

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
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Twenty-seventh Year—Number Four

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

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FOUR-MANUAL BUILT FOR CHICAGO SCHOOL

WORK OF MÖLLER FACTORY

Instrument at Carl Schurz High Is the 224th by This Builder for an Educational Institution—Plans for Additions.

The four-manual organ built by M. P. Möller, Inc. for the Carl Schurz High School in Chicago is the latest large instrument by this builder in Chicago. It is an interesting fact also that it is the 224th organ built at the Möller factory for an educational institution. The organ has thirty-two sets of pipes, with provisions in the console and in the chests for extensive additions to be made from time to time in the future.

Following is the stop specification of the new organ:

GREAT ORGAN.

Double Diapason, 16 ft., 73 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 notes.
Harmonic Flute, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Cornet, 269 pipes.
Harmonies, 244 pipes.
Mixture, 183 pipes.
Chimes (prepared for in console).

SWELL ORGAN.

Salicional, 16 ft., 97 pipes.
Geigen Principal, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 notes.
Voix Celeste, 8 ft., 61 pipes.
Geigen, 4 ft., 61 notes.
Chimney Flute, 4 ft., 73 notes.
Salicet, 4 ft., 73 notes.
Flautino, 2 ft., 61 pipes.
Plein Jeu, 5 rks., 305 pipes.
Contra Fagotto, 16 ft., 97 pipes.
Fagotto, 8 ft., 73 notes.
Clarion, 4 ft., 73 notes.
Trumpet, 8 ft., 73 pipes.
Vox Humana, 8 ft. (prepared for).

CHOIR ORGAN.

Spitz Flöte, 16 ft., 85 pipes.
Diapason, 8 ft., 73 pipes.
Spitz Flöte, 8 ft., 73 notes.
Spitz Flöte Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.

SOLO ORGAN.

French Horn, 8 ft., 73 pipes.
Gross Gamba, 8 ft., 73 pipes.
Gross Gamba, Celeste, 8 ft., 73 pipes.
Major Flute, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 44 pipes.
Second Diapason, 16 ft., 32 notes.
Spitz Flöte, 16 ft., 32 notes.
Contra Bass, 16 ft., 44 pipes.
Salicional, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.
Spitz Flöte, 8 ft., 32 notes.
Fagotto, 16 ft., 32 notes.
Trombone, 16 ft., 56 pipes.
Trombone, 8 ft., 32 notes.
Trombone, 4 ft., 32 notes.

Reuter to Build Memorial.

The vestry of Trinity Episcopal Church, Lawrence, Kan., has placed with the Reuter Organ Company of Lawrence an order for a new organ to replace the present instrument, now over 40 years old. The organ will be a two-manual, with the great and swell under separate expression. Specifications for the instrument were prepared in collaboration with Dr. Charles S. Skilton, professor of organ at Kansas University. The new organ was made possible by a gift from Dr. Charles Dunlap, a member of the parish, in memory of Mrs. Dunlap.

Ralph Downes at English Post.

Ralph Downes, who was organist at Princeton University from 1928 until last December, has returned to England and is now in Brompton Oratory, London, of which he was recently appointed organist.

HERBERT C. PEABODY, WHO IS PREPARING FOR CONVENTION



Herbert C. Peabody is the guiding spirit in the activities going on in Pittsburgh in preparation for the general convention of the American Guild of Organists to be held in June. His business-like leadership as chairman of the convention board assures a splendid program and a week without a dull moment. Mr. Peabody is shown seated at the large Aeolian-Skinner organ over which he presides in the Church of the Ascension. On another page appears a sketch of the career of Mr. Peabody, written for THE DIAPASON by Mr. Peabody's distinguished townsman, Dr. Charles N. Boyd.

NEW SUITE BY HUGH PORTER

To Be Played for First Time at His Recital in New York March 1.

At the monthly recital in the Second Presbyterian Church, New York, on Sunday evening, March 1, at 8 o'clock, Hugh Porter will play for the first time three movements of an original suite. Two of the movements are built on the chorale "Innsbruck." The entire program is as follows: Prelude in C minor, Bingham; "As Jesus Stood beside the Cross," Scheidt; "Cortege et Litanie," Dupré; Allegretto, Sonata 4, Mendelssohn; "Requiescat in Pace," Sowerby; Berceuse, Bonnet; "Benedictus," Reger; Suite in G (Prelude, Cantabile and Chorale-Finale), Porter.

KFPW BUYS A KILGEN ORGAN

Latest Addition to List of Instruments for Broadcasting.

An interesting tonal scheme for a two-manual completely under expression has been provided in the organ which George Kilgen & Son of St. Louis are building for KFPW radio station in the Goldman Hotel at Fort Smith, Ark. The instrument has been specially designed for broadcasting. Negotiations were conducted by the staff of the Tulsa factory branch of the Kilgen firm.

The installation of this organ adds to an impressive list of organs built for broadcasting by George Kilgen & Son. Among stations for which this firm has already built and delivered organs are KMOX in St. Louis,

WHAS in Louisville, WHDH in Boston, KOIL in Council Bluffs, KLZ in Denver and WKY in Oklahoma City, this last a four-manual of elaborate design which is being installed and is to be dedicated toward the end of March.

LECTURE SERIES BY DR. CARL

Music in European Cathedrals Subject of Discourses in March.

Dr. William C. Carl will deliver a course of lectures on "Music in the European Cathedrals" before the students of the Guilman Organ School Wednesday mornings at 10 o'clock. The dates and topics are:

March 11—"French Cathedral Music."
March 18—"English Cathedral Music."
March 25—"German Cathedral Music."

Dr. Carl will give a comprehensive survey of church music as heard in Europe today. Among the interesting features will be a description of the cathedrals and organs. Service lists for Sunday and week-days, including the festivals, will be shown. The choir-master's duties, including rehearsals, a general outline of the work and lists of anthems, oratorios and organ music used at cathedral services will be brought out.

Students outside the school and those not taking the regular course may enroll for the lectures. Information may be obtained by writing the registrar, 165 West 105th street, New York City.

CHURCH MUSIC DAY HAS ITS CLIMAX IN SERVICE

CHOIR PROBLEMS COME UP

Northwestern University Holds Fourth Annual Conference—Chorus of 200 Sings in Evening at St. Luke's Pro Cathedral.

Undaunted by frigid weather and deep snowdrifts, upwards of 200 organists, choirmasters and ministers from Chicago and the territory within a radius of a hundred miles devoted the day of Feb 11 to the fourth annual Midwest conference on church music under the auspices of the Northwestern University School of Music at Evanston. After morning and afternoon sessions marked by talks which touched many phases of church music and contained much to inspire and to instruct the church musician, the conference came to a glorious close in the evening at St. Luke's Church, the Episcopal pro-cathedral, where five Evanston choirs, united in a chorus of 200 voices, sang a service that may well be written down as a musical event of the first rank and an example of what can be achieved in church music by intelligent co-operation.

The conference sessions were held in the First Baptist Church, of which Dr. William H. Barnes is organist and director, and at the devotional service which opened the meetings Mr. Barnes was at the organ and Miss Ruby Lyon, soprano soloist in his choir, sang. The Rev. Charles H. Heimath, pastor of the church, conducted this service and in a brief address established the spirit of the day, pointing out, with an illustration from Isaiah, the ideal service, in which the worshiper may find God and conviction of sin, followed by strength for his daily duties.

Dr. Stone on Hymn Problems

Oliver S. Beltz, chairman of the program committee and the guiding force back of the conference, introduced the Rev. Amos Thornburg of the First Methodist Church of Wilmette, who presided over the day's sessions. Hymns were the subject of the forenoon. The first event was an address by the Rev. John Timothy Stone, D. D., LL. D., president of the Presbyterian Theological Seminary, on the spiritual aspects of the creation of a hymnal. Dr. Stone pointed out the difficulties encountered in getting good music for hymns. He expressed himself as not in sympathy with those who make fun of the old gospel hymns and deplored the tendency to go so far in pursuing the classical as to "rob us of devotional forms." The word "classical," he said, is much like the word "psychological," the meaning of which is too often vague, and he emphasized his belief that in church music simplicity is needed.

Dr. Stone quoted freely from a paper presented by Dr. William C. Covert, former moderator of the Presbyterian General Assembly, as read before the Hymn Society, reciting the history of the development of hymnody. The question, he asserted, is how to develop a well-versed, spiritually-minded type of present-day minister, and he referred to hopeless "musical morons" in the pulpit and those who considered "the sermon the supreme, pre-occupying feature in the landscape." Dr. Stone interpolated his quotations with many points of his own and dwelt on the value of association in hymns. He voiced the hope that the study of hymns will make churchgoers more mystic, illustrating his ideas with numerous examples.

Robert Sanders, organist and choir-master of the First Unitarian Church, Chicago, the second speaker, went into the technicalities of hymn singing, the

regard for the limits of the congregation which must be borne in mind, etc. He expressed the firm conviction that congregational singing should be in unison, so that all may sing the melody.

The Rev. E. Paul Sylvester, pastor of the Congregational Church of La Grange, Ill., began by stating that the Christian religion is the only one which sings. He paid his respects to cheap hymnals used in Sunday-schools, by means of which the children are taught dance orchestra tunes. He pleaded that churches use only hymns that incorporate the highest concepts of Christian belief—that one's emotions should not be wrought up, but that the hymn must reflect a religious mood of reality. Of 300 hymns he had found in one volume he pointed out that 120 referred to the life hereafter.

Oliver S. Beltz, the last speaker of the morning, dwelt on the problems that confront the editor of a hymn-book and on the varied tastes and sentiments that must be satisfied. Our congregations today, he said, are stoic, with their emotions all but dried up. The editor must compromise between those who would have only chorales or plainsong and those who would syncope "Bethany."

A company of more than 150 sat down to luncheon in the parish-house. With the Rev. Clifford H. Newham of the Methodist Church of La Grange as toastmaster, there was an interesting series of two-minute talks in which ministers and choirmasters alternated in telling what sort of pastor or church musician each would like in his church. The wishes of the organists were sufficiently diversified to range from "pastors who are Christians" to those who would see to it that the organist was properly paid.

Practical Choir Questions

The afternoon was devoted to discussing a group of practical questions, after the A Cappella Choir of Northwestern University, under the leadership of Max Krone, had sung several selections, largely chorales, closing appropriately with the Choral Benediction of the late Dr. Peter C. Lutkin, founder of this choir.

Dr. Adolph Hult of Augustana College, Rock Island, Ill., delivered an eloquent address on the Lutheran chorale, pleading for its increasing use in modern hymn singing.

Andrew Wendelin, who conducts the Lutheran Symphony Orchestra of Greater Chicago, speaking of the place and function of orchestral music in the church, brought out some interesting facts. He had discovered more than 600 compositions for stringed instruments and orchestra which were suitable for church use. He told of the early use of instrumental music as noted in the Psalms and gave facts as to the development of sacred orchestral music in the last decade. Mr. Wendelin showed how the church has an opportunity to conserve the talent that is being trained in the high school orchestras.

Forrest L. Shoemaker, organist and director at the large Linwood Methodist Church of Kansas City, told of the manner in which volunteer choirs and soloists have been brought to a high state of development and usefulness in his church.

The last speaker was Dr. George L. Tenney, for many years the director and inspiring force back of the choirs of the New First Congregational Church of Chicago, whose musical ministry is nationally famous. To the question what forms of musical activity the church should foster Dr. Tenney made the answer that these should be diversified and should include every form consistent with the spirit of the church, but he laid emphasis on quality. Every number, he said, should receive thoughtful preparation. From the simple anthem with a haunting melody he found it an easy step to advance to more difficult anthems, oratorios, etc. He made a plea for soloists in choirs, saying that every division of an orchestra must have its concertmeister. Dr. Tenney punctuated his remarks with observations that were interesting and witty and kept his hearers' attention. The afternoon closed with a brief general discussion.

Impressive Service in Evening

The impressive festival choral evening service at St. Luke's Pro-cathedral

opened with a group of organ selections by William H. Barnes which included: Chorale Prelude and Two Variations on "O God, Thou Faithful God," Bach; Andante, "Grande Piece Symphonique," Franck, and the Chorale in E major of Franck, all of them played with beauty of registration and fine taste. The choir consisted of the musical forces from the First Baptist Church, the First Congregational, the First Methodist and the First Presbyterian of Evanston, joining with the choir of St. Luke's, making a grand chorus. The anthems were Matthews' "Blessed Be Thou," Willan's "Behold, the Tabernacle of God," Brahms' "How Lovely Is Thy Dwelling-Place" and Macfarlane's "Open Our Eyes." The Magnificat, a Gregorian chant, was marked by variations between the verses written by Joseph Bonnet and Herbert E. Hyde. The Nunc Dimittis was an Anglican chant. Herbert E. Hyde, organist and choirmaster of St. Luke's, played the hymns and accompaniments with the precision and authority that are his. LeRoy Wetzel of the First Methodist and Elias A. Bredin of the First Presbyterian directed the great chorus. Words of welcome were spoken by the dean of the cathedral, the Very Rev. Gerald G. Moore, D. D. There was a stirring rendition of the Matthews anthem, rare beauty of tone in the Brahms work and sublimity in the manner in which the Macfarlane "Open Our Eyes" was sung. Despite conflicting events of importance a congregation came out which filled the church.

MAURO-COTTONE AS SOLOIST

Performance with New York Philharmonic Rouses Enthusiasm.

Before an audience which thronged Carnegie Hall in New York, Melchiorre Mauro-Cottone, noted organist-composer, appeared as soloist with the New York Philharmonic Orchestra Thursday evening, Feb. 6, performing Handel's Seventh Organ Concerto in B flat major. Mr. Mauro-Cottone scored an enthusiastic and genuine success. At the end of his performance he was recalled four times. His own cadenza to the concerto, composed in Handel's style, and with the brilliance which marks Mr. Mauro-Cottone's performances, was beautifully impressive. The orchestra, under the direction of Hans Lange, played sympathetically and was at its best.

Olin Downes in the *New York Times* wrote: "The soloist was Melchiorre Mauro-Cottone, a brilliantly equipped performer, who also played his own fine cadenza in the first movement." Lawrence Gilman in the *New York Herald-Tribune* said: "The accomplished organist Melchiorre Mauro-Cottone played with excellent taste and musicianship."

At the close of the concert Mr. Mauro-Cottone was complimented by Maestro and Mme. Toscanini, who were present at the performance, and by many well-known organists, including Dr. T. Tertius Noble, Archer Gibson, Pietro Von, Walter Peck Stanley and others.

LARGE ORGAN FOR CAPITAL

Möller Four-Manual Ordered by Covenant-First Presbyterian.

An important organ contract closed in February gives M. P. Möller, Inc., the commission to build a four-manual of large resources for the Covenant-First Presbyterian Church of Washington, D. C. This is expected to be one of the outstanding organs in the national capital and those interested in figures will be interested in knowing that it is the 674th Möller organ for a Presbyterian church. Dr. Clarence Dickinson of Union Theological Seminary, New York, organist and director at the Brick Church, prepared the specifications and was the purchasing committee's consultant. The stop specification will be published in a future issue.

Guilmant Students Win Positions.

Two Guilmant Organ School students were appointed organists and choirmasters in February. Mabel Johnson goes to All Saints' Episcopal Church, Richmond Hill, Long Island, and Isabelle Buchanan to the Crawford Memorial M. E. Church, New York City.

JULIAN R. WILLIAMS



JULIAN R. WILLIAMS is in his tenth year in charge of the music at St. Stephen's Church in Sewickley, Pa.—a parish of distinction in Pittsburgh's most famed suburban community. Mr. Williams, long known as one of the ablest of American organists of concert stature, assumed his duties at St. Stephen's in August, 1926. Fortunately for him, St. Stephen's congregation is for the most part made up of cultured people, who have enjoyed many educational advantages, who believe that good church music is one of the real essentials and who, within the limits of their resources, are liberal in providing the necessary financial support. The two rectors who have served the church during Mr. Williams' tenure have been ideal from an organist's point of view, both of them being men keenly sensitive to the need of good music in the church. Mr. Williams' distinguished predecessor, Arthur B. Jennings, who was there ten years, did good work in laying the foundations for musical appreciation. He left a choir of about twenty-five, which has been enlarged to forty voices. About one-third of these singers are paid. This is the regular church choir. In addition to this choir there is a choir of sixty girls, organized during Mr. Williams' first two years in Sewickley. This group sings regularly at the church school service and at the weekday festivals. In addition to this he has a choral society of 150 voices which gives one program a year in Sewickley and has sung at intervals in various cities of western Pennsylvania and occasionally over Pittsburgh radio stations. This is an *a cappella* organization which sings the typical standard repertoire. What with the time an organist must give to practice and teaching, Mr. Williams does not have time to get into more than a minimum of mischief.

St. Stephen's is a "middle-of-the-road" parish. It contains ritualists and low church people and the services are designed to compromise between the two extreme points of view, which represents the attitude of the great

IN THIS MONTH'S ISSUE

Fourth annual church music conference at Northwestern University has its climax in service at St. Luke's Church, Evanston, in which five Evanston choirs unite.

George H. Fairclough's thirty-fifth anniversary as organist and choirmaster of the Church of St. John the Evangelist, St. Paul, Minn., is the occasion for honors to Mr. Fairclough.

Specification of four-manual organ built by M. P. Möller for Carl Schurz High School, Chicago, is presented.

Edwin H. Lemare in his series of interesting reminiscences, published posthumously, writes of the *Andantino* in D flat and how it developed into "Moonlight and Roses."

Impressive service for American Guild Organists is held in St. Patrick's Cathedral, New York.

Hymn Society makes THE DIAPASON its official organ.

Herbert C. Peabody, moving spirit in arrangements for A. G. O. convention in Pittsburgh, in June, is subject of sketch by Dr. Charles N. Boyd.

William Stansfield dies in Atlantic City at age of 77 years after distinguished career as organist and choirmaster in America.

N. Lindsay Norden, Philadelphia musician, writes of the ministry of music.

The choir uses music well within the limits of its technical proficiency. Its repertoire contains anthems of all types—Bach, Palestrina and the Russians, as also Gounod, the English Victorians and the Americans. Mr. Williams does not disdain easy and obvious things, including many anthems of the type written by Wood and Marks which have been sung successfully again and again. Of American-Canadian composers the congregation seems to like the works of Willan, Parker and Whitmer.

Death of Arthur Reed Spencer.

Arthur Reed Spencer, organist and teacher of music at Port Chester, N. Y., died Jan. 30 at United Hospital of pneumonia. He was 61 years old. Mr. Spencer was for many years organist and choirmaster at St. Peter's Episcopal Church in Port Chester and more recently of the Presbyterian Church at Stamford, Conn. He leaves a widow.

THE DIAPASON

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The Guilmant Organ School

DR. WILLIAM C. CARL, Director

SUMMER COURSES

(a) June 9 to August 14

(b) July 7 to August 14

COMPLETE INFORMATION

165 W. 105TH ST., NEW YORK

FAIRCLOUGH HONORED ON HIS ANNIVERSARY

GEORGE H. FAIRCLOUGH, F.A.G.O.

THIRTY-FIVE YEARS AT POST

Dinner Marks Celebration of Event at Church of St. John the Evangelist in St. Paul — Resolutions Adopted by Vestry.

George H. Fairclough, F. A. G. O., completed thirty-five years as organist and choirmaster of the Church of St. John the Evangelist, St. Paul, Minn., in February and the way in which the anniversary was recognized by the clergy, by the people of the parish, by the choir and even by the newspaper "columnists" of St. Paul left no doubt as to the esteem in which Mr. Fairclough is held in the Northwest.

The robe, hood and cap of a fellow of the American Guild of Organists (Mr. Fairclough became a fellow twenty years ago) was presented to Mr. Fairclough at a dinner Feb. 10 in the parish-house by the members of the choir and alumni of the Church of St. John the Evangelist. There were 150 present and former members of the choir were guests. Wilfred Rumble, toastmaster, and William Clymer were in charge of arrangements. A profusion of flowers and candles decorated the table, one of the most admired being a box of tulips sent by the Choirmasters' Guild, of which Rupert Sircom is president. The dinner was prepared by the junior guild of the church, of which Mrs. Winford Brown is president.

The following resolutions, adopted by the vestry of the church, were read to Mr. Fairclough at the annual meeting and dinner of the parish Jan. 20, at which 200 persons were present.

Inasmuch as Jan. 1 marked the thirty-fifth anniversary of the coming to St. John's Church of George H. Fairclough; and since in addition to his success as organist and choirmaster, Mr. Fairclough has achieved prominence in the whole field of music and thus brought added honors to this church; and because he has distinguished himself both as a teacher and musical director throughout the whole Northwest; be it

Resolved, That the parish of St. John the Evangelist at its annual meeting assembled go on record as deeply appreciating the contributions which he has made to the musical life of the parish and to the beauty and solemnity of its church services; further be it

Resolved, That the affection and good wishes of the parish be extended to Mr. Fairclough and Mrs. Fairclough, with hopes for their continued health, long life and great happiness.

It would take several columns in THE DIAPASON to reproduce all the tributes to Mr. Fairclough. One, from the pen of the rector of St. John's, the Rev. Conrad H. Gesner, was published in the parish paper. Another warm letter came from the Rt. Rev. Stephen E. Keeler, bishop coadjutor of the diocese of Minnesota. In his column in the *St. Paul Dispatch* Larry Ho wrote:

It is always a fine thing to see a worthy man who has toiled modestly at a great task appreciated while he is yet with us. So I rejoiced to read about the tribute paid to George H. Fairclough in recognition of his thirty-five years as organist of the Church of St. John the Evangelist. His has been a rarely rich life. Never seeking popular applause his has been dedicated to noble aims, and he has exercised an influence in this community which cannot be estimated, but which has added greatly to the spread of musical appreciation, artistic culture, and to the finer understandings of citizenship. His devotion to his personal task has been no doubt its own exceeding great reward, but it is well that we let such a man know that we are not unmindful of the sustaining power his fidelity has given to the community.

