

# 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 Three

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

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## KINDER DRAWS CROWD BY VARIED PROGRAMS

### HIS ANNUAL RECITAL SERIES

Thirty-seventh Year of January Saturday Afternoon Performances at Holy Trinity, Philadelphia—Interest Maintained.

Ralph Kinder, the distinguished Philadelphian, who gave his thirty-seventh annual series of Saturday afternoon recitals at the Church of the Holy Trinity in that city in January, has been able, by virtue of variety in his programs and catholicity in selecting his offerings, to make an appeal to more than one class of recital-goer, and has the distinction of drawing such audiences that two mounted policemen have been required to regulate traffic in front of the church after each recital. It is not often that organ recitals keep the police busy in this manner. The smallest congregation at any of the recitals was 750, when a severe storm diminished the attendance.

In the thirty-seven years of his labors at Holy Trinity Mr. Kinder has made his annual series musical events in Philadelphia, eagerly awaited by many who are able to derive not only musical education, but enjoyment, from these performances.

The following were Mr. Kinder's programs:

Jan. 4—"Marche Pontificale," de la Tombelle; "Idillio," Mauro-Cottone; Prelude in B minor, Bach; Canzonetta, McCollin; Sonata, No. 1, Mendelssohn; Caprice, Kinder; "Bonne Nuit," Reiff.

Jan. 11—Concert Overture in B minor, Rogers; Impromptu, Dethier; Fugue in E minor, Bach; "Fantasia Rustique," Wolstenholme; "Scherzo Symphonique," Miller; "The Cuckoo" and "The Bee," Lemare; "Sunset," Frvsinger.

Jan. 18—Sonata in C minor (two movements), Salomé; Barcarolle, Lemare; Toccata in F major, Bach; "Liebstraum," Liszt; "Etude Symphonique," Bossi; "Novelette," Sykes; "Evening Bells and Cradle Song," Macfarlane.

Jan. 25—"Hosannah!" Dubois; "Wedding Chimes," Faulkes; Choral Song and Fugue, Wesley; "Ave Maria," Schubert; "O Divine Redeemer," Gounod; "A Song to the Stars," Kinder; "In Springtime," Hollins; Finale in B flat, Franck.

## PIONEER WORK IN THE WEST

### Section in Washington State Has Its First Organ, Built by Wicks.

The four counties of Whitman, Garfield, Columbia and Asotin in the state of Washington form one of the greatest wheat producing areas in the United States. There is no city of more than 3,000 population in any of them, and the lack of organ-mindedness is indicated by the fact that there has never been an organ within their bounds. The Methodist Church at Dayton has broken this record by installing a five-rank Wicks organ, with harp. The organ was opened at the morning service Dec. 22 by J. Riley Chase of Spokane, who also made the installation. The Rev. Roy L. Jenkins, the pastor, is himself an organist, who received his training in England, and is largely responsible for his church making this purchase.

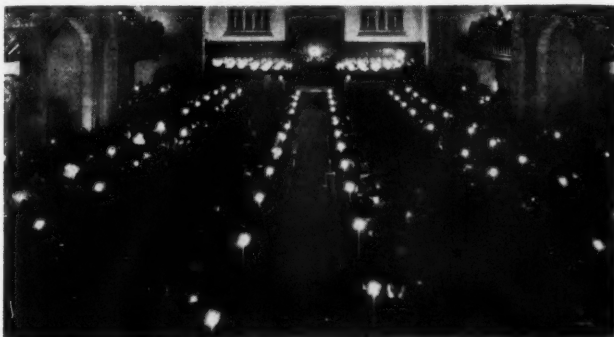
## JAMISON ON KIMBALL STAFF

### Will Represent Company in States of California and Arizona.

The W. W. Kimball Company has announced that J. B. Jamison has joined its organ sales staff.

Mr. Jamison will be located permanently in San Francisco, where he now has his home, and will cover the states of California and Arizona for the Kimball Company.

## CANDLE-LIGHT SCENE IN YORKMINSTER CHURCH, TORONTO



"It was a carol year," writes Dr. Harold W. Thompson in this issue in making a resume of hundreds of Christmas service lists of 1935. "For every cantata there are a hundred carol services, usually by candle-light," he adds. The picture herewith reproduced shows the scene in Yorkminster Church, Toronto, when D'Alton McLaughlin presented his choir at its Christmas candle-light service and is typical of many such beautiful scenes in churches on the American continent. Mr. McLaughlin recently played a recital in St. Thomas' Church, New York, at which he was heard by organists of the metropolis, and another at the University of Toronto.

## BLODGETT PLAYS IN CHICAGO BOSTON WOMEN'S PROGRAMS

### Cleveland Man Gives Recital in University of Chicago Series.

Walter Blodgett, organist of the large Epworth-Euclid Methodist Church in Cleveland, came to his old stamping-ground in Chicago and was heard in a recital in the winter series at the University of Chicago Chapel Jan. 14. Mr. Blodgett, one of the younger organists of America, is included in the fine group who will be in the front rank of the new generation. His program at the university was a scholarly presentation of a group of Bach compositions and a varied list of some of the best organ works, new and old. It included: Trumpet Tune, Purcell; "A Fancy," John Stanley; Adagio from Concerto in G minor, Matthew Camidge; Fugue from Organ Concerto in B flat, Arne; "Come, God, Creator, Holy Ghost," "Come, Thou Saviour of the Heathen," "Glad Tidings," "The Old Year Has Passed Away" and "St. Ann" Fugue, in E flat, Bach; "Good Friday Spell" from "Parsifal," Wagner; Fugue on "B-A-C-H," Schumann; Communion on a Noel, Huré; Scherzo, Gigout; "On Hearing the First Cuckoo in Spring," Delius; Blodgett; Finale from Symphony 6, Widor.

## RECITAL IN CHICAGO BY FOX

### Young Organ Virtuoso Will Play at Kimball Hall on Feb. 3.

Virgil Fox the young organ virtuoso, will give a recital in Kimball Hall, Chicago, on the evening of Monday, Feb. 3, it is announced. The recital will be under the management of Bertha Ott, Inc. Mr. Fox comes to Chicago on his way home from a Southern and Western tour that took him as far southwest as San Antonio, Tex., and on which he played fifteen recitals in thirty-five days. Mr. Fox is at present organist of the large Brown Memorial Presbyterian church in Baltimore. Chicago organists remember him best for his recital at the N. A. O. convention, played at the exposition in 1933.

Mr. Fox will play the following compositions: Presto from Concerto in B flat, Handel; Vivace from Trio-Sonata in D minor, Bach; Adagio from Fantasia in C major, Franck; Toccata in F major, Bach; "Vespers" (MSS), Emma Hemberger; Roulade, Birmingham; Finale from Sixth Symphony, Vierné; "Perpetuum Mobile," Middelschulte; Sketch in D flat, for pedal piano, Schumann; "Lament" (MSS), Roy Perry; Allegro from Sixth Symphony, Widor.

### Organists' Club Presents Two Performances in January.

Seven members of the Women Organists' Club of Boston, Marian Payne Louisfell, president, were heard in an evening recital at the Copley M. E. Church Jan. 7. The program, arranged by Velma Harden, chairman of the music committee, and grouped under the title "Organ Tapestries," was as follows: Chromatic Fantasia, Thiele (Daisy Swadkins); Sinfonia in F and Trio from the Cantata "Tis My Pleasure," Bach (Alice Shepherd); "Elves" and "Romance sans Paroles," Bonnet (Anne Everett); Fantasia in G minor, Bach (Cynthia Brigham); "Ave Maris Stella" (Third Verset), Fifth Antiphon from the Magnificat, and Fugue, Dupré (Marion Frost); Allegro Vivace, Allegretto Giocoso and Allegro Maestoso from "Water Music," Handel, arranged by Carl McKinley (Marguerite Barnes), and Cantilene and Scherzando, Pierné (Myrtle Richardson).

On Friday afternoon, Jan. 10, the club, assisted by Esther Carter Snow, contralto, gave a program at the Church of All Nations, entitled "Paris and Its Environs." On this program Marion Frost was heard in: "Caprice Heroique," Bonnet; "When Dusk Gathers Deep," Stebbins, and Fugue, Dupré. Edith Mehaffey played: Fountain Reverie, Fletcher, and "Mystice Oppressant," Gabriel-Marie, followed by Alice Shepherd, who played the Scherzo from the Fifth Sonata, Guilmant. Myrtle Richardson closed the program with the Finale from the Sixth Symphony, Widor.

## FOR GESU CHURCH, DETROIT

### Wurlitzer Building Three-Manual, with a Sanctuary Instrument.

The Rudolph Wurlitzer Company will build at its factory in North Tonawanda, N. Y., a three-manual organ for the Gesu Church, Detroit, Mich., the contract for which was awarded in January. A sanctuary organ will be a part of the new equipment and is to be made playable from the main organ console. The instrument is to be completed in time for the Easter services. The stop specification of this organ will be published in a later issue.

## Yon Oratorio in Chicago March 9.

Pietro A. Yon's oratorio "The Triumph of St. Patrick" will be sung by the Cathedral Choristers of Chicago in Orchestra Hall March 9. It will be the first Chicago performance of the oratorio and the first public appearance of the choristers.

## PITTSBURGH ADDS ONE TO ITS FAMED ORGANS

### OPENED BY BIDWELL JAN. 8

Large Aeolian-Skinner in the Third Presbyterian Church Contains Sixty-four Sets of Pipes and Total of 4,062 Pipes.

By HAROLD E. SCHUNEMAN

Another outstanding organ has been added to the list of noted instruments in Pittsburgh and is one of those which will be heard at the Guild convention next June. It is the new Aeolian-Skinner in the Third Presbyterian Church, where Dr. Marshall S. Bidwell is organist and director and Ralph W. Crawford assistant organist. On Wednesday evening, Jan. 8, Dr. Bidwell played the dedicatory recital, which many organists of the city and surrounding territory attended. His program consisted of: Fantasia on the Chorale "Lobet den Herren," Gade; Minuet in A, Boccherini; Allegro Vivace, Sammartini; "Ave Maria," Schubert; Chorale, "Now Let All the Heavens Adore Thee," and Passacaglia and Fugue in C minor, Bach; Prelude to "The Blessed Damozel," Debussy; Fantasia from the Symphonic Suite "Scheherazade," Rimsky-Korsakoff; "Liebestod" from "Tristan and Isolde," Wagner; "Dance of the Sugar-Plum Fairy," Tchaikowsky; "The Swan," Saint-Saens; "Melody for the Bells of Bergball Church" and "Finlandia," Sibelius.

The services of dedication were held Sunday morning, Dec. 29, and Dr. Bidwell played as a prelude: Chorale, "Ein Feste Burg," Bach; Air from Orchestral Suite in D, Bach; "Pilgrims' Chorus," Wagner; "Reve Angelique," Rubinstein; Chorale, "Now Let Every Tongue Adore Thee," Bach. The Scriptural selections read by the Rev. Dr. Thomas Evans were references to music in worship. The quartet sang "Sing, O Heavens," by Tours, and "Psalm 150," Franck. For an offertory Dr. Bidwell played "Christmas," by Dethier, and as a postlude Widor's Toccata from the Fifth Symphony.

A musical service was held the same evening, at which the Lincoln Cathedral Choir of Lincoln, Neb., was heard. This choir, under the direction of John M. Rosborough, did some really fine work. The choir was also heard in connection with Dr. Bidwell's recital at Carnegie Music Hall the preceding evening. Dr. Bidwell's organ numbers for the evening service were: Chorale, "From Heaven Above to Earth I Come," Bach; Cradle Song from the Christmas Oratorio, Bach; "Ave Maria," Bach-Gounod; Fugue in G minor, Bach; Andante from Violin Concerto, Mendelssohn; Chorale, "Jesus, Joy of Man's Desiring," Bach; Toccata, "Thou Art the Rock," Mulet.

The console of the new organ is equipped with eighty stopknobs, controlling sixty-four sets of pipes, harp, chimes, etc. There are thirty-four couplers and sixty-four combination pistons and a total of 4,062 pipes. The stop specification is as follows:

### GREAT ORGAN.

1. Double Open Diapason, 16 ft., 61 pipes.
2. First Diapason, 8 ft., 61 pipes.
3. Second Diapason, 8 ft., 61 pipes.
4. Third Diapason, 8 ft., 61 pipes.
5. Flute Harmonique, 8 ft., 61 pipes.
6. Claribel Flute, 8 ft., 61 pipes.
7. Kleine Erzähler (from Choir), 8 ft.
8. Octave, 4 ft., 61 pipes.
9. Wald Flöte, 4 ft., 61 pipes.
10. Twelfth, 2 2/3 ft., 61 pipes.
11. Fifteenth, 2 ft., 61 pipes.
12. Mixture, 4 rks., 244 pipes.
13. Tromba, 8 ft., 61 pipes.
14. Clarion, 4 ft., 61 pipes.
15. Chimes, 25 bells.
16. Harp (from Choir).
17. Celesta (from Choir).

### SWELL ORGAN

18. Flute Conique, 16 ft., 73 pipes.

19. Diapason, 8 ft., 73 pipes.
20. Rohrflöte, 8 ft., 73 pipes.
21. Flauto Dolce, 8 ft., 73 pipes.
22. Flute Celeste, 8 ft., 73 pipes.
23. Sallcional, 8 ft., 73 pipes.
24. Voix Celeste, 8 ft., 73 pipes.
25. Viol d'Orchestre, 8 ft., 73 pipes.
26. Octave, 4 ft., 73 pipes.
27. Chimney Flute, 4 ft., 73 pipes.
28. Violina, 4 ft., 73 pipes.
29. Nazard, 2 1/2 ft., 61 pipes.
30. Flautino, 2 ft., 61 pipes.
31. Mixture, 4 rks., 244 pipes.
32. Contra Fagotto, 16 ft., 73 pipes.
33. Cornopean, 8 ft., 73 pipes.
34. Trumpet, 8 ft., 73 pipes.
35. Oboe, 8 ft., 73 pipes.
36. Vox Humana, 8 ft., 61 pipes.
37. Clarion, 4 ft., 73 pipes.

## CHOIR ORGAN.

38. Gamba, 16 ft., 73 pipes.
39. Diapason, 8 ft., 73 pipes.
40. Lieblich Gedeckt, 8 ft., 73 pipes.
41. Erzähler, 8 ft., 73 pipes.
42. Erzähler Celeste, 8 ft., 61 pipes.
43. Viola, 8 ft., 73 pipes.
44. Lieblich Flöte, 4 ft., 73 pipes.
45. Nazard, 2 1/2 ft., 61 pipes.
46. Piccolo, 2 ft., 61 pipes.
47. Tierce, 1 3/4 ft., 61 pipes.
48. Clarinet, 8 ft., 73 pipes.
49. Orchestral Oboe, 8 ft., 73 pipes.
50. Harp (with dampers), 8 ft., 61 bars.
51. Celesta, 4 ft.

## SOLO ORGAN.

52. Orchestral Flute, 8 ft., 73 pipes.
53. Gamba, 8 ft., 73 pipes.
54. Gamba Celeste, 8 ft., 73 pipes.
55. French Horn, 8 ft., 73 pipes.
56. English Horn, 8 ft., 61 pipes.
57. Tuba Mirabilis, 8 ft., 73 pipes.
58. Chimes (from Great).

## PEDAL ORGAN.

59. Bourdon (lower 7 resultant), 32 ft., 49 pipes.
60. Resultant (from 62 and 64), 32 ft., 32 notes.
61. Contra Bass, 16 ft., 56 pipes.
62. Diapason (wood), 16 ft., 32 pipes.
63. Diapason (from Great), 16 ft., 32 notes.
64. Bourdon (extension of No. 59), 16 ft., 32 notes.
65. Flute Conique (from Swell), 16 ft., 32 notes.
66. Gamba (from Choir), 16 ft., 32 notes.
67. Violone, 16 ft., 44 pipes.
68. Octave (from Contra Bass; extension of No. 61), 8 ft., 32 notes.
69. Flute (extension of No. 59), 8 ft., 32 notes.
70. Flute Conique (extension of No. 18), 8 ft., 32 notes.
71. 'Cello (extension of No. 67), 8 ft., 32 notes.
72. Super Octave (from Contra Bass; extension of No. 61), 4 ft., 32 notes.
73. Flute (extension of No. 18), 4 ft., 32 notes.
74. Trombone, 16 ft., 56 pipes.
75. Tromba (extension of Trombone), 8 ft., 32 notes.
76. Clarion (extension of Trombone), 4 ft., 32 notes.
77. Chimes (from Great).

\*Enclosed in Great box.

## PRIZE OF \$100 IS OFFERED

## Competition for Work in Large Form Is Under Auspices of A. G. O.

Announcement is made by the American Guild of Organists of a competition under its auspices for an award of \$100 for the best organ composition in one of the larger forms, suitable for recital purposes. This work should be in the nature of a symphony, a sonata, a prelude and fugue, an overture or a fantasia. The prize is offered by THE DIAPASON.

The judges to pass on the compositions submitted are to be Samuel A. Baldwin, chairman; Seth Bingham, Harvey B. Gaul and Charles Heinroth. Manuscripts must be submitted not later than June 1. A *nom de plume* must be attached to each work, with the name and address of the composer in a separate envelope. It is hoped to have the successful composition played at the general convention of the Guild in Pittsburgh late in June.

## BACH CANTATA BROADCAST

## Homer Nearing and His Choir in Successful Radio Presentation.

Bach's Epiphany cantata, "The Sages of Sheba," was broadcast over the Columbia network on the last Saturday in December by the choir of St. John's Lutheran Church of Allentown, Pa., under the direction of Dr. Homer Nearing. So far as can be ascertained this was the first radio presentation of the Bach masterpiece. Letters of appreciation were sent to the choir from all parts of the country, showing that even a casual broadcast of Bach's great choral works will find an interested group.

CHURCH MUSIC TOPIC  
AT EVANSTON FEB. 11

## PROGRAM TO FILL THE DAY

## Fourth Annual Mid-West Conference of Northwestern University Will Draw Organists, Choirmasters and Ministers.

The fourth annual mid-West church music conference at Northwestern University is announced for Feb. 11. It will take the form of a day devoted to refreshing the minds and uplifting the spirits of church musicians from Chicago and many points in this section who derive benefit from attending these conferences. The meeting this year will be held at the First Baptist Church of Evanston.

Among the subjects to be considered will be the following, with the speakers named leading the discussion:

"The Creation of a Hymnal"—Dr. John Timothy Stone, president of the Presbyterian Theological Seminary, and Dr. Earl Eneyart Harper, president of Evansville College.

"The Use of the Hymnal"—The Rev. E. Paul Sylvester and Leo Sowerby.

"The Lutheran Chorale"—Dr. Adolph Hult.

"The Place and Function of Instrumental Music in the Church"—Andrew Wendelin.

"The Volunteer Choir"—Theodore Harrison and Forrest L. Shoemaker.

"What Forms of Musical Activity Should the Church Foster?"—Dr. George L. Tenney.

The program has been arranged so that there will be no duplication of previous conferences. The noon-day luncheon will have an added attraction in impromptu speeches by ministers on "My Ideal Church Musician" and also by musicians on "My Ideal Pastor." The day's activities will come to a fitting close with a festival choral evening, in which the choirs of five of Evanston's leading churches will join forces in the impressive setting of St. Luke's Pro-Cathedral. An address by Bishop George Craig Stewart on "Music and Worship" will be a feature of the service.

Four years ago the project for the annual church music day took form in the mind of Professor Oliver S. Beltz, chairman of the department of church and choral music at Northwestern, who felt that the cause of church music needed the stimulus of the exchange of ideas. As a consequence the first of these conferences was held in 1932. Hundreds of progressive church musicians and ministers have attended the meetings and the plan has led to similar meetings in a dozen other states.

"One of the characteristics which distinguishes modern church musicians from those of an earlier generation is a progressive outlook," says Professor Beltz in announcing the conference. "To this many things have contributed—membership in organizations such as the American Guild of Organists and the commendable practice of subscribing to one or more of the excellent journals for organists and choirmasters may be mentioned. No less important than these is the inspiration which comes from the interchange of ideas when an enthusiastic group of church musicians is found gathered together. For the past several years the opportunity for such a gathering has been provided in the mid-West conference of church music and the numbers of those who have attended the sessions and have returned each year attests, we believe, to the character of the programs which have been presented."

## Henry R. Toft Dies at Perth Amboy.

Henry R. Toft, organist and choirmaster of St. Peter's Episcopal Church at Perth Amboy, N. J., died Dec. 24. Death was caused by tuberculosis of the hipbone. Mr. Toft was held in high regard in his church and was rated as a young church musician of unusual ability. He had studied with Frank H. Mather of St. Paul's Church, Paterson, N. J., for the last five years and was an accomplished pianist and organist. The funeral service was held at St. Peter's, Perth Amboy, and the church was packed. Mr. Mather was at the organ for the service and a large choir sang.

## DR. FRANCIS W. SNOW



Dr. FRANCIS W. SNOW, the distinguished organist and choirmaster of Trinity Church in Boston, who is also a recitalist of national reputation, has composed a new cantata, "From Death to Life." The text is the story of the Crucifixion as told in the twenty-second and twenty-third chapters of the Gospel of St. Luke. It is in three parts, dealing with the passion, the trial and the death of Christ on the cross. Between the first and second parts there is a chorus of supplication, "Drop, Drop, Slow Tears," and between the second and third parts a solo and chorus setting of "O Saviour of the World." The final chorus is a setting of "It Is Finished," in unison, harmony and descant. Between the parts there is the opportunity for the clergyman to read the story of the Crucifixion from St. Luke. Soprano, tenor, baritone and bass solos are in the score. The new work is published by the Parish Choir, one of the oldest publishing houses in Boston.

## RADIO RECITALS IN ST. LOUIS

## Programs of C. Albert Scholin and George L. Scott from KMOX.

Radio recitals on the Kilgen organ at station KMOX in St. Louis, which are played every Monday evening from 10:45 to 11 o'clock central standard time, continue to be a feature of the programs, with C. Albert Scholin and George L. Scott at the console. Mr. Scott will play the following programs in February and early March:

Feb. 10—"Chant de May," Jongen; "Sur Les Aïrs Béarnais," Franck; Prelude in E minor, Bach.

Feb. 17—Chorale from Symphony 2, Vierne; Finale from "Grande Piece Symphonique," Cesar Franck.

Feb. 24—Andante Grazioso, Quef; Fugue in E flat, Bach.

March 2—Canon in B major, Schumann; Intermezzo from Symphony 3, Vierne; Third Movement from Symphony 5, Widor.

Mr. Scholin's programs late in January and for Feb. 3 are:

Jan. 20—"Suite Gothique," Boellmann; Largo, from "New World" Symphony, Dvorak.

Jan. 27—Prelude and Fugue in G major, Bach; "Angelus du Soir," Bonnet.

Feb. 3—Third Sonata (Preludio and Adagio), Guilman; March from Third Organ Symphony, Widor; "Consolation," Bonnet.

## IN THIS MONTH'S ISSUE

Large Aeolian-Skinner organ in Third Presbyterian Church at Pittsburgh is opened with Dr. Marshall S. Bidwell, organist of the church, at the console.

Ralph Kinder plays his thirty-seventh annual series of Saturday afternoon recitals in Holy Trinity Church, Philadelphia, and, as usual, attracts large congregations.

Hymn festival is held at Riverside Church, New York, with singers from thirty-five churches in massed chorus.

Many events of interest and importance mark activities of American Guild of Organists throughout the country.

Second installment of memoirs of the late Edwin H. Lemare contains recollections of William T. Best, etc.

Dr. Harold W. Thompson presents picture of the Christmas service lists of 1935 in many American churches.

Ernest M. Skinner, noted organ builder, announces establishment of his own factory at Methuen, Mass.

## MRS. HALLAM TO NEW CHURCH

## Goes to Seventh Scientist, Chicago—Twenty Years in Oak Park.

Mrs. Lily Moline Hallam, well-known Chicago organist and composer, has been appointed organist of the Seventh Church of Christ, Scientist, Chicago, and assumed her new duties Jan. 5. Mrs. Hallam was released from her contract at the Oak Park First Church of Christ, Scientist, to go to the north side church. Mrs. Hallam had been at Oak Park twenty years and was so much a part of that church that the people there were reluctant to release her. At her new post she plays before a very large congregation and the services are broadcast every Sunday by station WCFL.

Mrs. Hallam's mother, Mrs. Anna L. Wadhams, died at Sioux City, Iowa, Dec. 30, three days after a fall, the shock of which was too severe at her age—82 years. The funeral was held Jan. 2 at the Swedish Evangelical Lutheran Church of which Mrs. Hallam's father was the organist for twenty-five years, his daughter being his assistant for four years before she came to Chicago.

## Twilight Musical of Chicago Women.

The Chicago Club of Women Organists had an event late in January in the form of a twilight musical Sunday, Jan. 26, at the Lutheran Saron Church. The organists taking part were Mrs. Edith Heller Karnes, Miss Edna Bauerle, Miss Florence Boydston, Miss Sylvia Holtzberg and Miss Ora Phillips, assisted by the Saron Choir, the Mid-West Woman's Chorus and the Fidelity Octet. The club's annual card party is to be held Monday evening, Feb. 17, in the Palmer House. Tickets are 50 cents. There will be tables of bridge, five hundred and bunco.

## THE DIAPASON

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

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SACRED CANTATA FOR HOLY WEEK — Just Published  
FROM DEATH TO LIFE

by  
FRANCIS SNOW, MUS. DOC.  
Trinity Church — Boston

Based on the story of the Crucifixion; compiled from the Gospels of St. Luke and St. John, together with words taken from three Passiontide Hymns. Solos for Soprano, Tenor, Baritone and Bass. Full Chorus. Time, 35 minutes.

Special introductory, cash with order, price of single copy — 60c postpaid

## THE PARISH CHOIR

355 Boylston Street

Boston, Massachusetts



**CHURCH MUSIC MEET  
FAILS TO BE CHILLED**

**BLOOMINGTON HAS BLIZZARD**

**Recital by Virgil Fox Rededicating  
the Hinners Four-Manual Organ  
Arouses Enthusiasm—First  
Conference a Success.**

Illinois Wesleyan University at Bloomington held its first church music conference on Wednesday, Jan. 22. Though the weather was extremely unfavorable, the thermometer standing at 16 degrees below zero, about 200 people braved the storm to attend the afternoon session. The program was carried out as originally planned.

The conference opened with an address of welcome by President H. W. McPherson of the university. An address was delivered by Dr. Van Denman Thompson, head of the organ department of DePauw University, who took the place on the program originally occupied by Dr. R. G. McCutchan of DePauw University. Dr. M. S. Harvey and Dr. R. G. Carson also spoke at the afternoon session. Each speaker presented a different phase of church music and did it in a splendid style. Following the three addresses a model meditation service was presented with the following participating: The A Cappella Choir, with Dean Arthur E. Westbrook, director, Mrs. Alma Abbott-Lundgren, instructor in organ, serving as organist, and Dr. I. S. Corn of the department of religion. This service was an example of what may be done in any church with very simple but thorough preparation by the musical forces.

Following the afternoon session, the organ equipment, which consists of six two-manual organs and one four-manual concert organ, was inspected by the visitors.

The conference banquet was held at the First Christian Church in Bloomington, with the Rev. Chester Grubb of that church as toastmaster. Following the dinner Dr. Thompson of DePauw University gave an instructive lecture on "What Worship Is."

The climax of the conference was reached in the evening with the rededication recital on the four-manual Hinners organ by Virgil Fox. This was Mr. Fox's third appearance at Wesleyan in the last three seasons. Although the thermometer stood at 20 degrees below zero, and taxicabs were not available, 300 people heard Mr. Fox play his program in a masterly style. Mr. Fox showed maturity and command of every style of organ playing. His audience was one of the most enthusiastic possible, since every person present had been forced to walk to the recital because of the severe storm. The program was uniformly superb. Every number seemed to be the high-light of the program, but probably the climax was reached in the Chorale in A minor by Franck. At the close of the recital Mr. Fox was forced to play three encores to satisfy the demands of the audience.

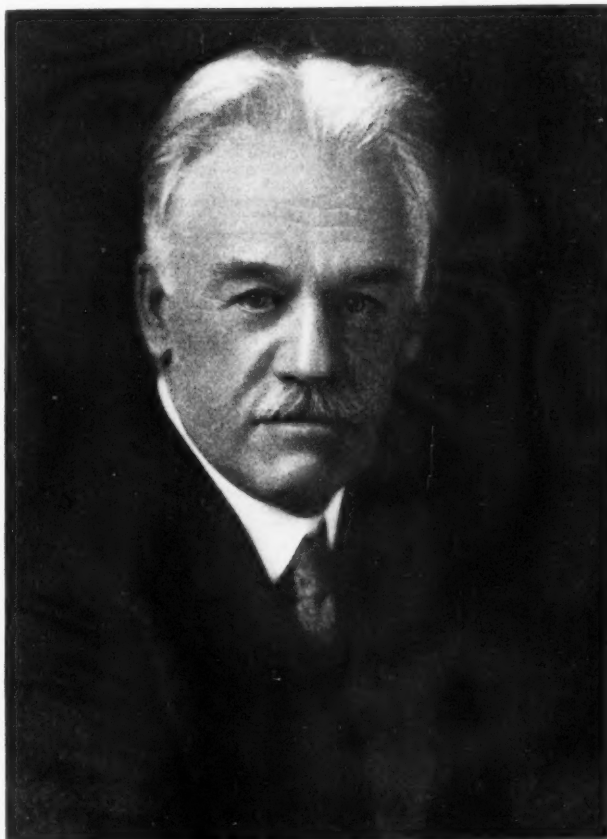
Between the second and third groups of the recital, President H. W. McPherson of the university, A. W. Hinners of the Hinners Organ Company and the audience participated in a brief service of rededication of the instrument.

The success of this conference, even though held in sub-zero weather, has caused the university to make plans for another church music conference next year.

**Miss Kirner in New York Recital.**

Miss Janet Kirner, a brilliant young organ pupil of Winslow Cheney, was presented in joint recital before a New York audience at Aeolian Hall on the evening of Friday, Jan. 24. Miss Kirner has already played in programs for the Long Island Chapter of the American Guild of Organists and in November made her debut in Brooklyn with a recital at the Church of the Neighbor before a large and enthusiastic audience. At Aeolian Hall she played the "Piece Heroique" of Franck; "Dreams," Wagner; "Within a Chinese Garden," Stoughton; "L'Organo Primitivo," Yon, and the Toccata and Fugue in D minor, Bach.

