

DEC 31 1935

# 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 Two

CHICAGO, U. S. A., JANUARY 1, 1936

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

## MÖLLER ORGAN BUILT FOR TOPEKA CHURCH

### THREE-MANUAL WITH ECHO

First Presbyterian Instrument Has  
Antiphonal Division of Four Sets  
of Pipes and Chimes, Played  
From the Great.

The First Presbyterian Church of Topeka, Kan., has a new three-manual organ installed in time for Christmas by the forces of M. P. Möller. There is an echo division of four sets of pipes and chimes, played from the great. The stop scheme of the instrument is as follows:

#### GREAT ORGAN.

Diapason, 8 ft., 61 pipes.  
Clarabella, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Gemshorn, 4 ft., 61 pipes.  
Twelfth, 2 2/3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Mixture, 4 rks., 244 pipes.  
Harp, 49 notes.

#### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Viol d'Gamba, 8 ft., 73 pipes.  
Principal, 4 ft., 73 pipes.  
Flute Triangulaire, 4 ft., 73 pipes.  
Mixture, 2 rks., 183 pipes.  
Contra Fagotto, 16 ft., 73 pipes.  
Trumpet, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Lieblich Flöte, 8 ft., 73 pipes.

#### CHOIR ORGAN.

Viola, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Fugara, 4 ft., 73 pipes.  
Rohr Flöte, 4 ft., 73 pipes.  
Rohr Nazard, 2 2/3 ft., 61 pipes.  
Rohr Piccolo, 2 ft., 61 pipes.  
Rohr Larigot, 1 1/2 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
Harp, 49 bars.

#### ECHO ORGAN.

Echo Flute, 8 ft., 73 pipes.  
Vox Angelica, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Flute, 4 ft., 61 notes.  
Vox Angelica, 4 ft., 61 notes.  
Vox Humana, 8 ft., 73 pipes.  
Chimes, 21 bells.

#### PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.  
Violone, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Octave, 8 ft., 32 pipes.  
Cello, 8 ft., 12 pipes.  
Bourdon, 8 ft., 12 pipes.  
Flute, 4 ft., 12 pipes.  
Super Octave, 4 ft., 12 pipes.  
Trombone, 16 ft., 32 pipes.  
Contra Fagotto, 16 ft., 12 pipes.  
Tromba, 8 ft., 12 pipes.

## IN FATHER COUGHLIN CHURCH

### Kilgen Forces Installing Four-Manual Organ at Royal Oak, Mich.

The four-manual organ built by George Kilgen & Son of St. Louis for the Shrine of the Little Flower at Royal Oak, Mich., is being installed there. The organ, described in the November, 1933, issue, is composed of the gallery section—swell, great, choir, solo and pedal, with a four-manual console—and a sanctuary division of two manuals and pedal, installed in a chamber under the church floor, with tone openings through the floor near the sanctuary, with its duplicate and separate four-manual console. Provision was made for a four-manual console in the gallery and a two-manual organ to control the sanctuary organ in the sanctuary. In the course of construction, however, the console arrangement was revised so that there would be two duplicate four-manual consoles, one in the gallery and one in the sanctuary.

The Shrine of the Little Flower is one of the country's most elaborate churches. The shrine itself has a seating capacity of over 3,000. The Rev. Charles E. Coughlin, pastor, is internationally known for his radio talks.

## PIETRO A. YON, BACK FROM TRANSCONTINENTAL TOUR



PIETRO YON, the organ virtuoso, from St. Patrick's Cathedral, New York, and honorary organist of the Vatican, who has returned from what may be called conservatively a "triumphal tour" of the West, the Pacific coast and the South, played seventeen recitals in less than a month. Everywhere he met

with a cordial reception and his performances were attended by large audiences. The success of his tour was such that Mr. Yon has been asked for return engagements later this season, and Bernard R. Laberge, his manager, is arranging his spring tour through the South and the East.

## NEW ORGAN FOR M'KINSTRY

### Dedication Recital at Church of the Unity, Springfield, Mass.

F. Carroll McKinstry, organist and choir director at the Church of the Unity, Springfield, Mass., who assumed his duties there Oct. 1, opened the new Aeolian-Skinner organ in the church Dec. 15.

A professional chorus choir was organized and held rehearsals for a month preceding the re-dedication of the church, which took place Nov. 17. This re-dedication followed extensive remodeling of the front of the church, the building of a new chancel and the installation of the organ.

Mr. McKinstry went to the Church of the Unity from the Arlington Street Church in Boston, where for the past year he was organist and assistant choir director, working with Dr. Thompson Stone, conductor of the Handel and Haydn Society of Boston. Mr. McKinstry is a pupil of William E. Zeuch of Boston and has had Ruth Bampton and Dr. Francis Snow as previous organ instructors and George Hathaway and Katherine Gitchell as piano teachers. For eight years he was organist of the Hedding Methodist Episcopal Church in Barre, Vt. When he went to that church in 1925 he was the youngest regular church organist in New England, being only 15.

Mr. McKinstry's program opening the Frederick Harris memorial organ included the following works: Prelude and Fugue in G major, Bach; "Varia-

tions de Concert," Bonnet; "In the Woods" ("White Mountain" Suite), Whitford; Allegro Vivace and Finale, Symphony No. 1, Vierne. The Whitford composition is dedicated to Mr. McKinstry and was played from manuscript.

## TO OPEN PITTSBURGH ORGAN

### Bidwell to Play Aeolian-Skinner at Third Presbyterian Jan. 8.

Jan. 8 is the date set for the opening recital on the large new organ in the Third Presbyterian Church of Pittsburgh, Marshall Bidwell, Mus. D., organist of the church and of Carnegie Music Hall, will preside at the console of the latest work of the Aeolian-Skinner Company and it is expected that virtually every organist of Pittsburgh and vicinity will be out for this event. The service of dedication of the organ is set for Dec. 29 at the morning service.

## BIGGS TO PLAY IN NEW YORK

### Will Give His Two Bach-Handel Programs at St. Thomas' Church.

E. Power Biggs of Cambridge, Mass., is to play his two Bach-Handel programs at St. Thomas' Church, New York City, Jan. 19 at 8 p. m. and Jan. 20 at 5 p. m. The recitals are being arranged by Mr. Biggs' manager, Bernard R. Laberge, at the invitation of Dr. T. Tertius Noble of St. Thomas'. The programs include six Trio-Sonatas of Bach, recently played by him at Harvard University.

## WALTER HENRY HALL ANSWERS FINAL CALL

### NOTED ORGANIST-CONDUCTOR

Professor Emeritus at Columbia Dies  
After Illness of More Than a  
Year—A Founder and Former  
Warden of A. G. O.

Walter Henry Hall, professor emeritus of church and choral music at Columbia University, New York City, died Dec. 11 at his home, 39 Claremont avenue, after an illness of more than a year. Dr. Hall was for many years a prominent organist in New York, and previously held important positions in Philadelphia and Albany. He was known as one of the ablest choral conductors of the metropolis and was a nationally known authority on choral music. Dr. Hall was a founder of the American Guild of Organists and was warden of the Guild in 1900 and 1901.

Funeral services for Dr. Hall were held at St. Paul's Chapel, Columbia University. Dr. David McK. Williams was at the organ and Ruth Shaffner of St. Bartholomew's Church sang. Chaplain Raymond C. Knox was in charge, assisted by Dr. Sargeant of St. Bartholomew's. Many organists of New York were present and the musical faculty of Columbia University sat in a body.

Walter Henry Hall was born in London, April 25, 1862. He attended English grammar schools and then entered the Royal Academy of Music in London, where he studied for four years. At the age of 21 he came to the United States to serve as organist and choir-master of St. Luke's Church, Germantown, Philadelphia. Thence he went to St. Peter's Church, Albany, and St. James' Church, New York. For a period of ten years he was at St. Matthew's and St. Timothy's Episcopal Church, New York City. He founded the Brooklyn Oratorio Society in 1893 and was its first conductor. He also was conductor of Musurgia, a choral society in Manhattan, and served as organist and choir-master of the Cathedral of St. John the Divine for several years.

In 1909 Professor Hall was called to Columbia as lecturer in music and director of choral music. Later he became conductor of the chapel choir and director of the university chorus. The latter organization usually gave two concerts each year, presenting Handel's "Messiah" in the Riverside Church at Christmas.

From 1913 until 1930 Professor Hall held the rank of professor of music in Columbia University. In that year, coincident with his appointment as professor emeritus, he received the degree of doctor of music from Wesleyan University.

In addition to composing many anthems and other church music, Professor Hall was the author of "Essentials of Choir Voice Training."

Professor Hall is survived by his widow, the former Celestia M. Youngman of Oneonta, N. Y., whom he married April 7, 1885; two sons, Alan Hall of New Canaan, Conn., and Cecil J. Hall of Newton Center, Mass., and a daughter, Mrs. Hubert Merryweather of Bethlehem, Pa.

## "The Messiah" at Richmond, Ind.

At Reid Memorial United Presbyterian Church, Richmond, Ind., selections from Handel's "Messiah" were presented Dec. 15. The choir, under the direction of Robert Booker Daffer of the Westminster Church School, did a fine piece of work. Mary Carman Slade, organist of Reid Memorial Church, was the accompanist. The selections which were presented consisted of the first part and the Hallelujah Chorus. The second part of the oratorio is to be sung at Easter.

## KIMBALL INSTALLED IN CHAPEL OF COLLEGE

### MARSHALL, MO., DEDICATION

Claude L. Fichthorn Plays New Organ at Missouri Valley College—Three-Manual Instrument of Twenty-six Sets of Pipes.

The dedicatory recital on a Kimball three-manual organ just installed in Stewart Chapel at Missouri Valley College, Marshall, Mo., was played Dec. 5 by Claude L. Fichthorn, M. A., A. A. G. O., dean of the school of music. President George H. Mack gave a description of the instrument. Mr. Fichthorn's program was as follows: Toccata and Fugue in D minor, Bach; Second Symphony, Widor; "The Bells of St. Anne de Beaupre," Russell; "Marche Champetre," Boex; Largo from "New World" Symphony, Dvorak; "In the Forest," Fichthorn; "On Hearing the First Cuckoo in Spring," Delius; Berceuse and Finale from "Fire-Bird" Suite, Stravinsky.

The organ is the W. W. Kimball Company's latest contribution to instruments in educational institutions. It has a total of twenty-six sets of pipes, harp and chimes, with an aggregate of 2,025 pipes. The stop specification is as follows:

#### GREAT.

Contra Gemshorn, 16 ft., 12 pipes.  
Diapason I, 8 ft., 73 pipes.  
Diapason II, 8 ft., 73 pipes.  
Harmonic Flute, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Dulciana, 8 ft., 61 notes.  
Octave, 4 ft., 73 pipes.  
Flute (from Choir), 4 ft., 61 notes.  
Mixture, 3 rks. (12, 15, 19), 183 pipes.  
Trumpet, 8 ft., 73 pipes.  
Chimes.  
Harp.  
Celesta.  
Tremolo.

#### SWELL.

Lieblig Gedekt, 16 ft., 12 pipes.  
Geigen Principal, 8 ft., 73 pipes.  
Rohrflöte, 8 ft., 73 pipes.  
Flute Dolce, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Octave Geigen, 4 ft., 73 pipes.  
Flute d'Amour, 4 ft., 12 pipes.  
Nasard, 2 1/2 ft., 61 notes.  
Flageolet, 2 ft., 61 notes.  
Waldhorn, 16 ft., 73 pipes.  
Trompette, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Clarin, 4 ft., 73 pipes.  
Harp.  
Celesta.  
Tremolo.

#### CHOIR.

Diapason, 8 ft., 61 notes.  
Melodia, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 73 pipes.  
Flute, 4 ft., 12 pipes.  
Dulcet, 4 ft., 12 pipes.  
Dolce Twelfth, 2 1/2 ft., 61 notes.  
Piccolo, 2 ft., 61 notes.  
Dolce Fifteenth, 2 ft., 61 notes.  
Dolce Tierce, 1 1/2 ft., 4 pipes.  
French Horn, 8 ft., 73 pipes.  
Cor Anglais, 8 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Harp.  
Celesta.  
Tremolo.

#### PEDAL.

Acoustic Bass, 32 ft., 32 notes.  
Open Diapason, 16 ft., 32 pipes.  
Contra Gemshorn, 16 ft., 32 notes.  
Bourdon, 16 ft., 32 pipes.  
Lieblig Gedekt, 16 ft., 16 pipes.  
Octave, 8 ft., 12 pipes.  
Gemshorn, 8 ft., 32 notes.  
Flute Ouverte, 8 ft., 32 notes.  
Stillgedeckt, 8 ft., 32 notes.  
Dulciana, 8 ft., 32 notes.  
Super Octave, 4 ft., 12 pipes.  
Trombone, 16 ft., 12 pipes.  
Trumpet, 8 ft., 32 notes.  
Chimes.

Thirty adjustable combination pistons are operated by means of the new Kimball remote control system, in conjunction with a new method of non-rigid sound-absorbing construction results in the console operations being as nearly silent as possible. The organ is entirely enclosed in two expression chambers.

### H. N. Malsack Dies in Milwaukee.

Three days after he collapsed at his home while preparing to go to church, Harry N. Malsack, 43 years old, organist of St. Augustine's Catholic Church in Milwaukee and director of the St. Cecilia Choir of the church for the last twenty-six years, died at his home Dec. 3. Mr. Malsack was born in Sheboygan, Wis. He is survived by his widow, three daughters and two sons.

## BEAUTIFUL EVENT AT CAPITAL

### Candle-Light Concert at Washington Will Be Repeated Jan. 5.

The Washington Choral Society, at the invitation of Rev. Dr. ZeBarney T. Phillips, gave its annual candle-light Christmas concert Friday afternoon, Dec. 20, in Epiphany Episcopal Church, Washington. This concert is the choral society's Christmas gift to the community. The chorus of over eighty voices was under the direction of Louis A. Potter, F. A. G. O., accompanied by Walter Nash, F. A. G. O., and Lyman McCrary at the organ and piano and a chamber orchestra composed of fourteen players from the National Symphony Orchestra. The program was in two parts, preceded by a prelude on the organ and the McKim memorial chimes by Adolf Torovsky, A. A. G. O., organist of Epiphany Church.

The soloists were Mrs. Helen B. Turley, contralto of the National City Christian Church; Justin L. Lawrie, choirmaster and soloist at the Foundry M. E. Church, tenor, and Charles Trowbridge Tittmann, nationally known interpreter of Bach, basso.

The chorus, which included many of the city's soloists, possessed a pleasing balance and gave a beautiful reading of the various best-known numbers assigned to it. This service has come to be one of the musical events of the year at the capital and is always attended by large crowds, hundreds being turned away. Mr. Potter has built up a notable group that is doing much to cultivate better musical standards.

The service will be repeated at Epiphany Church Sunday, Jan. 5, at 4 p. m.

## ORGANS FOR SOUTH AFRICA

### Möller's Latest Order from Church at Heilbron, Orange Free State.

With a contract for an organ for the Dutch Reformed Church in Heilbron, Orange Free State, South Africa, the M. P. Möller Company not only adds to the number of organs made by it for that continent, but increases its foreign list, which includes Argentina, Australia, Uruguay, Mexico, Japan, Canada, Denmark and other nations. This latest South African contract brings into sharp contrast conditions in that part of the African continent and those in northern Africa. In the Orange Free State peace and progress go hand in hand.

The organ for the church at Heilbron is a two-manual. Teakwood is used for the case. The front pipes are finished in natural zinc.

Another organ, built by M. P. Möller for the Dutch Reformed Church at Newville, Newlands, Johannesburg, is engineered to compensate for the higher altitudes and has stood the test of climatic conditions. The case of the Newville organ is of light-colored mahogany, matching the chancel and the console, which is attached.

A two-manual built by M. P. Möller for the Dutch Reformed Church at Randgate was officially opened by John Connell, city organist at Johannesburg, a month ago.

### Musical Services in Harrisburg.

Frank A. McCarrell, organist and director at the Pine Street Presbyterian Church of Harrisburg, Pa., is conducting a series of splendid musical services this season. The series began with the singing of Mendelssohn's "Ninety-fifth Psalm" Nov. 3. On Dec. 1 Maunder's "Song of Thanksgiving" was the offering. Dec. 22 a candle-light carol service was held and Dec. 29 "The Messiah" was sung. The remaining monthly offerings consist of: Feb. 2—"Hymn of Praise," Mendelssohn.

March 1—"The Creation," Haydn.  
April 10—"The Crucifixion," Stainer.  
April 12—"The Redemption," Gounod.  
May 3—"The Vision of St. John," Coombs.

### "Portativ" Goes on the Air.

Parvin Titus played Handel's Tenth Concerto on the new Holtkamp "Portativ" in a radio program broadcast over the Columbia system Dec. 14 at 11 a. m. The program originated on station WKRC in Cincinnati.

## ERNEST WHITE



ERNEST WHITE, now of Bard College, Annandale-on-Hudson, N. Y., will be in Philadelphia in January to give a series of recitals at his old church, St. James', on Monday evenings. Mr. White's programs, which will attract many of the organists of Philadelphia and vicinity, will be made up as follows:

Jan. 6—Chorale Prelude, "Nun komm, der Heiden Heiland" and Prelude and Fugue in G minor, Buxtehude; Chorale Preludes, "Herzliebster Jesu," "Schmücke Dich, O liebe Seele" and "O Welt, ich muss dich lassen," Brahms; Chorale in E major, Franck; "Upon Hearing the First Cuckoo in Spring," Frederick Delius; Chorale Preludes, "Nun komm, der Heiden Heiland," "Jesu, meine Zuversicht," "Nun freut Euch" and "Erbarms Dich mein, O Herre Gott," Bach; Fantasia and Fugue in G minor, Bach.

Jan. 13—Prelude, Chaconne and Fugue, Buxtehude; "L'Orgue Mystique" (Purification B. V. M.), Tournemire; Chorale in B minor, Franck; Pastoral Suite (four movements), Bach; "The Mirrored Moon," Karg-Elert; Prelude and Fugue in B flat major ("St. Ann"), Bach.

Jan. 20—Chorale Prelude, "In dulci Jubilo," Buxtehude; "Symphonie de l'Agneau Mystique," de Maleingreau; Prelude, Fugue and Variation, Franck; Prelude in E minor, Bach; Chorale Preludes, "Passion Chorale," "Pater Noster" and "Aus der Tiefe rufe ich," Bach; Prelude and Fugue in B minor, Bach.

Jan. 27—Chorale Prelude, "Gelobet seist Du, Jesu Christ," Buxtehude; Chorale Preludes, "Aus tiefer Not," "O Haupt voll Blut und Wunden" and "Wachet auf, ruft uns die Stimme," Bruno Weigl; Canon in B major, Schumann; Credo and Prelude on "St. Columba," Harry C. Banks; "Alleluia Pascha Nostra," Everett Titcomb; Passacaglia and Fugue in C minor, Bach.

Among Mr. White's latest programs at Bard College, on the new Austin organ, have been the following:

Dec. 8—Fugue in E flat major, Bach; Canon in B major, Schumann; Chorale in A minor, Franck.  
Dec. 15—Prelude, Fugue and Chaconne, Buxtehude; Christmas section of the "Little Organ Book" (Ten Preludes), Bach; Chorale Prelude, "Vom Himmel hoch," Pachelbel.

Mendelssohn's "Hymn of Praise" was sung Nov. 24 and Handel's "Messiah" Dec. 29 under the direction of Roberta Bitgood, M. A., F. A. G. O., at the Westminster Presbyterian Church of Bloomfield, N. J.

## IN THIS MONTH'S ISSUE

Events of the past year in the organ world are placed on record in a comprehensive review prepared from the twelve issues of THE DIAPASON.

First installment of reminiscences of the late Edwin H. Lemare is published.

Henry Willis reports on awards made at the Brussels Exposition to European organs of latest design.

American Guild of Organists hears American presentation of "Nebuchadnezzar" under direction of Dr. William C. Carl.

## PHILADELPHIA HYMNSOCIETY

### Organization Formed with Dr. William C. Covert as President.

The Hymn Society of Philadelphia was organized Dec. 3 by a group of men and women representing six or more major Christian communions. At a meeting in St. Stephen's Protestant Episcopal Church the society elected the Rev. Dr. William Chalmers Covert president; Ralph Kinder, organist of Holy Trinity Church, and the Rev. Dr. J. S. Ladd Thomas, pastor of the First Methodist Episcopal Church of Germantown, vice-presidents; the Rev. Herbert Haslam, pastor of the Tioga Baptist Church, corresponding secretary; Henry Barraclough, choirmaster of the Tioga Presbyterian Church, recording secretary, and Harry Hodges treasurer. Objects of the new organization include promotion of a deeper appreciation of the values in church hymns and of their intelligent use in worship; encouragement of the writing and publishing of hymns "that express contemporary life and thought" and research and discussion in the field of hymnology. Guests of honor at the meeting were Miss Emily S. Perkins, founder of the New York Hymn Society, and Ralph Kinder.

A service of worship interpreting hymns and anthems written in Philadelphia was conducted the same evening in St. Stephen's Church by the newly-organized society. The leaders were the Rev. Dr. Carl E. Grammer, rector of St. Stephen's; the Rev. Dr. William Chalmers Covert and the St. Stephen's choir, directed by Edward Shippen Barnes, organist of the church.

### Virgil Fox's Tour Starts Jan. 4.

Virgil Fox will start his tour of the Middle West and the South on Jan. 4 in Hamilton, Ont. He will then appear in St. Louis, Fort Worth, San Antonio and Austin, Tex., and in Bloomington, Minneapolis, Kewanee, Princeton, Galesburg and other cities.

### Throng Hears "Messiah" in Memphis.

Adolph Steuterman's choir at Calvary Episcopal Church in Memphis, Tenn., gave its twelfth annual performance of "The Messiah" Sunday evening, Dec. 15, under his direction and more than 300 people had to be turned away because the church could not hold the congregation.

## THE DIAPASON

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

Issued monthly. Office of publication, 306 South Wabash avenue, Chicago, Ill.

## ILLINOIS WESLEYAN UNIVERSITY

announces

### A CHURCH MUSIC CONFERENCE

on  
Wednesday, January Twenty-Second,  
Nineteen Hundred and Thirty-Six

at  
PRESSER HALL

For detailed information, address Secretary, School of Music, Presser Hall,  
Bloomington, Illinois

**MRS. IDA BURR BELL,  
INDIANA ORGANIST, DIES**

**HELD HIGH POSTS IN MUNCIE**

**At First Baptist Church for Eighteen Years and Member of College Faculty—One of the Founders of State A. G. O. Chapter.**

Mrs. Olin Bell, for eighteen years organist of the First Baptist Church of Muncie, Ind., and instructor of piano at Ball State Teachers' College for nine years, died at her home in Muncie Dec. 16. Illness last spring made it necessary for Mrs. Bell to obtain a leave of absence from her duties on the college faculty. Her last classes were held during the spring term. Mrs. Bell was well known in Indiana for her activities in music.

Funeral services were held Dec. 13 at the First Baptist Church.

Ida Burr Bell was born near Worcester, Mass., the daughter of Frederick P. Burr, who served in the Civil War, and Adelaide Isham, who came from Vermont. When a child she was taken to Kansas, where the family had moved, locating in Lawrence. At 13 she began to play a two-manual reed organ in a Congregational church, continuing for five years. At this early age an experience playing for Mr. McGraham, the composer of gospel hymns and song leader with Major Whittle's evangelistic party, was helpful and inspiring.

After graduation from the Lawrence high school, she entered the school of fine arts at Kansas University, taking courses in piano, voice, harmony and theory and receiving the degree of bachelor of music. A year of post-graduate study of piano followed and several years of organ under Dr. Charles S. Skilton and the late Edward Kreiser of Kansas City. For seven years she sang in the quartet of Plymouth Congregational Church. From 1906 to 1913 she was organist of the First Methodist Church. Then followed two years as organist of the Episcopal Church.

Mrs. Bell was state president of the National Federation of Music Clubs from 1910 to 1917, conducting the first young artists' contest held in Kansas. She was also secretary of the Kansas Chapter of the American Guild of Organists during the same period.

In 1917 Mrs. Bell moved to Muncie, Ind., where Mr. Bell continued his music business. She immediately resumed teaching and soon was appointed to the post of organist of the First Baptist Church, giving the dedication recital on the new three-manual organ. Later this church built a \$350,000 edifice. At the first state music teachers' meeting she attended she was one of the group who organized the Indiana Chapter of the American Guild of Organists, and she served as secretary for several years.

Mrs. Bell is survived by her husband and by two daughters—Grace Bell Brush, bachelor of music from the University of Kansas, and Dorothy Bell, a well-known harpist of Chicago.

**Miles Conducts "Messiah" at U. of I.**

More than 2,000 people packed the auditorium and several hundred were turned away, to return to their homes to listen to the broadcast of "The Messiah," by Handel, presented at the Christmas concert of the University of Illinois chorus, orchestra and soloists, Sunday night, Dec. 8, at Urbana. A finished presentation, directed by Professor Russell Hancock Miles, of the School of Music, pleased the music-lovers who crowded into the auditorium. This was Professor Miles' debut as conductor of the chorus and orchestra. John Glenn Metcalf presided capably at the organ.

**Death of Mark H. Pearson.**

Mark H. Pearson, a prominent musician of Fall River, Mass., died suddenly at the home of his sister in that city Nov. 28 at the age of 57 years. Mr. Pearson was born in Fall River March 20, 1878, and spent his lifetime there. He was formerly organist at the Unitarian Church and for twenty-five years organist at St. Paul's M. E. Church, which was destroyed in the fire of 1928.

**IDA BURR BELL, INDIANA ORGANIST TAKEN BY DEATH**



**DEATH OF CLARA STEARNS**

**Had Been Prominent Troy, N. Y., Organist for Half Century.**

Miss Clara Stearns, dean of Troy, N. Y., church organists and one of the most highly respected musicians of New York state, died suddenly Dec. 1. She was ill but two days. During the many years Miss Stearns had been playing at the Second Presbyterian Church she was absent at a Sunday morning service only once previous to the day of her death.

Miss Stearns had been associated with church music in Troy for more than half a century. She was the last of an old Troy family, being the daughter of James M. Stearns, who once operated the old Troy House, and Amelia Matthews Stearns. A brother, James A. Stearns, died in New York City in 1929. Miss Stearns' musical education began at the organ under the late James E. Van Olinda, then organist at the Second Church and once conductor of the Troy Choral Union. She later studied with Dr. William C. Carl. Her teaching career began in the days when the Troy Conservatory of Music was connected with Emma Willard School. In 1901 the new Troy Conservatory of Music was founded with Miss Stearns as one of the organizers.

**Kansas City Music Club Meets.**

The first meeting of the organ department of the Kansas City Music Club was held Oct. 28 at the First Baptist Church. Miss Margaret Boulter, organist of the church, played a group of interesting organ solos and Harold Miller, director of the choir, sang a group of songs, accompanied by Miss Boulter. At the close of their offerings Peter Nielsen, formerly a salesman of the Austin Organ Company, gave an interesting talk on "The Trend of Organ Tonal Design." At the close of Mr. Nielsen's talk he conducted a tour of the organ. Monday, Nov. 25, the organ department met at the newly dedicated Grace and Holy Trinity Cathedral. After a few words of welcome from Dean Claude W. Sprouse, the group was privileged to hear some fine playing by Joseph Burns, one of the younger organists of the Middle West, the newly elected organist of the Country Club Christian Church of Kansas City. Mr. Burns' offering was a group of four Bach chorales and the Scherzo and Finale from Vierne's Sixth Symphony, played from memory. The second half of the hour was devoted

to a talk by Forrest L. Shoemaker, organist-director at the Linwood Boulevard Methodist Church, on his impressions of the institute for church musicians at Northwestern University.

**Win Cup in New York Choir Contest.**

A junior choir contest was held Saturday, Nov. 16, in the Middle Collegiate Church, New York City, and the St. Cecilia Choir of St. Mary's-in-the-Garden, on West 126th street, won a silver cup for the third time in the union class. This gives them the honor of being the first choir in these federated contests in New York to have accomplished this feat and eliminates them from further competition in this class. Last year St. Mary's choir won another cup in the two-part class and retain it this year, as no choir competed for it at the last contest. These contests are held under the New York State Federation of Music Clubs and due to the activity and enthusiasm of the state president, Mrs. Etta H. Morris, New York has more contests and more federated junior choirs than any other state in the Union under the National Federation of Music Clubs, with which New York state is affiliated. Mrs. Ruth Harsha, Charles E. Fellows and Mrs. Ralph A. Harris were adjudicators. All the choirs combined for the Thanksgiving festival service at St. Mary's. Nearly 125 choristers were in the procession.

**CHURCH MUSIC THEME OF ILLINOIS MEETING**

**VIRGIL FOX AS RECITALIST**

**Illinois Wesleyan University Sponsors First Annual Conference Jan. 22 at Bloomington—To Rededicate Hinners Four-Manual.**

Illinois Wesleyan University, Bloomington, Ill., will hold its first annual church music conference at Presser Hall Wednesday afternoon and evening, Jan. 22. A program of unusual interest has been arranged. The highlight of the conference, so far as organists are concerned, is the rededication recital on the recently rebuilt and enlarged four-manual Hinners organ in the auditorium of Presser Hall. The recitalist for this occasion will be Virgil Fox. This will be Mr. Fox's third appearance at Illinois Wesleyan in the last three years. The program of rededication will begin at 8:15 in the evening. A brief service will precede the recital and will be participated in by President H. W. McPherson of the university, President A. W. Hinners of the Hinners Organ Company and the audience.

The four-manual organ was enlarged this year by the addition of eight stops; two new tone openings were added, and the console was moved into a prominent place for recitals. A recital organ of excellent tonal ensemble has been the result of this enlargement program.

In the afternoon several topics of vital importance to those interested in church music will be discussed by leaders of the profession. Dean R. G. McCutchan of De Pauw University will be the principal speaker. He will give two addresses—one in the afternoon and one at the banquet in the evening—preceding the organ recital. Dr. M. S. Harvey and Dr. R. G. Carson will speak on subjects related to the general theme of the conference.

This church music conference is open to any person of any faith interested in church music. Five denominations are represented by having places on the program.

**Barnes Plays in Father's Memory.**

William H. Barnes, Mus. D., gave a recital in memory of his father, Charles Osborne Barnes, at the Epworth Methodist Church, Chicago, Sunday evening, Dec. 8. The three-manual Möller organ in this church was presented by Mr. Barnes' family in his memory. The program for the occasion included these selections: "St. Ann's" Fugue, Bach; "Christmas in Sicily," Yon; Toccata in G minor, Matthews; "Ronde Francaise," Boellmann; Prelude to "The Coming of the King," Buck.

The West Side Chorus of seventy-five voices in Elgin, Ill., sang Hawley's "The Christchild" at the House of Hope Presbyterian Church Sunday evening, Dec. 15, under the baton of Robert L. Schofield. The soloists and accompanists were from the musical forces of various Elgin churches. The church was filled.

**THE GUILMANT ORGAN SCHOOL**

**DR. WILLIAM C. CARL, Director**

**Hugh Ross  
Choirmasters' Course**

**January 15 to March 4**

**Complete Information**

**165 WEST 105TH STREET**

**NEW YORK**

## Events of 1935 in the Organ World in Review

In order to give our readers a picture of the events of the year 1935 in the organ world, we herewith present a compact review of the principal items of news chronicled in each issue of *The Diapason* during the twelve months' period which has just come to a close:

### January

The National Association of Organists held its final dinner in New York Dec. 10 and it took the form of a farewell preceding the union with the A. G. O.

The merger of the Guild and the N. A. O. was celebrated by the Guild at a large Christmas party Dec. 26 in New York.

*THE DIAPASON* became the official magazine of the American Guild of Organists after having served the N. A. O. in the same capacity for more than fifteen years.

Dr. Clarence Dickinson played the dedicatory recital on a four-manual organ built by M. P. Möller for the West Presbyterian Church of Binghamton, N. Y., Nov. 27.

The Westminster Choir School formally opened its new buildings at Princeton, N. J., Dec. 13.

### February

Dr. William Churchill Hammond's fiftieth anniversary as organist and director at the Second Congregational Church of Holyoke, Mass., was the occasion for a great two-day celebration Feb. 3 and 4.

A series of recitals at the Church of St. Mary the Virgin in New York by men of national reputation opened Jan. 23 with a program by Parvin Titus of Cincinnati. The performers who followed in February were D'Alton McLoughlin of Toronto, Ralph W. Downes of Princeton University, Ernest White of Philadelphia and William E. Zeuch of Boston.

The Illinois Chapter, A. G. O., opened a series of noteworthy Monday afternoon recitals the first of February. The performances by Chicago organists drew large audiences of all classes.

In the presence of a party of guests of the Austin Organ Company Professor E. Harold Geer of Vassar gave a recital to demonstrate the new three-manual installed at Bard College, Annandale-on-Hudson, N. Y.

Mason Slade, a prominent Chicago organist and former pupil of Guilman, fell dead on the street at Evanston, Ill., Jan. 14. He had been at St. Peter's Episcopal Church for several years.

Leslie Hudson Frazee, president of the Frazee Organ Company and for a generation prominent as an organ builder, died at his home in Everett, Mass., Dec. 21, in his sixty-fifth year.

Ralph Kinder gave his annual series of January Saturday afternoon recitals at Holy Trinity Church, Philadelphia, for the thirty-sixth successive year.

Raymond Nold, in charge of the music at the Church of St. Mary the Virgin, New York, was honored Jan. 21 on the occasion of his twenty-fifth anniversary at this church. At a dinner for him a substantial purse was presented to Mr. Nold.

### March

More than 850 children from the junior choirs of twenty-seven New York churches sang in a junior choir festival under the auspices of the American Guild of Organists at St. Thomas' Church Feb. 11.

Upward of 300 organists, choir directors and ministers attended "church music day" under the auspices of Northwestern University at Evanston Feb. 12. The climax was a Bach service in the evening at St. Luke's Pro-Cathedral, in memory of Dr. Peter C. Lutkin.

Dr. Raymond B. Mixsell, noted child specialist and amateur organist, of Pasadena, Cal., was honored Feb. 1 when the Cross of the Legion of Honor of France was conferred on him.

### April

Dr. R. Huntington Woodman, or-

ganist and director of the First Presbyterian Church of Brooklyn since 1880, was honored at a special service March 3 to mark his fifty-fifth anniversary at this church. Three visiting choirs took part, with the clergy of their parishes. All the anthems and hymns were dedicated to Dr. Woodman.

A four-manual organ by Aeolian-Skinner was to replace the one wrecked when an ill wind took the roof from Calvary Episcopal Church at Memphis, Tenn., and the specification was published. This organ was opened in November by Adolph Steuterman, organist of the church.

Robert E. Pilcher, chairman of the board of directors of Henry Pilcher's Sons, Louisville, Ky., and for fifty years connected with the Pilcher firm, died March 22 at the home of his son-in-law, the Rt. Rev. Clinton S. Quin, Episcopal bishop of Texas, at Houston.

A group of his devoted pupils surprised Frank A. McCarrell, organist of the Pine Street Presbyterian Church at Harrisburg, Pa., March 2 to celebrate the completion of twenty-five years of teaching by him in Harrisburg. To mark the event the McCarrell Club was organized, with Clarence E. Heckler as president.

Six recitals during Lent by well-known organists were arranged by Dr. David McK. Williams of St. Bartholomew's Church, New York. The first was played March 6 by Virgil Fox and the succeeding ones were by Hugh Porter, Ralph W. Downes, Paul Callaway, William R. Strickland and Maurice Garabrant.

Thousands of people in Chicago saw the console built by the W. W. Kimball Company for the great instrument it had constructed for the Town Hall at Pretoria, South Africa. The console was displayed in a show window of the Kimball Building.

Francis Eugene Bonn, organist of St. Patrick's Cathedral, Rochester, N. Y., for forty-seven years, died March 5 at the age of 86 years. He was highly esteemed and had received a decoration from Pope Pius in 1930.

The entire organ world was paying tribute to Charles Marie Widor, the distinguished French organist and teacher, whose ninetieth birthday was observed in February.

Dr. Alle D. Zuidema completed twenty-five years' service at the Jefferson Avenue Presbyterian Church, Detroit, Mich.

### May

Death took a heavy toll among prominent American organists.

John A. Bell, dean of Pittsburgh organists, lost his life, as did Mrs. Bell and a friend, Miss Alice Benning, as the result of an automobile collision near Greensburg, Pa., April 6. Dr. Bell died April 8 and Mrs. Bell April 10. Dr. Bell had been organist of the First Presbyterian Church of Pittsburgh for more than fifty years. He had been active for many years as a designer of organs.

Edgar Priest, for twenty-five years organist and choirmaster of the Washington Cathedral, died at the capital March 30. He was 57 years old, was born in England and came to this country in 1901.

Walter F. Skeele, dean emeritus of the school of music at the University of Southern California and one of the outstanding organists of the West, died April 18. He was born in 1865.

Edwin Stanley Seder, nationally known organist, died April 11 at his home in La Grange, Ill., at the age of 43 years. He had been organist and director at the First Congregational Church of Oak Park, Ill., for seventeen years.

Announcement was made of the award to the Aeolian-Skinner Company of the contract to build a large four-manual for the Third Presbyterian Church of Pittsburgh.

Pietro A. Von's new oratorio, "The Triumph of St. Patrick," was sung by the Mendelssohn Club of Rockford, Ill., March 28 with the composer at the organ. This was the premiere of the work west of New York.

The Hammond electronic organ, in-

vented by Laurens Hammond, was announced by the Hammond Clock Company of Chicago April 15. It has no pipes or windchests and is entirely electrical in operation.

The "Petite Ensemble," a small pipe organ which *THE DIAPASON* described as a "big little organ," made its appearance at the factory of George Kilgen & Son, Inc., in St. Louis.

### June

Forty-six choirs from churches of New York and vicinity united to form a chorus of 1,000 voices which honored Dr. Clarence Dickinson at a festival held in the Riverside Church May 18. Dr. Dickinson conducted the chorus. The event was arranged by alumni and students of the School of Sacred Music of Union Theological Seminary, of which Dr. Dickinson is the head.

At the annual meeting of the American Guild of Organists May 20 Charles Henry Doersam was elected warden for a fourth year.

The magnificent new East Liberty Presbyterian Church in Pittsburgh was dedicated May 12 and the large Aeolian-Skinner organ was opened May 19 with a recital by William E. Zeuch of Boston.

Reports for 1934, based on a survey of the organ industry by the National Association of Organ Builders, indicated a business gain of 17 per cent compared with 1933. The reports showed a total volume of \$1,884,144 for 1933, while in 1934 \$2,210,000 was expended in the United States for organs and services.

The Northern Ohio Chapter, A. G. O., held a regional convention at Toledo May 6 and 7, uniting with the Ohio Music Teachers' Association.

The third tri-state convention of the Kansas, Oklahoma and Texas chapters of the A. G. O. was held at Lawrence, Kan., May 1 and 2 and was a most successful event.

Another tri-state Guild convention was held at Washington, D. C., April 25 and 26, with noted men playing and delivering addresses.

The Pennsylvania Association of Organists held its annual convention May 6 to 8 at Williamsport, with an excellent program.

New Jersey members of the A. G. O. held their annual rally day at Plainfield May 22 with a program of distinction that was carried out at the Crescent Avenue Presbyterian Church.

Florida organists held their ninth annual convention in Jacksonville May 13 to 15.

The Chicago Club of Women Organists gave its spring ensemble concert May 6 at Kimball Hall and a program of American compositions was played before an audience which filled the hall.

### July

The largest gathering of organists ever held in America marked the fourteenth general convention of the American Guild of Organists, which took place in New York City the last week in June. Nearly 1,000 visitors registered for the varied program of events. In addition to the usual recitals there were four presentations of choral music, on a large scale, and an orchestral concert of works composed by members of the Guild, which was broadcast over a national network from Radio City.

The Austin Organ Company, Hartford, Conn., announced that it would go out of business on the completion of work in hand. This meant the removal from the field of one of the oldest and most highly respected firms in the industry, which had built 1,885 organs, including some of the largest and most famous instruments in America. The company was organized in 1899.

Alexander McCurdy, Jr., of Philadelphia was appointed to direct the organ department of Curtis Institute of Music.

Dr. Franklin S. Palmer, a prominent and beloved organist and physician of Seattle, who over a long period presided at the console in St. James' Cathedral, died June 5. He was born in 1866.

Leon Verrees of Scranton, Pa., was announced by the judges as the winner

of a prize of \$100 offered by *THE DIAPASON*, to be awarded under the auspices of the A. G. O., for the best organ composition suitable for practical use. The winning piece was a Chorale Prelude on "St. Ann." Porter Heaps of Chicago won the \$100 prize for an anthem offered by the H. W. Gray Company with his "A Thanksgiving for All Created Things."