Although Mr. Fairclough has been at St. John's for thirty-five years, previous to going there he had been organist at six churches, beginning his church career as a choir boy at the age of 10. He has been in the chancel ever since that time, with the exception of three years spent abroad in study. Thus he has completed fifty-seven years of service.

At the end of next year Mr. Fairclough will reach the retirement age at the University of Minnesota, where he presides over the organ, and will



retire on half pay. The Aeolian-Skinner Company has just finished adding the remaining stops to the organ in Northrop Auditorium, and he played it at the convocation in February.

WILLIAM STANSFIELD DEAD

Atlantic City Organist, 77 Years Old, Held Prominent Posts.

William Stansfield, F. A. G. O., F. R. C. O., Mus. B., organist and choirmaster of St. James' Episcopal Church in Atlantic City, N. J., died Feb. 9 of pneumonia. Mr. Stansfield, an Englishman by birth, had held important posts in Philadelphia, Boston and other cities and was a man beloved among his fellows and by those with whom he worked during his long career. He was buried in North Laurel Hill Cemetery in Philadelphia.

William Stansfield was born near Manchester, England, Nov. 29, 1858. He studied with tutors and at Durham University, from which he received a certificate of matriculation in music shortly before he departed for America in 1895. When he took the examination for the fellowship of the Royal College of Organists he was one of six candidates who passed out of a group of sixty-six. He was a graduate of the Tonic Sol Fa College of London and a fellow of the American Guild of Organists and a member of the American Organ Players' Club of Philadelphia. The degree of bachelor of music was conferred on him by the University of Pennsylvania and he received many other honors.

Mr. Stansfield's first position in the United States was at the Church of St. John the Evangelist in Boston. From there he went to St. James' Church in Philadelphia, where he remained for eleven years. After a short incumbency at the First Congregational Church of Washington, D. C., he went to the Memorial Church of St. Paul at Overbrook, Philadelphia. Since 1922 he had been organist and choirmaster of St. James' Episcopal Church in Atlantic City.

On June 24, 1903, Mr. Stansfield married Miss Mary T. Snowden of Philadelphia, and he is survived by his widow.

Mr. Stansfield had been a reader of THE DIAPASON for twenty-two years. Though a man of quiet disposition, he was rated among the ablest church musicians of the East and a man most highly regarded by those closest to him.

Concludes Scholin's St. Louis Series.

Twentieth century music will be the theme of the last of C. Albert Scholin's Sunday evening programs at the Kingshighway Presbyterian Church of St. Louis, Mo., March 29. On this occasion two anthems by Mr. Scholin—"Behold, What Manner of Love" and "The Spirit of Gratitude"—will be among the choir's offerings. The organ selections will include: Finale from First Symphony, Vierne; "Vermeiland," Hanson; "The Bells of St. Anne de Beaupre," Russell, and "Jubilate Amen," Kinder.

SIGNIFICANT!

The following unsolicited letter has been received from the Treasurer of Calvary Church, Memphis, Tennessee:

CALVARY CHURCH

Adams and Second
Memphis, Tenn.

Rev. Charles F. Blaisdell, D.D., Rector

February 4, 1936

Aeolian-Skinner Organ Company, Inc.
Crescent Avenue, Dorchester
Boston, Mass.

Gentlemen:

Enclosed is our check for the balance due you on the organ contract.

The Organ Committee desires that I express to you their appreciation of the fine instrument you built, and to say its magnificent ensemble is perfectly voiced to the size of our Church, and the Solo stops, they believe, cannot be surpassed.

Many members of our congregation have expressed their appreciation of the beautiful tone of this instrument, and they believe they are reflecting the general opinion of the entire Parish when they say from the artistic standpoint, magnificence, and tone, the organ is far superior to their expectations.

Thank you for the cordial, not to say liberal interpretations you have given on all questions arising in our business dealings, and I personally wish to say it has been a pleasure to do business with your company.

Sincerely yours

CALVARY CHURCH
Geo. S. Hooper
Treasurer

GSH:KMA

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WEALTH OF RECITALS UNDER LABERGE FLAG

OVER 100 DATES THIS SEASON

Tours Made by Power Biggs and Virgil Fox — McCurdy Added to Group of Laberge Artists—Activities of Concert Organists.

Bernard R. Laberge, the organ impresario, has been busy presenting his prominent group of American artists in single dates and in concert series. His list includes Power Biggs, Winslow Cheney, Palmer Christian, Charles M. Courboin, Virgil Fox, Charlotte Lockwood, Alexander McCurdy, Arthur Poister and Carl Weinrich.

A newcomer under Mr. Laberge's banner will be Alexander McCurdy, head of the organ department of Curtis Institute and organist of the Second Presbyterian Church in Philadelphia, who has won national fame and who made a splendid impression with his recital at the convention of the American Guild of Organists in New York last year.

Commenting upon his organists' activities of the present season, Mr. Laberge states that he is very much encouraged by the progress made, particularly in number of dates. When the season is over Laberge artists will have filled over 100 dates covering the entire United States and Canada. Mr. Laberge is planning a still bigger season next year and will endeavor to develop more and more his organ concert series.

Power Biggs is at present making a transcontinental tour which opened with a series of two Bach-Handel recitals at St. Thomas' Church in New York Jan. 19 and 20, followed by an appearance in Washington Jan. 22. His dates are as follows:

Feb. 13—Chicago.
Feb. 17—Linfield, Ore.
Feb. 18—Portland, Ore.
Feb. 19—Eugene, Ore.
Feb. 20—Salem, Ore.
Feb. 23—San Jose, Cal.
Feb. 24—Stockton, Cal.
Feb. 25—San Francisco.
Feb. 27—Hollywood, Cal.
Feb. 29—Claremont, Cal.
March 2—Los Angeles.
March 3—Redlands, Cal.
March 6—Fort Worth, Tex.
March 7—Wichita Falls, Tex.
March 9—San Antonio, Tex.
March 13—Stillwater, Okla.
March 15—Andover, Mass.
March 20—Methuen, Mass.

Virgil Fox has just returned from a tour of the South, Middle West and Ontario, playing in St. Louis Jan. 6, Fort Worth Jan. 8, San Antonio Jan. 10, Austin, Tex., Jan. 12, Wichita Falls, Tex., Jan. 14, Kilgore, Tex., Jan. 16, Princeton, Ill., Jan. 19, Bloomington, Ill., Jan. 22, Minneapolis Jan. 24, Keewaukee, Ill., Jan. 26, Chicago, Feb. 3, Galesburg, Ill., Feb. 4 and Hamilton, Ont., Feb. 6.

Carl Weinrich is to appear in a group of recitals in the Middle West, playing in Detroit Feb. 24, Oberlin, Ohio, Feb. 27, St. Louis March 2, Chicago March 3 and Hamilton, Ont., March 5. He is to appear in Chicago at the University of Chicago Chapel.

CARLOS F. NEWMAN



CARLOS FRANCIS NEWMAN, A. T. C. L., has been appointed concert organist at the Brooklyn Academy of Music for the Society for Ethical Culture, effective Feb. 2.

Mr. Newman was born in Philadelphia. His first lessons in piano were received when he was 5 years old. He appeared in public as a pianist at 7 and was awarded the senior exhibition in piano by Trinity College of Music, London, at 11. In 1931 he was awarded one of four scholarships at the Guilman Organ School and was graduated from the school. Mr. Newman was an associate of Trinity College of Music, London, in 1935. He was organist and choirmaster of Zion Lutheran Church on Staten Island for three years and has substituted in various churches in New York City. He is a charter member of the Staten Island Chapter, American Guild of Organists.

Mario Salvador Wins Contest.

Mario Salvador, pupil of Frank Van Dusen, was awarded first place in the final organ contest sponsored by the Society of American Musicians. The contest was held in Kimball Hall Jan. 22. The judges were Dr. Franklin Stead, Barrett Spach and Robert Birch. The winning of this contest will give to Mr. Salvador a recital in Kimball Hall under the management of Bertha Ott in the spring. On Jan. 14 Mr. Van Dusen presented two of his advanced piano and two of his advanced organ pupils in a recital at Wheaton College, where he is instructor in piano and organ. The organists were Miss Eleanor Stephens and Edward Crum. Miss Eleanor Stephens, a pupil of Mr. Van Dusen at Wheaton, has been appointed organist of the First Baptist Church of Wheaton.

"Beatitudes" Sung in St. Louis.

On Sunday, Jan. 26, the choir of the Church of the Holy Communion, St. Louis, gave a successful presentation of the second section of Cesar Franck's oratorio "The Beatitudes," under the direction of Ernest Prang Stamm, organist and choirmaster.

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First Church, Topeka, Kansas, three-manual.

Second Church, Rahway, N. J., three-manual.

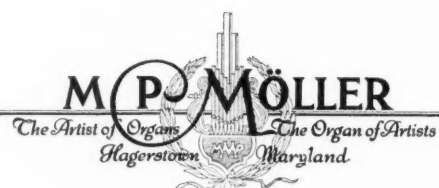
First Church, Bound Brook, N. J., three-manual.

Bethel Church, East Orange, N. J., three-manual.

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DALLAS— . . . one of the most brilliant of contemporary organists.

DAVENPORT, Iowa—Mr. Poister displayed a depth of feeling and a versatility which were important parts of his performance.

SIoux CITY—Mr. Poister's excellent technique was evident throughout . . . his playing was that of a thorough musician.

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CHICAGO— . . . magnificent performance . . . his title to a place in the front row among our rising virtuosos is beyond question.



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AUSTIN—Remarkable technique and brilliance . . . cleverness in registration and a knack for attaining striking effects. . . There was not a dull or unexciting note in the entire Toccata and the audience responded enthusiastically . . . his technique and speed astonished all.

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**Pittsburgh Forces.
Led by H. C. Peabody
in Convention Plans**

By CHARLES N. BOYD, Mus. D.

Guiding the well-organized forces which are preparing for another great organists' meeting, to be held in June in Pittsburgh, when the A. G. O. will hold its 1936 general convention in that center of culture and industry, is Herbert C. Peabody. For several months Mr. Peabody has been a very busy person. First come his duties as organist and choirmaster at the Church of the Ascension in Pittsburgh. Then, taking a large share of his remaining time, are the manifold calls upon him as chairman of the committee which has in charge the forthcoming convention of the A. G. O. in Pittsburgh next June. In this latter matter he is the prime mover. He began work at once upon the decision of the Guild to meet in Pittsburgh, and his activity has been so thorough that by this time a large share of the arrangements is definitely completed.

Business and music come to Herbert Peabody hand in hand, quite as a matter of course. His is an old Salem, Mass., family, which years ago was identified with a shipping business between Boston and Cape Town, South Africa. A maternal grandfather located in Cape Town, becoming United States consul there, and in that city Herbert was born. When he was 3 years old the family came back to the United States, and it was natural that when the time for a musical education arrived the youngster should choose Boston as his headquarters. His uncle was the head of the Henry W. Peabody & Co. international interests, and members of both branches of the Peabody family lived in Boston.

So the 17-year-old began his study with various Boston musicians. His organ work was done with Henry M. Dunham and S. B. Whitney; George W. Chadwick was his teacher of com-

position and conducting. After some apprentice years in and near Boston Peabody went to Fitchburg, Mass., as organist of Christ Church, an Episcopal church of high musical standards which had previously had a series of English organists with various academic degrees. For some years Mr. Peabody has been at the Church of the Ascension in Pittsburgh, where he has a fine Aeolian-Skinner organ, an excellent choir, and a reputation for musical services of a high order.

Mr. Peabody is the author of "The Church Service and its Music" and many articles on church music in *The Churchman* and *The Living Church*, and was a contributor to Philip Hale's department in the *Boston Herald*. Although he lacks the aggressive qualities which seem to characterize the attitude of some composers toward their own products, music by Mr. Peabody is in the catalogues of the H. W. Gray Company, the Oliver Ditson Company, the White-Smith Company and C. W. Thompson & Co. Until he moved to Pittsburgh he was chairman of church music for Massachusetts in the National Federation of Music Clubs. In 1926 he had charge of the music at the provincial conference of the Protestant Episcopal Church, held at St. Paul's School. Since going to Pittsburgh he has been identified with various church music matters, and last year was dean of the Western Pennsylvania Chapter of the Guild. His innate courtesy and modesty, coupled with high musical ideals and an ability to get results, have greatly endeared him to all who have had the good fortune to be his co-workers.

Waiting Lists the Rule Here.

At Illinois Wesleyan University, Bloomington, Ill., where the organ is made a feature under the able direction of Frank B. Jordan, that department has a capacity enrollment for the second semester of the academic year. There is a waiting list of fourteen students. This is the seventh successive semester at Illinois Wesleyan in which there has been a waiting list for the organ department.

**Virgil Fox, Growing
Genius, Electrifies
Chicago Audience**

Virgil Fox's reputation as a rare young genius is now nationwide. To his early admirers in Chicago, where he took the N. A. O. convention by storm in 1933 with his performance in the Hall of Religion at A Century of Progress Exposition on a hot summer day, his ability to electrify his audiences was again apparent at his recital in Kimball Hall Feb. 3. But what was just as apparent is his steady progress to musical maturity. The possession of a prodigious technique, plus dash and crispness, with all the advantages of youth, makes a recital by Mr. Fox something that one can fully enjoy. He puts his entire self into his playing. What another few years at the present rate will add to Mr. Fox's equipment and understanding should make him a performer whose name will go down in organ history.

The forceful style of this recitalist was displayed well in a magnificent performance of the Bach F major Toccata, whose pedal passages had no terror for him; in the Allegro from Widor's Sixth Symphony, the final number of the program as published in *THE DIAPASON* last month, and in the Finale from Vierne's Sixth Symphony. But let it be said at the risk of some anathemas that the last of these numbers mentioned is not worth the waste of time and effort to master its difficulties. The nimbleness of foot displayed in Dr. Middelschulte's "Perpetuum Mobile" was another demonstration of overwhelming technique, real pedal phrasing and the ability to bring out the fine musical qualities of this composition of an eminent Chicagoan. In another mood were the Adagio from Franck's Fantasia in C major, which Mr. Fox played with taste and nobility, and the Schumann Sketch in D flat, in which he achieved very effective original registrations.

The audience, which was large, but

not as large as it would have been had Mr. Fox's coming been heralded earlier, demanded something besides the set program, and was rewarded with the Gigout Toccata and the charming "Dreams" of Hugh McAmis.

Memorial for Clara Stearns.

A service in memory of Miss Clara Stearns, organist of the Second Presbyterian Church of Troy, N. Y., for forty-six years, whose death was recorded in the January issue of *THE DIAPASON*, was held at that church on the afternoon of Jan. 26. Miss Lydia F. Stevens was at the organ and the quartet was assisted by Louis T. Krause, violinist. The prelude was the chorale prelude "Adorn Thyself, Fond Soul," by Karg-Elert, and the Berceuse from "Jocelyn," by Godard, for violin and organ. Other organ selections were the chorale prelude "All Men Are Mortal," Bach, and a chorale improvisation on "Ein' Feste Burg." The anthems were Foster's "Souls of the Righteous" and "Open Our Eyes," Macfarlane, to which was added the solo "Be Thou Faithful unto Death" from Mendelssohn's "St. Paul."

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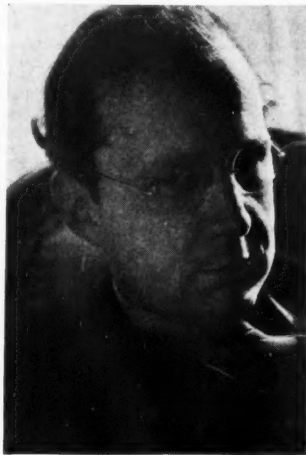
**FOURTH CHURCH POST
TO BARRETT SPACH**

BARRETT SPACH

ERIC DE LAMARTER RESIGNS

Native Chicagoan Advanced from Position of Assistant to Take Full Charge of Music for Important Presbyterian Congregation.

Barrett Spach has been appointed organist and director at the Fourth Presbyterian Church, Chicago, and has taken the place of Dr. Eric DeLamar-ter, who after more than a score of years of distinguished service retires from this important post to devote his entire time to the Chicago Symphony Orchestra, of which he is associate conductor. Mr. Spach had been Dr. DeLamar-ter's assistant at the Fourth Church for six years and thus has been specially fitted for the task which now he will do permanently. He is a serious and talented musician, whose work has commanded attention not only in the large north side church, but among musicians generally.



Barrett Spach was born in Chicago and received his academic education at the University High School and the University of Chicago. He began his musical career as a student of violin under Adolf Weidig, but at an early age interest in the organ led to the dropping of the violin in favor of the organ. First he studied organ under William D. Belknap and later took up piano with Howard Wells. He was appointed assistant organist of St. Bartholomew's Church and it was there that his first knowledge of service playing was gained.

In 1920 Mr. Spach went to New York to attend the David Mannes Music School and was graduated four years later. From 1924 to 1926 he taught at the Cincinnati Conservatory of Music and held the post of organist of Calvary Episcopal Church in that city. While in Cincinnati he studied choral conducting under Van der Stucken and in the summers returned

to Chicago and studied organ under Eric DeLamar-ter.

In 1926 he resigned his positions in Cincinnati and went to Paris, remaining there until 1929, studying both theory and organ under Nadia Boulanger. He returned to America in the spring of 1929 to become assistant organist of the Fourth Presbyterian Church.

Appointed to Reading Church.

Robert Heckman has been elected by the governing board of Grace Evangelical Congregational Church, Reading, Pa., to the position of organist and musical director. Mr. Heckman is a student in the music department of Lebanon Valley College. Prior to his entrance to the college, he was for four years a pupil in piano and organ of Ira M. Ruth. Since October Mr. Heckman has been organist and director of the First Reformed Church, Wernersville, Pa.

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NEW YORK: Mr. Cheney is one of the elect of his generation of organists. The performance of each number was an accomplishment of artistic finish, invested with vitality and warmth.

NEW YORK: The auditorium was packed for Mr. Winslow Cheney's program.

NEW YORK: There was artistic shading . . . plenty of variety in tone color and well-timed changes in tempo . . . richness and beauty.

CHICAGO: Cheney's pedal work was extraordinary. All the majestic loveliness of the adagio was brought out, and in the fugue he reached a thunderous climax.

CHICAGO: From the beginning to the end the large audience listened attentively and admiringly to one of the foremost organists that has been brought here.

SALT LAKE CITY: Before one of the largest audiences that has heard a Tabernacle organ recital in many a day, Winslow Cheney. . . In a royal manner, he proceeded to give an illuminating interpretation of the great master's works.

OGDEN, UTAH: Before a crowd which taxed the capacity of Ogden tabernacle, he gave brilliant and masterful interpretations. . .

PARIS: In a program particularly difficult, played entirely from memory, without the slightest imperfection, Mr. Cheney affirmed a purity and a nobility of style very uncommon, allied with a technique of a suppleness, a precision, and a surety which were remarkable.

PARIS: . . . A grand success . . . very brilliantly executed . . .

PARIS: Master of his instrument . . . musical sense developed to the highest degree . . . played remarkably well . . . delicious sonority from the Second Sonata, which is exquisite in its simplicity and technically difficult because of its simplicity. He was warmly applauded.

PARIS: As Guest Artist with the Manchester Symphony Orchestra Cheney handled the instrument with the clearness and dexterity of a flautist . . . moving in its perfection of phrasing and steadiness of intonation.

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Lemare's Andantino; Its Origin and Destiny as Told by Composer

[This is the third installment of a series of interesting reminiscences written by Mr. Lemare some time before his death. He was preparing to revise them and get them ready 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.]

THIRD INSTALLMENT.

My Andantino in D flat first saw the light of day in Sheffield about 1888, when I played it from manuscript in the old Parish Church, now the Sheffield Cathedral. In 1892 I sent it to the Robert Cocks Publishing Company in London, and you can imagine my delight when they not only accepted it, but paid me a sum of three guineas (\$15). Shortly afterward the firm of Novello & Co., London, bought this number at auction (along with a number of other compositions of mine) at a considerable sum.

In 1924 the English copyright expired in America, and the composition became public property. Shortly after this my wife related to me a dream, in which she was waltzing to the melody of the Andantino, and she begged me to arrange it in waltz form. I was horrified—not only at her suggestion, but that she had lowered her ideals of music—being an L. R. A. M.—and had become mercenary to the point of suggesting that this melody be arranged for the dance halls! I refused to listen to her pleas. Very tactfully she took advantage of every opportunity to lead me to her way of thinking, which to me seemed sacrilegious. She pointed out that many beautiful melodies of some of the great masters—such as the one in Schubert's Unfinished Symphony and Liszt's "Liebestraum"—had been arranged in waltz form, and she felt sure that if I did not take this opportunity of making use of my Andantino in popular form, someone else would do so. She won! We decided to go to New York and see what my old friends the Schirmer firm thought of the idea. It had taken but a few minutes to arrange the melody in waltz form and my wife copied it very beautifully. Armed with the manuscript, we called on Schirmer's firm. I was prepared for something of a shock when they learned what I wished to do with the Andantino, but it was I who had the shock. They accepted the idea with enthusiasm and were even more keen and excited than my wife had been. But they explained to me that they could not publish it, as that type of music was not in their line, and suggested that I submit it to the Harms Company, who made a specialty of popular compositions. Giving me a note of introduction to the Harms manager, they wished me luck and lots of money.

We then made our way to Harms, and to my delight I met my old friend Victor Herbert. He seemed equally pleased to see me and we recalled the old days in Pittsburgh when he was conductor of the orchestra and I was organist of Carnegie Music Hall. I opened my heart to him regarding the Andantino, and to my surprise he was of the same opinion as my wife. By this time I would not have been offended had she said "I told you so." Mr. Herbert showed me copies of "The Kiss in the Dark," which Harms was exploiting, and I was informed by the manager that when this number was "off the shelf" my Andantino Waltz would have its debut in the world of popular music.

But my waltz must have words! Of course, I knew that some waltzes had words, but my idea of a waltz was not one with words, but rather the type of the "Blue Danube." However, I was soon convinced that to make this melody a financial success we must have a lyric, so I agreed to leave the matter with them and we returned to Portland, Maine, where I was city organist, to await developments.