**ERNEST M. SKINNER, WHO ANNOUNCES NEW PLANS**



ANNOUNCEMENT IS MADE BY Ernest M. Skinner, for a generation one of the most eminent of organ builders, that he has established his own plant for the building of organs at Methuen, Mass. He has formed an organization under the name of the Ernest M. Skinner & Son Company, and will engage in the designing and construction of instruments that are to embody his principles of tone and that are to be like the large organs in America on which his reputa-

tion is based, he announces.

Several years ago Mr. Skinner acquired from the Searles estate the building at Methuen in which is housed the old Boston Music Hall organ, a famous instrument of the early days, for which its wealthy purchaser erected the hall. In connection with this structure there is an organ shop, in which Mr. Skinner announces that he will carry on his work, with the assistance of his son, Richmond Skinner.

**PASSING OF MRS. FREYMARK**

**Prominent Orlando, Fla., Organist Dies Suddenly on Jan. 8.**

Mrs. Frances Klasgve Freymark, well-known Orlando, Fla., musician, died suddenly at her home in that city Jan. 8.

Mrs. Freymark was born in Wells-ville, Ohio, July 3, 1882. She studied piano and organ at Wooster College in Ohio and in Pittsburgh. Mr. and Mrs. Freymark came to Orlando in 1923. In her beautiful home she had a three-manual Estey organ.

For the last eight years Mrs. Freymark had been organist and choir director of the First Methodist Church. At the time of her death she was secretary of the Orlando branch of the Florida Chapter, A. G. O. She was a past regent of the Orlando branch. She was also a state officer of the Florida Federation of Music Clubs.

Herman F. Siewert, organist at Knowles Memorial Chapel, Rollins College, played the Chopin Funeral March at his vesper service as a memorial to Mrs. Freymark. The Orlando Wednesday Music Club held a memorial service for Mrs. Freymark in place of the regular program at its meeting Jan. 15.

**COURBOIN TO VISIT SYRACUSE**

**Will Play Large Organ Over Which He Presided at Rededication.**

Keen interest has been aroused among the music-lovers of Syracuse and surrounding territory by the announcement that Charles M. Courboin is to return to his old organ at the First Baptist Church for an evening recital Feb. 24. The instrument which he will play is a four-manual Casavant, installed in the half-million-dollar downtown First Baptist Church in 1914. In 1915 Dr. Courboin moved to Syracuse

**NOON RECITAL SERIES  
IS OPENED AT ALBANY**

**CITY'S ORGANISTS TO PLAY**

**Series at St. Peter's Church for Benefit of People in Business District Arranged by Frederick Chapman—Weekly Programs.**

Albany, N. Y., has been offered a series of noon organ recitals which are being played every Friday at St. Peter's Church, having been arranged by Frederick Chapman, organist and choir-master of that church. Mr. Chapman has invited his fellow organists of the city to assist and the programs are designed to interest business people. St. Peter's Church is ideally situated for the purpose, being in the business district of the New York capital city.

Mr. Chapman played the recital Jan. 10 and his offerings were: Fantasia, Bubeck; Prelude to "The Blessed Damozel," Debussy; Scherzo on "In dulci Jubilo," Candlyn; Aria from the Orchestral Suite in D, Bach; Offertory on Two Noels, Guilman; Meditation, d'Ervy; Festival Toccata, Fletcher.

Marion Conklin Chapman, assisted by Frederick Chapman, baritone, gave the program Jan. 17 and the organ numbers included: Suite from "Bou-duca," Purcell; Two Chorale Preludes, Bach; "Gymnopedie," Satie; Triumphant March on "Now Thank We All Our God," Karg-Elert.

Stuart Swart of Westminster Presbyterian Church played the following Wagner program Jan. 24: Overture to "Tannhäuser"; "Elizabeth's Prayer," from "Tannhäuser"; "To the Evening Star," from "Tannhäuser"; Introduction to the Third Act of "Lohengrin"; "Elsa's Dream," from "Lohengrin"; "Siegfried's Rhine Journey."

Dr. T. Frederick H. Candlyn of St. Paul's Episcopal Church played this program Jan. 31: Concerto in B flat (Introduction and Allegro), Handel; Pavane, Byrd; Forlane, Old French; "Ariel," Bonnet; "Basso Ostinato," Arensky; Scherzo (Fifth Sonata), Guilman; "Elizabethan Idyll," Noble; "The Angelus," Massenet; Fugue on "Ad Nos, ad salutarem undam," Liszt.

On Feb. 7 Helen Henshaw, F. A. G. O., of the First Presbyterian Church will play: Sinfonia from Cantata "We Thank Thee, God," Bach; Sicilienne, Bach; Largo from "New World" Symphony, Dvorak; "The Girl with the Flaxen Hair," Debussy; Ballet, Debussy; Three Byzantine Sketches, Mulet.

Lydia F. Stevens, organist of Temple Beth Emeth and of Emmanuel Baptist Church, will play the following selections Feb. 14: Suite in F (Moderato and Allegro), Corelli; "Ave Maria," Schubert; "Marche of the Little Lead Soldiers," Pierre; "Song of the Infant Jesus," Bonnet; Chorale, "All Men Are Mortal," Bach; Chorale Impromptu on "A Mighty Fortress Is Our God," L. F. Stevens.

For Feb. 21 the program, by Mr. Chapman, will be as follows: "In the Cathedral," Pierre; "Dreams," McAmis; Gigue, Corelli; Aria, John Bull; Chorale Prelude on "St. Ann," Noble; "Ronde Française," Boellmann; Fantasy on a Welsh Tune, Noble.

**HENRY F. SEIBERT**

ORGANIST AND CHOIRMASTER  
LUTHERAN CHURCH OF THE HOLY  
TRINITY, NEW YORK — OFFICIAL  
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NEW YORK

## Music Used in 1935 at Christmas Season Is Shown by Survey

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

It was a carol year. Ever since Clarence Dickinson started his famous Sacred Chorus series we have been abandoning cantatas for carol services. The Christmas portion of "The Messiah" can still be heard in at least one church in nearly every city of the United States, and Bach's oratorio is not neglected, but for every cantata there are a hundred carol services, usually by candle-light. We also have numerous carols over the radio, and this year we could go to the "movies" and hear William Ripley Dorr's remarkably fine St. Luke's Choristers from Long Beach, Cal., singing carols in "A Tale of Two Cities."

### Most Popular Carols

Clarence Dickinson still holds the lead by many miles; there is hardly a church in the United States that he has not blessed during the past season. I notice that his French carol, "Bring a Torch, Marie," is a special favorite this year; it was used by R. J. Berentzen (Rochester, N. Y.), S. L. Elmer (Brooklyn), C. Black (Passaic, N. J.) and scores of other leading choir-masters. Another that is increasing in popularity is the Dutch carol, "Sleep, My Jesus," and not only in the Dutch sections (D. A. Pressley, Columbia, S. C.), Dr. Dickinson's big, carol-anthem, "The Shepherds' Story," is still the prime favorite of his original works for Christmas; Dr. Carl used it, and I heard of it as far west as Wausau, Wis. (E. L. Nordgren); E. Tutchings tells me that he even arranged it so that it went pretty well with a quartet in New York. The lovely carol-anthem with accompaniment of harp (piano) and violin, "All Hail the Virgin's Son," is still attracting such good musicians as Mr. Duncklee in New York; I don't know how many times I have given it myself.

With the bewildering number of admirable carols he has published from which to make selection, the organists of America seemed unable last year to select a favorite from Dr. Whitehead's carols. But this season the choice was made so vigorously that there can be no doubt; it is his "Echo Carol" on an old French melody. In New York Dr. Williams, Walter Wild, H. F. Seibert and others used it, and I found it in Greensboro, N. C. (G. M. Thompson), in Detroit (A. D. Zuidema), in Urbana, Ill. (L. Morey), in Montclair, N. J. (C. F. Mueller) and in other cities.

Many of Dr. Whitehead's other carols were used; for instance, "The First Noel" (A. C. Kuschwa, Harrisburg, Pa.); "The Seven Joys of Mary" (H. S. Sammond, New York); "The Magi Journey" (W. Reynolds, Seattle); "Whom of Old" (J. F. Chubb, Vancouver), and "This Endris Night" (A. G. Alexander, Hamilton, Ont.).

Then there are Harvey Gaul's carols, especially the ones of American melodies. The Sioux tribal chant, "Stars Lead Us On," is one (C. F. Mueller, Montclair), and the mountain carol, "And the Trees Do Moan" (G. C. Filkins, Detroit). The most popular of them all is still the "Carol of the Russian Children" (Clarence Dickinson, New York), one of the finest carols in existence. Dr. Gaul's new Norwegian carols were tried out, though they appeared rather late. For instance, "The Christmas Bells of Norway" (A. Hall, Sayville, Long Island) and the "Norwegian Christmas Carol" (C. H. Doersam, New York). I noted use of several other Gaul carols, including the Hungarian "Christ of the Snow" (M. A. List, Canton, Ohio).

Hugh Mackinnon's carols were widely enjoyed, of course, and in his case we must remember that the limpid melodies are sometimes of his own creation. That is true of his most popular carol, "Sleeps Judea Fair" (W. R. Dorr, Long Beach, Cal.), of which he wrote both words and music. "I Saw Three Ships" was used by Dr. Dickinson and Kyle Dunkel in New York. Edwin Arthur Kraft used "I Hear Along Our Street" in Trinity Cathedral, Cleveland. A number of people used more than one Mackinnon

number; for example, M. Johnson, who liked "O the Holly" and "A Bethlehem Carol."

Dr. Candlyn's Christmas numbers have long been used by our best choirs, but this year his popularity increased very noticeably. His new carol, "Away in a Manger," caught attention at once (C. H. Finney, Erie, Pa.). Another recent one much admired is "Masters in This Hall," which was used by Dr. Carl McKinley in Boston, Jessie C. Adam (New York), Marion Clayton (Brooklyn), R. E. Marryott (Jamesburg, N. J.) and others. One of the older ones took on new life—"On Christmas Morning" was used by Dr. Coke-Jephcott in the New York Cathedral of St. John, by C. Means in Greenwich, Conn., and others. Also his melodious "Sleep, Holy Babe" was on the lists of Dr. Woodman (Brooklyn) and Mrs. J. P. Merritt.

Mr. Voris was not forgotten, either. "Thou Child Divine" appealed to Miss R. Bitgood (Bloomfield, N. J.) and I. H. Greener (Seattle). "Up and Sing" was used by Kate E. Fox (Newark); "When I View the Mother" by G. C. Filkins (Detroit), and so on. "When I View" is still the most popular.

Miss Bitgood's new numbers got off to a wonderful start. To begin with, Dr. Carl and Dr. Williams used the "Rosa Mystica" in New York, and the Moravian "Hosannah" had a number of performances. The whole matter of new music is dependent largely these days on money available, but also on willingness to try fresh beauties. These many years Mr. Duncklee has been among the most generous in recognizing new composers; that is one of the reasons his anniversary was so spontaneously celebrated in 1935. And there are others. Here is the program of Hamlin Hunt of Minneapolis, for example, who has three new things: Mr. Black's edition of the Austrian number, "As Late We Watched," Miss Wheaton's "A Christmas Folksong" and Miss Bitgood's "Hosanna." There is a leader giving encouragement to younger colleagues.

I noticed several American carols as increasingly popular. There is Dr. Snow's "Sleep, Holy Babe" (C. F. Green, Worcester, Mass.). There is Mr. Friedell's "Lute Book Carol" (E. Mitchell, New York). I have been an enthusiast for the carols of Miss Daniels, and I see that Dr. Williams did both her "Christmas in the Woods" and "Christmas in the Manger"; her merits are not yet fully appreciated. Kennedy's "We Saw Him Sleeping"—a delicious number—is becoming a classic (Everett Tutchings, New York, and Joseph Ragan, Atlanta). Mr. Dett's spiritual, "Wasn't That a Mighty Day?," has a noble dignity (Mrs. P. Bacon, Texarkana, Ark.). Dr. H. A. Matthews appears often; Miss F. Haskin of Bridgeport, Conn., used his "Sing, Christmas Bells" and his lovely "Sleep, Holy Babe." His lamented brother, J. S. Matthews, is sure of immortality with his "Little Door" (Mrs. R. D. Garver, Kansas City, Mo.), and for a number of other carols, including "A Bright Star Shining" (Henry F. Seibert, New York).

Mr. Erickson's editions of Spanish carols are not forgotten. I wish I could have heard him perform four of them himself in Baltimore, with another group of modern American numbers. His "Deck the Hall" is an admirable Welsh carol (A. Hamme, York, Pa.).

Some modern English composers fare well in the lists. I think that about the most popular of their carols is Colin Taylor's "The Three Ships" (V. de Tar, New York). Another much used is Holst's "Christmas Day" (C. H. Demorest, Chicago). "Baird's 'Come, Ye Gentles' and 'Of the Father's Love' appear on the program of Parvin Titus, Cincinnati, and frequently elsewhere. Then there are the Thiman numbers, including "While Shepherds Watched" (J. G. Metcalf, Champaign, Ill.).

The most popular of older numbers are Bach's chorales—"Break Forth" (D. R. Phillips, St. Louis, and A. W. Cooper, Manchester, Conn.); "Beside Thy Cradle" (R. K. Biggs, Hollywood, and N. L. Norden, Germantown, Pa.) and "How Brightly Beams" (D. E. Sellev and G. Stewart, La Salle Junior College). The old echo carol of Jungt,

"While by My Sheep" or (in another edition) "While Shepherds Watched," is very popular for its antiphonal effects (F. A. Mackay, Detroit).

### Cantatas

Though overshadowed by the carols, the cantatas were not neglected. The one which had the best luck this year was Candlyn's "The Prince of Peace." Dr. H. J. Tily and his chorus performed it twice a day during the pre-Christmas season at the Strawbridge & Clothier store in Philadelphia. It was estimated that at least 40,000 people heard it. I was wondering when its superlative merits would be recognized. This year, perhaps partly because of its very attractive solos, it was given by the great Tily chorus and by Miss Grace L. Darnell and others with smaller choirs. Some other cantatas include: Dickinson's "Coming of the Prince of Peace" (A. Hubach, Independence, Kan.), J. S. Matthews' "The Eve of Grace" (A. L. Jacobs and A. W. G. Peterson, Worcester, Mass.); E. B. Knowlton's new work, "The King" (L. B. Sykes, Portland, Ore.); Gaul's "The Babe of Bethlehem" (C. H. Doersam, New York); Hamblen's "The Heavenly Child" (A. Stewart and M. C. Adsit, Los Angeles), and Clokey's "When the Christ-Child Came" (C. A. Rebstock, Cleveland).

### Organ Selections

Here again some of us are very conservative. On the other hand, C. F. Read of Rome, N. Y., tried the new Holler edition of the Brahms "A Lovely Rose," Diggle's "A Christmas Carologue," and Mauro-Cottone's "While Shepherds Watched." E. W. Muhlenbruch of Indianapolis used two of the new Kreckel numbers from the "Musica Divina" and Edmundson's "Virgin's Slumber Song." Candlyn's Scherzo on "In dulci Jubilo" and Milligan's "Allegro Jubilant."

The Diggle number was popular among good organists such as Willard I. Nevins of New York. Garth C. Edmundson's "Virgin's Slumber Song" went well (Sterling Marshall, Houghton, Mich.) and so did his entire Christmas Suite. If I had been selecting a Candlyn number, I should have preferred the "Divinum Mysterium" (R. W. Hays, Muskegon, Mich., and C. Means, Greenwich, Conn.), but I would not have been clever enough, I fear, to do what one of our organists did—have the plainsong chant sung immediately after that lovely organ piece.

Mr. Kreckel's third volume seems to meet with wide approval, as the others have done. Herbert Bruening, who knows so much about Lutheran music, used Kreckel's "Sleep, Holy Babe" and "Lo, How a Rose." (And speaking of Lutheran music, the third volume of "Pro Ecclesia" should have been mentioned in my annual review as one of the most important books of the year; it shows that those who wish to use pre-Reformation music in the Lutheran Church have some opponents to meet, and that they have the scholarship to make a fine debate.)

There was a lot of instrumental music for organ with other instruments. I should like to have heard the Bach and Mozart numbers for organ and flute that Frank Wright used in Brook-

lyn, and there were many other similar things.

I suppose it is needless to say that Dr. Yon's "Gesu Bambino" continues to lead the field of modern organ pieces. And his "Christmas in Sicily" appeals to many (H. P. Martin, Niagara Falls, N. Y.).

### Women's Voices

There isn't space left to tell you much more, but I must take the pleasure of hailing once again the delightful programs of Dr. William Churchill Hammond of the Second Congregational Church of Holyoke, Mass., and of the famous Mount Holyoke College. His concert of twenty carols included a number of new things, including Dr. Davison's arrangement of "The Holly and the Ivy"; and Dr. Smith's edition of the French carol, "Hurry Here, Friends"; and the Smith-Russian "Rise, O David"; and Dr. Kinder's "The Christmas Star"; and Father Finn's "Noel, Alleluia." Dr. Hammond addressed me as "Harold Thompson, Musician, Albany," and the programs reached me; that was reassuring. There were other fine programs using women's voices, including Mr. Kraft's at Lake Erie College and Professor G. M. Thompson's at the Women's College of the University of North Carolina. Professor Thompson wrote asking me whether I had seen "While Mary Slept," by Eichhorn, just published by Gray; he has planned to use it next year.

And that spirit is the one which has animated (I hope) this article. I am not interested primarily in mentioning the names of all these friendly organists and others whom I regret to omit: I have written the article to help you with next year's program. Last year I didn't feel able, but there were so many kind expressions of regret that I have tried to summarize for you, however inadequately. Let me add a word: That quiet, honest, and very able organist Willard I. Nevins is conducting a department of the *New York Sun* that keeps you in touch with church music of the great city as nobody else has done. Let me conclude with salutations to his remarkable work in "The Choir Loft."

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DR. WILLIAM LESTER



TEN YEARS AGO, as recorded in the December issue of THE DIAPASON, in the column devoted to events of a decade in the past, William Lester succeeded Harold V. Milligan as reviewer of new publications for the organ for this magazine. Ever since that time Dr. Lester has served faithfully, unostentatiously and efficiently in a task which is of great importance alike to composers, publishers and those who rely on the reviews to guide them in their selections of new repertoire material. Dr. Lester himself, aside from his duties as organist, presiding over the largest church organ in the city, the Kimball in the New First Congregational Church, is nationally known as a composer, as an accompanist and as a literary man. A few years ago the degree of doctor of fine arts was conferred on him by Beloit College.

Although born in Leicester, England, Mr. Lester's musical activities have been largely centered in Chicago. His list of accomplishments is too long to be included, but a few high-lights are: Organist since 1921 at New First Congregational, director of Lyric Ensemble and St. Cecilia Chorus (Aurora), member faculty school of music, De Paul University, and Lewis Institute. His published compositions exceed 200 titles, including operas, oratorios, cantatas, solos, instrumental numbers and orchestral suites. His morality opera "Everyman" won the David Bispham memorial medal in 1926 and was produced for the 1927 biennial of the National Federation of Music Clubs. Another opera, "Manabozo," the first of a proposed epic trilogy on Algonquin Indian legends to libretto by Francis Neilson, was published in 1930 in London. Excerpts from this work were given by Mr. and Mrs. Lester in Paris and in Gleneagles, Scotland, and a concert performance with complete cast was presented in the Savoy ballroom in London during a trip abroad; several public hearings of like character have been given recently in Chicago, one with the assistance of a chorus of 200.

Death of Charles Henry Gerwig.

Charles Henry Gerwig, organist and director at the First Presbyterian Church of Uniontown, Pa., died in that city Dec. 21. Although he had been suffering from a baffling illness of the brain for some time, he had been able to conduct a rehearsal of Christmas music the day before his death. Mr. Gerwig was born in Pittsburgh Dec. 27, 1885. He followed in the path his mother had taken and at the age of 14 became a church organist. For twenty years he was associated with his father, a wholesale jeweler. In 1920 Charles McCloskey, then manager of the Penn Theater, engaged Mr. Gerwig to play the large organ in that theater. Later he went to the new State Theater. For fourteen years he had been the organist and leader of the choir in the First Presbyterian Church of Uniontown. Two years after his first wife, Lina Lillie Gerwig, died in 1920, Mr. Gerwig married Miss Ethel Roden, also an organist. Two daughters and a son, children of the first wife, survive. They are Mrs. Elizabeth Gerwig Shipman and Henry Charles Gerwig of New York City and Mrs. Janet Kimball of Pittsburgh.

IN MILWAUKEE HIGH SCHOOL

Wangerin Three-Manual Opened with Recital by Arthur H. Arneke.

The new three-manual Wangerin organ, installation of which has been completed in Lincoln High School, Milwaukee, was given its first public demonstration with a recital program Jan. 4. Arthur H. Arneke presided at the organ. The Lyric Male Chorus, under the direction of Herman Smith, sang a number of selections.

This instrument is one of the latest works of the Wangerin Company and its resources were splendidly brought out by Mr. Arneke. The organ is placed in two separate chambers and so built that future additions, for which provision has been made, can readily be carried out.

The specification is as follows:

GREAT ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- Gross Flöte, 8 ft., 73 pipes.
- Violoncello, 8 ft., 73 pipes.
- Dulciana, 8 ft. (to be added later).
- Octave, 4 ft., 73 pipes.
- Harmonic Flute, 4 ft. (to be added later).
- Tuba, 8 ft., 73 pipes.
- Chimes (to be added later).

SWELL ORGAN.

- Bourdon, 16 ft., 97 pipes.
- Open Diapason, 8 ft. (to be added later).
- Viol d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, T. C., 8 ft., 61 pipes.
- Stopped Diapason, 8 ft., 73 notes.
- Flute d'Amour, 4 ft., 73 notes.
- Nazard, 2 1/2 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Oboe, 8 ft. (to be added later).
- Orchestral Horn, 8 ft. (to be added later).
- Vox Humana, 8 ft., 61 pipes.
- Harp, 8 ft. (to be added later).

CHOIR ORGAN.

- Violin Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 85 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Muted Viol, 8 ft., 61 pipes.
- Flute, 4 ft., 73 notes.
- Piccolo, 2 ft., 61 notes.
- Clarinnet, 8 ft., 61 pipes.

PEDAL ORGAN.

- Sub Bass, 16 ft., 32 pipes.
- First Bourdon, 16 ft., 12 pipes.
- Second Bourdon, 16 ft., 32 notes.
- Stopped Diapason, 8 ft., 32 notes.
- Bass Flute, 8 ft., 32 notes.

The Wangerin Company also has installed a large two-manual in St. Paul's Lutheran Church, Stevens Point, Wis. The dedicatory program was given Dec. 15 by Professor Martin Lochner of Concordia Teachers' College, River Forest, Ill.

PLAYS AT EXAMINATION TIME

For Third Year Miss Ferris Gives Recitals at Wilson College.

For the third year Miss Isabel D. Ferris gave daily half-hour recitals during the examination period at Wilson College, Chambersburg, Pa. These programs are intended both to educate and relax the students and request programs formed a feature of the series. Vocal and instrumental soloists assisted. Among the eight programs were the following:

- Jan. 21—Request program: Vivace from Trio-Sonata, Bach; Chorale, "Jesu, Joy of Man's Desiring," Bach-Grace; Air on the G String, from Suite in D, Bach-Whitney; Fantasie and Fugue (The Great) in G minor, Bach.
- Jan. 23—"Carnival Passes By," Goodwin; Largo from "Concerto Grosso" No. 12 and Presto from "Concerto Grosso" No. 8, Handel; "Wind in the Pine Trees," Clokey; Toccata from "Suite Gothique," Boellmann.
- Jan. 24—"Marche Russe," Schminke; Andante from Suite, Bartlett; "Water Sprites," Nash; Pastorale from "Le Prologue de Jesus," arranged by Clokey.
- Jan. 29—Evening Song, Bairstow; Toccata, Bonnet; Capon in B minor, Schumann; "Will-o'-the-Wisp," Nevin; "An Elfin Dance," Edmundson.
- Jan. 30—Request program: "Liebestraum" No. 3, Liszt; Londonderry Air, Coleman; "The Old Refrain," Kreisler-James; "Pomp and Circumstance" March in D, Elgar.

Aged New York Organist Dies.

James Stewart, organist for the Masonic lodges in New York City for more than forty years, died suddenly of a heart attack Jan. 6 in his home, 671 Bedford avenue. He was born in the West Indies eighty-three years ago, and had lived in Brooklyn thirty-seven years. He is survived by his widow.

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**INSPIRING FESTIVAL  
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**HYMNS BY MASSED CHORUS**

Come from Thirty-five Churches in  
New York—Dr. Fosdick Speaks—  
Doersam at Organ — Miss  
Darnell Leads Children.

Riveride Church, New York, was the host to a goodly number of choir members and other singers from about thirty-five churches in and near New York Sunday afternoon, Jan. 19. They came under the auspices of the Hymn Society to join in a massed hymn festival for which many of them had prepared beforehand. In spite of the blizzard weather, which was at its worst during the service, at least 300 visitors came, carefully placed in different parts of the nave. In addition, about 100 children from various junior choirs shared in the service under Grace Leeds Darnell's able leadership, singing from the second balcony. In the unavoidable absence of Dr. Harold V. Milligan we were most fortunate in having Charles H. Doersam as guest organist, while Dr. Harry Emerson Fosdick gave two most inspiring "meditations." Thus this festival of congregational singing was led by both the warden of the A. G. O., and its chaplain! In addition, the Riverside Church choir sang with fine spirit Holst's stately setting of Bach's "All People That on Earth Do Dwell."

It would be impossible for any one person to judge the total effect in the hymns, but every singer could feel that the singing around him was more alert than usual, both on the "old" hymns and the "new"; that reaction surely indicates the vigor and richness of the tone produced by the whole congregation.

After two chorale preludes by Bach, "In Thee Is Joy" and "The Old Year Is Past," the Riverside choir came in to Fosdick's great lyric, "God of Grace and Glory" ("Regent Square"). By

the end of that hymn the congregation had "found itself," as was shown in the next two hymns, "Now Thank We All Our God" ("Nun Danket"), with descant by the juniors, and "God That Madest Earth and Heaven" ("All through the Night"). Dr. Fosdick prepared us by his telling message on "The Christian's Inward Serenity" for the following—"How Firm a Foundation," by the whole congregation, and "Fairest Lord Jesus," sung by the junior choirs alone. The floating quality of their voices, with a very light organ accompaniment, was well worth remembering.

Once again Dr. Fosdick challenged us as he spoke of "The Christian in the World," to which we answered through "Once to Every Man and Nation" ("Ton-Y-Botel") and "In Christ There Is No East or West" ("St. Peter"), in which the juniors sang one verse alone with beautiful effect. Finally, the great traditional tune "O Quanta, Qualia" was used for the recessional hymn "O What the Joy and Glory Must Be." It was indeed a joy to find that because of the infectious example of the visitors this hymn, with its glorious tune—quite unfamiliar to nearly everyone—was given with splendid effect. This completely refutes the supposition that people will not learn new tunes.

Considering that this group had never sung together, and was in a strange place, a slower tempo might occasionally have been easier, especially on "Ton-Y-Botel." But the brilliant organ tone was an inspiration, particularly on "Portuguese Hymn." It would have been instructive and probably very effective if one or two verses had been sung by the congregation with a very light organ accompaniment, or even without it. What can we learn from this notable experiment? What does it show? Most emphatically that people are ready to sing hymns in a way most of us have never heard, that they can do justice to the best hymns, that for this they are eagerly awaiting the inspiration and guidance of their ministers and organists. That puts the responsibility squarely up to us all.

Can we not have similar mass festivals in other cities and towns? We are accumulating real experience, which we would like to share with all those who are interested, hoping in return to receive valuable reactions from them.

Programs of this festival can be obtained by sending a stamped self-addressed envelope to the writer at 2268 Sedgwick avenue, New York. Churches wishing to make use of the special hymn leaflet reprint, containing the hymns and tunes used at the festival, should inquire from him without delay. There is only a limited supply, which will be furnished at cost (\$2.50 a hundred) as long as they last.

R. L. McALL,  
Chairman, Hymn Festival Committee.

**Jam Raleigh Theater for Carols.**

Fourteen hundred people jammed the State Theater at Raleigh, N. C., on the afternoon of Dec. 15 to hear the annual Christmas concert by the St. Cecilia Club and the Raleigh Male Chorus under the baton of William H. Jones, with Elva Nicholson at the piano. Hundreds who could not obtain seats stood throughout the singing of thirteen ancient and modern carols. The management of the theater had given up the first afternoon performance to make possible the Christmas program, which is the sixth of the kind in as many years. Professor Jones, whose work in arranging these annual events has won for him the esteem and gratitude of the entire community, is head of the department of music at St. Mary's School.

**Stilwell Presents Richter Cantata.**

At Grace Episcopal Church, Grand Rapids, Mich., where Verne R. Stilwell is organist and choirmaster, a feature of the Christmas Eve service was the singing of the new cantata "The Birth of Christ," by W. Richter, which was recently published by Harold Flammer. Another feature was Matthews' anthem "Love Came Down at Christmas." On the first Sunday after Christmas Mr. Stilwell's choir sang a beautiful setting of "O Little Town of Bethlehem," by the late Daniel Protheroe, set for women's voices.

**DEATH OF W. CURTIS SNOW**

**Prominent Organist Was Director of Music at Hope College.**

W. Curtis Snow, 41 years old, director of music at Hope College, Holland, Mich., for the last five years, died Dec. 31 at Simpson Memorial Institute, Ann Arbor. He had been ill since Dec. 16. A native of Lawrence, Mass., Mr. Snow was identified with Morningside College, Sioux City, Iowa, from 1922 to 1929 before joining the faculty of Hope College. He began playing in church at the age of 17. During his stay in Morningside he was organist and choirmaster of St. Thomas' Episcopal Church.

Mr. Snow went to Holland in 1929 to accept a position as head of the organ department in the school of music at Hope College. He organized the chapel choir of seventy voices, which sings at the morning chapel services. He also was director of the Holland Civic Chorus, which, with the chapel choir, was formed into the Holland Choral Union. He was organist and director at Hope Reformed Church. Mr. Snow developed one of the best bands the college ever has had. Several times he presented Mendelssohn's "Elijah" and Handel's "Messiah."