The American Organ Players' Club of Philadelphia celebrated the completion of its forty-fifth year with a concert June 10 in the First M. E. Church of Germantown.

The scheme of the new Aeolian-Skinner organ installed in the great East Liberty Presbyterian Church in Pittsburgh was published.

Six hundred new members were added to the American Guild of Organists as the result of a special six months' campaign by the expansion committee, headed by Uselma Clarke Smith of Philadelphia.

The third annual Bach festival at Baldwin-Wallace College, Berea, Ohio, under the direction of Albert Riemen-schneider, was held June 7 and 8 and the four concerts elicited the most enthusiastic praise of the critics.

The last of eight organs built for United States army posts during the year, under the direction of Robert P. Elliot, who designed them, was completed with the placing of a Möller at Langley Field, Va.

Fourteen new fellows and thirty-five associates were added to the list of the A. G. O. as the result of the annual examinations.

The Canadian College of Organists completed its twenty-fifth year and the history of the organization was reviewed by its president, Dr. Healey Willan.

Robert G. Barrow was appointed organist and choirmaster of the Washington Cathedral to succeed the late Edgar Priest.

### August

The scheme of a large three-manual for the Grotton School, which was being installed by the Aeolian-Skinner Company, was published. An unenclosed positif organ was a feature of the specification.

The W. W. Kimball Company was building a large three-manual for First Church of Christ, Scientist, on Harvard Square, Cambridge, Mass., and the specification of stops was published.

Another three-manual which was under construction was for St. Paul's Evangelical Church at Alton, Ill., the contract for which was awarded to the Reuter Organ Company.

The fourth important instrument to be noted was the three-manual Möller for the United States army chapel at Fort Myer, Va., the specification of which also was presented.

Mrs. Wilbur Thoburn Mills, A. A. G. O., for a generation one of the most prominent organists of Columbus, Ohio, died in that city June 22.

July 7 was observed by the Central Christian Church of Peoria, Ill., it being the thirty-fifth anniversary of Edward N. Miller as its organist.

Archibald Sessions was appointed to succeed the late Walter F. Skeele as head of the organ department at the University of Southern California, Los Angeles.

Mrs. Thomas H. Harper (Elsie Mills Harper), of Chula Vista, Cal., dean-elect of the San Diego Chapter of the A. G. O., and her husband, the Rev. Mr. Harper, pastor of the Chula Vista Congregational Church, were killed July 13 in an automobile accident near Cape Girardeau, Mo.

Six of a total of ten candidates who took the first choirmaster's examination of the A. G. O. passed the test and were awarded the new certificate.

### September

Organists on the Pacific coast held a successful convention at San Diego Cal., July 23 to 26.

New organs whose specifications were published included a three-manual Wurlitzer for St. Agnes' Catholic Church, Rockville Center, Long Island, N. Y., and a three-manual Möller for

the Park Street Baptist Church at Columbia, S. C.

Ernest F. White of Philadelphia was appointed organist of Bard College, Annandale-on-Hudson, N. Y.

Charles H. Finney was appointed organist and director at the Presbyterian Church of the Covenant, Erie, Pa.

The Bach festivals at Leipzig and Zürich were reported for THE DIAPASON by Albert Riemenschneider.

G. Huntington Byles was appointed organist and choirmaster of Trinity Church, New Haven, Conn.

Virgil Fox was appointed to the position at Brown Memorial Presbyterian Church, Baltimore, Md.

Harold Tower closed a service of twenty years at St. Mark's Episcopal Church, Grand Rapids, Mich., amid a demonstration of affection by the people of the parish, his choir and former choir members.

**October**

Extensive additions were being made by the Aeolian-Skinner Company to the large organ at the University of Minnesota and the specification of the instrument as completed was published.

Another four-manual whose specification was presented was one for Lebanon Valley College, Annville, Pa., built by M. P. Möller.

George W. Till rounded out thirty years of service in charge of the immense organ in the Wanamaker store in Philadelphia and told the story of the growth of the instrument from the time of its purchase by the late John Wanamaker at the close of the St. Louis Fair in 1904, for which it was originally built.

Dr. Wilhelm Middelschulte returned to Chicago after a summer spent abroad, during which he was heard in recitals in Germany and Switzerland.

The annual meeting of the National Association of Organ Builders was held in New York City Aug. 28 and discussed a number of problems confronting the industry.

Charles Peaker reported for THE DIAPASON the conference of members of the Royal College of Organists, the Incorporated Association of Organists and the Canadian College of Organists, held in London July 29 to Aug. 2, which was marked by various events of importance.

Mrs. Alice E. DeLamarter, wife of Dr. Eric DeLamarter, associate conductor of the Chicago Symphony Orchestra, organist and director at the Fourth Presbyterian Church, Chicago, and dean of the Illinois A. G. O. Chapter, died Sept. 1 after a long illness.

Recognition of the organ as a means of influencing the character of offenders was illustrated by the installation of a three-manual Möller instrument in the New York State Vocational School at West Coxsackie.

Dr. Louis Balogh was appointed organist and choirmaster of St. Michael's Cathedral, Toronto, Ont.

Paul Callaway of New York was appointed organist and choirmaster of St. Mark's Episcopal Church, Grand Rapids, Mich.

William E. Bretz was appointed organist and director at the First Presbyterian Church of Pittsburgh, succeeding the late Dr. John A. Bell.

**November**

Completion by Dr. Harold V. Milligan of twenty years' service to the Riverside Church, New York City, as organist and director of music, was observed with a special service on the afternoon of Oct. 13. The choirs of eight churches united in a musical tribute at this "recognition service" and the speakers included Dr. Harry Emerson Fosdick, pastor of the church, and Dr. Walter Damrosch.

Henry H. Duncklee completed thirty-five years at the West End Collegiate Church in New York City and sixty years as a church organist and the occasion was observed at the church Oct. 6. The Music Educators' Association of New Jersey tendered Mr. Duncklee a banquet in Newark Oct. 22. Stanley R. Avery's service of twenty-five years to St. Mark's Episcopal Church at Minneapolis was celebrated Sept. 29 and a banquet in honor of Mr. Avery took place the next day.

St. Luke's Choristers at Kalamazoo, Mich., celebrated their golden jubilee in October and sang Mendelssohn's "Elijah" under the direction of Henry

Overley, for the last sixteen years in charge at St. Luke's.

Henry N. Switten was appointed to take charge of the organ work at the University of Arizona in Tucson.

Hymn festivals throughout the country were planned by the Hymn Society and one that would serve as a model was held Oct. 29 at the Church of the Covenant, New York, under the direction of Reginald L. McAll.

Youngstown was the host to the Northern Ohio Chapter, A. G. O., at its semi-annual convention Oct. 22 and 23.

**December**

The historic First Presbyterian Church of Danville, Ky., whose present edifice was built in 1831, was to have a new three-manual Pilcher organ, and the donor, F. Fox Caldwell, sent three truckloads of walnut trees to the Pilcher factory in Louisville to be used in making the organ case.

The specification of the large new Aeolian-Skinner organ in Trinity Church at New Haven, Conn., was presented.

Clara Foss Wallace, for many years organist and director at the First Presbyterian Church, Buffalo, N. Y., and one of the most highly esteemed and capable organists of Buffalo, died in the waters of the Niagara River. Her car was found parked near the water and fifteen days later, on Nov. 14, her body was discovered. Mrs. Wallace was a former dean of the Buffalo Chapter, A. G. O., and a graduate of Vassar College.

Charles E. Estes completed thirty years as organist of Robert College, Istanbul, and during his career has brought good organ music to the people of Turkey by means of his recitals and other activities.

The twenty-fifth anniversary of the choir under the direction of Lloyd Morey was celebrated at Trinity Methodist Church, Urbana, Ill., the Church of the Wesley Foundation, Nov. 10.

The Minnesota Chapter of the American Guild of Organists observed its twenty-fifth anniversary Nov. 18 at the Church of St. John the Evangelist, St. Paul, where the chapter was organized. George H. Fairclough, the first dean, played a recital.

The headquarters members of the A. G. O. opened the season with a dinner in New York Oct. 28 which was attended by nearly 100.

Mrs. Clarence H. Sweezy was made the object of warm tributes on the occasion of her fiftieth anniversary as organist of the First Presbyterian Church of Middletown, N. Y.

Henry Pilcher's Sons were awarded the contract to build a three-manual organ for Trinity Baptist Church, Oklahoma City, Okla.

Edward A. Mueller was appointed organist and choirmaster of Trinity Cathedral at Trenton, N. J.

Duke University was host to the North Carolina A. G. O. Chapter Nov. 7 and a feature was a recital by Palmer Christian of the University of Michigan.

The Northern Ohio Chapter, A. G. O., assembled at Oberlin, Ohio, Nov. 18 for a church music conference planned by Professor Bruce Davis of Oberlin College.

**Play for Artists' Association.**

Marie Edwards Von Ritter, Edward Eigenschenk and William H. Barnes were the organists who played at a concert of the Chicago Artists' Association in the Second Presbyterian Church Dec. 10. Mr. Eigenschenk opened the program with an Andantino by Haydn and the Theme and Variations from Widor's Fifth Symphony. Mrs. Von Ritter played: "Caprice de Concert," Archer; Reverie, Lemont-Von Ritter; Melody in A major, Dawes-Von Ritter, and Meditation and Toccata, d'Evry. Mr. Barnes, who closed the evening's performance, played: Prelude and Fugue in B flat, Bach; Ancient Bohemian Carol, Poister; Toccata in G minor, Matthews.

Among organs completed before Christmas by M. P. Möller are a two-manual for the Mennonite Church at Upland, Cal., the specification of which was drawn up by Joseph W. Clokey of Claremont Colleges, and another two-manual for Christ Church at South Amboy, N. J.

**Necrology of 1935**

Persons of prominence in the organ world, by virtue of their achievements as organists, composers or organ builders, who died in 1935, with the dates of their passing, have included the following:

Mason Slade, Chicago—Jan. 14.  
Robert S. Flagler, Poughkeepsie, N. Y.—Jan. 6.

Marjorie Riggins Seybold, A. A. G. O., Camden, N. J.—Jan. 6.

Frank R. Field, Los Angeles, Cal.—Jan. 25.

Mikhail Ippolitoff-Ivanoff, Moscow, Russia—Jan. 28.

Dr. Clarence Grant Hamilton, Wellesley Hills, Mass.—Feb. 13.

J. Victor Bergquist, Minneapolis, Minn.—Feb. 28.

Ernest L. Mehaffey, Canton, N. Y.—March 10.

Charles A. Weiss, Chicago—March 19.

Robert E. Pilcher, Houston, Tex.—March 22.

Francis Eugene Bonn, Rochester, N. Y.—March 5.

Charles W. Walker, Elizabeth, N. J.—March 6.

Carl A. Benson, Elizabeth, N. J.—March 16.

Edgar Priest, Washington, D. C.—March 30.

John A. Bell, Pittsburgh, Pa.—April 6.

William Herbert Bowes, White Plains, N. Y.—March 13.

Edwin Stanley Seder, Chicago—April 11.

Walter F. Skeele, Los Angeles, Cal.—April 18.

Henry Cowles Smith, Naperville, Ill.—April 23.

Miss Greta Brunswick, Middletown, N. Y.—April 23.

Albin O. Peterson, St. Paul, Minn.—May 22.

Bernard Johnson, Horning, Norfolk, England—May 19.

Dr. Franklin S. Palmer, Seattle, Wash.—June 5.

Clarence E. Morey, Utica, N. Y.—June 20.

Mrs. Wilbur Thoburn Mills, Columbus, Ohio—June 22.

Nicholas J. Elsenheimer, Limburg, Germany—July 12.

Mrs. Thomas H. Harper, Chula Vista, Cal.—July 13.

Mrs. Richard B. Cowan, Macon, Ga.—Aug. 12.

Edward J. Napier, New York City—Aug. 18.

Charles Lee Williams, Gloucester, England—Aug. 29.

Miss Winifred M. Price, Milwaukee, Wis.—Sept. 3.

Henry E. Duncan, A. G. O., White Plains, N. Y.—Sept. 12.

Mrs. Harry E. Talbot, Dayton, Ohio—Oct. 2.

Otto Strack, New York City—Oct. 10.

Alfred G. Robyn, New York City—Oct. 18.

John F. Grant, Buffalo, N. Y.

Edward H. Wass, Brunswick, Maine—Nov. 12.

Royal A. Merwin, Pottstown, Pa.—Oct. 20.

Earl S. Gere, Racine, Wis.—Oct. 20.

Charles M. Kirk, Marshall, Ind.—Oct. 25.

Mrs. Clara Foss Wallace, Buffalo, N. Y.—Nov. 14.

Miss Clara Stearns, Troy, N. Y.—Dec. 1.

Dr. Walter Henry Hall, New York City—Dec. 10.

Mrs. Ida Burr Bell, Muncie, Ind.—Dec. 11.

Mrs. Grace Deland Jackson, Washington, D. C.—Dec. 1.

**Ensemble Programs at Muskegon.**

Francis Hopper has been emphasizing chamber music, which has supplemented his organ numbers at the programs for his vesper musicales in St. Paul's Episcopal Church at Muskegon, Mich., during Lent. He has been having the assistance of a violinist and a cellist and has presented piano and organ compositions with the aid of Robert W. Hays at the organ. Dec. 15 he had the support of a string quartet. Dec. 8 the program included: Organ, Andante (Concerto No. 4), Handel; Trio in B flat, Op. 11 (Allegro-Adagio), Beethoven; Trio in D minor, Op. 63 (first movement), Schumann; organ, "Christmas Slumber Song," Whitehead; "Benedictus," Reger.

**Dorr's Choir Heard Over NBC.**

St. Luke's Choristers of Long Beach, Cal., William Ripley Dorr director, sang Christmas carols and anthems over an NBC nation-wide hook-up of seventy-eight stations with short-wave to England. The program originated in the NBC Los Angeles studios Dec. 21 at 4:30 Pacific standard time. The broadcast was sponsored by MGM Studios to announce their new production of "A Tale of Two Cities," in which St. Luke's boys have several recordings.

**"DICTIONARY OF CHORDS & SCALES"**  
By Benedict Vanasek  
Clearly illustrated by 40 complete Musical Charts. Valuable information at a glance.  
**THE NEW YORK TIMES** writes "Teachers, STUDENTS, Composers, Theorists, ought to find it a *Thesaurus*."  
Price \$2 net Bound de luxe \$3  
**Atonal Music League**  
Steinway Hall Studios 511  
New York, N. Y.

**PORTER HEAPS**  
RECITAL ORGANIST  
Chicago

**THE BROOKLYN SCHOOL OF MUSIC EDUCATION**  
854 Ocean Avenue, Brooklyn, N. Y.  
Director—CAROLYN M. CRAMP, M. A., F. A. G. O.  
**Special Course** for Organists in preparation for DEGREES in American Guild of Organists.  
GUILD MEMBERS AS TEACHERS MODERATE FEES  
THOROUGH PREPARATION GUARANTEED  
Series of COMPREHENSIVE EXAMINATIONS given  
Organs available for practice  
REGISTRATIONS FOR 1935-36 NOW BEING RECEIVED

**FOUR ORGANS SHOWN  
AT FAIR IN BRUSSELS**

**HENRY WILLIS AS THE JUDGE**

**Instrument of Sixty-two Stops, by  
Klais of Bonn, Wins "Grand Prix"  
—Modern Design in Europe  
Revealed at Exposition.**

Four organs representing present-day ideas as to design and construction on the continent of Europe were on exhibition at the Brussels "Exposition Universelle" of 1935 and attracted attention from all those interested in the organ. Henry Willis, the distinguished English builder, was invited by the Belgian government to judge these instruments and to make the awards, the exhibitors having agreed unanimously to accept his decisions. Mr. Willis flew to Brussels Oct. 28 and on arrival at once proceeded to hear, inspect and personally to test the organs.

In the Grande Salle des Festes, which seats 3,500 persons, the large instrument by Klais of Bonn, Germany, comprising sixty-two stops, occupies a dominating position at the end of the hall behind the platform. The appearance is unusual, as it is in the ultra-modern style, very popular today in Scandinavia and northern Germany, especially Sweden. It has no "front," as usually known, the appearance being that of a suitable and balanced arrangement of the interior pipes of the organ.

"The specification, although the stop names are in French," Mr. Willis writes, "indicates the swing back to the sixteenth and seventeenth century designs that has carried all before it in Germany in recent years—known as the Baroque revival—that is, to the classical period of Bach and Silbermann.

"The all-electric console is a beautifully made one on modern German lines, with the usual 'free combination' piston controls—the pedalboard, it should be noted, being straight and

slightly concave, according to continental taste even in this year of Grace 1935! The action is electro-pneumatic. Many of the bass pipes are of copper in the old style."

This beautifully manufactured and well-balanced instrument received a high percentage of points from Mr. Willis, in accordance with which it qualified for the "Grand Prix."

The organ in the Luxembourg pavilion is by Haupt of Lentgen, Luxembourg, and is a three-manual of moderate size having thirty-one stops. Badly placed owing to the exigencies of the limited space allotted, it is still an instrument of merit. Features of interest are the montre amabile on the positif and the violon, 4 ft., on the recit, which is of wood. With an all-electric console and electro-pneumatic action it represents a very creditable piece of work by the firm in question. The award was the "Diploma of Honneur."

In the Church of "Old Brussels" a very interesting organ by Gonzales of Paris was installed, a two-manual of only nineteen stops. It is a reproduction of the type of instrument constructed in France about the sixteenth century, there being no swell-box and the action being tracker to keys and couplers. Stops of particular interest are the plein jeu of five ranks on the first manual, the cor de nuit, 2 ft., the two-rank cymbale and the terciaire, also consisting of two ranks (17 and 19), on the second manual. The construction generally is in the ancient style with the exception of pneumatic drawstop action and a provision of six general pistons. In this case the gold medal was awarded.

In the Catholic Chapel a small two-manual by Delmotte of Tournai (Belgian) is installed. This instrument was small and the extension system had been used. The award was the silver medal.

The new Presbyterian Hymnal was used with good effect in a vesper hymn festival at the Second Presbyterian Church of Washington, Pa., Nov. 24. Howard L. Ralston, organist and director, was in charge.

**JOSEPH CLAIR BEEBE**



JOSEPH C. BEEBE, organist and choir-master of the South Congregational Church at New Britain, Conn., broadcasts a program every Tuesday afternoon from 3:30 to 4 over stations WNBC in New Britain and WELI in New Haven for the Connecticut Broadcasting System. His offerings, of the same standard as those which have made the recitals at his church musical treats to the community, have included the following among his most recent programs:

Dec. 3—Prelude and Fugue (C major), Buxtehude; "In Elysium" ("Orpheus"), Gluck; Evening Song, Schumann; Chorale, Honegger; "Adorn Thyself" (Chorale), Brahms; Trumpet Tune, Purcell; Largo (Twelfth Sonata), Purcell.

Dec. 10—Bach program: Passacaglia; Sonatina ("God's Time Is the Best"); Prelude and Fugue (Little E minor);

"Jesu, Joy of Man's Desiring."

These radio programs have elicited much favorable comment and the results have been very satisfactory. The New Britain church also broadcasts its regular Sunday morning service over the same stations.

**GOES TO BRYN MAWR CHURCH**

**George Gaskill Ashton Assumes Position at Presbyterian Fane.**

George Gaskill Ashton, Mus. B., assumed his new position as organist and choir-master of the fashionable Bryn Mawr Presbyterian Church, Bryn Mawr, Pa., Nov. 1. Mr. Ashton has a large four-manual Welte organ at his command. This organ is one of the largest in the East and is just six years old. On Dec. 15 excerpts from Handel's "Messiah" were sung, and Dec. 22 and Christmas Day carols from many nations were used. With the beginning of the new year Mr. Ashton will reorganize his choir. The new regime will consist of twenty-two professional voices and a solo quartet.

In a recital at Christ Church, Indianapolis, Ind., Dec. 9 Cheston L. Heath presented four of his organ pupils who played a program of compositions by Bach, Reger, Jongen, Franck and Widor. Those who were heard were: Frederick E. Weber, Lois P. Entwistle, Sarah McKinley and Helene B. Pleasance.

*The Life and Times of*  
**BEETHOVEN**  
*by Edouard Herriot*

Mozart, Haydn, Gluck and other great composers appear in this brilliant and suggestive life. Herriot discusses Beethoven's masterpieces not only on a musical basis but against their historical background and motivations. *At all bookstores, \$4.00.*

The  
**MACMILLAN COMPANY**  
60 Fifth Avenue New York

**Kilgen Organs**



**The Petit Ensemble**

**—TWO ACHIEVEMENTS**

During the past year Kilgen has been fortunate in two notable achievements, both of them interesting to musicians and to all who appreciate the higher types of music.

The first is a remarkable improvement in large church organs. Here, research and experiment have evolved a series of sane, constructive advances, especially in the fields of tone and of action. It would be difficult indeed for anyone who had not personally investigated, even to believe that such refinements could be possible.

The second is the creation of "Petit Ensemble." In this, Kilgen has produced the first really fine small organ—a pipe organ in every sense, designed throughout for its especial purpose. With its standard console, remarkable musical possibilities, true organ characteristics and rich tonal color, "Petit Ensemble" fills a long-felt want. It provides the ideal instrument for small church, chapel or residence. And its cost is extremely low.

*You are invited to send for Kilgen literature, and to listen to the Kilgen Organ broadcast each Monday evening over KMOX at 10:15 P. M., Central Standard Time.*

**Geo. Kilgen & Son, Inc.**

*Organ Builders for More Than 300 Years*

4010 North Union Blvd. . . . . St. Louis, Mo.

NEW YORK — LOS ANGELES — CHICAGO — DETROIT — AND OTHER PRINCIPAL CITIES

**Hymn Society News;  
Many Festivals Held;  
N. Y. Event Jan. 19**

Many churches held hymn festival services Nov. 24, or on the following Sundays. This was due largely to articles in THE DIAPASON, the *Methodist Christian Advocate*, especially those published in the West, and many metropolitan papers, including a splendid article in the *Boston Evening Transcript*. The total number of churches can only be guessed, but it is certainly greater than 200.

The idea was warmly received by many small churches in country towns. Several Episcopal churches adapted their morning service by adding hymns or by using them in place of one or more canticles. Requests were received not only for the general leaflet on hymn festivals, but for the descants and special suggestions for singing them. Organists also asked for specimen programs.

Many church calendars containing festival programs were sent in, and it is hoped that others will be forwarded to the chairman at 2268 Sedgwick avenue, New York. From them we expect to prepare suggestive outlines for the planning of actual services, both in large and small churches. Several church programs contained suggestions for singing certain verses of the hymns differently, especially those used for descants requiring unison treatment.

This raises again the question of unison singing by congregations. Many churches provide hymn-books with music in the pews, chiefly for the benefit of those who can read and sing alto, tenor or bass. If the singing of hymns in church is based on the part-singing habits of individuals and of families and other small social groups, we can produce splendid singing in parts, in those tunes for which it is suitable.

We realize the effectiveness of unison for chorales or in the last verse of many other strong hymns. Moreover, one reason why hymn singing tends to become unison is that the new tunes now being introduced are often designed for unison singing. But "Sine Nomine" has three verses in harmony, permitting a thrilling climax in the last two unison verses.

It is obvious that unless there are a sufficient number of those who can sing their parts vigorously a stirring, fairly balanced, harmonic effect is not possible. On the other hand, not all tunes lend themselves to doubling the air by the men.

Comment is invited in this column, giving the reasons why services in which either unison or part singing is emphasized are successful. Is the unison treatment a goal, or a means of encouraging the learning of unfamiliar good material? Is the satisfaction obtained by those who sing in parts sufficient justification for part singing even if the effect is not well balanced or musically interesting?

It is expected to hold a hymn festival service in Riverside Church, New York, Sunday afternoon, Jan. 19, 1936. Hymn-singing people from the churches that have held their own festivals this year will sit in reserved sections all over the church, and will be prepared to sing the chosen hymns effectively. Dr. Harry Emerson Fosdick will give three meditations on the theme of the service, and there will be short anthems based on hymns. Organists in and near New York are most cordially invited to attend this unique service and to bring choir members and others. Further announcement will be made in the local papers.

REGINALD L. McALL,  
Chairman, Hymn Festival  
Committee.

**New Anthems Sung at York Service.**

Under the direction of Adam H. Hamme a beautiful program of works of contemporary composers was presented at Zion Lutheran Church, York, Pa., for the vesper service Nov. 10. Anthems by Thiman, Arthur B. Jennings and David McK. Williams were sung and Mr. Hamme played the Finale from Widor's Second Symphony.

**DEDICATION IN NEW ORLEANS**

**Jacobs Plays Three-Manual Möller at Jackson Avenue Evangelical.**

A three-manual organ built by M. P. Möller for the Jackson Avenue Evangelical Church at New Orleans, La., was dedicated Nov. 28. Henry S. Jacobs, organist and director of music at the church, presided at the console and conducted a program by the choir.

Following is the stop specification of this organ:

**GREAT ORGAN.**

Open Diapason, 8 ft., 61 pipes.  
Second Open Diapason, 8 ft., 61 pipes  
Doppel Flöte, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Flute Harmonique, 4 ft., 61 pipes.  
Nazard, 2½ ft., 61 pipes.  
Piccolo, 2 ft., 61 pipes.

**SWELL ORGAN.**

Bourdon, 16 ft., 61 pipes.  
Open Diapason, 8 ft., 61 pipes.  
Stopped Diapason, 8 ft., 61 pipes.  
Viol d'Orchestre, 8 ft., 61 pipes.  
Voix Celeste, 8 ft., 49 pipes.  
Aeoline, 8 ft., 61 pipes.  
Flauto Traverso, 4 ft., 61 pipes.  
Cornopean, 8 ft., 61 pipes.  
Oboe, 8 ft., 61 pipes.

**CHOIR ORGAN.**

Violin Diapason, 8 ft., 61 pipes.  
Dulciana, 8 ft., 61 pipes.  
Melodia, 8 ft., 61 pipes.  
Flute d'Amour, 4 ft., 61 pipes.  
Unda Maris, 8 ft., 49 pipes.  
Clarinete, 8 ft., 61 pipes.

**PEDAL ORGAN.**

Double Open Diapason, 16 ft., 27 pipes.  
Open Diapason, 16 ft., 42 pipes.  
Octave, 8 ft., 30 notes.  
Bourdon, 16 ft., 42 pipes.  
Flute, 8 ft., 30 notes.  
Quint, 10½ ft., 30 notes.  
Lieblich Gedeckt, 16 ft., 30 notes.  
Cello, 8 ft., 30 notes.  
Principal, 4 ft., 30 pipes.

**WOMEN PREPARE PROGRAMS**

**Events Jan. 6 and 26 on Schedule of Chicago Club of Organists.**

The next meeting of the Chicago Club of Woman Organists will be held Monday evening, Jan. 6, in the Kimball Hall salon. The program has been arranged by Caroline Marshall and Elizabeth Spooner Hamp. As guest organist, Ella Cecile Smith will play: Concerto No. 10, Handel; "Arpa Notturna," Yon, and "Ronda alla Campanella," Karg-Elert. Margaret Starr will play: Fantasia and Fugue in C minor, Bach; Hymn Prelude, "Sun of My Soul," Dunham, and Toccata in G major, Dubois. Sylvia Conger will play: Impromptu No. 1, Coleridge-Taylor; Reverie (manuscript), Sylvia Conger; Allegro Maestoso, Second Sonata, Mendelssohn. The assisting guest artist, Ruth Marjorie Slater, will sing several solos.

On Sunday, Jan. 26, a vesper musicale will be held under the auspices of the club at Saron Lutheran Church. Sylvia Holtzberg, organist-director, Edna Bauerle and Elisabeth Hamp, organists, will play solos, the choir of the church will sing, Mrs. Holtzberg playing the service, and by special request the Rhapsody for organ, violin and piano by Lily Moline Hallam will be played.

**Christmas Concert by Wismar.**

A congregation of 1,000 people heard the Christmas concert of the choirs of Holy Cross Lutheran Church in St. Louis Dec. 15 and at the request of the pastor it was repeated on Christmas Day. Walter Wismar, who has charge of the music at this large church, received many compliments on the work done by himself and the chorus. The three choirs gave a fine rendition of a work by Mr. Wismar, "The Word of God Incarnate." The choral numbers included works of Palestrina, Bach, Stainer, Handel and Roberta Bitgood and Mr. Wismar's organ numbers included compositions of Markworth, Candlyn and Bach.

**For Westminster School Festival.**

Many original compositions have been received by Professor Roy E. Harris of the Westminster Choir School, Princeton, N. J., for the festival of music which will be held in Princeton next May. Compositions must be in Professor Harris' hands by Feb. 1. Full particulars of the festival may be obtained from him. The second semester of the Westminster Choir School opens Feb. 10 and runs to June 6.

**M. P. MÖLLER**

INSTALLS

**second large organ**

(Three-Manual with Echo)

in the

**FIRST M. E. CHURCH, MILTON, PA.**

Thirty years ago this church purchased their original organ.

When planning the reconstruction of the church, the committee, remembering the satisfaction given by the earlier instrument, again chose a Möller organ, which has just been installed and which has already been pronounced the outstanding organ in that vicinity, both for fine workmanship and beautiful tone.

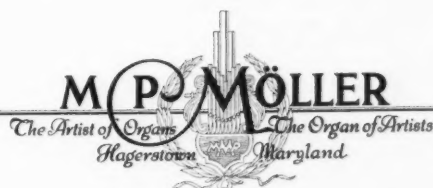


First M. E. Church, Milton, Pa.  
Sundt, Wenner & Fink, Architects  
Philadelphia, Pa.

In addition all the chancel furnishings, including the reredos, pulpit, choir stalls, etc., were built at the Möller factory after plans and details of the architects of the church.

Every part of a Möller organ, wood or metal, including artistic casing, when desired, is made in the Möller factory in Hagerstown, under the supervision of experts, and is guaranteed to meet the most exacting tests for perfect mechanism and artistic tone.

It is significant that when a former Möller patron selects a second organ the choice is almost invariably a Möller.



## "Organs I Have Met"; Reminiscences by the Late Edwin H. Lemare

[This is the first installment of a series of interesting reminiscences written by Mr. Lemare some time before his death. He was preparing to revise them and prepare them for publication when he was stricken with his fatal illness. These reminiscences have been turned over to us by Mrs. Lemare and will be published from month to month.]

The idea of introducing "Organs I Have Met" to my readers came to me several years ago; but on each occasion when I thought I had whipped it into shape for publication, something unforeseen would happen and hold my desire in abeyance.

I am hoping that my experience in matters musical will be accepted in the light of a great desire to further the advancement of the best in music, which can be done only with the aid of those engaged to look after the musical interests of the community. There is so much commonplace material; in fact, the best in life of any form has a constant struggle to keep a place in the world. No one knows better than the artist himself how to retain his position in his musical sphere and there ought to be no hindrance to his endeavor to educate the public in the best he has to offer. If the public is to be educated, it must be done from a high standard—not the ordinary musical appreciation of the average citizen. If such is to dictate, any ordinary so-called musician will answer the purpose.

The general trend of music seems to be on the downward grade, and unless serious musicians assert their rights and stand together in the betterment of matters musical, I fear the jazz craze or whatever takes its place will be so rooted as to give little hope of anything artistic in the future.

### Organs I Have Met

In number they are legion. Large and small; good and bad; friends and enemies. Some have lured me on to my best work; others have nearly distracted me. In many climes, too, have I played them. All over the British Isles, in France, Germany and Italy. Fifty-five times have I risked the perils of the North Atlantic to discourse on organs in Canada and America. Four times I have crossed the Pacific to meet some of the great instruments in Australia and New Zealand, under engagements with the civic authorities in various cities of these colonies.

Organs are like human beings: some are good, some are bad, and many are quite temperamental. I have played on some that are like friends when I first meet them, and others seem to fight me the minute I touch the keys. I don't think I have ever found two organs that were exactly alike. They have individuality, and even when I get used to them they have fits of obstinacy and temper.

Possibly the oldest organ on which I ever played dates back to the time of Handel. Its owner assured me that it actually belonged to George Frederick Handel. If tradition be true, the immortal Handel must have possessed quite a number of organs, as I believe that in England alone there are at least twenty antiquated specimens of the organ builder's art each claimed as a Handel organ.

The first recital I gave in the United States was in 1900 on a large organ in New York, which, like most American organs of that period, had a lot of old-fashioned wooden stopknobs (with their faces turned up like those of the old reed organ), which could hardly be used independently because of their inaccessibility or stiffness of action. There were other awkward arrangements on this old-fashioned keyboard, but it is different now. On an up-to-date console every ivory stopknob not only comes out or goes in with a rapid, noiseless action when the thumb pistons are touched, but any combination on any piston can be adjusted instantly by the player at the keyboard while he is playing.

Possibly the most clumsy organ on which I ever played was in a small town in Scotland, where in place of the usual stopknobs there was a set

of old organ keys placed on each side (with the names printed on the top), which you had to press down by hand and at the same time hitch to right or left under a notch to keep them down. Unfortunately the builders did not supply a staff of assistants to help the poor organist, and so he had an awful time.

### Built His First "Organ" at Age of 4

The first organ I ever met was built by myself when a boy 4 years of age. It consisted of two boards placed in the form of a "two-decker" (or manual) organ on which I painted black and white keys, with two upright pieces of cardboard on each side, with circles drawn to represent the stops. My dear old dad told me that I used to sit in front of this imaginary organ for hours at a time—thumping on the keyboard and singing at the top of my voice. Soon after this he bought me a reed organ, made by Kelly of London, and then, of course, I was in the seventh heaven of delight.

Four years later my father—who was my first instructor in music—placed me on the organ bench at Holy Trinity Church, Ventnor, Isle of Wight, and allowed me to play some of the hymns at the regular services. As I could not reach them myself, he filled in the pedal notes.

Here let me say that until the spring of 1924 he sat on the same old bench in the same old church after having completed a tenure as organist of more than sixty years—truly a heroic record!

### Organ Blowers

It requires no intimate knowledge of organ construction to realize that some person or some mechanism must "raise the wind," so to speak, for the sounds, often tremendous in volume, that come from the manipulation of the person seated at the console of a pipe organ. Air is to the organ what "gas" is to the motor car; it is the medium which makes the thing go. Modern organs are blown by electrically driven rotary fans or other apparatus, but in other times the human organ blower worked behind the scenes, unhonored and unsung, and even at the present day many of the older and smaller church organs are pumped by hand.

I remember when organ blowing was quite a trade, as some of the big organs then required several men at the pump handles or wheels; and in the old days it was impossible to practice without a blower. And here let me introduce the first man who ever "raised the wind" for me.

His name was Plumney—"Bot" Plumney we used to call him. He must have been over 65 years of age when I first knew him. He spoke the broad Isle of Wight dialect, which few understand except, perhaps, the old farmers in the interior of the island. The old "Isle-o'-Wighters" were nicknamed "Isle of Wight calves," owing to the old story of two farmers who found a young calf with his head caught between the bars of a gate and, not knowing how else to release him, decided to cut his head off!

To return to "Bot" Plumney. He was an interesting character—polite and respectful to all around him and one of nature's noblemen. He was a man of varied attainments, and apart from his accomplishments as an organ blower was often employed during the week by the town authorities to haul a heavy iron roller over the newly-made asphalt pavements. On Sundays he donned his best "Sunday-go-to-meeting" hat and clothes, and was at the blowing handle the very minute the service was due to commence—rarely a minute earlier and never a minute late. On practice days my father left me in his care, and if I stopped playing for a moment I would hear a gruff voice from the back of the organ saying: "Go on, sir; don't waste time!" Precisely at the end of one hour the old fellow would appear from the side of the organ, pulling on his coat and waiting for his sixpence—the pay for one hour's blowing. It did not matter to him whether or not there was another chord in the piece—the hour's work was done and that was the end of the matter. Sometimes the wind would go out suddenly on an *unresolved* discord, and I would have to hurry home to the piano to "resolve" it.

The next interesting organ blower was at St. George's Church, Blooms-

### EDWIN H. LEMARE



bury, London. When not quite 12 years old I tried for the Sir John Goss scholarship in organ playing in competition with eighteen other candidates. This entitled me to three years' tuition at the Royal Academy of Music, London. The examination took place at St. George's, Bloomsbury, where, incidentally, my paternal grandfather for many years had been organist. The blower was a blind man, and he seemed to take special interest in me during my rehearsals. I was the last to play at the competition and at the finish the old blower said I was the best of them all and the prize would be mine. He was right!

### Took His Chief Blower Along

In 1886 I was appointed organist and choirmaster of the fine old Parish Church, Sheffield—now a cathedral. The organ was a large three-manual with

tubular-pneumatic action, which I afterward had rebuilt, enlarged and moved into the transept. It was blown by four men, who turned wheels like a windlass, and, for hand blowing, was very steady. The head blower, or captain of the team, named Haigh, was a devoted servant of mine. At every recital I gave in the vicinity of Sheffield he would travel with me to superintend the blowing himself; and if he thought the men were not giving a steady, smooth stroke, he took a hand in it himself so that I should not have to worry about the supply of wind. There was a rumor among the Yorkshire blowers that I required more wind than any other player, and that one or two of them had almost succumbed on the spot in their efforts to keep up the needed supply. Haigh, at least, took care that my blowers were all lusty men. They had ways of their own of expressing their admiration for my work. One old Yorkshireman who traveled over 100 miles to hear a recital, came up and shook me warmly by the hand explaining "Aye, lad, I've coom all t'way from Poodsa [Pudsey] to hear tha blow doost [dust] out o' t' pipes. Tha can blow doost out o' pipes better than anybody ah now [I know]." A quaint but strong testimonial.

Talking of "blowers," it may be interesting to recall that the great Cavaille-Coll organ (on which I gave recitals for many years) in the Albert Hall, Sheffield, was blown originally by seven men, who worked like Trojans on a sort of tread-mill with two upright rods on each side on which to hold. The fine old Schulze organ in the Parish Church, Doncaster, was blown originally by ten, and sometimes twelve, men, who climbed up endless revolving ladders—their weight gradually making the necessary speed revolutions which contributed to the production of a constant flow of air. Such methods for pumping air correspond fairly well with the well-known tread-mill, or the revolving cylinder in a squirrel's cage. Both this installation and that of the Albert Hall, Sheffield, are, I believe, still retained as curiosities and can even be used in case of emergency.

[To be continued]

## What About 1936?

AS WE stand upon the threshold of 1936 we ponder our achievements of the past year and wonder what is in store for us during the ensuing twelve months. Some of us are delighted with our success while others are perhaps somewhat depressed. Nevertheless there is much to look forward to and a great deal to encourage us to maintain the high ideals of the American organ builder.

The artistic position which the pipe organ has enjoyed for centuries CAN NOT be weakened. Let us remember that art has no substitute. The artist and lover of the organ must be convinced that the instrument he buys has the qualifications of a pipe organ. He is not satisfied with the imitation. Pipes constitute the soul of the organ, they are responsible for its magnificence and splendor, they give it that faculty of thrilling the listener. They are as important as the strings of a violin. A substitute will immediately detract from its artistic value and as a consequence it loses its charm.

Wicks is resolved to make even greater progress in 1936 than it has in 1935. A product of merit, individually built of the finest materials, pipes voiced by nationally and even internationally famous artists, is being offered at prices ranging from

\$775.00

WICKS PIPE ORGAN CO.  
HIGHLAND, ILL.



**Poister Plays Bach and Franck with Love and Understanding**

J. HERBERT SPRINGER



Chicago was one of the stopping-places of Arthur W. Poister on his latest transcontinental tour and he was heard by a goodly audience, including many of the local organ fraternity, in a very effective recital on the large Aeolian-Skinner organ at the University of Chicago Chapel Dec. 12.

The program was devoted to Johann Sebastian Bach and Cesar Franck; but no one could say that he tired of hearing compositions of only two great men. The explanation no doubt lies in the fact that Mr. Poister possesses not only a thorough understanding of, but an overweening love for, these works and treats them with an affection that is communicated to his hearers. He has been known for several years, although he is one of America's younger concert organists, as one of the best Bach players; his recital convinced one that he was to be classed equally as an interpreter of Franck. In fact, the high point of the evening was reached with a magnificent performance of the Chorale in B minor that was poetic and dramatic and that aroused the greatest admiration. The other Cesar Franck offering, the Fantasie in C major, was played with beautiful delicacy.

In the Bach numbers the Passacaglia, the final number of the evening, stood out especially, sharing honors with a very virile performance of the Toccata and Fugue in D minor that impressed one with the musicianship of Mr. Poister and with the fine resources he had at his command in the university organ. The "Cathedral" Prelude and Fugue was played more slowly than one is accustomed to hearing it, and the tempo would seem debatable to many authorities. Five chorale preludes were played with the spirit of devotion which they demand.

Mr. Poister went back to the University of Redlands, Cal., leaving an impression that his title to a place in the front row among our rising virtuosos is beyond question.

