence is worldwide and it is for this reason that I dare to raise my voice in protest against the presentation of "The Organ" that is incorporated in the fourteenth edition, as published in 1929. It is to be hoped that other subjects are more ably presented than the one in which we are concerned.

In tracing the authors of the text we find only two listed—Kathleen Schlesinger, whose specialty is orchestral instruments, and D. Batigan-Verne, organ expert and tone connoisseur, as well as editor of *The Rotunda*. The first-named is credited with the section dealing with the ancient history of the organ. With so many well-versed men available, one wonders why they were ignored in the preparation of the text for this work.

Under the section "The Modern Organ" one reads of "stops" and "ranks of pipes" without a clear definition ever being presented. Stops are always of sixty-one-note compass without a single mention of the seventy-three-note chest. The argument set forth anent stop nomenclature is not convincing. A register of a certain name may vary with the different builders, but certain it is that the great majority of them will have the characteristics associated with the name. The assertion that "one hundred and one" fanciful names have been originated for organ registers, making them of little value to the uninitiated, is more than far-fetched. Outside of "mitsua" and "erzähler" stops that have reached a wide usage are very few in number. The description of the resources of a great organ is woefully behind the times. I wonder what the "tingling effect when the swell shades are closed, or nearly so" can be like. The author never makes himself clear in dealing with mixtures—they are always in the plural. He does not care for those with the effect of "smashing glass." Probably a cymbal? The statement that a celeste is "two out-of-tune dulcianas" is debatable.

Entirely too much emphasis is placed upon the fact that the swell manual is the seat of the reed chorus. The uninitiated may feel that the rest of the swell stop apportionment is of secondary importance. In dealing with the choir organ no mention is ever made of the accompanimental use of this manual, and there is an echo of Audsley in the disparaging remark anent the builders' lack of appreciation for soft and lovely voices.

Most of the space allotted to the solo or fourth manual is a discussion of whether it shall be a solo or orchestral division. A tentative fifth manual for echo and bombarde is so mixed in the argument that the reader is never quite sure as to the locale of the registers that are mentioned. When we get to the heading for the echo organ it is

but a continuation of the preceding argument, and the only register mentioned is a stentorphone, 8 ft. The registers mentioned for one of these "powerful" organs include 4-ft. flauto traverso and 2-ft. piccolo! And then the vox humana is finally anchored here also.

The first pedal register advocated is a 16-ft. bourdon appearing as 16-ft., 8-ft. and 4-ft. stops. We reach a 32-ft. in the third register mentioned and the "borrowers" include cor anglais, clarinet and waldhorn!

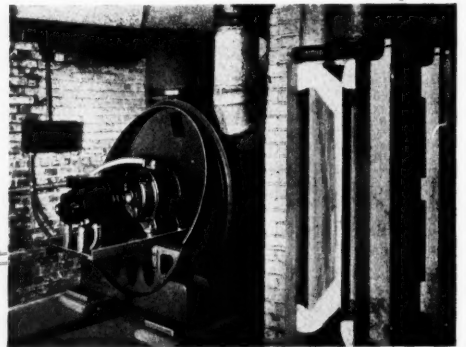
The action of the chest is called a relay. The console has never been standardized and no two of them are alike, and the distance between the lower manual and the pedal clavier is thirty-one inches. The A. G. O. standard says twenty-nine and one-half inches!

The writer errs in listing the grouping of stops, placing the swell, solo and echo in the left jamb, the great, pedal and choir in the right! The unison off is called a "unison silent." He seems to be inventing terms himself! The "unit" principle is discussed, but no mention is made of the difference between straight registers and derived stops. Duplexing and borrowing are not explained.

One looks in vain for the specification of a single organ. After so much discussion of what may be used, it seems that at least one organ might have been presented in its stop list. Neither is there a list of "important" American organs.

It is to be hoped that before the next edition of this important publication is planned, steps will be taken to assure an adequate presentation of the present-day organ. Perhaps the A. G. O., after making such a fine job of the console standardization, would be the proper organization to see that this is done.