Several months passed without news and I began to think something had gone wrong with the idea, which seemed to appeal to everybody except

myself; so I wrote and asked as to the cause of the delay. They replied that several lyrics had been written, but none seemed suitable. A few months later I received a copy of the waltz arrangement, without words, by a composer named "Lemaire." Now, strange as it may seem, this is the original spelling of my name—my ancestors being of old Huguenot stock—but the public would not connect me with that particular name. So I informed the music company that as my name had been misspelled it would be necessary to recall that edition. Many more months passed and I heard nothing. Long afterward I learned that the manager who had charge of my number had passed away, and when a new manager took charge of affairs my composition was probably lost in the muddle which seemed to have been caused with a complete change in the staff.

"Moonlight and Roses" Appears

Early in 1925 I received a telegram from the firm of Villa-Moret of San Francisco, asking for permission to use my name in connection with a popular setting of my Andantino called "Moonlight and Roses," for which they would give me a share. I then realized that my wife's predictions had come true—she is usually right!

As yet I have not been the recipient of any great amount of money from this melody; but I still live in the hope that I may some day reap its full benefit. More to me than money is the pleasure this composition has given to millions of people the world over. Although I have written and published nearly 200 organ numbers, transcribed over 800 pieces for the organ, written numerous anthems and church services, and songs, both sacred and secular, the Andantino has made my name known not only to the musical world, but to the world in general.

It has always been a great consolation to know that anything from my pen has been of spiritual help as well as a pleasure to those who love music. The other day I was waiting for a street car, and next to me sat an elderly man with a dog. The dog—scenting at once that I was a friend—came up and put his nose in my hand. I noticed on his collar that he was registered in Salt Lake City. In conversation the old gentleman asked me if I had ever heard the great organ in their Tabernacle. He told me that he had been through great suffering, and it was the greatest consolation to go to the organ recital and hear a piece called "Andantino," by Lemare. He asked me if I had ever heard it. My car was just in view, and as I said good-by I replied: "Yes; I am the man who wrote it." I left him staring after me with wide-open eyes.

My small son, when 8 years old, refused absolutely to attend my weekly recitals in San Francisco at the Civic Auditorium. He was passionately fond of music, and I couldn't understand his dislike for these events. So I never pressed him to attend. At my farewell recital he was told that he was obliged to go, as the nurse was anxious to hear the last recital and would take little Betty, our daughter, with her; therefore he would be left entirely alone at home if he refused to go. At the last minute he took his mother aside and asked her to promise him that I would not play the Andantino. Surprised at such a request, she insisted upon knowing the reason. The child replied that it always made him cry and that this was the reason he would never go to an organ recital. She comforted him by promising that I would not play it unless urgently requested to do so. At the recital an old man with a long, white beard sat next to my boy, and it was not long before the nurse heard little sobs when, as usual, I was compelled to play the Andantino, and then more sobs. She glanced toward the boy, who was weeping, and the old man was crying, tears rolling down his cheeks.

Shocked by This Fox-trot

While this melody seems to bring tears to the eyes, it also seems to soothe and comfort those who are in sorrow. I would like now to dwell on the lighter vein regarding this number. Shortly after it appeared as "Moonlight and Roses" I was enjoying my dinner in the Fairmont Hotel one eve-

ning, when suddenly a fox-trot took away completely my appetite. I shall never be able to explain the feeling of repulsion as I was forced to listen to this degradation of my composition. As soon as it was finished I hastened to the conductor of the orchestra and asked to see the copy. He explained that he was playing it as written—as a fox-trot—etc. I begged of him to play it as a song in the future as long as I had to be in the hotel. Being a great artist, he fully understood my feelings in the matter, and never again did I hear my melody jazzed.

The next day I went to the Orpheum, where another shock awaited me. Two tramps came out on the stage and sang "Moonshine and Lilies"—to my melody—something to the effect that lilies always follow moonshine. My beautiful melody was indeed popularized! The only consolation I have now is the fact that I am using it in my light operetta as one of the love themes.

In Adelaide, Australia, on my first tour in 1906, I was heralded on big posters everywhere as "the composer of the celebrated Andantino." I thought to myself, such is fame; then I recalled that Paderewski is known throughout the musical world for his Minuet and Rachmaninoff for his Prelude in C sharp minor. So I concluded I was in very good company.

A short time ago I was welcomed to Hollywood by a well-known author. He gave me more than the usual polite greeting, and told me that he had been waiting for years to meet the composer of the famous Andantino. When traveling in Italy some years ago he heard this melody played in St. Peter's, Rome, by an orchestra. It haunted him to the extent that he could not rest until he learned the title and the name of the composer. He interviewed the conductor, who wrote it down for him. The author hastened to the first music store, but an Andante by "Semare" could not be located. He spent no end of time visiting other music stores, but all to no avail. His travels then took him to Switzerland, where he again heard the melody played by a hotel orchestra. Again he hastened to the conductor, requesting him to enlighten him as to the name of the composer. Again he was disappointed, for the conductor had copied it from the sheet and failed to make note of the name of the composer. In Paris he again heard the number, and this time was successful in discovering the name of the composer. But in Paris he was told that the number was published in England and it would take several days

to procure it. As he was moving homeward he decided to order the copy and have it forwarded. When he arrived home in Hollywood he was relating his experiences to a musical friend, who informed him that the composer at that time was in San Francisco as municipal organist of the Civic Auditorium. Making all his arrangements to take a trip north to the big city, he suddenly noted in a musical journal that "Lemare is leaving San Francisco and is on his way to Portland, Maine, to take up his duties as municipal organist." The bag was unpacked and all hope—for the time being—was abandoned.

Meets Composer in Hollywood

Several years later this enthusiast received an invitation to attend an organ recital by Lemare, to be given in Hollywood in honor of his old friend George Fawcett—the beloved stage and screen actor. At last—after traveling the world over—this enthusiast was to meet the composer of the celebrated Andantino in Hollywood—his own home town.

Another very dear friend—Mrs. H. H. Hubbard—who spent her life in travels, often sent postcard pictures of the various churches she attended, and during one season when she covered the Pacific coast from Alaska to Honolulu she never failed to attend services where it was possible, and she was greeted—in every place of worship—by the Andantino. Sometimes it was played on a very small American reed organ, but more often on the piano. Nevertheless, she said it seemed like a personal greeting from the composer.

Many times have I apologized to my audiences for boring them with this particular number; but such a remark always brought forth vociferous applause and would not cease until I repeated it. Knowing that I hesitated to include this number Sunday after Sunday, all sorts of strategy were used. So often a note would say: "I came to your recitals daily at the P. P. I. E. just to hear this Andantino—won't you please let me hear it today?" I recall on one occasion that in making an apology to my audience I read the note sent me. It was as follows: "Dear Mr. Lemare: I heard you play your Andantino in 1902 and again in 1906 in Australia, and I've come all the way to Chattanooga just to hear it again." I asked the audience, "What can I do in a case like this?" Immediately a chorus of voices shouted "Play it."

[To be continued.]

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News of the American Guild of Organists—Continued

New England Events; Davison the Speaker at the Annual Dinner

The annual dinner of the New England Chapter was held Jan. 20 at the University Club in Boston. Over fifty members and guests were present. The meal itself was an excellent one, well served in pleasant surroundings with an abundance of good fellowship to aid the digestion. The feature of the evening was a talk by Dr. A. T. Davison of Harvard University on the problems of the choir-master. Dr. Davison's approach to this subject was sympathetic, as that of one choir-master discussing common problems with other choir-masters. Many specific suggestions were made, such as the more general use of unison and three-part music and the tactful introduction of certain types of music to congregations. He also spoke with engaging frankness of some of his own problems at Harvard. Needless to say, the talk was full of those flashes of wit for which Dr. Davison is famous. As more than one listener was heard to remark, the address was so practical and so interesting that it was certainly one of the best ever presented to the chapter. A social hour brought the session to a close.

On Tuesday, Jan. 28, in Trinity Church, Boston, a program was given by Mrs. Sallie Mason Peabody and Miss Lucille Jensen. Mrs. Peabody, organist of the First Congregational Church in Lowell, played a Prelude and Fugue in G major by Bach, the well-known "March" by Bach-Widor, "By the Waters of Babylon," Karg-Elert, and the Scherzo and Allegro from Vierne's Second Symphony. These numbers were given with poetic feeling, clean technique and refined registration. Miss Jensen, organist and choir-master of the Church of the Good Shepherd in Boston, played two pieces by Dallier—"Stella Matutina" and "Electa ut Sol"—the C major Toccata by Bach, the Scherzo from Widor's Sixth Symphony and "Herr Jesu Christ, dich zu uns wend," Karg-Elert. Miss Jensen's playing is notable for brilliance and fire as well as good musicianship. This recital was the first of several in which those planning them hope to give to organists outside the more accessible parts of Boston an opportunity to play in a centrally located church and on a fully adequate instrument, and also to give those interested an opportunity to hear players of real talent who deserve to be heard. This initial venture proved the "worth-whileness" of the plan.

One of the "high spots" of the season took place Feb. 10 at the First Church in Boston, when the choirs of the First Church, the Old South and the Arlington Street Church united for a concert of sacred choral music. The program consisted of a group of sixteenth century numbers by Hassler, Byrd and Palestrina, a group of accompanied pieces by Gibbons, Schütz and Purcell, a "Benedictus" by Karg-Elert, three Russian numbers and three modern English pieces by Holst, Davies and Vaughan Williams. Elwood Gaskill of the Arlington Street Church played numbers by Corelli for the prelude, William E. Zeuch played the accompaniments and Dr. Carl McKinley conducted all the choral numbers. The combined choirs sang remarkably well together, displaying knowledge of the several styles of composition represented in the program, excellent tone quality and an ensemble which was a tribute both to the singers and to the conductor. Dr. Park of the First Church made a short address in which he emphasized the necessity of performing music before real appreciation can come. The concert was very well attended.

PAUL AKIN, Secretary.

Miami Chapter Hears Murphree.

For the February meeting the Miami Chapter presented Claude Murphree.

F. A. G. O., in a recital at Trinity Methodist Church Feb. 12. The program was as follows: Allegro from Sixth Symphony, Widor; "The Little Red Lark" (Irish Air), Clokey; "Fountain Sparkling in the Sunlight," Goodwin; Toccata in F major, Bach; "Caprice Viennois," Kreisler; "Imagery in Tableaux," Edmundson; "An Easter Spring Song," Edmundson; "The Brook," Dethier; "Carillon," DeLamar-ter; Introduction and Fugue, "Ad Nos, ad Salutarem undam," Liszt.

Mr. Murphree, who is the organist at the University of Florida, Gainesville, gave us a real treat, enjoyed both by our own members and their friends and by many winter visitors. The program, as will be seen, was varied, the Widor, Bach and Liszt numbers being of the classical type; the "Imagery in Tableaux" of Garth Edmundson being of a modern character, while the remaining numbers were in lighter vein, to satisfy the ears of the non-musical auditors. All of them were played in masterly style.

McCurdy Plays in Buffalo.

One of the outstanding events of the Buffalo Chapter's season took place Jan. 16, when Alexander McCurdy of Philadelphia gave a recital on the Möller organ in the Larkin Company's administration building. A large and appreciative audience heard Mr. McCurdy play this inspiring program: Sketches in E minor and D flat major, Schumann; Three Chorale Preludes, Bach; Prelude and Fugue in E minor, Bach; Scherzetto, Vierne; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; "Sunrise," from "Hours in Burgundy," Jacob; "Legend of the Mountain," Karg-Elert; "Romance sans Paroles," Bonnet; Finale in B flat, Franck.

On Feb. 18 the monthly meeting of the chapter was held in the sculpture court of the Albright Art Gallery and there was a symposium of sacred choral music by the Russian Orthodox Choir, the Rev. F. P. Wolkodoff, director; the Palestrina Singers, Robert Hufstader, director; a girls' choir from D'Youville College and the Niagara Frontier Oratorio Society, Robert R. Clarke director.

HELEN G. TOWNSEND.

Mrs. Neidlinger in Worcester.

A large and interested audience heard Mrs. William Neidlinger of New York City lecture at the February meeting of the Worcester Chapter. Mrs. Neidlinger, who is a fellow of the Guild of Vocalists and the exponent of vocal art-science, lectured on "The Development of Proper Choral Tone" at Old South Church Feb. 10. Explaining the physical controls in voice production and the methods of securing proper tone, Mrs. Neidlinger demonstrated her theories on a choral group that she had never before conducted. The necessity of understanding English phonetics in tone production was stressed by Mrs. Neidlinger. She also conducted a discussion period in which the questions of the members were answered and choral problems taken up. Mrs. Neidlinger gave many practical vocalises which would benefit both adult and children's choirs.

HUGH GILES, Dean.

District of Columbia.

Another of those inclement wintry nights tested the mettle of the faithful members of the District of Columbia Chapter who ventured forth to answer "present" when the roll call was in order at the February meeting of that organization, held Feb. 3. The business routine being quickly over, attention was centered on ear training, a Guild examination exercise being used under the supervision of the secretary, Mrs. Macon Rice McArthur, A. A. G. O. This was followed by a short recital, admirably played by C. Richard Ginder, one of the new associates and a student of the St. Sulpician Seminary, Brookland, D. C., who played the following: Introduction and Fugue, "Ninety-fourth Psalm," Reubke; Prelude on "Liebster Jesu, wir sind hier," Bach; Fugue in E flat, Bach; Prelude

on "Vom Himmel hoch," Pachelbel; "Fiat Lux," Dubois.

Sandwiches, coffee and ice cream awaited those who filed from the church auditorium back to the parish hall of the Church of the Epiphany at the close of Mr. Ginder's musical treat. Mrs. John Milton Sylvester, acting as the hostess, saw to it that no one went away with appetite unappeased.

Two recitals for the general public were given under the chapter's auspices during the month, both by organists well known locally. Robert G. Barrow, organist and choir-master of Washington Cathedral, appeared as the first recitalist, to be followed Feb. 19 by Mrs. Grace French Tooke, F. A. G. O., of New York City, who formerly resided in the District of Columbia.

The schedule of public recitals for the remainder of the season includes: Conrad Bernier, to be heard March 24; Charlotte Klein, F. A. G. O., who will play April 28, and the final recital by Katherine Fowler, who is to play May 27. Miss Fowler's recital will take place at the First Congregational Church, all others being at the National City Christian Church.

ROLLA G. G. ONYUN,
Chairman of Publicity.

Illinois Dinner and Service.

Although the temperature was well below zero, a good attendance marked the dinner of the Illinois Chapter at the Hutchinson Commons of the University of Chicago Feb. 4. Subdean Whitmer Byrne was in the chair and a resolution was adopted asking the secretary to send a letter of sympathy to Dean Eric DeLamar, who has been ill during a large part of the winter.

After dinner a Guild service was held in the imposingly beautiful First Unitarian Church, adjoining the university campus. Robert Sanders, organist and choir-master of the church, played an Elevation by Frescobaldi for the prelude and his choir sang an Introit composed by Mr. Sanders and Rachmaninoff's "Our God Will We Praise" in an effective and devotional style. Of the three organ soloists of the evening the first was Dr. Franklin Stead, who played the Prelude of Samazeuilh which is much used on the best recital programs of the last few years, and the Franck Chorale in A minor. Mrs. Florence Demorest, accompanied by her husband, Charles H. Demorest, organist and choir-master of St. Paul's Episcopal Church, sang "I Will Extol Thee" by Costa, and Reger's "Virgin's Cradle Song," with a beautiful and pure tone. Miss Clara Gronau of the Ravenswood Methodist Church played Handel's "Water Music" and the Allegro Vivace from Widor's Fifth Symphony. The last performer of the evening, Porter Heaps of the New England Congregational Church, played four of a group of seven rarely original and colorful "Casual Brevities" by Leach, based on Western themes, and the Passacaglia from Sowerby's Symphony in G major.

An address that laid emphasis on things which every church organist should know in his work was delivered by the Rev. Von Ogden Vogt, pastor of the church, on the theme "Music and Symbolism."

Chesapeake Chapter Entertained.

Preceded by dinner at the home of Edward Choate O'Dell, organist of St. Mark's M. E. Church, the Chesapeake Chapter held its monthly business meeting on Feb. 3. After enthusiastic discussion of future plans, several of the members demonstrated, in a humorous way, "why organists get bald." The evening closed with a scholarly paper on "The Organ," written and read by Mrs. Sophia B. Carroll, organist and director at the Aisquith Street Presbyterian Church. All the members of the chapter greatly appreciated the generosity of Mr. O'Dell and his family in opening their spacious home. It was especially cheerful and cozy in contrast to the inclement weather out-of-doors.

M. IDA ERMOLD,
Corresponding Secretary.

Annual Service of the Georgia Chapter an Impressive Event

The annual religious service of the Georgia Chapter was held Monday evening, Feb. 3, in the First Baptist Church of Atlanta. George Lee Hamrick, organist and director at this church, had charge of the musical part of the service and directed his chorus choir from the console. Dr. Ellis A. Fuller, pastor of the church, preached the sermon.

The entire service was characterized by beauty and dignity. Every detail of the choir's presentations had been worked out with careful artistry by both singers and director. There was a directness in the musical message that was impressive, and interpretations were marked by a sincerity that was warm and genuine. The ensemble was excellent, phrasing and attacks fine and tonal unity and blending noteworthy.

The opening hymn was "Come, Thou Almighty King," sung with descant. Among the choral numbers were a response, "Holy, Holy, Holy," Wagner-Milligan; a choral response written by C. W. Dieckmann, an eminent member of the Georgia Chapter, "The Lord's Prayer," sung with reverent beauty; a canticle, "Magnificat," by Percy J. Starnes, and Healey Willan's anthem, "In the Name of Our God We Will Set Up Our Banners," following appropriately the reading of the declaration of religious principles of the Guild.

Dr. Fuller delivered an inspiring message of appreciation of the church organist and the choir. The address was received with deep appreciation by the Guild members. The substance of the thought of his message was: "Just as the minister must preach on subjects of interest and appeal to his congregation, rather than discourses on high-flown technical subjects in which the average person has no interest, so must the music of the church bring a message to the people that will reach their hearts. The message of the music of the service has importance equal to the message of the minister, and should carry an equal meaning in its delivery."

Following in timely sequence was the anthem "Praise the Lord," by Ferdinand Dunkley, sung with such reverent dignity and fervency as to make it an outstanding moment of the service. After the benediction Starnes' "Nunc Dimittis" was sung. Mr. Hamrick played as his prelude the Chorale Prelude "St. Kilda" by T. Tertius Noble, and as the offertory "Chant de May," by Joseph Jongen. His playing possesses an authority that is most satisfying.

Soloists of the choir are Mrs. Vivian Bryant Thompson, soprano; Mrs. Edward Bray, contralto; Clarence Wall, tenor, and Robert Guy, baritone.

MOZELLE HORTON YOUNG.

Missouri Chapter.

The Missouri Chapter met Monday, Jan. 27, at the St. Louis Ethical Society. Dinner was served by the ladies of the society, with Mrs. Frank Jewett, the organist, as hostess. After the business meeting, conducted by the dean, Hugo Hagen, a program was enjoyed. A talk on church music was delivered by J. Hutten Hynde of the Ethical Society and solos were played by Dr. Von Kalinowski, cellist, of the St. Louis University faculty, and a former member of the Chicago Symphony. He was accompanied by Alfred Booth, a former dean, who is organist of the Webster Groves Presbyterian Church.

Our second organ recital of a series of three by outstanding artists and sponsored by the Guild was played by Virgil Fox Jan. 6 at Christ Church Cathedral to a capacity audience. Mr. Fox played with great artistry.

The last artist of the series will be Carl Weinreich, who will play at Centenary M. E. Church March 2.

LILLIAN C. COFFMAN.

ROMA E. ANGEL, F.A.G.O.



ROMA E. ANGEL, F. A. G. O., is organist and choirmaster of St. Matthew's Episcopal Church, Philadelphia, where she conducts a quartet and chorus choir of thirty voices and has also organized a young people's choir of twenty-five voices that provides the musical part of the service once a month and sings on special occasions, such as musical services and at extra services to relieve the senior choir when work is especially heavy, as during Lent.

Miss Angel began piano study at the age of 7 under Dr. W. T. Timmings and later took organ and harmony, etc. She was one of the youngest candidates to pass the examination of the American Organ Players' Club, being only 16. Four years later she won the associateship certificate of the American Guild of Organists. She had the distinction of being the second woman in Pennsylvania to pass the fellowship examinations of the Guild.

Miss Angel was organist and choir-master at St. Nathaniel's Episcopal Church, Philadelphia, from 1922 to 1929, leaving there to assume duties at St. Matthew's. From time to time her special services have been noted in THE DIAPASON. One of these musicales, that of Dec. 8, was devoted entirely to works by Philadelphia composers. Through an error it was announced as having been conducted by William T. Timmings. On Feb. 9 the choir presented an interesting program featuring English composers. Anthems by Sullivan, Blair, Noble, Timmings, Martin and Baird were used.

Miss Angel is at present the secretary of the Pennsylvania Chapter of the American Guild of Organists, one of the board of directors of the American Organ Players' Club and a member of the commission on music of the Diocese of Pennsylvania, and has for several years been the accompanist of the Brahms Chorus of Philadelphia. In addition to this she has pupils in piano, organ and harmony to her credit.

McFadden's Choir in 114th Service.

The choir of Centenary Methodist Church, St. Louis, gave its 114th musi-

cal service Sunday evening, Jan. 26. These programs are presented on the last Sunday evening of every month. The choir has a membership of forty-seven and is under the direction of Edgar L. McFadden. Mildred Houffman was the assisting soloist and Wilhelmina Nordman presided at the organ. The offerings included: Choruses, "A Song in Praise of the Lord of Heaven and Earth," arranged by Dickinson; "Open Our Eyes," Macfarlane; "Send out Thy Spirit," Schuetz, and "Great and Marvelous," Turner; male chorus, "Evensong," Protheroe; chorus, "Alone with Thee," Shure; organ, "Dreams," McAmis, and Finale from Fourth Symphony, Widor; choruses, "By and By," Cain, and "O Holy Night" (by request), Adam. Mr. McFadden is at present directing nine choral organizations besides the Centenary M. E. Choir.