**HONOR TO CHESTON L. HEATH**

**Former Choir Members Mark Tenth Anniversary at Indianapolis.**

Cheston L. Heath, M. A., of Indianapolis has just completed ten years of service as organist and master of the choristers at Christ Church. Dec. 1 a reunion vesper service was sung with all former members of the boy choir assisted by the fifty-five men and boys of the present choir. After the service, at which the anthem "Psalm 150," a recent composition by Mr. Heath, was sung, with accompaniment by a full orchestra, the entire group met at the parish-house for a social hour, and an alumni organization was formed, having in its membership several boys who sang in the choir over fifty years ago.

In the last ten years Mr. Heath has had 240 boys under his instruction. He is an expert in the training of the boy voice and his choirs are noted for beautiful tone quality in both soprano and alto sections, and for their artistic performance of the best choral music.

Before going to Indianapolis Mr. Heath spent thirteen years at Norwalk, Ohio, where he developed a large choir of boys and men.

**Carol Services in Hanover, Pa.**

For the eleventh successive year Emmanuel Reformed Church, Hanover, Pa., was host to the community at a series of carol services. These twenty-minute services, held at 6:50 p. m. on the four weekday nights preceding Christmas, are sponsored by the Hanover Ministerial Association. Dr. Edgar F. Hoffmeier, president of the association and pastor of Emmanuel Church, was in charge. The congregational singing of familiar carols was led by a chorus selected from all the Hanover churches. The chorus was under the direction of Leonard B. Martin, minister of music of Emmanuel Church. The large Aeolian-Skinner organ was augmented by a small group of orchestral instruments. David M. Brown, organist of Emmanuel, was at the organ. The church was beautifully decorated.

J. HERBERT SPRINGER, who has the distinguished privilege of presiding over the largest organ in any church in America—the Austin of 235 stops and 12,270 pipes in St. Matthew's Church at Hanover, Pa.—made good use of the instrument in a series of recitals played on Sunday afternoons in December. He had the assistance of four vocal soloists in programs which featured German works, Bach's compositions, modern works and a Christmas program. These recitals drew people not only from Hanover, but from many nearby towns and students of Wilson College at Chambersburg and Hood College at Frederick, Md. The following were Mr. Springer's programs:

Dec. 1—German program: Prelude, Fugue and Chaconne, Buxtehude; Toccata in F, Pachelbel; "Comest Thou Now, Jesus, from Heaven," Bach; Aria, Mattheson; Fantasie in F minor, Mozart; Sonata in A minor, Rheinberger; "Moonlight," Karg-Elert; Cradle Song, Wagner; Toccata in D minor, Reger.

Dec. 8—Bach program: Toccata and Fugue in D minor; "Blessed Jesus, at Thy Word"; "When in the Hour of Utmost Need"; Prelude and Fugue in A minor; Little Fugue in G minor; "In dulci Jubilo"; "Wake, Awake, for Night Is Flying"; "Good News from Heaven the Angels Bring"; Toccata in F.

Dec. 15—Modern program: "Prelude Solennel," Noble; Madrigal, Rogers; Scherzetto, Viernie; "Meditation a Sainte Clotilde," James; Chorale in A minor, Franck; "Carillon," Sowerby; "Consolation," Reger; "To the Setting Sun," Edmundson; Finale, from First Symphony, Viernie.

Dec. 22—Christmas program: Offertoire on an Old French Carol, Guillemant; "Noel," from "Byzantine Sketches," Mulet; "Ave Maria," Schubert; "Christmas Evening," Mauro-Cottone; "Behold, a Branch Is Growing," Brahms; "Gloria in Excelsis," Reger; "Adeste Fideles," Karg-Elert; Improvisation on "Silent Night," Kreckel; "Good News from Heaven the Angels Bring," Pachelbel.

**Dr. Zuidema in Carillon Dedication.**

Dr. Alle D. Zuidema, organist and carillonneur for the Jefferson Avenue Presbyterian Church, Detroit, played the opening carillon recital on the Anderson carillon of twenty-three bells in Christ Church Chapel, Grosse Pointe. The recital was followed by a reception in the assembly hall of the chapel. Beecher Aldrich, Mus. B., F. A. G. O., organist and choirmaster of Christ Church Chapel, played several selections on the Hodges memorial organ. Dr. Zuidema was organist for the Windsor, Ont., Schubert Choir of 100 voices at the recent presentation of "The Messiah," with Edward Greenhalf, conductor.

**Hymn Festival at Muskegon, Mich.**

The morning service at the First Congregational Church of Muskegon, Mich., Dec. 1 was devoted to a festival service of hymns, with the theme "Christ in the World." The music was in charge of Robert Wilson Hays, minister of music.



**The WURLITZER Church Organ**

**JUST** as an old master's violin sings a sweeter song—a song that touches a responsive chord within the soul that hears it, so does the Wurlitzer Church Organ awaken new hope, a promise of immortality!

Because of its pure tones, because of its responsiveness, you, who play the Wurlitzer Church Organ, will actually feel that you are creating a new kind of music—a music of fulfillment.

The color and depth of tone of the Wurlitzer, as well as its mechanical perfection, are the heritage of over two hundred years of musical experience.

At your first opportunity play a Wurlitzer Church Organ yourself. You will find it responsive to your style and mood.

*Write for Brochure*

**THE RUDOLPH WURLITZER MFG. CO.**  
**North Tonawanda, N. Y.**

**New York Studios: 120 W. 42nd STREET**

# American Guild of Organists

United States and Canada

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



Charter Granted  
Dec. 17, 1896  
Organized April  
13, 1896  
Incorporated  
Dec. 17, 1896

Amended Charter Granted  
June 17, 1909  
Amended Charter Granted  
June 22, 1934

Authorized by the Board of Regents of the University of the State of New York  
General Office: RKO Building, Rockefeller Center,  
1270 Sixth Avenue, New York City

*Warden*  
CHARLES HENRY DOERSAM, F.A.G.O.  
*Sub-Warden*  
WILLIAM C. CARL, MUS. D., A.G.O.  
*General Secretary*  
RALPH A. HARRIS, M.S.M., F.A.G.O.  
*General Treasurer*  
HAROLD W. FRIEDEL, F.A.G.O.  
*General Registrar*  
S. LEWIS ELMER, A.A.G.O.  
*General Librarian*  
JAMES W. BLEECKER, A.A.G.O.  
*General Auditors*  
OSCAR FRANKLIN COMSTOCK, F.A.G.O.  
HUGH MCAMIS, F.A.G.O.  
*Chaplain*  
HARRY EMERSON FODDICK, D.D.

**COUNCIL:**  
SAMUEL A. BALDWIN, A.G.O., F.A.G.O.  
SETH BINGHAM, F.A.G.O.  
LILLIAN CARPENTER, F.A.G.O.  
MARY ARABELLA COALE, A.A.G.O.  
NORMAN COKE-JEPHCOFF, F.A.G.O.  
GRACE LEEDS DARNELL, F.A.G.O.  
HENRY H. DUNCKLEE  
WALTER HENRY HALL, MUS. D., A.G.O.  
CHARLES HEINROTH, MUS. D.  
REGINALD L. MCALL  
HAROLD VINCENT MILLIGAN, MUS. D., F.A.G.O.  
WILLARD I. NEVINS, F.A.G.O.  
T. TERTIUS NOBLE, MUS. D.  
G. DARLINGTON RICHARDS, F.A.G.O.  
FRANK L. SEALY, A.G.O., F.A.G.O.  
GEORGE W. VOLKEL, MUS. B., F.A.G.O.  
FRANK E. WARD, A.A.G.O.  
MORRIS W. WATKINS, M.S.M., A.A.G.O.  
JANE WHITTEMORE  
DAVID MCK. WILLIAMS, MUS. D., F.A.G.O.  
R. HUNTINGTON WOODMAN, A.G.O., F.A.G.O.  
FRANK WRIGHT, MUS. B., A.G.O.

## DEANS OF CHAPTERS AND REGENTS OF BRANCH CHAPTERS

- |  |   |  |   |
|--|---|--|---|
| Arkansas—Henry W. Sanderson, A. A. G. O.<br>Atlantic City—A. E. Weedon.<br>Binghamton—J. Emery Kelley.<br>Buffalo—Leonard Adams, A. A. G. O.<br>Camden—Earl H. Elwell.<br>Cedar Rapids—Catherine M. Adams.<br>Central California—Hoyle Carpenter.<br>Central Missouri—Luther T. Spayde.<br>Central New Jersey—Miss Nita B. Sexton.<br>Central New York—Miss Zillah L. Holmes, A. A. G. O.<br>Central Ohio—M. Emmet Wilson, A. A. G. O.<br>Central Tennessee—F. Arthur Henkel.<br>Chesapeake—John H. Eltermann.<br>Delaware—Firmin Swinnen.<br>District of Columbia—Miss Mary M. Wilkins, A. A. G. O.<br>Eastern New York—J. William Jones.<br>Florida—Miss Margaret W. Dow, F. A. G. O.<br>Jacksonville Branch, Florida—Mrs. L. C. Entenza.<br>Orlando Branch, Florida—A. E. R. Jones.<br>St. Petersburg Branch, Florida—Miss Viola Burchel, A. A. G. O. | Tallahassee Branch, Florida—Miss Margaret Dow, F. A. G. O.<br>Tampa Branch, Florida—Mrs. W. H. Deuber.<br>Fort Worth—William J. Marsh.<br>Georgia—Miss M. Ethel Beyer.<br>Harrisburg—Lester T. Ettet.<br>Hartford—Gordon W. Stearns, A. A. G. O.<br>Illinois—Dr. Eric DeLamarter.<br>Indiana—Donald C. Gilley, A. A. G. O.<br>DePaw Branch, Indiana—Miss Isabel Wray.<br>Kansas—Richard Jesson.<br>Lehigh Valley—Albert L. Gundrum.<br>Lincoln—Mrs. Charles W. Fleming.<br>Long Island—Miss Antoinette Hall.<br>Louisiana—Professor William C. Webb, F. A. G. O., F. R. C. O.<br>Louisville—W. Lawrence Cook, A. A. G. O.<br>Macon—Mrs. Albert Jekis.<br>Maine—Alfred Brinkler, F. A. G. O., A. R. C. O.<br>Bangor Branch, Maine—Mrs. Harriet S. Mehaan.<br>Miami—Mrs. Louis D. Gates.<br>Michigan—Miss Grace Halverson, A. A. G. O.<br>Minnesota—Peter Johnson, A. A. G. O.<br>Missouri—Hugo Hagen.<br>Monmouth—J. Stanley Farrar. | Nebraska—Mrs. Louise S. Zabriskie, F. A. G. O.<br>New England—Frederick H. Johnson, B. A., F. A. G. O.<br>North Carolina—Leslie P. Spelman, F. A. G. O.<br>Northern California—Miss Frances Murphy.<br>Northern Ohio—Paul Allen Beymer.<br>Toledo Branch, Northern Ohio—Arthur R. Croley.<br>Youngtown Branch, Northern Ohio—Dr. Henry V. Stearns, F. A. G. O.<br>Northeastern Pennsylvania—Leon Verrees.<br>Oklahoma—Mrs. Marie M. Hine, A. A. G. O.<br>Oklahoma City—Mrs. Harry L. Atkinson.<br>Oregon—George W. Bottoms.<br>Pennsylvania—Harry C. Banks, A. A. G. O.<br>Quincy—J. Max Kuwel.<br>Rochester—Miss Alice C. Wyszard.<br>Rhode Island—Roy F. Bailey.<br>Sacramento—Mrs. Ethel Sleeper Brett.<br>San Diego—Madeline Andre Biederman.<br>San Jose—Mrs. Elizabeth Fugh.<br>Southern California—Clarence D. Kellogg.<br>Pasadena Branch, Southern California—Mrs. Lora P. Chesnut, A. A. G. O. | Southern Ohio—J. Alfred Schehl, A. A. G. O.<br>Staten Island—Charles L. Schaefer.<br>Tennessee—Franklin Glynn.<br>Texas—Carl Wiesemann.<br>North Texas Branch, Texas—Mrs. J. W. Akin, Jr.<br>Union-Essex—Walter N. Hewitt, A. A. G. O.<br>Vermont—New Hampshire—Miss Gladys N. Gale, A. A. G. O.<br>Virginia—F. Flaxington Harker, A. A. G. O.<br>Petersburg Branch, Virginia—D. Pinckney Powers.<br>Western Iowa—Donald C. Farley.<br>Western Pennsylvania—Miss Alice M. Goodell, M. A.<br>Western Washington—Mrs. Helen L. McNicoll.<br>Wilkes-Barre—Carl F. Roth.<br>Wisconsin—Frieda J. Diekman.<br>Worcester—Hugh Giles.<br>York—J. Frank Frysinger. |
|--|---|--|---|

## STATE DEAN

New Jersey—Raymond B. Heston.

## "Nebuchadnezzar" Is Sung for Guild Under Direction of Dr. Carl

By LILLIAN CARPENTER

Dr. William C. Carl, ever on the alert for new and interesting material, returned from Europe this fall with some choice music. A program of selections which he had heard at European festivals was given for headquarters on Monday, Dec. 9, at the First Presbyterian Church, New York City, where Dr. Carl is organist and choir-master and Dr. J. V. Moldenhawer the minister. The service—for that was the form of the program—began with a Mozart Sonata in D major for two violins, cello and organ. For the offertory the Mozart C major Sonata for the same instruments was used. These were revived at the Salzburg Festival last summer, and possessed all of the charm and simplicity that one expects to hear in Mozart. Their beauty was enhanced by the artistic playing of Virginia and Mary Drane, violinists; Genevieve Lewis, cellist, with Dr. Carl at the organ. Mozart's oratorio "The Penitent David" was also revived at Salzburg and Dr. Carl with his choir and soloists, Rose Dirmann, soprano, and Amy Ellerman, alto, gave excerpts from it at this service.

Dr. Moldenhawer delivered a fine address, beginning with a few words of cordial greeting to the Guild members and friends, and passing at once to the principal work of the evening, "Nebuchadnezzar." The text, taken from the Book of Daniel and the Song of the Three Holy Children, deals with the story of Shadrach, Meshach and Abednego, and their refusal to bow before Nebuchadnezzar's golden image because of their devotion to the one God. Dr. Moldenhawer cited other examples of the faith and fortitude of the ancient Jews.

The music, written by George Dyson especially for the Three Choirs Festival in England this year, received such high praise that it is to be repeated at next year's festival there. It is an inspired piece of work, in modern vein, descriptive of the story and of great strength. The final part, set to the words of the Benedicite, is music of rare beauty and a masterpiece of form. All of this could hardly have been understood had it not been for the splendid interpretation given the oratorio by Dr. Carl's well-trained chorus and motet ensemble; the soloists, Dan Gridley, tenor, and Daniel Harris, baritone (who substituted for

Raoul Nadeau on a few hours' notice), and Everett Tutchings, whose masterly accompaniments won high acclaim. Dyson's oratorio has aroused the interest of New York organists and Dr. Carl is to be congratulated on bringing this music to us and giving it so fine a presentation.

## Clayton-Friedell Recital.

A wealth of interesting meetings is being offered at headquarters this season by its public meetings committee, Morris Watkins, chairman. The second of these took place Nov. 25 at St. Bartholomew's Church, New York City. Two headquarters members, Marion Clayton, organist and choir-master of the Lafayette Avenue Presbyterian Church, Brooklyn, and Harold Friedell, organist and choir-master of St. John's Episcopal Church, Jersey City, N. J., were presented in recital. In this inspiring building, with its magnificent organ, these young organists offered interesting and well-varied selections. Miss Clayton's program began with a clean-cut rendition of the Bach chorale prelude "Out of the Depths I Cry unto Thee," followed by the playful Scherzetto of Vierne. She achieved a splendid climax in her next number, "The Soul of the Lake," by Karg-Elert, and her last number, the Fantasia in F minor, Mozart, was played with dignity and virility.

Mr. Friedell began his part of the program with the Bach G major Prelude and Fugue, one of the fellowship test pieces for this year, and for contrast he played the "Requiescat in Pace" of Sowerby before offering the other Bach test piece, the Allegro from the Sixth Trio-Sonata. Mr. Friedell's vital and musically rendering of the Bach numbers must have been a help indeed to candidates for Guild degrees who were present. A descriptive, picturesque number from "Paysages Euskariens" by Ernest Bonnal was an excellent medium for the use of the solo stops and more delicate combinations of the organ. Mr. Friedell closed with the Magnificat from M. J. Erb's Sonata "Mater Salvatoris," a vigorous number in the modern idiom, and played it with the facility and rhythm that characterize his playing.

## Annual Service in Buffalo.

The annual service of the Buffalo Chapter was held Sunday afternoon, Dec. 1, at St. Paul's Cathedral. The service was sung by the cathedral choir under the direction of DeWitt C. Garetson, organist and choir-master. The prelude was played by Robert Noehren, organist of St. John's Episcopal Church, and the postlude by William Benbow, F. A. G. O., organist emeritus

of Westminster Presbyterian Church. The address was by the Right Rev. Cameron J. Davis, D. D., bishop of the Diocese of Western New York and chaplain of the chapter. The program follows: Processional hymn, "For Thee, O Dear, Dear Country," Noble organ, Chorale Prelude on "Lord Jesus Christ, with Us Abide," Reger; "Psalm 150," Stanford; Magnificat, West in E flat; Credo, Monotone; Three Antiphons (words from the Greater Antiphons), Garretson; hymn, "Old Hundredth" (descant sung to stanzas 2 and 4); address, "Interpretation"; offertory, "Thee, Lord, before the Close of Day," H. Balfour Gardner; organ, Chorale Prelude on "Now Thank We All Our God," Bach.

## Pennsylvania Chapter.

The Pennsylvania Chapter, in conjunction with the American Organ Players' Club, held its first public meeting of the season on the evening of Nov. 14, at St. Aidan's Chapel, Cheltenham, upon the invitation of the vicar, the Rev. Herbert B. Satcher. First there was a recital on the new Hammond electronic organ recently installed in this church. The recital was played by Newell Robinson, F. A. G. O., and consisted of the Short Prelude and Fugue in C, by J. L. Krebs, Bach's Chorale Prelude on "O Mensch, bewein' Dein Sünde Gross," and Scherzo from Sonata No. 2 in C minor, by Mark Andrews, the Allegro ma non troppo movement from Widor's Seventh Symphony, Vierne's "Marche Funebre," the Gavotte by Martini, the Chorale Prelude on "Vater Unser" by Margery Moore, and the Finale of Handel's Organ Concerto No. 10. This musicianly program was very effectively played by Mr. Robinson.

Following the recital the audience adjourned to the parish-house, where a round-table discussion was held under the chairmanship of Harry C. Banks, Jr., dean of the chapter, who explained that the chapter was neither endorsing nor condemning the instrument. In the discussion a number of persons did condemn it on various counts. Former Senator Richards of Atlantic City said the instrument should not be called an organ because it did not conform to the historic definition of an organ, and that it would be very bad for students to practice on because it did not measure up to the standard specifications endorsed by the Guild. Dr. Rollo F. Maitland stated what he thought were both the strong points and the weak points of the instrument. Dr. Henry S. Fry also took part in the discussion. William F. Jenkins of Reading spoke for the instrument, and

## New Guild Office

On Jan. 1, 1936, the American Guild of Organists moves to its new general office at 1270 Sixth Avenue, RKO Building, Rockefeller Center, New York City. This office, in a central location in the metropolis, in a building that is world-famous, will give the A. G. O. a home worthy of the organization.

Please address all mail from this date to the new headquarters.

did his best to answer questions, preserving his composure and affability in the face of a certain amount of heckling.

## Western Pennsylvania.

Charlotte Lockwood was presented in a recital at Carnegie Hall, North Side, Pittsburgh, by the Western Pennsylvania Chapter Nov. 26. An appreciative audience heard Mrs. Lockwood's artistic playing. Preceding the recital several members and guests of the chapter attended a fine dinner in honor of the recitalist at the First Christian Church, North Side. Dean Goodell made an address of welcome. A brief business session followed. Three colleagues and five subscribers were voted into membership.

The December dinner meeting of the Western Pennsylvania Chapter was held Monday evening, the 16th, at the Penn Shady Hotel, East Liberty. Sub-dean Alan Floyd presided in the absence of Dean Goodell. Four new members were accepted at this meeting, attended by fifty-three members and guests. Miss Helen Keil of the Pennsylvania College for Women presented her singers in three numbers.

After adjournment we went to Calvary Episcopal Church, where our fellow member, J. Robert Izod, organist and choir-master of the Mount Lebanon Episcopal Church, was heard in a splendid recital of Garth Edmundson's original compositions, assisted by Michael Dolan, tenor. The program included: "Cortege and Fanfare," "Bells through the Trees," "Elfin Dance," "To the Setting Sun," "Pastorale Ancienne," "Impressions Gothiques," Symphony 2, and a tenor solo, "The Radiant Morn." A fair-sized audience was present. The proceeds of the recital were presented to the treasurer of the convention board. After the recital we were invited by Dr. Harvey Gaul, organist and choir-master of Calvary, to an informal gathering. Refreshments were in order.

PAUL F. BEISWENGER, Secretary.

## News of the American Guild of Organists—Continued

### Hear the New Organ at Groton and Visit Worcester Church

Members of the New England Chapter were invited to Groton Nov. 19 to hear the new Aeolian-Skinner organ in the chapel of the Groton School. The program opened with a clear and able description of the instrument by Mr. Lynes, organist of the school. Then followed three groups of pieces planned to display the beauty and versatility of the organ to the greatest advantage. The first group, played by Albert W. Snow, consisted of ancient numbers by Gabrieli, Couperin, Clerambault, Byrd and Bull. The second group consisted of three compositions by Bach and was played by Francis W. Snow. The final group, containing the Scherzo from Vierne's Second and the E major Chorale of Franck, was played by William E. Zeuch. The three players displayed for the listeners their familiar virtues, which are so well known as to need no description. The organ, on the other hand, was scarcely such an old friend, representing as it does, the latest, and, many able judges think, the finest, product of the designing genius of Donald Harrison. In every type of music on the program it was beautifully effective, possessing remarkable clarity, tonal beauty, flexibility and color. A word should be said of the generosity of the Aeolian-Skinner Company, who provided bus transportation to and from Groton for a good-sized group from Boston.

The Worcester Chapter invited members of the New England Chapter to share with them a concert of sacred music for choir and organ at All Saints' Church in Worcester Monday, Dec. 9. A number of hardy New Englanders dared icy roads to attend and were rewarded for their pains with some outstanding organ playing by William Self and some equally outstanding singing by the choir of the church under Mr. Self's direction. Most memorable perhaps was the singing of three Russian pieces and Mr. Self's performance of the first movement of Widor's "Symphonie Romane." Also worthy of note was an anthem by Mr. Self, "I Will Extol Thee," showing strong Russian influence in the vocal writing, but also showing invention and thorough knowledge of choral technique.

PAUL AKIN, Secretary.

#### Worcester Host to New England.

Worcester Chapter was host to the New England Chapter of Boston at All Saints' Episcopal Church Dec. 9. An evensong service was presented by William Self, organist and choirmaster of All Saints', and his choir. It was an hour of unalloyed satisfaction and joy to the many music-lovers present. There was beautiful organ playing and singing by a choir exceptionally well trained. The unaccompanied work brought out phrasing, shading and diction of beauty and refinement. Mr. Self's new anthem, "I Will Extol Thee," received its premiere and showed deep spiritual and musical insight. On the program also was the "Magnificat" composed by Gretchaninoff for the All Saints' choir.

At the close of the service a reception was held in the parish-house. Presiding at the coffee urns were Mrs. Franklin J. Crosson and Miss Phelps, assisted by the reception committee, composed of Mrs. Howard S. Shepard, Mrs. Rena Brown, Mrs. Leslie B. Phillips, Mrs. Leon M. Simonds, Walter A. Morrill, Waldo A. McCracken, M. Joseph Smith and Ralph M. Warren.

ETHEL S. PHELPS, Secretary.

#### Georgia Chapter Program.

The season under the direction of Dean Ethel Beyer continues to grow in interest, attendance being at a high level. The December meeting was held Tuesday evening, Dec. 10, at the beautiful Glenn Memorial Auditorium of Emory University, where the organ

is a large three-manual Pilcher. Mrs. Paul Bryan, A. A. G. O., was chairman and presented an ensemble program sponsored by the Atlanta Music Club. Miss Emilie Parmalee, A. A. G. O., was the soloist and played Sowerby's "Rejoice, Ye Pure in Heart," the Bach Air for the G String and Shelley's Fanfare. Miss Parmalee always plays with poise and the spontaneous applause that greeted each of her selections shows the esteem in which she is held.

With the assistance of violin, violoncello, harp (Mrs. Margie Griffith), piano and a vocal trio, the following numbers were presented, with Mrs. Bryan conducting from the console: "Romance," Saint-Saens; "Devotion," Mark Andrews; Allegretto, Richard Walthew; "Slumber of the Infant Jesus," Busser, and "Consolation," Matthews. The Andrews and Matthews numbers were accorded the hearty approbation of the audience of 700 persons. The trio was from the Christmas Oratorio of Saint-Saens.

Tuesday morning, Dec. 3, the Atlanta Music Club honored the artists of Atlanta at a luncheon and musicale. Guild members who were included as composers were: Miss Eda Bartholomew, C. W. Dieckmann, Hugh Hodgson and Dr. Charles A. Sheldon. A number of other organists were present as guests.

GEORGE LEE HAMRICK.

#### Central Ohio Chapter.

The Central Ohio Chapter meeting at the home of George Leland Nichols in Columbus Monday evening, Dec. 2, turned its attention to some extent from the music of the organ to that of the piano. The feature of the evening was a program of solo piano and two-piano numbers by the host, Mr. Nichols, at the first piano, and Frank Meier at the second. Dean Wilson also merited praise for his work at the second piano in the playing of the Rubinstein Concerto in D minor, the first movement of which closed the program. The other numbers on the program for two pianos were: Andante and Variations, Schumann; Concert Waltz, Lund-Skabo; Caprice, Philipp. Mr. Nichols' solo contributions were: C major Sonata, first movement, Mozart; "Saviour of the Gentiles, Come," Busoni-Bach; "Amberley Wildbrooks," John Ireland.

The musical portion of the program was preceded by a business meeting in which the various committee chairmen were called upon to give their reports. The executive committee, in accordance with the by-laws of the Guild, met and elected the nominating committee for the election of next May. The evening of music and fellowship closed with refreshments served by the social committee of the evening.

G. RUSSELL WING, Librarian.

#### Christmas Service at Pasadena.

The Pasadena Chapter presented its first Christmas service Monday evening, Dec. 9, at the First Congregational Church, four choirs participating, with Mildred Brockway, A. A. G. O., of St. Mark's Episcopal Church, Glendale, giving a group of organ numbers. Following a processional by the choir of the hostess church, the choir of the First Methodist Church of Alhambra, under the direction of Frank Van Gundy, with Frances Chatem, A. A. G. O., at the organ, sang "A Mexican Carol," arranged by Harvey Gaul, and "The Three Kings," arranged by Schindler. The First Baptist Church of Pasadena, under the direction of Mildred Clauson Wickland, sang "Shepherd's Christmas Song," Reimann-Dickinson, and "Sing Noel" (French carol), arranged by Manney. Following these groups Miss Brockway played: Prelude and Fugue in B flat, Bach; "Eventide," Harker; "Christmas in Sicily," Yon, and "Marche Royale," Hailing, with splendid interpretation. Under the direction of P. Shaul Hallett, F. A. G. O., the four choirs and congregation then joined in singing "The First Nowell." Mr. Hallett, organist and choirmaster of All Saints' Episcopal, Pasadena, led

his choir in "What a Wonder," arranged by Dickinson, and "Tis the Birthday of Our Saviour," Vincent. John E. Clarke, A. A. G. O., was at the organ. Closing the choir groups, Helen Root Wolf, organist-director of the First Congregational Church, Pasadena, sang "And the Trees Do Moan," arranged by Gaul, and "The Bells of Noel," Schloss.

As a glorious climax to a beautiful evening of music Mr. Hallett directed the four choirs in "And the Glory of the Lord," from "The Messiah," and "Glorious Is Thy Name," from Mozart's Twelfth Mass.

The evening was considered such an outstanding success that it is hoped it will become an annual affair.

MILDRED CLAUSON WICKLAND, Librarian.

#### Verrees Plays in Farnam's Memory.

The thirty-ninth public recital of the Northeastern Pennsylvania Chapter was a Bach program in memory of the late Lynnwood Farnam, played at St. Luke's Church in Scranton by Leon Verrees. This event took place Nov. 23. Mr. Verrees, a devoted disciple of Mr. Farnam, played the following: Chorale Preludes, "Lord, Hear the Voice of My Complaint" and "If Thou but Suffer God to Guide Thee"; Prelude in E minor (preceding the Wedge Fugue); Two Piano Pieces, Invention for two voices (F major) and Fugue in C sharp minor (from the "Well-tempered Clavichord"); Allegro from Fifth Sonata; Prelude and Fugue in C minor; Four Chorale Preludes (from the Eighteen Great Chorales); Two Piano Pieces, Invention for Three Voices (D minor) and Prelude and Fughetta (from Eighteen Little Preludes and Fugues); Chorale Prelude, "Out of the Deep" (six voices); Passacaglia and Fugue in C minor.

#### Maine Chapter.

The third meeting of the Maine Chapter was held at the Brinkler studio Dec. 5. Herbert A. D. Hurd gave a scholarly and interesting paper on the "Chorales of Bach." Illustrations of the motifs used by Bach were played on the piano by John E. Fay. Chorales were played on the studio organ by Miss Gratia Wardle and Messrs. Clark and Fay.

Mr. Hurd is head of the music department of Fryeburg Academy, one of the many Maine schools which the late Cyrus H. K. Curtis considered worthy to receive a gift of \$100,000. He is also organist of the First Congregational Church in Fryeburg, which was organized in 1775, and he enjoys playing the beautiful old black walnut organ, which in the '50s was hauled part way by oxen and part way by horses and set up in this historic church. The organ has four diapasons of the grand old style diapason tone.

VELMA WILLIS MILLAY, Secretary.

#### Louisiana Chapter.

The Louisiana Chapter held its monthly meeting Nov. 26 in the parish-house of St. Paul's Church, New Orleans. The dean, William C. Webb, F. A. G. O., F. R. C. O., presided, and after the routine business and a discussion of the recital given by Pietro Yon the preceding week the meeting was turned over to the organist of the church, Miss Walbank. An interesting program was presented, consisting of selections by the junior choir and solos by Mrs. Bradford, soprano; also a piano duet by Miss Walbank and Miss Henry. The rector's wife and several ladies of the church were present at the meeting and later assisted in serving delicious refreshments, extending cordial hospitality to the Guild members.

On Sunday, Dec. 15, the Louisiana Chapter assisted in the dedication of a new organ just installed in the Jackson Avenue Evangelical Church, of which Henry S. Jacobs is organist and choir director. The organ is a three-manual Moller of thirty-two stops. The installation was by Messrs. Rive of New Orleans.

E. B. T.

### California Program Is Played by Woman Members of Chapter

The monthly meeting of the Southern California Chapter was held at the First Baptist Church of Los Angeles Monday evening, Dec. 2. The dinner and business meeting were followed by a recital in charge of the ladies of the chapter. Edith Boken-Krager, chairman, played the fine four-manual Kimball organ of the church. Mabel Culver Adsit, organist of the First Baptist Church, opened the program with the first movement of the Handel Concerto in F, followed by the Sowerby "Carillon"; "Romance sans Paroles," Bonnet, and the Yon "Sonata Romantica." Alice McMichael played "Tidings of Joy," and Adagio from Toccata and Fugue in C, Bach; also the Mauro-Cottone Variations on a Christmas Carol. Mrs. McMichael is organist of the large Church of the Open Door.

Irene Robertson, who presides at the large Austin in the First Methodist Episcopal Church of Los Angeles, brought the program to a close with "In dulci Jubilo," Bach and Dupre; the Roulade of Seth Bingham, and the A minor Chorale of Franck—a truly inspiring climax to a beautiful and artistically played program.

EDITH BOKEN-KRAGER.

#### Mrs. Lockwood at Tallahassee.

The Tallahassee branch of the Florida Chapter sponsored a recital by Charlotte Lockwood Nov. 23 in the auditorium of the Florida State College for Women. The event was well attended and was a brilliant success, both in the artistic and interpretative achievements of the performer and in the enthusiastic response from the audience. Sunday, Nov. 17, Miss Dow, regent, illustrated and discussed informally the compositions which Mrs. Lockwood was expected to play. Saturday night, after the recital, the Guild held an informal reception in honor of Mrs. Lockwood at the Alpha Chi Omega House.

DOROTHY LEACH, Secretary.

#### Orlando, Fla., Banquet.

Orlando Branch of the Florida Chapter had its annual banquet Nov. 26. A business meeting followed. Plans for the Guild service were discussed. It was decided also to have the combined choir and organ concert at the Municipal Auditorium in March.

Herman Siewert, F. A. G. O., organist at Knowles Memorial Chapel, Rollins College, played a program on the newly-installed Wicks two-manual organ in the home of Mrs. Bonita Crowe, Atlanta, Nov. 14, before a group of about fifty guests. Mr. Siewert is giving the weekly vesper programs on the beautiful Skinner three-manual organ in Knowles Chapel at Rollins.

MANLY C. DUCKWORTH, Registrar, Florida Chapter.

#### Central New Jersey.

The monthly meeting of the Central New Jersey Chapter was held on Monday, Dec. 2, at the Central Baptist Church, Trenton. Following a brief business session, a program of organ and piano duets was given, with Miss Florence Westenberg at the piano and Mrs. Fred Burgner at the organ. These numbers consisted of: "Ade-laida," from Beethoven Cantata; Adagio Cantabile from "Sonata Pathetique," Beethoven; Concerto in F, Handel, and Intermezzo from "L'Arlesienne" Suite, Bizet.

The evening's program concluded with a discussion of the new Hammond electronic organ, a demonstration of which the chapter members witnessed recently in Wanamaker's store, Philadelphia. Mrs. Wilfred Andrews, Mrs. John Peterson, W. A. White and Edward Riggs led the discussion, and the many comparisons drawn between this new instrument and the pipe organ proved very interesting.

JEAN E. SCHLICHLING, Secretary.

## News of the American Guild of Organists—Continued

### New Guild Members; List of Colleagues Added by the Council

Colleagues elected by the council Nov. 25, 1935, are:

#### BUFFALO—

Miss Donald G. Armstrong, Buffalo.  
Mrs. Elizabeth J. Hill, Niagara Falls.  
Mrs. Dorothy Kroecker, Buffalo.  
Eleanor E. Schwartz, Buffalo.

#### CAMDEN—

Rowland Ricketts, M. D., Merchantville, N. J.

#### CENTRAL CALIFORNIA—

T. Harold Grimshaw, Stockton.

#### EASTERN NEW YORK—

Raymond Peter Gietz, Castleton-on-Hudson.

#### HEADQUARTERS—

Leonard B. Brabec, New York.  
Franklin Coates, New York.  
John Hammond, New York.  
Harold Kendrick, Jr., Norwalk, Conn.  
Majorie K. Propheer, Ridgefield Park, N. J.

G. Howard Scott, Asbury Park, N. J.  
H. R. Yarroll, New York.

#### INDIANA—

Dorothea May Hogle, Indianapolis.  
Thomas S. Tibbs, Indianapolis.

#### MISSOURI—

Albert A. Bonholzer, St. Louis.  
W. Randolph Lacey, Webster Groves.  
Walter A. Lehleitner, St. Louis.  
Margaret Mrazek, St. Louis.  
Hilda Medairy, St. Louis.  
Mrs. Carroll Smith, St. Louis.

#### NEW ENGLAND—

George Faxon, Brookline, Mass.  
Robert D. Higgins, M. D., Brookline, Mass.  
Mamert J. Karbauskas, South Boston, Mass.

#### NORTHERN CALIFORNIA—

Eugene Leslie Covey, San Rafael.

#### NORTHERN OHIO—

Chester J. Brinkman, Toledo.  
Mrs. Louis Dring, Cleveland Heights.  
Carl A. Knittel, Youngstown.  
W. Frederic Miller, Warren.  
Conrad Freshley, Cleveland.  
Mathilde T. Sharp, Cleveland.  
Ruth E. Schellhase, Youngstown.

#### PASADENA BRANCH (SOUTHERN CALIFORNIA)—

LaVerda Verdell Thompson, Pasadena.

#### PENNSYLVANIA—

Orlando Crease, Jr., Philadelphia.  
Marie R. Gast, Lancaster.  
H. M. Ridgely, Philadelphia.  
John Saunders, Essington.  
Norman P. Smith, Philadelphia.  
J. Lewis Vantine, Philadelphia.

#### RHODE ISLAND—

Svea M. Anderson, East Greenwich.  
Elizabeth K. Bugbee, Providence.  
Ruth Dudley, Providence.  
Harold K. Larson, Pawtucket.  
Arthur Morris, Berkeley.

June L. Samson, Providence.  
Rosalind M. Wallace, Apponaug.

#### SACRAMENTO—

Mrs. Verna Brown, Woodland, Cal.

#### SOUTHERN OHIO—

C. Willard Kinsling, Eaton.

John W. McIntire, Wilmore, Ky.

VERMONT-NEW HAMPSHIRE—  
Duane R. Bassett, Bennington, Vt.

WILKES-BARRE—  
J. Montgomery Howells, Wilkes-Barre.

WORCESTER—  
Mrs. Priscilla H. Mague, Worcester, Mass.

LOUISVILLE—  
Mrs. Lela W. Cullis, Lexington, Ky.

#### Union-Essex Chapter.

Business and pleasure were profitably combined at the Union-Essex meeting held in St. Paul's Church, Newark, N. J., Nov. 12, with Dean W. N. Hewitt presiding. After disposing of routine business an instructive, comprehensive lecture on "Organs and Organ Pipes" was delivered by a capable and thoroughly experienced builder of American organs, Leslie Leet. Illustrating his well-received talk with a miniature organ, the lecturer gave a practical and graphic demonstration in organ tuning.

Following the lecture a recital of unusual merit was played by John Stand-erwick, A. A. G. O., organist and choir-master of the Morrow Memorial Church, Maplewood, N. J. His numbers were: Chorale Improvisation on "Nun danket Alle Gott," Karg-Elert; Air in D minor, Bach; Fugue in D major, Bach; "An Elizabethan Idyll," Noble; "To the Setting Sun," Edmundson; Finale from First Symphony, Vienne.

Sub-Dean Lee H. Richardson, A. A. G. O., announced a recital by him Nov.

19, assisted by his choir and a quartet of solo voices, at the Church of the Holy Communion, South Orange, N. J. The program included: Two Cradle Songs, Botting; Toccata in D minor (Doric), Bach; "Hail, Gladdening Light," Martin (the choir); Andante Cantabile from Fourth Symphony, Widor; "The Squirrel," Weaver; Festival Te Deum in E flat, Buck, and "God So Loved the World," Stainer (the choir); First Sonata, Borowski.

A service of traditional spiritual Christmas carols was given before an appreciative audience of more than 400 in the First Reformed Church, Newark, N. J., Dec. 11. This service was the Union-Essex Chapter's contribution to the seasonal festivities of the city. Intelligent arrangement of the program was shown in the treatment of a subject which "time has hallowed and tradition has made her own." To Dean W. N. Hewitt, A. A. G. O., credit is due for untiring effort; to the secretary, W. Norman Grayson, M. A., for his work at the console; to the several directors and their choirs, gathering early in the evening for their only joint rehearsal, and to the ministers and church officials.

Colorful and inspiring was the congregational singing. Owing to the illness of Lee H. Richardson, A. A. G. O., the postlude was played by W. Norman Grayson, A. A. G. O. The Prelude and Christmas Pastorale by Manney; "In dulci Jubilo," Bach, and Pastorale from "The Messiah," Handel, were played by Kate Elizabeth Fox, F. A. G. O. Mr. Grayson played: "Christmas in Sicily," Yon, and "Carillon-Sortie," Mulet.

On Jan. 13 the monthly meeting of the chapter will be held in the Westminster Presbyterian Church, Bloomfield, N. J., with Miss Roberta Bitgood, F. A. G. O., in charge. A program of Psalm settings will be given by the choirs of that church. Following this the members will adjourn to the First Baptist Church, Bloomfield, to witness a demonstration of the Hammond electronic organ, under the direction of Lester B. Major, A. A. G. O., organist of the church.

ISAAC HAMILTON, Registrar.

#### Louisville Convention May 6 and 7.

With the appointment of William E. Pilcher, Jr., as general chairman, plans for the regional convention to be held in Louisville were announced and discussed at the meeting of the chapter Dec. 2. The dates decided upon are May 6 and 7, and committee appointments were made at this meeting so there will be ample time to work in and to be sure everything will be in readiness when the time arrives.