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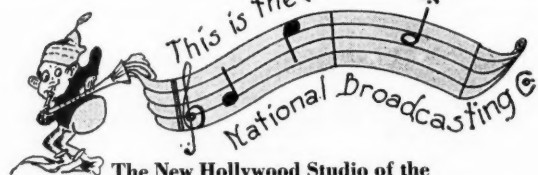
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Statement of the ownership, management, circulation, etc., required by the act of Congress of March 3, 1933, of THE DIAPASON, published monthly at Chicago, Ill., for Oct. 1, 1935.

State of Illinois } SS.
County of Cook }

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

1. That the names and addresses of the publisher, editor, managing editor and business managers are:

Publisher—S. E. Gruenstein, 306 South Wabash avenue, Chicago.

Editor—Same.

Managing Editor—None.

Business Managers—None.

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

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S. E. GRUENSTEIN, Publisher.
Sworn to and subscribed before me this 23rd day of September, 1935.

[Seal] MILDRED BIRMINGHAM.
My commission expires March 1, 1937.

Macdougall Addresses Organists.

The Organ Loft, an association of about twenty-five Rhode Island organists meeting for luncheon once a month under the presidency of George H. Lomas, F. A. G. O., of St. Paul's Church, Pawtucket, had Dr. Hamilton C. Macdougall as a luncheon guest for the meeting in November. His talk centered about clearness in organ playing.

Mendelssohn's "Elijah" was sung at the Brick Church in New York under the direction of Clarence Dickinson Sunday afternoon, Nov. 3, at 4 o'clock, when the full choir returned for the season. Frederic Baer, now the regular bass soloist of the church, sang the part of Elijah; the other soloists were Corleen Wells, Rose Bryant and Charles Stratton.

AT CATHEDRAL IN TRENTON

Edward A. Mueller Is Appointed Organist and Choirmaster.

Edward A. Mueller has been appointed organist and choirmaster of Trinity Cathedral at Trenton, N. J., it is announced by Bishop Paul Matthews. Mr. Mueller, who is well known both as a church organist and a composer, succeeds Edward Siddall, who resigned last July. The new cathedral organist was for many years at the State Street Methodist Church, and prior to that at Christ Episcopal Church.

Mr. Mueller rounded out his musical education with three years of study at Cincinnati under Carl W. Grimm and two years in the Royal Conservatory of Music in Leipzig, where he specialized in theory and composition. In 1929 Mr. Mueller wrote a musical setting for the poetic drama "Sherwood," by Alfred Noyes, and this had its premiere at a gala performance in Washington by the Civic Drama Guild with a cast of eighty singers, augmented by visiting soloists. In recent years he has been writing more particularly for the organ and has composed a number of preludes and fugues, a symphonic chorale and a symphonic suite, together with a sonata which has attracted much favorable attention, having been played at several gatherings of the American Guild of Organists. The Central New Jersey Chapter of the Guild has planned a program of Mr. Mueller's compositions to be given during the current season.

Dedication at Detroit Temple.

The rebuilt organ of Temple Beth El in Detroit was opened with a dedicatory recital Oct. 27, on which occasion Abram Ray Tyler, A. G. O., who is beginning his twenty-fifth year at the temple, improvised a program on "The Volga Boat Song," Schumann's "Abendlied" and Handel's "Hallelujah Chorus." The organ has been rebuilt by the Wicks Company, and the specification was published last month.

Arrival of David Hugh Porter.

David Hugh Porter arrived in New York City Oct. 29 and is settled down in the home of his parents, Mr. and Mrs. Hugh Porter. If the young David cannot live up to the record of the Psalmist, he is expected to make the closest approach by becoming an organist and choirmaster.

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EXCHANGE OFFERED—ORGANIST with church position, salary \$1,500, on north Pacific coast, with choir of sixty voices and large organ, class of sixty pupils, etc., desires to exchange for a year or two with organist holding similar position in Chicago or vicinity. Reason, health and family. Address M-3, THE DIAPASON.