Eigenschenk in Northwest and South.

Edward Eigenschenk played a recital the afternoon of Feb. 17 from the works of the French and German schools before an audience of 1,100 students at the high school in Rochester, Minn. In the evening he played a recital at the home of Dr. Balfour on the doctor's three-manual Aeolian organ. Feb. 19 he played a recital at the First Lutheran Church of Fargo, N. D. This was Mr. Eigenschenk's second appearance at this church. Feb. 21 he played at the First Methodist Church of Duluth, Minn. March 3 Mr. Eigenschenk will be in Milwaukee, where he will give a recital for the State Teachers' College. This is also a return engagement. March 8 is the date of a recital to be played at Carson-Newman College, Knoxville, Tenn. From there Mr. Eigenschenk will journey to Memphis, where he will play for the American Guild of Organists March 10. This recital will be on the new Aeolian-Skinner organ in Calvary Episcopal Church.

Weinrich Chicago Recital March 3.

Chicago will welcome Carl Weinrich, the Bach interpreter and disciple of the late Lynnwood Farnam, on the occasion of his first Chicago recital, which is to be played at the University of Chicago Chapel on the evening of March 3. The recital is under the auspices of the Illinois Chapter, A. G. O., which is bringing Mr. Weinrich from New York for this occasion. After the recital there will be an informal reception for Mr. Weinrich at the chapel.

Enters His Twenty-fifth Year.

Feb. 9 marked the beginning of Dr. Ray Hastings' twenty-fifth year on the organ bench at the historic Temple Baptist Church in the Philharmonic Auditorium, Los Angeles. He was the recipient of congratulations from everyone in the church and from the Los Angeles press on this occasion. Musical numbers at both services were those used by soloists and choir on the Sunday that Dr. Hastings began his work with the church. Widely known as an organist and composer, Dr. Hastings has made a fine record of church service in the West.



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Music and Poetry Montreal Theme.

Music and poetry were brought together at a meeting of the Montreal Center in Willis Hall Wednesday, Jan. 29, when Leo Cox, president of the Montreal branch of the Canadian Authors' Association, delivered an address on "Canadian Poets and Poetry." Mr. Cox was not concerned so much with the poetry of the past as with that of the present and future, a future which he found full of promise. National consciousness was a great stimulus to the creation of poetry, he said, thus completing a circle of influence, since poetry increases the very forces which originally inspired its creation. The country is richer than ever before in poetry, the re-birth of which has been encouraged by various forms of recognition by the Canadian people of a national literature.

Mr. Cox began with a poem by Marjorie Pickthall, but all the other writers with whom he dealt are still living. Of the more generally known poets, Mr. Cox read works by Wilson MacDonald, E. J. Pratt, Louise Morey Bowman and George Herbert Clarke. Younger or newer writers of whose work he gave examples included Audrey Brown of Nanaimo, Charles Bruce of Halifax and Constance Woodrow of Toronto.

The address was followed by the singing of three settings by Dr. Alfred Whitehead of verses by Canadian poets—settings which preserved and gave color to the form and meaning of the verses. These were "I Saw the Spring," by Louise Morey Bowman; "Spring Twilight," by Bliss Carman, and "The Idol in the Shop Window," by Professor Frank Call. The singer was Dr. George Holden, who was accompanied at the piano by the composer.

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

W. BULFORD, Secretary.

Ottawa Center.

Secretary: Allanson Brown, F. R. C. O.

On Saturday, Jan. 18, at the Roman Catholic Church of the Blessed Sacrament, the center heard an interesting address on "Music of the Catholic Church" by the choir director, John Q. Gillan, illustrated by the choir. Mr. Gillan gave a detailed account of the mass, with examples from Hassler and Sir Richard Terry. Many examples of plainsong were sung by the choir, accompanied by Charles Riley. A vote of thanks on behalf of the center was moved by Allanson Brown. It was an interesting and educational evening's gathering and greatly enjoyed by the members present.

Kitchener Center.

Eugene Fehrenbach, 34 Pearl Place.

Members of the Kitchener Center were entertained for their meeting at the home of Miss Kathleen Loth. W. R. Mason, presided and welcomed several guests who were potential members. Mr. Kruspe described interesting organs he had seen and played during his year overseas. He remarked that some of the older instruments had the most beautifully toned pipes, although

their mechanism was faulty. He spoke at length of the organ at Westminster Abbey, which he had the privilege of playing; of that at St. Paul's Cathedral, and of the most modern organ seen during his travels, the instrument in the BBC studio. Mr. Merkel's paper was on the "Bach Cantatas," and he reminded his audience of the deep religious significance of Bach's music. These were a feature of the service at Leipzig, the words of the cantata being taken from the gospel for the day. Mr. Mason and Mr. Etherington discussed the electronic organ from all its aspects. Mr. Mason extended a cordial welcome to the future members, explaining the aims of the college.

London Center.

Ernest Harris, A. T. C. M., 75 Linwood Street.

A luncheon meeting was held Tuesday, Feb. 4. Edward A. Daly, the chairman, presided. The A. G. O. choir-master's tests, published in the June issue of THE DIAPASON, were the subject of an interesting discussion, led by G. E. Lethbridge, organist of St. Paul's Cathedral. Among other convictions it was felt that the choir should lead the congregation, and add a devotional atmosphere. Good congregational singing was found to be the exception rather than the rule. This would be remedied by congregational rehearsals of new and old tunes. Descants should be avoided until there was good unison singing, as congregations were too apt to listen rather than sing.

This discussion is to be continued at the next meeting. Fifteen members were present.

Halifax Center.

Cyril O'Brien, 53 Cunard street, Halifax, Secretary.

Professor George Scott-Hunter, chairman of the Halifax Center, addressed the Ladies' Musical Club on "The Religious Music of the World." Professor Hunter had done considerable research work in the realm of liturgical music.

HUGH ROSS VISITS BUFFALO

Series of Four Choir Training Classes Attracts Church Musicians.

Buffalo has been fortunate in having arranged for it by DeWitt C. Garretson, organist and director of St. Paul's Cathedral, a course of four classes in choir training by Hugh Ross, director of the Schola Cantorum of New York City. Mr. Ross held his first class Jan. 14 and his subject was the vocal training of a choir. He used a choir of thirty trained singers for demonstration. His second class was held Feb. 11 and the subjects covered were "Making Difficult Music Easy," "Grading the Music" and "Short Cuts to Technique." More than fifty are availing themselves of these classes each month. Mr. Ross is also lecturing at Buffalo Seminary, a school for girls.

After the class Feb. 11 Mr. Ross held a rehearsal of the Mozart Requiem, which the St. Paul's Cathedral choir was to sing with orchestra under his direction Feb. 29 at the first Lenten Saturday noon musical service. All those attending his class were privileged to attend the rehearsal.

Kalamazoo Choir's Annual Concert.

St. Luke's Choristers of Kalamazoo Mich., under the direction of Henry Overley, organist and choir-master of St. Luke's Church, gave their fifteenth annual concert at the Central High School Feb. 21 and, as usual, had a large and appreciative audience. After several groups of sacred and secular numbers Bach's "Coffee Cantata" was sung, accompanied by a symphonic ensemble of strings, woodwinds and piano. The soloists were Mabel Pearson Overley, soprano; George E. Matthews, baritone, and Ewald Haug, tenor. Miss Frieda O. Holt was the accompanist for the chorus.

Power Biggs Proves Mastery of Organ in Chicago Recital

What a valuable acquisition has come to our organ world through the Americanization of E. Power Biggs, the English-born recitalist, was well demonstrated at his latest Chicago recital, played at the University of Chicago Chapel on the evening of Feb. 13. Stopping on his transcontinental concert tour, Mr. Biggs, now a resident of Cambridge, Mass., proved with a beautiful and well-balanced program how effective and at the same time enjoyable a recital can be made.

Mr. Biggs shows mastery of the tonal resources of the instrument and of the technical requirements of the works he plays, but always without undue display. Thus he gives the impression of restrained power in his performance. There was meticulous attention to finish in all that he did. Of all the performances of the Bach Passacaglia that this reviewer has heard he cannot recall one that was better than Mr. Biggs'. The real spirit of Cesar Franck was brought out in the Prelude in B minor of that composer. And in the Liszt "Ad Nos" it seemed as if the great university chapel, the beautiful Aeolian-Skinner organ and the ability of the performer all had combined to make it stunning. The Schumann Sketch in D flat and Canon in B minor, familiar to all recital-goers, formed a pleasing interlude to the larger numbers.

Mr. Biggs' program in full was as follows: Concerto in F (Grave-Allegro, "Alla Siciliana" and Presto), Handel; Four Short Chorale Preludes, Dupré; Passacaglia and Fugue in C minor, Bach; Sketch in D flat and Canon in B minor, Schumann; Introduction and Fugue on the Chorale "Ad Nos, ad Salutarem undam," Liszt; "The Reed-Grown Waters," from "Pastels from Lake Constance," Karg-Elert; Second Movement from the Symphony in G

(Fast and Sinister), Sowerby; Prelude in B minor, Franck; Fantasia in E flat (Andante con moto and Con Spirito), Saint-Saens; Prelude and Fugue in G minor, Dupré.

Southwestern Club Has Shure Night.

Featuring the compositions of R. Deane Shure, American composer and organist of Washington, D. C., an interesting program was presented at the regular meeting of the Southwestern Organ Club in the home of Mrs. Cora Conn Moorhead at Winfield, Kan., Feb. 10. Preceding the program a letter from Mr. Shure to Mrs. Moorhead was read. Those who played were Miss Hildred Applegate, Miss Grace Sellers, Mrs. Moorhead, Miss Ernestine Parker and Miss Lavonne Cann. Officers for the year were elected at the business session and Mrs. Moorhead was unanimously re-elected president of the club. Miss Ernestine Parker was chosen for vice-president and program chairman, and Miss Hildred Applegate was re-elected secretary-treasurer. Refreshments reflecting the Valentine theme were served by the hostesses, Miss Elizabeth Everly, Miss Louise Webb and Miss Eleanor Lee Shook, at the close of the business session.

Programs at KMOX in March.

C. Albert Scholin will play the following compositions on the Kilgen organ in the studio of KMOX, St. Louis, Monday evenings, March 9, 16, 23 and 30, from 10:45 to 11, central standard time:

March 9—Prelude in E minor, Dethier; Londonderry Air, arranged by Coleman; Meditation from "Thais," Massenet.

March 16—Finale from First Symphony, Vienne; Largo from "Xerxes," Handel; Minuet in A, Boccherini.

March 23—Fantasia and Fugue in G minor, Bach; "Romance sans Paroles," Bonnet.

March 30—Sketch No. 2, in C major, Schumann; "Vermeland," Hanson; "Dawn," Jenkins; Chorale, "A Rose Breaks into Bloom," Brahms.

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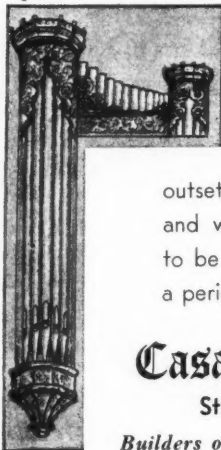
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Kinder's Recipe for Successful Recital: Make It Digestible

Philadelphia, Pa., Feb. 5, 1936.—Editor of THE DIAPASON: The request to the writer that he send you a few words regarding his recent series of organ recitals—the recitals that he has given for thirty-seven years on the Saturday afternoons of January in his church in Philadelphia—caused him to look through his files to see if he could find an article which he recalled writing about these January recitals some time ago. To his delight he has just put his hand upon it and found that it was published in THE DIAPASON March 1, fifteen years ago. There is really little to be added to it; but since some of your readers may not have been subscribers then and others perhaps have forgotten the article, it may do no harm to review it. What a lot has occurred in these fifteen years! What changes in so many churches—changes that affect so materially our young organists and organ students! Because of this condition, is it not up to us older organists more than ever to do all in our power to keep alive interest in the organ and the organ profession? And if there was a problem then regarding organ recital attendance, how much more vital is the problem today!

It seems a pity in these days of splendid organs and magnificent organ playing that there should be a problem. Even with the radio broadcasting grand opera on Saturday afternoons, the writer found almost as many people, many of them men, eager for the comfort, pleasure, education and relaxation which the appealing recital affords as fifteen years ago. But he is as certain now as he was then that the program *must be appealing*. And—now, be honest—are many organ recital programs appealing, except to the organ student? (Let us remember that the non-students who love and admire the king of instruments far outnumber the students.) Some organ recital programs seem to me about as unpalatable and

indigestible to the general public as a seven-course dinner with roast beef for every course served under seven different names.

May I suggest four things which I believe a recitalist should bear in mind as essential to a successful organ recital:

1. He must advertise it extensively. People like to know of an event before it happens, not afterward. This is where the co-operation of our daily newspapers is a wonderful aid.
2. He must make the program varied enough so that every member of his audience can find something satisfying.
3. He cannot fool his hearers by trying to make them believe there is only one composer for the organ, or that there is only one school of organ music.
4. He must not tire his audience. Sixty minutes is long enough for any attractive program, even with a vocal number included for needed contrast.

Perhaps these words will be scorned by the recitalist who in his programs caters only to the profession. If so, he might well take to heart and ponder a question asked by a well-known writer and philosopher in a recent magazine article when he says: "If the artist merely creates for other artists, how is the world illuminated?"

RALPH KINDER.

CHENEY PHILADELPHIA VISIT Will Give Recital for American Organ Players' Club March 11.

Winslow Cheney will be heard in Philadelphia on the evening of March 11, when he will play for the American Organ Players' Club. The program will be as follows: "Piece Heroique," Franck; "Vepres du Commun" (Third Verset), Dupre; Fantasia and Fugue in G minor, Bach; Allegro, Sonata 1, Bach; Chorale, "Jesu, Thou My Joy," Bach; Toccata and Fugue in D minor, Bach; Cantilena, McKinley; "Carillon-Sortie," Mulet.

On March 22 Mr. Cheney will play an afternoon recital at the United States Military Academy Chapel, West Point.

St. Paul's Choristers Achieve Fine Effects in Brooklyn Concert

By GRACE LEEDS DARNELL

Feb. 16 was one of the coldest nights of this season, yet a large number of people attended the concert by St. Paul's Choristers of Flatbush, Brooklyn, New York, in their parish-house.

At 8:30 the lights of the auditorium were lowered until the hall was in darkness. As from far away came the strains of Christiansen's setting of "Beautiful Saviour." Gradually the stage curtain opened, revealing the choir, and the music grew louder and then ceased.

With apparently no giving of pitch the choristers sang Bach's chorale "Thou Holy Fire," followed by "All Breathing Life." In the latter number both boys and men revealed a fine feeling of freedom and abandon, but the climax was reached in Grieg's "Jesu, Friend of Sinners." In this, the nuances were beautiful and the interpretation showed rare skill. The men sang La Forge's setting of the "First Psalm" and the quality and blend of the voices was most pleasing. Two carols followed, each having solos by third and fourth year boys, both of whom show promise.

By request Master Robert C. Persike sang Gounod's "Ave Maria." In this the tone was flowing and attractive, but the beauty and style of this boy's singing did not show until his second appearance in the secular part of the program. Here he sang Robyn's "A Heart That's Free." In the opinion of the reviewer, this was the most nearly perfect singing of any by Mr. Harris' boys.

The first part of the program, with the exception of the last number, Handel's "Hallelujah Amen," was all a *cappella*, with no apparent giving of pitch. This of course was a feat and one seldom attempted with boys and men.

In the second half of the program the

men gave a stirring reading of Leon's "Tally Ho." One wonders how ever again the solo setting can be deemed acceptable, the men made such a vivid picture of the song. Master A. Wilbur Stevens in his two solos had a subtle feeling for the words which reminded one of a full-fledged artist.

Di Lasso's "Echo Song" and Gibbons' "Silver Swan" were the high spots of this part of the program, which many considered the best St. Paul's Choristers have ever given.

Following the last number the lights again faded, and the closing curtains hid the choir as the haunting music of "Beautiful Saviour" became softer and softer and then ceased.

Ralph A. Harris is to be congratulated upon the splendid work he is doing for the boys and men of the parish, and St. Paul's is fortunate in having a man who is giving so much to them in ideals and high standards in and out of the choir.

Musical Service in Seattle.

At Trinity Parish Church, Seattle, Wash., a varied and interesting choir program was given on the evening of Feb. 9 under the direction of Joseph H. Greener, A. A. G. O., the organist and choirmaster. The organ numbers included the Prelude and Fugue in A minor of Bach and a movement of the Sonata in G minor of Mr. Greener. There are thirty-two voices in the choir. The organ is a three-manual Kimball. A large audience assembled for the program. This is the third musical service this season by the choir. Mr. Greener is preparing Dubois' "Seven Last Words" for Good Friday.

Winnetka Appointment to Flandorf.

Walter Flandorf, until recently organist of the People's Church, Chicago, has been appointed organist of the Winnetka Congregational Church and is organizing the musical forces there in preparation for the completion of the new church edifice, in which Mr. Flandorf will play the Hammond electronic organ. All last summer Mr. Flandorf played at the San Diego Exposition.

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"Mr. McCurdy played with a brilliancy of technique and a tastefulness of registration which was remarkable."HARTFORD TIMES.

"A growing giant among concert organists."THE DIAPASON.

"His sound musicianship manifests itself in his ability to apply color to effect nuance. . . . Entire program was performed with such excellence and artistry that each item might in justice be mentioned."BUFFALO (EDWARD DURNERY).

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CHICAGO, MARCH 1, 1936.

"AMATEURIZING" CHURCHES

One deplorable by-product of the years of depression has been "amateurization" of church music. What has been a move of necessity in some places has been imitated where it is by no means a necessity. And too often a virtue has been made of the necessity. That the reduction of the ministry to a dilettante basis would be hardly more destructive of the dignity of the service than the placing of the music in the hands of those without training is apparently not realized. The sad consequence is a large number of serious and well-qualified church organists and choirmasters without positions or entering other fields. It seems that too many otherwise astute business men who would scorn to buy in the "5-and-10" class, consider "5-and-10" music quite satisfactory on Sunday morning, and sometimes defend their attitude with dissertations on the superior spirit of worship they profess to see in inferior music.

In its January issue *The Caccia*, a monthly magazine of Catholic church and school music, very pointedly says that "unfortunately too often we hear about the 'little girl at the organ' instead of the organist by name. When we hear about church music being bad in some parishes it is usually because the music is in the hands of some musician untrained in church music." The editor asserts that in one Eastern city there are five "topnotch" musicians, "qualified for directing magnificent church music programs," who are not employed in churches. "Our belief is that they are not wanted," says *Caccia*, "but young piano students, widows and relatives have the call." This is plain speaking on unfortunate facts.

Unless a greater number of churches can be made to realize that there must be education, training, devotion and serious purpose at the console and in the choir loft as much as in the pulpit, and that men with such qualifications must be remunerated, church music and church musicians will become extinct in some sections.

MUSIC WEEK SUGGESTION

In connection with the approaching annual music week the opportunity should suggest itself to every organist to make this the occasion for launching a movement for a new organ, for the reconstruction and modernization of an antiquated organ, or for awakening interest in the music of his church.

"Building further upon the musical structures already established in our cities and towns" is an announced objective of the thirteenth national music week, May 3 to 9, which has for its keynote, "Strengthen Our Musical Resources." This campaign is to carry the process of musical growth one step beyond that aimed at in the 1935 music week, which had for its slogan "Conserve Our Musical Assets."

"The time has now come," says David Sarnoff, chairman of the national music week committee, "for the friends of music to do more than merely keep alive those of our musical assets which had been threatened with extinction due to the depression. We must place

them on a solid foundation for proper growth and we must promote among the public in each community a full recognition of their value."

More than 2,000 cities and towns are expected to take part in music week, sponsored by the national committee and by the honorary committee of governors. This committee is headed by President Roosevelt, who has expressed strong interest in the movement.

RECALLING MR. MUDD

Those who delve into organ history of the early days of America now and then run across the fact that not all the church organists of the day were total abstainers. It was then as now not unusual to import church musicians from England, but their reputation for sobriety was apparently not as unsullied as is that of their latter-day brethren. Charles Peaker, our Canadian colleague who watches over the news of the C. C. O., has discovered a record which reflects on the self-control of John Mudd, who in the sixteenth century was organist of Lincoln Cathedral. The following quotation from a letter written by the predecessor to the dean may explain why he held the post only one year:

Yesterday Mr. Mudd shewed the effects of his last weeke's tipling, for when Mr. Joynes was in the midst of his sermon, Mudd fell a-singing aloud, inasmuch as Mr. Joynes was compelled to stoppe; all the audiorie gazed and wondered what was the matter, and at length some neere him, stopping his mouthe, silenced him, and then Mr. Joynes proceeded; but this continued for the space of neere half a quarter of an houre. So that now we dare truste him no more with our organ, but request you (if you can) to help us to another, and with what speede may be.

We realize that Mr. Peaker does not send us this bit with the purpose of throwing any mud on the late Mr. Mudd, but in an effort to promote a spirit of optimism among those who may not realize that we are improving. Although we have many organists among us with faults of one kind and another—one-legged pedal artists; low-brows to whom organ literature begins with Schumann's "Träumerei" and ends with this or that set of "Blues"; wouldbe highbrows who delight in punishing our ears with the latest cubist composition; hymn jazzers whose execution every right-minded worshiper must favor; miracle men who claim they "never took an organ lesson," but really would not need to announce it; those whose favorite stop is the vox humana and those who do all their registration with the crescendo pedal—O, yes, we are still pretty largely a lot of miserable sinners. Yet we can insert our thumbs under the armpits of our waistcoats, or our palms between the second and third buttons of our cutaways, and with worldly pride or Pharisaical smugness proclaim that today there is very seldom an organist who finds difficulty in maintaining his balance on the bench because he quenched his thirst too ardently. We are as sober a lot as even the clergy, if we must admit it.

This should be a happy thought as the Lenten season opens. People may—and do—find fault with us, but even in these days when ladies stand at the bar they can't make a case against us such as was made against the bibulous Mr. Mudd.