Dec. 1 David K. Bishop presented a program at Deer Park Baptist Church, using the following selections: Prelude and Fugue in B flat major, Bach; Air, Concerto No. 10, Handel; "Will-o'-the-Wisp," Nevin; Irish Air, Lemare; "Liebestraum," Liszt; "At Evening," Kinder.

Miss Alma Hoffman and her choir of Calvary Lutheran Church on Dec. 6 presented a unique program depicting periods in the life of Christ with appropriate organ selections and anthems.

George B. Nevin's "Adoration" was given by the choir of the Fourth Avenue Baptist Church Dec. 15 under the direction of Mrs. Frank Ropke, organist.

Members of the chapter had the opportunity recently of hearing and examining the Hammond electric organ, upon invitation of the Shackleton Piano Company of Louisville.

C. L. SEUBOLD,  
Corresponding Secretary.

#### Long Island Chapter.

The new colonial Bethpage Club of the Long Island State Park Commission was the scene of a large gathering of organists, their friends, members of the commission and guests for the November meeting of the Long Island Chapter. The occasion was a recital on the Hammond electronic organ by John Hammond, manager of the New York branch of the Hammond Clock Company. The assisting artist was Dr. Ralph Morris of Bayshore, tenor.

Many of the organists took advantage of the opportunity to play this instrument after the formal recital.

A dinner in honor of Mr. and Mrs. Hammond was held in the Canton room of the clubhouse preceding the recital, which was well attended by members and guests.

ANTOINETTE HALL, Dean.

#### Chesapeake Chapter

The regular meeting of Chesapeake Chapter, held on Dec. 2 at Brown Memorial Presbyterian Church, was of the homecoming type. A special plea for 100 per cent attendance met with a gratifying response: A very interesting travel talk was given by Howard R. Thatcher of Eutaw Place Temple and First Church of Christ, Scientist, in which he told of an automobile journey across the continent. En route he and his companion, Edmund S. Ender of St. Paul's Episcopal Church, met new organ acquaintances and renewed old friendships. He also described various organs and churches visited.

The remainder of the evening was devoted to an "organ-wide broadcast" of "station CAGO." A group of seven organists proved their versatility by unusual settings of various well-known songs and poems, as well as astonishing hints on gardening, cooking, etc. The organists assisting Norris Harris, as announcer, were Ernestine Leithauser, Hattie Shreve, Katherine Beasley, Henry F. Baker, James C. Honeywell and Herbert J. Austin.

The evening closed with a general discussion of current news and organ interests to the accompaniment of punch and cookies.

M. IDA ERMOLD,  
Corresponding Secretary.

#### Michigan Chapter.

The Christmas party of the Michigan Chapter was held at the Westminster Presbyterian Church in Detroit Dec. 10. For this month we dispensed with a business meeting, just devoting the evening to having a good time. We began by having a turkey dinner. The feature of the evening was a "Major Bowes amateur hour." We discovered a great amount of talent in this way. As usual, at the conclusion of the festivities, Santa Claus appeared and distributed presents to all the good boys and girls. Games were played and everybody had one great time.

ERNST KOSSOW, Secretary.

#### Rhode Island Chapter.

The Rhode Island Chapter held the first meeting of the season Oct. 28 in the choir room of the Central Congregational Church, Providence. Twenty-six members were present. The meeting was called to order by the dean, Roy P. Bailey. Three new active members and four subscribing members were elected. A short report was made by Frank E. Streeter, chairman of the membership committee, stating that a survey had been made of all Rhode Island churches and notices of Guild activities, together with "Why Join the Guild," had been sent to 246 organists, with the idea of increasing our membership. Mrs. Florence Austin gave a most interesting report of the convention in New York.

The meeting adjourned to attend the organ recital by Helen Hogan Coome in the Central Congregational Church, the program of which appeared in the December issue of THE DIAPASON. Mrs. Coome, now of London, is a former organist of Central Church, and a large number of her friends enjoyed hearing her again. At the conclusion of the recital an informal reception was held in honor of Mrs. Coome.

At a meeting of the chapter Nov. 4 Lawrence C. Apgar, organist and choir-master of St. Stephen's Church and director of music at St. Dunstan's School, Providence, gave a very interesting lecture on the subject "The Physical Basis of Musical Sound," using a Hammond electronic organ to illustrate his talk. A large number of members and their friends were present. The dean, Mr. Bailey, announced a public recital Nov. 18 by Miss Grace S. Regester, organist and choir-master

of Grace Church, Providence, at Grace Church. Refreshments were served.

Miss Regester's program was as follows: Prelude and Fugue in G major, Bach; Preludes on American Hymn-tunes ("Martyr," "Olivet" and "Bethany"), J. Sebastian Matthews; "The Bells of St. Anne de Beaupre," Russell; Suite No. 2, Edward Shippen Barnes. Sarah Henley Ide, soprano, sang two solos.

ANNIE M. RIENSTRA, Secretary.

#### Open Central New York Season.

Armistice Day marked the opening of the season for the Central New York Chapter. Dinner for twenty guests was served at "Sunnyside," in Utica. Miss Zillah Holmes, dean of the chapter, presided. Mrs. Henry Kassing was in charge of reservations and the program. Mrs. Reba Maltby of Little Falls and Miss Holmes of Sherrill, delegates to the June convention, submitted reports. Paul Buhl of the Buhl Organ Company gave his impressions of electronic organs.

Members of the chapter turned their attention from their standard instrument on the night of Dec. 3, when Mrs. Marguerite Gurley, organist of South Congregational Church, South Utica, entertained at her home in New Hartford. Miss Holmes, the dean, introduced Miss Margaret Griffith, who told of her summer studies at Oxford University, England, and also of her trip through Wales. Following this Miss Griffith, with Mrs. Marjorie Hixson, played the Arensky Suite for two pianos. Their rendition was brilliant. Both are members of the Central New York Chapter. Following this Mrs. Fergus Bridge, guest soprano, sang a group of three songs, accompanied by Mrs. Gurley.

Mrs. Gurley was assisted in receiving the guests by Mrs. Marie Juergensen. During the social hour which followed, Miss Holmes and Miss Margaret Briesen poured.

ZILLAH L. HOLMES, Dean.

#### Central Missouri Chapter.

The Central Missouri Chapter is composed of organists from eight widely scattered towns. For this reason they have adopted the plan of holding afternoon meetings at Columbia, Mo., on the same date that the University of Missouri presents its concert series. There is usually a good attendance and much enthusiasm and good fellowship. A dinner together and the university concert in the evening are added enjoyable features.

At the meeting Dec. 2, held in the auditorium of Stephens College, Miss Nesta Williams gave an interesting report of the convention in New York, which she attended as delegate of the chapter. The following program was given: Concerto in F major, Handel (organ, Miss Nesta Williams, F. A. G. O.; piano, Miss Marjorie Orton); Symphony No. 2, Widor, and "On Hearing the First Cuckoo in Spring," Delius (Claude L. Fichthorn).

The group enjoyed the concert by the Kansas City Symphony Orchestra in the evening.

#### Western Washington Chapter.

The regular luncheon of the Western Washington Chapter was called to order Dec. 11 at the Pine Tree tearoom, Seattle. Following the business meeting Miss Esther Parker of the luncheon program committee introduced the guest speaker, Edwin Fairbourn, who gave some of his experiences in church music. Mr. Fairbourn, who is organist at Pilgrim Congregational Church and the First Baptist Church, Seattle, is also conductor of a women's choral group known as the Treble Clef Club.

Warren D. Allen of Stanford University, California, is in Seattle and is appearing in a recital at the University Temple Sunday afternoon, Dec. 15, with Francis Armstrong, violinist, assisting. His program includes Bach's Toccata in the Dorian Mode and Sim-fonia, Adagio from Sonata, Op. 108, by Brahms, and the Sonata No. 11 for violin and organ by Bach.

WALLACE SEELY, Secretary.

**News of the American Guild of Organists—Continued**

**Lehigh Valley Chapter.**

The November meeting of the Lehigh Valley Chapter was held Nov. 5 in St. Paul's Evangelical and Reformed Church, Northampton, Pa., and was known as Guild night in a series of programs in connection with the silver anniversary of the church and the rededication of the organ. Three guest organists presented the following program: "Yucca Blossoms," Nearing; Cradle Song, Brahms, and "Vision," Bibl (Mrs. Pauline Kocher Schadt); "Morning," Speaks; "The Trumpeter," Arlie Dix (Norman Flores, tenor soloist); "Harmonies du Soir," Karg-Elert; Suite in F, Corelli (E. B. Kocher); Chorale Prelude on an Old Scotch Hymn-tune, Noble; Pastorale, Samuels; "Minuetto" ("Danse Louis Quatre"), Shelley, and Toccata, Bartlett (David Griffith Samuels).

The Lehigh Valley Chapter met in Christ Evangelical and Reformed Church, Bath, Pa., Dec. 3, and heard an organ recital and a symposium on the organist-minister relationship. A. L. Gundrum, A. A. G. O., presided. The recital on the beautiful new memorial organ was by Frank S. Graver, organist of Christ Evangelical and Reformed Church, Emaus, Pa., and Dr. Homer C. Nearing, F. A. G. O., organist of St. John's Lutheran Church, Allentown, and was as follows: Fugue in G minor, Bach (Mr. Graver); Prelude and Fugue in D minor, Bach; Allegro assai vivace from Sonata in F minor, Mendelssohn; Allegro Cantabile from Fifth Symphony, Widor, and Toccata from "Suite Gothique," Boellmann (Miss Schaeffer); Sixth Symphony, first movement, Widor; Serenade, Nearing, and Toccata and Fugue, Bach (Mr. Nearing). Mr. Nearing played all his numbers from memory.

After the recital the organists and their guests, their respective pastors, adjourned to the beautiful candle-lighted study of the Rev. Reginald Helfferich, chaplain to the Guild, for a short business meeting. Of special interest and enjoyment was the symposium which followed. The speakers and their subjects were as follows: "My Best Friend, the Organist," by the Rev. Mr. Kaatz; "What I Expect of the Organist," by the Rev. Judge Henninger; "Ministers—the Reasons Organists Go Nuts," by Dr. T. Edgar Shields, A. A. G. O., and "How the Minister Can Help the Organist," by Miss Charlotte Bond, A. A. G. O. The evening was brought to a successful close with a fine supper, the Rev. Mr. Helfferich and Mrs. Helfferich acting as hosts.

HILDA I. BACHMAN, Secretary.

**Activities of Tulsa Organists.**

Oklahoma Chapter is meeting the second Monday night of each month at the Kropp Tavern in Tulsa for dinner, business and a study period. The December meeting was held the night of Dec. 9 and during the dinner hour regular business was transacted, with the dean, Marie M. Hine, presiding. Reed Jerome, chairman of recitals, told of the radio recital Dec. 8 at the First Baptist Church under the auspices of the chapter over KTUL. The organists for the occasion were Frances Wellmon Anderson, Esther Handley and Mr. Jerome. The study session was in charge of the chairman, John Knowles Weaver, the class in musical knowledge was conducted by Mrs. Hine, the dictation class by Mrs. E. E. Clulow and transcription by Mr. Weaver. Carl E. Amt, head of the organ department of A. and M. College, Stillwater, Okla., was the only outside member present.

Activities of chapter members included the annual good cheer concert of the Hyechka Club, at the Boston Avenue Church Dec. 8, when Mrs. E. E. Clulow was heard in the Christmas Pastorale by Harker and Mrs. Marie M. Hine in Sowerby's "Carillon." The most important event in organ music thus far this season for Tulsa was the recital of Marie M. Hine, A. A. G. O., who was presented by the Wednesday Morning Musicales in her tenth annual program, at Trinity Episcopal Church Sunday afternoon, Nov. 17. The recital attracted a large num-

ber of persons interested in organ music; many doubtless came with high expectations and they were rewarded by an excellent and well-rendered program, chosen largely from representative masters. Mrs. Hine was assisted by Kathryn Kirkham Reid, soprano, and a string quartet. The organ program was as follows: Sonata No. 7 in F minor (Andante and Finale), Rheinberger; Canon in B minor, Schumann; Fantasia and Fugue in G minor, Bach; "Chimes of St. Mark" (Venice), Russo; "La Brume" ("The Mist"), Gaul; Toccata, Gigout; "Benedictus," Reger.

**Texas Chapter.**

Arthur W. Poister gave a recital under the auspices of the Texas Chapter at the McFarlin Auditorium in Dallas Dec. 3. As might be expected, the recital was a success in every sense of the word. After the program Miss Alice Knox Fergusson entertained at her home in honor of Mr. Poister, members of the chapter and patrons. The living-room and music-room were decorated with bowls of chrysanthemums and the dining table was laid with a lace cloth over gold, while the center-piece was a mound of red autumn leaves and golden calendulas, carrying out the Guild colors. Mesdames Day and Sewell poured coffee and tea. Others serving in the dining-room were Misses Gertrude Day, Anita Hansen, Irma Appel and Myrtle Evelyn Holloway. Miss Fergusson was also assisted by Mrs. H. L. Gharis and Katherine Hammons.

The December meeting of the Texas Chapter was held on the third Wednesday at the parish-house of St. Matthew's Cathedral. The following applications for membership were received and voted on: Miss Margaret Hughston, Dallas; Mrs. E. G. Baldwin, Waco; Mrs. R. P. Hallaran, Waco, and Ralph Parker, Tyler.

A letter from the North Texas sub-chapter at Wichita Falls was read requesting permission to become an independent chapter, which matter will be taken up with headquarters in New York.

The recital committee announced a recital to be given Jan. 7 at the Munger Place Methodist Church, featuring Miss Maude McElvany of Fort Stockton, Mrs. George C. Cochran and Mrs. Walter Fried of Dallas.

After the business session the Rev. J. W. Kennedy, rector of St. Cyprian's, Lufkin, Tex., gave a very interesting talk on Christmas carols. This was followed by a luncheon served by the social committee.

KATHERINE HAMMONS.

**Miami Chapter.**

The first fall meeting of the Miami Chapter was held in the patio at the home of the sub-dean, L. A. Oates, in Coconut Grove. Plans for the season were discussed and a recital was arranged for the November meeting. It was decided to hold monthly meetings on the second Thursday. Additional recitals were also discussed for evening meetings at intervals during the season. At the close of the business Miss Ellen Gorton Davis entertained the members and guests with piano selections and the hostess served a buffet supper.

In the hurricane Nov. 4, many of our members suffered losses. The secretary being no exception, the recital planned for November was postponed, and again in December it was found impossible to meet on the appointed day, but the meeting was finally held on Thursday, the 19th. The chapter welcomed Mrs. Treverton, a transfer from Northern Ohio Chapter. A letter was read from Everett Hilty at Denver,

Colo., where he now resides, in which he resigned as treasurer of the chapter. Mrs. Louis Gates then announced that she was soon to leave Miami and tendered her resignation as dean. This was regretfully accepted, and Mrs. Gates turned over the meeting to the sub-dean, Lewis A. Oates, who will call a special meeting of the executive board to name new officers to fill the vacancies.

The next meeting, Jan. 9, is to be in the form of a Guild service.

**Northern Ohio Chapter Hears Rabbi.**

The December meeting of the Northern Ohio Chapter took place on Wednesday evening, Dec. 4. A dinner was given at the Knickerbocker Hotel, Cleveland, with Rabbi Barnett R. Brickner of the Euclid Avenue Temple as guest of honor. After dinner the entire party adjourned to the temple, where an impressive service was conducted in the chapel by the rabbi, assisted by the temple choir under the able direction of Mr. Goldman. Miss Laura L. Bender, organist of the temple, presided at the Hammond electronic organ which is being used for chapel services.

The rabbi spoke of the many similarities in the ritual of the temple and the form of service used in the Anglican church. Much of the music of the Protestant church has been adapted from Hebrew chants; so much so that the speaker deplored the fact that much of the true Hebrew music has become unfamiliar to his people. The rabbi and Mr. Goldman have been trying to familiarize the congregation with traditional Hebrew music which more fittingly expresses their ritual. Likewise, the speaker asserted that it is not surprising that services of Jew and Gentile should be similar as the first 400 years of the Christian era the only form of service known to them was that of the synagogue. Thus the Protestant practice of the antiphonal reading of the Psalms was taken from the service of the synagogue.

At the conclusion of the service all present were invited to inspect the electronic instrument.

ALICE E. WILLSON.

**Petersburg, Va., Annual Service.**

Several hundred persons attended a service Sunday afternoon, Nov. 24, in the First Baptist Church by the Petersburg branch of the Virginia Chapter. "Music, the Universal Language" was the subject of a beautiful and inspiring message delivered by the Rev. John B. Winn, D. D., pastor of the Washington Street M. E. Church. The music was under the direction of D. Pinckney Powers, regent of the Petersburg Guild. A double quartet composed of members of choirs whose organists are members of the Guild sang. The numbers by the choir included: Anthem, "O Worship the King," on a French melody, Barnes; "Light of the World," Starnes; "Forever, O Lord, Thy Word Endureth," "A Song of Thanksgiving," Maunder, and Sevenfold Amen. Stainer. The organ prelude, "Christe Redemptor," Matthews, was played by Miss Emily Mason, organist-director of the

Tabb Street Church. The offertory was by Samuel Shanko, Jr., of St. John's Episcopal Church, Hopewell, Va. Mr. Shanko played "Pax Vobiscum" ("In Modum Antiquum"), by Garth Edmundson, and Miss Lillian Spain, organist of the Washington Street M. E. Church, played "Grand Choeur," by Renaud, for the postlude. The object of this annual event is to offer a typical service of devotion, with proper emphasis upon the importance of music in the church.

**Missouri Chapter.**

A meeting of the Missouri Chapter was held Monday evening, Nov. 25, at the charming home of Dean Hugo Hagen, with the dean and Mrs. Hagen as host and hostess. A Mexican buffet luncheon was served. A business meeting followed, after which a program was rendered by Mabel M. Henderson, contralto soloist, accompanied by Vernon Henshie, both of Pilgrim Congregational Church, and Benno Biesemeyer, tenor, accompanied by Catherine Carmichael, both of the Third Baptist Church.

A touch of humor was added to the occasion by the clever magician Will Lindhorst, who performed what to us seemed impossible feats. At 10:30 our dean tuned in on KMOX and we listened to a program played on the Kilgen organ by our colleague, C. Albert Scholin, organist of Kingshighway Presbyterian Church.

This season our chapter is sponsoring a series of recitals by outstanding artists. On Nov. 18 Charlotte Lockwood gave an excellent recital at Christ Church Cathedral on the four-manual Skinner organ. This was followed by a reception at the Jefferson Hotel. On Jan. 6 Virgil Fox will play at Christ Church Cathedral. On March 3 Carl Weinrich will be the third artist of the series. He will play at Centenary M. E. Church on a three-manual Kilgen of which Edgar L. McFadden is organist.

LILLIAN C. COFFMAN.

**Monmouth Chapter.**

The regular meeting of the Monmouth Chapter Nov 14 was called by the dean as the first meeting of the 1935-36 season. Ten members and several guests were present at St. George's Church, Rumson, N. J. The first part of the evening was a recital by T. Smith and Miss Lucy Sacco. An inspection of the organ console of St. George's Church was made, including the organ chamber and carillon.

During refreshments at the home of Dean Farrar, present-day hymn singing was discussed, bringing to notice the prevalence of gospel songs.

HELEN E. ANTONIDES, Secretary.

Frank M. Church, A. A. G. O., director of fine arts at Athens College, Athens, Ala., presented five young organists of high promise in a recital at the college Dec. 6. Those who played were: Miss Mildred Croft, Miss Aline Beaird, Miss Rhea Claiborne, Miss Bonelle Hornsby and Mrs. Sara Tillman.

**HUGH PORTER**  
FOR LESSONS AND RECITALS  
52 West 84th Street NEW YORK

**Julian R. Williams** RECITALS  
Address: St. Stephen's Church SEWICKLEY, PA.

**VERLINDEN, WEICKHARDT, DORNOFF ORGAN CO.**

MARVELOUS ACTION VERLINDEN SYSTEM BEAUTIFUL TONE  
703 SO. 39TH STREET MILWAUKEE, WISCONSIN



**Canadian  
College of  
Organists**

OFFICERS OF THE C. C. O.

Honorary President—Albert Ham, Mus. D., F. R. C. O., Toronto, Ont.  
 President—Alfred Whitehead, Mus. D., F. R. C. O., Montreal.  
 Registrar—Charles E. Wheeler, F. C. C. O., London, Ont.  
 Secretary-Treasurer—H. G. Langlois, Mus. B., 252 Heath street East, Toronto, Ont.  
 Registrar for Examinations—Frederick C. Silvester, 135 College street, Toronto.  
 Headquarters—14 Elm street, Toronto, Ont.

**Montreal Center.**

*W. Bulford, Secretary.*

On the evening of Nov. 27 an interesting and unusual meeting of the Montreal Center was held in the chapel of Divinity Hall, McGill University. Professor Robert George, B. A., B. D., instructor in diction and oral English in McGill, gave a reading of Francis Thompson's "The Hound of Heaven" and other poems, accompanied on the organ by Dr. Herbert Sanders, F. R. C. O., the well-known Montreal organist.

The ensemble of voice and music was remarkable. Professor George expressed the meaning of the poetry in a forceful manner, attaining moments of great dramatic intensity and carrying his audience through a wide range of emotional experience. The work selected lent itself admirably to this treatment, and no doubt many listeners gained a clearer understanding of the poem. Dr. Sanders, with facile technique, improvised music which was at every moment most interesting and in close accord with the mood of the verse. The words of some of the smaller poems seemed bound to the music in a way approaching the most inspired songs. P. C. M.

**London Center.**

Dec. 3 a good representation of the members attended a luncheon and heard A. Ernest Harris, A. T. C. M., give a reading from Edmondstone Duncan's "Story of the Carol," some examples being sung. The chairman, Ivor S. Brake, presided.

Sunday evening, Dec. 15, a carol service was held in First United Church. Nineteen choirs were massed for the occasion. The Rev. M. A. Waters presided and the Rev. G. Murray Stuart gave the message; in charge of the music were A. E. Harris and K. C. Byfield—the former at the organ and the latter conducting. The carols were chosen from the United Church hymnary and were so judiciously arranged that the congregation was able to join in many of them. The Hallelujah Chorus made a fitting conclusion to the service.

**Winnipeg Center.**

On Monday, Nov. 18, in St. Matthew's Church, the united choirs of St. John's Cathedral, St. Matthew's, All Saints', Holy Trinity and St. George's Churches sang choral evensong with Hugh Bancroft, F. R. C. O., conducting and Ronald W. Gibson, A. C. C. O., at the organ. His Grace, the Archbishop of Rupert's Land, preached the sermon. The Rev. Frederick Hughes was the precentor, while the lessons were read by Canon H. D. Martin and the Rev. C. Carruthers. The anthems were by Bach and Whitlock, the Psalms were sung to chants by Hopkins, Walmisley and Attwood, and the prelude and postlude were by Rheinberger and Vaughan Williams respectively.

On Thursday evening, Nov. 28, Ronald W. Gibson gave a talk on the London conference of organists which he attended while overseas. His description of the services in Glasgow,

Canterbury and London, and also of his week's sojourn with Dr. Slater of Lincoln, was an added interest to the audience.

**Ottawa Center.**

Under C. C. O. auspices, a grand carol service was held in Dominion Church Dec. 15 after the evening service, when Leonard Tanner, Mus. B., F. R. C. O., conducted and Allanson Brown, F. R. C. O., was at the organ. Mr. Brown played organ compositions by Candlyn, Rooper, Bach, Handel and Widor.

Power Biggs' recital in St. Andrew's Nov. 21 was an artistic delight. A good audience heard an excellent program really well played.

Jan. 7 Dr. Bearder will give a talk on "What Constitutes Good Church Music" at Stewarton Church. Messrs. Foss, Heatley and Robinson will lead the subsequent discussion.

**Hamilton Center.**

*Grace M. Johnson, Secretary.*

The regular meeting and supper of the Hamilton Center was held Saturday, Nov. 30, in the Central Presbyterian Church, Brantford, with an attendance of twenty-five members, William Findlay presiding. The Rev. G. D. Johnston welcomed the organists to his church and short speeches were made by W. H. Hewlett, A. G. Merriman and Mr. Priestley of Brantford.

After supper the members visited Mohawk Institute, where the Indian choir, conducted by Mr. Merriman, gave a short recital, after which they adjourned to Grace Anglican Church, where the following program was rendered: Sonata No. 6, Mendelssohn (Harold D. Jerome); "Every Valley Shall Be Exalted" ("Messiah"), Handel (Thomas Gray); Fugue in G minor, Bach; Pastorale in E, Lenare, and Concert Piece, Diel (Miss Aileen Thorne); "Sound an Alarm," Handel (Thomas Gray); Chorale in E major, Franck, and Allegro non troppo (Sonata No. 7, in F minor), Rheinberger.

**Kitchener Center.**

A large audience enjoyed the organ playing of Cecil A. Walker and Leonard Grigg Dec. 9 in Holy Saviour Anglican Church, Kitchener. Both players gave an excellent account of themselves and were ably assisted by Keith Henderson, baritone. Twenty organists who were in attendance met at the close of the program for a social hour and enjoyed the refreshments provided by the ladies of the church.

The recital by E. Power Biggs in St. George's Church, Guelph, Nov. 25 proved an immense success. The Kitchener Choir sponsored the event and the attendance was most gratifying. As regards Mr. Biggs' performance, space will not allow us to enlarge on the matter as we would like. Suffice it to say that his playing was such as to enhance his already considerable reputation.

**ST. CECELIA SERIES**

By HORACE ALDEN MILLER

SIX ORGAN PIECES

- Indian Legend
- Indian Idylle
- Reflections
- Prelude in G Minor
- Paraphrase No. 1
- Paraphrase No. 2

Published by  
**THE H. W. GRAY CO.**  
 NEW YORK

Sole agents for Novello & Co., Ltd.  
 London

**DR. ALFRED WHITEHEAD,**

F. R. C. O. (Lafontaine Prizeman), F. C. C. O.  
 Organist of Christ Church Cathedral, Montreal  
 Gives Theoretical Instruction by Mail for A.G.O. and C.C.O. Examinations  
 Pupils' Successes, 1935, include Mus. Doc., Mus. Bac. (finals), Mus. Bac. (semi-finals),  
 A.R.C.O., A.G.C.O., L.R.S.M.  
 1440 Union Avenue, Montreal

**AEOLIAN-SKINNER  
 ORGAN COMPANY**

**ORGAN ARCHITECTS  
 AND BUILDERS**

Skinner Organs  
 Aeolian Organs

CHURCH

RESIDENCE

UNIVERSITY

AUDITORIUM

677 - - 689 Fifth Avenue,  
 New York

Factory: Boston, Mass.

CHARLES G. GOODRICH



THIS YEAR WILL MARK the fiftieth anniversary of Professor Charles G. Goodrich as an organist. After nearly sixteen years of service as organist and director of the First Presbyterian Church, Monmouth, Ill., Mr. Goodrich, professor of French at Monmouth College, resigned last Easter. He remains as organist of Monmouth College. Wherever he has taught he has served a church as organist or director of the choir, or both. In this way he spent three years in the First M. E. Church of Middletown, Conn.; five years in the First M. E. Church of Wilkes-Barre, Pa., and one year (during the war) in the First M. E. Church of Wooster, Ohio. He served the First Baptist and the First Presbyterian Churches of Marietta, Ohio, each seven and one-half years while professor of modern languages at Marietta College.

Professor Goodrich has presented many choral works and played many recitals. Of recent years he has developed two types of service which have won special praise. As early as January, 1922, he rendered a complete service of organ music, in which each part, from Scripture readings from the Old and New Testaments, through a sermon of three divisions on "What We Believe," to the Benediction, was represented by an appropriately chosen selection. This has been done in part in many services by other organists, but Professor Goodrich would like to hear of a complete service performed in this way by a fellow-organist. Another service, also without spoken words, is his "Scenes from the Life of Christ," which has been given in many churches.

The other type of service has appeared particularly to college students, in that they have been invited to listen to programs at examination time, expressly designed for tired nerves, but closing with a stirring, invigorating march, sending them out with renewed zest to fight their examination battles.

Besides directing various college glee clubs, Mr. Goodrich has composed a number of anthems, hymns, responses, organ sketches, male quartets and college songs.

In the picture Professor Goodrich is shown seated at the new Wicks "Miniature" recently installed in his home.

**Death of Helen Carney Pyne.**

Mrs. Helen Carney Pyne, for the last twenty-six years organist of St. Ambrose's Church, Chicago, died Dec. 13 at the residence of her daughter. She was the widow of John J. Pyne and is survived by two daughters, Mrs. Henry T. Ireys and Helen L. Pyne.

**"Messiah" Directed by Dickinson.**

Handel's "Messiah" was sung in the James Chapel at Union Theological Seminary, New York, Dec. 12, under the direction of Dr. Clarence Dickinson, with Mildred Rose, soprano; Pauline Pierce, contralto; George Rasely, tenor, and Theodore Webb, bass, as soloists.

**"JUST" INTONATION AND ORGAN.**

Philadelphia, Pa., Dec. 7, 1935.—Editor of THE DIAPASON: I read with much interest the article on electric "organs," written by George W. Stanley. I thought it illuminating and informative. There is, however, one point which is incorrect. That is the paragraph in which the writer refers to the orchestra as sounding better than the organ because of the "celeste" effect produced by out-of-tuneness of the orchestra.

There are only two reasons why an orchestra plays out of tune. The first is poor or tired players (or in the case of strings, damp weather); the second is attempting to play chord progressions which have no proper connection, therefore making it impossible to judge what pitch to play. However, every first-class orchestral player and every conductor strive to their utmost to produce music which is "in tune." An orchestra does not play in tempered intonation, which produces beats, but when the chord formations are clear to the players, pure, or "just," intonation is the result. It is this untempered intonation which makes the orchestra sound better than an organ, not any "celeste" effects. An organ is more or less in temperament—I say, "more or less," for none are ever fully in tune even in temperament.

The reason the Largo from the "New World" Symphony, for example, sounds so beautiful when played by a fine symphony orchestra is because the intonation is "just." When it is played upon an organ with sharp major thirds and flat fifths it cannot and does not sound the same. There are many passages in all great compositions which can be played and are played in "just" intonation, but when the harmony becomes involved and contains "enharmonic" tones and false chord relations conceived in equal temperament, then the players play the best notes they can, often sliding up or down to the intonation which seems to prevail for the moment. But this is not equal temperament in any sense; it is a general chaos of intonation

which lasts until the harmony again becomes clear. This is the reason that much wrongly-conceived so-called "modern music" is so unwelcome and disappears so quickly.

Eventually the organ will be justly tuned with an adjustment for equal temperament for those pieces which require it. As it now stands it is in two intonations, equal temperament for the entire organ except the mixtures, and these are in "just" intonation. There is very little of the great masters which is not possible in "just" intonation. It must be remembered that much of the greatest organ music was conceived when the organ was in "meantone" intonation, in which the thirds were pure, though the fifths were flatter than in equal temperament. Bach, Handel, Mozart, etc., wrote for this temperament. The reason that good orchestral transcriptions of these masters' works sound better in the orchestra than on the organ is because the orchestra with its free pitch can play the pure, unadulterated harmony.

N. LINDSAY NORDEN.

ESTABLISHED 1898  
**GUTFLEISCH & SCHOPP**

REED and FLUE PIPES

ORGAN SUPPLIES

ALLIANCE, OHIO



We have been in business continuously for thirty-seven years, and our reputation with our customers is our best recommendation and advertisement.

Organ builders who are not familiar with our work are respectfully requested to give us a trial order.



**NEW**

Electro-Vacuum Operated Cathedral Chimes Vibra-Harps Harp-Celestes Factory Assembled and Adjusted

Consult Your Organ Builder

Even the most beloved ensembles impart a deeper, fuller meaning when the organist has at his command the inspirational tones of genuine DEAGAN PERCUSSIONS. Sunday services are made more pleasurable, more beautifully satisfying when sweet, mellow touches glorify pipe organ renditions by means of Chimes, Vibra-Harps and Harp-Celestes.

Many years ago this type of percussion was perfected by Deagan, a company whose tuning devices are being used daily by the U. S. Bureau of Standards at Washington, D. C. For more than fifty years the name of Deagan has symbolized richness and authenticity of tone in addition to dependable mechanical performance.

Genuine Deagan Percussions may be added at nominal cost to any organ now installed or building. Consult your organ builder.

**J. C. Deagan Inc. 1770 Berteau Ave., CHICAGO**

**ZEUCH**  
BOSTON

**FRANK A. McCARRELL**

Organist and Choirmaster  
Pine Street Presbyterian Church  
HARRISBURG, PA.  
Recitals and Instruction  
2519 NORTH SECOND STREET

**CHARLES M. COURBOIN**

Recitals—Master Classes  
Westchester R. C. Cathedral,  
Rye, N. Y.  
Steinway Hall, West 57th Street,  
New York City

**Frank Van Dusen**

American Conservatory  
of Music  
Kimball Hall Chicago

**HORACE M. HOLLISTER**

M. S. M.  
ASSOCIATE ORGANIST  
Director of Young People's Choirs  
Madison Avenue Presbyterian Church  
NEW YORK CITY

**LEON VERREES**

Organist and Choirmaster  
ST. LUKE'S  
EPISCOPAL CHURCH  
Scranton, Pa.

**KINDER**

PHILADELPHIA

**Dr. RAY HASTINGS**

Concert Organist  
Philharmonic Auditorium  
LOS ANGELES, CAL.

**James Philip Johnston, F.A.G.O.**

Organist and Choirmaster  
Church of the Holy Innocents  
Brooklyn, N. Y.

**HAROLD SCHWAB**

95 Gainsborough Street  
BOSTON, MASS.  
Lesell Junior College The Union Church  
of Waban  
ORGAN THEORY PIANO

**W. LAWRENCE CURRY**

Organist and  
Director of Music  
First Methodist Episcopal Church  
Germantown, Philadelphia

**Ernest Prang Stamm**

Recital Organist  
SAINT LOUIS

## THE DIAPASON

ESTABLISHED IN 1909.  
(Trademark registered at United States Patent Office.)

A Monthly News-Magazine Devoted to the Organ and to Organists.

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

S. E. GRUENSTEIN, Publisher.

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

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

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

CHICAGO, JANUARY 1, 1936.

### ON THE THRESHOLD OF 1936

A new year is before us. To predict that it will be one of great prosperity would be to assume the prophet's mantle, which is not the function of a magazine. Our duty is to place on record the history of the years as they go by. The optimist can find enough in the record of 1935 to raise his hopes and to convince him that we are making artistic progress and holding our own in the world as a profession. Tried by fire, we have devoted ourselves to making not only better organs, but better musicians to play these organs. The day of mass production and mass appeal is gone and we are getting back to first principles and to a realization that organ building and organ playing are arts. To commercialize them may mean fat pocketbooks, but ultimate disaster. Today we are striving for definitely better things, as organ specifications, a hearing of the latest organs and a study of the best recital programs and services amply show. If that has been the lesson of adversity we are the better for it, unpleasant as the pill has been.

By some the last year will be remembered as that of the great electrical disturbance. With such storms, the more threatening the clouds and the thunder, the sooner they are over, and they are followed by fair weather. That is our view of the future. The pessimists may feel more like the blind sheep of Aesop's fable which before the proposed operation that would restore its sight asked the owl whether the world had changed much during its period of blindness, and, being assured that it was the same, expressed a preference for remaining blind. The man of vision will look to 1936 as into a cloud, but will see the golden fringe.

So we wish you a happy new year. Hail, 1936!

### RECITALS—A BIRDSEYE VIEW

Sixty-nine performers on the organ were represented with programs of recitals in the pages devoted to this feature in the December issue of THE DIAPASON. The department contained programs played from Boston to Los Angeles and from Florida to Seattle. Every region was represented and every type of recital.

The aim is to present in these pages a comprehensive and accurate picture of the status of recital playing in America and Canada, to the extent that it can be presented without the opportunity of an actual hearing of the performances. THE DIAPASON thoroughly believes in the value of such a monthly presentation, and supports its policy with hard cash, for the type composition and the space devoted to these recital programs are expensive. Aside from this, infinite painstaking care is involved in the preparation of the programs, the proof-reading, etc. Of course we might assume a judicial attitude and print only those lists which appeal to the editor, or which in the light of editorial omniscience measure up to our ideas, but that would not be rendering the service for which our readers pay. One of our aids who possesses a mathematical mind has

figured out that the publication of the average program costs for mechanical work and material alone, without overhead, mailing or editorial services, at least \$1.50; but that is neither here nor there in the face of our duty to give our readers all the organ "news that's fit to print." Obviously we cannot publish all the programs we receive, or all the recital offerings of some of our most active players, nor can we make space for regular church service numbers, but we do the best we can without discrimination.

There are many uses for these recital pages, with their mass of data in type. Many organists study them with the view of enlarging their own repertory. Others scan them to ascertain what the most famed men and women are playing. To us the most interesting story they tell is the trend in program making. Compare them with the lists of compositions offered in public recitals forty and fifty years ago and you will see that there has been an improvement in taste and a much more serious conception of the purpose of organ music. Along with the great advance organ construction has made in the last generation there has come a higher ideal in playing. One finds less of the banal in our programs today, taking them by and large, than in the earlier days.

There is another fact that must impress itself on everyone who studies these columns; it is the very heartening one that organ recitals are by no means dead. There are still people throughout the land who attend them and value them. These people are not as numerous as those who fill the moving-picture theaters or listen to crooning over the radio, but they constitute a leaven which assures us that the organ is appreciated by a very considerable proportion of our music-lovers.

### NOT WITHERED BY AGE

Age cannot wither some of our organists. Supplementing the various anniversaries published from time to time in our news columns we have such rare cases as two noted in the public prints within the last month. At Carlinville, Ill., Mrs. Franklin Meyer quietly celebrated her ninety-first birthday anniversary Nov. 15. The *State Register* of Springfield, Ill., reported that Mrs. Meyer "enjoys good health and is still able to fill her place as organist at St. Joseph's Catholic Church every Sunday, a position she has filled for more than fifty years." The same paper is authority for the report that this venerable lady appeared in a recital at the Cathedral of the Immaculate Conception in Springfield in November and that the performance was broadcast.

From Martinsville, Mo., comes word of the celebration by F. Gottlieb Jacobi of his fiftieth anniversary as organist of St. Joseph's Catholic Church. It is stated that although Mr. Jacobi is 85 years of age, he is still active and vitally interested in his church work. He has been an outstanding citizen of his county for half a century. He has been a delegate to several Democratic national conventions and was a close friend of Champ Clark, Senator George Vest and Senator W. J. Stone during their lifetime. On the occasion of the jubilee Mr. Jacobi received a personal letter from President Roosevelt and a cablegram from Pope Pius congratulating him.

### REMINISCENCES OF LEMARE

A feature that will interest every organist who reads this paper, be he old enough to have a weakness for reminiscences or young enough to believe that there were giants in the days of old, begins in this issue. It is a series of articles written by the late Edwin H. Lemare some time before his death and acquired from Mrs. Lemare by THE DIAPASON. In these articles Mr. Lemare tells of the "organs he has met," as his title indicates. He digresses frequently to tell of the men he has met—such men as that other giant, William T. Best—and the blowers who once were as essential to an organ performance as the artist at the console. He tells in one of the chapters to follow the one published in this issue of the famous *Andantino* in D flat—best known, though not the most meritorious of his many compositions

—and how it was metamorphosed into "Moonlight and Roses." He also dwells on the making of recital programs; on improvisation, of which he was a master, and on music committees, and deals at length with his opinions on organ construction—opinions that, when he was in his prime, were eagerly sought by organists and builders alike. In this connection he goes into his well-known aversion to the crescendo pedal.

The name and career of Mr. Lemare are too familiar to readers of THE DIAPASON to make details necessary. After establishing a reputation in his native England that gave him the rating of being the most brilliant recitalist in that country in his day, he came to the United States, first to be organist of Carnegie Music Hall in Pittsburgh, and later municipal organist of San Francisco, of Portland, Maine, and of Chattanooga, Tenn. He was born Sept. 9, 1865, at Ventnor, Isle of Wight, and died at his home in Hollywood, Cal., Sept. 24, 1934.

Don't miss reading these posthumously printed reminiscences of a man who stands out as a world-famous figure in the history of the organ during the last century.

### RECITALISTS ON THE FLY

If memory serves accurately, it was Charles M. Courboin who was the first concert organist to fly from one engagement to the other and who made the airplane an adjunct of his work. Now Edwin Arthur Kraft rivals him. The *Cleveland Plain Dealer* of Nov. 25 tells us of Mr. Kraft's facility in the air as well as at the console in the following news item:

At 3:40 yesterday afternoon, when Edwin Arthur Kraft finished playing an organ solo in Trinity Cathedral on the musical program broadcast by WTAM in honor of James H. Rogers, former music critic of the *Plain Dealer*, the organist had just twenty minutes to reach Lake Erie College in Painesville to play at a vesper service. And he made it.