Mr. Snow married Miss Esther MacFarlane at Sioux City in 1922, and she and four children survive. Mr. Snow's mother, Mrs. Garnet Snow of Lawrence, Mass., also survives.

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Rollins College, at Winter Park, Fla., with its talented organist, Herman F. Siewert, F. A. G. O., offers just another example of the manner in which good organ music is cultivated in the far-off places. Mr. Siewert's programs are calculated to create a love for the best in music among the students of Rollins and they attract audiences which include many winter visitors to the Southern land of sunshine.

In the winter season there are two programs every week, attended by townspeople and tourists as well as students. The organ is a three-manual Skinner of lovely voicing, housed in Knowles Memorial Chapel, one of the outstanding church edifices of the United States.

The organ department of the college's conservatory of music has an enrollment for this winter term that taxes the practice facilities of the school.

Included in the plans for special programs at the chapel this winter are a presentation of the Brahms Requiem by the chapel choir and a Bach festival in March by the choir, Mr. Siewert and assisting artists.

Some of Mr. Siewert's most recent programs have been as follows:

Jan. 17—Chorale in F, Franck; Allegretto, Guilmaut; Finale (from Symphony 2), Widor.

Jan. 14—Fantasy on a Welsh Tune, Noble; Andante Cantabile from Fifth Symphony, Tchaikowsky; "Danse Chinoise" and "Danse des Mirlitons," from "Nutcracker" Suite, Tchaikowsky; Londonderry Air, Old Irish Melody; Movement 1, Sonata 1, Borowski.

Jan. 10—Funeral March, Chopin; "Carillon," Sowerby; "Sundown," Lemare; "Orientale," Cui; Overture, "Sakuntala," Goldmark.

**MARKS FIFTH ANNIVERSARY**

**Verlinden, Weickhardt, Dornoff Company Subject of Article.**

To mark the fifth anniversary of the Verlinden, Weickhardt, Dornoff Organ Company of Milwaukee, the *Milwaukee Sentinel* of Dec. 8 contained an illustrated feature story calling attention to the career of the concern and of its head, Edmond Verlinden, an energetic artisan and designer, a native of Belgium, who formed the organization. At the time of the anniversary the company was working on its ninety-seventh installation.

In time for the Christmas services the Verlinden, Weickhardt, Dornoff Company completed a two-manual instrument for St. Aloysius' Church at West Allis, Wis.

St. Ann's Episcopal Church of De Pere, Wis., also boasts a well-balanced new two-manual ideally located at one side of the transept, with the console on the opposite side. The specification of the organ was prepared by Ralph Smith of Green Bay.

The organ installed by the Verlinden, Weickhardt, Dornoff Organ Company shortly before Christmas in St. Frederick's Church at Cudahy, Wis., was dedicated and blessed Sunday, Jan. 19, with Miss Blanche Verlinden and Miss Elfrida Sauerwald giving groups of appropriate music on the two-manual instrument installed in the gallery.

Another job completed by the same builder is a rearrangement of the three-manual in St. John's Lutheran Church, Jefferson, Wis., now nine years old. The swell enclosure was changed and the general arrangement altered to provide better tone egress.

**Carillon Programs by Zuidema.**

Dr. Alle D. Zuidema of Detroit is giving a series of fifteen carillon programs for Christ Church Chapel, Episcopal, at Grosse Pointe, Mich. The carillon consists of twenty-three bells and was recently presented to the chapel by Mr. and Mrs. John W. Anderson. Jan. 26 Dr. Zuidema played: Gavotte in G, Bach; "La Badine," Leblan; Melody in F, Rubinstein; Austrian Hymn, Haydn; Scherzo, Beethoven; "Harmonious Blacksmith," Handel; Minuet in G, Beethoven.



**FINE SERVICES BY SANFORD**

**Elaborate Program at Reformed Church of Flushing, N. Y.**

Under the direction of Luis Harold Sanford, A. A. G. O., M. S. M., organist and choirmaster of the Reformed Church of Flushing, New York City, the first three of this season's ministry of music services have been presented. On Sunday evening, Oct. 27, in commemoration of All Saints' Day and Armistice Day, Verdi's "Manzoni Requiem" was sung by the motet choir. Organ numbers, as prelude and postlude, were Liszt's "Ora pro Nobis" and Fantasie and Fugue on "B-A-C-H." The Advent program, given Nov. 24, was Handel's "Messiah." The soloists on both occasions were Grace Krick Sanford, soprano; Marion Beaumont, contralto; Carl Nicholas, tenor, and Frederick Lyon, baritone. On Dec. 29 the annual candlelight service was sung, the soloists being the same with the exception of Irvin R. Nelson, tenor. Marie Van den Broeck, well-known New York violinist, was assisting artist. Carols were: "All Hail the Virgin's Son," Dickinson; "O Nightingale, Awake," Swiss folksong; "Shepherds on This Hill," Greek folksong; "Carol of the Russian Children," arranged by Harvey Gaul; "A Little Child There Is Yborn," William R. Davis; "O Holy Night," Adam; "O Bethlehem," Basque folksong, arranged by Dickinson, and a solo with viola obbligato, "The Virgin's Cradle Song," written by Brahms as a gift to Joachim. Two organ numbers, Fantasie on "Adeste Fideles," Karg-Elert, and "A Beauteous Rose Hath Blossomed," Brahms, and two pieces for violin and organ, "Christmas Evening," Mauro-Cottone, arranged by Mr. Sanford, and "Adoration," by Borowski, completed the program.

In February Mr. Sanford will present the annual recital of music written originally for the organ, this season's program consisting of music by American composers, which furnishes a wide field of choice. In March the augmented choir and soloists will present, with the verbal assistance of Dr. Thomas Hanna Mackenzie, minister of the church, the "Life of Elijah," with the music by Mendelssohn.

**Suggests Effective Easter Anthem.**

Los Angeles, Cal., Jan. 12.—Editor of THE DIAPASON: It is not too early to say something about Easter anthems and in this connection I want to recommend as highly as I can "Lift Up your Heads, Ye Gates," by Thomas Adams. This is the last chorus of his cantata "Calvary" and makes one of the most stunning Easter anthems for an average choir that I know. I have used it at one of my Easter services for the past ten to fifteen years and the congregation love it. It has just been issued separately at a very reasonable cost and if you do not like it I shall be surprised. I do not say that it is great music, but for the average small choir without soloists I know of no Easter anthem to take its place. It can be obtained from the H. W. Gray Company of New York.

ROLAND DIGGLE.

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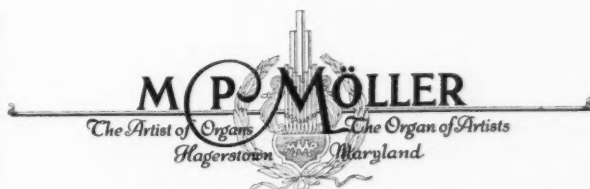
In a long processional hymn, the members of my choir say they feel as perfectly accompanied at the extreme end of the church as they do in their choir stalls. This is a handsome testimonial in itself. The scaling and voicing are perfect; the trombone, for example is wonderful. If it were larger I could not use it so often, and if it were smaller it would not be so effective.

The layout of the organ within the chamber is a marvel of engineering skill and the men you sent to erect it must surely have been the best you had. It would be impossible to find finer men, either personally or as craftsmen.

Yours very sincerely,

EDWARD HARDY, Concert Organist,  
Organist of Christ Church.

Investigation and comparison is invited.



## Memoirs of Lemare; 110 Recitals on a One- Manual; Meets Best

[This is the second 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.]

### SECOND INSTALLMENT.

My first public appearance as an organ recitalist was during my second church appointment in London, in 1884, when I was engaged to give 110 recitals on a one-manual organ at the Inventions Exhibition. Twice a day for several months large crowds assembled around this one-manual, built by Brindley & Foster, Sheffield, for the purpose of demonstrating their new tubular-pneumatic action. Only those acquainted with organ construction realized the limitations of one manual, and were the more enthusiastic over the effects produced. There were pneumatic thumb pistons to control the stops and, needless to say, I made the best possible use of them. Having established my reputation as a one-manual organist (!) I was soon engaged by other builders (Willis, Walker, Bishop, Michelle and Thyne, Wadsworth and Bryson—the last-named organ having electric action throughout) to play on their instruments of three and four manuals. Often I had as many as four recitals a day on these various organs, and before the close of the exhibition frequently gave an extra recital on the great organ in the Royal Albert Hall—then thrown open to the exhibition grounds.

It was here at the Inventions Exhibition that I had the pleasure of meeting Alfred Hollins, the blind organist and composer. Our introduction was rather unique. I had written a march—afterward published under the name of "Marche Moderne"—and played it from manuscript for the first time at one of these recitals. The audience seemed to like it so much that I was requested to repeat it the following day. The next day, to my surprise, I saw it announced on one of Hollins' recital programs—he having only heard me play it twice. Out of curiosity I went to hear it, and it was played from beginning to end with marvelous accuracy—a wonderful feat of memory!

In 1886 the city of Cardiff appointed me to give recitals on the fine Willis organ in the Park Hall. Later that year I was offered the position at the Sheffield Parish Church, but for some time journeyed back and forth to Cardiff—a distance of over 200 miles—to continue my weekly recitals there. At this time I also made weekly visits to Nottingham ("where the lace comes from") and gave recitals every Saturday on the old organ in the Mechanics Hall.

While in Sheffield I was engaged to give a two weeks' series of recitals at the Fisheries Exhibition in Liverpool, and it was here that I met the greatest organist (at least in my opinion) that ever lived—W. T. Best.

### Recollections of Best

Noone who has ever heard William Thomas Best will dispute the fact that he was one of the greatest concert organists the world has ever known. The only adverse criticism that could be made was that he was lacking somewhat in "feeling" and expression—especially in the rendering of soft and melodious numbers; but his technique and accuracy were astounding. It was a rare occurrence to hear a slip or a wrong note in manual or pedal work. He was, however, not without a certain amount of conceit in his work; very sarcastic about those he did not admire, and full of quaint humor. To appreciate one of his stories, let us picture a tall, dignified gray-haired man with a closely cropped goatee. Seldom did he smile; but a keen twinkle of his eye conveyed his sense of humor. He spoke somewhat through his nose, in a slow, drawn-out manner. He was proudly conscious of his unerring technique, and on one occasion when he was to give a recital in one of the large concert halls of England the manager came to the artist's room at 8 o'clock

and said: "Mr. Best, it is time for you to appear and the hall is crowded to overflowing." To which he replied: "Oh, is-it? I—suppose—they—have—come—to—listen—for—that—wrong—note."

To return to my first meeting with him. While in Liverpool, when giving recitals at the Fisheries Exhibition I strolled one afternoon into St. George's Hall to hear the great organ and the great Best—for did they not both help to make Liverpool famous musically? After his recital I ventured to call on him in his room and introduced myself. I also presumed to ask if he would permit me to try the organ for a few minutes; but he said—in his drawing manner—that the engineer had left and the steam was turned off. (This organ originally was blown by steam.) He then looked at me with a strange twinkle in his eye and asked me to excuse him for a moment. He soon returned and said: "I—have—found—the—engineer—and—you—may—try—the—organ—for—ten—minutes!" He informed me that he was in a hurry and wished me a formal "good day."

I remember improvising on this wonderful old organ for what I thought was about ten minutes, but when I woke up from my reverie and looked at my watch, it was close on an hour. I hurriedly got off the bench, when, to my great surprise, who should be sitting in the great empty hall in one of the front seats but W. T. Best himself. When we met downstairs in the lobby he shook hands and said in his sarcastic way: "Well—I—hope—you've—enjoyed—the—recital—good-by—we—shall—meet—again." And we often did!

Best could not tolerate the average English parson—especially the type that asserts his authority in matters musical and dictates to his organist as he would to the janitor. One story runs that he had returned from a vacation and appeared at the usual weekly choir practice. His rector welcomed him and said "Oh, Mr. Best, we are so glad to see you back with us. I hope you have enjoyed your holiday. And, Mr. Best, since you have been away, I have appointed a new curate."

"Oh, have you?" said Best.

"Yes, Mr. Best, and he is very musical and has a nice tenor voice, and I thought you might like him to sing in the choir."

"Oh, did you?" said Best.

"Yes," replied the parson, "and he also plays the organ very well; I thought perhaps you might like him to take an occasional week-day service for you."

"Oh," said Best. Then, after a short pause, he added: "May—I—ask—if—he—can—preach?"

"Oh, yes," replied the parson, "he is a very good preacher."

"Because," continued Best, "that—is—the—department—in—this—church—which—needs—the—most—help—at—the—present—moment."

"Shaving Glass" Irritates

While residing in Sheffield I induced the authorities to engage Best to play on the great Cavaille-Coll organ. The console for some unknown reason was placed with its back to the audience, and in order that the player could see the conductor (when the organ was used for oratorios, etc.) they had placed on the top of the console a large circular mirror on a stand which could be adjusted at any angle. When I took Best to the organ to rehearse, the first thing he noticed was the mirror and he at once beckoned for the organ tuner and said in his most sarcastic way: "Will—you—be—so—kind—as—to—remove—that—shaving-glass—before—I—start—my—rehearsal?"

There is a story of his being asked to play an organ solo at a big civic banquet in St. George's Hall, Liverpool. During the proceedings one of the city fathers rose and announced that after a certain speech "the organ will play."

"Oh,—will—it?" said Best to a man sitting next to him at a table. "I'll—sit—down—here—and—listen—to—it."

After the speech Best never moved, and it was not until someone, with more forethought, prompted the chairman to announce that "Mr. Best has kindly consented to give an organ number" that W. T. left his seat and slowly walked to the keyboard.

On one occasion I met Mr. Best in

Leeds and there was a recital announced by Dr. William Spark, for many years organist of the Town Hall. Best had nicknames for all his friends (he always called me "Le-horse") and after we had luncheon together he said: "I—see—the—Vital—Spark—is—to—play—this—afternoon. Let—us—go—round—and—hear—him."

When we reached the hall he insisted on sitting in the last row, near the main door, under the balcony, as there was a "Storm" piece on the program. As soon as the "Storm" commenced he pulled his coat up over his ears and said: "Do—you—think—it—will—hurt? I—think—we—had—better—be—going—back—to—our—hotel!" (or hot-hell as he usually called it).

Best was not keen on titles; in fact I do not know that he ever accepted an honorary musical degree. Near the end of his career it was said that he was offered a knighthood, but declined, and accepted an alternative offer of a government pension for life.

### Console That Left the Player

W. T. could never tolerate the modern movable keyboard. He wanted something firm and solid on which to play—with no crowding together of stopknobs, stopkeys or couplers. Speaking of movable consoles, I shall never forget the first one I ever met. It was in a concert hall which had a slightly sloping stage, and the organ builders seemed very proud of it as they explained that it was so light that it could be pushed from one end of the stage to the other. It was a harmless looking arrangement—doubtless excellent on which to play "The Old Hundredth"; but it simply couldn't stand the "Ride of the Valkyries." As long as you stroked and caressed it with outstretched fingers it behaved itself admirably; but when I opened the program with Bach's Prelude and Fugue in D major it resented my enthusiastic pounding and began to slip away from the bench, which latter I had to wriggle forward constantly while playing so as to keep pace with the console. I remember that at the end of the performance we were both dangerously near

the footlights. I evidently did a lot of damage to that console, as the builders told me the next day that they had decided to chop it up and build a more substantial one; but they thanked me for my criticism and practical demonstration of its uselessness for big recital work.

### Best on Movable Console

To return to W. T. Best. The last time I had the pleasure of seeing him was a few days before he passed into the great Unknown. Even on this occasion—although very weak and ill—his sense of humor never left him and he talked about a new electric organ he had recently seen, in which the builder had attached the keyboard to the organ by a long rope, "which," he added, "ought to be round his neck."

"But," he continued, "there is one advantage I can see in this movable console system, and that is: You can take the console to jail with you!"

It was on this occasion that he suggested that I begin to "practice pedal scales and double shakes," so as to succeed him at St. George's Hall; but I was just leaving the fine Walker organ in Holy Trinity, Sloane street, London, for a still finer instrument—built to my design—in the Church of the House of Commons, St. Margaret's, Westminster; and later it so happened that I was soon to start out on various expeditions to meet some strange, and also some crude, instruments built of various systems all over the world.

### McCurdy Plays at Curtis Institute.

Alexander McCurdy, head of the organ department at the Curtis Institute of Music, Philadelphia, gave the first faculty recital of the season in Casimir Hall of the institute Jan. 7 before a good-sized audience. His program was well chosen for variety and novelty. The list was featured by a movement from Paul de Maleingreau's "Passion Symphony," "The Tumult in the Praetorium." He also played Karg-Elert's "Legend of the Mountain" (from "Seven Pastels from the Lake of Constance") and compositions of Bach, Schumann, Brahms and Franck.

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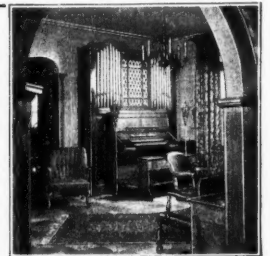
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### MUSICAL EDUCATORS MEET

Sessions of M. T. N. A. in Philadelphia  
—Earl V. Moore Persident.

The fifty-seventh annual meeting of the Music Teachers' National Association, held in Philadelphia Dec. 27 to 31, brought together music educators from all parts of the country to hear an interesting and instructive five-day program prepared under the direction of Frederic B. Stiven, a well-known organist, who was president of the association during the past year. The opening evening was marked by a program of music by American composers, sponsored by the Philadelphia Music Teachers' Association, which contained works by several composers resident in Philadelphia. Papers and addresses during the following four days included those presented by Marion Keighley Snowden of London, Mrs. H. H. A. Beach, Nikolai Sokoloff, Bruce Simonds, George Woodhouse of London, Edgar Schofield, Mrs. William Arms Fisher, Harry Clay Banks, Jr., Joseph Yasser, Olin Downes, Russell V. Morgan, Ralph Clewell, Theodore M. Finney, James T. Quarles, Hans Kindler, Miss Nancy Campbell and others.

The annual banquet of the M. T. N. A., with the National Association of Schools of Music, brought out an attendance of over 300 and had as its feature an inspiring address by Roy Dickinson Welch of Princeton University on "The Musician and Society." Rudolph Ganz of Chicago acted as toastmaster.

A piano forum, with Edwin Hughes as chairman; a vocal forum, William S. Brady, chairman; an organ and choral forum, Henry Clay Banks, chairman; an orchestra forum, George L. Lindsay, chairman; and a theory forum with Frederick S. Converse presiding, were well attended. Musical offerings interspersed through the five days included an organ recital by Arthur W. Howes.

Officers elected for 1936 are: Earl V. Moore of the University of Michigan, president; Rudolph Ganz of the Chicago Musical College, vice-president; D. M. Swarthout of the University of Kansas, secretary; Oscar Demmler of

Pittsburgh, treasurer, and Karl W. Gehrken of Oberlin College, editor. Chicago was chosen as the convention city for 1936.

### "Messiah" Heard by 7,000 in Denver.

The thirteenth annual performance of Handel's "Messiah" was given at the Municipal Auditorium in Denver Sunday afternoon, Dec. 29, by a chorus of 250 voices selected from the church choirs of the city, supported by a professional orchestra of fifty players and the large Wurlitzer organ, under the direction of Clarence Reynolds, city organist. Donald Pearson was at the organ console. The performance, sponsored by the city of Denver, drew an audience of more than 7,000 to the huge auditorium, as one of the features arranged for the city's Christmas celebration by the mayor, Benjamin F. Stapleton. The rendition was according to the Prout version. The entire choir was robed and the auditorium brilliantly decorated and lighted. At the singing of the "Hallelujah Chorus" the lights of the auditorium were dimmed and the huge municipal Christmas tree blazoned with hundreds of colored lights, adding a brilliant spectacle to the occasion. The city officials were in attendance. The performance marked the thirtieth consecutive rendition of the work under the direction of Mr. Reynolds during his professional career.

### Carol Service at Greenwich, Conn.

A carol service of unusual interest was given Dec. 29 at Christ Church, Greenwich, Conn., by the large choir of boys and men under the direction of Claude Means, organist and choir-master. Selections from the Christmas Oratorio of Bach and the following carols were sung: "On Christmas Morning," Candles; "O Bethlehem," Basque Carol; "Christmas Song," Gustav Holst; "The Infant Jesus," Pietro Yon, and "The Shepherds' Story," Austrian Carol, arranged by Dickinson. The organ numbers were "Il né est le Divin Infant," Busser, and "In dulci Jubilo," Bach. A large congregation was present.

### DEATH TAKES H. P. SEAVER

Veteran Organ Man of Providence, R. I., Passes Away at Age of 80.

Harlan P. Seaver, a veteran organ expert of Providence, R. I., and for many years a representative of M. P. Möller in that city, died Jan. 6 at the Rhode Island Hospital. Funeral services were held Jan. 9 and were attended by a large number of the fraternity who held Mr. Seaver in high regard during the long period in which he was active in business.

Mr. Seaver retired two years ago and in August, 1935, suffered a fall, injuries from which resulted in his fatal illness.

Harlan Page Seaver was born at Burlington, Vt., April 5, 1855, a son of Asiel Bingham and Aurelia Adams Seaver. He attended the public schools there and the University of Vermont in the class of 1876. In 1879 he went to Springfield, Mass., but after three years moved to Providence and began work as an organ builder with Steere & Turner. Later he conducted a business as a repairman and tuner independently. In 1899 he became associated with George S. Hutchings of Boston and in 1912 with M. P. Möller, Inc., of Hagerstown, Md., as sales agent.

Mr. Seaver married three times, his third wife being Jane Ireland Lane, whom he married May 16, 1911. He was a member of Mount Vernon Lodge of Masons, of the Royal Arch Chapter, Providence Council, and Calvary Commandery, Knights Templar. He was a communicant of the Protestant Episcopal Church and in his younger days was a member of the Y. M. C. A. and the Brotherhood of St. Andrew.

### Pedersen's Good Work in Toledo.

At his new post in the Collingwood Presbyterian Church at Toledo, Ohio, Maurice Douglas Pedersen is meeting with marked success. A Christmas carol service and organ recital Dec. 20 was marked by the following organ numbers: Fantasia on Old Carols, Faulkes; Chorale, "Good News from Heaven the Angels Bring," Pachelbel; "Noel," Mulet; Christmas Pastorate,

Harker; "Gesù Bambino," Yon; "Christmas in Sicily," Yon; "Ave Maria," Liszt; "The Musical Snuff-Box," Liadoff; Second Concert Study, Yon; "Fantasie Dialogue," Boellmann. Mr. Pedersen was assisted in the accompaniment of the choir numbers by Dale Richards, organist-director at St. Mark's Episcopal Church. He was assisted in his recital by the combined choirs of 140 voices—ninety children and fifty adults. A thousand people were present for the program. The choirs were heard over WSPD, Toledo, in a broadcast Thursday night, Dec. 26. Since Christmas the enrollment in the children's choirs has reached 120. There are junior, intermediate, high school and college glee clubs and a men's and women's chorus. The next program will be a pre-Lenten hymn festival Sunday, Feb. 23, at 8 o'clock. The Easter carol service and organ recital has been set for April 12. During national music week in May, the choirs are planning to present the opera "The Pied Piper of Hamelin," by Joseph W. Clokey. The money made from this program will be used to place a harp in the organ.

### Roper Plays at Royal Wedding.

E. Stanley Roper, M. V. O., M. A., Mus. B., F. R. C. O., organist, composer and choirmaster to the King at the Chapel Royal, St. James', London, was the organist chosen to play at the recent wedding of the Duke of Gloucester and Lady Alice Scott. He is the principal of the world-famous musical academy—Trinity College of Music. Mr. Roper wrote a description of the ceremony for one of England's largest daily illustrated newspapers—*The Daily Sketch*. Besides the usual accompanimental music Mr. Roper played various light pieces while the guests assembled. The organ in the private chapel at Buckingham Palace, where the ceremony took place, is said to be in the same state as when it was installed in Queen Victoria's reign except for a recently added new console. At the christening later in the month of the Duke of Kent's baby son, held in the same place, Mr. Roper was again the organist.

# 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

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- Bangor Branch, Maine—Mrs. Harriet S. Mehan.
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- Nebraska—Mrs. Louise S. Zabriskie, F. A. G. O.
- New England—Frederick H. Johnson, B. A., F. A. G. O.
- North Carolina—Leslie P. Spelman, F. A. G. O.
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- Northern Ohio—Paul Allen Beyer.
- Toledo Branch, Northern Ohio—Arthur R. Croley.
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- North Texas Branch, Texas—Mrs. J. W. Aklin, Jr.
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- Western Washington—Mrs. Helen L. McNeill.
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- Wisconsin—Frieda J. Diekman.
- Worcester—Hugh Giles.
- York—J. Frank Frysinger.

**STATE DEAN**

New Jersey—Raymond B. Heston.

### Merriment Marks Big Christmas Party of Guild in New York

A thoroughly enjoyable Christmas party, planned by Morris Watkins and his committee, was held at headquarters according to the custom of the last few years. It took place Monday, Dec. 30, at Schrafft's restaurant, Fifty-seventh street, New York City. Members and their friends were given the choice of eating before or after the evening's entertainment, and of the 161 who attended a large number met for dinner at 7 o'clock, the others being served with refreshments later in the evening.

The entertainment itself was one long to be remembered, full of gaiety and humor, displaying unusual ability and originality on the part of the performers. First, traditional Christmas carols were sung by the entire assemblage under the strong leadership of Herbert S. Sammond. This must have been a glad surprise to those still believing that organists do not make good chorus singers, for the effect was inspiring! Miss Amy Ellerman, well-known contralto, sang a verse of "Good King Wenceslas" as a solo. Mr. Wiliston, the magician, was brought forth to mystify the audience with his tricks, and many witty stories were told, among the humorists being the ever-popular friend of headquarters, Mark Andrews.

Then, to remind us that we were serious musicians, Mr. Watkins conducted a small chorus made up of choir singers from the Rutgers Presbyterian Church, Trinity Church and the Church of the Saviour, Brooklyn. They presented several charming Christmas numbers, including Harold W. Friedell's "Lute Book Lullaby" and Channing Lefebvre's arrangement of "God Rest Ye Merry, Gentlemen." A most amusing performance was given by a quartet consisting of Channing Lefebvre, Harold Friedell, George Mead and Morris Watkins, singing Landon Ronald's "Down in the Forest" as it was probably never sung before. As the world war was often referred to as a "war to end wars," even so was this a performance by male altos "to end male altos," according to Mr. Watkins. There were in this rendition tremolos, crooning, violent contrasts, harsh tone, and appropriate facial expression and gestures, leaving the audience weak with laughter. Miss Marion Clayton furnished, in the proper spirit, the piano accompaniment.

The popularity of the warden, Charles H. Doersam, was shown by the long-continued applause that greeted him as he rose to make a short speech. He announced the removal of the Guild office to its new room at Rockefeller Center. Charles T. Ives, who is in charge of the "Guildiana" collection of photographs and manuscripts, also was called upon for a speech. He urged everyone to visit the new headquarters and see the exhibit.

**January Guild Night in New York.**

The public meetings committee, believing that organists not only would be interested in hearing of work outside their immediate field, but would be benefited thereby, planned an evening of an unusual nature. The meeting was held at the Rutgers Presbyterian Church, New York City, Monday evening, Jan. 20, when Miss Dorothy Coit, co-director of the King-Coit School, talked on "The Arts of the Theater for Children" and Miss Dorothy Patten told of the work of the Group Theater, of which she is a member.

Chairman Morris Watkins, as he introduced the guests of the evening, spoke of the growing interest among organists in junior choir work and of their need for a better understanding of children. It was in this respect that Miss Coit's speech was most helpful. She said that a great deal had been done in the past generation toward such an understanding, and that instead of regarding children as small editions of adults, modern educators realize that they are different beings, who must be trained differently. Two great discoveries have been made, Miss Coit said, about the child mind. The first is that children are not interested in generalities, but in the particular, in practical details, and in illustrations. The second is the capacity children possess for creation. Working along these lines, the King-Coit School is training children through the drama, and Miss Coit emphasized the fact that only the best in literature and art is used, thereby holding the interest of the children long enough to accomplish real development. She told many interesting incidents in connection with this work, and her sincerity, charm and humor made her speech altogether delightful to her audience.

Miss Patten, herself an actress, gave examples from her own experience of the difficulties she met before she was able to find an opportunity for really artistic interpretation of a play. The Group Theater, which seems to provide such opportunity, grew out of the discussion by a small number of people

of the problems that confront serious actors of today. The aim of the Group Theater, according to Miss Patten, is to lay stress on the play itself, and its real meaning, rather than on the self-expression of an individual or large box-office returns. Her plea is for an audience of the kind that will do more than pay money merely for an evening's forgetfulness; audiences that will be moved and uplifted by the things for which the Group Theater stands. After each talk there were questions and discussion.

A pleasant social hour, with light refreshments, ended this delightful evening.

**Pennsylvania New Year Dinner.**

The New Year's dinner and entertainment of the Pennsylvania Chapter and the A. O. P. C. was held in the parish-house of the New Jerusalem Church Jan. 17 with nearly 100 members present. An enjoyable and happy evening was the result of the arrangements made by Dean Banks and his committee. Short addresses by Dr. John McE. Ward, Messrs. Brian, Maitland, Robinson, Fry and others enlivened the occasion. A playlet by the Narberth Players was greatly enjoyed, as was the music by the Maitlands—imagine Rollo at a four-octave melodeon, with his daughter at the piano!

**Florida Convention May 11 to 13.**

The time for the 1936 state convention of the Florida Chapter has been tentatively set as May 11, 12 and 13, at St. Petersburg. The Pennsylvania Hotel is to be the official headquarters of the convention. A notice is being mailed to each branch over the state for members to keep the date in mind and make plans to attend.

**Novel Idea of Buffalo Chapter.**

Buffalo Chapter has adopted a new idea that is expected to be of direct benefit to its members. Instead of the regular membership card issued upon payment of dues, each member will receive a certificate bearing his name and the date when his membership expires. This certificate, which looks more like a license than anything else, is to be displayed in the church or place where the member is organist, so that all persons can easily read it. It has the usual Guild heading followed by a statement declaring the member is elected a colleague and also declaring his ambitions and desires by subscribing to the objects of the American Guild of Organists. The objects of the Guild are printed and the certificate is signed both by the dean and the chapter secretary.