Beneath the benevolent smile on the countenance of our friend Hugh McAmis there must be a cruel streak, which was revealed on the coldest day of the last month, when the mercury descended to the depths of 20 degrees below zero. A half frozen messenger boy arrived with a telegram from Mr. McAmis which told of his enjoyable winter respite in Florida from his New York labors. Mr. McAmis had played three recitals at Delray Beach, in the winter home of M. P. Möller, Sr., on the residence organ which Mr. Möller installed a few years ago and which Mr. McAmis has played in past years. The guests came in such numbers to hear the genial—but, as we said, cruel—recitalist that hundreds could not be accommodated with seats, and stood in the gardens. The attendance included visitors to Florida from thirty states. The message closed with this:

"Wish you could enjoy fine weather, 80 today." Think of pounding a typewriter in a Chicago office, with the snow whirling into drifts outside, and missing a recital by Hugh McAmis in Florida!

In its tribute to the late King George V. *The Musical Times* states that "his taste was of the instinctively good type that rejoices in a fine tune. It is said that two of his favorites were the 'Old 124th' and Parry's 'Jerusalem.' Apropos of the latter, Sir Walford Davies says that when the program for the King's command concert was being arranged the King made a special request for 'Jerusalem,' adding: 'I love that tune; if they won't sing it I shall come along and whistle it!'"

MR. RUNKEL RISES TO INQUIRE.

Ashland, Ky., Feb. 10.—Editor of THE DIAPASON: I read with interest the very good article by Walter Lindsay in the last DIAPASON. Allow me to ask some questions of Mr. Lindsay and church organists in general.

Do many church organists who use the modernistic, the far-fetched, the atmospheric anthem understand its inner structure themselves?

With some intelligent study, will not the seeming oddities at once give evidence of real inspiration and sure craftsmanship? If not, lay it aside as a too labored and immature posing.

"Don't serve our people with trash." What are you going to do if the minister and his most powerful advisors request gospel hymns and more simple anthems, preferably with texts about heaven, this "vale of tears," etc.?

Why are many people so satisfied with their ignorance in church music and so up-to-date in secular affairs?

Would not your article be more certain of being understood if you had named certain anthems as models?

Why make fun of the Victorian period any more than any other period in music's history? Good can be found in the product of all periods.

Why not use music that will fit in and accentuate the effectiveness of the church program, the service, for the congregation, regardless of what it is and where it came from, modern or ancient? If it is good, well-written and its idiom expresses the point in question, then one has no query to formulate. The result will be the strongest reason for its use.

Faithfully yours,

KENNETH E. RUNKEL.

ARTHUR M. WILLIAMSON DIES

Organist Falls Lifeless as He Starts His Car at Millbrook, N. Y.

Dr. Arthur Moore Williamson, organist and choirmaster at Grace Episcopal Church, Millbrook, N. Y., for the last seven years, died of heart disease Feb. 7 at the home of Wentworth C. Bacon. He had been a guest at tea there and was stricken when starting his automobile. Mr. Bacon, stepping from the house later, found him slumped over the wheel and took him indoors, but he was dead when a physician arrived.

Dr. Williamson was 52 years old. He studied in Munich from 1914 to 1918 and was organist of the American Church there. Returning to the United States in 1918, he was organist successively at the Church of the Holy Comforter, Poughkeepsie; Grace Church, Middletown, N. Y.; St. George's Church, Newburg, and Grace Church in Millbrook. Dr. Williamson was a member of the A. G. O.

Lectures by Marshall Bidwell.

Dr. Marshall Bidwell has announced the following subjects for lectures at Carnegie Music Hall, Pittsburgh, to be delivered on Saturday evenings during Lent:

Feb. 29—"Saint-Saens, the Versatile Composer."

March 7—"Schubert's Instrumental Music."

March 14—"Elizabethan Music"

March 21—"Bach and the Lutheran Choral."

March 29—"The Bach B Minor Mass."

April 4—"Wagner's 'Parsifal'—A Study of a Sacred Festival Play."

These lectures will be illustrated.

That Distant Past as It Is Recorded in The Diapason Files

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

Frank Taft of the Aeolian Company gave a recital on the newly-installed organ in the home of Franklin MacVeagh, Secretary of the Treasury, in Washington.

A dispatch from London told of elaborate preparations being made by Sir Frederick Bridge, organist of Westminster Abbey, for the music on the occasion of the coronation of King George and Queen Mary in June.

Edward F. Johnston was giving the regular recitals at Cornell University. Clarence Eddy gave a recital Feb. 17 on the new organ at the University of the Pacific in San Francisco.

The contract for a four-manual organ for Eighth Church of Christ, Scientist, Chicago, was awarded to the Hook & Hastings Company. The specification showed an instrument of forty-eight stops.

John A. Norris, for twenty-five years organist of Christ Reformed Episcopal Church, Chicago, died Feb. 3. He was vice-president of the Smith, Barnes & Strober Piano Company.

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

The contract for a four-manual organ of 200 sets of pipes for the Philadelphia Sesquicentennial Exposition was awarded to the Austin Organ Company. This instrument, the specification of which was published with the announcement of the contract, now is at the University of Pennsylvania.

M. P. Möller won the contract for a large four-manual municipal organ for San Antonio, Tex., and the specification for this instrument was likewise presented.

Edmund Jaques completed twenty-five years of uninterrupted service as organist and choirmaster of St. Paul's Chapel, Trinity Parish, New York.

Mrs. Addie VanTuyl Barnett, for a number of years one of the leading organists of Des Moines, Iowa, died in that city Jan. 21. She had been teacher of organ at Drake University for twenty-six years.

Lily Wadhams Moline gave a recital on Feb. 16 in Kimball Hall, Chicago, with a program consisting entirely of her own compositions.

The Van Dusen Organ Club was organized Feb. 9 by pupils, former pupils and associates of Frank Van Dusen. The charter membership consisted of 100 persons.

William E. Zeuch of Boston gave the dedicatory recital on the four-manual Aeolian-Skinner organ in the First Methodist Church of Oak Park, Ill., Feb. 16.

Cincinnati Bach Concert.

Parvin Titus' Bach Cantata Club of Cincinnati, consisting of thirty-six voices, gave a program Feb. 27 at the auditorium of the Woman's Club and sang a number of chorales and the motet for five-part chorus "Jesus, Priceless Treasure." The orchestra was composed of advanced students from the studios of private teachers, the College of Music of Cincinnati and the Cincinnati Conservatory of Music, with harpsichord and a "Portativ" organ. As was the case last Lent, Mr. Titus is to give a series of noonday half-hours of music at Christ Church, assisted by vocal and instrumental soloists and ensembles on each program. Coming on Tuesdays and Fridays after the noon-day services, there are twelve recitals in all.

Dickinson Friday Recitals Resumed.

The Friday noon hours of music which for seventeen years have been given by Clarence Dickinson at the Brick Church, New York City, were resumed Feb. 28, when a Cesar Franck program was played. On successive Fridays there will be played a Handel program; a program of music for four hands, organ, in which Charlotte Lockwood will play with Dr. Dickinson; a program of Liszt, Bach and Wagner, with Stainer's "Crucifixion" on Good Friday. Soloists will assist at each program.

The Free Lance

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

Uncle Mo was abstracted the other day at lunch; nothing came out of his mouth except grunts. I kept still, for I knew he would come to the point when he got ready.

"Gosh! Mack," he said, "I'm discouraged; I thought I was getting to be a regular guy on this Bach business, but—"

"Hold on, Mo," said I, "there's no need of swearing about it, is there? 'Gosh' is minced for 'God.' Don't break any of the Commandments!"

"Well, anyway, swearing or no swearing, I heard a lot of Bach the other evening. There was a fellow playing down at the club. Do you know, I wonder why Bach didn't have any rests in his music. It goes on and on and on; I think a few rests would improve a lot of it."

I can't see what is going to become of Mo. Was it Dick Deadeye in "Pinafore" who said "E means well, but 'e don't know"?

The other day I was talking with a Boston organist for whom I have great respect, and the conversation turned to a letter that he had written me a few days previously. He excused himself for a certain warmth he had displayed in the letter, describing it as "spilling over." Do we "spill over" often enough? His "spilling over" was in words of affection for a friend now dead many years. For my part I am convinced that there are too many dumbbells in this world, too many people who, having respect, regard, fondness, affection, love, admiration, reverence for another person, or for his work, never express it directly, squarely. One peril of personal immortality is that after you are dead you may hear praise of yourself in abundance from Tom, Dick and Harry who never turned their eyes in your direction while you were alive.

To return for a moment to Uncle Mo's curious complaint about there being no rests in Bach (!): I remember hearing that clever pianist from Rio Janeiro, Marx, give an impromptu performance of the Bach Chaconne (not the Busoni transcription) at the MacDowell Colony last summer, which may be what our avuncular relative refers to. Of course, as you know, the Chaconne is a series of short pieces or variations with only the briefest stop after each section (longer stops at changes of mood), and this may have given Mo the text for his curious remark, since the sections are welded into a solid structure of sound through the harmony common to each variation. Or, perhaps Mo may have heard the Fugue in A minor with the perpetual motion subject; here is really a piece without rests. I've never heard it played, but it would be good fun if Smeterlin or Moissevitch would put it on a program.

N. I. G. gives me the programs of the B. B. C. winter promenade concerts, calling my attention to the organists who take part, namely, Berkeley Mason, Marcel Dupré and G. D. Cunningham. That the English have not lost the powers of endurance they showed in the long programs of the Victorian days is proved by the concert in which Dupré took a part; here, beside Dupré's numbers (Handel Concerto in G minor, Boellmann's "Fan-

taise Dialoguée" and the great Bach G minor Fantasia and Fugue), there were presented the Bach Concerto in A minor for four pianos and strings, the Suite in D, the Brandenburg Concerto, No. 6, for violas, violoncellos and double basses, and three vocal solos from three Bach cantatas. My correspondent writes that one reporter characterized the Boellmann piece as "unspeakably vulgar." Only a very low-class musician would speak in that manner of a composition sponsored by an artist like Dupré; all that His Sapiency, the reporter, meant was that he didn't like the piece.

B. S. sends me a word or two about the S. B. Whitney recollections in this column two months ago: "I have read with unusual interest your paragraphs about Mr. Whitney. Perhaps I have not told you that years ago, the first Sunday in Advent just past, he was here, visiting relatives. I chanced to see him in the cathedral and we went into the crypt and said to Mrs. S.: 'Who do you suppose is here, in the congregation?' S. B. She said: 'Don't get so nervous, go and play the service.' I went to his pew and invited him to play the service; he said, 'Mr. S., I want to listen to you and your choir.' I then called various organists and he played for an hour; it was a treat. He was with us for two weeks, nearly every day for luncheon and dinner; he was very feeble. The second Sunday occurred the consecration of our dean to the bishopric, and at my request he also played a half-hour before that service. The next year I went to Boston and an invitation went to his home in Woodstock, Vt.; he was well enough to meet me at the train and to put me up at the fine inn. I had dinner at his home and the next day he took me to the little Episcopal church, where he had caused a new organ to be installed. He played for awhile and then asked me to play the Handel Largo, and that was the last note that he ever heard, for on returning home I received a wire that he had passed away. And so, dear Mac, I prize his memory even as you do."

Yes, S. B. Whitney lives on in grateful hearts. A letter the other day from R. A. H. Clark, organist-director of St. Paul's Church, Bridgeport, Conn., tells me that on Jan. 26 he was using "The Son of God Goes Forth to War" as a recessional; he retains, vividly, memories of Whitney's Communion Service (the Sanctus was in G) and would sing it now if he could locate copies.

Van Dusen Club February Meetings.

The feature of the meeting of the Van Dusen Organ Club Feb. 11 in the Kimball organ salon, Chicago, was a recital by Edward Eigenschenk. Mr. Eigenschenk played Handel's Fifth Organ Concerto (complete) and nineteen chorale preludes by Karg-Elert. This was the third in the series of Handel and Karg-Elert compositions that Mr. Eigenschenk is playing for the club. On Feb. 24 members of the club played the following recital in the Kimball salon: Concert Overture, Hollins, and Sketch in D flat, Schumann (D. Sterling Wheelwright); "Carillon-Sortie," Mulet, and Intermezzo (Symphony 1), Widor (James Cunliff); Prelude in D minor, Clerambault, and Toccata on "O Filii et Filiae," Farnam (Laura Nell Thrift); "Piece Heroique" (arranged for organ and piano by Mr. Eigenschenk), Franck (Edward Eigenschenk, organ, and Everett Miller, piano). Following the recital a reception for members and friends of the club was held in the parlors of the American Conservatory of Music.

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Hymn Society Elects Dr. Watters as Head; Merger of Libraries

THE HYMN SOCIETY.

President—Philip S. Watters, D. D., White Plains, N. Y.
Vice-Presidents—William C. Covert, D. D., Germantown, Pa., and Reginald L. McAll, New York.
Corresponding Secretary—Emily S. Perkins, Rivervale-on-Hudson, N. Y.
Recording Secretary—Marquerite Hazzard, Felham, N. Y.
Treasurer, John Barnes Pratt, 67 West Forty-fourth street, New York.

At its annual meeting last month in Union Seminary, New York, the Hymn Society reelected Dr. Watters as president. The following new names appear on the list of officers: William C. Covert, D. D., Marguerite Hazzard and Oliver Huckel, S. T. D., who succeeds the late Walter Henry Hall as a member of the executive committee.

The meeting began in the hymnological library at the seminary, where the society library has been merged with that of the seminary to form a complete working collection of hymn-books and material for the students in its School of Sacred Music, and accessible to members of the society, hymn-book editors and writers. In addition, the society has brought together many pamphlets and other documents, which have been arranged by its archivist, Ruth B. Messenger. DIAPASON readers are cordially invited to visit room 512 at Union Seminary.

The most important action at the meeting was the unanimous decision to make THE DIAPASON the official organ of the society, a step which has long been urged. Every reader of THE DIAPASON has a direct interest in church music, no element in which yields greater rewards for the energy devoted to it than does congregational singing. We earnestly hope that this column may prove a clearing-house for the exchange of practical ideas and information about every phase of hymns and their use in church worship.

One interesting project of the society is the collection from living writers of the original or authentic manuscripts of their hymns and hymn-tunes, with their own accounts of the occasion or experience which produced them. While we may wish that this had been begun many years ago, we shall certainly be glad years hence that it was started in 1936! Hymn-book editors will be able to consult these records and thus verify the correctness of their texts. Every close student of hymn-books knows only too well how inaccurate are both the words and music of many hymns. He realizes that for scholarly accuracy only a few books can be relied upon.

At the annual dinner memorials to three distinguished members of the society who had passed away during the year were read. The tribute to Edward S. Ninde, D. D., was prepared by Mr. Reid. Professor Walter Henry Hall's memorial was given by Dr. Noble; and Carl Price followed with a stirring tribute to Frank Mason North. The voice of Dr. North was heard in a private

phonograph record of his great hymn, "Where Cross the Crowded Ways of Life."

Following the dinner two recent hymnals were discussed, with illustrations of some of the original work contained in them. The first was the Hymnal for Boys and Girls (Appleton-Century) compiled by Caroline B. Parker and G. Darlington Richards. The latter brought four of his boy soloists to sing carols and hymns contributed by himself and others. Dr. Huckel's able description of this book was well received. The other was the new Methodist Hymnal, which has been officially adopted by the Methodist Episcopal Church, the Methodist Episcopal Church, South, and the Methodist Protestant Church. It was presented by the Rev. Victor G. Mills of Montclair, N. J., who had been associated with the commission in its preparation.

Requests continue to come in for programs of recent hymn festivals. We hope that many organists will send in programs of their own festivals, which may be addressed to the writer at 2268 Sedgwick avenue, New York.

REGINALD L. McALL,
Chairman, Hymn Festival Committee.

Wheelwright Plays for Mass Meeting.

A preludial organ recital, played by D. Sterling Wheelwright, A. A. G. O. M. Mus., was the initial offering at a mass meeting which greeted the Japanese evangelist, Toyohiko Kagawa, when he spoke Feb. 11 at the First Methodist Episcopal Church, Evans-ton, Ill. Mr. Wheelwright's recital was heard by an attentive audience which filled the church sanctuary to its capacity of 1,500, while another thousand listeners assembled about amplifiers in adjoining halls and rooms. Mr. Wheelwright, who is assistant to LeRoy Wetzel at this church and also organist and director of music at St. Paul's English Lutheran Church, played the following program: Largo, Handel; "Jesu, Joy of Man's Desiring," Bach; "Evening Harmonies," Karg-Elert; Hymn Fantasia, "He Leadeth Me," Matthews; Andante, Fourth Symphony, Widor, and Widor's Toccata from the Fifth Symphony.

Quimby Will Travel in Europe.

The Cleveland Museum of Art announces a leave of absence of six months for Arthur W. Quimby, curator of musical arts, during which time he will travel and study in Europe. Melville Smith has been appointed organist in his absence. Mr. Smith, who is assistant professor of music at Western Reserve University, has been heard as guest artist on many programs at the museum. His first regular recital in Mr. Quimby's absence took place Sunday afternoon, Feb. 2, at 5:15, when he played Bach's Prelude and Fugue in A minor, Simonds' Prelude on the Plainsong melody "Iam Sol Recedit Igneus" and Franck's Chorale in E major. Mr. Quimby left the museum the first of February and for approximately four weeks will visit music departments at various colleges and universities from Chicago to Boston. He and Mrs. Quimby will sail from New York March 5.

Dr. Noble Speaker at Philadelphia Dinner; Hymn Society Service

Introduced by the Rev. Dr. John Mockridge, rector of St. James' Church, Philadelphia, as "the choirmaster who has done more to advance the cause of religious music than any other living man," Dr. T. Tertius Noble, organist and choirmaster of St. Thomas' Church, New York, since 1913, addressed a dinner of the Hymn Society of Philadelphia Feb. 11. Dr. Noble spoke on the nature and use of proper church music.

"Much of the music now issued for use in the churches," he said, "is totally unworthy of the Church of God." Even some of the hymns in the present Episcopal Hymnal, of which he confessed he was one of the editors, "have no right to exist—either for words or for tunes." The vox humana should be used very sparingly in the church service, Dr. Noble added.

A public service of worship entirely built around the musical and spiritual themes of "Ein Feste Burg" was conducted by the Hymn Society at 8 o'clock in the auditorium of the Second Presbyterian Church, in which its dinner and an afternoon discussion meeting had been held. Bach's cantata "A Stronghold Sure Our God Remains," with chorales, soprano aria, duets and bass and tenor recitatives, followed congregational singing of the corresponding hymn by Martin Luther and preceded another congregational hymn, "We Are Living, We Are Dwelling, in a Grand and Awful Time," set to the Welsh tune "Ton-y-Botel." Bach's "The Lord My Faithful Shepherd Is," from Cantata 112, was sung as the offertory anthem. An instrumental ensemble, with harpsichord and piano, accompanied the singing of the choir of the Second Church, Alexander McCurdy, Jr., choirmaster. The brief address by the church's minister, the Rev. Dr. Alexander MacColl, enlarged on the "security" note of "Ein Feste Burg."

"How to develop the hymn-singing capacity of a congregation," "Requisites in a hymn of adoration" and "Can a sense of higher hymn values be developed in a congregation?" were some of the questions discussed at the afternoon meeting.

All sessions were presided over by the Rev. Dr. William Chalmers Covert, president of the Hymn Society.

TWO CONSOLES FOR CHURCH

Kilgen of Twenty Sets of Pipes for St. Monica's, San Francisco.

George Kilgen & Son have received an order for a large two-manual for St. Monica's Catholic Church of San Francisco. There will be twenty ranks, with both swell and great under expression in separate boxes. There will be two consoles attached to the organ, both controlling the entire organ—one in close proximity to the main organ, in the choir loft, and the other in the sanctuary, near the altar. In order to obtain the desired effect, some of the

softer stops of the organ are to be installed in a separate chamber near the sanctuary, but playable from either console.

The Kilgen factory has an order for a two-manual organ for the Tyler Place Presbyterian Church of St. Louis. Both swell and great are to be under expression in separate boxes. Some of the pipes from the old organ will be used, as this instrument replaces a Kilgen installed many years ago.

The Presbyterian Church of Scotts-bluff, Neb., has placed an order with Kilgen for a two-manual to be installed this month.

Nativity Story in New Setting.

The choir of the First M. E. Church, Burlington, Iowa, under the direction of its organist and director, Mrs. James E. Jamison, for its December musical presented a new setting of the story of the "Divine Nativity." Believing that the traditional cantata and oratorio do not have the universal appeal of a varied program, Mrs. Jamison arranged the presentation of the traditional music in a new way. The senior choir sang the Christmas portion of Handel's "Messiah," while an anti-phonial junior choir of fifty voices sang carols from the balcony. Carefully selected, hand-colored slides from art masterpieces were shown between musical selections. Concealed instrumental ensembles played carols during the pictures. The pastor read Scriptural themes during the presentation and a "prophet" in costume spoke the prophecies from the upper balcony. Altogether the program presented the traditional music in a new way and a congregation of more than a thousand braved one of the season's worst snowstorms to attend the service.

Kansas City Organists Meet.

The first meeting of the new year of the Kansas City Music Club organ department was held Monday morning, Jan. 27, at the beautiful Independence Boulevard Christian Church. There are three Austin organs in this large church, presided over by Hans Feil. The meeting was held in the main auditorium, where there is a large four-manual. The program included a talk on the chorale by Hans Flath, an outstanding Kansas City musician. This was followed by the following organ numbers played by Mr. Feil: Chorales, "Christians, Wake, a Voice Is Sounding," "How Fervently I Long for Thee" and "In dulci Jubilo." Bach; Handel's "Water Music" and Mendelssohn's Sixth Sonata. Despite the severe winter weather a large group assembled to hear this well-presented program.

Meeting of Harrison M. Wild Club.

The Harrison M. Wild Organ Club held its monthly meeting Feb. 4 at the Cordon Club, Fine Arts Building, Chicago, with a good attendance. President Allen W. Bogen presided and Miss Tina Mae Haines gave an interesting address on "Musical Criticism" in which she analyzed constructive and destructive criticism and told a number of interesting reminiscences by way of illustration.