A taxicab took Kraft to the lake front landing field at the foot of East Ninth street, where he boarded an airplane piloted by his son, Edwin Arthur Kraft, Jr. Kraft's 20-year-old son, attached to the Meinke-Eldred Flying Service at Willoughby, has had ninety-seven hours in the air.

With men such as Kraft and Courboin flying about we shall indeed have music in the air, as we have long had air in all organ music.

*Grace Notes* is the appropriate name of a new paper published for and by the choir of Grace Lutheran Church at Norristown, Pa., with Joseph R. Bowman, organist and director at the church, as editor-in-chief. Volume 1, No. 1, was issued Dec. 6 and the paper is to come out monthly. The purpose is to increase and maintain interest in the choral organization of 100 voices and to acquaint the congregation with the work of the choir. The little paper is not mimeographed, but is printed with type, it is prepared in a manner which indicates newspaper knowledge and experience, and its four large pages are filled with news.

James W. Bleecker is a forehanded New York organist who believes in preparedness, and practices what he believes, thus setting a good example to all his fellows. He has selected the music for the services up to the middle of next June and the list of organ and choir selections has been printed on a four-page folder by his church, the Greenwich Presbyterian. At every service there will be compositions of Bach and Handel in commemoration of the 250th anniversary of the birth of these great composers.

### NOW WE'RE IN THE BILLIONS!

Watsonville, Cal., Dec. 9, 1935.—Dear Mr. Gruenstein: On your editorial page of this month's DIAPASON, "Time to Tune the Lyre," I note that in touching all the questions on tonal possibilities of the organ you suggest this subject as a fit one for interested mathematicians to take in hand and figure out.

I have before me a problem already figured—for its accuracy however I cannot vouch. The organ under consideration is the Murray Harris (Los Angeles Art Organ Company) instru-

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

TWENTY-FIVE YEARS AGO, ACCORDING to the issue of Jan. 1, 1911—

The large Skinner organ for the Cathedral of St. John the Divine in New York City was approaching completion. It was described in THE DIAPASON as having between 6,000 and 7,000 pipes and costing \$70,000.

The three-manual built by the Austin Organ Company for St. Luke's Cathedral at Grand Rapids, Mich., was to be opened Jan. 15. It was a memorial to Mrs. Thomas B. Church, organist of St. Mark's for fifty years. THE DIAPASON made note of several gifts of organs to churches in various states by Andrew Carnegie.

The Western (now the Illinois) Chapter of the A. G. O. held a service at the First Congregational Church of Oak Park Nov. 29, with Carl D. Kinsey, William E. Zeuch, Mrs. Katherine Howard Ward and Allen W. Bogen at the organ. Dec. 4 the same chapter gave its fourteenth vesper recital at the Woodlawn Methodist Church with Miss Anne Pearson at the console.

At the twentieth anniversary of the American Organ Players' Club of Philadelphia a tribute to the late Dr. David D. Wood, founder of the club, was read by Mrs. John Bunting.

TEN YEARS AGO, ACCORDING TO THE issue of Jan. 1, 1926—

Six hundred persons sat down to a dinner at the factory of M. P. Möller in Hagerstown, Md., Dec. 8 to celebrate the fiftieth anniversary of Matthias P. Möller as an organ builder. The event also marked the completion of a large addition to the Möller plant, including an immense erecting room. Men prominent in every profession and line of business from Hagerstown and other places paid tribute to Mr. Möller and a loving cup was presented to him.

More than 12,000 people heard the new Estey organ at dedication ceremonies of the Buffalo Consistory. Henry F. Seibert of New York was at the console.

"The Temple of Tone," the last book by Dr. George Ashdown Audsley, was published by J. Fischer & Bro., following the death of Dr. Audsley.

Specifications of new four-manual organs which were published in THE DIAPASON included a Casavant for Calvary Presbyterian Church, Philadelphia; a Möller in the new Auditorium at Macon, Ga., and an Austin installed in the First Presbyterian Church at Laurel, Miss.

ment, which served at the St. Louis World's Fair, and is now installed, in a greatly enlarged and no doubt improved state, in the grand court at Wanamaker's in Philadelphia. The printed description of a 1904 St. Louis program mentions the outside dimensions, 63 by 30 by 50 feet high, 140 speaking stops, 10,059 pipes, ninety-nine mechanical movements and a combination switchboard of 1,616 electric switches capable of producing 17,179,868,183 distinct tonal combinations. So, accordingly, had Methuselah spent his young life (900 years) at the console changing combinations every minute, twenty-four hours per day, he would not have exhausted this most remarkable store of tonal resources!

Writing George W. Till some ten years ago on another organ matter, I referred to this very extraordinary statement—more than seventeen billion distinct tonal combinations as claimed—asking him how this result had been derived. The gentleman, replying, stated that he understood Dr. Audsley had worked this out—just how, he could not say. Would suggest that when someone is found who can prove this problem on the original 140-stop organ, he be "allowed" (?) to compute the increased resources of the present instrument, which has so marvelously grown under the expert efforts of Mr. Till. These second results, based on the first showing, should most certainly be astounding.

Very sincerely,  
H. F. BERKLEY.



## The Free Lance

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

Hearing Dr. Hanson of Rochester broadcast in December a performance of J. K. Paine's "Oedipus Tyrannus" carried my mind back to the time when S. B. Whitney, of blessed memory, brought Professor Paine out to Wellesley to see our new chapel and hear the organ. I had been a pupil of Whitney's before going to the college as organist and choirmaster and knew Professor Paine slightly. Whitney sat down and extemporized; he also played one of the Bach fugues—we all wondered at his power of playing all the big Bach pieces from memory—in his dignified way. You remember what a giant of a man he was, how big his hands were, and how vitally masculine he was in his music. (I wonder if Episcopal choirs still sing his "The Son of God Goes Forth to War," or organists play his Processional March.) When I went to the Church of the Advent for my first lesson I was astonished to find him dropping on his knees to pray as we entered the nave; it was my first experience of a devout Episcopalian. It reminded me *per contra* of the old story of the evangelist who, on leaving a church after exhorting the sinners to repentance, found a sad-faced man in the vestibule.

"My friend," said the evangelist, "are you a Christian?"

"Oh no; I'm the organist."

As a churchman, Whitney was not only devout, but intelligent in his appreciation of church architecture and ritual. Knowing him as an honorable gentleman I believe his silent prayer in the church was as moving as any sermon I had ever heard.

But I am wandering. After Whitney had played we asked Paine to play something; he was an excellent player of the classical repertoire, and Whitney suggested that he play the Toccata in F. He demurred, saying that he had never played an electric action. We persisted. He had no sooner slipped over on the bench than his foot touched a pedal and the "trigger action" exploded! Paine instantly hopped off the bench and no persuasions from us, solo or tutti, could induce him to go back!

It was a great pleasure, despite a damnable static, to hear Dr. Hanson and his splendid Rochester orchestra give Paine's "Oedipus Tyrannus." It came out radiant, glowing. We need to honor the saints who have joined the Great Majority. And while we are rightly honoring those who are no longer here, let us not forget the man who is, in my estimation, doing a marvelous work for American music: I mean Dr. Hanson. Ever since I first met him one evening in 1922, in Percy Scholes' house in London, I have watched his career with the greatest interest and satisfaction.

Trouble! Trouble! An English organist writes me: "We used to be the happiest choir in this town, but now the Church Music Society has influenced the authorities so that we have Tudor music, and Geoffrey and Martin Shaw's compositions. Another grievance is that the vicar has cut out a couple of carols that all of us like and has put down several old ones that have the Church Music Society's imprimatur, but which we dislike. Why will parsons be so pig-headed, and upset their choirs so unnecessarily, at such a time of goodwill?"

We have had Negro spirituals for a long time, but did you know that there is a large corpus of music, most of it printed in the patent notes, that Dr. George Pullen Jackson of Vanderbilt University refers to as "white spirituals"? He has just written a most valuable book on the subject, "White Spirituals of the Southern Uplands," published by the University of North Carolina, 1933. This is a real book with a cause at its heart.

There is nowadays a fine chance to write an essay on the garden variety

of music-lover and his applause; this would take into account many phases, his timidity in applauding lest he clap the wrong thing, the various methods of applause such as faintly bringing the palm of one hand against that of the other (in case of the classics, implying artistic languor) or a furious cannonading of the hands, standing for excessive pleasure or, ironically, for excessive boredom. If you consider it worth your while to watch Uncle Mo at a concert of the newer lights in music you will find that the worse a composition is—for example, Prokofeff's Violin Concerto or Shostakovich's Symphony—the more furiously he slaps, stamps and thumps with his umbrella. A book on these lines would be diverting. For my part, if I were to write such a book I would inveigh against the denying of any applause in a concerto or symphony until the end; that simply infuriates me. I have even been on the point of enlisting many of my young and hot-blooded friends in a conspiracy to make the round of Boston, Philadelphia, New York and Chicago orchestral concerts simply to applaud vociferously at the end of every movement in a cyclical work. Yes, siree!

Now comes along that grand old man of the piano, Moritz Rosenthal, who says the classical composers conceived each movement as an organic whole. The break made by a round of applause allows the artist to relax for a moment and also puts him *en rapport* with his audience. In a concerto especially, a deadly silence after the first movement is to me nothing less than cruel.

When my band of protestants gets fully organized we expect to become a chapter of the great DWEU and UWED, known to the initiates as "Down With Everything That's Up and Up With Everything That's Down." The world needs us.

Rosenthal is a keen critic. "Busoni, who ran down Chopin and still more Schumann, was a great man and a great artist, but he considered Alkan to be a better writer for the piano than Liszt. Who was Alkan? He wrote excellent piano studies which I play. But to compare Alkan's studies with Chopin's is to compare the pebbles on the seashore with pearls. There have been two supremely great harmonists, Chopin and Wagner. I would compare their harmony in this way: Wagner wins the big prize in the lottery. Chopin has a regular and substantial income. Still Beethoven remains the greatest of composers. Only Debussy is to be named among the latter-day composers for the piano. He had an original harmonic gift. It is a pity his melodic invention was so insignificant."

The *Boston Herald* of Saturday, Nov. 23, printed fifty paid advertisements of church services for the next day, vary in size from three inches double-column to half an inch single column. In all cases the minister's name was given and in most cases the subject of a sermon. In only eight cases was the name of the organist or director of music added. In addition to these there were seven churches that printed something like "vested chorus, cantata," or "soprano soloist, male quartet." Two of the churches printed the programs of their organists' "special music" organ recital. How is it with your church? Does the weekly calendar include your name as one of the officers, and do its advertisements give you any publicity?

What do you make out of this? An old friend of mine, in speaking of his wedding—he was married in church—always stuck to his assertion that the un instructed organist played for one of his selections Gounod's "Funeral March of a Marionette." I always thought he was "having" me; but since another friend, who is very much alive, solemnly informs me that he knows of a brother organist who was asked in November to play at the same kind of a function Bach's "O Come, Sweet Death," I am not so sure.

Brethren, do not be discouraged! "This, too, will pass away."

The choirs of the First M. E. Church, Kewanee, Ill., and the German Lutheran of La Salle, Ill., joined in giving "The Messiah" at the Matthiessen Memorial Auditorium in La Salle Dec. 16, under the direction of Hugh C. Price.

### Joseph Ragan, F. A. G. O. ATLANTA, GA.

Organist and  
 Choirmaster  
 All Saints'  
 Church

Organist and  
 Choir Director  
 Scottish Rite  
 Bodies

Winslow

### CHENEY

"Brilliantly represents the tradition of the French School." —Le Monde Musical, Paris  
 10 WEST 58TH ST. NEW YORK CITY

### JOHN STANDERWICK

RECITALS — INSTRUCTION

Morrow Memorial M. E. Church  
 MAPLEWOOD, N. J.

### CARL F. MUELLER

A. A. G. O.

MONTCLAIR, NEW JERSEY

Minister of Music  
 Central Presbyterian  
 Church

Director of Music  
 Montclair State  
 Teachers College

### RALPH A. HARRIS

M. S. M., F. A. G. O.

Organist and Choirmaster  
 St. Paul's Episcopal Church

157 St. Paul's Place Brooklyn, N. Y.

### Walter Flandorf

Hammond Organ Studios

Chicago

### FRANCIS SNOW, Mus. Doc.

TRINITY CHURCH

BOSTON

RECITALS — INSTRUCTION

IN ORGAN AND CHOIR TRAINING

### Rollo MAITLAND

"One of the finest concert organists  
 on the American continent today."  
 Ottawa Citizen.  
 2129 Chestnut Street, Philadelphia

### PAUL ALLEN BEYMER

3226 EUCLID AVE.  
 CLEVELAND

Christ Church, Shaker Village  
 St. James' Church, Painesville

### Wm. W. Carruth

ORGANIST

Mills College, California

### HUGH McAMIS

Recitals — Instruction

160 W. 73D ST. NEW YORK

### G. Calvin Ringgenberg

Washington University

St. Peter's Episcopal Church

St. Louis, Mo.

### C. ALBERT SCHOLIN, M. M.

Kingshighway Presbyterian Church

ST. LOUIS

### CHARLES H. FINNEY

A.B., Mus.B., A.A.G.O.

CHURCH OF THE COVENANT

(Presbyterian)

ERIE, PENNA.

### Thomas Webber, Jr.

ORGANIST AND DIRECTOR

First Presbyterian Church

NEW CASTLE, PA.

### HAROLD TOWER

Organist and Choirmaster

Trinity Methodist Church

GRAND RAPIDS, MICHIGAN

### HARRY BANKS

RECITALS

GIRARD COLLEGE — PHILA.

### Firmin Swinnen

RECITALS

Veale Road, R. F. D. 3

WILMINGTON, DEL.

MAX GARVER

### MIRANDA

A. A. G. O.

RECITAL ORGANIST

Beloit College, Beloit, Wis.

A. M. Bac. Mus. F. A. G. O.

### LESLIE P. SPELMAN

DIRECTOR OF MUSIC

Meredith College

RALEIGH NORTH CAROLINA

### CLARENCE DICKINSON

Concert Organist

Organist and Director of Music, The Brick  
 Church and Union Theological Seminary.

Director of the School of Sacred Music of  
 Union Theological Seminary.

412 Fifth Avenue, New York

### JOSEPH W. CLOKEY

COMPOSER-ORGANIST

Pomona College

CLAREMONT CALIFORNIA

DAVID STERLING

### Wheelwright

M. Mus., A. A. G. O.

St. Paul's Eng. Luth. Church

EVANSTON, ILL.



### HENRY OVERLEY

A.A.G.O.

DIRECTOR

ST. LUKE'S CHORISTERS

KALAMAZOO, MICH.

## SPOKANE CATHEDRAL IS RECIPIENT OF ORGAN

### KIMBALL STOOD IN THEATER

Three-Manual with Echo Division Is a "Straight" Instrument of Thirty-two Ranks—Installed by J. Riley Chase.

For a number of years one of the outstanding organs of Spokane, Wash., has been the "straight" Kimball of thirty-two ranks in the State Theater, though it has had little use of late. The Paulsen estate, owners of the building, have given the instrument to the Episcopal Cathedral of St. John the Evangelist, as a memorial to the late August Paulsen. It was dedicated Oct. 21, the sixth anniversary of the dedication of the cathedral, by the Rt. Rev. Edward M. Cross, Bishop of the Missionary Diocese of Spokane, assisted by the Very Rev. Charles E. McAllister, dean of the cathedral, and by visiting clergy. The dedicatory recital was played by Gordon Wilson, organist of the cathedral, and the choir under the direction of A. R. Plastino sang Mendelssohn's "Hear My Prayer," as a part of the service. The installation of the organ was made by J. Riley Chase of Spokane.

The stop specification of this organ is as follows:

#### GREAT ORGAN.

Diapason, 8 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Clarinella, 8 ft., 73 pipes.  
Clemshorn, 8 ft., 73 pipes.  
Flute Harmonic, 4 ft., 73 pipes.  
Trumpet, 8 ft., 61 pipes.

#### SWELL ORGAN.

Violin Diapason, 8 ft., 73 pipes.  
Quintadena, 8 ft., 73 pipes.  
Stopped Flute, 8 ft., 73 pipes.  
Viol d'Orchestre, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Vox Angelica, 8 ft., 73 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Cornopean, 8 ft., 61 pipes.  
Oboe, 8 ft., 61 pipes.  
Vox Humana, 8 ft., 61 pipes.

#### CHOIR ORGAN.

Contra Viole, 16 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Dulcet I, 8 ft., 73 pipes.  
Dulcet II, 8 ft., 73 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.

#### ECHO ORGAN.

Echo Gamba, 8 ft., 61 pipes.  
Hohl Flöte, 8 ft., 61 pipes.  
Philomela, 4 ft., 61 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Harp Celesta, 37 bars.  
Chimes, 20 tubes.

#### PEDAL ORGAN.

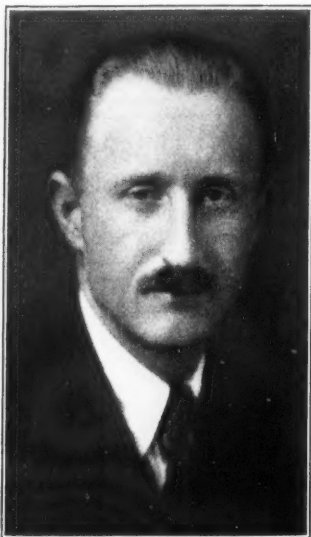
Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Contra Bass, 16 ft., 32 notes.  
Flute, 8 ft., 32 pipes.  
Cello, 8 ft., 32 pipes.

## DETROIT ORGANIST HONORED

### Thirtieth Anniversary of John L. Edwards at St. John's Church.

St. John's Episcopal Church, Detroit, was the scene of festivities Nov. 26 in honor of John L. Edwards, who has been organist for the last thirty years. The Women Organists' Club of Detroit, Edith W. Bailey, hostess, sponsored the occasion, which opened at the dinner table with a toast to Mr. Edwards by Mrs. Ida K. Cordes, one of the founders of the club. Miss Adelaide M. Lee, president, acted as master of ceremonies, introducing the first speaker, the Rev. I. C. Johnson, rector of the church. A letter from the Rev. Mr. Woodruff, who was rector when Mr. Edwards assumed the post as organist, was read. Miss Grace Halverson, dean of the Michigan Chapter of the American Guild of Organists, expressed the high regard felt by the Michigan members for Mr. Edwards' fine musicianship and personality. Mrs. Gertrude Greer spoke for his pupils in glowing terms. Edward Douglas, organist of St. Andrew's, voiced the high respect for Mr. Edwards by the Episcopal organists of the city. J. A. Hebert, Detroit representative of Casavant Freres, made a few remarks and the final speech was made by Mrs. Neva Howe, who presented Mr. Edwards with a gift from the Women Organists' Club in token of its appreciation of his helpfulness to this organization. Mr. Ed-

RUSSELL BROUGHTON



Russell Broughton, F. A. G. O., a member of the music faculty of Converse College, Spartanburg, S. C., presented the third of a series of vesper recitals Sunday afternoon, Dec. 15. He was assisted by Edmund Caldwell, tenor, of Spartanburg. Mr. Broughton included one of his own compositions, a chorale prelude on the plainsong melody in the Dorian mode "Veni Emmanuel." It was particularly appropriate for the Advent season, as was the number which followed—Bach's Prelude on "Sleepers, Wake." Other organ numbers included several effective transcriptions of well-known Christmas carols, French, German and English. Mr. Broughton was assisted in the first recital of the series by N. Irving Hyatt, dean of the Converse College school of music, who played the piano part of one of his own compositions entitled "Mohawk Rhapsody for Piano and Orchestra." Although a newcomer to the South this year, Mr. Broughton is making his influence felt. He received his bachelor's and master's degrees from Oberlin, studied at the University of Chicago, and, as winner of the Estey prize of the A. G. O., received a scholarship for study at Fontainebleau.

wards' gracious acknowledgment of these features closed the dinner meeting. This was followed by an organ recital in the church, in which Adelaide M. Lee played an opening group and Minnie Caldwell Mitchell the closing group.

John L. Edwards was born in Cardiff, Wales. He received his early training under Dr. W. B. Gilbert at Trinity Chapel, New York, where he was boy soloist, and studied piano with W. B. Gilbert and Henry Wood of New York and the late Dr. C. E. Clemens of Cleveland, theory with J. H. Anger and Emil Ring and organ with Dr. Clemens and Widor. He was assistant organist under Dr. Clemens at St. Paul's Church, Cleveland, and organist and choirmaster at Grace Church, Cleveland, for seven years before going to his present post at St. John's, Detroit.

### Jersey City Church Orders a Kilgen.

A two-manual organ has been ordered from George Kilgen & Son, Inc., St. Louis, for St. Lucy's Catholic Church, Jersey City, N. J. Negotiations were conducted by the Kilgen factory branch in Steinway Hall, New York.

Sheldon Foote gave his annual Christmas pageant at the First Methodist Church of El Dorado, Ark., Dec. 22 and the preceding Sunday the annual "Messiah" concert, with the aid of orchestra and organ. Mr. Foote directing, took place. The South Arkansas Festival Association, which Mr. Foote organized three years ago, sponsored the latter event. Mr. Foote's mixed choir was asked to sing at the Little Rock annual conference of the Methodist Church, as was the children's choir, now five years old, which has grown to seventy members.

# New England Appreciates Estey Value

It is characteristic of New England people to demand a dollar of value for a dollar spent.

Two of the contracts received by us during December were from New England churches, the Park Place Congregational Church, Pawtucket, Rhode Island, and Christ Church, Plymouth, Mass.

These two sales bring the total number of Estey pipe organ purchasers in the six New England States to five hundred and eight.

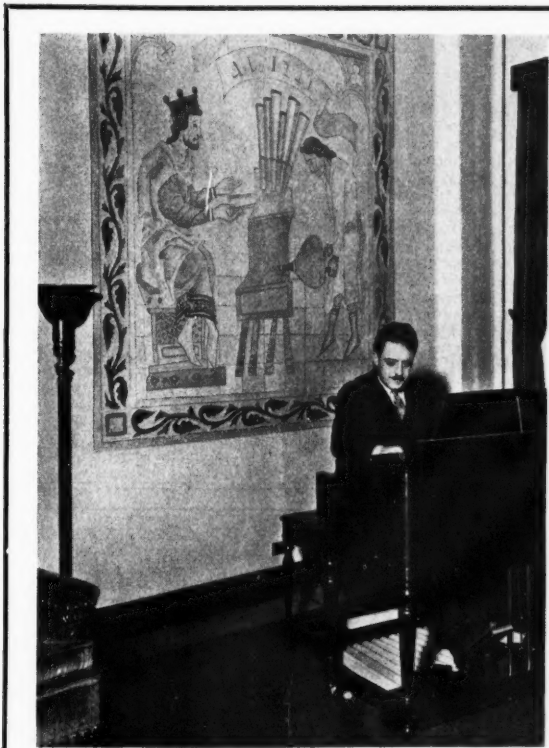
ESTEY ORGAN  
CORPORATION  
BRATTLEBORO, VERMONT

# Purchasers in 23 states

BOUGHT THE

# HAMMOND ORGAN

DURING THE PAST MONTH



Walter Flandorf, distinguished concert organist, at the console of the Hammond Organ in the Chicago Studios, 666 Lake Shore Drive. Behind him is one of the murals by Nicolai Kaisaroff, famous Russian painter.

The nation-wide acceptance of the HAMMOND ORGAN as a musical instrument of the highest order, and the insistent demand for installations from coast to coast, is indicated in this striking sales record for the past thirty days. Since the December Diapason, the congregations of fifty-one more churches of all denominations, from New England to California, now thrill to the magnificent tone of this amazing organ, which can fill a vaulted church with a thunderous diapason or subdue its voice to the scale of your living room.

The possibilities of the HAMMOND ORGAN transcend limitation to any single class of purchaser. It is superb for churches. It is equally fitting in the smallest apartment. Hardly larger than a spinet desk, it operates electrically from a wall socket. It contains no blowers, wind chests or pipes. Musicians and composers buy it for their studios and their homes. Students play it. Schools, lodges, mortuaries, restaurants, hotels—all find in it their musical ideal—fine organ music at an almost unbelievably low price.

Write for descriptive material. But don't stop at that. Call and hear the HAMMOND ORGAN at our studios or at the music dealers' listed here. THE HAMMOND CLOCK CO., 2911 N. WESTERN AVE., CHICAGO.

## SOME RECENT HAMMOND ORGAN PURCHASERS

### CHURCHES

- St. Rose's Church, Kankakee, Ill.
- Hamilton M. E. Church, San Francisco, Calif.
- First Baptist Church, Bloomfield, Conn.
- Holdrege Evangelical Church, Holdrege, Neb.
- First Methodist Church (Women's Missionary Soc.), Durant, Okla.
- St. Casimir's Church (Catholic), Baltimore, Md.
- Grace Memorial Episcopal Church, Los Angeles, Calif.
- Church of St. Paul the Apostle, Los Angeles, Calif.
- St. Mary's Church, Durand, Wis.
- St. Peter-Paul's Church, Springbrook, Ia.
- St. Peter's Reformed Church, Reading, Pa.
- First Christian Church, Herrin, Ill.
- Centenary Methodist Church, Bonne Terre, Mo.
- First Presbyterian Church, Burlingame, Calif.
- United Brethren Church, Connelleville, Pa.
- St. Joseph's Church, Ida, Mich.
- Church of Latter Day Saints, San Francisco, Calif.
- First Congregational Church, Riverside, Calif.
- United Presbyterian Church, Long Beach, Calif.
- St. Luke's Episcopal Church, Hot Springs, Ark.
- First M. E. Church, Nebraska City, Neb.
- United Brethren Church, Colorado Springs, Colo.
- St. Dominic's Church, Denver, Colo.
- Greenpoint Presbyterian Church, Greenpoint, L. I. N. Y.

- St. Paul's Reformed Church, Mechanicsburg, Pa.
- St. Patrick's Rectory, Kemmerer, Wyo.
- First Presbyterian Church, Perry, Ia.
- St. John's Kanty (Catholic) Church, Milwaukee, Wis.
- St. Peter's Lutheran Church, Dorchester, Wis.
- Episcopal Church, Daytona Beach, Fla.
- St. Andrew's Episcopal Church, Ayer, Mass.
- St. Peter's Reformed Church, Tipton, Pa.
- Luzerne Ave. Baptist Church, Pittston, Pa.
- Church in the Highlands, White Plains, N. Y.
- Lutheran Church of Anaheim, Anaheim, Calif.
- All Saints' Church, Richmond Hill, L. I. N. Y.
- Jewell Memorial M. E. Church, Colton, Calif.
- Holy Name Church, San Francisco, Calif.
- St. Stanislaus Church, Modesto, Calif.
- St. John Church, Midland, Mich.
- Emanuel Evangelical Church, Fisetwood, Pa.
- Grace Lutheran Church, Lincoln, Neb.
- St. Anthony's Catholic Church, Casper, Wyo.
- First Baptist Church, Lockport, N. Y.
- St. Luke's Episcopal Church, Ada, Okla.
- Capitol Hill Baptist Church, Oklahoma City, Okla.
- Bethlehem Lutheran Church, Royal, Ia.
- Methodist Church, Eustis, Neb.
- First Presbyterian Church, Clayton, N. J.
- Trinity Evangelical Church, Portage, Wis.
- St. James Church, Milwaukee, Wis.

### MORTUARIES AND CEMETERIES

- Morris Funeral Home, Winfield, Kans.
- Rosman, Uehling Kinzer Co., Beloit, Wis.
- D. W. Edgar and Sons, Chicago, Ill.
- Wm. J. Smith, East Orange, N. J.
- Russell Funeral Home, Wollaston, Mass.
- Stormer Funeral Home, Quincy, Ill.

### SCHOOLS AND COLLEGES

- Assumption College, Worcester, Mass.
- St. Joseph's College, Kirkswood, Mo.
- Technical High School, Springfield, Mass.
- Monticello Seminary, Godfrey, Ill.

### HOTELS, BALLROOMS AND RESTAURANTS

- Britling Cafeteria, Birmingham, Ala.
- Jai Lai Cafe, Columbus, Ohio

### MISCELLANEOUS

- Madison Square Garden, New York, N. Y.
- Wernersville State Hospital, Wernersville, Pa.
- Wisconsin Tabernacle, Milwaukee, Wis.
- Scottish Rite Choir, South Bend, Ind.
- Neuro-Psychiatric Institute & Hospital, Hartford, Conn.
- Meier and Frank, Portland, Ore.
- St. Mary's Hospital (Chapel), Racine, Wis.

### TO HEAR THE HAMMOND ORGAN

- IN NEW YORK**  
COME TO OUR PENTHOUSE STUDIOS  
AT 119 WEST 57TH STREET
- IN CHICAGO**  
COME TO OUR STUDIOS AT  
666 LAKE SHORE DRIVE, 30TH FLOOR
- IN LOS ANGELES**  
COME TO 730 WEST 7TH STREET

### The Hammond Organ may also be seen and heard in the following cities:

- Baltimore—Chas. M. Stieff, Inc.
- Birmingham—E. E. Forbes & Sons Piano Co.
- Boston—M. Steinert & Sons
- Buffalo—Denton, Cottier & Daniels
- Cleveland—The Halle Bros. Co.
- Denver—Wells Music Co.
- Des Moines—Stoner Piano Co.
- Detroit—Grinnell Bros.
- Harrisburg—J. H. Troup Music House
- Hartford—Watkins Bros., Inc.
- Indianapolis—Pearson Co., Inc.
- Kansas City—Jenkins Music Co.
- Lancaster—J. H. Troup Music House
- Louisville—Shackleton Piano Co.
- Milwaukee—J. B. Bradford Piano Co.
- Omaha—Schmoller & Mueller
- Oklahoma City—Jenkins Music Co.
- Philadelphia—John Wanamaker
- Pittsburgh—C. C. Mellor Co.
- Portland, Me.—Cressley & Allen
- Reading—Wittich's
- Rochester, N. Y.—Levis Music Store
- San Francisco—Sherman Clay & Co., Inc.
- St. Louis—Aeolian Co. of Missouri
- Syracuse—Clark Music Co.
- Toledo—The J. W. Greene Co.
- Washington, D. C.—E. F. Droop & Sons Co.
- Wichita—Jenkins Music Co.

## Organ Composition and Danish Pigs; an Importer's Review

By HAROLD V. MILLIGAN, Mus. D.

Two or three years ago my friend Charley Buckett was transferred by the big importing firm for which he works to their London office. He has made many friends there and among others is a composer—not only a composer, but actually one who writes music for the organ. Charley has just sent me a copy of his friend's latest opus for the organ with a few illuminating comments from Charles himself, who is, as I am sure you will agree, merely a business man anxious to penetrate as far as he can into that mysterious realm in which musicians live:

"My friend Geoffrey Koots has burst into song again. This time it is a 'Canzona on a Danish Folk Melody.' I trust that you realize the full implications of a canzona, because I am sending you this one herewith.

"The origin of this piece can be briefly told. Seated one day at the organ, Mr. Koots was weary and ill at ease, and his fingers wandered idly over the slippery keys. He knew not what he was playing, or what he was dreaming then, but he struck one chord of music like the sound of a couple of men. Those men turned out to be Danes, apparently, and it seems that they must have been singing—making a 'melody'—because the result was this canzona and the title tells you all about the source.

"It is more than a little disconcerting to find that the new piece also requires one of those 8-ft. concert flutes which gave us so much trouble the last time. I certainly think you would be justified in buying one now, considering that you have two pieces of music to play on it.

"If these composers would only be satisfied with a few orthodox instruments it would be much less trouble

and considerably less expense to render their great works in the way that they intend. But no; they want everything—what an assortment! Here's Mr. Koots. He impatiently starts asking for an organ on the cover before you even see whether the music is worth getting an organ for, or not.

"Well, you get him the organ and, lo and behold, before you have a chance to strike even two notes you find that you need an oboe and a pedal downstairs, sixteen feet eight inches long. This must cause a lot of delay. Anyway, you eventually proceed only to be faced in half a minute with that 8-ft. flute.

"It looks as though you have to have a closed switch, ['Close Sw'] too, in a rather outside. I cannot explain this except on the grounds that Mr. Koots may have been a railroad man at some time. At all events we know that a closed switch keeps you on the right track, and no doubt that is what Mr. Koots intended.

"The way is now comparatively clear for a while (as it ought to be with a closed switch). There is an occasional question of reeds, but I suppose these are obtainable in the neighboring swamps of New Jersey.

"If you are following me up to this point you must be on pages 3 and 4 and I suppose you are thinking the same thing as I am. The Italians are creeping in. 'Quasi timpani.' 'Quasi eco.' 'Sempre legato assai.' It seems a shame to think that with all this Abyssinian trouble even a composer cannot keep politics out of his music. When I find on page 6 that the piece calls for a 'choir' I can only express my regret that he did not say so before he got so deeply involved. One does not keep a choir handy on the off chance that it may be needed on page 6.

"Now that we have become accustomed to obstacles it is no surprise to find as we approach the end of the piece that a tromba is needed, to say nothing of a clarinet with the 'box open,' and a trombone. 'Soft and sparkling tone,' says Mr. Koots impishly on the seventh page. How anybody could be capable of a 'soft and spar-

ling tone' after hitting so many snags is something I shall not attempt to explain.

"I am afraid that I have been dealing too much with the external aspect of this music—just the physical equipment, so to speak—but you must not think that my ears and my eyes are closed (like that switch) to its 'inner meaning.' Denmark, as you know, is a great producer of bacon and eggs. Inevitably this fact must have had a profound influence on Mr. Koots, and if the truth were known his composition may really be a kind of breakfast melody. Do you see all those little ups and downs below the middle of the first page, with a weird little pair of eyes peering over the top of them? I have no doubt that those are the Danish pigs—thousands of them—grunting in a traditional manner. According to the current issue of the 'Statesman's Year Book' there were in Denmark on July 15 last year 506,000 horses, 3,059,000 head of cattle, 3,057,000 swine and about 26,000,000 hens. So you see that the swine alone could make quite a racket, 'Impetuosamente.'

"I feel on page 3 that there is a certain placid calm and evenness about the whole composition. That is how the Danish export trade was until the world crisis came. I do not need to tell you that the Danish folk have had to rely on their exports and that, even if they were to eat three breakfasts a day, they could not hope to make much headway against the bacon of 3,057,000 'swine' and the eggs of about 26,000,000 hens.

"As we go farther into this opus of Mr. Koots we find a decided diminishing tone. This is marked at the foot of page 6 (and in fact the piece ends on such a note). The reason is not far to seek. Again I am indebted to the 'Statesman's Year Book':

Exports to England	1932	1933
Butter	£13,432,387	£10,686,219
Eggs	2,970,200	2,551,726
Bacon	20,941,299	19,125,519

"You see that declining tendency. Mr. Koots has caught it perfectly. And he may even have had later information which was more discouraging. No

wonder that in the middle of page 7 you get all those short squeals. The pigs are getting worried because England does not want them.

"In many ways I think it is a pity that Mr. Koots confined himself so largely to an economic theme. Denmark is a land of poetry, as well as of 506,000 horses, 3,059,000 head of cattle, etc. There is Hans Christian Andersen and his immortal nursery tales. There is the Kronborg Castle—old Elsinore—wrapped in the deathless legend of Hamlet and haunted by the ghost of Claudius, who walked the ramparts that still frown above the waters.

"All I can say, though, is: every man to his taste.

"With the kindest regards, cordially yours,

"CHARLEY BUCKETT."

### Daltry and Choir at Meriden, Conn.

Joseph H. Daltry and his Wesleyan University chapel choir gave a program Oct. 29 for the Meriden, Conn. Woman's Club, the event having been arranged by Mrs. Bertha H. Lasley. The program was presented at Immanuel Lutheran Church and both choir and organist received high praise from the critics. Professor Daltry's organ numbers included: Prelude and Fugue in D major, Bach; Allegretto, Boellmann; "Piece Heroique," Franck; Minuet, C. P. E. Bach; Cantilene in A flat, Wolstenholme; Passacaglia and Fugue, Bach; "Cortege," Madrigal and "Divertissement," Vierne; Toccata in F major, Widor.

### Pageant Given Four Times.

Four performances of a beautiful Christmas pageant were given at Christ Church, Montreal, Que., on the Saturday afternoons of December. The pageant was enacted by the Guild of Players of the Church of St. John the Evangelist. The carols were sung by the cathedral choir, conducted by Dr. Alfred Whitehead. The organ music was played by Graham E. George, A. R. C. O. The voice parts were taken by the Rev. A. Robert George, B.D. The costumes were designed and executed by the Guild of Players.

# FOR SALE AT PRICES BELOW COST

Three-manual Studio Organ, thirty-two stops, with player.

Two-manual Unified Organ, four ranks.

Two-manual Organ, twenty-four stops.

Diapason Chorus of ten stops.

A large stock of new Organ Pipes, voiced and unvoiced.

Vox Humana Chests, complete with actions, swell-boxes and tremolos.

Harps of sixty-one bars, complete with actions.

Swell engines. Generators. Pipe metal of various kinds.

AUSTIN ORGAN CO.

Hartford, Conn.

## Who's Who Among the Organists of America

**ALFRED M. GREENFIELD.**

One of New York's ablest choral conductors and organists of the rising generation, who made his first appearance in the musical field as a soprano soloist at the age of 6, is Alfred M. Greenfield, administrative chairman of the music department of University College of New York University, assistant conductor of the New York Oratorio Society and organist of Fifth Church of Christ, Scientist.

Mr. Greenfield, the son of English-born parents, was born in St. Paul, Minn., March 14, 1902. He began his study of music under his sister, Mrs. William Waller, a pupil of George H. Fairclough. Then he continued his study of piano, organ and the theory of music with Mr. Fairclough. He was also soprano soloist in the choir of St. John's Episcopal Church, of which his teacher was organist. A few years later he became assistant organist at St. John's Church and gave several recitals on the municipal organ in St. Paul.

At the age of 16, too young to enlist in the regular army, Mr. Greenfield joined the forces of the Y. M. C. A. and went to Camp Hancock, Ga., where he served as camp accompanist. In this large machine-gun camp he helped to train 60,000 men to sing songs on the march and during rest periods and assisted in training song leaders to carry on the work abroad.

Four years later his plans were all made for study in England when he heard of the teaching of the late Lynnwood Farnam. He decided to make New York his destination and moved to the metropolis in 1922 to study organ with Mr. Farnam. He also entered the Institute of Musical Art, from which he was graduated in 1925. There he studied piano under James Friskin and theory under George Wedge and Percy Goetschius. Later he did some work in composition under Scalero.

**ALFRED M. GREENFIELD**



In 1925 Mr. Greenfield married Miss Elsie Holbrook Leonard of St. Paul.

In New York Mr. Greenfield first was appointed to the position at Calvary Episcopal Church, which he left to become organist of Fifth Church of Christ, Scientist. He has held this position for twelve years. While still a student in conducting under Albert Stoessel at New York University he was made leader of the university glee club. The club has earned an excellent reputation under his training, having won several intercollegiate contests, including the national contest in 1931. His work has grown at the university. In 1926 he was made instructor in music. Seeing the possi-

bilities of a real future for the music department at University Heights, he has been an indefatigable worker toward that end. In this department no attempt is made to produce performers; the emphasis is placed on the cultural value of music to the average college student, with the aim of producing intelligent listeners. Mr. Greenfield is now an associate professor of music. In addition to his classes he has a chapel choir, a student glee club, an alumni glee club and a faculty glee club, which, it is believed, is the first permanent organization of the kind to be formed in any university. He has recently formed and trained a preparatory school glee club at the Barnard School for Boys in Fieldston, New York City.

In addition to his work as organist, choral conductor and university professor Mr. Greenfield finds time to compose. Among his compositions are several sacred and secular solos, a male chorus and an organ prelude recently published by H. W. Gray.

### Hymn Festival at Tiffin, Ohio.

Mrs. W. R. Shisler arranged a hymn festival at her church, Ebenezer Evangelical, Tiffin, Ohio, Nov. 24. Hymns both old and new were sung, with Mrs. Shisler at the organ and a volunteer choir supplemented lustily by the congregation. Mrs. Shisler's husband, who is pastor of the church, delivered a short talk on each hymn. The beauty of the service deeply impressed the large congregation.

### Auburn, Ind., Order to Gottfried.

The A. Gottfried Company of Erie, Pa., through its mid-West representative, E. B. Bohn of Fort Wayne, Ind., has won a contract to build an organ for the First Presbyterian Church of Auburn, Ind. It will be a "straight" instrument of fifteen sets of pipes, with a detached console.