Leonard Adams, A. A. G. O., dean

**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.

of the Buffalo Chapter and originator of this idea, says there are several benefits that this certificate will open for its members. Thus an organist, by openly declaring his ambitions, will cause his church to give him a stronger vote of confidence and more protection as far as his job is concerned. Also, this open declaration will curb more or less any "chiseling in" on his job by outsiders. From that angle this certificate will make membership in the chapter more valuable and practical. Because of the proclamation of the objects of the Guild there will be greater interest in chapter activities and in the examinations.

Also, the chapter will benefit through prompt payment of dues. The expiration date of the membership, so conspicuously displayed, will force prompt payment of dues by a member.

LEONARD ADAMS, Dean.

**Fort Worth, Tex., Chapter.**

The Fort Worth Chapter entertained with a dinner at the Woman's Club Dec. 28. A miniature silver tree, lighted with blue globes, stood on a reflector in the center of the table. Blue tapers burned in silver holders. The blue and silver theme was repeated in the place cards. W. J. Marsh, the dean, presided as toastmaster.

Virgil Fox played a recital on the Kimball organ at the First Presbyterian Church Jan. 8. The performance was the second by a visiting recitalist in this season's series. Following the recital a reception was held in the parlors of the church. The Guild colors of red and gold were carried out. Refreshments were served from a table laid with lace and lighted by red candles in gold holders. The centerpiece was of nandina berries. Mmes. N. H. Moore and Ray Lasley poured coffee. Mrs. H. O. Childress was chairman of the entertainment committee. Mrs. Ray Hawley and Misses Helen Ewing and Marie Lydon assisted in serving.

HELEN EWING.



## News of the American Guild of Organists—Continued

### Beautiful Service at Bloomfield Led by Roberta Bitgood

ROBERTA BITGOOD

Following is the program of a musical service of the Union-Exeter Chapter held at the Westminster Presbyterian Church, Bloomfield, N. J., Jan. 13: Psalm-Prelude, No. 1 (Psalm 34:6), Bach; "Great and Glorious" (Psalm 93), Dickinson; "By Babylon's Wave" (Psalm 137), Gomod; "Hear Ye, Israel" (Isaiah 48, 53, 49, 41, 51), Mendelssohn; "I Will Lift Up Mine Eyes" (Psalm 121), Sowerby; "Like as the Hart" (Psalm 42), Novello; "Comfort Ye" and "Every Valley" (Isaiah 40), Handel; "Lift Up Your Heads" (Psalm 24), Handel; "Thus Saith the Lord" and "But Who May Abide" (Haggai 2, Malachi 3), Handel; "I Waited for the Lord" (Psalm 40), Mendelssohn; Offer-tory, Andante (Third Sonata), Mendelssohn; hymn, "Our God, Our Help in Ages Past" (Psalm 90); "Beneath the Shadow of the Great Protection," Dickinson; "The Greatest of These" (I Corinthians, 13), Bitgood; "Praise Thou the Lord" (Psalm 103), Mendelssohn; "Bless the Lord, O My Soul" (Psalm 103), Ippolitoff-Ivanoff; "Alleluia! O Praise Ye the Lord" (Psalm 150), Franck; Benediction and Response, Handel; postlude, Toccata, "Thou Art the Rock" (Psalm 31:3), Mulet.

The service, of unquestioned reverence and aspiration, was under the direction of the organist, Miss Roberta Bitgood, M. A., F. A. G. O., M. S. M. It was a carefully-planned musical program, beautifully sung and competently accompanied. The choir sang with a depth of feeling and with fine tone control, reflecting the hard work and musicianship of the director. The quartet of soloists not only rendered their solos beautifully, but had an equally good ensemble. A number that impressed many because of the lovely way in which it was presented was Miss Bitgood's own composition, "The Greatest of These."

Miss Bitgood presides at an organ of worshipful tonal qualities and has a responsive and well-balanced choir and a quartet of solo voices of impressive beauty.

After the service chapter members wended their way to the First Baptist Church, where a demonstration of the new Hammond electronic organ was given by Lester B. Major, organist of the church.

I. HAMILTON, Registrar.

#### Rhode Island Plans and Activities.

The Rhode Island Chapter met Monday evening, Dec. 9, in the parish-house of the Central Congregational Church in Providence for a program of Christmas music by the girls' choir of the church, under the direction of Miss Julia Stacey Gould. Miss Frances S. Burnham acted as piano accompanist. In addition to the choral numbers solos were sung by Miss Gould, Miss Hazel D. Lenberg and Miss Ruth E. Campbell, and a reading was given by Miss Betty Viall. It was a splendid concert and greatly enjoyed by those present.

At the conclusion of the program the dean, Roy P. Bailey, introduced Mrs. Celia Parvey of the department of music in religious education of the Federation of Music Clubs, who spoke briefly about the hymn contest being conducted by the federation. She asked the co-operation of the chapter in this contest.

The chairman of the program committee, Miss Frances S. Burnham, announced that plans were being made for a contest in organ playing for young organists, sponsored by the chapter. The contest will take place April 18 at 3 p. m. in St. Mary's Episcopal Church, East Providence. The contest is open to all members of the Rhode Island Chapter and to non-members residing in Rhode Island, or pupils of chapter members living outside of the state, provided they have not reached their 26th birthday by April 8. Three judges



will be chosen from three different chapters outside the state. Contestants are to play two organ selections only—one required number—Prelude and Fugue in E minor, by Bach (the Cathedral Prelude), and one number to be chosen by the contestant from a list of ten provided by the chapter. The prize will be a valuable book pertaining to music, and the honor to the winner of playing at the young organists' recital May 2 in Gloria Dei Lutheran Church, Providence, at the first annual state convention. There is no entrance fee and all applications must be received by March 1.

At the meeting of the Rhode Island Chapter Jan. 8 in All Saints' Memorial parish-house, Providence, F. Ellis Jackson gave a most interesting talk on the "Problems of an Architect." Mr. Jackson is one of the city's most prominent architects and president of the American Institute of Architects, Rhode Island Chapter. He is the designer of the beautiful new Providence court-house.

A small but appreciative audience was present. Refreshments were prepared and served by the hospitality committee.

ANNIE M. RIENSTRA, Secretary.

#### New England Chapter.

The only event to report for the New England Chapter is a social meeting held Dec. 16 in the parish hall of the First Church, Boston. The speaker of the evening was the Rev. Dr. Park, pastor of the church, who gave a fascinating lecture on his own hobby, which is color photography. The lecture was illustrated with stereopticon slides made from Dr. Park's photographs. The genuinely beautiful views of New England, with the speaker's charming and witty commentary, made an evening's entertainment which was a welcome relief from discussion of more technical matters, necessary as those discussions often are. The talk was followed by a social hour, with refreshments.

PAUL AKIN, Secretary.

#### Worcester Chapter.

Walter W. Farmer, organist and choir-master of the First Baptist Church, was host to the Worcester Chapter on the evening of Jan. 13. The program was devoted to the works of English and American composers, including Wolstenholme, Campbell, Coleridge-Taylor, Elgar, Baisstow, Tertius Noble, Arthur Foote, MacDowell, Lang, R. Huntington Woodman and Worcester's own William C. Steere, whose sparkling March-Scherzo was a welcome number. This program was played by Mr. Farmer, Clifton Hosmer, Ralph Macklin and Neil Farrow, assisted by Martha Farrell, soprano, and Carl Meyer, cellist.

At a business session preceding the recital reports of officers were read and two new members were admitted to the

chapter—Verner Nelson, organist of Epworth Methodist Episcopal Church, and George Thomajan, Our Church of the Martyrs.

The February meeting promises to be a most helpful and interesting one—a lecture on choir and voice training by Mrs. William Neidlinger of New York.

ETHEL S. PHELPS, Secretary.

#### Maine Chapter.

The Maine Chapter's fourth meeting of the season was held at the Brinkler studio Jan. 9, the subject being American music. The discussion was in the form of an exchange of ideas among all those present as to appropriate selections of organ and vocal music. Two members of the chapter, Fred L. Hill and Miss Mabel McDuffie, offered compositions of their own, and Mr. Hill played a number by Dr. Latham True, a former member of this chapter and now of Palo Alto, Cal.

The chapter loses its second member this season in the passing on of Mrs. Annie J. O'Brien, organist at St. Dominic's Church, Portland. Mrs. O'Brien had served as our secretary and was a helpful and willing worker and a true friend to all.

VELMA WILLIS MILLAY, Secretary.

#### Louisville Chapter.

An attendance of 80 per cent of our membership at the January meeting, the largest and best in enthusiasm this season, seems to be the response of the chapter to the plan for providing work and responsibility for practically every member in the program of activities for this year. Playing no little part, however, in this attendance has been the persistent work of Sub-dean Archibald D. Jonas, who reaches all members on the telephone before each meeting and seldom takes "no" for an answer. After the transaction of routine business, William E. Conen, organist and choir-master of St. Paul's Episcopal Church, was elected treasurer, succeeding William Schwann, who several months ago moved to Boston.

W. Lawrence Cook, head of the organ department at the University of Louisville, was guest recitalist at the University of Kentucky, Lexington, Jan. 12, the press reviews of the recital being generous in praise of both artist and program. Dean Cook is a favorite with the Kentucky University audiences, having appeared there frequently in recent years.

C. L. SEUBOLD,  
Corresponding Secretary.

#### Central Ohio January Meeting.

The Central Ohio Chapter met Jan. 6 at the home of Dean M. E. Wilson for an evening of business and discussion. Reports of the various committee chairmen were heard, the membership committee being the most active and showing the greatest promise at the present time.

The chapter is endeavoring to obtain a complete directory of the churches of Columbus and vicinity with data on the ministry of music. A card for each church supplies information as to the name of the organist, make and size of organ, number of choir members and other points of importance in connection with the service and the music of the church. Following the compilation of this data a canvass of the organists of these churches will be made in an endeavor to interest them in the activities and opportunities provided by the Guild.

Following the completion of the business of the evening, Dean Wilson gave a talk on "Hymn Playing," in which he outlined the possibilities the organist had at hand in the playing of hymns, pointing out also the various pitfalls which might beset the path of the unsuspecting organist. A discussion followed, in which various difficulties were brought to light and exposed to the experience and suggestions of other members. The meeting was brought to a close with the serving of light refreshments by the host and hostesses of the evening.

G. RUSSELL WING, Librarian.

### Weinrich Will Play for Illinois Chapter at U. of C. March 3

Several important events for the latter part of the winter are on the schedule of the Illinois Chapter. Announcement is made of a recital to be played by Carl Weinrich of New York on the evening of March 3. The recital will take place at the University of Chicago Chapel and will be the first opportunity for Chicago organists to hear the noted disciple of Farnam and nationally known concert organist, who is a leader among the younger generation. Plans are being made for a dinner or luncheon in honor of Mr. Weinrich during his Chicago visit.

A Guild service has been arranged to be held at the beautiful First Unitarian Church, Fifty-seventh street and Woodlawn avenue, Feb. 4. Those who will preside at the organ are Dr. Franklin Stead, Miss Clara Gronau and Porter Heaps. Dr. Von Ogden Vogt, pastor of the church, will deliver a lecture on "Symbolism in Music." Mrs. Charles H. Demorest, soprano, wife of the organist and choir-master of St. Paul's Episcopal Church, will sing.

Preceding the program there will be a chapter dinner at 6 o'clock in Mandel Hall, University of Chicago.

#### Texas Chapter.

The Texas Chapter held its January meeting on the morning of Jan. 15 at the parish-house of St. Matthew's Cathedral, with the dean, Carl Wiesemann, presiding. Minutes of the last meeting were read by the registrar, Miss Anita Hansen. Reports of the committees were heard, and the secretary was authorized by the dean to write a letter of "blessing" to the Wichita Falls Chapter, permitting it to become an independent chapter. This makes the third chapter in Texas. Plans for the state convention to be held this year in Dallas during the centennial were discussed. The dean gave the names of the organ numbers to be used for the students' contest sponsored by the State Federation of Music Clubs at its convention in April.

The resignation of Dr. Beddoe, who has become a medical missionary in China, was read, and his name was placed on the honorary list. The chapter voted to become a sponsor for the Mu Phi musical, to be given next month.

After the business session Mrs. Mamie Folsom Wynne, director of the Wednesday Morning Choral Club, gave an interesting talk on "The Development of the English Hymn."

Luncheon was served at noon by the social committee, Mrs. James Sewell, chairman.

KATHERINE HAMMONS.

#### District of Columbia.

The District of Columbia Chapter held a meeting Jan. 6 at the Church of the Epiphany. The resolutions committee presented resolutions on the passing in December of one of the chapter's charter members—Mrs. Grace D. Jackson.

Preceding the social hour and refreshments a short program of organ numbers was played by E. William Brackett, formerly of Baltimore, but recently appointed organist and choir-master of St. John's Episcopal Church, Georgetown. Mr. Brackett's numbers included the first movement from the Sixth Symphony of Widor, the Scherzo from the Second Symphony of Vierne and the "Carillon" of Dupre.

No blackboard being available, the usual harmony exercise scheduled for presentation by Louis Potter was postponed until a later meeting. At a previous meeting this part of the program was in charge of Walter H. Nash, F. A. G. O., but through an inadvertence was not reported in THE DIAPASON.

E. Power Biggs appeared in a recital under the chapter's auspices Jan. 22 at the Church of the Epiphany.

ROLLA G. G. ONYUN,  
Chairman, Committee on Publicity.

## News of the American Guild of Organists—Continued

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

Following is a list of colleagues elected Dec. 19, 1935:

#### CENTRAL CALIFORNIA—

Ardene Pifer, Stockton.  
George M. Baumgarten, Stockton.  
Lydia von Berthelsdorf, Stockton.

#### HEADQUARTERS—

Elizabeth Butcher, New York.

#### DE PAUW BRANCH (INDIANA)—

Vera May Knauer, Greencastle.  
T. Cole Watkins, Greencastle.  
Kathryn Ann Stewart, Greencastle.  
Rebecca Virginia Shields, Indianapolis.  
Janet W. Knapp, Greencastle.  
Mabel L. Huddleston, Greencastle.  
Margaret Hoey, Greencastle.

Russel E. Goucher, Greencastle.

Mary Isabel Fuller, Greencastle.

Helen Doc Morton, Greencastle.

Ign Allison Antrobus, Greencastle.

#### DISTRICT OF COLUMBIA—

Everett W. Leonard, Washington.

#### EASTERN NEW YORK—

Ruth M. Talbot, Albany.

#### INDIANA—

Robert M. Stofer, Columbus.

Ellen B. English, Indianapolis.

#### LEHIGH VALLEY—

Walter W. Felton, Easton.

Emily M. Schaeffer, Emaus.

#### NEBRASKA—

Bernice Henry, Omaha.

Carrie Beth McGill, Omaha.

Mrs. Roberta McGill McLaren, Port Arthur, Tex.

#### NORTH CAROLINA—

Mrs. Luther Ernest Barnhardt, Concord.

#### NORTHERN OHIO—

Lester A. Champion, Houghton, Mich.

William Arthur Krahn, Oberlin.

#### PASADENA BRANCH (SOUTHERN CALIFORNIA)—

Frank Van Gundy, Alhambra.

#### PENNSYLVANIA—

Mary Eyre MacElree, West Chester.

Kathryn Reese O'Boyle, Philadelphia.

#### SOUTHERN OHIO—

Helen Abaecherli, Cincinnati.

Gertrude Bachman, Cincinnati.

Ila Burke, Cincinnati.

Katherine L. Frank, Newport, Ky.

George Higdon, Cincinnati.

Edward Imbus, Jr., Cincinnati.

Henry B. Koester, Cincinnati.

Edward J. Less, Cincinnati.

Lucille Scharringhaus Meyer, Cincinnati.

Professor Leo Stoffregen, Cincinnati.

#### VIRGINIA—

Charles W. Craig, Jr., Richmond.

Mrs. F. Flaxington Harker, Richmond.

#### WESTERN PENNSYLVANIA—

Catherine Keppel, Pittsburgh.

Dr. J. Sheldon Oartel, Wilkensburg.

Elizabeth Robinson Reeder, Brackenridge.

John Sundsten, Seattle, Wash.

#### North Texas Branch Activities.

Since Oct. 22, when Mrs. J. W. Akin, Jr., entertained the members of the North Texas branch at her home with a regent's day social and business meeting, this organization has been especially active. The outstanding accomplishment of the year's work is the inauguration of an organ concert series, the membership drive in October resulting in an enrollment of over 400 subscribers. Pietro Yon was the first artist of the series, being presented Nov. 13 at the First Methodist Church, Wichita Falls. Following the recital Mr. Yon was guest at a buffet supper attended by Guild members and patrons.

On Jan. 14 Virgil Fox was presented as the second artist of the concert series, after which Mrs. Akin, the regent, opened her home for a reception to Mr. Fox.

The final recital will be given by E. Power Biggs March 3.

The first recital of this season presented three Guild members at the Floral Heights Methodist Church, Oct. 27, the performers being Mrs. Carl Edwards, Martha Johnson and Marie Dollard.

Our annual Guild service was held Dec. 1 at Grace Methodist Church, with a beautiful devotional program, in which organ numbers were played by Miss Lillie Maye Kerr, one of our youngest members, and Mrs. Carrie E. Wilcox, our oldest member, who last August completed fifty years of active

service as a church organist. The choir of Grace Church ably assisted and our chaplain, Dr. C. M. Raby, delivered an inspirational address on "Music and Religion."

A Christmas party Dec. 27 honored Carl Amt of the Oklahoma Chapter, professor of organ and theory at Oklahoma A. and M. College, Stillwater. A buffet dinner at the home of Margaret Dale was followed by an informal program at the new Hines mortuary chapel, using the newly-installed organ. Incidentally, for the two days of formal opening of this new chapel Mrs. J. W. Akin played the organ at the dedication service, following which the Guild members, according to a prearranged schedule, played a continuous program on the new organ.

Mrs. A. H. MAHAFFEY,  
Vice-Regent and Program Chairman.

#### Michigan Chapter.

The Michigan Chapter held its January meeting and program at the League of Catholic Women and the Church of the Little Flower. Thirty members sat down to dinner. The meeting was called to order by the dean, Miss Grace Halverson. Announcement was made of the "quiet hour of music" presented by Abram Ray Tyler at Temple Beth-El the last Sunday of every month at 4, to which all are invited. In January the guest organist is William I. Green of St. Joseph's Episcopal Church, who played a program of English music, assisted by Mrs. Green. Mrs. Gretta E. Wilson is giving a recital at Boulevard Temple M. E. Church Feb. 1, beginning at 8:15 p. m.

After dinner we met in the English lounge, where D'Avignon Morel of Holy Redeemer Catholic Church delivered an interesting paper on "Gregorian Chant." This was illustrated on the piano by one of his sons. Due to insufficient time, he was able to speak just a few moments.

We then walked over to the church, where Mr. Morel and two of his choirs, singing antiphonally—one in front, and one in the balcony—and the attending priests officiated at the benediction of the Blessed Sacrament. This was an impressive service. The acoustics of the church are very good. The organ is a three-manual Casavant of some twenty-seven sets of pipes and sounds much larger than it really is. It is located in the chancel. A large number of the congregation were also present.

ERNST KOSSOW, Secretary.

#### Northern Ohio Opens Year Gaily.

On Monday evening, Jan. 6, the Northern Ohio Chapter opened the new year with a party at Emmanuel Episcopal Church, Euclid avenue, Cleveland. About fifty guests were present. The evening was devoted to fun and frivolity and all serious matters were laid aside. Bridge, keno and monopoly were the games played and some of the members proved themselves experts. A fortune-teller was kept busy all through the evening and it is hoped that all were promised a happy, successful 1936. Prizes were given to winners and refreshments were served. All seemed to enjoy the evening and feel that 1936 had begun auspiciously.

ALICE E. WILLSON.

#### Oates Is Miami Chapter Dean.

A meeting of members of the Miami Chapter was held Jan. 17 in the Postal Building. A lively discussion took place on the subject of the code of ethics adopted by the council of the Guild Oct. 23, 1933, and it was agreed that the rules and recommendations of the Guild be brought to the attention of the various pastors and music committees of local churches. The program committee reported that owing to the excessive work involved in seasonal musical services and concerts by so many of our members it was necessary to postpone the proposed Guild service to a later date, but that tentative arrangements had been made for a recital in February.

Because of the resignation of Mrs. L. D. Gates as dean, and on motion

of Mrs. Gates, the members unanimously ratified the appointment of Lewis A. Oates as dean. The executive committee then met to make the other necessary appointments to fill the vacancies, Mrs. Gertrude Talbot Baker being appointed sub-dean and Mrs. Ruby R. Rathman treasurer. Mrs. E. J. Hall was appointed chairman of the membership committee, with the object of bringing the advantages of membership in the Guild to those organists in Greater Miami who are not affiliated as yet.

#### Tallahassee Branch.

A charming Christmas party and evening of carols was enjoyed by the Tallahassee branch at Ruge Hall Dec. 17. A group from the college glee club sang three unusual carols, followed by "The Song of the Chimes," sung by Marion Carson, and "No Candle Was There and No Fire" by Lois Bowen. Dr. Popper told of Christmas customs in Germany and Dean Opperman of those in France and Miss Marchetta spoke interestingly of Christmas in Italy. Many favorite carols were sung by the entire group, assisted by piano and string quartet, and later in the evening refreshments were served.

DOROTHY LEACH, Secretary.

#### San Diego Chapter.

The regular meeting of the San Diego Chapter was held on the night of Jan. 6, when members motored up the moonlit slopes of Mount Helix to the home of Dr. and Mrs. Clark W. Virtue.

Plans were initiated for sponsoring a recital in San Diego by an eminent concert organist in February.

Constance Virtue was heard in a short piano program composed of Bach's Second English Suite and two recently-completed original compositions, "To a Tree in Bloom" and "Christmas Lullaby." The members then gathered around the tea table, bright with poinsettias, for the social hour. The refreshments were delightfully augmented by a beautiful cake, aglow with candles, in honor of the birthday of the hostess.

The chapter regrets that new duties make necessary the resignation of its dean, Madeline Andre Biederman, but confidence is felt in the leadership of the new dean, Charles Shatto, whose office of sub-dean is to be filled by Jean Hervey Taylor. Miss Taylor, who received her A. B. degree from San Diego State College, presides over the three-manual Pilcher organ at St. James-by-the-Sea in La Jolla.

CONSTANCE VIRTUE,  
Corresponding Secretary.

#### Central New York.

The Central New York Chapter met Jan. 14 at the home of Miss Margaret Briesen, A.A.G.O., organist-director of Westminster Church, Utica. A short business meeting was conducted by the dean, Miss Zillah Holmes. Plans were perfected for some of the following meetings and the national convention in Pittsburgh was again announced. After the business session Miss Holmes presented Miss Briesen, who spoke of her work at the summer school sessions at the Surette School, Concord, Mass., interspersing her talk with sidelights on the historical points of interest in nearby places. Following the talk a social hour was held, with Mrs. Lucretia Bothwell as co-hostess in serving delightful refreshments.

ZILLAH L. HOLMES, Dean.

#### Western Washington Chapter.

A special treat was in store at the January meeting of the Western Washington Chapter, which was called to order by Dean Helen McNicoll at noon Jan. 8 at the Pine Tree tea-room, Seattle. Forty-two members and friends had the pleasure of meeting the famous concert pianist and composer, Percy Grainger, guest speaker, and his wife. Following the usual order of business, Mr. Grainger, who appeared with the Seattle Symphony Orchestra Jan. 9, gave a very interesting talk on the organ and its place in concert work. George Greenwood, president of the

Seattle Symphony Orchestra, and his wife were also present at the luncheon.

The composition of one of the members of the local chapter, Carl Paige Wood, F. A. G. O., professor of theory at the University of Washington and former dean of this chapter, was played at a concert by the Seattle Symphony Orchestra under the direction of Basil Cameron. It was a suite of dances for string orchestra, comprising a Minuet, Sarabande and Gavotte.

WALLACE SEELY, Secretary.

#### Central New Jersey.

December proved to be a very busy month for the Central New Jersey Chapter. A program of Bach and Handel music, presented by organ, choral and string ensemble, took place Sunday afternoon, Dec. 8, in the Third Presbyterian Church, Trenton. George I. Tilton, organist and choirmaster of the church, played the service and directed the choral group, which was composed of some of the leading singers of the city. The four soloists were Mrs. Robert Hatten, James Pierce, E. Burroughs Hunt and Mrs. Harold Wortley. The program included the chorale preludes "In Dir ist Freude" and "Wachet auf, ruft uns die Stimme," Bach, played by Mrs. Norman Hartman; Prelude and Fugue in C, Bach, played by Miss Nita Sexton; Tenth Organ Concerto, Handel, by James Harper; Double Violin Concerto, Bach, with an ensemble of violin, viola, cello and piano, directed by Felix Kieseling, and two choral numbers, "Come, Redeemer," Bach, and "O Father, Whose Almighty Power," Handel.

The eleventh annual candle-light service under the auspices of the Central New Jersey Chapter was held Sunday afternoon, Dec. 29, in the First Baptist Church, Trenton. Miss Sally Marion, the church organist, played the service. J. Harry Reid directed the chorus, which consisted of children's, young people's and senior choirs from ten of Trenton's churches. William A. White played as a prelude two movements from Rheinberger's Pastoral Sonata and Ramona Andrews played "Alleluia," by Loret, as the postlude.

On Monday evening, Jan. 6, a business meeting was held by the chapter at the Third Presbyterian Church. This was followed by a very interesting lecture on organ tuning and unification by Francis Rybak of New York City. About twenty-five members attended.

JEAN E. SCHLICKING, Secretary.

#### Resolutions on Death of Mrs. Jackson.

The following resolutions on the death of Mrs. Grace Deland Jackson have been adopted by the District of Columbia Chapter:

WHEREAS, Mrs. Grace Deland Jackson, who died Dec. 1, 1935, was a charter member of the District of Columbia Chapter, American Guild of Organists, and an able church organist for many years, therefore be it

RESOLVED, That the District of Columbia Chapter here records its appreciation of her talents and its sense of loss in her passing.

RESOLVED, further, That a copy of this resolution be sent to the immediate family, to headquarters of the American Guild of Organists and to THE DIAPASON, and that it be spread upon the minutes of this chapter.

MARY MINGE WILKINS, Dean.

MACON MCARTOR, Secretary.

#### Delaware Chapter Dinner.

The semi-annual dinner meeting of the Delaware Chapter was held at the Peninsula M. P. Church, Wilmington. A short address was delivered by the Rev. W. P. Roberts, pastor of the church. It being the birthday of one of our honored members, Herbert Drew, birthday greetings were extended to him. It was decided to have a New Year's party at the Hanover Presbyterian Church Jan. 28 and invite all the organists of the Wilmington area, whether they are members of the chapter or not, and in this way try to interest those who are eligible to become members. Miss Sarah Hudson White, A. A. G. O., was appointed chairman of the committee to make arrangements for the party.

WILMER C. HIGHFIELD, Secretary.



News of the American Guild of Organists—Continued

NOTICE TO MEMBERS

We have a quantity of programs left from the convention, which it seems just too bad to throw out, for doubtless, scattered over the country, are many people who would like to have them as souvenirs. For the price of 10 cents, to cover postage, we will be pleased to send one; just send 10 cents in stamps to the office, 217 Broadway, New York. Room 210.

RALPH A. HARRIS, General Secretary.

Service at St. Patrick's Cathedral.

Guild events in New York are arranged by the public meetings committee, headed by Morris W. Watkins, for the remainder of the season, include a service in St. Patrick's Cathedral Feb. 10 at 8 o'clock. Pietro A. Yon, organist and choirmaster of the cathedral, will play and the full cathedral choir will sing.

Events for March are pending. April 20 Arthur B. Jennings of Pittsburgh will give a recital for the Guild. The church for this recital has not been selected.

Indiana Chapter at Shelbyville.

The Indiana Chapter opened the new year's activities Jan. 3 with a prededicator service recital on the newly-installed Kimball organ at Trinity M. E. Church in Shelbyville, preceded by a dinner and an informal meeting. R. L. Keiser, chairman of the program committee, arranged for the interesting and

varied numbers given by Miss Jeanette I. Vaughn, Frederick Weber and Dale Young, organists, and Miss Ruth Thompson, soprano, all of Indianapolis. Their offerings were: Fantasia and Fugue in G minor, Bach; "Evening Snow at Fujikawa," Marsh, and "Canyon Walls," Clokey (Jeanette I. Vaughn); Bohemian Christmas Carol, arranged by Poister, and "Rimembranza," Yon (Dale Young); "Come unto Him," from "The Messiah," Handel (Ruth Thompson); Dale Young, accompanist; "Dreams," McAmis (Dale Young); "Adorn Thyself, O My Soul," Brahms; "Soeur Monique," Couperin, and Finale, First Organ Symphony, Vierne (Frederick Weber).

HELEN SHEPARD, Secretary.

Chesapeake Chapter.

The monthly business meeting of the Chesapeake Chapter was held at the parish-house of Grace and St. Peter's Episcopal Church, Baltimore, Jan. 6. Following the business meeting Ernest M. Ibbotson, F. A. G. O., Mus. B., gave an instructive talk about "Practical Points on Choir Directing." The talk included valuable hints on vocalizing, rhythm, phrasing, diction and hymns, after which an impromptu choir rehearsal was held. The evening came to a close with delicious sandwiches, cookies and coffee, kindly provided by Mr. Ibbotson and the church.

M. IDA ERMOLD, Corresponding Secretary.

WORK OF POISTER'S PUPILS

Senior Recitals Played from Memory—Program by Kathryn Knapp.

Arthur W. Poister's painstaking work at the University of Redlands in California bears fruit in the playing of his pupils. One interesting fact about the senior recitals at the university is that the performers all play their programs from memory. Kathryn Claire Knapp gave her senior recital Jan. 6 at the memorial chapel of the university, with this exacting and distinguished program: Chorale Fugue, "We All Believe in One True God," Bach; Chorale, "Jesus, Joy of Man's Desiring," Bach; Fantasia and Fugue in G minor, Bach; Chorale in B minor, Franck; "Benedictus," Reger; Passacaglia (from Symphony in G major), Sowerby; "In dulci Jubilo," Dupré; "The Mirrored Moon," Karg-Elert; Sonata, "The Ninety-fourth Psalm" (Grave and Fugue-finale), Reubke.

Miss Knapp has pursued all of her organ study at the University of Redlands during the last four years. For three years she has been organist at the First Baptist Church in Redlands. She has completed her work for a piano degree, and is in demand as a solo artist and accompanist (both piano and organ) on many occasions.