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tra played the accompaniment. Miss Gretchen Newhard was the pianist in the recitatives.

Notwithstanding a snowstorm and the severe winter weather prevailing, the auditorium of Christ Church was filled to capacity.

In addition to the music at the regular services of the church, Mr. Samuels has given numerous presentations of Bach's "Sleepers, Wake," Handel's "Messiah," Mendelssohn's "Elijah," Spohr's "The Last Judgment," all with orchestral accompaniment. Besides the above-mentioned works, numerous cantatas, representing the liturgical church year, have been given. Mr. Samuels is director of the Bethlehem Conservatory of Music, which he established in 1909. He was dean of the Lehigh Valley Chapter of the American Guild of Organists for two years, from 1933 to 1935.

Dr. Acker's choir has united with Mr. Samuels' every February since 1930 to sing "The Messiah."

DEATH OF ANTOINETTE HALL

Dean of Long Island Chapter, A. G. O., Passes Away After Operation.

Miss Antoinette Hall, A. A. G. O., dean of the Long Island Chapter of the American Guild of Organists and a prominent organist of Long Island for a number of years, died Feb. 15 after a week's illness and an operation for a ruptured appendix. Funeral services were held Feb. 16 at a funeral chapel in Sayville and were conducted by the Rev. Joseph H. Bond, rector of St. Ann's Episcopal Church, Sayville, of which Miss Hall was organist and choirmaster since 1928. Interment was at North End Cemetery, Providence, R. I.

Miss Hall was born in Providence and began her musical career there. She studied piano with Frank Streeter, later taking up the organ with Myron C. Ballou. She became an associate of the Guild in 1911. She also studied voice with Gretchen Schofield and attended the Westminster Choir School and also the school of music of the Wellesley Conference. Her first posi-

tion was as organist and choirmaster of the First Universalist Church and then of the Episcopal Church of the Messiah, Providence. Then she was organist and choirmaster of St. Paul's Episcopal Church, Kansas City, before moving to Sayville.

In Providence Miss Hall owned and managed the De Luxe Concert Series, booking such artists as Paderewski, Mme. Schumann-Heink, Albert Spalding and other noted artists and choral groups. For twelve years she was associated with the program of the Boston Symphony Orchestra and was on the staff of the Westchester Recreation Commission and managing director of the Westchester Symphony Orchestra. Miss Hall organized the Sunrise Chapter of the N. A. O., of which she was president for three successive years. When the amalgamation of the N. A. O. and A. G. O. took place she became dean of the Long Island Chapter. During her tenure she brought to Long Island many noted artists. She was also a representative of the Sherwood Music School and Long Island representative of the Hammond Clock Company.

To Play American Organ-Piano Works.

A program of contemporary American music for piano and organ will be played by Leslie P. Spelman, organist; Muriel J. Spelman, pianist, and Frederick Stanley Smith, composer-pianist, March 3 at the Meredith College Auditorium, Raleigh, N. C. The opening number, for piano and organ, is Joseph Clokey's "Symphonic Piece," played by Mr. and Mrs. Spelman. Mr. Spelman will play these organ numbers: "Twilight at Fiesole," Bingham; Chorale Prelude, Roger Sessions; "A Young Girl in the Wind," Charles H. Marsh; "Sacramentum Unitatis" (Fughetta and Chorale) (MS), Russell Broughton, and Caprice (MS), Frederick Stanley Smith, and Mr. Smith will play his "Introspection." The closing number, for piano and organ, Fantasia (MS), by Frederick Stanley Smith, will be played by Mr. Smith and Mrs. Spelman. This program is presented for the Raleigh Music Club.

GILLEY ON PILCHER STAFF

Prominent Organist Will Represent Organ Builders in Indiana.

Donald C. Gilley, a prominent Indianapolis organist, has been appointed Indiana representative of Henry Pilcher's Sons, Louisville.

Mr. Gilley was a student under Max Miranda in organ at Beloit College, later studying at the Eastman Conservatory under John Hammond. He attended Oberlin Conservatory from 1924 to 1928, studying organ with the late Dr. George W. Andrews, piano with W. K. Breckenridge and theory with Arthur Heacock, graduating with the bachelor of music degree. From 1931 to 1933 Mr. Gilley completed post-graduate work at the Cincinnati Conservatory under Parvin Titus in organ, Dr. Carl Grimm in composition and Peter Froelich in orchestration, graduating with the master of music degree.

From 1928 to 1933 he was college organist and director of music at Earlham, Richmond, Ind., and while there he gave many recitals, especially in the Central West. In 1933 he went to Butler University, Indianapolis, as associate professor of music in the college of liberal arts and graduate school of religion. Since then he has been director of the university and college of religion choirs. He is also head of the organ department and instructor in theory at Arthur Jordan Conservatory, as well as director of the conservatory choir.

Mr. Gilley passed the associate examination of the Guild in 1931. Last year he was one of the first to receive the Guild choirmaster's certificate. From 1931 to 1933 he was sub-dean of the Indiana Chapter. The following year he was dean.

Aside from his training as a musician, Mr. Gilley has had much experience in organ construction and will be able to assist committees and pastors with their organ problems. Mr. and Mrs. Gilley reside at 5030 Kenwood avenue, Indianapolis.

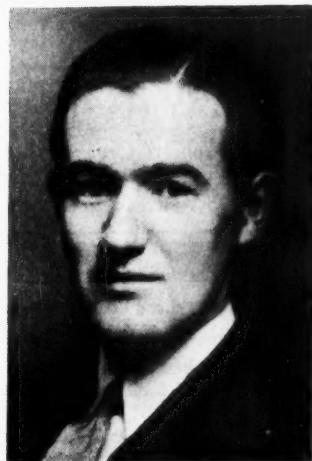
"MESSIAH" AT BETHLEHEM, PA.

David G. Samuels' Choir at Christ Reformed Joined by Dr. Acker's.

Christ Evangelical and Reformed Church, Bethlehem, Pa., held its thirty-seventh annual mid-winter musical service on the afternoon of Feb. 9 and Handel's "Messiah" was sung under the direction of David Griffith Samuels, organist and choirmaster of the church, by the choirs of Christ Church and of St. Paul's Lutheran Church, Allentown, Pa., Dr. Warren F. Acker, director. The event marked the beginning of Mr. Samuels' thirty-ninth year at this church. Mr. Acker was at the organ for the oratorio and prominent soloists were engaged for the solo parts. Louise Lerch of Pittsburgh was the soprano. This former Metropolitan Opera star was at one time a member of the choir of St. Paul's Church, Allentown.

The fine chorus work of the combined choirs was the feature of the presentation. Competent critics present were deeply impressed. A full orches-

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Easter Suggestions; Anthems, Carols and Cantatas Are Listed

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

For the first time since I began to write these monthly articles in 1918 I am going to give preference to friends of THE DIAPASON. Month after month and year after year I have given all sorts of free advertising to the publications of firms which apparently do not co-operate with the official organ of the American Guild of Organists and the Canadian College of Organists. Criticism should be untrammelled by considerations of advertising—and has been for eighteen years in this department—but I am tired of the attitude of certain publishers who accept without thanks, year after year, free reviews. I should like to suggest in this public way that Lent is a time for penitence. As a matter of fact, the ablest of our publishers do advertise; so a little extra attention to them will not injure the readers of this column.

Carols and Chorales

At Easter the carol has established itself more slowly than at Christmas, not because the occasion is less joyful but because, whatever the church says, the folk have always preferred the birth of the Blessed Child. There are some lovely Easter carols, however, and a very large proportion of the best are edited by Clarence and Helen Dickinson and published by H. W. Gray:

- Polish—"When the Dawn Was Breaking." Soprano solo, also alto solo obligato. Parts available for violin, cello and harp (piano).
- *Norwegian—"This Glad Easter Day." Solos for S and A.
- *Spanish—"In Joseph's Lovely Garden." Unaccompanied *ad lib.* Probably best for unaccompanied chorus, but often used by quartets. S and T solos—obligatos if you have a chorus.
- Spanish—"O Anxious Hearts." Unaccompanied, eight parts. Solos for T, and for S and B obligatos.
- Bohemian—"The Lord Is Risen." Unaccompanied preferably; men divide *ad lib.*

*Seventeenth Century—"By Early Morning Light." S solo. Parts available for violin, cello, harp (piano).

Joseph (Seventeenth Century)—"The Soul's Rejoicing." Parts available for violin, cello and harp.

*Plüddemann—"Now Is Christ Risen." Unaccompanied; echo effects. Chorus needed.

Lotti—"Joy Fills the Morning." Unaccompanied; chorus.

Some of these have sold in the hundreds of thousands, all over the English-speaking world. I have marked with an asterisk the most popular.

Dr. Whitehead has edited some excellent numbers. He prefers the old chorale melodies, and sometimes he treats them so freely that they are really original anthems. Yet they retain the healthy freshness of their youth among the folk. Here are some of his best:

- German—"Come, Ye Faithful." Unaccompanied chorus. One section for TTBB. (Gray.)
- German—"Ye Choirs of New Jerusalem." On "Erschienen ist." Fine accompaniment. (Schmidt.)
- German—"Alleluia, Sing to Jesus." On "Alle Menschen." Organ part from Bach. (Schmidt.)
- Bearnais—"Now Sing Your Songs of Easter." Unaccompanied. (Gray.)

Mr. Voris has some good carols too: Basque—"We Come with Voices Swelling." Medium solo. Only four pages. (Gray.)

German—"The Kingdom's Secret Flower." One section for S, for S-Bar duet; one for SSAA, one for TTBB. (Gray.)

German—"Joy Dawns Again." On "Ye Watchers." From his cantata; eight pages. Accompanied chorus. (Gray.) Short solo for high voice.

Old French—"Christ, the Lord, Is Risen Again." On the "Orantis Partibus." S solo. T-B duet. Chorus preferably. (Schmidt.)

Old French—"Ye Sons and Daughters." One section for TTBB or T solo, one for SSAA or SA or S solo. Chorus preferably. (Schmidt.)

I should like to see these carols of Mr. Voris as well known as the Dickinson series. They are all delightful. If you haven't seen them, please look them over this season and tell me whether I am not right about them.

Sometimes it takes years to get good things into circulation; these have not had justice thus far, though some of them have sold well.

Here are a few more good issues of carols and chorales:

- Biedermann-Rosemüller—"At the Lamb's High Feast." Unaccompanied chorus, six parts. (J. Fischer.)
- De Brant-Ancient—"O Filii." (J. Fischer.)
- Lester—"Three Chorales for Easter with Descants." (Gamble.)
- McKinney-Bach—"A Set of Four Easter Chorales." (J. Fischer.)
- Marryott-German—"The World Itself Is Blithe." Accompanied, eight parts. (Gray.)
- Marryott-Traditional—"We Will Be Merry." Unaccompanied, seven parts. (Gray.)
- Thiman-Ancient—"Ye Sons and Daughters." (Novello.)

Accompanied Anthems

A good many of us still like to give a crashing accompanied anthem that brings on the power of a good organ. Here are some suggestions, mostly of American works:

- Broughton—"Easter Paean" on the "Orantis Partibus." Parts available for brass and tympani. (Gray.) You need a chorus; parts divide.
- Candlyn—"An Easter Antiphon." Double chorus, or chorus and quartet, or chorus and children's choir. (Gray.)
- Candlyn—"O Conquering Galleon." From the cantata "The Prince of Peace." Noble text by Stryker. (Gray.)
- Clokey—"Hymn Exultant." Medium solo. Fine text by Riley. (Gray.)
- Durrant—"The Strife Is O'er." (Novello.)
- Dickinson—"Easter," or "White Lilies of the Lord." Chorus and solo quartet. Parts available for brass and tympani, or for violin, cello, harp. (Gray.)
- Dickinson—"An Easter Litany." Double chorus, or chorus and quartet. Brass and tympani available. (Gray.)
- Lang—"Christ, the Lord, Hath Arisen." Chorus plus children in unison. (Novello.)
- McKinney-Hildach—"Easter Triumph." (J. Fischer.)
- Parker—"Behold, Ye Despisers." Baritone solo obligato. (Gray.)
- Noble—"The First Easter Dawn." Tenor solo. (Schmidt.)
- Noble—"The Risen Christ." High solo obligato. (Gray.)
- Snow—"Angels, Roll the Rock Away." S or T solo. (Gray.)

Sowerby-Frank—"Praise the Lord." Eighteen pages. (Fitzsimons.)

Thiman—"The Lord Is Risen." Tenor solo. (Novello.)

Voris—"Lift Up Your Voices Now." (Schmidt.)

Voris—"Ring, Ye Bells of Easter." Alto solo; section for SSA. (Schmidt.)

Weatherdon—"O Dearest Bloom." Text by Whittier. (Novello.)

Webbe—"Christ, Our Lord, Is Risen Today." Lovely hymn-anthem. (Gray.)

Whitehead—"A Wake, the Morn Is Here." (Gray.)

Williams—"He Is Risen." Baritone solo. (Gray.)

The most popular of these with big choirs are the two by Dickinson and Candlyn's "Easter Antiphon." The other Candlyn anthem deserves as well; it has a magnificent text and a ringing close. Dr. Noble's two anthems are among his best accompanied work, both melodious and vigorous; just the sort of healthy, happy music for Easter.

Unaccompanied Anthems

Here is a short list of unaccompanied anthems:

- Jones—"Alleluia." SSATTBB. (C. Fischer.)
- Nagle—"Now Is the Hour of Darkness Past." Eight parts. (Ditson.)
- Pendleton—"Christ Our Passover." Modal. (Gray.)
- Thompson, Van D.—"Spring Bursts Today." Six parts. (Gray.)
- Whitehead—"Most Glorious Lord of Life." Double chorus. (Gray.)
- Williams-Van Woess—"The Angel of the Lord." Five parts, two pages. (Gray.)

I have stepped outside the self-imposed limitations of this article to mention works by two young composers who must not be penalized.

Cantatas

Here are several cantatas, mostly selected from the newer issues:

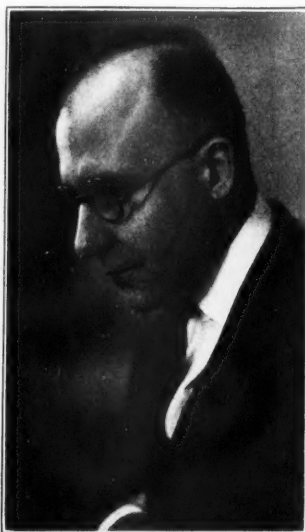
Snow—"From Death to Life." Solos for STBarB. New this year. Runs to thirty-five minutes. Very melodious; not difficult. (Parish Choir, Boston.)

Clokey—"Adoramus Te." Solos for SATB. (Birchard.)

Dickinson—"The Redeemer." Solos for SATB. Made up from his best carols and anthems. (Gray.)

McKinney—"Easter Mystery, The Three Marys." (J. Fischer.) With pageantry if you like. Splendid music, various sources.

HAROLD FUNKHOUSER



HAROLD FUNKHOUSER, the Youngstown, Ohio, organist, is slowly recovering from a severe illness as a consequence of which he has been bedfast since last September. In the fall he underwent his fourth operation for the removal of a kidney stone. He is not yet able to resume his duties at Temple Rodef Sholem.

Mr. Funkhouser has been organist of several Youngstown churches and has been prominent in his profession for many years. At the time of the world war he was planning to study medicine and enlisted in the medical department of the United States army, serving in France from 1917 to 1919. Illness contracted in the service compelled him to abandon a proposed career as a physician and for several years he had to live in Colorado and at Saranac Lake, N. Y.

- Stoughton—"The Resurrection Light." Solos for SATBar. His best cantata since "The Woman of Sychar." (Schmidt.)
- Voris—"Redeeming Love." Solos for SATBar. Has a fine carol and a good soprano solo that can be used separately. (Gray.)

Sacred Solos for Easter

Here are a few of the best, mostly recent:

- Ambrose—"Be Ye Glad." Two keys; violin obligato. (Schmidt.)
- Andrews—"Easter Dawn." Medium. (Gray.)
- Dickinson—"The Soul at Heaven's Gate." Medium solo, though intended to be sung by SAB as dialogue. (Gray.)
- Marsh—"Resurrection." Two keys. (Schmidt.)
- McKinney-Hildach—"Easter Triumph." Two keys. Obligatos for violin or cello. (J. Fischer.)
- Parker—"O Country Bright and Fair." Soprano, from "Hora Novissima," published separately. (Gray.)
- Suter—"Easter." High voice. Words by George Herbert, seventeenth century poet. (Gray.)
- Woodman—"Out of the Shadows." Two keys. (Schmidt.)

Organ Pieces

The following list includes the most popular numbers and a few others, mostly recent:

- Andrews—"March on Easter Themes." (Gray.)
- Candlyn—"Toccata on 'Neander.'" (Schmidt.)
- Edmundson—"An Easter Spring Song." Easy, melodious; uses chimes. (J. Fischer.)
- Edmundson—"Christus Resurrexit." two pieces on Easter themes published together: a Prelude on "Belmont," pretty and easy, and a Toccata on "Nassau," more difficult and brilliant. (Gray, 1936.)
- Gaul—"Easter Morning on Mount Rubidoux." (J. Fischer.)
- James—"Toccata-Finale, First Sonata." (Gray.)
- Martin, Miles—"Postlude on 'Ye Watchers.'" Three pages, easy and effective. (Gray, 1936.)
- Matthews, J. S.—"Prelude on 'Christe Redemptor.'" (Schmidt.)
- Ravanello—"Christus Resurrexit." In a book of his pieces. (J. Fischer.)
- West—"O Filii," with variations. (Novello.)
- Yon—"Christo Trionfante." (J. Fischer.)

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Opportunity is Knocking . . .

"Opportunity is often lost through deliberation." So said Publius Syrus (B. C. 42) in his 185th Maxim. You probably do not remember Publius (any more than we do), and we shall not quote to you any of his other Maxims (not being familiar with them); but the one quoted is apropos. It applies today to those churches and individuals who long have dreamed of an organ but have not found the way clear to translate the dream into reality. Never before has there been a time in which one could become the possessor of an organ so easily and receive as much value for his money. World conditions and developments in the organ industry may soon bring an end to this era of "the most for your money." Whether you are a prospective purchaser of an instrument costing from \$50,000 up or from \$1,000 down, it is a safe prediction that if you do not act NOW you will wish a year or two hence that you had not procrastinated.

The pipe organ is a hand-tailored art product. It is not a commodity, bought like a bag of peanuts, which will taste equally good wherever you choose to enjoy them. The demands in the matter of an organ are as varied as are churches, homes and public buildings. To meet all these demands has been the task of the organ builders. The results speak for themselves. We have majestic instruments that are world-famous. We have thousands of organs of medium size that are indispensable to worship throughout the land. And in recent years experts have developed small pipe organs, as genuine as the largest, suited to the church which heretofore has been obliged to forego an organ. None of these, from the smallest to the largest, are imitations; all are real pipe organs.

What actually has been achieved through the genius of the American organ builder in the last two decades would have been considered almost miraculous before that time. Yet these organ builders do not claim to work miracles. They do not say that an organ of two to four tonal units possesses the resources or scope of one of fifty or a hundred sets of pipes. It would be possible to give any organ enormous power through loud-speaker equipment, but such a procedure would hardly appeal to persons who are musical.

No matter what your requirements, do not overlook the opportunities of 1936. Whether you desire to provide organ music, real and unadulterated, for your home, for a church seating 200 persons, or for one seating 2,000, it is available to you today, of a quality that satisfies the most discriminating and in the quantity that meets your needs.

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**Los Angeles News;
Ralph Travis Plays;
Shearer Is Honored**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Feb. 13.—A first-rate recital was that of Ralph Travis given on the fine Austin organ in the First Methodist Church of Los Angeles Jan. 21. Mr. Travis, who is the head of the organ department at La Verne College, is a former pupil of Palmer Christian and most worthily upholds the standard of that excellent teacher. A taxing program that contains such highlights as the Sowerby "Pageant" and the Reubke Sonata, with a sprinkling of Bach, is heavy fare for a Los Angeles audience, but Mr. Travis held the attention of his listeners and proved himself an interesting and well-equipped recitalist.

One of the most attractive positions here on the Pacific coast is that held by James H. Shearer, the well-known organist and choirmaster of the First Presbyterian Church in Pasadena. Mr. Shearer has just celebrated his tenth anniversary, with the result that he now has a silver water pitcher and tray, presented by the congregation; an electric clock from the choir and a floor lamp from the children's choir. Dr. Freeman, the pastor of the church, spoke highly of Mr. Shearer both as a man and a musician and expressed the hope that they would work together for many years to come.

The February meeting of the Guild was in the nature of an annual banquet, with a program arranged by Dudley Warner Fitch. There was a fine attendance and all had a good time, both dinner and entertainment being excellent.

Under the direction of Edward Nies-Berger the quartet of the Wilshire Boulevard Temple will give four musical services by four outstanding modern Jewish composers in February. The composers represented are Fred-

erick Jacobi, Jacob Weinberg, Joseph Achron and Abraham Binder. The services are modern in conception and have tried to express the Jewish spirit and feeling, with a strong tendency to suggest the atmosphere and the spiritual character of the old Hebrews.

Every day at 6:30 p. m. excellent organ music may be heard over station KECA, with Wesley Tourtellotte at the console of the four-manual Casavant organ. During February he played among a score or more of other pieces the Guilman Sonata No. 1 in D minor; Passacaglia in C minor, Bach; "Variations de Concert," Bonnet; Sixth Symphony, Widor; Fifth Symphony, Widor; "Water Music," Handel, and some modern organ music by American composers.

A Hammond electronic organ has been installed in Grace Episcopal Church to replace the reed organ that has been used for the last ten years. This church building is the old St. John's Church and has a warm spot in my heart, for I played in it for ten years before the present St. John's Church was built.