## You Keep Informed If You Read THE DIAPASON

Aside from its unexcelled magazine features, added to which are the articles of such staff contributors as Dr. Harold W. Thompson and Dr. Hamilton C. Macdougall, THE DIAPASON reports to you every month on all the new organs and on the recitals of organists in every part of the world.

And when it comes to important news, this paper is of service in a way which has been without competition.

All this service rendered for \$1.50 a year—and, like the chain stores, money back if you are not entirely satisfied. You take no risks in recommending The Diapason to your friends, and a post-card request from you will bring any of them sample copies without obligation. Merely address THE DIAPASON, 1507 KIMBALL BUILDING, CHICAGO.

## EDWARD RECHLIN

American Organist

"Bach and Contemporaries"

American Season—

November, 1935-May, 1936

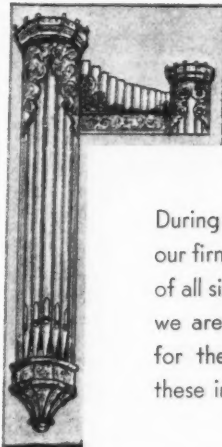
European Season—

June, 1935-November, 1935

Address: Rechlin Recital Tours

Washington Bridge Station — P. O. Box 66

New York, N. Y.



## CASAVANT FRERES, LTD.

St. Hyacinthe, P. Q.

Canada

During our fifty-five years of existence our firm has built over 1500 pipe organs of all sizes and in the last twelve months we are thankful to our many admirers for the installation of twenty-one of these instruments.

To hear a Reuter Organ is to instantly recognize that "something" in its tone which places it preeminent among the genuinely fine pipe organs. Only REUTER has the profound MUSICAL BEAUTY of a REUTER.

## THE REUTER ORGAN COMPANY

LAWRENCE, KANSAS

A pipe organ building firm exclusively.

# New Church Music Published in 1935; Survey of the Year

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

The real New Year arrives for me about Dec. 20, when I face ten days without a blessed thing to review. But first I must earn that rest by reporting on this past year of brisk endeavor and no mean accomplishment.

### Anthems and Motets

I take the liberty of using the asterisk to denote my own favorites in the following list:

Andrews—Rhapsody on a Christmas Chorus. "Vom Himmel hoch." Sixteen pages. Organ on three staves. (Gray.)

Baird—"Though I Speak with the Tongues." Tenor part may be omitted. (Oxford.)

Banks—"Angels from the Realms." Tuneful. (Gray.)

\*Barnes—"Put on, Therefore, as God's Elect." Short S solo *ad lib.* Four pages. Lovely music. (Gray.)

Bitgood—"Rosa Mystica." Unaccompanied. (Gray.)

Broughton—"While Shepherds Watched." T, SA, SSA, on sections. (Gray.)

Carnegie, Moir—"Blessed Are the Pure in Heart." Tuneful. (Paterson, C. Fischer.)

Davies, L.—"Ye Choirs of New Jerusalem." Based on "St. Fulbert." (Novello.) Easter.

\*Durrant—"The Strife Is O'er." (Novello.) Easter.

Diack—"Beloved, Let Us Love." Tuneful. (Paterson, C. Fischer.)

Garretson—Motets on the Greater Antiphons, unaccompanied, published separately by the composer at the Cathedral of St. Paul, Buffalo; "O Wisdom," "O Lord and Ruler" and "O Root of Jesse."

Heaps—"A Thanksgiving for All Created Things." Prize anthem. Text by St. Francis. S, Bar solos. Eighteen pages. Interesting organ part. (Gray.)

\*Jennings—"When to the Temple." Quiet, pretty number. Parts available for harp and violin. (Gray.) Candelmas.

\*Jones, David—"Little Lamb." Beautiful text by Blake. May be sung by SATB or SA or SAB or as solo. Graceful and touching music. (C. Fischer.)

Jones—"O Praise the Lord." SSAATTB unaccompanied, but in four parts most of the time. (C. Fischer.)

\*Jones—"Alleluia." SSATTB unaccompanied. (C. Fischer.) Easter.

Lemare—"Behold, How Good and Joyful." T solo. (C. Fischer.)

McAmis—"O Lord, Support Us." AT solos, chimes; tuneful. (G. Schirmer.)

Marryott—"The World Itself Is Blithe and Gay." Eight parts, unaccompanied. Based on old German melody. (Gray.) Easter.

\*Mueller—"Psalm 121—I Will Lift Up Mine Eyes." Eight parts, unaccompanied. (G. Schirmer.)

Mueller—"Psalm 46." Eight parts, unaccompanied. (G. Schirmer.)

Mueller—"Immortal Love." Text by Whittier. Short ST solos. Tuneful. (G. Schirmer.)

\*Sherer, Frank—"With Quiet Heart." Delightfully melodious. (Gray.)

Snow—"Come, Labor On." Unaccompanied *ad lib.* (Schmidt.)

Shepherd, Arthur—"Ballad of Trees and the Master." SSAATTB, unaccompanied. Not easy. (Birchard.)

Sleeper—"Christ Our King." Chorus preferably. S-A section. (Gray.) Easter.

\*Sowerby—"Now There Lightens upon Us." Thirteen pages. Original and gracious; much less dissonance than in some of his works. (Gray.) Epiphany.

\*Titcomb—"Short Motets (C. Fischer) as follows: "Christ Our Passover." Three pages. Easter. "Sing Ye to the Lord." Two pages. Ascension. "We Have Seen His Star." Two pages. Epiphany. "My House Shall Be Called." Four pages. Church dedication or anniversary. "Let Us Bless the God of Heaven." Two pages. Trinity.

\*Vine—"Christ Is the World's Redeemer." Twelve pages. Text from St. Columba, and music based on old Irish melody. (Oxford.)

\*Whitehead—"The Chariots of the Lord." Organ on three staves; chorus needed. (Schmidt.) Power of God.

Whitehead—"Awake, the Morn Is Here." Eight pages, easy. (Gray.) Easter.

\*Whitehead—"Prophecy and Kings." Unaccompanied chorus and S; some divisions in parts. (Curwen.) Christmas. Tune based on "Gottlob, es geht."

Whitehead—"The Twenty-third Psalm." Unaccompanied chorus, five parts. (C. Fischer.)

\*Willan—"Hodie Christus natus est." No. 10 of the Liturgical Motets. SSATB unaccompanied. (Oxford.)

Williams, D. McK.—"In the Year That King Uzziah Died." Eleven pages, on

the vision of Isaiah; mystical and rhapsodic. (Gray.)

Williams—"He Is Risen." Bar solo. Twelve pages. (Gray.)

Williams, Vaughan—"The Angel Pavement." (Oxford.)

Young—"Good Will to Men." (Gray.) Christmas.

### Carols and Carol-Anthems

Some of the best music of the year is in this list, though unfortunately some of these numbers were published too late for use in most churches:

\*Candlyn—"Away in a Manger." Listed here because it ranks at the top; it is really for junior choir, SS or SA. (Gray.)

Finn—"Rhythmic Trilogy for Easter." Three simple, accompanied carols. (J. Fischer.)

Gaul-Norwegian—"Norwegian Mountain Carol." S and chorus in six parts, unaccompanied. (Flammer.)

Gaul-Norwegian—"Praise God." Baritone and unaccompanied chorus. I always thought of "Lobe den Herren" as a German tune, but why argue? (Flammer.)

Gaul-Norwegian—"The Christmas Bells of Norway." S solo. Accompanied chorus, some divisions. (Flammer.)

\*Gaul-Mountaineer—"Tennessee Cherry Tree Carol." S, Bar and unaccompanied chorus. (Flammer.)

Holst, L.—English—"Nowell and Nowell." Unaccompanied chorus; one section for TTBB. (Novello.)

\*Kettering-Appalachian—"Ashing Far in the East." Short ATBar trio; a few divisions, but quartet can manage it. Based on two old mountain tunes. (Gray.)

Mueller-Bohemian—"Christ Is Risen." SATB plus junior choir in two parts *ad lib.* Could all be done by a quartet. Tuneful. (G. Schirmer.)

Mueller—"Sing, Little Children." Violin and cello *ad lib.* Easy. (G. Schirmer.) Christmas.

Richards—"The Staffordshire Carol." ST solos. Jolly. (Gray.)

Shaw, G.—"With Songs of Gladness." (Novello.)

Tatton—"Sing We of Mary" and "I Sing of a Maiden." (Birchard.)

\*Voris-Basque—"Come with Voices Sweeping." Medium solo; four pages. (Gray.) Easter. A fine introit.

\*Voris-Spanish—"Up and Sing." Sections for S and SA; all could be sung by children. (Gray.) Christmas.

Wendt—"I Saw a Fair Maid-n." S *obbligato* solo; orchestral parts available. Fifteenth century text. (Gray.)

\*Whitehead-Old English—"The Seven Joys of Mary." Unaccompanied chorus, six parts; S solo. (Schmidt.) Christmas, Easter, Ascension.

Whitehead-Bearnaise—"Now Sing Ye Songs of Easter." Eight pages. Quartet can use. (Gray.)

\*Whitehead-Vosges—"Whither, Shepherds." Preferably unaccompanied. Easy. (Schmidt.)

\*Whitehead-Dutch—"Our Jesus Hath a Garden." Unaccompanied chorus. Various seasons. (Gray.)

Whitehead-Bas Querey—"Winter Darkness Lay Around." Unaccompanied chorus. (Gray.)

Whitehead-French—"Mary's Farewell to Her Friends at Bethlehem." Unaccompanied. (Novello.) Christmas or Epiphany.

\*Whitehead-Freylinghausen—"In Songs of Rejoicing." Unaccompanied. (Schmidt.) Excellent for Thanksgiving.

Wild—"The Time Draws Near." Words by Tennyson. Unaccompanied. (C. Fischer.) Christmas.

Wild—"Christmas Morn." Quartet can use. (C. Fischer.)

Once again Dr. Whitehead has lavished his skill upon delightful carols that will live longer because of his affection.

### New Editions of Anthems, Etc.

This year the firm of Novello has published a number of Tudor motets in a new series edited by Sir R. R. Terry, including the following admirable numbers:

Byrd—"O Sacrum Convivium." SATB, seven pages.

Byrd—"Tui sunt Coeli." SATB, four pages.

Byrd—"Haec Dies." SSATTB, eight pages.

Byrd—"Confirma hoc Deus." SSATB, four pages.

This series compares favorably with the Oxford "Tudor Anthems."

Mrs. Buchanan and her friends continue to give us very interesting arrangements and editions of old American music, most of it taken from song-books of a century or more ago and some of it collected from folk-singers. This is extremely important for the preservation of our cultural tradition and for the recovery of white spirituals. J. Fischer & Bro. publish the following new numbers in this series:

Buchanan (ed.)—"O Jesus, My Saviour."

### CARL F. MUELLER



CARL F. MUELLER, who has been making valuable contributions to the literature of junior choirs, supplementing his work as a director of choirs and organist in Montclair, N. J., and previously in Milwaukee, has met with pronounced success with his latest work, a book of twenty original anthems for two-part treble voices entitled "The Junior Chorister." The collection, consisting entirely of original compositions by Mr. Mueller, has just been published by Harold Flammer, Inc. The texts have been given consideration equal to that accorded the music and many of them are Scriptural, while an effort has been made to put the spirit of the text into the music. "The Junior Chorister" is published in two volumes.

With his choir of twenty-one women and twenty men Mr. Mueller gave a beautiful service of cathedral music at the Central Presbyterian Church of Montclair Nov. 24, Dec. 22 he conducted the ninth annual candle-light carol service.

- Aeolian mode. Unaccompanied chorus.
- \*Buchanan (ed.)—"Alabama" or "The Cross of Christ." Aeolian mode. Unaccompanied, four parts.
- Buchanan (ed.)—"New Jordan." Phrygian mode.
- Powell (ed.)—"The Babe of Bethlehem." Unaccompanied chorus, fourteen pages.
- Ratty (ed.)—"Boundless Mercy." Unaccompanied chorus.

In his famous "Sacred Chorus Series" Dr. Dickinson has given us some of the best numbers discovered for a long time:

- Bach—"In Faith I Calmly Rest." Medium solo. Heavenly music.
- \*Sachs—"Awake, My Heart's Beloved." Proving that Sachs was a master composer as well as singer. Medium solo. Subject is the Bible.
- Schneitz—"Mary Magdalene at the Sepulchre." Twelve pages. Chorus.

In Montclair Dr. Sanders has been doing a fine job of expanding grand chorales into anthems that are a pleasure to play as well as to sing:

- \*Vulpus—"The Strife Is O'er." In one part (the sopranos divide. (Ditson.) Easter.
- Old Chorale—"Praise to the Lord (Lobet den Herren)." Chorus. (Ditson.)
- Greiter—"I'll Praise My Maker." Chorus preferable. (Ditson.)
- Beethoven—"Joyful, Joyful, We Adore Thee." Melody from Ninth Symphony. Text by H. Van Dyke. Alto solo. (Ditson.)

Of the new editions of Bach for mixed voices published in this festival year I liked these:

- "Subdue Us." Extended chorale from Cantata 22. (E. C. Schirmer.)
- "O God, Thou Faithful God." Extended chorale, cantata 24. (Novello.)
- "Two Chorales from Easter Cantata (Christ Lay)." (E. C. Schirmer.)
- Choruses from "Lord, Enter Not into Wrath." Cantata 105. (E. C. Schirmer.)
- Choruses from "When Will God." Cantata No. 8. (E. C. Schirmer.)

Not much was done for the Handel festival in the way of new editions. Dr. Whitehead fixed up the famous Largo as "Holy Art Thou" (Ditson) for double chorus and S solo, or children. Sir Edward Baird published "Dove Sei" as "Holy, Holy, Holy" (Oxford), with a soprano solo; he explained, somewhat sullenly, that the crime had been com-

mitted earlier by Arnold. It is a funny introduction.

The new firm of Row in Boston published several numbers in a series, including:

- Palestrina—"Bone Pastor."
- Palestrina—"Veni, Sponsa Christi."
- Leising—"O Filii." Seven parts, unaccompanied.
- Marenzio—"Tribus Miraculis."
- Snow—"Sleep, Holy Babe." Which has been very popular in its earlier edition and deserves to be.

### Here is a miscellany:

- Bitgood-Moravian—"Hosanna." Adult and junior choirs. (Gray.)
- \*Brahms—"O Jesus, Tender Shepherd." Previously published by Dickinson; easy and beautiful. (E. C. Schirmer.)
- Brahms—"Blessed Are They That Mourn" from "Requiem" in the new Oxford translation. (Oxford.)
- Chambers-Davis—"Had We But Hearkened." The famous "Solemn Melody" for orchestra, which you have probably played as an organ number. (Novello.)
- Davies, I.—Welsh—"Immortal, Invisible God." (Gray.)
- Harker-Bortniansky—"Holy Father, We Adore Thee." S or T solo. Easy, not typically Russian. (Flammer.)
- Ivemy-Palestrina—Six Introsits. (Novello.)
- Monestel-Rubinstein—"O God of God." Has AT solos. The well-known part of the "Kamenoi Ostrov." (C. Fischer.)
- Mendelssohn—"There Shall a Star from Jacob." (Oxford.)
- Riegger-Tschaikowsky—"Pilgrim's Song." Bar solo. (Flammer.)
- Whitehead-Von Burck—"When Up to Heaven God Goeth." An altered chorale, four parts, easy. (Gray.) Ascension.
- Whitford-Tschaikowsky—"Praise Ye the Lord." Unaccompanied. Also an edition for TTBB. (J. Fischer.)
- Young-Haydn—"As Waves of a Storm-Sweet Ocean" ("Insane at Van a e Curae"). Fifteen pages. (Gray.)

### Men's Voices

Here are a few for TTBB, most of them arrangements of numbers already well known:

- \*Andrews-Bach—"Jesu, Joy of Man's Desiring." Parts available for violin or for orchestra. Bach's most popular extended chorale. (Gray.)
- Andrews—"Rhapsody on a Christmas Chorale." (Gray.)
- \*Buchanan-Virginia Carol—"Jesus, Born in Bethlehem." (J. Fischer.)
- Davison-Clement—"Adoramus Te." Latin words only. (E. C. Schirmer.)
- \*Davison-Di Lasso—"Adoramus Te." For TTFF. (E. C. Schirmer.)
- Davison-Palestrina—"Adoramus Te." (E. C. Schirmer.)
- Holler-Banks—"Angels from the Realms of Glory." (Gray.)
- Jones—"Build Three More Stately Mansions." (C. Fischer.)
- Matthews-Frank—"Psalm 150." (Gray.)
- Macfarlane—"Open Our Eyes." (G. Schirmer.)
- Mueller—"Lo, God Is Here." (G. Schirmer.)
- Snow—"Into the Woods: My Master Went." (Homeyer.)
- Thompson, V. D.—"Spring Bursts Today." Fine text by C. Rossetti. Needs at least eight men. Opens with TT. Has been very popular in original form for SATB. (Gray.) Easter.
- Whitford—"Good News from Heaven." His best, so far. (J. Fischer.)

### Women's Voices

For women's voices there have been two lovely, easy new pieces—Candlyn's "Away in a Manger" in two parts (Gray) and Jones' "Little Lamb" in two parts (C. Fischer). Here are some others:

- Bach-Nicolai—"Now Let Every Tongue." Three parts. (E. C. Schirmer.)
- Elgar—"The Banner of St. George." Four parts. For a concert or cantata. (Novello.)
- Fichthorn—"Sleep, Holy Babe." Three parts. (Gray.)
- \*Goldworthy—"The Last Wish." Three parts. (Schmidt.)
- Goldworthy-Traditional—"The Twelve Days of Christmas." Three parts, but needs twelve voices. (Gray.)
- Harris-Schubert—"Omnipotence." Three parts. (G. Schirmer.)
- \*Ingegnieri—"Vere Languores." Three parts, unaccompanied, one page. Very useful at communion. (E. C. Schirmer.)
- Koppitz-Bach—"Up, Up, My Heart." Four parts. (E. C. Schirmer.)
- \*Kraft-Bach—"Up, Up, My Heart." Three parts. (Gray.) Easter.
- \*Geer-Bach—"Two Chorales from Cantata 104." Four parts. Very fine. (E. C. Schirmer.)
- Lester-Elgar—"As Torrents in Summer." Three parts. (J. Fischer.)
- Mozart—"Christmas Lullaby." Three parts. (Row.)
- \*Snow—"Sleep, Holy Babe." Four parts. (Row.)
- \*Snow—"As Pants the Hart." Four parts. (Schmidt.)
- Treharne-Gaul—Carol of the Russian

Children. Three parts. (G. Schirmer.) Has been very popular for mixed voices.

**Services, Antiphons, Descants**

Some very fine music for the Episcopal service has been published. Dr. Willan has given us his "Missa Brevis, No. 6" on Bach chorales (C. Fischer) and his "Missa Brevis No. 5 in F sharp minor," for SSATB unaccompanied, with a grand Kyrie (C. Fischer). His "Benedictus es, Domine" in E flat is one of the half dozen best settings (Gray). For the London Gregorian festival he composed a setting of the Magnificat and Nunc Dimittis to Tone 2 with fauxbourdons (Oxford).

Dr. Candlyn has given us a very beautiful Magnificat and Nunc Dimittis in F, somewhat in the style of Holst or V. Williams (Schmidt)—modern, modal. Mr. Titcomb has a "Missa S. Joannis Evangelistae" for TTBB (C. Fischer), and the Sanctus and Benedictus from his "Missa de Regina Coeli" are now published separately (C. Fischer). All his music is worthy of use in dignified worship.

For antiphons Dr. Dickinson has two new ones: "Great and Glorious God," on an Indian melody (Gray), and "O Come, Let Us Worship" (Gray). His pupil, Mrs. Lockwood, has two excellent antiphons: "Gracious Spirit, Draw Us," on a melody by Schuetz (Gray), and "Lightly, Brightly, Bells Are Pealing" on a Moravian tune (Gray, published late in 1934).

The best descants of the year seem to me to be a set of thirty-six by G. Shaw for use with the "English Hymnal" (Oxford).

Here are some other valuable issues: Ashley—Communion Service for Congregation and Choir. Good; may be sung in unison. (Novello.)

Douglas, E.—Benedicite Chant. (Neville, Los Angeles.)

Fry—"Missa Sancti Clementis." English words. (Saney.)

Overton—Fifteen Original Amiens. Finely fluent. (Flammer.)

Swinnen—Lord's Prayer. Unaccompanied. (Schmidt.)

**Junior Choirs**

The publishers are realizing the huge new market for anthems which can be sung by junior choirs. The best new collection of the year, and about the best ever made, is Mr. Holler's "Junior Choir Anthem Book," Book 1 (Gray), with sixteen numbers for 50 cents, including beautiful works by Candlyn and Purcell and a number of the Dickinson carols. This is a bargain. Carl F. Mueller has also brought out two admirable volumes of his own compositions entitled "The Junior Chorister" (Flammer), with ten pieces in each volume; the price is 60 cents a volume. Let me mention a few other numbers:

Bitgood—"The Christmas Candle." Unison. (Gray.)

Candlyn—"Away in a Manger." SS or SA. (Gray.)

Holler-Bach—"Jesus, Lying in the Manger." SS. (Gray.)

Jones—"Little Lamb." Sing in one, two or three parts. (C. Fischer.)

Wheaton—"A Christmas Folksong, the Little Jesus Came to Town." Preferably unison. Accompaniment for piano and organ, or organ duet, or piano duet. (Gray.)

**Larger Works**

We have had two splendid new American works. One is Dickinson's "The Redeemer" (Gray), which runs to 130 pages of lovely music for Easter. There is a new organ prelude, followed by the best Easter numbers from the famous Dickinson carols and one or two of the big anthems, together with solos for all four voices. This is a work which will last for a long, long time.

Then there is Professor Clokey's "Adoramus Te" for Easter also (Birchard), one of his clearest and most delightful works, running to only fifty-five pages. There are short solos for all voices.

Less ambitious than these two is the charming Christmas work, tableaux with music, by Grace Chalmers Thomson entitled "Christmas Morning," with text by Eugene Field (J. Fischer). It is to be performed by soprano and a unison chorus of children.

I shall name only one other work. It is called a "Lenten Cantata" and it has been put together from Handel's "Messiah" and "Passion" (Novello).

There have been a number of difficult English works, but I have not had time to hear them. Dr. Carl gave "Nebu-

chadnezzar" twice and has convinced a good many people that Dyson's work is a fine one (Novello).

**Organ Pieces**

Professor Jepson's Third Sonata (Gray) seems to have been the work in larger form that received most respectful study this year. Garth Edmondson published a number of things: "Imagery in Tableaux" (J. Fischer), and "In Modum Antiquum" (J. Fischer), and "Christus Crucifixus" (Gray)—all interesting suites. Mr. Shure brought out his "The Holy Carpenter" (J. Fischer), the most attractive of his many Oriental studies. In England Dr. Harwood published a volume of Eight Pieces (Novello), of which the last is likely to be a popular Christmas number. I think that I liked best, of all the new pieces, Candlyn's "Prelude on a Gregorian Tone" (Schmidt), which requires good playing. Here are some more new works of merit:

Banks, H. C., Jr.—Two good chorale improvisations, published separately (Gray) on "St. Columba" and on "Let All Mortal Flesh." I like "St. Columba" better.

Diggle—"Fantasie-Impromptu." (Ditson.)

Downes—"Jubilate Deo." Not easy. (Gray.)

Greenfield—Prelude in Olden Style. (Gray.)

Harber, Clifford—"Two Idylls." Set I. (Novello.)

Mauro-Cottone—"While Shepherds Watched." Chimes; quotation from "Holy Night." Likely to be the most popular piece of the year. (J. Fischer.)

Verrees—"Chorale Improvisation on 'O for a Closer Walk.'" (Gray.) Not easy.

Of course, we have had volume 3 of Mr. Kreckel's "Musica Divina" (J. Fischer), full of delightful little festival pieces on noble old melodies. One other book I recommend: Mr. Holler's volume called "St. Cecilia Series for Lent and Easter" (Gray), which includes two numbers by Bach, one by Purcell, an Edmondson suite, etc.

**Books**

The most beautiful book of the year is undoubtedly Dr. Noble's "A Round of Carols" (Oxford) with delightful pictures by Miss Helen Sewall. There are thirty-four carols arranged by a master, and the charming pictures, beautifully printed and bound, for \$2.

Perhaps the most important books of the year are the two studies of hymns made for the Presbyterian churches of Scotland and the United States. Moffatt and Patrick's "Handbook to the Church Hymnary, with Supplement" (Oxford) is remarkably well done, but so is the handbook to the American Presbyterian Hymnal prepared by Drs. Covert and Laufer (Presbyterian Board of Publication, Philadelphia). I think that we should mention as almost equally important just now, though not of such lasting benefit, the book on "Worship and Music" by Davies and Grace (Gray), in which we get so temperate and wise a discussion that I devoted an entire article to reviewing what I found of benefit. Here are a few other numbers:

Buszin—"Anniversary Collection of Bach Chorales." (Hall & McCready.)

Finn, Father—"An Epitome of Some Principles of Choral Technique." A pamphlet of sixteen pages. (Birchard.)

Jackson—"Negro Spirituals and Hymns." For women's voices. Twenty-five of them for 75 cents. (J. Fischer.)

Colles—"Oxford History of Music. Volume 7, 1850-1900." (Oxford.)

**Summary**

Make it yourself, please. But you will admit that the year which saw the union of the N. A. O. with the A. G. O. was a memorable one in comparison as well. The Canadians did their share, with the rich production from Messrs. Willan, Whitehead and Sanders. Candlyn was in full vigor, David Jones and Garth Edmondson showed us that the younger men are meeting expectations, Miss Bitgood was pleasant proof that the young women are capable of producing delightful music. Dr. Noble and Dr. Dickinson did not publish as many new works as we might wish, but they gave us things for which we shall long be grateful.

The new firm of Row and the reborn firm of Flammer published some excellent numbers. Some of the publishers showed a realization of the value of advertising their wares, but some of them stuck to the stupid system of printing and hoping for purchasers to turn up.

**MAYLAND**  
**Elite Organ Percussions**  
 WITH OR WITHOUT  
**Electric Actions**  
**Electric Controlled Tubular Chimes**  
 THE STANDARD SINCE 1866  
 SEND FOR CATALOGUE.  
 R. H. Mayland's Son, 54 Willoughby St., Brooklyn, N. Y.

**Westminster**  
**Choir School**  
 TRAINING CHORAL CONDUCTORS FOR THE  
 CHURCH, CIVIC CHORUS, SCHOOL AND COLLEGE  
**JOHN FINLEY WILLIAMSON**      **PRINCETON**  
 PRESIDENT      N. J.

MARGARET	<b>LESTER</b>	WILLIAM
S O P R A N O	O R G A N I S T	
AVAILABLE TOGETHER OR SINGLY FOR CONCERTS AND FESTIVALS DEDICATION PROGRAMS AND ORATORIO APPEARANCES A SPECIALTY DE PAUL UNIVERSITY SCHOOL OF MUSIC CHICAGO, ILL.		

**OBERLIN CONSERVATORY OF MUSIC**  
 Exceptional opportunities for the Organ Student. Four Specialist Teachers  
 Department of choral singing and choir direction  
 Cultural advantages of Oberlin College  
 Twenty-three Pipe Organs for Teaching and Practice  
 Address Frank H. Shaw, Director, Oberlin, Ohio, for catalog

**KRAFT** For RECITALS  
 and LESSONS  
 TRINITY CATHEDRAL, CLEVELAND, OHIO

**WILHELM MIDDELSCHULTE, LL.D.**  
 Telephone: Hyde Park 3319      1519 EAST 60TH STREET, CHICAGO  
 Director of Wisconsin Conservatory, Milwaukee, Wis.  
 Professor of Organ and Theory, Detroit Foundation Music School, Detroit, Mich.  
 Professor of Organ and Theory, American Conservatory, Chicago, Ill.  
 Professor of Organ, Rosary College, River Forest, Ill.

**ARTHUR C. BECKER, A. A. G. O.**  
**CONCERT ORGANIST**  
 Dean School of Music, De Paul University  
 Organist St. Vincent's Church, Chicago

**FRANK ASPER**  
 F. A. G. O.  
 Salt Lake Tabernacle

**ADOLPH STEUTERMAN**  
 F. A. G. O.  
**Recitals**      **Calvary Church, Memphis**      **Lessons**

**Los Angeles News;  
How a Good Recital  
Can Offset a Dinner**

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

Los Angeles, Cal., Dec. 14.—The December meeting of the Guild was held at the First Baptist Church and the recital which followed was given by Mabel Culver Adsit, Alice McMichael and Irene Robertson. To my deep regret the duck dinner that had been promised missed fire and I was not in the best of moods when I entered the church. When I am all set for duck and get tough something-or-other in place of it, it has to be a good recital to make me at peace with the world. It speaks mighty well for the three ladies that before the end of the evening I was at peace with everyone. They really gave a first-rate recital and are to be congratulated on the make-up of the program. Among the most enjoyable numbers were the Sowerby "Carillon," the Mauro-Cottone Variations on a Christmas Carol and the Bingham Roulade—bless my soul, all three American composers!

The hymn festival service at Immanuel Presbyterian Church Sunday, Nov. 24, was an inspiration. With 250 voices drawn from a number of choirs, some of the best-known hymns were sung under the direction of J. B. Trowbridge, Alexander Stewart and Clarence Mader, who was responsible for the festival. James H. Shearer of Pasadena delivered an address on "The Evolution of the Hymn."

A splendid recital was given by Clarence Mader on the Austin organ in the First Methodist Church Nov. 19. This was the second of a series, the first being given by Irene Robertson, organist of the church, in October. Mr. Mader was in excellent form and gave us some of the best organ playing heard here in a long time. The tremendous Introduction, Variations and Fugue on the Chorale "Hallelujah, God Be Praised," by Max Reger, was a real *tour de force*. I had not heard this work since I heard Lynnwood Farnam play it in Montreal twenty-five years ago. Surely it is one of the great things in organ literature.

Honoring the memory of Walter F. Skeele, who for forty years served as dean of the school of music, University of Southern California, a bronze bust by William F. Engelmann was presented to the university by friends Dec. 5.

The second of the special programs arranged by the choir of the First Baptist Church under the direction of Alexander Stewart was given Dec. 8 and featured German composers. Works by Bach, Haydn, Handel, Spohr, etc., were admirably sung by this well trained organization which adds so much to the musical life of the city.

On Dec. 9 a Christmas program was given in the First Congregational Church of Pasadena under the direction of the Pasadena and Valley Districts Chapter of the A. G. O. The choirs taking part were those of the First Methodist Church of Alhambra, the First Baptist of Pasadena, All Saints', Pasadena, and the First Congregational, Pasadena. Each choir sang individual numbers and all joined in a Mozart and Handel chorus. Miss Mildred Brockway, A. A. G. O., played a group of organ numbers with excellent taste and finish. The whole program was most enjoyable and reflected great credit on all concerned.

Arthur Poister of the University of Redlands has been on tour in the Middle West and having a great success wherever he has played. During his absence Ralph G. Travis of La Verne College played the vesper recital. Mr. Travis, who is a pupil of Palmer Christian, made a deep impression with his scholarly playing.

Under the direction of Ernest Ballard the choir of St. James' Episcopal Church sang Joseph W. Clokey's "Adoramus Te" Dec. 8. On Dec. 15 the chorus of Redlands University will

sing the same composer's "We Beheld His Glory" under the direction of W. B. Olds.

Alexander Schreiner is having excellent audiences at his recitals this season at U. C. L. A. On his program for Dec. 8 we find the Larghetto from Beethoven's Second Symphony, the B major and B minor Canons of Schumann, Boellmann's "Suite Gothique" and the Strauss Concerto for French horn, played by the assisting artist, Sinclair Lott, with Mr. Schreiner at the organ.

C. E. McAfee, who died Nov. 17, will be missed by his many friends. While he had not been very active during the last year, he was for twelve years organist of the First Church of Christ, Scientist, for many years organist and choirmaster of Temple B'nai B'rith and for the last ten years organist and teacher of harmony at Hollywood High School.

**RADIO RECITALS BY STAMM**

**St. Louis Man Engaged for Three Programs from Station KMOX.**

Ernest Prang Stamm broadcast the recital in the Kilgen series from station KMOX at St. Louis Dec. 30 and will be heard in two additional programs at 10:15 p. m. central standard time Jan. 6 and 13. The three radio programs are made up of these items:

Dec. 30—Chorale Improvisation, "O God, Our Help in Ages Past," Leon Verrees; Chorale Prelude, "To Thee, Jehovah, Will I Sing," Hugo Kaun; "Evening Bells and Cradle Song," Will C. Mactarlane.

Jan. 6—Chorale from the "Symphonie Romane," Widor; Intermezzo from Sixth Symphony, Widor; "The Wee Kirk Wedding Song," Roland Diggle.

Jan. 13—"Egeria," Ernest R. Kroeger; "Consolation," Gavotte and "Legend," E. Prang Stamm.

Mr. Stamm is organist of the Church of the Holy Communion (Episcopal) and teacher of music at the Beaumont High School in St. Louis. He was born in the latter city and received two years of his musical training in Berlin.

**Help for Smaller Choirs.**

A successful series of conferences on the subject "Vocal Training for Volunteer Choirs" has been completed by the commission on music of the Episcopal Diocese of Pennsylvania. The conferences, attended by more than 100 persons, were held in the Diocesan Church House, Philadelphia, in October and November. Robert Shurig, a vocal instructor at Temple University and also at Mount Airy Theological Seminary, delivered seven lectures, using the members of his audience as a class with which to demonstrate. The second hour every Wednesday evening was conducted by a member of the commission, who used phonograph records or small choirs to demonstrate the subject on which he was speaking. The efforts of the commission are directed toward aiding choirmasters of smaller parishes who are limited in their musical expenditures and talent.

**Blind Wisconsin Organist Dies.**

Walter Goetzing, 50 years old, a former member of the WCLO staff of musicians at Janesville, Wis., died Nov. 14 in the Badger Home for the Blind, Milwaukee. Mr. Goetzing, a graduate of the Wisconsin School for the Blind, Janesville, in 1904, was an accomplished organist and pianist, and was known throughout Wisconsin as a theater and radio musician and entertainer. He was born in Milwaukee April 3, 1885. He became a regular WCLO staff member when that station first went on the air, Aug. 1, 1930, and remained with the station for three years. About two years ago he again went to Milwaukee. His wife died in 1934. He is survived by two sons.

**Mrs. Fox Directs Hymn Festival.**

At St. Luke's M. E. Church, Newark, N. J., under the direction of Kate Elizabeth Fox, organist and choirmaster, the first of a series of hymn festivals was given Nov. 24. Many of the finest hymns were used, the congregation joining heartily in the singing. Descants were sung by the junior choir.

**Anthologia Antiqua**

For Organ  
IN THREE BOOKS

**BOOK ONE**

**XVII CENTURY MASTERS**

Transcribed by

**JOSEPH W. CLOKEY**

- 1. Prelude ....Arcangelo Corelli
- 2. Sarabande...Arcangelo Corelli
- 3. Prelude....L. N. Clerambault
- 4. Tidings of Joy.....J. S. Bach
- 5. Pastorale from "Le Prologue de Jesus"....Traditional

Price \$1.25

**BOOK TWO**

**XVII AND XVIII CENTURY MASTERS**

Transcribed by

**GARTH EDMUNDSON**

- 1. Allegro Vivace.....Giovanni Sammartini
- 2. Air Tendre.....Jean Baptiste de Lully
- 3. Rondeau.....Jean Francois d'Andrieu
- 4. Variations.....G. F. Handel
- 5. Air .....G. Tartini
- 6. Rondo.....J. C. Fr. Bach

Price \$1.25

**BOOK THREE**

Suite from

**"WATER MUSIC"—G. F. Handel**

Transcribed by

**CARL MCKINLEY**

- 1. Allegro Vivace
- 2. Air
- 3. Hornpipe
- 4. Minuet
- 5. Allegretto Giocoso
- 6. Allegro Maestoso

Price \$1.00

**J. Fischer & Bro., New York, N. Y.**  
119 WEST 40TH STREET

**FRANK WRIGHT**

MUS. BAC. (TORONTO), A.G.O.

For past twelve years chairman of the Examination Committee of the American Guild of Organists.

Correspondence or personal lessons in preparation for A.G.O. or University examinations.

Studio, 46-50 Grace Court, Brooklyn, N. Y.

NOW PUBLISHED

**The Essentials of  
Strict Counterpoint**

by

**FRANK WRIGHT**

Price Postpaid, \$2.00 net. Order from

FRANK WRIGHT, 46-50 Grace Court, Brooklyn, N. Y.

This book is based on the Counterpoint requirements of the American Guild of Organists.



### Audience in Chicago Hears Eigenschenk in Brilliant Recital

A large and appreciative audience filled Kimball Hall, Chicago, Dec. 9 to acclaim a native son among its organists and to help the organ scholarship fund of the Van Dusen Organ Club. The crowd heard a well-balanced performance by Edward Eigenschenk, the artist of the evening, and did not move from its seats until two encores had been added to the offerings as published in the last issue of THE DIAPASON. Mr. Eigenschenk played a taxing program entirely from memory, displaying versatility in all of his work, and proved himself a man who is continually growing, as demonstrated by his ease at the console and his command of the instrument.

The program began with Clerambault and ended with Widor, and the classic and the modern had impartial representation. An auspicious beginning with the Clerambault Prelude was followed by a rather rapid rendition of the fine Bach chorale, "Jesu, Joy of Man's Desiring," and a good interpretation of the Handel Fifth Concerto. Then came a Karg-Elert group of three numbers. "Nun danket Alle Gott" was impressive; the "Ave Maria" made one wonder whether it was worth the valiant efforts of the recitalist; the "Lauda Sion" hardly deserved the benefit of any such doubt. It is modern composition in a strange language, saying something that may or may not be worth while.

But the "Liebestod" of Wagner, transcription though it be, was done with beautiful finish and one may be pardoned for appreciating it. In the Bossi Scherzo, Sowerby's "Carillon" and the Scherzo from Widor's Fourth Symphony Mr. Eigenschenk showed brilliancy and mature musicianship. He was at his best in this group. The sincerity of Bonnet's "Romance sans Paroles," with its simple beauty, af-

forded a fine contrast to the more weighty compositions. The set program closed with Widor's perennially fitting Toccata. Enthusiastic recalls led to the addition of the Haydn "Clock Movement" and the Bach Toccata and Fugue in D minor.

There might well be more such evenings of enjoyment for those who love organ music.

#### Wild Club Hears Dr. Hopkins.

The Rev. John Henry Hopkins, for a generation a prominent Episcopal clergyman in Chicago, addressed the Harrison M. Wild Organ Club at its December meeting and luncheon, held at the Cordon Club Dec. 3. Dr. Hopkins delivered an inspiring message on the sublime part the church musician is taking at this particular time, at the beginning of a new epoch, as compared with the orchestra, the opera, etc. President Allen W. Bogen was in the chair. The next meeting will be held Jan. 7.

#### Minor C. Baldwin Starts South.

Dr. Minor C. Baldwin, now 80 years old, and from time immemorial one of the most active recitalists of the country, has left his New England home on his annual Southern tour. He gave a program at Oneonta, N. Y., Dec. 1 and two days later departed in his car from Albany, transferring to a steamer in New York, bound for Savannah, Ga., where he was to arrive in time for a recital. Dr. Baldwin feels as chipper as forty years ago and continues to make his popular appeal in many churches.

#### Two Thousand Hear "Petit Ensemble."

The small pipe organ called the "Petit Ensemble," built by George Kilgen & Son, Inc., and described in detail in previous issues, continues to meet with an enthusiastic reception. The Kilgen Company reports that there have been so many requests to hear this organ that more than 2,000 people have already attended auditions at the factory and in various factory branches of the company.

### Season's Greetings

Wishing our many customers and friends increased prosperity for 1936 and our heartfelt thanks for your continued patronage and appreciation of the service we have rendered you in the past, believing that our best efforts to serve you are responsible for the good feeling and fellowship we are privileged to enjoy through mutual cooperation and endeavor on our part to give and do our best in all things at all times to the limit of our ability, is fully appreciated and reciprocated.

We wish you all a Happy and Prosperous New Year.

### THE W. H. REISNER MFG. CO.

HAGERSTOWN, MD.