Other University of Redlands graduates in the organ department who are now holding prominent positions are: Winifred Jolly Bengson—Calvary Presbyterian Church, San Francisco. Frank Cummings—Organist-director

of music, Pilgrim Congregational Church, Pomona, Cal.

Vera Van Loan—Organist at Whittier College, Whittier, Cal.

Russell F. Houston—Organist and director of music, First Baptist Church, Norfolk, Va.

Work of Atonal Music League.

The Atonal Music League of America, Inc., with headquarters in Steinway Hall, New York City, announces that it is giving fifty free correspondence courses in harmony. Applicants will be chosen by its academic editions advisory board and the contest is open to all. The chief purpose of the A. M. L. A. is "to draw together all American composers whose ideals soar above the common-sense music of major and minor modes." It proposes to "publish and make a broad and effective distribution among the musical public of such works as are endowed within the scope of the following musical qualifications: Individual originality, evolutionary tonalities and educational evaluation." It also aims to provide an opportunity for serious composers residing in America, both known and unknown, to hear their own compositions, to test the reactions of auditors, as well as to present their own particular viewpoint, and benefit by a public discussion of their works. Membership cards are issued to composers, men of letters and professional artists who desire to share the benefit of this opportunity. Two references are required upon application.

LOUISE K. WINSOR



Miss Louise K. Winsor has been appointed organist and choirmaster of the Church of the Messiah at Providence, R. I., assuming her duties there in December. Miss Winsor not only is the youngest organist this church has ever had, being only 22 years old, but is the first woman to assume this post in the seventy-eight years' history of the church. She has already organized a boy choir of twenty-five members and hopes soon to organize a similar organization of girls.

Miss Winsor is a native of Greenville, R. I., where her family has been prominent for many years. Three generations of the Winsors have lived in the homestead that was built in Greenville in 1744. Her musical training began with piano study at the age of 5 and has continued up to the present time under Anne Gilbreth Cross in Providence, Alzada J. Sprague, also of Providence, and Angela Diller of New York. After graduation from high school she began the study of the

Illinois University Presents Its Recitals on Two Large Organs

A record of the manner in which the University of Illinois offers its students the opportunity to become acquainted with the best in organ music is presented in the latest volume of the programs of recitals, the period covered being the academic year of 1934-5. The vesper organ recitals at the university are given on Sunday afternoons at 4:30 in the recital hall of Smith Memorial Hall. The university possesses two fine concert organs. The one in recital hall was built by the Aeolian-Skinner Company and has three manuals, forty-two speaking stops and twenty couplets. The one in the university auditorium was built by Casavant Brothers and has four manuals, fifty-eight speaking stops and twenty-two couplets.

The vesper recitals have been given by Director Frederic B. Stiven, Professor Russell Hancock Miles and Lanson F. Demming of the faculty of the school of music. Miss Marcella Brownson, Miss Virginia Savage and Dewey Dawson were guest soloists.

The following data concerning the programs may be of interest: Compositions for organ played, 92; transcriptions, 17; solos and ensembles, 14. The composers whose works have appeared most frequently are J. S. Bach, 12; Cesar Franck, 6; Alexandre Guilmant, 3; Felix Mendelssohn, 7.

organ with the late John Sebastian Matthews, well-known composer and organist of Grace Church, Providence. She became an assistant to Mr. Matthews and gave recitals at Grace Church. Upon his death in 1934 she studied with Francis W. Snow, Mus. D., organist and choirmaster of Trinity Church, Boston.

Miss Winsor is a member of the Rhode Island Chapter, American Guild of Organists, and under the chapter's auspices will give a recital in March at the First Unitarian Church.

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Inquiries concerning personal cards in the printed program or other local information should be addressed to Herbert C. Peabody, Chairman, 4729 Ellsworth Avenue, Pittsburgh.

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 Registrar for Examinations—Frederick C. Silvester, 135 College street, Toronto.  
 Headquarters—14 Elm street, Toronto, Ont.

New Center at Halifax, N. S.

A well-attended meeting of Halifax and Dartmouth organists at the Lord Nelson Hotel, Halifax, N. S., resulted in the formation of a new center of the Canadian College of Organists. Those present included leading church musicians not only of Halifax, but from Dartmouth, on the other side of the harbor. The meeting proved that the College would be heartily welcomed in eastern Canada, and there is every promise of strong and loyal support for the new chairman and executive. The best thanks of C. C. O. headquarters are due to Harry Dean, A. R. C. O., who convened the meeting.

The office-bearers are as follows:  
 Chairman—G. Scott-Hunter, organist St. David's Church.

Vice-Chairman—Harry Dean, A. R. C. O., organist of Fort Massey Church and director Maritime Academy.

Secretary-Treasurer—Cyril O'Brien of the Maritime Academy of Music.

Executive—Miss Ada Ryan, organist St. Patrick's Church; Dr. Marcel de Merten, organist St. Mary's Cathedral; Mrs. Gordon Graham, organist St. Mark's Church; Miss Ella Moore, organist St. James' Church, Dartmouth; Ernest Melville, organist Trinity Church.

Toronto Center Events.

Secretary: T. M. Sargent, 121 Galley avenue, Toronto.

The Toronto Center held a meeting Nov. 30 in the Theater of the Screen and Sound Service. On this occasion we had views of various cathedrals in the "old country" and talks on them from various members of the center, some of whom had visited these cathedrals last summer and others who had formerly lived in England and had either occupied positions in cathedrals, sung in the choir or prosecuted their organ studies there. We also had an illustration of certain types of music done by English choirs.

The annual Christmas dinner was held on Saturday, Dec. 28. We had a splendid attendance of the members of the center and their friends. Following the dinner, Dr. Herbert A. Fricker welcomed the members and Charles Peaker acted as master of ceremonies. We had an excellent program of entertainment, some of which had the touch of Christmas, namely carol singing by members of the choir of the Church of St. Simon, under the direction of E. S. Lewis. Miss Eva Tod and J. A. C. Sclater of the choir of St. Andrew's, Jarvis street, sang excerpts from light opera. They were accompanied by C. Franklin Legge.

One of our members, Harold Williams, was responsible for bringing to us some very fine "talkies."

Kitchener Center Election.

Secretary: Eugene Fehrenbach, 34 Pearl Place, Kitchener.

W. R. Mason was elected to the chairmanship of the Kitchener Center at the annual meeting held at the Granite Club. Excellent reports were presented by the secretary, E. Fehrenbach, and the treasurer, C. Walker.

Edgar Merkel, the retiring chairman, expressed appreciation for the assistance and co-operation given him by the officers and members during the past year.

Mr. Mason outlined plans for the year and the proposal by E. Hill that a prize of \$10 be awarded to any member who was successful in attaining a C. C. O. degree in the coming year was accepted.

Mr. Barrow, organist of the Church of the Good Shepherd, Mount Dennis, was a guest at the meeting and was welcomed by Mr. Mason.

Plans were made for a membership campaign among professional and non-professional organists.

The following were elected:  
 Chairman—W. R. Mason.  
 Honorary Chairman—Edgar V. Merkel.

Vice-Chairman—Glenn Kruspe.  
 Secretary—Eugene Fehrenbach.  
 Treasurer—Leonard Grigg.  
 Auditors—W. R. Mason and Clifford Maddock.

Report of London Center.

Secretary: A. Ernest Harris, A. T. C. M., 75 Linswood street, London, Ont.

London Center held a luncheon meeting at Wong's Cafe Tuesday, Jan. 7, with Ivor S. Brake presiding. H. G. Langlois, Mus. B., was present, as guest of the center, to assist in the preparation of plans for the annual convention, to take place in London at the end of August. Fourteen members were present.

Newly-elected officers are as follows:  
 Chairman—E. A. Daly, A. T. C. M.  
 Vice-Chairman—Dr. F. T. Egener.  
 Honorary Chairman—Ivor S. Brake.  
 Secretary—A. E. Harris, A. T. C. M.  
 Treasurer—Theodore Gray.

Three Play at U. of C.

In a recital at the University of Chicago Chapel on the evening of Jan. 28 Wilbur Held, Miss Esther Wunderlich and Mario Salvador played the program, which was announced as follows: "Piece Heroique," Franck, and Prelude and Fugue in A minor, Bach (Mr. Held); Clock Movement (Symphony in D), Haydn; Elegie (Suite No. 1), Borowski, and Toccata (Symphony 5), Widor (Miss Wunderlich); Scherzo in G minor, Bossi; Canzona, Reger, and Allegro and Finale from Symphony 8, Widor (Mr. Salvador).

Death of Harold A. La Ros.

Harold A. La Ros, conductor, organist and teacher at Red Bank, N. J., died of a heart attack Dec. 10 while giving a lesson to a piano pupil. He was a native of Allentown, Pa., and was organist and choirmaster of the First Baptist Church and superintendent of music in the Red Bank schools from 1918 to 1920. He was 45 years old.

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## SOME HAMMOND ORGAN PURCHASERS DURING THE PAST MONTH

### CHURCHES

Little Neck Community Church, Little Neck, L. I., N. Y.  
St. Brendan's Church, Youngstown, Ohio  
First Presbyterian Church, Huron, Ohio  
Taylor's M. E. Church, Centerville, Pa.  
St. Paul's Lutheran Church, Minden, Nebr.  
Second Baptist Church, Newport, R. I.  
St. Francis of Assisi Church, S. Braintree, Mass.  
Central Square Congregational Church, Bridgewater, Mass.  
St. Joseph's R. C. Church, Yerington, Nev.  
Plattsburg Barracks (Chapel), Plattsburg, N. Y.  
Great River Episcopal Church, Long Island, N. Y.  
St. Paul's Church, Woodridge, N. J.  
Union Methodist Church, Kalamazoo, Mich.  
First M. E. Church, Lapeer, Mich.  
Beverly Vista Community Church, Beverly Hills, Cal.  
Ninth St. Baptist Church, Cincinnati, Ohio  
Zion Episcopal Church, Hudson Falls, N. Y.  
Federated Church, Kellogg, Idaho  
First Church of Christ Scientist, Wilmington, Del.  
Pictou United Church, Pictou, Nova Scotia  
St. Joseph's Church, Syracuse, N. Y.  
Rev. A. J. Artman, Parsonage, Durand, Wis.  
St. Paul's M. E. Church, Grand Rapids, Mich.  
St. William's Church, Louisville, Ky.  
Holy Trinity Church, St. Matthews, Ky.

Christian Science Church, Clear Lake, Iowa  
Harlan Methodist Church, Harlan, Iowa  
First M. E. Church, Columbus, Nebr.  
First Baptist Church, Newton, Pa.  
Church of Christ the King, Haddonfield, N. J.  
First Methodist Church, Beloit, Kansas  
Church of Emmanuel First Universalist, Rockland, Mich.  
Park M. E. Church, Hannibal, Mo.  
Gay St. M. E. Church, South Warrensburg, Mo.  
St. Bridget's R. C. Church, Elmwood, Conn.  
First Congregational Church, Old Saybrook, Conn.  
First Presbyterian Church, Boulder, Colo.  
Rio Lutheran Church, Rio, Wis.  
Trinity Episcopal Church, Owensboro, Ky.  
First Presbyterian Church, Greenfield, Iowa  
Glad Tidings Tabernacle, San Francisco, Cal.  
Rev. J. B. Jeffers, Detroit, Mich.  
Amherst Community Church, Sayder, N. Y.  
St. James Church, Fort Plain, N. Y.  
Church of the Advent, Jeanette, Pa.  
First Baptist Church, Cushing, Okla.  
First Methodist Church, Medicine Lodge, Okla.  
St. James Catholic Church, Washington, D. C.  
St. Paul's R. C. Church, Walsley, Mass.  
Seventh Day Advent Church, New London, Conn.  
First M. E. Church, Harper, Kan.

Evangelical Church of Webster, St. Louis, Mo.  
St. Francis De Sales Church, Denver, Colo.  
Seventh Day Adventist, Denver, Colo.

### MORTUARIES

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I. M. Knoppynder, Canton, Cal.  
Geo. E. Seesholtz, Canton, Ohio

### SCHOOLS AND COLLEGES

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St. Mary's College and Academy, Monroe, Mich.  
Illinois State Teachers College, De Kalb, Ill.  
Marymount College, Tarrytown, N. Y.  
Fieldston School, New York City, N. Y.  
Marymount School, New York City, N. Y.  
St. Joseph's School, Wilmette, Ill.

### HOTELS AND CLUBS

Bohemian Club, San Francisco, Cal.  
Hotel Montclair, New York City, N. Y.  
Plains Hotel, Cheyenne, Wyo.  
Hotel Hildebrecht, Trenton, N. J.

### HOSPITALS

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Sister Mary Thomas Mercy Hospital, Council Bluffs, Iowa

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## THE DIAPASON

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CHICAGO, FEBRUARY 1, 1936.

### THESE, TOO, ARE HEROES

The locomotive engineer who drives his iron steed through flood and raging storm, the physician who leaves his own sickbed and risks his life to attend a distant patient on a bitter cold night, the clown who smiles and makes others laugh while his heart is breaking because of a personal sorrow, all are peacetime heroes whose devotion to duty has been celebrated in prose and rhyme. The man or woman who sits from Sunday to Sunday at an organ console is seldom considered by those who hear him as ever assuming the role of a hero or a stoic. Only now and then the public's attention is directed to a case in which the sense of responsibility of the church musician is eloquently demonstrated. And many such cases never become known.

As a husband, an organist, laying dying in a Pennsylvania city just before Christmas, he urged his wife, also an organist, to leave his bedside to attend a final rehearsal for the Christmas service. Then he passed from this earth, only a day after he himself had directed his last rehearsal for a Christmas service. The widow, though urged by the officers of the church to give up a planned cantata, "went through with it," as her husband had pleaded with her to do with his dying breath, and was in her accustomed place at the organ.

The press associations sent the story to the newspapers, for it came under the classification of news—it was the unusual. Yet is it so unusual? How many of our fraternity would not do as did the Pennsylvania woman? We know of actual cases akin to the one mentioned which have never been known except to a few close friends of those concerned. Meager as is their remuneration in too many cases, sparse as is their recognition, we venture to say that the vast majority of church organists feel constantly a sense of responsibility, in health and sickness, in the face of all manner of emergencies that might interfere, which impels them to attend to their duty, no matter what the sacrifice.

### THE ENVIED ORGANIST

Perhaps apropos of the foregoing, one of our readers reports the case of a lady who walked up to the console not long ago and began thus: "O Mr. A., whenever I see you at the organ I envy you. How I would love to be in your position and enjoy to the full the pleasure of playing the organ! It must be a delight to you!" The lady being the wife of a church official and the organist being one of those who are as wise as serpents and as harmless as doves, he answered with his most engaging smile. This leaves us free to answer for him in these well-selected words: "Madam, why don't you walk up to a taxicab driver, or the man who guides an interstate cattle truck, and say: 'My dear man, whenever I see you behind the steering wheel I envy you, for I am passionately fond of motoring, and I know how you must enjoy yourself?' If possible, choose a day after a blizzard for your little speech. And if you prefer to think of the ease and pleasure of organ play-

ing rather than of truck driving, give a little thought to the years of preparation necessary to become a capable organist; to the hours of practice, often in a very cold church, required to maintain one's technique, the constant responsibility during and before a service—that is, if you are equipped to think."

### BANISHING HAND ORGAN

Those artists on the organ who play pipe organs are not the only organ performers whose lives are now and then dimmed with clouds. The company of humble musicians who perform on the hand organ have fallen upon evil days. According to news from New York they are to be eliminated, erased, *spullos versenkt*, or however you may describe their destined fate. Mayor La Guardia, though a man of the strongest musical leanings, has ruled that no more licenses for hand organ players are to be granted by the municipality. He adds insult to injury by calling them nuisances. Since we in the provinces eventually get around to doing just as they do in New York, even though it takes a long time in some things, the future is dark for the hand organ. Not only will the hand organ fraternity suffer, but the small boys and girls of coming generations will be deprived of a traditional innocent pleasure to which they seem entitled under the right to the pursuit of happiness, which the Declaration of Independence guaranteed them. Alas, for some more "New Deal" stuff!

Now it is not because of natural sympathy for an allied profession that we mourn for the organ grinders. We are actuated solely by a strong sense of justice. Granted that music from hand organs is not of the highest type, it can be no more destructive in vitiating the taste of youth than crooning over the radio or many similar musical atrocities to which we hesitate to refer. Yet there is a radio—or two or three—in every home, while the entire army of hand organs never has threatened to endanger the peace of any community. Furthermore, it is easy to get rid of the organ grinder. If coins are not forthcoming he soon stops playing, which we wish we might say of many of our organists, who for too much of their work receive no compensation. On the other hand, the radio is more troublesome. If you don't believe it, try to escape its terrors some evening when you are tired and the youth in the family insist on hearing some of the most horrible strains emanating from a restaurant or night club.

We cannot therefore support the policy of Mayor La Guardia. It is an ominous move. No sooner will hand organ players be made extinct than someone will try to banish church or theater organists, on the specious ground enunciated by Mr. Gilbert, who long years ago made his lord high executioner say of the piano-organist that "he never will be missed." This is a free country, a theory demonstrated so unpleasantly by the drunken driver on the highway and the lady cigarette fiend in the observation car. Why pick on the poor hand organ men? This issue should be fought to the Supreme Court, which, thank heaven, can still be depended upon to protect American liberties.

Manufacture and sale of theater organs in England is still very profitable and they are as popular as ever with a certain section of the general public, writes one of our English readers. Any new theaters and many of the older ones are not considered complete without this equipment and of the three English makers of this type of instrument—Christie, Compton and Conacher—the second named has the largest number on order at the present moment. Wurlitzer's English factory still supplies this American make in England and has quite a few important installations to its credit this last year.

A comprehensive essay on the development and history of organ music is embodied in the work entitled "History of Organ Playing and Organ Composition," by Gotthold Frottscher, Ph.D., professor of the science of music at Danzig. This book, in the German language, has just been completed, the second volume having come from the presses of Max Hesse in Berlin in December. Dr. Frottscher bases his work on the earlier history written by Ritter

in 1884 and carries it down to the present day. It is interesting to see that notice is given to many Americans. Dr. Wilhelm Middelschulte of Chicago, the Bach scholar and authority on counterpoint, is mentioned in various places and recognition is accorded his services to music. American organ music is treated together with English under the same heading. After four pages devoted to American and British compositions and composers of the day, the author dismisses his subject rather curtly with the statement that "since this music is inspired by an instrument which in reality is no longer an organ, we need not busy ourselves with its extensive literature more in detail." Oh!

Charles Anthony Biggs, the tenth heir to the honors, emoluments and traditions of the Biggs estate, arrived in Hollywood, Cal., Jan. 13, and has found his surroundings apparently congenial and in no way lonely. Mr. and Mrs. Richard Keys Biggs, parents of the boy, may now boast the largest family possessed by any living concert organist, unless we can be challenged, and Papa Biggs is thus treading in the footsteps of Papa Bach. We hope not all of the ten will become as fine organists as their father, for the market is somewhat glutted.

### MR. SKINNER KNOWS HIS BEANS.

Boston, Mass., Jan. 16.—Editor of THE DIAPASON: When in the November issue of THE DIAPASON Professor Macdougall gave his very kind notice of my forthcoming book, he mentioned the fact that during our long acquaintance and friendship we had had a number of differences, but that I had a disarming way of acknowledging an error. I will not dwell upon this ingenious editorial conclusion as to the merits of our discussions, but will, instead, give the particulars of our latest disagreement in order that the gentle reader may judge for himself as to the merits of the case.

During the convention of the A. G. O. in Boston three years ago there was an excursion to the Skinner Organ Hall in Methuen, at which time a luncheon was served under the trees on the lawn. An account of this luncheon which appeared in the columns of THE DIAPASON named me as having provided it, which was in error as I had nothing to do with it, except to share it to my great satisfaction with the others of the company. This luncheon consisted of classic Boston baked beans and brown bread, with appropriate embellishments and coffee. It was a memorable occasion for me in many ways.

Some time later I called up Dr. Macdougall and told him I was not entitled to credit for the lunch and that credit should be placed where it belonged. He replied that as far as he was concerned I was welcome to all the credit there was in it, as in his opinion the lunch was so and so, in which he used the academic equivalent for "lousy." Well, I have lived and moved and had my beans in Boston for, lo, these fifty-five years, and I may say without fear of successful contradiction that I know beans. I can say, further, that these examples put me in an admirable condition of receptivity for the delightful musical feast which followed, so beautifully played by Mr. McCurdy and sung by Mr. Zeuch's choir.

It now remains for your readers to decide as between Professor Macdougall and myself as to who was in error in this difference over a question of beans.

ERNEST M. SKINNER.

### "DEBUNKING" ST. CECILIA.

["Mephisto" in Musical America.]

One of the strangest errors in the musical field is that of calling St. Cecilia the patron of music and musicians. I have read—unfortunately I forget exactly where—that she occupied no such place of honor until the middle of the seventeenth century.

And now I find corroboration in your esteemed contemporary, *L'Art Musical*, which has just begun publication in Paris. In that paper's very witty column called "Echos de Tous les Temps" and signed "Double-Croche" I read the following: "St. Cecilia is the patron of musicians. Well and good. And yet, she held music in horror. At least one

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

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

It was announced that an organ to cost \$30,000 was to be installed in the city hall at Portland, Maine, a gift from Cyrus H. K. Curtis, the Philadelphia publisher, as a memorial to Herman Kotschmar, after whom Mr. Curtis was named. The Austin Organ Company was selected to build the instrument. This organ, used in regular municipal recitals since that time, has been enlarged twice since it was first constructed.

Louis Falk, the distinguished Chicago organist, gave the recital at the Buffalo convention hall Jan. 1. On Christmas Day Mason Slade, also of Chicago, described as a young organist who recently had returned from study in Paris under Guilmant, gave the Buffalo recital.

Ernest MacMillan, described as a boy of only 17 years, the son of the Rev. Alexander MacMillan, was made a fellow of the Royal College of Organists, according to a cable dispatch received in Toronto from London.

In an address in Boston before the annual meeting of the Music Teachers' National Association Everett E. Truette suggested the possibility of playing organs by wireless.

The *New York Times* reported a list of twenty-six organs promised to churches in 1910 for which Andrew Carnegie would pay in part.

The fourteenth year of recitals at Woolsey Hall, Yale University, was opened with a program by Professor Harry B. Jepson Jan. 9.

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

The famous organ in the Salt Lake City Tabernacle was being enlarged by the Austin Organ Company and the specification of the reconstructed instrument was published.

The specification of a new Robert Morton four-manual for the Elks' Temple of Los Angeles was presented.

Eugene Gigout, the noted French organist and composer, died Jan. 1 in Paris at the age of 82 years. He was the dean of French organists and was the composer of more than 300 pieces for the organ.

The Second Congregational Church of Holyoke, Mass., held a reception Jan. 4 in honor of its organist, William Churchill Hammond, who had served that church forty years.

Clarence Eddy gave a recital before a virtually sold-out house in Kimball Hall, Chicago, Jan. 14. The occasion was made a tribute to the dean of American organists and the reviewer said: "To see a house so well filled at an organ recital was in itself a delight; to hear Mr. Eddy's performance, with the style that he has always had and his fire and brilliancy not dimmed by age, was a still greater delight."

Alfred Hollins was guest of honor at the annual dinner of the American Guild of Organists in the Waldorf-Astoria Hotel, New York, on New Year's Day.

Wallace A. Van Lier of Rochester, N. Y., was appointed to the unique position of organist and director of musical activities at the exclusive Lake Placid Club.

must believe that she did, if one reads what is said on page 133 of the "Concordance of the Breviaries of Rome and Paris" published in the latter city in 1740. Here is what is said: "St. Cecilia had an aversion to musical instruments. If musicians have chosen her for their patron, it is because her marriage was celebrated *cantibus organis*, which is to say, to the sound of instruments, and it is for this reason the custom has grown of representing her with her fingers upon the keys of an organ. But, in reality, she endured this concert with impatience and wanted, indeed, to oppose it."

So, that's that, though it will probably have no effect whatever on the pretty, pretty pictures of St. Cecilia that crop up from time to time.

## The Free Lance

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

The interesting reminiscences by E. H. Lemare in the January DIAPASON carry me back to 1886, when I called on Lemare in Ventnor, Isle of Wight, and heard him play in the church where his father was organist. I was studying with E. H. Turpin at the time. Lemare's mother gave us tea after the playing and we had some good talk about Turpin, whose pupil Lemare was. I remember Mrs. Lemare rebuked her son for speaking rather slightly of Turpin; Lemare was a skittish colt and rather restive under harness. St. George's, Bloomsbury, where Lemare competed for the Goss scholarship, contained the organ where I had my lessons with Turpin; the same blind organ blower served me—his name was Verity. What a grand soul Turpin was! I revere his memory. As an oratorio accompanist I have never heard any player who remotely approached him in facility or power of realizing orchestral effectiveness at the console.

Reginald L. McAll invites discussion of the value, advisability or desirability—put it any way you like—of unison singing of hymn-tunes in church services. May I recall instances of effective unison singing that I have—shall I say—experienced? In the days (1887-89) when I was addicted to traveling in Nova Scotia the Garrison Chapel at Halifax had a service on Sunday mornings, preceded by a parade of the British troops. I used to be thrilled by the singing in morning prayer; there was absolutely no nonsense about it. Apparently every man jack sang the melody right lustily. The sound was thrilling. I was just about transported. It was nearly at the same time I heard the same sort of music in the Talmadge Tabernacle in Brooklyn, not strictly in unison, to be sure—accompanied (I use the word advisedly) by the well-known George W. Morgan, one of the popular players of the day. Morgan would cleverly add a counterpoint above the people's tune, not failing to carry along the hymn-tune supportingly. I thought that was about the cleverest application of the art I had ever heard. The Tabernacle was an immense place, the organ was what is irreverently dubbed a "rip-snorter" and the people SANG. These two experiences suggest to my mind that in exceptional circumstances unison singing of hymn-tunes may be magnificent.

Let us now consider the ordinary church service and the hymn-tune in the ordinary hymnal. In general the tunes are pitched too high for unison singing, and if the tunes (take as an example the fine tune by E. J. Hopkins to the words "Saviour, Again to Thy Dear Name") are put down for the average man or woman's low voice, the pitch is too low for the high voices; and if the pitch is right for the high voices it is so high that sore throats and coughing by the low voices result.

I therefore do not favor unison singing except in a case where a tune with only an octave compass in a melody (like all of Hopkins' tunes), and well known by every worshiper, is sung as climactic expression at the close of the service; and even then the pitch will probably better be dropped. On the other hand, I would consider it a great privilege to take part in a service where unison singing of a tune like "Hanover" or "St. Anne's," "Dundee," "Bangor" ("English Hymnal," 300), or a florid tune like "Lasst uns erfreuen" ("English Hymnal," 519), was accompanied by a clever contrapuntist like Dupre "letting himself go." And equally do I consider myself abused when I am expected to sing the melody in a hymn-tune, since my voice—what there is of it—is bass.

"The Sunday afternoon vesper organ recitals aim to give the university and community a quiet hour of the best in organ music." The sentence is taken from the program book of the University of Illinois, giving details of twenty recitals by Director Stiven and his as-

sociates. Frequently in this column I have called attention to the rather large class of music-lovers who like the sound of the organ, irrespective of the music itself, if it is played in an expressive way; there is a magic in its sustained tones and color in its flutes, soft reeds and modern strings. (Not too modern, brethren.)

The idea that because strict or academic or any form of "book" counterpoint is not usable in composition, therefore study of counterpoint is wasted time for anyone aspiring to write music, has never had very much weight with me; neither has the argument on the other side attracted me, namely that strict counterpoint is a purely technical matter and that budding composers are foolish to object to its discipline. Pianists must take their pure technique with a smile and in like manner must would-be composers. These reflections came to me upon noting that John Winter Thompson and Frank Wright have just published texts on counterpoint, and I am informed on good authority that Dean F. B. Stiven of the University of Illinois is issuing a book preparatory to the subject. I wonder. Apparently some of us believe in the study.

There seems to have been a feud from the early days between architect and organ maker. Even nowadays organists are firmly of the opinion that no architect has ever been known to show the slightest interest in providing an organ chamber that will give our noble instrument a chance to speak out into church and to the congregation freely. In the late lamented Everett E. Truette's monthly called *The Organ* there was a humorous skit about an architect who discovered only a short while before his church was ready for use that there was no place for the organ; he solved the problem by putting the instrument in the cellar. Perhaps architects of our day who hate the necessity of including in their composition a hole in the wall filled with pipes whose long perpendiculars cannot be unified with the general design of the interior of the church take their cue from Christopher Wren (b. 1632), the architect of St. Paul's, London, who called its organ a "confounded box of whistles."

Choirs, even those of the better class, are not any too anxious to get their words over to their listeners. During the mad, merry, happy and joyous Christmas season just over, I was much mystified in hearing a choir sing what was apparently "Leap, baby, leap." This did not seem quite the proper advice to give a baby and I borrowed my seatmate's program only to find that the words were "Sleep, baby, sleep." I believe that the Greek language has a "rough breathing," but this choir's "s" was a most ladylike, small, imponderable, trivial and inconsiderable breathing. Dear me!

### Death of Francis J. O'Brien.

Francis J. O'Brien, organist and choir director since 1895 at the Church of the Gesu, Philadelphia, died suddenly Dec. 28 at his home. He was 63 years old. Except for one year of service in Boston, Mr. O'Brien had served the Philadelphia church continuously since his appointment. He had a wide reputation in Catholic musical circles and was frequently called upon to preside at dedications of new organs and similar occasions. On Christmas Day Mr. O'Brien became ill between masses and was treated in the ante-room of the church. He had not been seriously ill and it was thought he had recovered. On the day of his death a message was received for him at a neighborhood store, and a messenger was unable to get him to answer the door. After police were notified a patrolman broke in and found Mr. O'Brien dead in bed. Since the death of a sister a year ago, Mr. O'Brien had lived alone.

### Hugh Ross Choirmaster's Course.

Hugh Ross, conductor of the Schola Cantorum of New York, began his choirmaster's course at the Guilford Organ School Jan. 15. The last four lecture dates, Feb. 12, 19 and 26, and March 4, will be devoted to the anthems set for the choirmaster's examination of the American Guild of Organists.

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By WILLIAM LESTER, D.F.A.