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POSITION WANTED—ORGANIST. Thoroughly experienced. Expert choir trainer, mixed or boys' voices. Specialist in voice training and coaching. Brilliant recitalist. Highest references. Satisfaction guaranteed to church desiring first-class music. States or Canada. Address M-2, THE DIAPASON.

POSITION WANTED—EXPERIENCED organist and choir director desires position in or around Boston, Mass. Write for references. Address M-5, THE DIAPASON.

WANTED—MISCELLANEOUS.

WANTED TO BUY—I AM INTERESTED in the purchase of a three or four-manual Austin, Skinner, Hook & Hastings or Casavant church organ. Address L-5, THE DIAPASON. [tf]

WANTED—AEOLINE. SALICIONAL and dulciana stops, preferably on about 5-inch wind; also unit chests for same. Pedal bourdon, pipes, CC to G. Two or three-manual console. Also chimes and action. Address M-11, THE DIAPASON.

WANTED—TWO-MANUAL PIPE ORGAN. Actually desire console only. GANCHER, 559 Sixth avenue, New York City.

FOR SALE.

FOR SALE—THREE H. P. SPENCER, 2-H.P. Kinetic blowers. Also three-manual electric console, at \$90.00. Address L-3, THE DIAPASON.

FOR SALE—LARGE TWO-MANUAL pipe organ; also one small Kilgen organ, two-manual with chimes. No dealers. P. O. Box 213, Lyndhurst, N. J.

FOR SALE—USED PIPE ORGANS, excellent condition. Send dimensions of organ space and size of auditorium. Address J-2, THE DIAPASON.

FOR SALE.

FOR SALE

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Esteytwo-manual, 25 stops
*Hook & Hastings.....
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FOR SALE—MÖLLER, FIFTEEN stops, \$700. Wurlitzer, three stops, chimes, \$500. Robert Morton, four stops, \$500. Wurlitzer organette, \$500. Estey two-manual pedal reed organ, \$150. Parlor reed organs reconitoned, \$50. Aeolian player reed organs, \$150. Piano and Organ Exchange, 4908 Forty-third avenue, Woodside, L. I.

FOR SALE—TWO-H. P. ORGOBLO, built for vacuum and pressure. Three small tower chimes, with direct electric action. Some very quiet and efficient pressure blowers; also a new 8-volt, 15-ampere dynamo and several used pedal stops and reeds. Conrad Freshley, 8501 Clark avenue, Cleveland, Ohio.

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FOR SALE—TWO-MANUAL AEOLIAN pipe organ. Thirty sets of pipes; harp and chimes; also chimes in three-stop echo organ. Five hundred rolls. Price, \$2,000. Original cost \$35,000. Excellent condition. Address M-9, THE DIAPASON.

FOR SALE—MERGER OF TWO churches makes this remarkable Austin available. Ten years old only; divided; each side having case and display. Two expression boxes, three-manual, twenty-six stops. Chimes. Address M-10, THE DIAPASON.

FOR SALE—USED ORGAN PIPES in fine condition, 8-ft. open diapason, T. C.; 8-ft. violin diapason, T. C.; 4-ft. principal, 8-ft. stopped diapason, 4-ft. flute, twelfth, fifteenth, piccolo, vox humana, T. C., 16-ft. manual bourdon. Very reasonable. Address M-7, THE DIAPASON.

FOR SALE—A GOOD AUSTIN Organ, eighteen stops, two manuals, including chimes. Console extended. Suitable for a medium-sized church or lodge. Address S. PoChedley, 91 Capen boulevard, Buffalo, N. Y.

FOR SALE—SMALL ONE-MANUAL and pedal tracker organ, four stops, tremolo and blower. Antique looking case with front pipes. Suitable for small chapel or home. Address S. PoChedley, 91 Capen boulevard, Buffalo, N. Y.

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