August Laukhuff, Weikersheim, Wurttemberg, Germany—  
Foreign Representative

#### GRAY-NOVELLO

### JUNIOR CHOIR ANTHEM BOOK

Compiled by JOHN HOLLER

Contents of Book I (Two-Part)

Away in a Manger (Christmas).....(S.S. or S.A.).....Candlyn	Children of the Heavenly King (General).....(S.S.).....Purcell
Christmas Eve (Christmas).....(S.S.).....Lefebvre	Christmas Folk Song, A (Christmas).....(S.A.).....Wheaton
Come, Marie, Elisabeth (Christmas).....(Unison or S.A.).....Old French	Gracious Saviour (General).....(S.A.).....Gluck
In Joseph's Lovely Garden (Easter).....(Unison or S.A.).....Spanish	Jesus Lying in the Manger (Christmas).....(S.S.).....Bach
Jesus, Meek and Gentle (General).....(Unison or S.A.).....Holler	Lead Me, Lord (General).....(S.A.).....Wesley
Now Thank We All Our God (Thanksgiving or General).....(S.S.).....Bach	O Saviour of the World (Lent or General).....(S.A.).....Goss
Saviour, Like a Shepherd Lead Us (General).....(S.S. or S.A.).....Gluck	Spring Bursts Today (Easter).....(S.S.).....Thompson
Tarry With Me, O My Saviour (General).....(S.S.).....Baldwin	This Glad Easter Day (Easter).....(S.A.).....Norwegian

PRICE 50 CENTS

Each number may be had separately

Send for an examination copy

THE H. W. GRAY CO., 159 E. 48th St., N.Y.C. Sole Agents for

NOVELLO & CO., Ltd.

GRAY-NOVELLO

### H. WILLIAM HAWKE

Mus. Bac.

ST. MARK'S CHURCH  
1625 Locust Street  
Philadelphia, Penn.

### Dennison Organ Pipe Co.

Reading, Mass.

We Specialize in  
Manufacturing Wood, Metal, Flue  
and Reed Pipe Organ Stops.

1847

1934

### Felix F. Schoenstein & Sons

Pipe Organ Builders  
SAN FRANCISCO - CALIF.

### LILIAN CARPENTER

F. A. G. O.

RECITALS

Address: Institute of Musical Art  
of the Juilliard School of Music  
NEW YORK CITY

### ERNEST MITCHELL

Organist and Choirmaster

GRACE CHURCH, New York  
Broadway at Tenth Street

LESSONS

RECITALS

### SCHREINER

Organist

at  
University of California at Los Angeles  
The Tabernacle, Salt Lake City

### ALL SAINTS' CHURCH

### WILLIAM SELF

WORCESTER, MASS.

### PAUL A. HUMISTON

MUS. B., A. A. G. O.

Organist and Director of Music

East Congregational Church

Grand Rapids, Michigan

### PIETRO YON

853 Carnegie Hall  
NEW YORK CITY

### Lily Wadhams Moline - Hallam

COMPOSER - ORGANIST - RECITALS

First Church of Christ, Scientist  
Oak Park, Ill.

### CHAS. A. SHELDON, JR.

City Organist—Atlanta, Ga.  
Organist, Choirmaster  
First Presbyterian Church  
Jewish Temple

### Sterling Marshall

Trinity Church  
HOUGHTON, MICH.



**FRAZEE ORGANS**  
favorably known  
for  
**FRAZEE TONE**  
FRAZEE ORGAN COMPANY  
Everett, Mass.

### LOUIS F. MOHR & COMPANY

### ORGAN MAINTENANCE

2899 Valentine Ave., New York City  
Telephone: Sedgwick 3-5628  
Night and Day

Emergency Service—Yearly Contracts  
Electric action installed  
Harps—Chimes—Blowers

An Organ Properly Maintained  
Means Better Music

### HINNERS

Designers and Builders

### PIPE ORGANS of Latest Type

FACTORIES AT  
PEKIN, ILLINOIS

### ALBERT RIEMENSCHNEIDER

DIRECTOR OF MUSIC  
Baldwin-Wallace College, Berea, Ohio  
Recitals, Master Classes, Instruction,  
Coaching  
Address 10901, Edgewater Drive,  
Cleveland, Ohio

### Harold Heeremans

University of Washington  
University Temple  
Seattle, Wash.

### Verne R. Stilwell

ORGANIST and CHOIRMASTER

Grace Episcopal Church  
Grand Rapids, Michigan

### C. L. Fichthorn, M.A., A. A. G. O.

Organist and Composer

Missouri Valley College  
Marshall, Missouri

### VERNON DE TAR

Organist and Choirmaster

Calvary Episcopal Church,  
New York

61 Gramercy Park, North  
RECITALS INSTRUCTION

### ROSSETTER COLE

Composition and Theory. Prepares for  
Examination in American Guild of  
Organists

1625 KIMBALL BUILDING, CHICAGO

### ELLIOT BALDWIN HUNT

Organist and Choir Director  
Asbury M. E. Church, Tarrytown, N. Y.  
RECITAL AND CONCERT ORGANIST  
64 Sherwood Ave. OSSINING, N. Y.

## Programs of Organ Recitals of the Month

**Daniel R. Philippi, St. Louis, Mo.**—Mr. Philippi gave a Bach program Dec. 12 at Christ Church Cathedral in honor of Bishop Scarlett and the clergy of the diocese. The following works of the master were played: Fantasia and Fugue in G minor (with chorale theme); Sonatina from the Advent Cantata "God's Time Is the Best"; Adagio (from Toccata, Adagio and Fugue in C); Passacaglia and Fugue in C minor; "Sicilienne" (from the Flute and Piano Sonata); Aria (from the Suite in D); Chorale Preludes, "Christians Be Glad," "Have Mercy upon Me, O Lord God" and "In Deepest Need, I Cry to Thee."

**Albert Riemenschneider, Berea, Ohio**—Mr. Riemenschneider, who is giving a series of six vesper recitals at Baldwin-Wallace College on the first Sunday afternoon of each month, played the following program Dec. 1: Prelude and Fugue in C minor, Bach; "O Whither Shall I fly," Bach; Second Sonata, in C minor, Mendelssohn; Five Short Chorale Preludes, Op. 135a, Reger; Finale, First Symphony, Vierne.

**Hugh Porter, New York City**—In a recital at the Second Presbyterian Church Sunday evening, Jan. 5, Mr. Porter will play a program made up of the following works: "Vom Himmel hoch"—Chorale Prelude, Pastoral, Bach, and Prelude and Fugue, Pachelbel; "Wachet auf," "Marche du Vendeur de Nuit," Bach-Widor; "In dulci Jubilo," Chorale Improvisation, Karg-Elert; "Melodies Lorraines," Noel on the Flute stops, d'Aquin; "Triptyque pour la Noël," de Malein-greau; "Es ist ein' Ros' entsprungen"—Adagio, Porter, and Chorale Prelude, Brahms; "Carillon de Westminster," Vierne.

**Grace Cordia Murray, Mus. B., Greenville, Pa.**—The Orpheus Club presented Miss Murray in a recital at the First Presbyterian Church Sunday afternoon, Nov. 17, on which occasion she played a program consisting of the following selections: Chaconne, Buxtehude; Chorale in A minor, Franck; Introduction and Passacaglia in D minor, Reger.

**Morris Thompson, Shreveport, La.**—In his short recitals Sunday evenings before the services at the Noel Memorial Methodist Church Mr. Thompson has played:

Dec. 8—"Reverie Interrompue," Tschalkowsky; "Jubilate Deo," Silver; Pastoral, Kountz.

Dec. 15—Chorale Prelude, "I Cry to Thee, Lord Jesus," Bach; "Canyon Walls," Clokey; "Clair de Lune," MacDowell.

Dec. 22—Chorale Prelude, "A Lovely Rose Is Blooming," Brahms; Christmas Musette, Mailly; "Virgin's Slumber Song," Edmundson.

Dec. 29—Prelude and Fugue in A minor, Bach; "Song of India," Rimsky-Korsakoff; "Jagged Peaks in the Moonlight," Clokey.

**Louise Carol Titcomb, Ithaca, N. Y.**—Miss Titcomb is giving a series of "musical meditations" at the First Methodist Church. The evening of Dec. 8 she was assisted by Sibyl Tuttle, pianist, in the following program: "Psalm XIX," Marcello; Sonatina from Cantata "God's Time Is Best," Bach; Two Byzantine Sketches ("The Nave" and "The Rose Window"), Mulet; "The Bells of St. Anne de Beaupre," Russell; "Exultation" (symphonic piece for organ and piano), Powell Weaver.

**Arthur C. Becker, A. A. G. O., Chicago**—Mr. Becker, dean of the school of music of De Paul University, played the following program in a recital Sunday afternoon, Nov. 17, at St. Mary's Springs Academy: Premier Chorale, Andriessen; Largo from "New World" Symphony, Dvorak; Berceuse, Becker; Toccata and Fugue in D minor, Bach; "Ave Maria," Bossi; Scherzo, Reiff; "Variations de Concert," Bonnet; "Rève Angélique," Rubinstein; Toccata from Fifth Symphony, Widor.

**Carl McKinley, Mus. D., Boston, Mass.**—Dr. McKinley, organist and choir-master of the Old South Church, played the following program in a recital at the Harvard University Memorial Church Dec. 3: "Te Deum" and "Kyrie," Reger; Trio and Bicinium on the Chorale "To God on High Alone Be Glory," Bach; Toccata in D minor, Bach; Andante from

the "Grande Piece Symphonique," Franck; Three Hymn-tune Fantasies, McKinley; "Landscape in Mist," Karg-Elert; Finale from Seventh Symphony, Widor.

**Frank K. Owen, St. Paul, Minn.**—Mr. Owen, organist and choir-master of Christ Church, conducted a series of "organ vespers" Sundays in December. The offerings included the following:

Dec. 1—Grand Chorus, Gullmant; "Elfes," Bonnet; "Lied," Vierne; Canon in F major, Salome; Fugue in E flat ("St. Ann"), Bach; Nocturne, Stoughton; "Ave Maria," Schubert; Chorale in A minor, Franck.

Dec. 8—Allegro (Sixth Symphony), Widor; Two Chorale Preludes, Bach; Sonata No. 6, Mendelssohn; Cradle Song, Hljinsky; Adagio (Sonata in B flat minor), Ferguson; Toccata on "Thou Art the Rock," Mulet.

Dec. 15—"Carillon," Vierne; Scherzo, Gigout; Fantasia and Fugue in C minor, Bach; Berceuse, Rogers; Fantasia on "Lead, Kindly Light," Fairclough; "Legende," Vierne; "Caprice Heroique," Bonnet.

Dec. 22—First Movement, Fifth Symphony (pedal cadenza by Firmin Swinnen), Widor; "Noel Languedocien," Gullmant; "Carillon," Sowerby; "Noel," Mulet; "Prayer," "Hänsel and Gretel," Humperdinck; "Ave Maria," Arkadelt-Liszt; Fantasia and Fugue in G minor, Bach.

**Warren D. Allen, San Francisco, Cal.**—Mr. Allen visited Philadelphia in November and gave a recital for the American Organ Players' Club at Old Christ Church Nov. 25, presenting this imposing list of offerings: Toccata in the Dorian Mode and "Come, Redeemer of Our Race," Bach; Adagio from Sonata, Op. 108 (arranged by Lemare), Brahms; "In the Garden of the Tuilleries" ("Pictures from an Exhibition"), Moussorgsky; "Mirage" and "The Adobe Mission," from "Scenes from the Mexican Desert," Nearing; Symphonic Variations on a Theme by Jacques Champion Chambonnières, Parker Bailey; Symphony No. 1, Op. 18, in G minor, Edward Shippin Barnes; Largo from the "Cello Sonata (arranged by W. D. Allen), Chopin; Toccata in B minor, Baric.

**Ernest Walker Bray, F. A. G. O., Tiffin, Ohio**—Professor Bray played the following selections in a vesper recital at Heidelberg College Sunday afternoon, Dec. 8: Chorale, "Salvation Now Is Come to Earth," Kirnberger; Chorale Preludes, "O Sacred Head, Once Wounded" and "Our Father, Who Art in Heaven," Bach; "Stella Matutina," Dallier; "Carillon de Westminster," Vierne; "Christmas in Sicily," Yon; Toccata from Fifth Symphony, Widor.

**Thomas H. Webber, Jr., Youngstown, Ohio**—Mr. Webber played the first recital of the latest annual series at the Stambaugh Auditorium Sunday afternoon, Nov. 17, and his program was made up as follows: Allegro, from Fourth Concerto, Handel; Sarabande, Corelli; Pastoral, arranged by Clokey; Toccata, Jepson; "L'Arlesienne Suite," Bizet; "Chapel of San Miguel," Seder; "Char-treuse," Edmundson; Adagio, from "Moonlight" Sonata, Beethoven; "Pagant," Sowerby.

**Frank B. Jordan, Mus. D., Bloomington, Ill.**—Mr. Jordan, head of the organ department at Illinois Wesleyan University, gave a recital at the First Methodist Church of Charleston, Ill., Dec. 11 and presented this program: Minuet, Bach-Kraft; "Jesu, Joy of Man's Desiring," Bach-Grace; Fourth Organ Concerto (Allegro Moderato), Handel; "Dreams," McAmis; Andante, Stamitz; Arabesque, Seely; Gavotte, Wesley; Christmas Pastoral, Harker; "Prologue de Jesu" (Traditional), Clokey; Cradle Song, Poister; "The Squirrel," Weaver; Toccata in E minor, Callearts.

**Gene Stanton, Norwalk, Ohio**—Mr. Stanton, organist and choir-master at St. Paul's Church, presented a program of German organ music on Sunday afternoon, Dec. 8. It was as follows: Largo, Handel; Sonata in the Style of Handel, Wolstenholme; "Ave Maria," Schubert; Minuet, K. P. E. Bach; "Abendlied" and Sketch in D, Schumann; "Harmonies du Soir," Karg-Elert; Toccata in F major, Bach.

On Jan. 12 Mr. Stanton will play a program of American organ music, which will be as follows: "Meditation," Ste-

Clotilde," Philip James; "Song of the Basket-Weaver" and "The Bells of St. Anne de Beaupre," Russell; Madrigal, Sowerby; Scherzo-Caprice, Candlyn; "Dreams," Stoughton; "Sunset" and "Evening," Gene Stanton; Berceuse, Dickinson; Paraphrase on the Hymn-tune "St. Kevin," Miles.

**Alexander Schreiner, Los Angeles, Cal.**—For his thirteenth Sunday recital this season at the University of California, Los Angeles, Dec. 15 Mr. Schreiner played this program: "Piece Heroique," Franck; First Sonata, in F minor, Mendelssohn; "Indian Flute Call," Dillon; "A Story from Dreamland," Dillon; Toccata in B minor, Schreiner; "Ave Maria," Schubert; Introduction to Third Act and Bridal Chorus from "Lohengrin," Wagner.

Mr. Schreiner's selections Dec. 22 were: Chorale, "Good News from Heaven the Angels Bring," Pachelbel; Chorale Fantasia in A minor, Franck; Pastoral in A major, Schreiner; Variations from Fifth Symphony, Widor; "Adeste Fideles" from "Cathedral Windows," Karg-Elert; Prelude and Siciliana, from "Cavalleria Rusticana," Mascagni; Improvisation on "Old King Wenceslaus."

Bach programs were played by Mr. Schreiner Dec. 1 and at his noon recital Dec. 3.

**Max Miranda, Beloit, Wis.**—Mr. Miranda, director of music at Beloit College, played the following organ numbers for the annual candle-light service of the college choir, attended by a congregation which filled the chapel to capacity Dec. 15: Four selections from "The Christmas Tree," Liszt; "In dulci Jubilo," Bach; "While Shepherds Watched," Mauro-Cottone; Rhapsody on a Christmas Chorale, Mark Andrews.

**Healey Willan, Toronto, Ont.**—Dr. Willan played two Bach programs on Saturday afternoons in December at the Church of St. Mary Magdalene. The offerings of Dr. Willan were as follows:

Dec. 7—Prelude and Fugue in C minor; Chorale Preludes, "Now Come, Thou Saviour of the Gentiles," "Jesu, Joy of Man's Desiring" and "Sleepers, Wake, a Voice Is Calling"; Prelude and Fugue in A major; Arias, "My Inmost Heart Doth Yearn" and "Be Thou but Near Me"; Toccata and Fugue in D minor.

Dec. 14—Prelude and Fugue in C major; Canzona in D minor; Aria in D, Chorale Preludes, "We All Believe in One God"; Fugue in B minor (on a Theme by Corelli); Kyrie, "O God of Heaven," Christe, "O Christ, Redeemer," Kyrie, "O God the Holy Ghost"; Prelude and Fugue in B minor.

**Ethel Sleeper Brett, Sacramento, Cal.**—With the assistance of Zue Gerry Pease at the piano, Mrs. Brett played the following program for the Sacramento Chapter of the A. G. O., at the First Methodist Church Nov. 24: "Now Thank We All Our God," Karg-Elert; "Meditation a Sainte Clotilde," James; Bourree in D, Sabin; "Hark, A Voice Saith 'All are Mortal,'" Bach; Sketch in D flat, Schumann; Berceuse, Vierne; "Flight of the Bumble-bee," Rimsky-Korsakoff; "Marche Champetre," Boex; Toccata on "O Sons and Daughters of the King," Farnam; "Les Preludes" (arranged for organ and piano by Warren D. Allen), Liszt.

**Percy M. Linebaugh, Mus. B., Selinsgrove, Pa.**—Mr. Linebaugh, professor of organ and piano at Susquehanna University, played the following program in a recital at St. Matthew's Lutheran Church, Williamsport, Pa., Nov. 29: Largo from "Xerxes," Handel; Prelude in D minor, Clerambault; Chorale Preludes, "Now Let Us Sing with Joy" and "Jesus, Joy of Man's Desiring," Bach; Toccata on "O Fili et Filiae," Farnam; Caprice and "Dusk," Linebaugh; "The Squirrel," Weaver; "Within a Chinese Garden," Stoughton; "The Rippling Brook," Gillette.

**Roberta Bitgood, F. A. G. O., Bloomfield, N. J.**—Miss Bitgood, organist and director at the Westminster Presbyterian Church of Bloomfield, played the following selections in a recital at the Methodist Church of New London, Conn., Nov. 29: Prelude and Fugue, Krebs; Andante, Stamitz; Tenth Concerto, Handel; Fugue a la Gigue, Bach; "Good News from Heaven," Pachelbel; "Now Rejoice, Dear Christians," Bach; "Noel" (Byzantine

Sketches), Mulet; "In dulci Jubilo," Bach; "Noel Polonaise" (Variations on Ancient Polish Carol), Gullmant; Allegro (Sixth Symphony), Widor; "In the Church" (Slovak Suite), Novak; Allegretto in B minor, Gullmant; Finale in B flat, Franck.

**Clarence E. Heckler, Harrisburg, Pa.**—The following Christmas recital played by Mr. Heckler at Christ Lutheran Church Dec. 18 was broadcast by station WKBO: "Noel sur Les Jeux d'Anches," d'Aquin; "A Christmas Idyl," Dunn; "Noel" (Byzantine Sketches), Mulet; Christmas Pastoral, Dinelli; Two Variations on the Christmas Carol "Puer Nobis Nascitur," Gullmant; "Noel Languedocien" (from Southern France), Gullmant; "Noel Normandie," Gaul.

**Harold Heeremans, Seattle, Wash.**—Mr. Heeremans' recital at the University Temple Nov. 23 was marked by the following program: Fantasia, Parry; Andante Tranquillo, Whitlock; "Hornpipe," Handel; Sonatina, "God's Time Is Best," Bach; Fantasia in G minor, Bach; Chorale in E, Franck; "Rose Window," Mulet; Canon in B minor, Schumann; Aria in Olden Style, Heeremans; Postlude, Vierne; Berceuse, Seely; "Kyrie Eleison," Karg-Elert; "Ronde Francaise," Boellmann.

**Maitland Farmer, Toronto, Ont.**—Mr. Farmer gave a series of five recitals Saturday afternoons in November at St. Paul's Church, on the Blackstock memorial organ. The initial program was published in the C. C. O. page last month. Among the others were the following:

Nov. 9—Dorian Toccata and Fugue, Bach; Wedding Piece, Ernest Farrar; Four Pieces, Percy Whitlock; Pastoral, Allegro Vivace, Andante and Finale from Symphony No. 1, Vierne.

Nov. 16—Toccata in F, Bach; "Benedictus," Alec Rowley; Four Preludes, Hermann Schroeder; Allegro, from Sonata 1, Elgar; Allegro, Scherzo and Chorale from Symphony No. 2, Vierne.

Nov. 23—Prelude on "London New," Harvey Grace; "Rhosymedra," Vaughan Williams; Gigue Fugue, Bach; "Suite Gothique," Boellmann; Cantabile and Finale from Symphony No. 2, Vierne.

**Parvin Titus, Cincinnati, Ohio**—Mr. Titus will present the following program when he plays the annual Weir memorial recital at Westminster Presbyterian Church, Steubenville, Ohio, Jan. 5: Introduction and Allegro, Concerto 10, Handel; Gavotte, Martini; Trumpet Tune and Air, Purcell; Adagio, Symphony 3, Saint-Saens; Toccata in F, Bach; Solemn Prelude, "Gloria Domini," Noble; Minuet and Trio, Wolstenholme; "Angelus," Massenet-Kraft; Arabesque, J. G. Seely; Evening Song, Schumann; Finale, Symphony 1, Vierne.

**Miles I. A. Martin, F. A. G. O., Waterbury, Conn.**—Mr. Martin opened his weekly broadcasts from St. John's Church over station WATR with programs which included the following compositions: Chorale in A minor, Franck; Melody in F, Rubinstein; Andante Grazioso, Smart; "Jagged Peaks in the Moonlight" and "Canyon Walls," Clokey; "Paeon," H. A. Matthews; "Le Carillon," Latham True; "Minuetto," Gullmant; Andante from Fourth Trio-Sonata, Bach; "Caprice Heroique," Bonnet; Toccata and Adagio in C and A minor, Bach; Gavotte, Martini; "Piece Heroique," Franck; "Morning Song," "Ase's Death" and Scherzo, Grieg; "Finlandia," Sibelius; Chorale, "O Hail This Brightest Day," Bach; Passacaglia in C minor, Bach; "Song to the Evening Star," Wagner; "Will-o'-the-Wisp," Nevin; Toccata and Fugue in D minor, Bach.

**Herbert Bruening, New York City**—Mr. Bruening played the following vesper recitals in December at the Lutheran Church of St. Matthew:

Dec. 1—Prelude in B minor, Bach; Prelude to the Magnificat, Strunck; Prelude to "Divinum Mysterium," Candlyn.

Dec. 8—Prelude Pastoral ("Dies est Laetitia"), Yon; "Silent Night," Kreckel; "Lo, a Rose Is Blooming," Brahms.

Dec. 15—Variations on "O Sanctissima," Hiller; Miniature Christmas Suite, McKinley; "Christmas Bells," McKinley.

Dec. 22—(Preceding carol service, "Christmas Around the World")—"Praise God the Lord, Ye Sons of Men," Bach; "O Sanctissima," Reuter; A Christmas Meditation, Burdett.

## Programs of Organ Recitals of the Month

**F. Arthur Henkel, Nashville, Tenn.**—In his monthly recital at Christ Church on the afternoon of Dec. 15 Mr. Henkel presented the following program: "Marche Religieuse," Guilmant; Chorale Prelude, "Sleepers, Wake," Bach; Aria, "Art Thou with Me," Bach; "Paeon," Rowley; Chorale Prelude, "A Rose Breaks Forth," Brahms; Fantasia on Old Christmas Carols, Faulkes; "Evening Rest," Hollins.

Ward-Belmont College presented Mr. Henkel in a recital Nov. 26 at which his selections were: Suite in F, Corelli; Chorale Prelude, "Adorn Thyself, Fond Soul" and Toccata and Fugue in D minor, Bach; Largo, "From the New World" Symphony, Dvorak; Minuet, Op. 105, Mozart; "Forest Murmurs," "Siegfried," Wagner; "Flight of the Bumblebee," Rimsky-Korsakoff; "Variations de Concert," Bonnet; "Twilight at Fiesole," Bingham; Scherzo, Op. 50, Lemare; Toccata, Widor.

**Raymond C. Robinson, F. A. G. O., Boston, Mass.**—Mr. Robinson's recent Monday noon recitals at King's Chapel have been marked by these programs:

Nov. 4—Fantaisie in D flat, Saint-Saens; "Ave Maria," Henselt; Pastorale, Franck; "Piece Heroïque," Franck; "Clair de Lune," Vierne; Fugue in G minor, Dupré.

Nov. 18—Chorale in E, Franck; Andante in B, Franck; Three Chorale Improvisations, Karg-Elert; "Starlight," Karg-Elert; Finale in B flat, Franck.

Nov. 25—Prelude and Fugue in A major, Bach; Chorale Prelude, "I Cry to Thee," Bach; Sinfonia, Bach-Widor; "Noel," Mulet; "Night," Foote; Finale (Symphony I), Vierne.

**Hugh McAmis, F. A. G. O., New York**—In his recital Dec. 9 on the memorial organ in the parish-house of All Saints' Church, Great Neck, Long Island, Mr. McAmis presented a program consisting of the following: "Psalm XIX," Marcello; "In dulci Jubilo," Bach; "The Christmas Pipes of County Clare," Gaul; Chorale in A minor, Franck; "Noel pour les Filles," d'Aquin; Scotch Carol, arranged by McAmis; "Liebestod," from "Tristan and Isolde," Wagner; Noel with Variations, Robert Bedell; "Christmas in Sicily," Yon; "Rhapsodie Catalane," Bonnet.

**James S. Constantine, A. A. G. O., Charlottesville, Va.**—In a recital at St. Paul's Memorial Church of the University of Virginia Dec. 15 Mr. Constantine played: "Christmas," Foote; Four Chorales from "The Little Organ Book," Bach; "In dulci Jubilo," Bach; Finale from "Symphonie Gothique," Widor; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Chorale Improvisations, "From the Depths of My Heart" and "Adeste Fideles," Karg-Elert; Noels, Guilmant; Variations on an Ancient Christmas Carol, Dethier.

**D'Alton McLaughlin, Toronto, Ont.**—Mr. McLaughlin, who played the recital at the University of Toronto Dec. 3, made use of the following compositions: "Il est Ne Le Divin Enfant," Busser; "Rhapsodie Catalane," Bonnet; "Invocation," Reger; "How Brightly Shines the Morning Star," Reger; "Nativete," Dupré; Variations on a Noel, Dupré; "Adeste Fideles," Karg-Elert; "In dulci Jubilo," Karg-Elert.

**Robert G. Campbell, Springfield, Ohio**—Mr. Campbell, a pupil of Dr. F. L. Bach at Wittenberg College, was heard in a recital at the First Lutheran Church of Louisville, Ky., Dec. 1, when he played: Fantasia and Fugue in G minor, Air from the Orchestral Suite in D and Toccata and Fugue in D minor, Bach; Largo from "Xerxes," Handel; "Gesù Bambino," Yon; "Christmas," Dethier; Christmas Pastorale, Harker; "Romance sans Paroles" and "Elves," Bonnet; Finale from First Symphony, Vierne.

**Edward G. Mead, F. A. G. O., Oxford, Ohio**—In a faculty recital of Miami University at the Memorial Presbyterian Church Sunday afternoon, Dec. 8, Mr. Mead played: Trumpet Voluntary, Purcell; "Sœur Monique," Couperin; "Tempo di Gavotta," Handel; Fantasia and Fugue in G minor, Bach; Chorale Preludes, "Es ist ein Ros entsprungen" and "Herzlich tut mich verlangen," Brahms; Canon in B minor, Schumann; Cantabile, Franck; "Marche Funebre et Chant Seraphique," Guilmant; Prelude on "Rhesymedre," Vaughan Williams; "Carillon," Sowerby;

Minuet-Scherzo, Jongen; "Variations sur un Noel," Dupré.

**Luther T. Spayde, M. Mus., Fayette, Mo.**—Professor Spayde, head of the organ department of Central College, played the following program on the four-manual Möller organ in the Masonic Temple at Joplin, Mo., under the auspices of the Joplin Organists' Guild, Nov. 24: "Grand Choeur Dialogue," Gigout; Canon in E minor, Schumann; "Ave Maria," Arkadelt; Toccata and Fugue in D minor, Bach; Adagio (Symphony 6), Widor; "Dreams," McAmis; "The Flight of the Bumble-bee," Rimsky-Korsakoff; "Paraphrase-Carillon" ("L'Orgue Mystique," No. 35), Tournemire; "Recit du Pecheur et Pantomime" ("El Amor Brujo"), de Falla; "The Quiet of the Forest," Dunham; Finale (Symphony I), Vierne.

**Franklin Glynn, Memphis, Tenn.**—In a recital at his church, the Idlewild Presbyterian, Sunday afternoon, Nov. 24, Mr. Glynn played these compositions: Suite, "Scenes on the Wye," F. H. Wood; Andante Cantabile, String Quartet, Tschakowsky; Bell Rondo, Morandi; Prelude and Fugue in B minor, Bach; Improvisation on the Scotch Melody "Ye Banks and Braes o' Bonnie Doon"; Concert Overture in C minor, Hollins.

**William Schwann, Mus. B., Boston, Mass.**—During the absence of Maurice C. Kirkpatrick, the Monday noon recital of Nov. 9 was played by William Schwann at the Church of the Covenant. The selections played were: Prelude and Fugue in E minor, Bach; Chorale Preludes, "Alle Menschen müssen sterben" and Credo, Bach; "Petite Pastorale," Ravel; "Water Music" Suite, Handel.

Mr. Schwann, formerly organist at the Highland Presbyterian Church in Louisville, is studying with Raymond C. Robinson, and is organist and director at the Copley Methodist Episcopal Church in Boston.

**Paul Bentley, Pittsburgh, Pa.**—Mr. Bentley presented a program Dec. 9 consisting of music by modern composers. It was in the form of a lecture-recital for the students of the preparatory school, played in the Campus Theater of Duquesne University. The program follows: Sonata 3, Guilmant; "Dawn," Jenkins; Chorale, Bossi; Theme Varied and Pastorale, Faulkes; "Menuetto Antico" (MSS.), Wisemann; "Gesù Bambino," Yon.

**Isa McIlwraith, New York City**—In a recital Sunday afternoon, Dec. 8, for the New York Society of Ethical Culture Miss McIlwraith presented a Bach program made up as follows: "Kyrie, Gott Heiliger Geist"; Chorale Prelude, "Wachet Auf"; Four Chorale Preludes on "Liebster Jesu, wir sind hier"; Chorale Prelude in G minor, "Nun komm, der Heiden Heiland"; March from "Dramma per Musica"; Sonata from "Gottes Zeit ist die allerbeste Zeit"; Sinfonia to "Weinen, klagen, sorgen, zagen"; Chorale Prelude, "In Dir ist Freude"; Chorale Prelude, "Von Gott will ich nicht lassen"; Prelude and Fugue in C minor.

**Russell H. Miles, Urbana, Ill.**—Professor Miles played this program at the University of Illinois Nov. 17: Fugue in E minor, Bach; "Jesu, Joy of Man's Desiring," Bach; "Lamentation," Guilmant; Gavotte from "Mignon," Thomas; "Sonata Cromatica" (request), Miles; "Andante du Quatuor," Debussy.

**Calvin Ringgenberg, St. Louis, Mo.**—Mr. Ringgenberg, organist of Washington University, was presented at Concordia Seminary Nov. 1 in the following Bach program: Fantasia and Fugue in G minor; Chorale, "O Man, Thy Griefs 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.

**Lanson F. Demming, Mus. B., Urbana, Ill.**—Mr. Demming, who played the University of Illinois recital Nov. 21, made use of these compositions: Prelude, Fugue and Variation, Franck; Adagio, Bourgault-Ducoudray; Chorale in A minor, Franck; Madrigal, Javelak; Finale, Frederick Stanley Smith.

**Dr. Ray Hastings, Los Angeles, Cal.**—In his programs at the Philharmonic Auditorium Dr. Hastings has played: Wedding March, Mendelssohn; Chorale from "St. Paul," Mendelssohn; Song without Words, No. 4, Mendelssohn; Five

Versets, Franck; Finale from "Mefistofele," Bolto; "Paean of Victory," Hastings.

**Robert Leech Bedell, New York City**—In his recital at the Brooklyn Museum Sunday afternoon, Dec. 8, Mr. Bedell played: "Grand Choeur" in B flat, Dubois; "Meditation Religieuse," Mulet; Toccata in C minor, Boellmann; "Miniature," Higgs; March in E flat (Suite), James H. Rogers; Cavatina, Bohm; Minuet, Boccherini; Melody in F, Rubinstein; Grand March and Chorus from "Tannhäuser," Wagner.

**George H. Fairclough, F. A. G. O., St. Paul, Minn.**—Recent programs at the recitals played every Friday afternoon in Northrop Auditorium at the University of Minnesota have been:

Dec. 6—Fifth Sonata, Mendelssohn; Largo ("Xerxes"), Handel; Chorale Prelude, "Sleepers, Wake," Bach; Prelude and Fugue in C minor, Bach; Evensong (Sonata Rhapsody), Candlyn; "The Bells of St. Anne de Beaupre," Russell; Allegretto in B minor, Guilmant; "Romanze" in D flat, Sibelius; "Finlandia," Sibelius.

Dec. 13—Suite in G, Rogers; Two Trumpet Tunes and Air, Purcell; Chorale Prelude, "In dulci Jubilo," Bach; Prelude and Fugue in D major, Bach; Arabesque and Scherzetto, Vierne; "Grand Choeur Dialogue," Gigout.

Dec. 20—Christmas program: Chorale Prelude, "Good News from Heaven," Pachelbel; Chorale Preludes, "O Hail, This Brightest Day of Days" and "Now Let Us Sing with Joy," Bach; Chorale Prelude, "A Beauteous Rose Hath Blossomed," Brahms; Fantasia on "The First Nowell," John Tasker Howard; "The Shepherds in the Field," Malling; "Adeste Fideles" ("Cathedral Windows"), Karg-Elert; "Christmas in Sicily," Yon; "A Christmas Carologue," Diggle; "Rhapsodie Catalane," Bonnet.

**John Glaser, Brooklyn, N. Y.**—The twenty-first community concert of the English Lutheran Church of Our Saviour took place Sunday evening, Nov. 3, at

the church and Mr. Glaser was assisted by Miss Emily Franz, violinist. The organ selections included: Prelude and Fugue in A major, Walthor; Gagliarda, Schmid; Toccata, Muffat; Pastorale, arranged by Clokey; Prelude and Sarabande, Corelli; "Pax Vobiscum" and "Litanie Solenne," Garth Edmundson; "Suite Gothique," Boellmann; "Benedictus," Couperin; Adagio e Maestoso, Clerambault.

Mr. Glaser played the following programs in his fifteen-minute recitals preceding the Wednesday evening service at the Church of Our Saviour:

Dec. 18—Evensong, Johnston; "And the Glory of the Lord," from "The Messiah," Handel; "The Holy Night," Vail; "Adeste Fideles," Faulkes.

Dec. 25—Pastoral Symphony, Handel; "O Sanctissima," Ore; "Noel Languedocien," Guilmant; "Gloria in Excelsis," Reger.

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

Dec. 17—Chorale Prelude, "Jesus, Priceless Treasure," Bach; Siciliana and Hornpipe, Henry Purcell; "Romance," Rubinstein-Gaul; Adagio, Cramer; Fantasia and Fugue in G minor, Bach.

Dec. 31—Fuga alla Handel, Guilmant; Communion for the Midnight Mass, Huré; "Noel," Mulet; "Christmas in Sicily," Yon; "Tidings of Joy," Bach-Clokey.

**George Tracy, M. Mus., Cullowhee, N. C.**—Mr. Tracy, of the faculty of the Western Carolina Teachers' College, gave a vesper recital at the Lutheran Church of Andrews, N. C., Dec. 8, playing these numbers: Miniature Suite, Rogers; "Trümmerei," Schumann; "Please Don't Let This Harvest Pass," Miller; "Evening Star" and "Elizabeth's Prayer," Wagner; "Silent Night, Holy Night" (request); "Christmas in Sicily," Yon; "Drink to Me Only," Miles.

[Continued on next page.]

# AN IMPORTANT NEW PUBLICATION

## THE NEW WAY TO PIANO TECHNIQUE

An original system of concentrated technical practice graded from elementary to virtuoso standard

by GEORGE WOODHOUSE

### ENDORSEMENTS

"It is difficult to over-estimate the value of this new work. . . . For teachers and even for advanced recitalists, the work is invaluable. . . . It represents the mature thoughts of one who has devoted his life to the art of the keyboard."

—Monthly Musical Record, London

"May come to occupy a place among the classics of technical instruction."

—London Daily Telegraph

"Mr. Woodhouse's suggestions for scale practice, based upon alert co-operation between ear and finger, appear revolutionary in a text book, but they have the sanction of all great pianists. . . . THE NEW WAY eliminates the gulf between teaching studio and concert platform."

—The Argus, Melbourne, Australia

"The intensely concentrated instruction given in each book of exercises makes these a real new testament for all pianists."

—Alexandre Borovsky, Paris

### NOW READY

#### FOUNDATION TECHNIQUE

Intermediate Grade

Final Grade

#### APPLIED TECHNIQUE

Preparatory Scale Practice

Preparatory Octave Practice

Modern Scale Practice

Each book, 75 cents net

## THE ARTHUR P. SCHMIDT CO.

Boston: 120 Boylston St.

New York: 8 West 40th St.

## Programs of Organ Recitals of the Month

**Richard I. Purvis, San Francisco, Cal.**—In his Sunday evening recitals at Calvary Presbyterian Church, at which short programs of organ masterpieces are presented, Mr. Purvis played these compositions late in November and early in December: Allegro (Concerto 1), Handel; "In dulci Jubilo," Dupré; Carillon Prelude on the Magnificat, Dallier; "Now Thank We All Our God," Karg-Elert; "Rejoice, Good Christians," Bach; "A Song of Autumn," Stoughton; "The Swan," Stebbins; Allegro, Parker; "Dreams," McAmis; Novelette, Allegretto and Cradle Song, Parker.

An explanatory interpretation by the pastor, Dr. Ezra Allen Van Nuys, precedes each number.

**Walter A. Eichinger, Tacoma, Wash.**—A program of Christmas music for the organ was played by Mr. Eichinger at Epworth Methodist Church on the afternoon of Dec. 15, the selections including: "Une Vierge Pucelle," LeBeque; Christmas Choral, "Vom Himmel hoch," Pachelbel; "In dulci Jubilo," Bach; "Nun komm, der Heiden Heiland," Bach; "Noel sur les Flutes," d'Aquin; Three Preludes on Sixteenth Century Carols, Boely; "Resnet ein' Ros entsprungen," Brahms; "Resonet in Laudibus," Karg-Elert; "Adeste Fideles," Karg-Elert; "Symphonie Gothique," Widor.

**E. Frances Biery, Chicago**—Miss Biery gave a recital in connection with a vesper service at the First Congregational Church of Des Plaines, Ill., Dec. 8 and played these numbers: Allegro Moderato, "Concerto in F major, Handel; "At Evening," Buck; Air from Suite, Bach; Fugue in G minor, Bach; "Suite Gothique," Boellmann.

**Henry F. Seibert, New York City**—In a recital Dec. 3 at St. Paul's Memorial Reformed Church, Reading, Pa., Mr. Seibert, of Holy Trinity Lutheran in New York, was assisted by the choir of St. Paul's, directed by Kenneth Christman. The organ selections included: Intermezzo from Sonata in A minor, Rheinberger; "Gloria in Excelsis," Reger; Prelude to "The Deluge," Saint-Saens; First Sonata, Mendelssohn; "Twilight at Fiesole," Bingham; Choral Prelude, "Nun komm, der Heiden Heiland," Bach; "The Holy Night," Buck; "St. Ann" Fugue, Bach; "Christmas Bells," Elvey; Fountain Reverie, Fletcher; Concert Study, Yon.

**Martha Marsh, New York City**—Miss Marsh, a pupil of Hugh Porter, will play the following numbers in a recital at the Second Presbyterian Church Jan. 28: Prelude and Fugue in D minor, Bach; Choral Preludes, "Jesu, meine Freude," "Gottes Sohn ist kommen" and "O Mensch, bewein' Dein Sünde gross," Bach; "Piece Heroique," Franck; "Priere," Jongen; Pastorale from "Le Prologue de Jesus," arranged by Clokey; "Clair de Lune" and "Marche Triomphale," Karg-Elert.

**Ir Cundiff, Kalamazoo, Mich.**—In a recital at the First Presbyterian Church of Battle Creek, Mich., Dec. 5 Mr. Cundiff played: Prelude and Fugue, E minor, Bach; Choral Preludes, "Wachet auf, ruft uns die Stimme" and "O Sacred Head, Once Wounded," Bach; Fantasia in E minor, Merkel; "Gesu Bambino," Yon; "Aus meines Herzens Grunde," Karg-Elert; "Benediction," Karg-Elert; Pastorale, Foote; Berceuse, Dickinson; "A Rose Is Blooming," Brahms; Finale, Frederick Stanley Smith.