*Anthologia Antiqua, Book 2 (Seventeenth and Eighteenth Century Masters), collected and transcribed by Garth Edmondson; published by J. Fischer & Bro., New York.*

This new issue contains six precious pieces by antique composers, freely arranged for organ by an outstanding American creator. The contents provide unacknowledged melodic matter of unusual beauty, set forth and republished with reverence of content and appreciation of style. That the fine craftsmanship of the originals would suffer no loss at the hands of the arranger was assured when his well-deserved fame was considered. No violence has been done to the beauty of the originals. Rather has this appeal been enhanced by these transcriptions. Such splendid music has a high place in organ repertory, both for service and recital use.

The six titles are: Allegro Vivace, Sammartini; Gigue-Rondo, J. C. F. Bach; Air, Tartini; "Air Tendre," Lully; Rondeau, d'Andrieu; Variations, Handel. Truly a catholic list—and an interesting one!

*Aria for Organ, by Harold Heeremans; published by the H. W. Gray Co., New York.*

An intriguing attempt to reincarnate the mood and style of the Bach or Handel slow movement—an ambition successfully realized and surprisingly well done. The composer is evidently a lover of the ancient idioms and graces. This affection is reflected in the simple, lovely melodic essay. Few places in the piece will offer any playing difficulty; the stop demands also are very modest.

*Sonata No. 17 (Fantasia Sonata) in B, for organ, by Josef Rheinberger; published by Novello & Co., London.*

The invaluable series of Rheinberger Sonatas for organ reissued by the English house, containing the twenty works of this type composed by the Victorian Bach, is approaching completion. Dr. Harvey Grace, as editor, has accomplished a splendid piece of work, nowhere more evident than in the particular number now under consideration. This cyclic work represents Rheinberger in his characteristic individuality; it is fine music, eloquent, elegant, virile and appealing, though erring somewhat on the long side. The organist who knows little or nothing of this composer's works is limiting his culture and taste to a vital degree. This particular work will serve as an interesting introduction to one of the peak names of organ composition.

*Fantasia-Impromptu for Organ, by Roland Diggle; published by the Oliver Ditson Company.*

This is a sturdy solo number, employing the peculiar progressions, both melodic and harmonic, to be found in or derived from the upper tetrachord of the melodic minor scale, especially the descending form. In spite of this technical threat, the piece does not suffer from specialitis—it is intrinsically interesting as to rhythm, melodic line and color, and can appeal on its own worth regardless of its structural idiosyncrasies. In mode and mood it strongly suggests the type of masculine minuet so well developed by Beethoven. Played at the suggested speed, and with the designated build to the climax, it should prove interesting and attractive. It is suitable for service or recital use and offers little in the way of technical difficulties.

*"The Organist," a volume of original pieces and transcriptions, selected, arranged and compiled by Preston Ware Orem; published by the Clayton F. Summy Co., Chicago.*

Church organists will find this excellent collection of short pieces invaluable for service use; several of the individual numbers are fine recital

material, and all of the contents will prove of value for teaching purposes. Dr. Orem has kept a canny balance between old, time-tried material and new contributions, providing needed variety, and the principal excuse for producing still another collection of this type. He has also carefully supervised the arrangements of the contents so that nothing beyond the grade of medium difficulty is included. The Americans G. B. Nevin, Rogers, Gaul, Peele, Clokey, Demarest, Spry, Lester and Sheppard have contributed interesting and valuable music to the book—all original copyrighted matter.

*"A Course in Counterpoint," by John Winter Thompson; published by White-Smith Music Publishing Company.*

A few years ago this author issued a text-book on elementary harmony which was held up to public praise by this reviewer as a remarkable achievement—a musical essential was treated adequately and made of general interest. Since that time the book has won a place for itself as a standard and universal text. Now comes another splendid work, this time in a field needing more definite tillage. The same outline as in the harmony has been followed herein; the matter given presentation is divided into sixty lessons, progressively arranged. Only what is generally agreed on as strict (or student's) counterpoint is treated in this course; but this basic material is set forth with clearness, copiously illustrated, and made plain and understandable. The author has enunciated the principles of part-writing eloquently, and has made them of great interest and convincing value.

**Scholarship Contests Announced.**

Three scholarships offered by the Van Dusen Organ Club are announced. Each will consist of twenty lessons with any organ teacher of the American Conservatory of Music, Chicago, that the winner may choose. Contests will be held in time to permit the winners to begin study at the second half of the conservatory's third term of the year 1935-36. Every contestant must be a regular or an associate member of the Van Dusen Club. Any organist or organ "fan" may become an associate member of the club and participate in all its activities.

**Bach Oratorio at Wichita, Kan.**

Alan Irwin, dean of the school of music of Friends University, conducted a performance of Bach's Christmas Oratorio at the First Presbyterian Church of Wichita, Kan., Sunday afternoon, Dec. 15. The "Singing Quakers" of the university and the choir of the church combined to form the chorus. Jack Adamson was at the organ. Mr. Irwin is organist and director at the First Presbyterian in addition to his duties at Friends University.

**Mrs. Quinney Wins Award.**

Gamma chapter of Phi Beta fraternity held a contest for the award of a \$100 organ scholarship on Jan. 4 at Kimball Hall, Chicago. Whitmer Byrne, Burton Lawrence and Irwin Fischer served as judges. The award was given to Mrs. Hazel Quinney, a pupil of Frank Van Dusen of the American Conservatory of Music.

**JULIA BACHUS HORN**



JULIA BACHUS HORN, the Louisville organist who is the able conductor of the Handel Oratorio Society of that city, wielded the baton for the society's fourth annual performance of "The Messiah" Dec. 27. This year the performance took place at the Memorial Auditorium, with its large Pilcher tournament organ, instead of St. John's Church. W. Lawrence Cook was at the organ. The chorus and orchestra were larger than in other years, and the performance was a decided success. Despite the severely cold weather, about the worst night of the winter, there was a large audience.

**Parker Cantata at Milton, Ont.**

"The Holy Child," a Christmastide cantata by Horatio W. Parker, was sung Sunday, Dec. 29, in St. Paul's United Church in Milton, Ont., a town of 2,000. A. Harold Wallace, organist and choir director, led his forces in a fine presentation of this American work.

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## *Something Just as Good as . . .*

From time immemorial the creation of any meritorious article has been followed sooner or later by something that was proclaimed to be "just as good"—at a lower price. We are all familiar with the warning "Do not let your druggist sell you something just as good." We have had synthetic pearls and synthetic gin, paste diamonds and imitation butter. The originator and maker of every genuine article has had to suffer the penalty of competition from that which was supposed to have the same good qualities and which was represented as rendering the same service—though it never did.

The appeal, of course, was to the lack of knowledge of the purchaser. It is a well-established fact that many people cannot distinguish between an original painting and a copy. Imitation diamonds cannot fool the diamond expert very easily, but to thousands of others they look just like real gems. There are many people to whom a Stradivarius sounds no better than a \$2 fiddle.

The hope of every field of art is in a trained and discriminating group consisting of those who can discern between the real and the synthetic. The man not possessing a knowledge of art can turn to critics and connoisseurs on whose judgment he may rely. The same applies in the musical world. Thus there are trained ears to which nothing can take the place of a real organ, no matter how good the substitute may be in a class of its own.

Throughout the ages the Church has stood as a bulwark to emphasize and preserve the things of the spirit. For hundreds of years the pipe organ has been peculiarly the musical instrument of the Church. It has been made to express every mood of worship, and for nearly all branches of religion has been, and is, indispensable in the service. It is safe to say that the great body of discerning clergy and laymen will never be permanently satisfied with any ingenious modern "substitutes" for the organ, any more than they would be ready to accept phonographic sermons, singing delivered by loud-speakers or prayers thrown on a silver screen.



This advertisement is inserted by a group of American builders of pipe organs whose names will be found in the advertising columns of this paper.

## Defends Tempered Scale; Takes Issue with Norden's Points

Oak Bluffs, Mass., Jan. 9, 1936—Dear Mr. Gruenstein: With interest and admiration I have read the letter from Mr. N. Lindsay Norden printed in the January DIAPASON, and his attempt to explain why certain music sounds better on the orchestra than on the organ is ingenious and specious. I am not sure, however, that we can accept it, while even if we are eventually persuaded to its acceptance I doubt if it will cover *all* the facts; but whatever the outcome may be I, for one, would be interested to see some discussion in your pages. In the hope, therefore, of provoking commentary in words of wisdom from those more skilled in such matters than I, this letter goes to you in the similitude of an angel troubling the waters.

I may be quite all wrong, but I cannot escape the conviction that some music sounds better on the orchestra than in any form of transcription for the very simple and obvious reason that it was originally so conceived. Listening only the other day to a reading of Hugo Wolf's Serenade (should there be two "Fs") I could not but recall how execrable some parts of this interesting work sound in the four-hand piano transcription that is familiar to many of us, while in orchestral dress the composition lacks these painful moments; my guess is that the different tone colors enable our ears to distinguish, isolate and enjoy the various components, and that the question of "just" or "tempered" intonation is comparatively unimportant.

Whether the orchestra does actually play in "just" intonation when keyed, or keyboard instruments are not present is a matter that appears difficult of entirely satisfactory determination. That its music sounds better in the original form than in transcription does not of itself afford irrefragable proof of anything beyond the obvious, admitted fact. That we are all brought up on the "tempered" scale and that the use of keyboard instruments is an important element in practically all musical education easily suggests the doctrine that the "tempered" scale has become *the* scale for us, and that the violinist plays his music according to it whether there be a piano accompaniment to his offering or not. The ear, like the eye, brings its own contribution as well as its own function to the task of hearing or seeing, and is always ready to strain a point if necessary on the ground that "it is the intention and not the act that constitutes the crime."

Theoretically, of course, mutation stops derived from extended ranks are anathema to the purists, but practically they seem to get by fairly well and have certainly earned the right to be considered a great improvement over no mutations at all. In other words, theoretical accuracy according to mathematical formulae, even if desirable, is not essential, while in any case it can only be approximated. Nature does not take kindly to our attempts to put it in fetters, but affords us many opportunities of aesthetic pleasure if we will but put aside our attempts to reduce everything to equations.

It was long ago discovered, and can be found succinctly set forth in W. H. Stone's publication of his lectures on "Sound and Music" (Macmillan, 1876) that on first listening to purely consonant, untempered intervals they appear too *keen*. Familiarity, however, will speedily bring acceptance. But what of it? Is a thing necessarily better because one can admittedly grow accustomed to it? Even if this is so, why discard what we are admittedly all accustomed to? I admit that I do not perceive any compelling reason. Perhaps Mr. Norden's book, which is forthcoming, will convince us all. For the present it seems that compulsion to accustom ourselves to the concurrent acceptance of two totally different scales is only complicating matters.

The attempts of Perronet Thompson, Colin Brown, R. H. M. Bosanquet and others to produce a keyboard instrument on which just intonation might be approximated only resulted in an atrocious complexity, and however in-

geniously contrived their instruments may have been, they are now deservedly forgotten. Organists will be interested to learn—if they do not know it already—that Sir John Stainer was at one time interested in this matter of the possibility of greater theoretical accuracy of the intonation of keyed instruments, but came to the conclusion that the vastly increased complication of the keyboard and multiplication of pipes, or other tone-producing media, was impracticable and that we had better accept the twelve-tone tempered scale once for all and make the best of it. If we accept it for a large part of our music, then why not accept it for all—especially if (as I strongly suspect) the dogma of the mathematical accuracy, according to mathematical formula, of the intonation of orchestral strings and skillful unaccompanied voices be a myth?

Mr. Norden will naturally not agree with me, but from the simple and admitted fact that the sound of a celeste is not distressing to us it would appear necessarily to follow that absolutely strict accuracy of pitch is neither desirable nor necessary, and that the speculations of scientific theory have very little practical bearing upon the production of sounds that shall be acceptable to the attentive listener.

PERCY CHASE MILLER.

### POSTS TO VAN DUSEN PUPILS

#### Appointments to Church Positions in Chicago and Suburbs.

Burton Lawrence, a pupil of Frank Van Dusen, who received the 1934 Bertha Ott award of the Society of American Musicians, with a Kimball Hall recital under Bertha Ott's management, has resigned as organist and director at the First Congregational Church of Glen Ellyn, Ill., a position he has held for three years, to accept the position of organist at the People's Church, Chicago, the services of which are broadcast every Sunday morning over WJJD. The organ is a three-manual Kilgen. Mr. Lawrence is heard in a fifteen-minute recital preceding the morning service and a half-hour recital preceding the evening service.

Kenneth Cutler, also a pupil of Mr. Van Dusen, who has been organist and director of music at the Wellington Avenue Congregational Church, Chicago, for the last three years, has been appointed organist and director of music of the First Congregational Church of Glen Ellyn. He will play a three-manual Geneva organ and will direct a chorus of forty voices and a salaried mixed quartet.

Wilbur Held, a pupil of Mr. Van Dusen, who was the 1935 winner of the Bertha Ott award of the Society of American Musicians and who has played the services at the People's Church, Chicago, from September to the end of December, 1935, has been appointed organist at the First Congregational Church of Desplaines, Ill., where he will preside over a large three-manual Möller organ.

Because of the pressure of his other activities, Frank Van Dusen has resigned as organist and director at the First Baptist Church of Elgin, Ill., a position which he had held for six years. He will be succeeded as director by John Fletcher, and his pupil, Marion Churchill, who was his assistant, has been engaged as organist.

Walter Parks, a pupil of Mr. Van Dusen, has been appointed organist and director at the Second Evangelical Church of Chicago.

#### Prints Milwaukee Organist's Carol.

A charming little Christmas carol composed by Winifred Ryan, the Milwaukee organist, to words by her sister, Marion Ryan, was published this year in the elaborate and beautiful Christmas annual entitled "Christmas," issued by the Augsburg Publishing Company. The Ryan sisters wrote this carol a year ago to be sent as a Christmas greeting to their friends.

#### Braille Bible for Organist.

As a token of their appreciation of his services as organist of the church, members of the young people's society of the Third Presbyterian Church, Westwood, Cincinnati, Ohio, presented Carl R. Johnson, blind musician, with a Braille Bible in eighteen volumes for Christmas.



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## Who's Who Among the Organists of America

HANS K. HOERLEIN.

There are many versatile men who combine the organ with another vocation, and we have told from time to time of minister-organists, physician-organists, dentist-organists, printer-organists, etc., etc., but in Hans K. Hoerlein we have an apple grower whose second love—or is it his first?—is the organ. Mr. Hoerlein lives in Hood River, Ore., famed for its fruit, where he conducts a ranch from which apples are shipped to all parts of the country. But he is a native of Iowa. His love for church music comes naturally, for both his father and grandfather were German Lutheran ministers and he learned to play in church at a tender age. That he is versatile is further proved by the fact that in his young years he prepared for an organist career by conducting a newspaper route after school and by pumping the organ on Sunday.

Mr. Hoerlein was born at Iowa City, Iowa. When 9 years old he had a sudden desire to study piano, and diligently practiced every morning, after chores and before school. The rise to the organ bench came at 14. A one-manual tracker organ responded nobly to Bach, Mendelssohn's First Sonata, Gigout's "Grand Choer Dialogue," to mention only a few of the things to which aspiration led. And with such funds as he was able to earn he pursued piano and organ study at the University of Iowa school of music.

During his fourth year at Iowa circumstances moved Mr. Hoerlein to move to Oregon, to grow the famed Hood River apples. A good organ was installed shortly after his arrival, and the combination of pioneering, lovely mountain country and organ playing seemed a blessing of the gods. He introduced monthly recitals, did active playing in the community and arranged "soup and fish" concerts with a young baritone and violinist—fellow ranchers.

Mr. Hoerlein entered Reed College for a term in 1916 and assisted as student organist, playing a fine three-manual and echo Estey. Circumstances then drew him to Chicago for several months. He spent six months in war service at Camp Lewis, where he often entertained with piano playing at the

HANS K. HOERLEIN



hostess house. He re-entered Reed College in 1919-20, serving as organist and chorus director, and assisted for a time at Trinity Episcopal in Portland. He also did some work under Lucien E. Becker.

Mr. Hoerlein is now organist and choirmaster at St. Paul's Episcopal Church, The Dalles, Ore., a growing city. He has here a lovely little church of artistic lines, an inimitable setting for organ playing, and a rebuilt Kimball organ of rare tone and voicing. He is introducing monthly vesper recitals to a community that heretofore has not had such a facility for hearing organ playing.

In 1929 Mr. Hoerlein married Miss Luise Knoll, a native of Pittsburgh, who there had a musical training and became an ardent fan of the Heinroth recitals in Carnegie Hall before changing residence to Hood River. Between playing the organ on Sunday morning he has been an active devotee of mountain sports, pioneering in the climbing and skiing activities on Mount

Hood, which now are assuming considerable proportions. He has also done all the building on his ranch.

### RUSSELL L. GEE WILL TEACH

Appointed for Second Time to Summer Faculty at Western Reserve.

Russell L. Gee, director of vocal music at Glenville High School, Cleveland, and organist and director at the Glenville Baptist Church, has been appointed for the second time to the summer session faculty of Western Reserve University. Mr. Gee taught choral conducting and literature and conducted the summer session chorus last summer at Western Reserve and has been engaged for similar work next summer.

Mr. Gee, an organ student of Frederick Alexander and T. Tertius Noble, was also a student at the New York Institute of Musical Art and holds a master of arts degree from Columbia University. He was formerly head of the music department at Lake Erie College, Painesville, Ohio, where his work in choral conducting became well known and where he gave many recitals. The concerts of the summer session choral and orchestral groups at Western Reserve University are given in the beautiful Severance Hall, home of the Cleveland Orchestra.

### Bach Recital by Robert Elmore.

Robert Elmore, artist pupil of Pietro Yon, scored another success Jan. 8 in a Bach recital at the Irvine Auditorium, Philadelphia. The recital was one of a series under the auspices of the department of music of the University of Pennsylvania. Mr. Elmore is one of the ablest of Philadelphia's younger musicians. He not only is technically proficient both on the organ and piano,

but possesses real musicianship in interpretation. On this occasion his registration was always in the best taste, and he showed a feeling for bringing out the best in the compositions. The program included the Concerto No. 2 in A minor, the Adagio in A minor from the Toccata and Fugue in C major, Prelude and Fugue in G minor, Pastorale in F, three chorale preludes and the Prelude and Fugue in G major.

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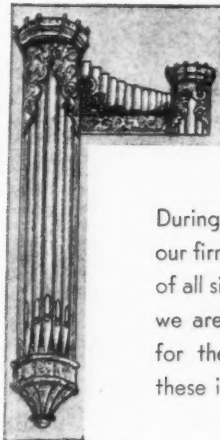
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Organ recitals in the beautiful auditorium of the H. J. Heinz Company in Pittsburgh, which have been a feature that emphasizes the artistic in the midst of the commercial—music as an accompaniment to food catering—continue amid increasing interest on the part of the forces of the Heinz Company. These recitals, previously described in THE DIAPASON, are played by the company's organist, Clark Fiers, three times a week at noon.

In addition to this attraction Mr. Fiers since November has been searching for talent among employes to appear as assisting artists at the recitals. The results have far exceeded expectations and Mr. Fiers has had several instrumentalists, vocalists and vocal groups appear with him. Alvin Adams, pianist, played three numbers with the organ—Rhapsody, Demarest; Meditation from "Thais," and Rubinstein's "Kamennoi Ostrow." Leslie Wilson, violinist, was another soloist and played, with organ, the Bach-Gounod "Ave Maria," "Czardas," Monti, and with Mr. Adams at the piano Mr. Fiers at the organ played a Hans Hanke arrangement of "The Swan," by Saint-Saens.

Under the direction of Miss Marie Beitler the Heinz factory now has a choral group of women's voices, numbering fifty girl employes. They made their first appearance at a Christmas entertainment and sang familiar things such as "Gesù Bambino" and other appropriate Christmas music. There is also a mixed quartet that will shortly appear on the recital programs, as well as members of the orchestra that plays for the girls' dining room.

**IN PITTSBURGH AND VICINITY**

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., Jan. 21.—Miss Mary St. Clair King, organist of the First Presbyterian Church at Indiana, Pa., played the following Bach program Dec. 10 on the three-manual Austin organ installed there last year: Largo e Spiccato, W. F. Bach; "Ave Maria," Bach-Gounod; Menuett in A major, C. Ph. E. Bach (arranged by Kraft); Chorale, "Jesus, Joy of Man's Desiring." Air in A minor and Prelude and Fugue in C minor, J. S. Bach. In keeping with the holiday season, Miss King included "Holy Night," by Harker. Miss King is one of the very active group in Indiana who are members of the Western Pennsylvania Chapter of the Guild.

The following organ-piano program was given by William H. Oetting and Naomi Marxen at the Pittsburgh Musical Institute Jan. 9 for the Carnegie College Club: Organ, Toccata and Fugue in D minor, Bach; Aria in D, Bach; "Gesù Bambino," Yon, and Minuet in A, Boccherini; organ-piano, Nocturne, Kroeger; organ, "Evening Star," Wagner; "Pilgrims' Chorus," Wagner, and "Flight of the Bumblebee," Rimsky-Korsakoff; two pianos, "Laendler," Hollaender, and "Rackoczy March," Hutcheson.

Madelaine Emich, organist at St. Paul's Lutheran Church, played a recital at Calvary Episcopal Church Jan. 20, the program being made up of compositions by Americans. One of the numbers was a Sonata in B flat by Dr. George W. Andrews of Oberlin. There were compositions by Sowerby, Jepson, Candlyn and Bingham, and two new manuscripts by Garth Edmundson of New Castle. The offering will be turned over to the convention board for use in connection with the Guild convention in June.

Bernice Quartz, organist at the First Methodist Protestant Church on Aiken avenue, was injured when her car skidded and collided with another machine Sunday, Jan. 12. Miss Quartz was badly bruised, but not seriously injured.

Dewi Jones, boy soprano from Wales, gave a program Jan. 3 at the Church of the Ascension, where Herbert Peabody is organist and choirmaster. There was a packed house, a large percentage of Welsh people attending. On

E. W. MUHLENBRUCH



ERWIN W. MUHLENBRUCH COMPLETED a decade as organist of the Second Reformed Church of Indianapolis, Ind., Dec. 8. Mr. Muhlenbruch, whose musical programs and recitals have attracted widespread attention, was born July 13, 1903, in Indianapolis and has spent his entire life in the Indiana capital city. He studied organ under Charles F. Hansen. Mr. Muhlenbruch is a member of the Indiana Chapter, A. G. O.

Friday, Jan. 10, Master Jones sang at Trinity Cathedral, Alfred Hamer, organist, for a downtown audience.

The Pittsburgh Press every Saturday evening publishes on its church news page the musical numbers at churches whose organists submit their programs for publication. This was started three years ago through the efforts of the Guild chapter, and it is noted that the number of churches represented in the columns with musical programs is increasing. An average of fifteen to twenty churches are represented every Saturday. This is one of the ways in which the local chapter is working to fulfill one of the most important aims of the Guild, that of raising the standard of the music in the churches.

**BACH WORK IN PHILADELPHIA**

"St. Matthew Passion" Being Sung at Second Presbyterian.

The complete "Passion According to St. Matthew," by Bach, is being sung in four sections at the Second Presbyterian Church of Philadelphia on alternate Sunday afternoons at 4:30 o'clock by the choir of the church. The schedule is as follows:

Jan. 19—Section 1, "The Last Supper."

Feb. 2—Section 2, "In the Garden of Gethsemane."

Feb. 16—Section 3, "Christ Before Pilate."

March 1—Section 4, "The Crucifixion."

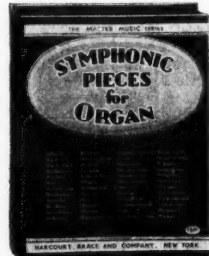
The soloists are Leonard Treash, bass, who will sing the part of Christ; Frank Oglesby, tenor, the Evangelist; Olive Marshall, soprano, and Elsie MacFarlane, contralto. Other solo parts are sung by Ruth Gibb and Marion Baker, sopranos; Ammon Berkheiser and William H. Stine, basses. The soprano ripieno will be sung by boys from the choir of Old Christ Church, Robert Cato, choirmaster. Walter Baker will be at the organ. Alexander McCurdy, Jr., will conduct. The double orchestra will be from the Philadelphia Orchestra. Dr. MacColl will make a brief address at each of these services.

Preceding each section of the Passion, a talk on the music to be sung that day will be given by William E. Smith, lecturer on the history of music, in the parish-house at 3:30 o'clock.

Readers of THE DIAPASON who visit Chicago are cordially invited to call at the editorial offices, which are conveniently situated in the center of the musical and retail business district. The office in the Kimball Building is open daily from 9 a. m. to 5 p. m. and on Saturday from 9 to 12.

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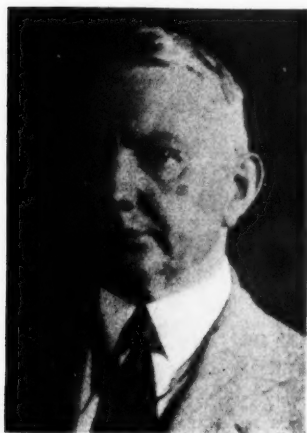
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J. OTT FUNKHOUSER



FOR THIRTY-EIGHT YEARS J. Otterbein Funkhouser was an organ builder and known to nearly every man in the fraternity in this country. Then he retired and took a well-earned rest, punctuated by conquests at golf. Now he has been metamorphosed into an aviator and a Hagerstown dispatch to the *Baltimore Sun* of Dec. 23 confers on Mr. Funkhouser the title of being the world's oldest pilot. At the age of 63 years he holds a student pilot's license, is piling up flying hours daily and enjoying life immensely. Mr. Funkhouser says: "I don't aspire to be the best pilot—but the oldest one."

Mr. Funkhouser was born July 2, 1872, near Mount Jackson, Va., in the house where three generations of his family were born and reared. The homestead still belongs to the family and has belonged to it since it was granted by Lord Fairfax in 1700. He attended the public and private schools of Shenandoah County, Va., entered the factory of M. P. Möller, Inc., in Hagerstown, and served the company nearly two-score years, during the latter part of that period as general superintendent. His last official act before retiring in 1931 was the installation of two organs in Japan. He and Mrs. Funkhouser made a round-the-world trip on the way home, returning to the United States via the Suez.

After he returned home, he was elected to the board of Fairchild Aircraft Corporation in Hagerstown and then began his active interest in aviation. He makes cross-country hops with representatives of the company and continues to pile up his flying hours.

Mr. Funkhouser married Miss Cornelia Herbert Orrick of Hagerstown in 1911. They have three children—Lewis Orrick, Cornelia Herbert and J. Ott, Jr. The two boys are in Duke University, Durham, N. C.

**Gives Works of Philadelphians.**

William T. Timmings is doing some exceptionally interesting work at St. Matthew's Church, Francisville, in Philadelphia. Sunday evening, Dec. 8, he arranged a musical service of works of Philadelphia composers. The list for the evening contained: Anthem, "The Morning Stars Sang Together," George A. A. West; anthem and trio, "Lead Us, O Father" and "God Is Love," Timmings; soprano solo and chorus, "There Shall Be No Night There," Wood; tenor solo, "Comfort Ye My People," H. Alexander Matthews; anthems, "Owe No Man Anything" and "God Is Our Refuge," Frances McCollin; offertory, Canzonetta, S. Marguerite Maitland; vespers hymn, "Lord, Keep Us Safe This Night," Timmings.

**Long Tour by Westminster Choir.**

The Westminster Choir of Princeton, N. J., will make a winter tour in the South and Middle West states under the direction of Dr. John Finley Williamson, beginning Feb. 10. Thirty-five concerts will be given in Maryland, Virginia, North Carolina, South Carolina, Florida, Alabama, Louisiana, Tennessee, Kentucky, Missouri, Indiana and West Virginia, with a closing concert in the Academy of Music, Philadelphia, March 12.

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### Organ Builder Calls for Introspection by His Profession

By WALTER HOLTkamp

Cleveland, Ohio, Jan. 11.—Editor of THE DIAPASON: The popular indoor sport of the organ profession at the present time is to "swat" the electronic organ substitutes. Rather than deliver another lusty swat prompted by a self-inflated righteous indignation, I should like to suggest that these substitutes may be blessings in disguise.

If the inventors of the electronic substitutes hold the organ in such low esteem that their business judgment allows them to risk large sums of money in perfecting and marketing their product, it is just possible that there may be something wrong with the modern organ which warrants this slight esteem. It may be that enough people will agree with the inventors of the electronic instruments to make them wealthier at the expense of the organ builders.

It is not so long ago that organ novelties were quite the rage and a good straight organ a rarity. Even today we of the organ profession (players and builders) speak of church organs, concert organs, residence organs and various other types as though the instrument had no natural inherent character. To make matters even more confusing, we have straight organs, duplexed organs, unit organs and the combinations of all these types. Considering the confusion and lack of a common objective which exist in the organ profession, it is no wonder that clever mechanics, sensing the situation, have presumed to challenge the organ by purveying less expensive substitutes which they claim are "just as good." In my opinion the electronic instruments have a fair chance of successfully challenging a hybrid type of organ. But to rival the grand chorus of flutes, reeds and mixtures which history calls the organ is quite another matter. If the organ had remained true to its heritage and if, whether built for cathedral, arena, chapel or music hall, it had retained its definite artistic characteristics, there would today be no competition from machine-made, scientific substitutes. Even the most enthusiastic electronic salesman would not have the temerity to say: "Why, this new instrument sounds so much like an organ that people may purchase it instead of an organ."

To my mind the crux of the whole electronic rivalry is this: Can the electronic substitutes produce the sounds which organ music, ancient, modern and contemporary, requires to make that music intelligible? If in the minds of enough people they can, then there is danger of a serious rivalry. Whether the sound comes from wind-blown pipes, whirling discs, radio tubes or any other imaginable device, the only test is the human ear and its reaction to legitimate organ music as it is heard. The matter of playing facilities which are not standard at the present time will iron itself out. Competition among the electronic inventors eventually will cause them to provide the essential playing equipment if their tone-generating systems prove adequate for the interpretation of organ music, and hence of permanent value. Sentiment, business or professional ethics, trade names, definitions, etc., have little to do with the issue.

Let me repeat: It is all a matter of whether the electronic substitutes can or cannot produce the sounds required by authentic organ music to make it meaningful to the human ear. And may I add, it will also depend upon whether the electronic substitute can stimulate contemporary composition. If the electronic organ substitute fails in these respects, it stands as an instrument without a literature—that is to say, without a literature commanding serious consideration. Before it can attain a recognized place, music inspired by its peculiar genius would have to be composed especially for it.