With all the talk about times being better I am wondering if organists' salaries are not due for attention. Here in southern California a recent survey showed that salaries were at the lowest ebb since 1912. I hate to think what the average salary among the 500 or 600 active church organists here in the southern part of the state can be, but I am not far wrong when I say that less than twenty-five of them receive more than \$100 a month. This is a pitiable showing for one of the richest parts of the country, but there seems little one can do about it except to try to make church officials realize the unfairness of it all.

St. Clara's College Orders Kilgen.

A two-manual organ, completely under expression, with detached console, has been ordered by St. Clara's College, Sinsinawa, Wis. Installation has been planned for the coming month.

THE REV. H. C. LINDSAY



THE REV. H. C. LINDSAY, pastor of the First Lutheran Church, Louisville, Ky., who is also a musician, finds time to be interested in organ and church music in addition to his many pastoral duties, having a congregation numbering well over a thousand.

Mr. Lindsay expected to be a concert singer and started his musical career at the age of 15 with the Welsh Male Chorus of the Allegheny Valley under the direction of William Evans. Until the world war he sang in a number of church choirs and appeared in public recitals both as soloist and as baritone in a quartet. After the war Mr. Lindsay continued his vocal study in New York. A throat infection compelled him to forego professional singing, and he returned to Pittsburgh. Shortly thereafter he entered Geneva College and after the first year directed the glee club of the college for three years as well as the United Presbyterian choir of Beaver, Pa. During this time he also sang with the Pittsburgh Mendelssohn Choir under the direction

of Oscar Lunt. Later he attended Hammond Divinity School of Wittenberg College, Springfield, Ohio, and while there was soloist in the Fourth Lutheran Church. It was during this time that Mr. Lindsay organized the now famous Wittenberg A Cappella Choir.

After graduation Mr. Lindsay was pastor of several churches in Indiana before being called to the First Lutheran of Louisville, and since going to Louisville he has been too busy in the interests of his church to devote any further time to vocal work, but he has a genuine love and appreciation of the best in music and has a number of Sunday afternoon or evening musical services. He is hoping to arrange a series of Bach organ recitals for the coming year.

Chicago Women at U. of C. March 10.

Three performers will play solos at the University of Chicago Chapel on the evening of March 10, when the Chicago Club of Woman Organists is to present a program there. Miss Alice R. Deal has arranged this program and the players will be Miss Mary Ruth Craven, Miss Tina Mae Haines and Miss Frances Anne Cook. The program selections are: Allegro and Cantabile (Second Symphony), Vierne, and Toccata (Fifth Symphony), Widor (Miss Craven); Prelude on a Traditional Flemish Melody, Paul Gilson; Chorale Prelude, "I Love Thee, O Lord, My Strength," Philip Kreckel, and Passacaglia, Garth Edmundson (Miss Haines); Caprice, Guilman; Bohemian Carol, arranged by Poister, and Concert Overture in C major, Hollins (Miss Cook).

Brahms' Requiem at Grand Rapids.

Brahms' "German Requiem" was sung at the Fountain Street Baptist Church of Grand Rapids, Mich., Sunday evening, Feb. 16, under the direction of Emory L. Gallup, organist and choirmaster. Four of Bach's chorale preludes were played by Mr. Gallup for the prelude and offertory. The "Passion According to St. Matthew" by Bach will be sung by the choir Sunday evening, March 22, at 7:30.

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Who's Who Among the Organists of America

HOMER NEARING, MUS. D.



HOMER NEARING, MUS.D., F.A.G.O.

Homer Nearing, born in the West, laid the foundation of his career as an organist, composer and teacher, in that section of the country, but now is doing noteworthy work as an organist and choral conductor in Allentown, Pa., twin city of Bethlehem, famous as the home of the Bethlehem Choir. His choir has attracted attention throughout a large part of the East and has sung over the radio in nationwide broadcasts.

Homer Nearing was born Jan. 29, 1895, at Springfield, Mo. He attended Drury College, majoring in music. After a period of post-graduate study at the Kansas City Conservatory he taught in Corrinton College, N. Mex., and Daniel Baker College, Brownwood, Tex., for several years. Later he moved to Allentown, Pa., continuing his studies with Harold V. Milligan and Clarence Dickinson. A devotee of the piano as well as of the organ, he also studied with Alberto Jonas, Sigismund Stojowski and Lee Pattison. He is a fellow of the American Guild of Organists and received the honorary degree of doctor of music from Daniel Baker College in 1931.

Mr. Nearing has appeared in concert recently both as a pianist and an organist, has broadcast over national networks and is the maker of a number of interesting Ampico records. He began to compose music at the age of 14 and is the creator of over a hundred published works, ranging from children's pieces to an involved choral work with orchestral accompaniment. The Nearing works include two suites and a number of short pieces for the organ. His "Southwestern Sketches" for organ are popular with recitalists. In Allentown Mr. Nearing is organist and choirmaster of St. John's Lutheran Church, known to Lutherans everywhere as a "laboratory" church. The musical activity of St. John's keeps pace with its unusual experiments in other fields. The choir of 100 voices has been heard frequently over the air and its annual rendition of the Brahms Requiem during Holy Week has assumed festival proportions.

Mr. Nearing's musical activities are

varied, but he regards himself primarily an educator. He is the director of the Nearing School of Music, where he is active both as a teacher and as a director of teachers.

In 1913 Mr. Nearing married Marguerite Marcell, a talented musician, who has since become noted as an authority on teaching methods for children. There are two children—Homer, a senior in the University of Pennsylvania, where he studies art education and shines as backstroke in the swimming meets, and Marguerite, aged 12, who has been playing the organ for the last three years.

HELEN SEARLES WESTBROOK.

Among its many talented woman organists Chicago numbers Helen Searles Westbrook, whose compositions have made an impress wherever they have been played and who has spent all her musical career in this city, engaging in activities that have included theater work, in which she won distinction; church playing and directing of choirs; composition, and, last, but by no means least, home making. Mrs. Westbrook, at present organist and director at the Edison Park Methodist Church, finds time in this position to direct both a large children's choir and one of adults.

Helen Searles was born in Southbridge, Mass., and came of a family of musicians and artists. When a child she was brought to Chicago, and when 6 years old began study of the piano. At the age of 14 years she entered upon organ study and in her high school years was organist of a city church. Later she entered the American Conservatory of Music and studied composition with the late Adolf Weidig and Dr. Wilhelm Middelschulte, and organ with Frank Van Dusen and Dr. Middelschulte.

Mrs. Westbrook has played a number of recitals and has been a soloist with the Chicago Symphony Orchestra, playing Bossi's Concerto in A minor for organ and orchestra.

A number of Mrs. Westbrook's compositions have been published. Among them are a "Minuet in Olden Style," Andante Religioso, "Chanson Triste," "Waltz Circe," "On the Ontonagon River," "Laughing Sprites" and Melody. Her compositions are "a pleasing combination of sprightly melody and clean rhythm and simple harmony; they are happy bits of music with real appeal and originality." In manuscript is a Toccata and "Poeme," which are dedicated to Dr. Middelschulte, and which he has used in his recital programs in Europe and America.

Mrs. Westbrook is a member of the American Guild of Organists and of the Sigma Alpha Iota national musical sorority; is serving on the executive board of the Chicago Club of Woman Organists, and is a member of the Lake View Musical Society, which she represented last year at the National Federation of Music Clubs convention, appearing in a program of her own organ compositions. Jan. 26 she gave a recital at Grace Lutheran Church, River Forest, Ill., on the large Aeolian-

HELEN SEARLES WESTBROOK



Skinner, and Feb. 16 she played a varied program at the Stevens Hotel on the new Hammond electronic organ.

Miss Searles was married in 1923 to James Doddridge Westbrook, a young man from the South who was studying voice in Chicago and whom she met when she was playing in the Balaban & Katz theaters. Mr. Westbrook is a business man, but keeps up his music as tenor soloist in the choir of the Edison Park M. E. Church.

Premiere of New Cantata.

Johnstown, Pa., will be the scene of the world premiere of H. Maurice Jacquet's new cantata, "The Mystic

Trumpeter," a musical setting of the poem by Walt Whitman. Rights to the first performance have been granted to the Cantoral Singers of St. Mark's, a community organization connected with St. Mark's Episcopal Church, by the composer and the publishers, C. C. Birchard & Co. Charles G. McVay, founder and conductor of the organization, is arranging to have the composer present for the occasion and a banquet in his honor is to be held immediately after the concert.

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Music of Catholic Church; Limitations of Choirs Important

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

It is better to do small things well than to attempt those compositions which can neither be comprehended nor performed satisfactorily, because of lack of technical equipment. I believe the trouble with the average Catholic choir is that it bites off more than it can chew—in other words, sings masses and motets that were never intended for average choirs; in fact, were written for and dedicated to certain choirs which were world-famous at the inception of these works. I do not mean that a choir should revert to many of those compositions which were formerly sung and which were considered very singable and easy. That sort of church music is anathema to a cultured musician, whether interested in liturgical music or otherwise; but instead of the kind of which fortunately we are hearing less year after year, the choir of untrained singers should be satisfied to do a good job of modern liturgical works written with such a choir in mind, and leave highly involved contrapuntal masterpieces to organizations that are able to do them as they should be done. Much of the mediocre singing we hear would be eliminated from our churches in this way.

The size of a choir should also be taken into consideration when a director is selecting repertoire. If a choir is small, say fifteen to twenty voices, irrespective of the quality and ability of its members, the selection of music is even more difficult because many compositions demand large choruses for a satisfactory rendition. Can one imagine a small choir doing Palestrina's "Christus Natus Est," which is written for double chorus, or Vittoria's "Crucifixus," with its marvelous profundity and the suggestion and necessity of mass performance? It is not only a matter of volume which should be considered; it is also a matter of solidity of tone, a characteristic only of the large choir.

All the composers during the golden age of church music, as well as those of our day, have written many compositions which are entirely successful when sung by a small group. Care, however, should be taken in the selection of this music. Every choirmaster should be encouraged to do only the very best in choral literature, but with the wealth of it before him he should use judgment in his selection, at all times weighing his choir's ability as well as its limitations. That the Paulist Choristers sing an involved Palestrina mass or a polyphonic motet representative of one of the various well-known schools is no reason why every parish choir should emulate this famous organization by singing the same numbers. They should emulate them in one sense, however, and that is by singing works comparable in aesthetic beauty, but within the limits of their ability.

PLANNING TOUR OF EUROPE

Party Being Organized by R. S. Gilbert for Interesting Trip.

Russell Snively Gilbert, the New Jersey organist and all-around musician, will direct an interesting tour in the coming summer which offers an opportunity to organists to visit Europe at moderate expense, under capable guidance and in the company of kindred spirits. In response to requests for a short tour for those whose time is limited Mr. Gilbert offers a fascinating portion of France. For the convenience of people from the West and South, the party will not sail from New York before July 8, on the Europa, and will be back in New York Aug. 16.

The most interesting parts of the country will be done by motor, that the small intimacies along the roadside, the contact with natives who have never stirred from their hamlets, and the strange mode of living and thinking may paint a picture that will live in the memory. After visiting the quaint and almost holy city of Lisieux, the party will motor along the coast of Brittany, with its fishing villages a riot of color. Deauville, St. Malo and Mont Saint Michel will be traversed.

After the noted Pardon of St. Anne d'Auray, the Chateau Country and Chartres Cathedral, with its marvelous windows are to be visited before ending with a week in Paris.

DEATH TAKES HENRY KUGEL

Prominent Maker of Organ Pipes Passes Away at Erie, Pa.

Henry Kugel, 78 years old, one of the best-known pipe-makers of America and founder of the National Organ Supply Company, died Jan. 25 at his home in Erie, Pa. He had been ill only a short time.

Mr. Kugel was born in Philadelphia Sept. 29, 1857, and engaged in the organ pipe business with A. Gottfried in Philadelphia in 1892. In 1894 the business was moved to Erie, and Mr. Kugel remained as a partner until 1911, when he was appointed receiver for the American Manufacturing and Novelty Company, at the same time being connected with the Herald Lithographing Company. In 1920 he formed the National Organ Supply Company, of which he was treasurer. In 1924 the Organ Supply Corporation was formed and he also became treasurer of this company.

Mr. Kugel married Wilhelmina Goebel in Philadelphia in 1891 and she died on Sept. 30, 1932. Surviving are two sons—Harry H. and Reuben G. Kugel of Erie—three daughters—Mrs. Herman L. Gatter, Wyncote, Pa., Mrs. Otto W. Hiller, Erie, and Mrs. Charles Gatter of Philadelphia—and eleven grandchildren.

Funeral services were held at the home, with the Rev. W. T. Vandever of the First Baptist Church, of which Mr. Kugel was a member, officiating, assisted by the Rev. W. S. Argow of the Central Baptist Church.

WORCESTER RECITAL SERIES

Clarence Watters, William Self and Andrew Tietjen at All Saints'.

A series of three recitals on the large Aeolian-Skinner organ in All Saints' Church at Worcester, Mass., was opened Feb. 5 with a fine program by Clarence Watters, head of the music department at Trinity College, Hartford, Conn. William Self, organist of All Saints', played the second recital Feb. 12. The series closed Feb. 19 with a recital by Andrew Tietjen, assistant to Dr. Noble at St. Thomas' Church, New York.

Mr. Watters' program included these compositions: Prelude and Fugue in E minor, Bach; Largo and Vivace from Third Trio-Sonata, Bach; Introduction and Fugue, "The Ninety-fourth Psalm," Reubke; "Noel sur les Flutes," d'Aquin; Pavane, Byrd; Prelude, Clembault; Scherzo in E major, Gigout; Berceuse, Vierne; Scherzo from Second Symphony, Vierne; Allegro Vivace from Sixth Symphony, Widor.

Mr. Self's program consisted of these selections: Prelude and Fugue in E minor, Bach; Chorale in A minor, Buxtehude; Gavotte, Wesley; Prelude in G, Purcell; Chorale Preludes, "Hark, a Voice Saith All Are Mortal" and "In dulci Jubilo," Bach; Chorale in B minor, Franck; "Romance sans Paroles," Bonnet; "Twilight at Fiesole," Bingham; Toccata in B minor, Gigout.

In his program Mr. Tietjen included: Concerto in F, Handel; Chorale Prelude, "Ich ruf' zu Dir," Bach; Toccata on "Ave Maris Stella," Dupré; "Soul of the Lake," Karg-Elert; Introduction and Fugue on "Ad Nos," Liszt; Scherzetto, Vierne; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Fantasy in F minor, Mozart.

Pupils of Scholin in Recital.

Miss Margaret Dies and Douglas Schlueter, pupils of C. Albert Scholin, gave a joint recital in the Kingshighway Presbyterian Church at St. Louis Feb. 10. Miss Dies' offerings included: Prelude and Fugue in G major, Siciliano and Air for the G String, Bach; Chorale in A minor, Franck; Sonata in D minor (Allegro risoluto and Andante), Merkel; "The Bells of St. Anne de Beaupre," Russell. Mr. Schlueter played: Toccata and Fugue in D minor and Chorales, "Alle Menschen müssen sterben" and "In dulci Jubilo," Bach; "Vermeland," Hanson; Chorales, "A Rose Breaks into Bloom" and "O World, I e'en Must Leave Thee," Brahms; Finale from Second Symphony, Widor.

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READ THIS EXPLANATION

The specimen page, naturally greatly reduced in size, printed on the right, is the first page of the slow movement in the second of Beethoven's symphonies. You will note the word "Exposition" is placed at the top of the score over the flute staff; all form divisions are printed in their proper places throughout the entire movement. You will also note that the words "Principal Theme—Part I" are printed at the bottom of the score underneath the cello and double-bass staff. This indicates that the principal melodic line lies in the violin for eight measures; then the arrow shifts to the clarinet staff, indicating that the principal melodic line has moved to the clarinet where it remains for eight measures, then moves back to the 1st violin staff in the last measure shown on the specimen page. This brief explanation, carefully followed in connection with the specimen page, will make it clear that, merely by observing the arrow in its flight from staff to staff, anyone can readily follow the entire score.

Specimen Page

EXPOSITION
Larghetto

2 Flutes
2 Horns
2 Clarinettes in A
2 Bassoons
2 Horns in B
2 Violins
2 Violas
Bassoon
Violoncelli
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Mr. Wase is an honor graduate of the Harrisburg, Pa., Conservatory and received his diploma in 1905, when the late Edwin J. Decevee was the director. He also studied under Frank A. McCarrall of Harrisburg and Frank Wright of New York. Mr. Wase has several compositions to his credit. He is a member of the American Guild of Organists.

WILLIAM C. STEERE NAMED

Becomes Organist of Old South Congregational, Worcester, Mass.

William C. Steere has been appointed organist and director of the Old South Congregational Church at Worcester, Mass. Mr. Steere, who takes up his new duties March 1, will succeed Carl S. Malmstrom, who will become organist of Salem Square Congregational Church on the same date.

Inheriting much of his musical ability from his father, Clarence E. Steere, who served as organist over a long period of years, Mr. Steere received his musical education at the New England Conservatory of Music in Boston, where he studied composition under George Chadwick, then head of the conservatory. He received his organ and choir training from Henry Dunham and harmony from Arthur Knowlton. His first position as organist was at the First Baptist Church in Millbury, Mass. He has served at Plymouth, Unity and Central Churches in Worcester. For the last few years he has been at Highland Lutheran Church.

Mr. Steere's compositions for organ, choir and voice are well known. Joining his father in the management of a music store in 1910, Mr. Steere has operated the establishment since the elder Steere's death in 1927.

Dickinson to Conduct Oratorios.

A series of oratorios is announced for Sunday afternoons in Lent at 4 o'clock at the Brick Presbyterian Church, New York, to be sung under the direction of Dr. Clarence Dickinson, with Corleen Wells, soprano; Viola Silva, contralto; Harold Haugh, tenor, and Frederic Baer, bass, as soloists. The series will be given as follows: March 1, "Manzoni Requiem," Verdi; March 8, "St. Paul," Mendelssohn; March 15, "St. Matthew Passion" and "Pharisee and Publican," Heinrich Schuetz (1585-1672); March 22, "The Atonement," Coleridge-Taylor; March 29, "St. Matthew Passion," Bach. Elgar's "Light of Life" was the oratorio Sunday afternoon, Feb. 16.

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Plea to Place Music on Higher Plane in Worship of Church

By N. LINDSAY NORDEN

The Christian Church owes a great debt to music, although in the present age this fact is frequently overlooked. This is due, in a large measure, to the rather insignificant part that church music today plays in the life of the community. During the early centuries of the Christian era there was no music, save that fostered by the church. After the year 1100 there appeared the Troubadors in France and the Minnesingers and Meistersingers in Germany, but it was a long time before secular music established itself as an independent field, for there was little difference between the character of the music of the church and the music of the world.

The early composers, and those of the sixteenth and seventeenth centuries, wrote magnificent church music, for they were believers, and they wrote for their hearts and their faith, and inculcated in their music much of the grandeur of the great cathedrals and churches in which they worshipped. Orchestras were practically unknown; where used they consisted of a small group of instruments. The opera was as yet in embryonic stage. Thus, church music was the outstanding music for several centuries and it assumed definite characteristics.

Today when we speak of "symphonic music," we refer to quite a definite, recognized field, or, when we speak of grand opera, here again the field is more or less well defined. But when we refer to church music, we must draw a sharp line between what is real, worthwhile church music and the music often sung in churches. If we attend a symphony concert or the opera we are reasonably assured of hearing about what we expect in either place. But it is not so with church music, for the term today, unfortunately, has a very loose meaning. It may mean fine, spiritual music, written by a composer who has the feeling of church tradition in his soul, and who is able to separate himself, in his compositions, from the dominating influences of the outstanding secular styles of the day. Or it may mean a cheap, sentimental, sugar-coated piece, perhaps an adaptation of some secular tune, with religious words written in—entirely unworthy of use in divine worship. Unfortunately, today it means the latter more frequently than the former.

Why the Secular Dominates

With all the great wealth of early church music—the wonderful music of the Russian Church, the Lutheran Church, Tudor Church music, and some of the modern church music—how has it come about that the church has allowed secular influences to creep in and destroy the dignified atmosphere of the service? It has come about, slowly but surely, through the rise and domination of the secular field. All over the country there are great symphony orchestras, paying able conductors and capable players to produce great symphonic pieces in fine style. Expensive radio programs are on the air, sustaining large orchestras and fine soloists. Expensive singers are employed in the Metropolitan Opera House and elsewhere. Persons of affluence are supporting these productions. We are orchestra mad in America! Yet many of the composers who wrote for the orchestra or for the opera produced great religious music. Brahms' "Requiem" certainly ranks with any of his symphonies; Beethoven's "Missa Solennis" is as compelling as are his overtures and symphonies, and there are many others. But where in a church, or, for that matter, outside of a church, is there a choir, or a chorus, supported in a style anywhere similar to that of a symphony orchestra, or the opera? How many church choirs can rehearse daily as do the orchestras? Most of them have one, perhaps two, rehearsals a week.

Once in a while some enthusiastic but misguided person breaks into print, declaring vehemently that choirs should

not be paid, that singers should volunteer for the work of the church, etc. When we erect a church building we try to make it as beautiful and as inspiring as possible; then we further glorify it with artistic furniture, lovely windows and an organ—perhaps a fine one. We feel that such a room is a very special place; there is a Presence here; we want everything worthy of that Presence. How extremely incongruous, then, to have poor music, badly sung. It is like a beautiful table with fine appointments, set for dinner, while the food, instead of being brought in on a great platter, is served in the pan in which it has been cooked. If we cannot remunerate voices adequately trained, then we must have a choir school in which to train them. In the majority of instances we do neither. The voices and the music must be no less inspiring than the church, the windows and the other appointments—and these all cost something! Anything that is worth while costs something, either labor or money.