**Eugene L. Nordgren, Wausau, Wis.**—Mr. Nordgren played the first of a series of recitals at the First Presbyterian Church on the afternoon of Dec. 8. His offerings consisted of these compositions: "Variations de Concert," Bonnet; "In the Convent," Borodin; Suite from "Water Music," Handel; "Ave Maria," Schubert-Lemare; "Pireside Fancies," Clokey; Toccata, Fifth Symphony, Widor.

**Dorothy LaVon Rumbleck, A. A. G. O., Ottawa, Kan.**—Miss Rumbleck gave her senior recital, a requirement for the bachelor of music degree at Ottawa University, in the First Methodist Church Dec. 2, and was heard by the largest audience that has attended any recital in the city in five years. Her offerings were: Choral in A minor, Franck; Choral, "Herzlich thut mich verlangen," Bach; Choral, "A Rose Bursts into Bloom," Brahms; Prelude and Fugue in A minor, Bach; Scherzo-Mosaic ("Dra-

gonflies"), Shelley; Menuet-Scherzo, Jongen; Pastorale (Sonata 1), Guilmant; Finale (Symphony 6), Widor.

**Kenneth E. Runkel, Mus. B., A. C. C. O., F. A. G. O., Portsmouth, Ohio**—In his new position at the First Baptist Church, Portsmouth, Ohio, where he presides over a three-manual Möller, Mr. Runkel played the following numbers in brief recitals at the vesper hour on Sundays in November:

Nov. 3—Second Sonata, Guilmant; Prelude, "Jesu, Joy of Man's Desiring," Bach; "Chorale Symphonique," Diggle; Solemn Prelude in C minor (organ and piano), Runkel.

Nov. 10—Prelude, "Come, Saviour of the Gentiles," Bach; "Evening Bells and Cradle Song," Macfarlane; "Grand Choeur Militaire," Federlein; Concert Variations on "The Star-Spangled Banner," Buck, Nov. 17—"Grand Choeur Dialogue," Gigout; "Pilgrims' Chorus" ("Tannhäuser"), Wagner; Pastorale (Sonata No. 1), Guilmant; Transcription of Hymn-tune "Aurelia," Runkel.

Nov. 24—Meditation (organ and piano), Runkel; Pilgrim Suite, Dunn.

**Frederic T. Egner, London, Ont.**—Mr. Egner's twilight recital at Cronyn Memorial Anglican Church Dec. 14 was devoted to a program of Christmas music made up as follows: Variations on an Ancient Christmas Carol, Dethier; "Noel," d'Antalffy; Christmas Pastorale on "Jesu, Joy of Man's Desiring," Dinelli; "Carillon," Wheelton; "March of the Magi Kings," Dubois; "The Holy Night," Buck; "The Chimes of Westminster," Vierne.

**Dr. Louis L. Balogh, Toronto, Ont.**—Dr. Balogh, the new organist of St. Michael's Cathedral, gave his first recital since his appointment Dec. 9, assisted by the choir and soloists. His organ selections were: Prelude and Fugue in C minor, Bach; Cavatina (organ and harp), Beethoven; Intermezzo, Bonnet; Scherzo, Bossi; Toccata from "Suite Gothique," Boellmann.

**John Standerwick, Maplewood, N. J.**—Mr. Standerwick, organist of the Morrow Memorial M. E. Church, played the following numbers in brief recitals before the evening services in December:

Dec. 1—"Te Deum Laudamus," Claussmann; An Old Dutch Melody, Dickinson; Lento, Chopin.

Dec. 8—"Scherzo Symphonique," Fry-singer; "In dulci Jubilo," Bach; Andante from Sixth Sonata, Guilmant.

Dec. 15—"March of the Magi," Harker; "O Little Town of Bethlehem," Reynolds; "Silent Night" (transcription), Harker.

Dec. 22—"The Holy Night," Buck; Canzona (violin and organ), Bohm; "Nazareth" (violin and organ), Goumou;

Dec. 29—Overture to "The Messiah," Handel; Pastorale from "The Messiah," Handel; March on a Theme from "The Messiah," Guilmant.

"The Messiah" was given on the evening of Dec. 29.

**Stanley E. Saxton, Saratoga Springs, N. Y.**—In his recital at Skidmore College Dec. 2 Mr. Saxton played: Choral and Variations, Sonata 6, Mendelssohn; "Meditation a Ste. Clotilde," James; "When Jack Frost Paints a Picture," Wolf; "Tango," Albeniz; "Pomp and Circumstance," Elgar.

In a Christmas program Dec. 16 Mr. Saxton played: "Noel sur les Flutes," d'Aquin; Christmas Suite, Garth Edmundson; Andante ("Symphonie Gothique"), Widor; "Christmas in Sicily," Yon; Variations on a Christmas Carol, Mauro-Cottone.

**Ruth Alma Sloan, Urbana, Ohio**—Miss Sloan played a Bach program at the Church of the Epiphany Sunday afternoon, Dec. 1, making use of the following: Prelude and Fugue in G minor; Choral Preludes, "Ich ruf zu Dir" and "In Dir Ist Freude"; Pastorale in F major; Prelude and Fugue in A minor; Arioso, from the Violin Concerto in G minor; Toccata in F major.

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

Dec. 1—Partita, "Our Father in Heaven," and Fantasia, "O Saviour, Come from Heaven," Joh. Nep. David.

Dec. 8—Introduction, Choral and Fugue, "Praised Be Thou, O Jesus

Christ," and Partita, "Open Wide the Gate," David.

Dec. 15—Passacaglia, "If Thou but Suffer God to Guide"; Partita, "Lo, a Rose Is Blooming"; Toccata and Fugue on "Now Rejoice Together, Dear Christians," David.

Dec. 22—Fantasia on Christmas Carols, Alan Gray; "Christmas," Reger; "In dulci Jubilo," Karg-Elert.

Dec. 29—Sonata (first movement), Herbert Howells; Variations on "Caswell," Nicholas Choveaux.

**Joseph C. Beebe, New Britain, Conn.**—In a recital on the Neumann memorial organ at Trinity Methodist Church, Nov. 26, Mr. Beebe, of the South Congregational Church, played: Choral in A minor, Franck; "By the Waters of Babylon," Bach; "Jesu, Joy of Man's Desiring," Bach; "In Elysium" ("Orpheus"), Gluck; Rigaudon, Lullu; Prelude to "The Blessed Damozel," Debussy; "Arcadian Idyll," Lemare; March (Pontifical Sonata), Lemmens.

**Russell L. Gee, Cleveland, Ohio**—The Cleveland Museum of Art presented Mr. Gee, organist and director of choral music at the Glenville High School, in a recital Sunday afternoon, Dec. 1. The program was as follows: Prelude and Fugue in A major, Johann Gottfried Walther; Cantabile, Franck; Three Choral Preludes, Brahms; Scherzo, Bossi; "Autumnal" (MSS.), Dorothy James; Toccata, Foote.

**Claude L. Murphree, F. A. G. O., Gainesville, Fla.**—At his recital for the faculty and students of the University of Florida Dec. 15 Mr. Murphree presented this Christmas program: Overture to "The Messiah," Handel; "Christmas in Sicily," Yon; Pastorale from "Le Prologue de Jesus," arranged by Clokey; "Silent Night," arranged by Kreckel; "Christmas," Dethier; "A Christmas Carol," Diggle; "Christmas Evening" (from Sicilian Suite), Mauro-Cottone; "Tidings of Joy," Bach-Clokey; "In dulci Jubilo" and Toccata on a Medieval Theme ("From Heaven High"), Edmundson.

The program Dec. 1 was made up as follows: Carnival Overture, Dvorak; Madrigal, Lemare; "Caprice Viennois," Kreisler; Two "St. Lawrence Sketches" ("Up the Saguenay" and "Song of the Basket-Weaver"), Russell; Prelude and Fugue in E minor, Bach; "Loch Lomond," arranged by Lemare; "Elfin Dance," Edmundson; "Longwood Sketches" (Suite for Organ), Swinnen.

**Walter Reynolds, A. A. G. O., Seattle, Wash.**—In his short recitals Sunday evenings at the First Methodist Church in November Mr. Reynolds played the following selections among others: Scherzo, "Spirit of Youth," Pallatt; Andante from Fourth Sonata, Mendelssohn; "Song of India," Rimsky-Korsakoff; Concert Variations on "America," Flagler; Fantasia on Choral by Teschner, McKinley; Choral Prelude on Hymn-tune by Dykes, Noble; Choral Prelude in Toccata Form on "Sleepers, Wake," Miles P. A. Martin; Trio, Lore; "Festivity," Jenkins; "Thanksgiving," Orlando A. Mansfield; "A Song of Gratitude," Cole.

**Charlotte Hall Lohnes, Warren, Pa.**—Mrs. Lohnes gave a recital at the First Methodist Church Dec. 4 and devoted half of the program to compositions by living Americans. Notes prepared by Mrs. Lohnes on the music and the composers were read by Mrs. Lillian B. Bairstow. These helped the audience to understand the program and elicited many favorable comments. The offering of the evening consisted of these works: Cathedral Prelude and Fugue, Bach; Prelude and Fugue, Krebs; "Water Music" (Allegro Vivace and Air), Handel; Rhapsodie on Christmas Themes, Gigout; "Noel," d'Aquin; "With the Dove Venders in the Temple" and "Walking on the Sea at Capernaum," Shure; "Jagged Peaks in the Starlight," Clokey; "Esther" (Tone Poem), Stoughton; "Echo," Yon; Suite in D (Maestoso and Allegro Energico), Foote.

**Arthur W. Quimby, Cleveland, Ohio**—In his recitals at the Cleveland Museum of Art Sunday afternoons, Dec. 8, 15 and 22, Mr. Quimby played: Fantasia in G major, Bach; "Une Vierge Pucelle" and "Les Bourgeoises de Chatre," Le Beque; Choral Preludes, "How Brightly Shines the Morning Star" and "The Holy Child

My Hope Shall Be," Bach; Choral Prelude, "A Rose Breaks into Bloom," Brahms; "Noel en Musette," d'Aquin; Toccata and Fugue in D minor, Bach.

**Homér Whitford, Mus. B., F. A. G. O., Weston, Mass.**—In a recital of Christmas music at the First Baptist Church Dec. 13 Mr. Whitford included these numbers: "In Thee Is Joy," Bach; Pastorale in F, Bach; Rhapsodie on Two Noels, Ropartz; "Puer Nobis Nascitur," Willan; "In dulci Jubilo," Candlyn; "Hallelujah Chorus" ("The Messiah"), Handel.

**Paul G. Hanft, Monrovia, Cal.**—In his hour of organ music at St. Luke's Church Sunday afternoon, Dec. 15, Mr. Hanft played: Canzona in D minor, Bach; Cantilene, Hailling; Berceuse, Webster; Pastorale, Clewell; Andante, from First Organ Sonata, James; "Veni Emmanuel," Lutkin, and "Picardy," Coleman.

**Frank C. Taylor, Richmond, Ind.**—In a short recital at Reid Memorial United Presbyterian Church Dec. 22 Mr. Taylor played these selections: "Noel" on an ancient Scotch carol, Guilmant; "Gesu Bambino," Yon; "Christmas in Settimo Vittone," Yon.

**Ronald W. Gibson, A. C. C. O., Winnipeg, Man.**—In a recital of British music, played at Westminster Church Sunday afternoon, Dec. 1, Mr. Gibson made use of the following compositions: Trumpet Tune and Air, Purcell; "Giles Farnaby's Dream," Farnaby; Rhapsody in D flat, Howells; Sonata No. 1 (Allegro Maestoso), Elgar; Reverie on "University," Grace; "On the Song of Symeon," Charles Wood; Chaconne, Holst; "On Hearing the First Cuckoo in Spring," Delius; Preludes on Three Welsh Hymn-tunes, Vaughan Williams.

**Wallace M. Seely, A. A. G. O., Seattle, Wash.**—Mr. Seely, organist of the Queen Anne Methodist Church, gave the following recital on the new two-manual Kimball organ at the University Congregational Church Dec. 10: "Jubilate Deo," Silver; "Ave Maria," Schubert; "Gesu Bambino," Yon; Berceuse, Godard; "Adoration," Borowski; "Water Music" Suite, Handel; Toccata from "Suite Gothique," Boellmann.

**Jean Pasquet, Baldwin, N. Y.**—In his second sacred concert at the Methodist Church, presented Dec. 13, Mr. Pasquet played the following organ numbers: Toccata and Fugue in D minor, Bach; Suite in the Ancient Style, Holloway; Christmas Musette, Mailly; Melody, Schubert; "Kamennoi Ostrov," Rubinstein; "Shepherd's Song," Merkel; "Clair de Lune," Karg-Elert; "Finlandia," Sibelius.

**Gerardine Davis, Toledo, Ohio**—Miss Davis was presented in a recital by Arthur Croley at the First Congregational Church Nov. 26 and played: Prelude in D major, Bach; Aria in A minor, Bach; "Piece Heroique," Franck; Berceuse, Croley; "The Squirrel," Weaver; "Canyon Walls," Clokey; "In dulci Jubilo," Dupré; "Herzlich thut mich verlangen," Brahms; "Thou Art the Rock," Mulet.

### Mrs. Robert Huntington Terry Dies.

Mrs. Grace E. Terry, wife of Robert Huntington Terry, organist and choir-master of St. Andrew's Memorial Episcopal Church, Yonkers, N. Y., died Dec. 11 of a heart attack after a short illness. Funeral services were held Dec. 14 at St. Andrew's, of which Mrs. Terry had been an active and devoted member. Mrs. Terry was a teacher in the New York City schools and a former member of the board of directors of the Yonkers General Hospital. She taught in School Fifty-nine in the Bronx in recent years and had taught at other New York schools for more than a quarter of a century. She was a member of the evening branch of the Woman's Auxiliary of St. Andrew's Church and was active in the Altar Society. Mrs. Terry was born in New York and was a graduate of Hunter College. She also pursued advanced studies at Columbia and New York University. Other organizations in which she took an active part were the Columbia County Historical Society and the Hunter College Alumnae Association. Surviving besides her husband and her mother are a brother, Carle Morse of New York City, and one aunt, Miss Cecelia F. Morse of Poughkeepsie.

**Washington Notes;**  
**Mrs. Grace Jackson**  
**Is Taken by Death**

By MABEL R. FROST

Washington, D. C., Dec. 20.—The sudden death Dec. 1 of Mrs. Grace Deland Jackson removes from Washington music circles a sincere and gifted organist. A pupil of Lewis Corning Atwater, Mrs. Jackson was for some years organist of Gunton Temple Presbyterian Church, during the time that church was on Fourteenth street. Later she was organist of St. Andrew's Episcopal Church and accompanist for the Ensemble Club. A throat affection compelled her to retire from active participation in musical interests for several years. When her condition improved Mrs. Jackson resumed her place in the musical world and was organist of the Chevy Chase Baptist Church at the time of her death. During a minor operation she suffered a heart attack and quickly passed away.

Mrs. Jackson was a charter member of the District of Columbia Chapter, American Guild of Organists, and was interested in promoting the best in music for the good of her colleagues in the profession, so far as her strength permitted. She was a pioneer resident of Chevy Chase, Md., and a member of the Chevy Chase Women's Club. Mrs. Jackson was a native of the district and the daughter of the late Francis S. and Margaret Batchelder Deland. She was 62 years old at the time of her death. Her husband, Albert M. Jackson, and two sisters survive. Funeral services were held Dec. 3.

Trinity Lutheran Church presented Edward Rechin in a memorial recital of works of Bach and his contemporaries Dec. 9. Through the courtesy of the Universalist National Memorial Church the recital was given there on the four-manual Gottfried organ. The occasion was in commemoration of the 250th anniversary of the birth of Bach. Works of Walthar, Ritter, Krebs and Buxtehude were heard first, given with a grace and ease befitting these early intimates of the immortal Bach. This was followed by an improvisation on Christmas melodies. Bach was represented on the program by "Komm, Heiliger Geist," "Unser Herr zum Jordan kam" and Fantasie and Fugue in A minor.

The Washington Oratorio Society presented Handel's "Messiah" Dec. 22 in the Central High School auditorium with the largest chorus in the history of the society. George F. Kortzenborn is conductor. Edith B. Athey was organist and Marjorie Davis, pianist.

T. Guy Lucas played the second recital of the season at St. John's Episcopal Church Nov. 25, when the following program was given: Prelude and Fugue in D major, Bach; "Suite Gothique," Boellmann; "Morning,"

Grieg; "Carillon," Elgar. Several of these were request numbers.

Maude Sewall, F. A. G. O., gave a scholarly talk on "The Fugue" (particularly of Bach), with piano illustrations by Margaret Tolson, before the Friday Morning Music Club Dec. 6. Miss Sewall's years of study and research and her unbiased approach to any discussion make her an authority on this as on other musical subjects. The degree of informality in her style adds a spice to her utterances that is unique and highly entertaining. Trios from Bach's "Magnificat" were sung by Mildred Colvin, Ruby Potter and Lilly Garrett. The club is this year celebrating its fiftieth season.

In the Christmas Sunday services at Calvary Baptist Church, Thomas Moss, organist and director, was assisted by the Washington String Quartet. At the evening service there was also a pre-service organ program by Mr. Moss.

The choir of Francis Asbury M. E. Church, South, presented a "Christmas festival of music" Dec. 20. In this program the junior choir of sixty voices made its first public appearance. Fannie Shreve Heartsill is director of music and Allen H. Watson, organist.

"The Story of the Other Wise Man" was enacted again this year at the Luther Place Memorial Church, as for several years past, under the direction of Bess Davis Schreiner. Among the cast were a number of prominent musicians, including Katherine Riggs, harpist; Mrs. Chester Adair, who directed a one-hour program of organ and vocal music by the Schubert Singers on Thursday night; Mrs. Cornelia Kinsella, who did the same on Friday night, using her own Luther Place Church choir; Mrs. Frank A. Frost, who gave a half-hour organ program at the Saturday matinee, and Mrs. John M. Sylvester, who with her Madrigal Singers gave the hour program of Christmas carols on Saturday night. The four performances took place Dec. 26, 27 and 28.

The Takoma Park Presbyterian Church choir presented its annual carol service on Dec. 15. Mrs. Albert Volkmer directing and Mrs. Dudley Jackson organist.

A program entitled "Songs from the Cradle to the Grave" was presented by the Mount Vernon Place M. E. Choir under the direction of R. Deane Shure, assisted by Purcell Storey, Dec. 3.

An evening service of music at Calvary M. E. Church Dec. 1 celebrated the completion of the purchase of the piano for the church auditorium by the choir and its formal presentation to the church. Louis Potter, organist and director, played Brahms' Sonata in F minor and the choir sang "The Seasons," by Bach. Evangeline Pendleton played the Prelude and Fugue in C major of Bach as a prelude.

The choir of the Church of the Epiphany, Adolf Torovsky, organist and choir-master, sang Maunder's "Song of Thanksgiving" Dec. 1.

**Works of Interest to Organists**

by  
**Dr. H. C. Macdougall**

**FIRST LESSONS IN EXTemporization**

A practical and helpful guide for the Organist who realizes the necessity of Extempore Playing.  
(G. Schirmer. 23 pp. . . . . \$ .75)

**DRAMATIC PEDAL STUDIES**

Six melodious Studies for two manuals and pedal of moderate difficulty, for developing in the pedals cantabile playing and a sense of style.  
(G. Schirmer . . . . . \$ .75)

**WILLIAM H. BARNES, Mus. Doc.**

**Organ Architect**

Advice and suggestions furnished to intending purchasers of new organs. More than fifty organs have been built in various parts of the country from specifications and under the supervision of Dr. Barnes with entire satisfaction to the churches. Inquiries invited.

**Recitalist**

Organist and Director of Music, First Baptist Church, Evanston, Ill. Dedicatory Recitals a specialty, usually accompanied by a discussion of the tonal structure of the organ. If the purchase of an organ is contemplated consult Dr. Barnes, who will save you time and money.

Address: 1112 South Wabash Ave., Chicago, Ill.

**Charlotte Klein**

F. A. G. O.  
RECITALS INSTRUCTION  
St. Margaret's Church  
WASHINGTON, D. C.

**Ruth Harsha**

Ernest Williams School of Music  
Central M. E. Church  
BROOKLYN, N. Y.

**HAROLD C. COBB**

ORGANIST  
SINAI TEMPLE  
CHICAGO, ILLINOIS

M.S.M. A.A.G.O.

**LUIS HAROLD SANFORD**

Reformed Church of Flushing, L. I.  
Union Theological Seminary,  
New York City  
Organ Recitals of Unusual Interest

**HERBERT E. HYDE**

ST. LUKE'S CHURCH  
EVANSTON, ILLINOIS

Mus. B. F. A. G. O.

**SHELDON FOOTE**

Concerts Instruction  
First Methodist Church El Dorado, Arkansas

**J. Herbert Springer**

St. Matthew's Lutheran  
Church  
HANOVER - PENNA.

**JAMES W. BLEECKER**

ORGANIST AND CHOIRMASTER  
OPEN FOR ENGAGEMENT  
CHURCH, LECTURE, RECITAL  
Studio, 27 West 72nd St., N. Y. C.

**WILBUR H.**

**ROWAND**

F. A. G. O.  
Rome Georgia

**ARTHUR W.**

**POISTER**

RECITAL ORGANIST  
University of Redlands  
California  
Management Bernard R. Laberge

**JOHN HARMS**

**Organist and Choirmaster**

Grace Church, Plainfield, N. J.  
Temple Israel, Lawrence, N. Y.

**Walter Wild, F. R. C. O.**

Clinton Avenue  
Congregational Church  
BROOKLYN, N. Y.

**Emerson Richards**

**Organ Architect**

800 Schwehm Building  
ATLANTIC CITY, N. J.

**WILLIAM DOTY**

ORGAN THEORY  
UNIVERSITY OF MICHIGAN  
RECITALS

**HARRIS S. SHAW**

A. A. G. O.  
Piano, Organ and Coaching  
(Head of Piano and Organ University  
of New Hampshire)  
175 Dartmouth St., Boston, Mass.

**WILLIAM F. SPALDING**

Organist and Choirmaster  
All Saints' Church  
Organist and Instructor in Organ,  
University of Denver  
DENVER, COLO.

**DENISON BROS.**

Manufacturers of  
ORGAN STOP KNOBS FOR CHURCH  
AND REED ORGANS  
Name Plates, Pistons, Tinting Tablets,  
Stop Keys, etc., of all kinds of  
Ivory and Imitation Ivory  
Established 1877  
DEEP RIVER - CONN.

**FRANK COLLINS, Jr.**

**ORGANIST**

Louisiana State University  
BATON ROUGE, LOUISIANA

**Claude L. Murphree**

F. A. G. O.  
University of Florida  
GAINESVILLE :: FLORIDA

**WHITMER BYRNE, Mus. B.**

Eighteenth Church of Christ, Scientist  
RECITALS AND INSTRUCTION  
7957 Marquette Ave.  
CHICAGO

**Marshall Bidwell**

Organist and Director of Music,  
Carnegie Institute  
PITTSBURGH

**G. DARLINGTON RICHARDS**

**Organist - Choirmaster**

**SAINT JAMES' CHURCH**

Madison Avenue at 71st Street  
NEW YORK

Ten-Lesson Course in Boy-Choir Training

**Edith B. Athey**

Hamline M. E. Church  
Washington Memorial Park,  
The S. H. Hines Funeral Home  
Washington, D. C.

**CHARLES F. HANSEN**

Organist Second Presbyterian Church  
Indianapolis, Ind.  
RECITALS A SPECIALTY

**San Francisco News;  
Mrs. Winifred Jolley  
Bengson in a Recital**

By WILLIAM W. CARRUTH

San Francisco, Cal., Dec. 17.—Winifred Jolley Bengson was heard Dec. 17 in a splendid recital on the four-manual Skinner at the Temple Methodist Church, San Francisco. Before coming to the bay region Mrs. Bengson was organist of First Church of Christ, Scientist, at Fresno and a pupil of Arthur Poister of the University of Redlands. Since coming north she has continued her studies under Wallace Sabin. During Sidney Lewis' recent illness Mrs. Bengson proved a very satisfactory substitute at Grace Cathedral, and was heard in a number of interesting programs on the beautiful Aeolian-Skinner organ. She was one of the recitalists at the Pacific coast organists' convention in San Diego last July, and her playing was received most favorably. She plays the most difficult compositions with the greatest ease and clarity. To describe her playing superlatives are really necessary. Her virtuosity can be judged by her program, which follows: "Psalm XIX," Marcello; Prelude, Clerambault; Toccata in F, Bach; Chorale, "Jesu, Joy of Man's Desiring," Bach-Grace; Sonata, "The Ninety-fourth Psalm," Reubke; Scherzo, from Vierne's Second Symphony; "Jagged Peaks in the Starlight" and "Canyon Walls," Clokey; "Adeste Fideles," Karg-Elert; Allegro from Widor's Sixth Symphony.

On Nov. 26 Guild members had an opportunity of hearing a demonstration of the Hammond electronic organ in the musicians' lounge at Sherman, Clay & Co's. Afterward those present were invited to play the instrument. Preceding the demonstration a no-host dinner was held at the Martha Jean tea-room. Hamilton Methodist Church is the first San Francisco church to purchase a Hammond. The inaugural recital was given by Theodore Strong Dec. 27. Mr. Strong was recently heard in a series of demonstration programs at the H. C. Capwell store in Oakland.

In the last issue reference was made to the newly-appointed organist and choir-master of St. James' Episcopal Church of Oakland, C. E. Bell. Quoting from a newspaper item it was stated that Mr. Bell was formerly an assistant organist at the Cathedral of St. John the Divine in New York. Mr. Bell insists on disclaiming that honor, but admits that he lived adjoining the cathedral for five years and frequently "assisted" at the services (the French verb "assister" being used here).

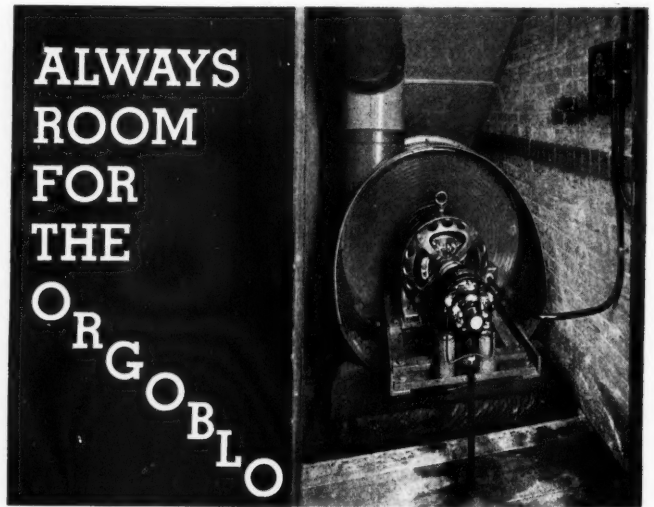
On Dec. 15 Connell K. and William W. Carruth played the following program on the three-manual Austin at St. Paul's Episcopal Church: Improvisation on Advent Hymn, "Veni Emmanuel," Egerton; Chorale Preludes, "To Shepherds as They Watched by Night" and "Once He Came in Blessing," Bach; Christmas Chorale, "Good News from Heaven the Angels Bring," Pachelbel; Four Noels—"Une Vierge Pucelle," Le Begue; "Languedocien,"

Guilmant; "Noel," d'Aquin, and "Ecosais," Guilmant; Fantasia on Old Christmas Song, Faulkes; Two Variations on Carol "Puer Nobis Nascitur," Guilmant; Traditional Bohemian Christmas Song, Poister; Walloon Christmas Rhapsody, Ferrari, and "Es ist ein Ros' Entsprungen," Brahms; Variations on an Ancient Christmas Carol, Dethier. The fourth recital will take place on Sunday afternoon, Jan. 19, at 4 o'clock.

The San Francisco A Cappella Choir, under the capable direction of Waldeman Jacobsen, deserves the support and encouragement of all the organists of the bay region for the excellent work it is doing in presenting artistic and interesting programs of seldom-heard choral numbers. At the annual Christmas concert Dec. 12 among other numbers they sang the following motets by Sebastian Bach: "I Stand beside the Manger Stall," "Planets, Stars and Airs of Spaces" and "All Breathing Life, Sing and Praise Ye the Lord."

**Death of Gustav Saenger.**

Gustav Saenger, editor-in-chief of Carl Fischer, Inc., music publishers, for the last twenty-seven years, died Dec. 10 at the Presbyterian Hospital Medical Center in New York. Mr. Saenger, who was born in New York in 1865, studied the violin and joined the orchestra of the Metropolitan Opera House, then in its first season, in 1883. During the next ten years he was also a member of the Philharmonic and New York Symphony Orchestras. In 1893 Mr. Saenger became conductor at the Empire Theater and musical manager for the Frohman productions. In 1901 he assumed editorship of *The Metronome*, the orchestra and band monthly, and in 1908 he became editor of *The Musical Observer*, continuing at the head of both these magazines until 1928.



**T**HIS two-horse-power Spencer Orgoblo, installed under a stairway in a church in the middle-west, indicates the small amount of space required for up-to-date organ power.

Spencer Orgoblos are quiet in operation, require no special foundations, and are made of rust-resistant metals and built to last a lifetime.

Ask your organ mechanic or manufacturer what the Orgoblo can do for the volume, tone and control of your organ.

BULLETINS ON REQUEST

**SPENCER ORGOBLO**  
FOR CHURCHES, THEATRES  
AND HOMES

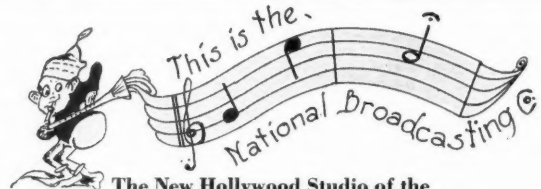
THE SPENCER TURBINE COMPANY, HARTFORD, CONN.

Chicago Office, 53 West Jackson Boulevard

10-35

**ERNEST  
WHITE  
RECITALS  
BARD COLLEGE  
(Columbia University)  
Annandale - on - Hudson,  
NEW YORK**

**HAROLD GLEASON  
EASTMAN  
SCHOOL OF MUSIC  
ROCHESTER, NEW YORK**



The New Hollywood Studio of the  
National Broadcasting Company  
Joins the ranks of those equipped with  
**RANGERTONE CHIMES**

Accurate in pitch; adjustable in tone quality these electric chimes may be amplified for broadcasting from Church towers. Write to

**RANGERTONE, INC.  
ELECTRIC-MUSIC**

201 VERONA AVE.

NEWARK, N. J.

**THE ZEPHYR  
ELECTRIC ORGAN BLOWER**

Is Durable in Construction and Quiet in Operation. It is in use in every State in the Union and in many foreign countries.

Write for further information.

**ZEPHYR ELECTRIC ORGAN BLOWER CO.  
ORRVILLE, OHIO**

**WHITE, SON COMPANY  
SPECIALISTS IN THE MANUFACTURE OF  
ORGAN LEATHERS**

12 South Street Boston, Massachusetts

**Simplex Electric Organ Blowers**

have certain definite advantages, in that the travel of air through the Simplex is direct. No obstructions to cause pressure resistance. Built entirely of steel. In quietness the Simplex has no equal. Blast wheels thoroughly balanced.

WRITE FOR PRICES

**B. F. BLOWER CO., INC.**

41 THIRD STREET

FOND DU LAC, WISCONSIN

**EDGAR S. KIEFER TANNING CO.**

(Geo. A. Hand Division)

TANNERS OF

LEATHER for the PIPE ORGAN TRADE

Send for Samples. Phone Franklin 0082

223 W. LAKE ST., CHICAGO, ILLINOIS

ANNUAL CONVENTION  
of the  
AMERICAN GUILD OF ORGANISTS

PITTSBURGH, JUNE 22-26, 1936

Hotel Headquarters: The Schenley  
Session Headquarters: Carnegie Music Hall

Headquarters in the city's art and educational center. Pittsburgh is organ-minded. The municipality—as well as Carnegie Institute—provides free weekly organ recitals. The city abounds with representative churches and organs.

Inquiries concerning personal cards in the printed program or other local information should be addressed to Herbert C. Peabody, Chairman, 4729 Ellsworth Avenue, Pittsburgh.

Classified Advertisements

POSITIONS WANTED.

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.

WANTED — EXCHANGE POSITION. Organist (F. A. G. O.) and director in South; large Skinner; mixed choir; children's choir; desires a year's study in East; Philadelphia, Baltimore, Washington, Wilmington, etc. Address A-3, THE DIAPASON.

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

POSITION WANTED—TEN YEARS' organ drafting, stores, shop, field, also several years' mechanical drafting, shop, reference. Address A-5, THE DIAPASON.

WANTED—MISCELLANEOUS.

WANTED — AEOLIAN, SALICIONAL, dulciana, clarinet stops on about 5-inch wind. Unit chest for same. Console for about twenty-five stops. Chimes and action. D. H. Craft, 216 Park avenue, Indianapolis, Ind.

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 TO BUY—A USED RESIDENCE pipe organ. Address A-1, THE DIAPASON.

EXCHANGE OFFERED.

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.

Grath has at all times a pleasant idiom expressed in a pleasant manner. In this case he does not use a *cantus firmus* as he does in his larger mass, but one hardly misses it because of the variety of style. A unique section of the mass is the Credo, which is based in this case on the "Missa de Angelis" Credo, one verse being by a cantor using the notation and figuration of the "Missa de Angelis," followed by the next verse in modern style, harmonic in character and parts. This is carried alternately throughout the Credo. The Sanctus and Benedictus are extremely short. The reviewer feels that this mass should be in the library of every choir.

Death of Ida Branson Martin.

Ida Branson Martin, organist at Trinity Methodist Church, Rahway, N. J., for many years, died Nov. 29. Surviving are her husband, George E. Martin; two sisters and three nephews.

All of the sixteen organ concertos of Handel are being given at Louisiana State University as part of the vesper programs, with Frank Collins, Jr., of the faculty at the organ. The tenth annual "Messiah" presentation took place at the service Dec. 16.

At the Presbyterian Church of Morris Plains, N. J., on Dec. 1 Gauß's "The Holy City" was sung by the choir under the direction of Mrs. Kate E. Fox.

FOR SALE.

FOR SALE

- Austin .....three-manual, 36 stops
- Moller .....three-manual, 30 stops
- Estey .....two-manual, 25 stops
- Felgemaker .....two-manual, 18 stops

Specifications and prices upon request

CANNARSA ORGAN CO.  
(Formerly with Austin)  
Pittsburgh, Pa.

FOR SALE — WURLITZER, SEVEN stops, chimes, \$600. Moller, three-manual, twelve stops, \$800. Robert Morton, four stops, \$500. Robert Morton, reproducing funeral parlor organ, \$1,200. Wurlitzer combination piano organ, etc., reproducing, \$500. Estey, two-manual, pedal reed organ, \$250. Reed organs reconditioned, \$50. Aeolian player reed organ, \$225. Piano and Organ Exchange, 4908 Forty-third avenue, Woodside, L. I.

FOR SALE — NEW TWENTY-NOTE heavy wall one and one-half-inch chimes and action complete, with stop action, including floor stand, \$175.00. Pedal keyboards, \$35.00. Electric blowers for reed organs, \$45.00 f. o. b. Used chests, pipes, reservoirs and all other parts. Pipe Organ Service Company, 3318 Sprague street, Omaha, Neb.

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 Preschley, 8501 Clark avenue, Cleveland, Ohio.

FOR SALE — SMALL NEW TWO-MANUAL electric organ, complete, less pipes. Opportunity for church having unreliable organ with good pipes to combine. Fenton Organ Company, Nyack, N. Y. [tf.]

FOR SALE — MODERN ESTEY STUDIO reed organ. Two-manual, with pedal bass, 1/2-horse-power suction blower. Like new, reasonable. United Organ Company, 115-53 198th street, St. Albans, N. Y.

FOR SALE — MISCELLANEOUS ORGAN parts, new and used; windchests, bellows, consoles, coupler stacks, swell shutters, etc., at low prices for quick sale. Address A-2, THE DIAPASON.

FOR SALE — PIPE ORGAN, EIGHT-stop one-manual and pedal, all new pipes, very sweet tone. Price \$800.00 f. o. b. New York City. United Organ Company, St. Albans, L. I., N. Y.

FOR SALE — SERVICE ORGAN BLOWERS, \$50.00 up. One-fourth to 2-H.P. Quiet, compact and efficient. Service Machine Company. Sales service, 110 State street, Boston. Factory, Danvers, Mass.

FOR SALE — 1/2 H.P. Orgoblo, practically new, A.C. 110-220 volts, pressure or suction, \$60.00 f. o. b. S. K. Ketterman, 222 North Mulberry street, Muncie, Ind.

FOR SALE — A TWO-MANUAL, WITH pedal, tracker organ. Eleven speaking stops, three couplers, all in good condition. Conrad Preschley, 8501 Clark avenue, Cleveland, Ohio.

FOR SALE — SOUND SYSTEMS FOR church towers. Use your organ and chimes. Send for folder. Seyco Sound System, Cozatt Organ Company, Danville, Ill.

CORK CLOTH

The new Cork material with cloth center, suitable for all packing purposes. Available in 1/32", 1/16" and 3/32" thickness, in sheet and ribbon form. Write today for samples and prices.

ORGAN SUPPLY CORPORATION

540 East 2nd Street ERIE, PENNA.

BUILDING

La MARCHE BROTHERS

REPAIRING

PIPE ORGANS

6525-31 Olmsted Ave.

A CHICAGO CONCERN SINCE 1918

Newcastle 2071

MAINTAINING

REBUILDING

PIPE ORGANS — ORGAN PIPES  
and ADDITIONS and SUPPLIES

THE A. GOTTFRIED COMPANY

Established 1890 ERIE, PENNA.

TUNING REPAIRING

ADDITIONS MODERNIZING

I. D. Morris Organ Company

Artistic Tone—Mechanical Experts  
5517 Broadway, Chicago, Ill.  
Telephone Longbeach 0616

VOICING

CHIMES-HARPS

TWO MASSES ARE PUBLISHED

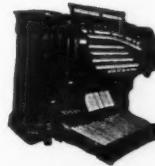
By ARTHUR C. BECKER, A. A. G. O. McLaughlin & Reilly have made a valuable contribution to the Catholic musical liturgy by the publication of two masses, the first, "Missa Aeterna Christi Munera," by Palestrina, and the second, "Missa Parochialis," by Joseph McGrath. The Palestrina mass is new to the reviewer and is a revelation of simplicity and beauty. Naturally it is intended to be sung unaccompanied, but the organ part, marked for rehearsal only, may be used to advantage for those choirs unable to sing in the unaccompanied style, and this organ part, if used, has an individuality which

makes it an adjunct rather than a liability to the composition. Probably the most effective sections to my way of thinking are the Sanctus and Benedictus. More of the polyphonic style to which we are accustomed is carried out in these sections. All in all this is perhaps the most serviceable of the Palestrinian masses and a choir of average ability should feel no hesitancy in adding it to its repertoire.

The "Missa Parochialis" of McGrath is a noteworthy achievement from the pen of the composer of "Missa Pontificalis," though on a smaller scale. Obviously it is not intended for so-called important occasions, but for the regular Sunday high mass. Mr. Mc-

GUSTAV F. DÖHRING  
INVITES DEMONSTRATION OF  
HILLGREEN, LANE & COMPANY  
ORGANS OF QUALITY

Address: G. F. DÖHRING  
ROOM 427, 225 FIFTH AVENUE, NEW YORK, N. Y.



IMPROVE YOUR PLAYING

Send for free booklet that explains a remarkable home-study course to improve your accuracy, technique, sight reading, memorizing and playing through mental-muscular coordination. Quick results—practice effort minimized. Used by famous organists and students. No obligation.  
Broadwell Studios, Dept. 201-A, Beaulieu Bldg., Los Angeles, Calif.



## BACKGROUND

**Y**OU get more than a fine organ when you buy a Pilcher. You get the reassuring background of an organization courageously frank in its recommendations and thoroughly imbued with the idea that satisfied customers are the greatest asset in business. And no one voices this sentiment more eloquently than Pilcher owners themselves. It will pay you to investigate a Pilcher. HENRY PILCHER'S SONS, Incorporated, General Offices, Louisville, Ky.

## PILCHER *Organs*

HILLGREEN, LANE & COMPANY, ALLIANCE, OHIO, have been building PIPE ORGANS since 1898 for patrons from NEW ENGLAND to HAWAII. Therefore, our organs are available everywhere for demonstration.

•  
*Agencies: Martin W. Bush, 2037 Farnam St., Omaha, Neb.; G. F. Dohring, 225 Fifth Avenue, New York.*

# HAPPY NEW YEAR

We are truly glad for our many friends among organists—those who have favored us in the past—those whom we have been able to serve—and those who are just friends. To all we send our most sincere good wishes.

## W. W. KIMBALL COMPANY

ESTABLISHED 1857

CHICAGO  
Kimball Hall

*Pipe Organ Architects and Builders*

NEW YORK  
665 Fifth Avenue