Instruments and their music grow up together. The one is dependent upon and inseparable from the other. This is true not only of the art of music, but, in fact, of all handicraft. The tools or instruments of each craft are per-

fectured to work in their peculiar material. You cannot paint a picture with a woodcarver's gouge and parting tool, but an aesthetic effect similar to the painted picture may be achieved in the medium which is natural to the tool. By analogy, music composed on and for a given instrument cannot be faithfully interpreted upon an instrument of different nature or one employing a different type of tone generator. All types of tone generators have certain points of excellence and also certain definite weaknesses. The successful composer capitalizes on the points of excellence and makes allowances for the weaknesses. The percussive nature of piano tone is detrimental to organ compositions transcribed for the piano. On the other hand, the lack of percussion of the organ makes piano transcriptions unacceptable. The musically sensitive person recognizes immediately whether the score is of the instrument or has merely been adapted to it.

Furthermore, "composition waits on instruments." The instrument comes first and composition follows, for composers can utilize only such resources as have already been provided. If proof of this be required we may study the French organ tradition and learn what an enormous influence the organs built by Cavaille-Coll had on French composition, interpretation and technique.

But in all fairness, the modern organ should also be subjected to the tests proposed above for electronic instruments. Can the average organ of today produce the sounds which organ music, ancient, modern and contemporary, requires to make this music meaningful? To be honest, I do not believe wholeheartedly that it can, and I know of many musicians who feel decidedly that it cannot.

As the organ developed from a crude and incomplete one-manual instrument, certain developments became standard and were added to the composer's stock in trade, so to speak. For instance, after the instrument had two manuals and pedal, and was fitted with couplers, the coupling and uncoupling of manuals and of pedal constituted a resource for a certain effect. The relative location of the manual and pedal divisions became another definite resource, for the location of the source of a sound in its relation to other sounds is very important. Each manual was assigned a definite and standard tone quality, which, taken in conjunction with the different locations of the pipes of the various manuals and of the pedal, had a powerful influence upon composition. It took many centuries to develop these and many other fundamental structural principles. They determine the very nature of the instrument. Without adherence to these principles, much of the existing organ literature might as well be discarded, for it was composed with these fundamentals in mind and is practically meaningless without them.

The development of the organ from its crude beginnings was fairly consistent up to the advent of the electric action. Certain decadent tendencies crept in during the pneumatic era, but it was during the era of the electric action that the organ so radically changed its character and as a consequence the organ profession lost caste among musicians in other media. What is worst of all, it was during this latter period that organs with their altered tonal make-up, the indiscriminate location of their pipes and the attachment of unorganistic tonal and mechanical contrivances became, it seems to me, incapable of producing the sounds which are required to make true organ music intelligible. I speak of the average organ. There were, of course, exceptions. Electricity as an aid to the organ builder, composer and interpreter is undoubtedly a godsend. When the facility which arises from electrical means, however, becomes a god to be worshipped for its own sake, it becomes the attractive idolatry which has caused the profession to renounce its birthright.

We may as well face the issue squarely. In the closed circle of the organ profession we may perhaps delude ourselves with the building and manipulation of that truly marvelous mechanism, the organ console; we may delight ourselves with the imitative achievements of our voicers; we may become excited and transported by the

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lightning speed of our remote controls; we may be thrilled by the sheer power of the tone we are able to generate and govern; but these indulgences and a number of others are satisfying only to ourselves. The pleasure is all ours. It is certainly not shared to any great extent by the musically appreciative public, nor by performers on other instruments. We have been having a grand time in this substitution of dramatic tone for music and of virtuosity for expression, but the orgy is about finished. We must either open our circle and heed outside criticisms or the seeds we have so carefully nurtured will prove our undoing. All closed and self-protected cliques carry within themselves the means of their own destruction. At this point I should like to mention that from my observation all our American builders have on occasion been guilty of fostering this false conception, my own firm as well as the rest.

I do not infer that the electronic organ substitutes are as good a medium or tool for the interpretation of true organ music as the average modern organ. I do believe, however, that since much of the existing music is difficult, if not impossible, to interpret on the average modern organ, and that since the organ itself has come to utilize substitutes, there is at least a basis for comparison.

I believe that the organ profession should thank the inventors of the electronic substitutes for the flattery of imitation and then divest their own instrument of the rococo overlay of artificialities which cloaks its naturally serene and grand character. If it be the function of life to perpetuate life, the function of each newly-built organ as a tool or instrument is to perpetuate its true music of all periods, for it is only through its literature that an instrument lives.

Form must follow function. Form also must, and does, express function. For instance, if an organ is loaded with fancy ear-tickling solo stops, the music is bound to be trivial. If an organ is built into a remote chamber so that its sounds cannot reach the ears of its

hearers directly and only the console is apparently the organ, its player is forced to resort to console virtuosity and sentimentality to gain attention. On the other hand, a straightforward, dominantly located organ has just the opposite effect. The player becomes composed, confident and deliberate. No tricks are necessary; in fact, they are unavailing, and would not even suggest themselves. The character of the instrument is imprinted upon the music, which becomes straightforward and dominant, as organ music should be. In short, it is form expressing function.

Do not mistake the foregoing as the expression of an antiquarian. I mean to convey just the opposite impression. The organ must advance with time, but let its progress be an organic, expressive growth from within. Mechanical and tonal refinements (which includes solo stops) and other evidences of personal expression are as necessary to the organ as ornament is to architecture, but the ornament must express, not conceal, the structure.

To the builders I would say: "Give the players a chance." To the players and composers I would say: "Allow the builders to give you a chance." The tone of a well-placed, natural organ will never be reproduced artificially by a scientific machine and be capable of making music. It cannot even be described, except by a poet.



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**Novel Christmas Service at Pasadena Which Packs Church**

Pasadena, Cal., Jan. 11, 1936.—Editor of THE DIAPASON: As a new member of your DIAPASON family, may I submit a short resume of our Christmas program in the First Congregational Church, Pasadena, which may hold possibilities for some other harried (?) organist-directors?

We have a fifty-five chorus choir, well balanced, and practically each member a good reader. To meet the multiplicity of down-town special services at 7:30 o'clock Christmas Sunday evening, we stepped our service back to 9:30 p. m., with a special carol service at 9. Result, a packed auditorium. At 9 two groups of junior choir members in oriental costumes drifted back and forth through the auditorium singing Christmas carols. Alternating with these groups, a trumpet quartet on the pulpit platform played carols in full harmony. At 9:30 our auditorium was darkened and out of the darkness from the choir chancel a soloist began "If with All Your Hearts" ("Elijah"). From the back of the darkened auditorium our tenor soloist cried "O that I knew where I might find Him," and at the close of that cry the chancel soloist continued "If with all your hearts." From the hall of entrance the full choir sang unaccompanied one verse of the old plainsong "O Come, O Come, Emmanuel," and as it finished a chancel soloist took up "O Rest in the Lord" ("Elijah").

Then the processional, the auditorium still dark. There went down from the chancel a beautiful formal medieval angel attended by two girls gowned in white and carrying five-branched golden candelabra on long staves. The angel opened the hall of entrance doors to admit the choir—first a soloist attended by two light-bearers carrying candelabra holding four candles, then eight of the choir, four abreast; again a soloist and again eight of the choir, etc. As the light-bearers reached the front of the auditorium, they passed to all side aisles and returned to the hall of entrance to come in with the pageant group, who entered, attended by the light-bearers, preceded by the angel and attendants, their order being Mary and Joseph, three shepherds and the three kings walking singly. For the choir portion of the processional we used an old French carol, the soloists taking the verses, the choir responding with the chorus of "Nowell, Nowell." For the entry of the pageant group we used the "Noel" from Buck's "Coming of the King." As the shepherds approached the platform the caroling groups also entered down the side aisles and ascended to the platform from the platform rear. With the kings all knelt, forming a beautiful tableau like an old master painting, the platform setting being a very simple manger scene. During this moment of adoration the choir sang "Adeste Fideles" and were answered by the trumpet quartet from the top of the balcony, during which time the pageant group arose and re-

tired in processional down the center aisle. The auditorium lights were then raised, for all but the final number.

We used Dickinson's "Shepherds' Story"; "Gloria" from Twelfth Mass, Mozart; quartet, "Yule," Franck; offering prayer response, "We Have Seen His Star," Titcomb; offertory, "Bells of Noel," Schloss, with two strolling violinists playing it once through as an introduction, during which time they strolled down the center aisle and to the pulpit platform, when the choir took up the number accompanied only by piano and the organ chimes; "Song of the Virgin Mother," Nagle.

The auditorium lights were again lowered and the light-bearers re-entered, forming in an inverted triangle on the pulpit steps. The choir came from the chancel and grouped wedge-shaped below the lights, pausing there while the quartet sang "When Christ the Lord was Born," Wentzell. The light-bearers then passed down the aisle, taking stations along the sides of the aisle, and the choir retired through this lane of lights, followed by the light-bearers. From the darkened church the trumpets played from their balcony location "Adeste Fideles," and what has proved our most successful Christmas program was over at 10:40 p. m.

My point is this: In the employment of the supporting pageantry we made use of the young people of the church school. Young women from the high school department in black cassocks and surplices acted as ushers. Juniors and junior high boys and girls comprised the junior choirs. Our service was truly an all-church service and found real favor with the educational department. At the same time, by confining the musical part of the program to the choir, we avoided any mishaps which might have occurred with the use of untrained singers. Most in disfavor before the evening, and most highly commended afterwards, was the unusual hour. The junior choirs were, of course, well trained, since they had to sing carols unaccompanied and with no adult to give them pitch. The pageant group were taught their part of the service in a single two-hour rehearsal, which elicited whole-hearted cooperation from the young people. Of course the preparation of costumes, candelabra, etc., was all out of the way before this rehearsal, and the program arrangement did not necessitate a joint rehearsal of choir and pageantry.

The program has met so many apparent needs in unifying the efforts of ministry, choir and educational departments, that at the solicitation of my friends I am sending it to you, since other organist-directors may be faced with just such problems as we have had to meet.

Sincerely,  
HELEN ROOT WOLF.

**Gaul's "Ruth" in Asbury Park.**

The choir of the First M. E. Church of Asbury Park, N. J., presented Gaul's "Ruth" Sunday evening, Jan. 26, under the direction of the organist, G. Howard Scott. The soloists are: Betty Bailey, soprano; Anna Edwards, contralto, and Arthur Birdsall, bass. The choir recently gave "The Messiah" with Edgar Allan, basso, of New York as guest soloist.

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## Programs of Organ Recitals of the Month

**Horace Alden Miller, Mount Vernon, Iowa**—Professor Miller gave a recital on the large Kimball organ in the Cornell College chapel Jan. 12, playing a varied program which contained some of the best modern American works, including his own "Indian World" Suite. The list of offerings was as follows: Prelude from Sonata No. 6, Rheinberger; Ricercare (Dorian Mode), Andrea Gabrieli; Toccata (Phrygian Mode), Claudio Monteverdi; Ricercare (Dorian Mode), Giovanni Gabrieli; "Humoresque Fantastique," Garth Edmundson; "Liebestod" ("Tristan and Isolde"), Wagner-Gilson; "The Indian World" ("The Indian Flute," "Barbaric Splendor" and Largo), Horace Alden Miller; "Fireside Fancies," Clokey.

**Henry F. Seibert, New York City**—In a recital Sunday afternoon, Jan. 5, at Holy Trinity Lutheran Church, Mr. Seibert presented a program made up of the following works: Allegro moderato e serio (Sonata I), Mendelssohn; Air for G String, Bach; Chorale Preludes, "In dulci Jubilo," "If Thou but Suffer God to Guide Thee" and "O Sacred Head," Bach; Andante Recitativo and Allegro assai vivace (Sonata I), Mendelssohn; Caprice, Sturges; Largo, Handel; "Lead, Kindly Light," Dykes-Lemare; Concerto Scherzo in F, Mansfield.

**Frederick Broadus Staley, Brooklyn, N. Y.**—Mr. Staley, of St. Paul's Church, Brooklyn, gave a recital under the auspices of the Indiana Chapter, A. G. O., at the North M. E. Church of Indianapolis Jan. 6. His program was made up of the following selections: Prelude, Fugue and Chaconne, Buxtehude; Prelude, Clerambault; Three Chorale Preludes, Bach; Fantasia and Fugue in G minor, Bach; Minuet and Allegro, Handel; Andante from "Grande Piece Symphonique" and Chorale in A minor, Franck; Scherzo from First Symphony, Vierne; "The Reed-Grown Waters," Karg-Elert; "Romance sans Paroles," Bonnet; "Noel" (from "Byzantine Sketches") and "Thou Art the Rock," Mulet.

**Newell Robinson, F. A. G. O., Philadelphia, Pa.**—In a musical program on Christmas Eve at Grace Church, Mount Airy, Mr. Robinson was assisted by his choir and a harp soloist in the following music: Variations on an Ancient Christmas Carol, Dethier; "Christmas Day," Holst; "Ave Maria," Bach-Gounod; "Down in Yon Forest" (Derbyshire Carol), Vaughan Williams; "Cantique de Noel," Adam; "L'Adoration Mystique" ("Symphonie de Noel"), de Maligne; "Glory to God in the Highest," Handel; Sanctus and "Gloria in Excelsis," services by Harold Rhodes and Healey Willan; "Carillon" (Christmas Suite), Edmundson.

**Charles H. Finney, Mus. B., A. A. G. O., Erie, Pa.**—In a Christmas recital Sunday afternoon, Dec. 29, at the Church of the Covenant, Mr. Finney played: A Christmas Revery, John Gordon Seely; "Christmas," Dethier; "March of the Magi Kings," Dubois; "A Rose Breaks Forth," Brahms; "Noel," Mulet; "Christmas in Sicily," Yon; "The Little Shepherd," Debussy; "Hallelujah," Handel.

**Richard R. Jesson, Manhattan, Kan.**—Mr. Jesson's latest recitals at the Kansas State College, played in the college auditorium, have been marked by programs devoted to the compositions respectively of Bach, Widor and Franck. Jan. 19 Mr. Jesson played the following movements from Widor symphonies: Allegro vivace (Theme and Variations) and Adagio, Symphony 5; Scherzo and Andante cantabile, Symphony 4; Intermezzo, Symphony 1; Pastorale and Finale, Symphony 2.

The Bach program played Nov. 17 was as follows: Adagio from Toccata and Fugue in C; Prelude and Fugue in B minor; Chorale Preludes, "Come, Saviour of the Gentiles" and "In dulci Jubilo"; Passacaglia.

In his Cesar Franck program Dec. 8 Mr. Jesson included: Chorale in A minor; "Grande Piece Symphonique" (Andantino serio, Allegro non troppo e maestoso, Andante—Allegretto—Andante; Allegro non troppo—Beaucoup plus Large);

**Claude Murphee, F. A. G. O., Gainesville, Fla.**—The first of a series of recitals illustrating the great masterpieces of symphonic literature was played by Mr. Murphee at the University of Florida Sunday afternoon, Jan. 27, with the following program: Sonata for Three In-

struments, Sammartini; Largo and Presto (Symphony in D), Carl Ph. E. Bach; Andante and Minuet from "Jupiter Symphony," Mozart; Andante from Fifth Symphony, Beethoven; Scherzo from "Italian" Symphony, Mendelssohn; "Bohemian Dance," from "The Bartered Bride," Smetana; "Dream Pantomime," from "Hänsel and Gretel," Humperdinck; "Till Eulenspiegel's Merry Pranks," R. Strauss; Finale from Fourth Symphony, Tchaikowsky.

**Guy Criss Simpson, Lawrence, Kan.**—Mr. Simpson played the following compositions in the vesper recital at the University of Kansas Jan. 12: Prelude and Fugue in B minor, Bach; Cantabile, Jongen; Fugue a la Gigue, Bach; Pastorale on the Chorale "Vom Himmel hoch," Bach; Andantino in G minor, Franck; "Grande Piece Symphonique," Franck.

**Edna Scotten Billings, Kansas City, Mo.**—In a recent recital at Grace and Holy Trinity Cathedral, in which she had the assistance of the choir of the church, Mrs. Billings played the following organ numbers: "A Gothic Cathedral," Pratlle-Weaver; Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach; Prelude and Fugue in C minor, Bach; Chorale Preludes, "Deck Thyself, My Soul" and "Behold, a Rose Is Blooming," Brahms; Chorale in E major, Franck; "Jagged Peaks in the Moonlight," "Wind in the Pine Trees" and "Canyon Walls," Clokey; Finale from First Symphony, Vierne.

**Elizabeth MacPherson Kister, Philadelphia, Pa.**—In a recital Jan. 14 at the Princeton Presbyterian Church Mrs. Kister presented the following program: Largo, Wesley; Improvisation-Caprice, Jongen; Scherzetto, Arabesque and "Divertissement," Vierne; Pastoral Suite in Four Movements, Bach; "The Reed-Grown Waters," Karg-Elert; "Ronde Francaise," Boellmann; "Carillon," DeLamarter; Prelude and Fugue in C minor, Bach.

**Glenn Grant Grabill, Columbus, Ohio**—Mr. Grabill, assisted by his quartet, played his fourth annual recital of Christmas music at the First Congregational Church Sunday afternoon, Dec. 22, making use of the following selections: Chorale Prelude, "Es ist ein Ros," Brahms; Walloon Christmas Rhapsody, Ferrari; "Christmas Evening," Mauro; Cotton; "Three Holy Kings," Gliere; Paraphrase on a Christmas Hymn, Faulkes; Rhapsodie on Old Carol Melodies, Lester; Christmas Pastoral, Scarmolin; "Noel Polonaise," Guilmant; "Emmanuel," Rossini; "Alleluia," Dubois.

**Archibald Sessions, Los Angeles, Cal.**—In a recital at Bovard Auditorium, University of Southern California, Mr. Sessions, the university organist, played the following program Jan. 8: Toccata in C major, Bach; Nocturne, Ferrata; Scherzo, Colby; Largo, from "New World" Symphony, Dvorak; "Canyon Walls," and "Jagged Peaks in the Moonlight," Clokey; "Resurrection," from Passion Symphony, Dupré.

**Nina D. Beatley, Columbus, Ohio**—In a recital at the First Presbyterian Church Sunday afternoon, Dec. 15, for the Women's Music Club Mrs. Beatley was assisted by the choral society of the club. The organ selections included: Chorale Prelude, "In Thee Is Gladness," Bach; "Prayer" ("Oratorio de Noel"), Saint-Saens; "Christmas in Sicily," Yon; "Fantasia on Old Christmas Carols," Faulkes; "The Holy Night," Vail; "Christmas," Dethier.

**John W. McIntire, Wilmore, Ky.**—Mr. McIntire presented the following program at his Christmas recital on the large four-manual Austin organ in the chapel of Asbury College Dec. 15: Christmas Pastoral, "From Heaven High to Earth I Come," Pachelbel; "Gelobet seist Du, Jesu Christ," Bach; Chorale Prelude on "In dulci Jubilo," Bach; "Noel Polonaise" (Variations on an Ancient Polish Christmas Carol), Guilmant; "The Shepherd's Song," Guilmant; "Gesù Bambino," Yon; Christmas Fantasia, McIntire.

**Howard L. Ralston, Washington, Pa.**—Mr. Ralston's vesper recital at the Second Presbyterian Church Dec. 8 was marked by these numbers: "Good News from Heaven the Angels Bring," Pachelbel; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Two Christmas Folksongs (Lithuanian), arranged by T. Carl Whitmer; "The Shepherds in the Fields," Malling; "Gesù Bambino," Yon;

"The March of the Magi Kings," Dubois; Christmas Fantasia, Mueller.

**Alexander Schreiner, Los Angeles, Cal.**—In his seventeenth Sunday afternoon recital of the academic year at the University of California, Los Angeles, on Jan. 12, Mr. Schreiner played: Overture to "Merry Wives of Windsor," Nicola; Chorale Fantasia in B minor, Franck; "Grand Chorus Dialogue," Gigout; "Kol Nidrei," Old Hebrew, arranged by Bruch; Second "Legend," Bonnet; "La Piccola," Leschetizky; Toccata in D major, Langquait.

For his noon recital Jan. 17 Mr. Schreiner selected this program: "Carillon-Sortie," Mulet; Prelude and Triple Fugue in E flat, Bach; Fountain Reverie, Fletcher; Nocturne from "Midsummer Night's Dream," Mendelssohn; Grand March from "Tannhäuser," Wagner.

**Hugh Porter, New York City**—Mr. Porter's recital at the Second Presbyterian Church Sunday evening, Feb. 2, at 8 o'clock, will be marked by the following Bach program: Variations on the Chorale "O God, Thou faithful God"; Chorale Preludes, "Wake, Awake, for Night Is Flying," "Our Father, Which Art in Heaven" and "My Soul Doth Magnify the Lord"; Prelude in C minor; Arioso; March from "Dramma per Musica"; Extended Chorale from the Cantata "Jesus nahm zu sich die Zwölfe"; Fantasia and Fugue in G minor.

**Albert Riemenschneider, Berea, Ohio**—Mr. Riemenschneider will play the second of his series of six vesper recitals, scheduled for the first Sunday of every month, at Baldwin-Wallace College Feb. 2. For this occasion he has prepared the following program: "Marche Pontificale," Widor; Five Short Chorale Preludes, Op. 135a, Max Reger; Third Sonata, A major, Mendelssohn; "If Thou but Suffer God," Bach; Passacaglia and Fugue, in C minor, Bach.

**Dudley Warner Fitch, Los Angeles, Cal.**—In a recital at the First Methodist Church of Los Angeles, Feb. 18, Mr. Fitch, organist and choirmaster of St. Paul's Cathedral, will play: Allegro and Andante (A minor Sonata), Rheinberger; Prelude, Clerambault; Sarabande, Corelli; Prelude and Fugue in G, Bach; "Romance," Bonset; "La Reine de la Fete," Webbe; Two arrangements of Irish Airs: "Little Red Lark," Clokey, and "London-derry Air," Coleman; "Lamentation," Guilmant; "Revue du Soir" (MSS), Fitch; Finale (C minor Symphony), Holloway.

**Anna Blanche Foster, Redlands, Cal.**—Miss Foster, who always plays a recital on New Year's Day in the First Congregational Church, this year presented the following program for her "hour of organ music": "Tidings of Joy" and Toccata in F, Bach; Andante, Stamitz; Sonata in D minor, Guilmant; "The Fountain," H. Alexander Matthews; "A Christmas Cradle Song," Arthur Poister; "Flat Lux," Dubois.

**J. Max Kruwel, Quincy, Ill.**—Mr. Kruwel gave a recital on the afternoon of Jan. 12 at Salem Evangelical Church at which he played request numbers that indicated the advanced taste of his congregation. Mr. Kruwel's program was as follows: "In Thee Is Joy," Bach; Prelude and Fugue in E minor, Bach; Cantabile, Franck; Chorale in A minor, Franck; "Pastel," Van Denmat Thompson; Recitativo and Allegro Vivace, Mendelssohn; Prayer and Cradle Song, Guilmant.

**H. Velma Turner, St. Davids, Pa.**—A recital for the benefit of the Wayne Art Center was given at Miss Turner's studio Jan. 14 and the organ numbers were: "Priere et Berceuse," Guilmant; Chorale in A minor, Franck; Pastorale, Traditional; Dramatic Reading, "King Robert of Sicily," Longfellow (Mildred Byram Fishburn), with organ setting by Rosseter G. Cole; Andante Cantabile, Fourth Symphony, Widor; Scherzo, Fifth Sonata, Guilmant.

**Charles E. Estes, Istanbul, Turkey**—In his twenty-sixth series of recitals at Robert College Mr. Estes on the afternoon of Dec. 22 presented the following program, with the assistance of Charles S. MacNeal at the piano: Prelude and Fugue in D minor, Bach; "Jesu, Joy of Man's Desiring" (piano and organ), Bach; Passacaglia in C minor, Bach; Vivace and Largo from "Concerto Grosso" No. 2 (piano and organ), Handel; Gavotte from "Iphigenia in Aulis" (piano and organ), Gluck; "Gesù Bambino," Yon;

"L'Organo Primitivo," Yon; "Saki," from Persian Suite, Stoughton; Chorale in B minor, Franck; Gavotte, Composer unknown; "Minuetto Antico e Musetta," Yon; Gavotte with Musette, Old French; Andante from Quintet in F minor (piano and organ), Brahms; Toccata and Fugue in D minor, Bach.

On March 15 Mr. Estes will play: Symphony (Allegro and Andante), Maquaire; Evening Song, Bairstow; Pastorale, Franck; "Parsifal" (organ and piano), Prelude, "Grail Scene," "Flower Maidens" and "Good Friday Spell," Wagner.

**Raymond C. Robinson, F. A. G. O., Boston, Mass.**—Among Mr. Robinson's recent programs in his Monday noon recitals at King's Chapel have been the following: Dec. 16—Concerto 6, Handel; Three Christmas Chorale Preludes, Bach; Fantasia in E flat, Saint-Saens; "Noel sur Les Flutes" and "Noel Dialogue."

Dec. 23—Rhapsodie on Christmas Themes, Gigout; "Soeur Monique," Couperin; Prelude, Fugue and Variation, Franck; "Noel sur Les Flutes," d'Aquin; "In dulci Jubilo," Bach; Variations on an Ancient Christmas Carol, Dethier.

Dec. 30—"Fantasia Dialogue," Boellmann; "Sunrise," Jacob; "Shepherd's Song," Jacob; Grave (from Fantasia in G), Bach; "Jagged Peaks in the Moonlight," Clokey; Canon, Schumann; Toccata and Fugue in D minor, Bach.

**Adolph Steuterman, F. A. G. O., Memphis, Tenn.**—In his recital Sunday afternoon, Jan. 26, at Calvary Episcopal Church Mr. Steuterman played: "Piece Heroique," Franck; Prelude in G flat, Scriabine; "Will-o'-the-Wisp," Nevin; Three Chorale Preludes, "Rejoice Now, Christian Men," "Jesu, Joy of Man's Desiring," and "In Thee Is Joy," Bach; "The Musical Snuff-box," Lidoff; "The Legend of the Mountain," Karg-Elert; "Carillon-Sortie," Mulet; Cradle Song, Hljinsky; "Marche Pontificale," Lemmens.

**Harold Heeremans, Seattle, Wash.**—In his recital at the University Temple Jan. 10 Mr. Heeremans played: "Comes Autumn Time," Sowerby; Prelude on "Song 13" by Orlando Gibbons (arranged for organ by Stanley Roper), Vaughan Williams; Fugue in C minor, Bach; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Scherzetto, Vierne; Allegro moderato (Sonata No. 1), Mendelssohn; "Music of the Spheres on Christmas Eve," Lubrich; "The Nave," Mulet; "Adeste Fideles" and "Resonet in Laudibus," Karg-Elert; Finale (Symphony No. 1), Vierne; Carol, Whitlock.

The following compositions were played by Mr. Heeremans during December and the first part of January over station KIRO, Seattle, for the weekly broadcasts at University Temple, sponsored by the University of Washington music department, of which Mr. Heeremans is a member: Prelude on Hymn by Orlando Gibbons, Vaughan Williams; Six Chorale Preludes, Bach; "Comes Autumn Time," Sowerby; Air and "Hornpipe" from "Water Music," Handel; Postlude, Vierne; Chorale Prelude, "To Thee, Jehovah," Kaun; "A Rose Breaks into Bloom," Brahms; Carol and Folk tune, Whitlock; "Carillon-Sortie," Mulet; "Music of the Spheres," Lubrich.

**Gene Stanton, Norwalk, Ohio**—Mr. Stanton, organist and choirmaster at St. Paul's Church, presented an American program of organ music in his January recital. The program follows: Paraphrase on the Hymn "St. Kevin," Miles; "Meditation a Ste. Clotilde," James; "St. Lawrence" Suite ("Song of the Basket Weaver" and "The Bells of St. Anne de Beaurpe"), Russell; "Gesù Bambino," Yon; Berceuse, Dickinson; "An Impression," Gene Stanton; Variations on an Ancient Christmas Carol, Dethier.

**Lucien E. Becker, F. A. G. O., Portland, Ore.**—Mr. Becker's lecture-recital at Reed College Jan. 14 was marked by a program of classic, neo-classic, modern and ultra-modern compositions and included: Concerto in G major, Vivaldi-Bach; Minuet No. 6, in D major, Mozart; Minuet from "Divertissement," No. 17, Mozart; Chorale Preludes, "O World, I e'en Must Leave Thee" and "My Inmost Heart Rejoiceth," Brahms; "Rondo alla Campanella," Karg-Elert.

At his recital Dec. 10 Mr. Becker played: "Christmas Bells," Lemare; Pastoral Symphony, Handel; "March of the Magi Kings," Dubois; "Christmas in Sicily," Yon; Symphonic Tones Poem, "Christmas," Dethier.



## Programs of Organ Recitals of the Month

**Stanley E. Saxton, Saratoga Springs, N. Y.**—Mr. Saxton, organist of Skidmore College, was heard in a recital at the First Reformed Church of Fort Plain, N. Y., Jan. 17, playing these numbers: Sonata in C minor, Mendelssohn; Cantabile, Franck; "The Squirrel," Weaver; "The Bells of St. Anne de Beaupré," Russell; Carol Rhapsody, Stanley Saxton; Lullaby, Brahms-Saxton; Prelude to "Parsifal," Wagner; Prelude and Fugue on B-A-C-H, Liszt.

**Mrs. Pratt Bacon, Texarkana, Ark.**—At the third annual white Christmas service on the afternoon of Dec. 22 in the First Methodist Church Mrs. Bacon played: Chorale Preludes, "My Heart Is Filled with Longing," "Beside Thy Cradle Here I Stand" and "Rejoice Now, All Good Christians," Bach; "Adoration," Borowski; Prelude in G minor, Rachmaninoff; "In Bethlehem's Town," Mueller; Grand Chorus, Hollins.

**Richard Irvén Purvis, San Francisco, Cal.**—Mr. Purvis, who leaves San Francisco and his post at Calvary Presbyterian Church to enter the Curtis Institute of Music at Philadelphia, where he has been awarded a scholarship, played a farewell recital at the Chapel of the Chimes in Oakland, Cal., Dec. 23, at which his program consisted of: Allegro (Concerto I), Handel; Three Chorale Preludes, Bach; Allegro (Sonata I), Bach; "Cortege et Litanie," Dupré; Allegretto, Parker; "In dulci Jubilo," Dupré; "Scherzo Burlesca," Bossi.

In a recital before the Sacramento A. G. O. Chapter at the First Methodist Church of that city, Dec. 25, Mr. Purvis played: Allegro (Concerto I), Handel; Three Chorale Preludes, Bach; Allegro (Sonata I), Bach; "Cortege et Litanie," Dupré; Allegretto, Parker; "Invocation," Karg-Elert; "Scherzo Burlesca," Bossi; "In dulci Jubilo," Dupré; Toccata (Symphony 5), Widor.

**Ray Hastings, Los Angeles, Cal.**—Numbers played by Dr. Hastings in his most recent popular programs at the Philharmonic Auditorium have included: Chorale from "The Mastersingers," Wagner; Finale from Symphony No. 3, Mendelssohn; "Ave Maria," Arkadelt; Siciliana from "Cavalleria Rusticana," Mascagni; "Echo," de la Tombelle; Andantino, Franck; Festival March, Smart; "Finlandia," Sibelius; "Midnight in Bethlehem," Margaret Kirchhofer; Christmas Fantasy, Ross Hastings. The last is a piano and organ duo, and the composer was at the piano.

On Feb. 9 Dr. Hastings will begin his twenty-fifth year as organist of Temple Baptist Church, Los Angeles.

**John T. Erickson, Mus. D., New York City**—In his Christmas recital Sunday evening, Dec. 22, at Gustavus Adolphus Lutheran Church, Dr. Erickson played: Chorale, "From High Heaven," Bach; "March of the Magi," Harker; "Noel Ecosais," Guilment; A Christmas Pastoral, H. A. Matthews; "Nightingale and the Rose," Saint-Saens; Christmas Offertory, Grison; "Evening Star," Wagner.

**Orrin C. Suthern, Tuskegee Institute, Ala.**—Mr. Suthern, organist of Tuskegee Institute, played a guest recital on the Casavant four-manual in the First Congregational Church of Detroit, Mich., Dec.

28, for the National Association of Negro Musicians. His selections were: Toccata and Fugue in D minor, Bach; Chorale Prelude, "Jesu, meine Frende," Bach; Minuet, C. P. E. Bach; Chorale in A minor, Franck; "March of the Magi Kings," Dubois; Fountain Reverie, Fletcher; "Carillon-Sortie," Mulet; "Will-o-the-Wisp," Nevin; Finale, First Symphony, Vierne.

In the first of a series of recitals on the Pilcher organ at the Tuskegee chapel Mr. Suthern played: Largo e Spiccato, Wilhelm Friedemann Bach; Chorale in A minor, Franck; Serenade, Schubert; Festive Toccata, Fletcher; Andante Cantabile, Tschaiakovsky; "Carillon-Sortie," Mulet.

**Herbert Ralph Ward, New York City**—Mr. Ward's Tuesday 1 o'clock recitals in January at St. Paul's Chapel have been marked by the following programs among others:

Jan. 14—Pastorale (first part), Bach; Minuet, Lully; Chorale Prelude, "Whither Shall I Flee?" Bach; Praeludium in D minor, Giovanni Stefano Carbonelli; Sonata in B minor (first movement), Bernard Ramsey.

Jan. 21—Aria, "Art Thou with Me?" Bach; Siciliano and Allegro con Spirito, Boyce; "To a Pond Lily," H. R. Ward; Canon, Purcell; Toccata and Fugue in D minor, Bach.

Jan. 28—"In Paradisum," Mulet; Praeludium in G, Johann Kuhnau; Siciliano (Sonata for Cembalo and Flute), Bach; Cantabile, Franck; Double Theme Varie, Rousseau.

**Robert L. Bedell, Brooklyn, N. Y.**—Mr. Bedell played the following selections in his recital at the Brooklyn Museum Sunday afternoon, Jan. 12: Grand Chorus in March Form, Guilment; "Friere a Notre Dame," Boellmann; "Cortege Funebre," Dubois; Fugue in G minor (the lesser), Bach; Reverie, Bedell; Prelude in C sharp minor, Rachmaninoff; "Romance," Rubinstein; "Finlandia," Sibelius.

In a recital at the Church of the Good Shepherd, Brooklyn, Jan. 16, Mr. Bedell played: Praeludium in C major, Pastorale and Chorale Prelude on "In dulci Jubilo," Chorale Prelude, "Nun komm, der Heiden Heiland," and Fugue in G major (The Little), Bach; Cantilene in B minor, Bedell; Grand Chorus in D, West; "Haenssel and Gretel" (Reminiscences), Humperdinck; Quintet and March from "Die Meistersinger," Wagner; Minuet in E flat, Bizet; "A la Russe," Moszkowski; A Country Dance of Old England, German; An Old Irish Dance, John Ansell; "Polonaise Militaire," Chopin; A Hawaiian Hymn, Lemare; "Dance of the Hours" ("La Gioconda"), Ponchielli.

**Mallory Bransford, Mus. B., Indianapolis, Ind.**—Mr. Bransford was presented in a graduation recital at the Arthur Jordan Conservatory by Donald C. Gilley, playing the following program at the Odeon Jan. 24: Passacaglia and Fugue, Roland Diggle; Sixth Trio-Sonata (Vivace), Bach; Fantasia and Fugue in G minor, Bach; Chorale in E major, Franck; Passion Symphony ("The World Awaiting the Saviour"), Dupré.

**William Cook, Lakewood, Ohio**—Mr. Cook, organist of St. Peter's Episcopal Church, Lakewood, played the fol-

lowing program in a recital of music by American composers in the First Presbyterian Church of Ashtabula, Ohio, Nov. 20: "A Joyous March," Sowerby; Madrigal, Sowerby; Allegro con brio (Sonata in E minor), James H. Rogers; Toccata (Miniature Suite), Rogers; "Idyl," Carleton H. Bulls.

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

Jan. 5—Introduction and Fugue, "Jerusalem, the Exalted City," and Partita, "Uphold Us, Lord, by Thy Word," Joh. Nep. David.

Jan. 12—Finale, from Sonata, Herbert Howells.

Jan. 19—Improvisata, Alfons Suys; Fantasia and Fugue, "Cor Jesu Ss. Misereere Nobis," Isidor Stogbauer.

Jan. 26—First Movement from Symphony in G major, Leo Sowerby.

**Arthur W. Quimby, Cleveland, Ohio**—At the Sunday afternoon recital at the Cleveland Museum of Art, Jan. 5, at 5:15 p. m., Mr. Quimby's program included: Prelude, Fugue and Chaconne, Buxtehude; Toccata for the Elevation, Frescobaldi; Scherzo from Symphony No. 2, Vierne; Chorale No. 3, in A minor, Franck.

**Morris Thompson, Shreveport, La.**—Among Mr. Thompson's latest short recital programs Sunday evenings at Noel Memorial Methodist Church have been the following:

Jan. 12—Pastorale, Guilment; "Marche des Petits Soldats de Plomb," Piérne; Serenade, Mark Andrews.

Jan. 19—Andante, Sonata, Op. 28, Beethoven; "Menuetto Antico," Wieseemann; "Pilgrims' Chorus," Tannhäuser, Wagner.

Jan. 26—Aria in D, from Orchestral Suite, Bach; Spring Song, Macfarlane; Elevation, Rousseau.

**Joseph C. Beebe, New Britain, Conn.**—Among the latest Tuesday afternoon programs played by Mr. Beebe at the South

Church and broadcast by stations WNBC and WELI are the following:

Jan. 7—Passacaglia, Frescobaldi; Arioso, Bach; Larghetto (Clarinet Quintet), Mozart; "Introitus," Liszt; Prelude to "The Blessed Damozel," Debussy; "Night," Worth.

Jan. 14—Request program: Suite from "Water Music," Handel; Fugue in C minor, Bach; Prelude to "Lohengrin," Wagner; Meditation, Schumann.

**Luther Theodore Spayde, M. Mus., Fayette, Mo.**—Professor Spayde, head of the organ department in Central College, gave his annual faculty recital in the College Church Sunday afternoon, Dec. 15. His program included the following numbers: "Grand Choeur Dialogue," Gigout; Canon in B minor, Schumann; Andante (Sonata 4), Bach; Toccata and Fugue in D minor, Bach; Berceuse ("Suite Bretonne"), Dupré; "Le Tumulte au Pretoire" (from "Symphonie de la Passion"), de Maleingreau; "Recit du Pecheur" and "Pantomime" ("El Amor Brujo"), Falla; "On Hearing the First Cuckoo in Spring," Delius; "Paraphrase-Carillon" (from "L'Orgue Mystique," No. 35), Tournemire.

**Arthur W. Poister, Redlands, Cal.**—A program entitled "worship in music" was played by Mr. Poister at the University of Redlands for the vespers on Jan. 19 and included these offerings: "Invocation," Karg-Elert; Chorale, "Sleepers, Wake," Bach; Prelude in E flat, Bach; "Kyrie et Sanctus," Attainnant; "Ave Maria," Arkadelt; "Meditation a Sainte Clothilde," James; Toccata, "Thou Art the Rock," Mulet; "Benedictus," Regner.

**Frank Stewart Adams, New York City**—Mr. Adams, who is still in Europe, gave a recital sponsored by the American Church in Paris Sunday evening, Dec. 15, and played the following program: Sonata, "The Ninety-fourth Psalm," Reubke; Scherzo in G minor, Bossi; Berceuse and Fleuse, from "Suite Bretonne," Dupré; Prelude to "Pelles et Mellisande," Fauré; Fugue in G minor, Dupré.

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## Is the Modern Idiom Suited to Worship? A Practical Query

By WALTER LINDSAY

A young woman of my acquaintance, who has been singing for several years in a church choir in Philadelphia, was complaining bitterly the other day about the kind of music they were given by their director.

"If a piece has any tune to it," said she, "that's enough to disgust Mr. So-and-so, and he doesn't want it. He gives us nothing but these modernistic pieces; we don't in the least enjoy singing them, and they are so difficult to learn that we are able to prepare only a comparatively few of them. The consequence is that we have to sing the same pieces over and over; and as we don't like them to begin with, we get fairly sick of them. But if we complain all he says is that if a piece is worth singing it's worth singing often. I get so disgusted that I feel sometimes as though I'd like to quit altogether."

Now it would be quite easy to dismiss the young lady's complaint by saying that she probably has only a "gospel hymn" background anyhow, and that she would feel the same about high-class music of any kind. It would be easy to say this, but quite untrue. She belongs to at least two of the large choral organizations here and is accustomed to singing in such works as the B minor Mass and the Ninth Symphony, so that she is no stranger to good music. But she has a grouch against a good deal of modern church music. And I wonder sometimes, when I look over some of the newly-published anthems of the present-day school, how many choir singers—and, what's more to the point, how many people in the pews—feel the same way about them.

I am not taking up the question whether the music, as such, is good or bad; what I'm thinking about is whether it is suitable. The complaint is made sometimes that organists are too self-centered—that their ways of thinking and their tastes are too remote from those of the public they are supposed to be serving. The experience of many years convinces me that many church musicians haven't the slightest idea of the abysmal lack of musical intelligence that exists in the average congregation. Many years ago I saw a remark in print that struck me as being very much to the point, and time has not made it seem less so. The writer said that the appreciation of harmony with many people was confined to the recognition of the tonic and dominant chords, and that all other harmony was simply "passed up." This is an extreme statement, but there's a good deal in it. I don't mean to say that we must serve our people with trash. But your churchgoer, if he is to get anything out of music, has to have something with an easily distinguishable melody, and with fairly smooth, not too far-fetched, harmony; if he doesn't find these in the anthem, he is at once out of his depth, and derives neither pleasure nor edification from the music.

The organist, however, is apt to say that music of that kind is out of date; that it is a quarter of a century behind-hand. But does he happen to reflect that the musical appreciation of the people before whom the music is performed is probably at least as far behind? There is no use in playing and singing music that means nothing to the hearer, any more than for the clergyman to preach ever so eloquent a sermon in the Choctaw language. The difficulty is that the organist or director, having had opportunities to become accustomed to the modern idiom, is interested in music written in that style and forgets that those who can appreciate it are very few in most congregations, and in many churches are not present at all. What's the use of trying to feed raw meat to a horse or oats to a lion?

Then again, there is the matter of the choir singer, such as the case I have mentioned. These works in the modern idiom take a long time to learn and are difficult to do well; singers, if they are not highly trained, and sometimes even when they are, will feel uncertain about them; and the

JAMES H. ROGERS, COMPOSER, HONORED IN LOS ANGELES



A PROGRAM OF COMPOSITIONS of James H. Rogers, the famed American organist and composer who three years ago retired from his duties in Cleveland and moved to Los Angeles to make his home, was presented at the Ambassador Hotel in Los Angeles Jan. 9 for the Matinee Musical Club. The program was arranged and directed by Arthur Blakeley, F. C. C. O. Mr.

effects are so strange, to the ordinary hearer, that even when the music is thoroughly learned the choir is not likely to take much pleasure in singing it. I am speaking, of course, of the average choir, not of that rare collection of birds, the paid professional chorus. There are many choirs who will sing not only the despised Victorians, but Mendelssohn, Handel, perhaps Bach, with gusto and *with effect*, but who will plod listlessly through one of the modern works, where the rhythm is carefully broken up, the melody runs on queer intervals and the harmony is so dissonant that the singers are never certain whether they are singing off pitch or whether it's really meant that way.

As I see it this is a purely practical matter. I don't mean that we should not give the people, whenever possible, something a little better than that to which they are accustomed. Wonders can be done by a little judicious boosting of standards, though ignorance is often terribly obstinate. But for the organist, because he likes music in the modern style, to insist on his luckless choir members learning it, against their will, taste and understanding, and then to cram it down the throats of the congregation while they sit there as helpless as geese in Strassburg, seems to me positively futile. And if church

Rogers was present and delivered a short talk on "The Art of Writing Music." Mr. Blakeley presided at a Hammond electronic organ lent for the occasion by the Hammond Clock Company and played Mr. Rogers' Concert Overture, "Invocation," "Carillon" and Sonata in E minor, Pauline Guthrie, soprano, and Henry M. Sorenson, baritone, sang songs by Mr. Rogers

musicians complain that they are not appreciated and that their music does not excite the same interest as formerly, can you wonder?

After all, is the modern idiom well suited for church music? I am again not considering the goodness or badness of the music itself, but simply whether it is suitable. We are told that the smooth harmonies and flowing melodies formerly used are not fitting under present-day conditions; that they are too static; that the whole tendency of modern life is restless and questioning, and that modern harmony and rhythm reflect this. Well and good; but it is generally admitted that modern life and thought are feverish and unhealthy. Why, then, should we reflect that state of mind in the church service, of all places? It would seem as though the church should do everything possible to combat this unhealthy tendency, not to accentuate it.

Several years ago I saw a review of a modern church composition in which the reviewer praised the composer for the "stern, almost relentless, character" of the harmony. It wasn't a work about the Last Judgment, either, so why stern, relentless harmony should have been appropriate in it I can't tell; maybe somebody else knows the answer. At any rate, it's a sample of just the thing I've been discussing.

## San Francisco News; Purvis Off for East; Fleissner Honored

By WILLIAM W. CARRUTH

San Francisco, Cal., Jan. 17.—The first of the year Richard Irven Purvis, the talented organist whose playing has won him wide popularity, left for Philadelphia, where he has been awarded a four-year scholarship at the Curtis Institute of Music. There, in addition to the organ, he will study piano, harmony, conducting and composition.

As a youth Richard Purvis might have been classed as a prodigy. When 11 he won a gold medal for his piano playing and three years later he became organist of St. James' Episcopal Church in Oakland. After two years at this church he was appointed organist of the First Baptist, where he remained for four years. He then crossed the bay to San Francisco, where he became organist of Calvary Presbyterian. In addition to his church duties he has been one of the staff organists of the Chapel of the Chimes, where his playing made him many friends over the air.

It is interesting to note that both Alexander McCurdy, who is head of the organ department at the Curtis Institute, and Richard Purvis are former pupils of Wallace Sabin.

Professor Otto Fleissner, who recently resigned as organist of the First Presbyterian Church, was honored with a reception at the church Jan. 9. In accepting Mr. Fleissner's resignation the officers of the church bestowed upon him the honorary title of organist and director emeritus in recognition of his continuous service as leader of music for forty-eight years. His many friends and associates outside the church are pleased over this recognition of his musicianship and faithful service and extend congratulations.

A few recent appointments are the following: Winifred Jolley Bengson succeeds Richard Purvis at Calvary Presbyterian. Leslie Harvey, who not long ago returned from a ten years' visit to New Zealand and Japan, is now organist of First Church of Christ, Scientist, in Oakland, and Malcolm Battison goes from Seventh Church in Oakland to Third Church in San Francisco.

Raymond L. White was a recent guest recitalist at the pre-vesper organ recital in Grace Cathedral, playing the following numbers: Chorale Prelude, "From the Deep I Cry," Bach; "Une Vierge Puella," LeBeque; Chorale Prelude, "From God I Ne'er Will Turn," Bach, and Cesar Franck's Chorale in B minor.

Plans are being made for a recital on the four-manual Aeolian-Skinner at Grace Cathedral by the distinguished organist, E. Power Biggs, Tuesday evening, Feb. 25.

"God in the Thought of Mankind." A musical program with the subject "God in the Thought of Mankind" was arranged by Miss Tina Mae Haines and presented at St. James' Methodist Church, Chicago, Sunday evening, Jan. 26. As a prelude Miss Haines played: "The Bow Moon," Marsh; "Chinoiserie," Swinnen; "The Pyramids," Stoughton. Other organ numbers were: "Chassidic Religious Song," Beymer; "Wilderness March," Shure, and "Exultate," Kreckel. The choral numbers included: "The Sunworshippers," Loomis; "To the Unknown God," Holst; "By Babylon's Wave," Gounod; "Alas, That Spring Should Perish," Lehmann; "Turn Back, O Man," Holst, and "Have Mercy upon Me," Haines.

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**CATHOLIC CHURCH MUSIC**

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

That excellent magazine *The Catholic Chormaster* contains in a recent issue an article on university study of sacred music by the Rev. T. Joseph Kelly, Mus. D. Dr. Kelly touches, I believe, the crux of the whole matter of lack of proper reform and of the impetus necessary for this reform in church music when he asserts that because of the lack of educational facilities in so many cases the organist and choir-master is insufficiently trained in real church music, and therefore unprepared to take the matter seriously and do something about it.

Diocesan boards for church music reform are very necessary and undoubtedly have done much good in various parts of the country, but improved standards do not rest only with a few especially trained in liturgical music. Real reform rather rests with the rank and file of choirmasters actively engaged Sunday after Sunday in the presentation of real church music.

Where is this knowledge to be gained? is the question. According to Dr. Kelly the Catholic University of America is the ideal place. The writer agrees with this statement, being well aware of the fact that the Catholic University has a department of sacred music, and that while the department is comparatively young, it has done work of real consequence, standing for the best in Catholic musical culture. But the Catholic University should not be the only place equipped to give courses in liturgical music. It is a sad commentary that the majority of our Catholic institutions of higher learning are not equipped to give any music courses, let alone sacred music. The incorporation of such courses would immediately put these universities on a par musically with their status academically.

The writer knows of only two Catholic universities in this country, besides the Catholic University in Washington, giving courses in liturgical music—Duquesne in Pittsburgh and De Paul in Chicago. Duquesne has a reputation, I believe, for equipping organists and choirmasters for their work in the church. Being connected with De Paul, the writer can truthfully say that the courses offered in those subjects are of the highest excellence. The course in sacred music leads to a degree and comprises, besides the fundamental theoretical subjects pertinent to any degree course, Latin, Gregorian chant, history of liturgy, liturgical music, boy voice training and organ playing. Undoubtedly the majority of our Catholic universities could offer the same courses, and if this were done we would soon find tangible evidence of training among our organists. If one called upon to do a certain type of work is trained from the very beginning of his study to learn and know only the very best, at the completion of those studies only the best would satisfy him. That is the service our Catholic universities should render to the aspiring church musician.

**LEADS CHOIR FIFTY YEARS**

**William F. Bentley's Anniversary at Galesburg, Ill., Church.**

William F. Bentley's fiftieth anniversary as its choir director was observed by the Central Congregational Church of Galesburg, Ill., Dec. 11, when Mr. Bentley was the guest of honor at a turkey dinner at the church and the guests included many former and present members of the choir and those who had studied music under his tutelage at the Knox Conservatory of Music, which he has headed for more than half a century.

President Albert Britt of Knox College was toastmaster and called attention to scores of letters and telegrams that had been received, which he turned over to Mr. Bentley. These greetings came from coast to coast and represented fifteen states. Mr. Bentley was presented with a basket of \$1 bills and Mrs. Bentley with a bouquet of flowers. On the table was a huge birthday cake covered with fifty candles.

Seated at the head table were the members of the church quartet. They were dressed as of the period of the "middle eighties" and their rendition of "Cousin Zedekiah," with J. MacC. Weddell playing the accompaniment on a small organ, was one of the interesting program features. Members of the choir, directed by Mr. Bentley, sang an anthem. John Winter Thompson, who came to Knox only five years after Mr. Bentley, was called upon for a toast and told of some of the interesting incidents of his close association with the honored guest.

**Sing Wade Walker's Composition.**

Wade Walker of Ridgefield, Conn., observed his twelfth anniversary as organist and master of the chorists of the Jesse Lee M. E. Church of that town at a special service Sunday evening, Jan. 26. All those who have sung with him during those years were invited as well as his present boy choir, and presented his composition, "Lift Up Your Heads." A social hour followed the service in the church parlor. The chorus numbered about sixty voices.

**Offers Prize for Arkansas March.**

A cash prize of \$100 for the best Arkansas centennial march is announced by C. E. Palmer, publisher of the *Texas Arkansas Gazette and News*, and of other newspapers in El Dorado, Hot Springs, Hope and Camden. One musician from each of these cities, and one to be nominated by the music department of the University of Arkansas, will compose a committee to make the award. The contest will close March 14. Entries should be submitted to the Centennial March Editor, *Gazette and News*, Texarkana.

**Humiston Directs "Messiah."**

Handel's "Messiah" had a fine presentation at the East Congregational Church of Grand Rapids, Mich., Sunday evening, Dec. 22, under the direction of Paul A. Humiston, Mus. B., organist and director.

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**Notes from Capital;  
Van Dyke Work Given  
as Musical Pageant**

By MABEL R. FROST

Washington, D. C., Jan. 20.—Henry Van Dyke's celebrated dream legend, "The Other Wise Man," was presented for the eleventh season this year as a musical pageant under the direction of Bess Davis Schreiner at Luther Place Memorial Church. Four performances were given, on the evenings of Dec. 26, 27 and 28, and a matinee on the afternoon of Dec. 28. Music for this impressive spectacle was under the direction of Katherine Riggs, who also rendered harp music throughout the action of the drama and took the role of narrator. This year for the first time one-hour preliminary programs of choral and organ music were added. The first of these was given by the Schubert Singers, Mrs. Chester Adair, director and organist; the second by the choir of Luther Place Church, Cornelia Long Kinsella, the organist, directing; the last by the Madrigal Singers, Mrs. John Milton Sylvester, director, and for the matinee, a Christmas program of organ music by Mrs. Frank Akers Frost.

The National Capital Choir of forty picked voices, under the direction of Dr. Albert W. Harned, gave its seventh annual Christmas Eve carol singing at the Central Public Library. Dr. George F. Bowerman, the librarian, and the Rev. James Shera Montgomery, chaplain of the United States House of Representatives, participated in the program.

The annual organ program of the Friday Morning Music Club will be given this year at the Western Presbyterian Church Feb. 28. The following organists will play: Mrs. James Shera Montgomery, Metropolitan Memorial M. E. Church; Miss Edith B. Athey, Hamline M. E. Church; Mrs. J. Horace Smithy, Wesley M. E. Church; Mrs. Kathryn Hill Rawls, Western Presbyterian Church, and Mrs. Frank Akers Frost, Georgetown Presbyterian.

The choir of the Mount Vernon Place M. E. Church, South, R. Deane Shure, director, gave a program of music and pantomime Dec. 22 and repeated it Dec. 29. The program was entitled "The Centuries' Echo—Gloria!" and included a series of carols arranged chronologically.

At the watch night service at Calvary Baptist Church, Thomas Moss, organist, and Howard Mitchell, cellist of the National Symphony Orchestra, presented an unusually attractive program of organ and cello music.

The choir of the Church of the Epiphany repeated the cantata "The Christ Child," by Hawley, Dec. 29. Adolf Torovsky is organist and choir-master.

Lewis Corning Atwater played an exceptionally interesting program for the quiet hour afternoon recital at All

Souls' Unitarian Church Jan. 5, when he was heard in a program of Scandinavian music. Sara Flackshaar, soprano, assisted. Jan. 12 a recital of French music was given, with Charles Trowbridge Tittmann, bass, assisting. Jan. 19 an all-Bach program was played.

A varied program featured the candlelight and carol service given by the combined choirs of Calvary M. E. Church, Louis Potter, organist and music director, Dec. 29. The junior, young people's and senior choirs, solo voices, the piano and organ in various combinations served to offer a most interesting service.

Dorothy Iffert Lakin has been appointed organist and choir director at Christ Lutheran Church, Bethesda-Chevy Chase, Md. Mrs. Lakin is a pupil of Adolf Torovsky.

T. Guy Lucas played his sixty-fifth recital at St. John's Church Dec. 30. The program, which consisted largely of Christmas music, included Bach's "In dulci Jubilo" and the Pastorale from the Christmas Oratorio, the Prelude and Fugue in A major and Schubert's Unfinished Symphony.

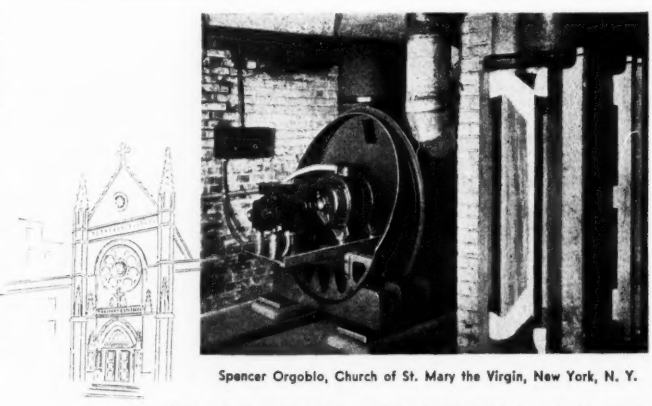
**Death of Grand Rapids Veteran.**  
Vincent H. Loomis, 71 years old, a resident of Grand Rapids, Mich., for more than forty years, died at his home Dec. 24. He had been in poor health since July. He had served as organist at Smith Memorial Congregational Church, Immanuel Presbyterian Church and, many years ago, at the First Presbyterian Church. Surviving are three daughters, Mrs. A. C. Benjamin of Chicago, Miss Albertine Loomis of Grand Rapids and Mrs. Verne Hahneman of Joliet, Ill., and a sister, Mrs. Eugenia Strang of Jonesville, Mich.

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**Los Angeles News;  
Musical Offerings  
Have Marked Season**

C. ALBERT SCHOLIN



By ROLAND DIGGLE, Mus. D.  
Los Angeles, Cal., Jan. 12.—An excellent performance of Hamblen's cantata "The Heavenly Child" was given under the direction of Alexander Stewart by the choir of the First Baptist Church the latter part of December. The work is quite attractive and the choir and soloists are to be congratulated on a first-class performance.

Archibald Sessions of the school of music of the University of Southern California gave an organ recital in Boyard Auditorium Jan. 8, playing compositions by Bach, Colby, Dvorak, Clokey and Dupré. He showed ripe musicianship and a clean-cut organ technique. Mr. Sessions was assisted by Bessie Bartlett Frankel in a work called "The Mission of a Tree," with music from Cesar Franck.

Otto T. Hirschler and the choir of the Rosewood Methodist Church gave a splendid program at the First Menonite Church of Uplands the last of December. The same program was given at the Rosewood church the Sunday before Christmas, and from all accounts it was the most successful musical service held there in many a long day. Mr. Hirschler has had charge of this choir for a year and has done excellent work with it.

Under the direction of Clarence Mader the choir of Immanuel Presbyterian Church gave a musical candle-light service Dec. 29 which drew as large an audience as I have seen at a musical service for some time. Preceding the service John Stewart, the assistant organist, gave a short recital which included a stunning performance of Karg-Elert's "In dulci Jubilo." The choir and soloists sang well and the program was most enjoyable.

I should like to thank all those who were kind enough to send me their Christmas programs, which included some of my organ pieces. I received some sixty service lists from all parts of the country, all of which contained one or more of the three new Christmas pieces published during the last two months.

The January meeting of the Guild was held on the 6th, the feature of the evening being a lecture of John De Kizer on the music of the Netherlands. A first-rate talk, interesting and instructive, that was enjoyed by all! The February meeting will be in the nature of an annual banquet and a fine program is being arranged.

E. Power Biggs is to give a recital at the Hollywood High School at noon Feb. 27. As far as I know this will be the only recital by a visiting organist this season and it is hoped that an extra recital by this distinguished performer will be arranged so that all may have an opportunity to hear him. He played in Pasadena last year, but, it being a Sunday evening, few heard him.

Raymond Strong, organist and choir-master of the Baptist Church in Alhambra, has made a special study of the Hammond electronic organ and during the past few weeks has been giving demonstrations for his friends.

**Death of Alfred T. Lindgren.**  
Alfred T. Lindgren, a veteran organist of Chicago and Rockford, Ill., died at his home in Oak Park, Ill.

C. ALBERT SCHOLIN will direct Mendelssohn's "St. Paul" on the evening of Feb. 23 at his church, the Kingshighway Presbyterian of St. Louis. His choir of forty voices will sing the oratorio and the soloists will be the members of the church quartet.

Jan. 20 at the age of 84 years. He was a survivor of the great Chicago fire of 1871. Mr. Lindgren was born in Sweden and came to Chicago when he was 14 years old. He was employed as a chief clerk by the Chicago, Burlington and Quincy Railroad in Chicago and Galesburg for twenty years. He left the railroad to become affiliated with the Rockford Building and Loan Association, of which he remained secretary for forty years. He was organist and choir leader of Lutheran churches at Galesburg and Rockford for forty-six years. The family moved from Rockford to Oak Park in 1928. Mr. Lindgren is survived by his widow and one daughter.

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