Inadequate Preparation

In general the method of preparing church music is wholly inadequate. So where the church was formerly the great leader in music, and produced some of the world's greatest composers, today it has taken a very secondary place. It is almost safe to say that none of the world's greatest musicians of today are working in church music, either producing it or writing it. All this is very unfortunate. Music has a great power; it is a kind of language; it will frequently work miracles when nothing else will. Properly employed in a church service, it is a powerful element in the uplift of the human soul. It should not be something merely to fill in vacant spaces; it should be a very authoritative and well prepared part of public worship. Religious worship is a unique experience in the weekly life of the average human. When he enters the walls of the sanctuary he should discard all that pertains to the world and its ways. His experiences during the service should be very different from any experiences of the week. So the music should have a distinctly spiritual character. It should be chosen for this character, for if it is not, how can the service uplift or inspire those who attend? When we find on a church program an arrangement of the Sextet from "Lucia di Lammermoor" set to sacred words, or some similar misfitting music, there is something decidedly wrong with our scheme of church music. The Sextet is lovely music, but it is no more appropriate in a church service than would be a Latin motet at a football game.

Someone will immediately think: "You are too highbrow; I want something I like and know." Well, the answer to that is this: There is plenty of fine music that is simple and easy to comprehend to start with. We do not have to cheapen the service with poor music. There is style and taste and character in music just as in literature, in decoration, in art—in fact, in nearly everything. Because of our experiences, it does not take us long to judge the character of a man, and in the same way musically inclined people form an opinion about a piece of music. To them its characteristics are plainly evident, just as though someone had written them in flaming letters across the first page. Such people—and there are many of them—have no interest in a poorly written piece of music, with its cheap finery flaunting before them. They are no more interested in this than we would be in a child's story, or a fairy tale. Our interest would be trivial, or just for the moment.

It must be remembered that, although a man may be well educated in a number of fields, he may be very elementary in other fields. Anyone who is willing to listen to good music for a while will grow to like it, and to understand it. The ear develops gradually. It is only those who exclude this experience from their lives who remain static. Many a man has attended the Philadelphia Orchestra concerts, more or less under protest, only to find that after a while a great interest and appreciation has developed. And when he reaches this stage, he is simply amazed to learn what he had

FRANKLIN GLYNN



FRANKLIN GLYNN, organist and choir-master of the Idlewild Presbyterian Church, Memphis, Tenn., where he plays a four-manual Aeolian-Skinner of fifty-five speaking stops, is putting forth efforts of real musical value in the Southern city. The musical program at Idlewild is on a high plane, the choral repertoire embracing much of the finest in church music, both old and new. Unaccompanied work is made a feature, although not unduly so, as much variety as possible being made the policy. Cantatas such as Mendelssohn's "Hymn of Praise" and "Forty-second Psalm" are sung on occasion. The choir of forty voices, which Mr. Glynn organized when he went to Memphis, is a voluntary organization.

Mr. Glynn has filled more than 700 recital engagements and made tours which have taken him to practically all parts of the country. At present he is playing a half-hour of organ music every Sunday afternoon preceding the vesper service at 5 o'clock.

Last December Mr. Glynn was chosen as organist for the large conference of Methodist young people held at the Municipal Auditorium, where he played the five-manual Kimball organ of 105 stops, accompanying the singing and also playing a number of solos. He reports that the congregational singing by 5,000 of these young people was the most inspiring he had heard in many years. Many compliments on his work were bestowed by a number of the Methodist leaders present.

been missing all his life by closing his ears to harmonious sounds.

This actually happened to a friend of mine in New York City. He is a mathematician. He had not realized the close connection between the poetry of higher mathematics and music. But one day he was taken to the opera by a friend and he heard for the first time "Tristan and Isolde." He was overcome; he became an ardent Wagnerite and was so thankful that his life had been enriched in this unexpected way; it was fuller and happier. It is all right to know what you like and to wish to listen to it, but we should remember that we are put into this life to grow and to develop, and the more we grow and develop, the nearer we attain those things shrouded in mystery.

Music a Great Mystery

Music is a great mystery; no matter how much we analyze it and study it, in its essence it is a mystery. It speaks to us and we understand it just in proportion to how we are prepared. To those who can hear the message it brings something which nothing else can offer. When a great master speaks through music, we contact the superior forces from on high. We cannot analyze it, it is a spiritual gift interpreted through the medium of the composer. "God is a Spirit, and they that worship Him must worship Him in spirit and in truth." Is not music truth? Is it

not of the spirit? Of the inner essence of things? Is not a Biblical text enriched when the hand of a master musician illuminates it with a force that lies beyond mere words and their limited meanings?

The logic of ethics is fascinating and instructive, but it is earth-bound. We may reason ourselves into being correct and respected citizens and yet carry on without the refinement of spirituality. One can never reason one's self into higher spiritual planes. It is only through music and other elevating experiences that man rises. These links with the Infinite are quite above ethical or moral codes.

Such is the power and province of genuine church music. But, unfortunately, there are weak and irreligious composers who turn out cheap tunes, rhythmical and catchy in style, oft-times "jazzy," and these are printed by the thousands and are foisted on the church-going public. But of what value to a Biblical text, or to a fine poem, is music of such an inferior type that it simply desecrates the thought, or the inspiration? Such music is mockery!

The Episcopal Church probably adheres best to tradition, so far as music is concerned. The so-called "denominational" churches are the worst. The solo quartet, thank goodness, has about disappeared. When it was in full glory one could not tell, with closed eyes, whether one was attending a church service or a popular concert. Everywhere choirs have superseded quartets, and this has caused an improvement in church style. Music has become impersonal; it is for worship, not for the glorification of solo singers in a quartet. I do not wish to imply that solo singing should be eliminated. It is a beautiful element contrasted with the chorus, but the solo quartet had a kind of commercial, secular atmosphere.

There is another matter, too, which needs consideration. If we are to have fine church music, we must have capable musicians to run this department of the church. So there must be church music schools to prepare these people. There are one or two such schools in existence now, but their influence so far is practically negligible. There is no standard for the post of organist and choir-master, with the result that many undesirable persons fill these positions. Facility is often mistaken for ability, and cleverness for musicianship. The church must make every effort to afford its musicians all possible opportunities to advance the cause of church music. It is just as important to bring into the church persons living two or three blocks away as it is to bring into Christianity those living two or three thousand miles away. Musically-inclined people will journey many miles to hear some fine oratorio or other work; it means so much to them. Music is one of the strongest influences in missionary work—but missionary work right here.

Plea to Present Great Works

At present, in general, the greatest religious masterpieces are to be heard only when performed by secular organizations, often in a concert hall. One or two performances of such works should be heard yearly in the average church. But only works that are possible of good performance and capable direction should be attempted. Merely to announce an important work to attract attention and then offer a mediocre rendition of it is of no value. I have heard performances of this character, where the composition was beyond the chorus and the conductor could not cope with it. If the church would turn its interest to music of the right sort, there would be a larger interest in church services, especially the second service on Sundays, which is now so generally a problem. And why not? Ecclesiastical music certainly belongs to the church and ought to be heard in the church.

Some time ago, when Dr. William C. Covert was moderator of the Presbyterian General Assembly, I suggested to him that, in order to improve the standards of church music, a committee be organized for the purpose of publishing in book form a list of music recommended for the church. The list could be classified into "difficult," "moderately difficult" and "easy" music, so as to meet all needs. Then after

its publication, which would require some time and effort, the committee could issue a supplement annually or biennially, in order to keep the list up to date. By this process all cheap, inferior music would be excluded, and an authoritative list made available for all conditions. We are still thinking about this plan and I hope it will come about in some form.

The church is not utilizing this powerful and traditional heritage as it should. Church music organization is too haphazard; it is too incidental; there is too great laxity in the choice of music used and cheap music creeps in through ignorance, or bad taste; the atmosphere of the sanctuary is often defiled, the public taste is misled. I tell you that no man can be inspired or helped by inferior music; he may be pleased, or he may be attracted by the rhythm, but the effect will not be a lasting one. The great works of literature have outlived many lesser efforts such as the tons of cheap writing printed today. We are making every effort to give our young people good musical taste, in high school and in college. There are orchestras, glee clubs, courses in appreciation, etc., in all these institutions, and these bring students into contact with the best in music, just as in other studies they are brought into contact with the best in literature, art, science, etc. The power of good music over a large majority of these young people should not be disregarded. It seems that musical taste has gone ahead appreciably in almost all fields except in church music.

We should be very careful not to give our Sunday-school pupils music to sing which is obviously secular and smacks more of the "movie" than of the Sunday-school. They may sing it well and they may like it, but they would have liked good music just as much, had it been given to them. We are very careful to bring to our children elevating thoughts and suggestions in the poetry of hymns; but the music, as well as the texts, must be considered as to its effect on maturing minds. The language of music is as potent as is the language of literature.

A Cappella Music a Heritage

Finally, it must be remembered that unaccompanied choral music is the true heritage of the church. Choral music was well developed before keyboards came into existence, and for a long period they were crude and primitive and not at all as they are today. They were originally played with the fists, and the "keys" were wide and thick. But there is something more to a cappella music than merely the omission of the instrument, or instruments. Every keyboard is a compromise. There are but twelve tones to an octave, whereas, to be correct, there should be 117. The intervals on the keyboard are distorted, some more than others. The natural, untempered intervals and chords are beautiful, and there is no comparison between them and tempered intervals and chords. When a choir sings in pure intonation, a cappella, we hear something that cannot be achieved in any other way—something that is natural, and a part of the universe and its laws; we might say, divine harmony, as compared with the alterations which man has made for his keyboards. Thus, we are in close tune with the Infinite.

In closing, I will read a passage written by Dr. Karl Reiland, rector of St. George's Church, New York City:

"In the great mystery of music, in which is everything from trash to transcendence, our appreciations are variously attuned, but its value for life is incalculable. Nature herself pleads this point by distributing rhythm, melody, harmony and song throughout the range of history and humanity. Its uses reveal it as the vehicle to all pursuits, from the savagery of war to the sacrament of worship, the feasts of the living and the funerals of the dead, the dancing of ecstasy and the degradation of excess. It attends man's spirit as the shadow does his body and the human spirit can sing and enjoy that which he cannot say or believe. Its power is both mysterious and majestic. There is nothing to compare with it in our experience. Its lifting power, its companionship in joy and sorrow, its wordless messages, its

spiritual stimuli, are matters that reach us as they may, but in proportion to our powers of receptivity and response. That is why the ministry of music, by whoever serves it to mankind, should ever be at the highest, purest level. Those whose office in this supreme art is dedicated to produce the best are among the world's greatest benefactors. To scorn the easy way of the trashy, to renounce the facile reception of the vulgar, and to refuse the mass demand of the inferior, is not a rose-strewn path to anywhere—and not to supremacy in music. 'Nothing can enforce attention like deep harmony,' said the great Elizabethan light of literature, and it has forced it in varying degrees over the whole range of every race. From the spheres it has kept to the side of man, and his ancient mate attends him everywhere to the end—to 'the setting sun and music at the close.'"

KILGEN FOR ALASKA CHURCH

"Petit Ensemble" Bought by Shrine to St. Terese in Juneau.

An interesting order received by George Kilgen & Son of St. Louis for one of their "Petit Ensemble" organs is from the Rev. William G. LeVasseur, S. J., of the Shrine to St. Terese, Juneau, Alaska. This church is frequently visited by the famous Father Hubbard, well-known for his Alaskan explorations, and is the principal Catholic church of the new Matanuska colony of Alaska.

The "Petit Ensemble" has met with growing success and among recent purchasers are the following:

- St. Martin's Catholic Church, Amityville, N. Y.
- Our Lady Help of Martyrs, Forest Hills, N. Y.
- St. Joseph's Catholic Church, Fullerton, Md.
- St. Anthony's Church, Eunice, La.
- Richmond Heights Presbyterian Church, St. Louis.
- St. Louis Catholic Church, Gallipolis, Ohio.
- St. Athanasius' Church, Evanston, Ill.
- St. Joseph Mercy Hospital, Detroit.
- St. Peter's Catholic Church, Tarentum, Pa.
- Nicholas T. Brown Funeral Home, New York City.
- Decker & Son Co., Colorado Springs, Colo.
- Pilgrim Lutheran Church, St. Louis, Mo.
- St. Odilia's Church, Los Angeles.
- Moeller Mortuary, Santa Monica, Cal.
- Howe Mortuary, Boulder, Colo.
- St. John's Evangelical Church, Manchester, Mo.
- Neustra Senora de la Soledad, Los Angeles.
- Holy Trinity Episcopal Church, Hillsdale, N. J.
- Williams Funeral Home, Utica, N. Y.
- Oklahoma A. & M. College, Stillwater, Okla.
- St. Jude's Church, Fort Wayne, Ind.
- St. Joseph's Church, Howell, Mich.
- St. Joseph's Academy, New Orleans.
- Sancta Maria del Popolo, Mundelein, Ill.
- St. Lucy's Catholic Church, Chicago.
- Laymen's Retreat League (Jesuit), Bloomfield Hills, Mich.
- Reed Mortuary, Sheridan, Wyo.
- E. J. Schwartz residence, Buffalo.
- St. Benedict's Church, Stamford, Conn.
- St. John's Hospital, Springfield, Mo.
- Sacred Heart Church, Covington, Va.
- St. John the Baptist Catholic Church, Fort Smith, Ark.
- St. Joseph's Church, High Bridge, N. J.
- First Church of Christ, Scientist, Pacific Grove, Cal.
- Catholic Church of the Resurrection, Brooklyn.
- Normal Institute, Christian Brothers, Ammendale, Md.
- Our Lady of Good Counsel, Little Rock, Ark.
- Shrine to St. Terese, Juneau, Alaska.
- Church of the Little Flower, Coral Gables, Fla.
- St. Francis' Hospital, Wilmington, Del.

Death of R. Stewart Traquair.

R. Stewart Traquair, a veteran organ builder, died at his home in East Orange, N. J., on Christmas Day, according to news just received by THE DIAPASON. Mr. Traquair was connected for some time with the Austin Organ Company and with the Aeolian Company before he established his own business twenty-five years ago. He was well known in the metropolitan area for his work on a number of the best organs. The business is being carried over by Mrs. Traquair, who is assisted by Richard C. Luiken, one of Mr. Traquair's associates.

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Recital Programs

Continued

William Self, Worcester, Mass.—Mr. Self played the following program at the musical vespers in the chapel of Phillips Academy Jan. 19: Prelude and Fugue in F minor, Handel; Chorale Prelude, "From God I Ne'er Will Turn Me," Buxtehude; Prelude in D minor, Clerambault; "Aria da Chiesa," Unknown Composer; Fugue on the Kyrie, Couperin; Four Chorale Preludes, Bach; Chorale in B minor, Franck; "Clair de Lune," Karg-Elert; Toccata in B minor, Gigout.

Frank U. Bishop, Detroit, Mich.—Mr. Bishop is playing a series of short recitals Sunday evenings at the Woodward Avenue Presbyterian Church and his February programs included:

Feb. 9—"Sortie Solennelle," Niedermeyer; "Lucis Creator Optime," Kreckel; "A Gothic Cathedral," Pratella-Weaver.

Feb. 16—"Religioso," Goltermann; Prelude in A minor, Merkel; Fountain Reverie, Fletcher.

Feb. 23—Andante con moto, Volkmar; Fugue on the Kyrie, Couperin; Cantilene, Pierne.

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

Feb. 2—Chorale Prelude, "All Glory Be to God on High"; Partita, "Salvation Now Is Come to Earth"; Toccata, "Praise the Lord, the Mighty King," Johann Nep. David.

Feb. 9—First movement from Third Sonata, H. B. Jepson.

Feb. 16—"Romanza," from Third Sonata, Jepson; "Cortege and Litany," Dupré.

Harold F. Arndt, Allentown, Pa.—The following organ numbers were presented in short pre-service recitals Sunday evenings in Dubbs Memorial Reformed Church:

Feb. 2—Fantasy on "Nicaea," F. Leslie Calver; Fantasy and Fugue on "Duke Street," Kinder.

Feb. 9—Fourth Concerto, in F major, Handel.

Feb. 16—Suite in F major, Corelli-Noble.

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

Feb. 9—Prelude in G minor, Bach; "Silence Mystique," Edmundson; "Shepherd's Song," Merkel.

Feb. 16—"St. Lienne," Bach; "Ave Maris Stella," Kreckel; Pastorale from First Sonata, Guilman.

Feb. 23—Prelude, No. 2, Mendelssohn; "The Swan," Stebbins; "Springtide," Grieg.

Rudolph Grant, New York City—The senior choir of New Mount Zion Baptist Church presented Mr. Grant in a recital Feb. 12 in which he played: "Deep River," arranged by Rogers; Gavotte and Musette, Thorne; "Song of India," Rimsky-Korsakoff; Southern Fantasy, Hawke; "Pilgrims' Chorus" ("Tannhäuser"), Wagner; Chorale, "Herr Jesu Christ, Dich zu uns wend," Gotha Cantonale; Prelude and Fugue in C minor, Bach; Prelude, Debussy; "Les Patineurs," Waldteufel; "Minute Valse," Chopin; "Moonlight," Kinder; "Variations de Concert," Bonnet; "May Night," Palmgren; Toccata, Dubois;

Offerings by White Plains Choir.

The choir of the First Baptist Church of White Plains, N. Y., Elizabeth B. Cross, organist and director, will present part of the Verdi Requiem Sunday afternoon, March 15, at 4 o'clock. Soloists will be Winifred Cecil, soprano, and Mary Manning Walker, mezzo-soprano. Drum, organ and violin accompaniment will be used. The First Baptist Choir consists of forty-five voices. At earlier musical services this season Mendelssohn's "Elijah" was sung with Frederic Baer in the title role, Nov. 3; the "Messiah," Dec. 15, soloists being Lillian Gustafson, soprano; Georgia Graves, contralto; George Rasely, tenor, and Frederic Baer, bass, and a program of sacred music on the evening of Jan. 26 by the combined choirs of the West End Presbyterian Church of New York City, Willard L. Nevins, director, and the First Baptist Church choir. Audiences at these services range between 300 and 600 people.

PROPOSED STATUE TO "THE ORGANIST"



To SYMBOLIZE ORGANS and organ music in stone is the purpose of Guy B. de Vall, a New York sculptor. Mr. de Vall has made a model of a statue he hopes to have placed in Central Park, New York, and his model will be on exhibition March 2 to 14 at the Lilienfeld Galleries, 21 East Fifty-seventh street, New York. The artist dedicates his work to the organist and visualizes the day when there shall be organ recitals in the open air for the people of the metropolis. His contemplated statue is to be fifty-six feet high, thirty-

six feet wide and 109 feet long. The model, of which a reproduction is shown in the cut herewith published, is eighteen by eight feet. The front of the structure is to serve not only as an ornamental work, but as a background for tone. Back of it will be two figures eighteen feet high symbolizing selfishness overcome by generosity.

Mr. de Vall is represented by works in various private galleries in America and Europe, as well as in the homes of Canadian art patrons.

TEN RECITALS BY BOZYAN

Seventeenth and Eighteenth Century Programs at Yale.

A series of ten recitals of compositions of the seventeenth and eighteenth centuries is being played at Dwight Memorial Chapel, Yale University, by Professor H. Frank Bozyan of the organ faculty. These recitals take place Friday afternoons at 4:30. The first one was played Jan. 10 and the series will come to a close March 13. The last three of the programs are as follows:

Feb. 28—Prelude and Fugue 9, Buxtehude; "Da Jesus an dem Kreuze stund," Part 1, No. 12, Scheidt; Four Courantes, Frescobaldi; Fugue in D minor, Handel; Chorale Preludes "Allein Gott in der Höh' sei Ehr'" (Trio), Bach; "Meine Seele erhebt den Herren," Bach; Passacaglia in C minor, Bach.

March 6—Passamezzo, Part 1, No. 6, Scheidt; Prelude and Fugue in F minor, Handel; Chorale Prelude, "Liebster Jesu, wir sind hier," Bach; Concerto in E flat (two movements), Bach; "Vater unser im Himmelreich," Bach; Fantasie and Fugue in A minor, Bach.

March 13—Prelude and Fugue 10, Buxtehude; "Christ lag in Todesbanden," Scheidt; Fugue in E minor, Handel; Chorale Preludes, "O Mensch,

bewein' Dein Sünde gross" and "Wenn wir in höchsten Nöthen sein," Bach; Fugue in E flat major ("St. Ann's"), Bach.

Thiman Cantata Presented.

The Princeton Choral Union sang the cantata "The Last Supper," by Eric H. Thiman, at the First Presbyterian Church of Princeton, N. J., Jan. 29 and at the First Methodist Church of Somerville, N. J., Feb. 9. David Hugh Jones conducted the chorus of 110 voices and Mary Krimmel was at the organ. "The Last Supper" is a short cantata for soprano and baritone solos, chorus and organ. The Princeton Choral Union is composed of singers from Princeton and several neighboring communities and is a project of the Westminster Choir School.

DETROIT WOMEN IN RECITAL

Activities of Club in Motor City—Contest May 9 Announced.

The Women Organists' Club of Detroit gave a free public recital at the Boulevard Temple Methodist Episcopal Church Feb. 25. The program was presented by Gretta Wilson and Elizabeth Root, organists, and William Robinson, baritone. A dinner preceded the program. The Jan. 28 meeting of the club was followed by a demonstration at Grinnell Brothers' recital hall of the Hammond electronic organ, and the playing of organ records of foreign organists on their own organs in England, France and Germany.

The Women Organists' Club of Detroit announces the date of the contest for young women organists as Saturday, May 9, at 10 a. m. It is not too late for any woman organist 30 years of age or under to enter, but applications must be in by April 15. For information communicate with Mrs. Charles S. Edwards, 17121 Forest avenue, East Detroit, Mich.

Bruening Plays at Vespers.

Herbert D. Bruening has played the following organ compositions preceding the vespers sung on Sundays at the Lutheran Church of St. Matthew in New York City in February:

Feb. 2—Prelude and Fugue in G major, Bach; "Carillon," Sowerby.

Feb. 9—Sixth Sonata ("Our Father Who Art in Heaven"), Mendelssohn.

Feb. 16—Fifth Concerto for Organ, Handel.

Feb. 23—"Fiat Lux" and "In Paradisum," Dubois; "Contrasts," Browne.

Guest organists played the following selections:

Jan. 12—Walter E. Buszin: Allegro Moderato (Concerto 4), Handel; "Noel Languedocien," Guilman; "Jerusalem, Thou City Fair and High," Reger; "Jesus Christ, My Sure Defense," Reger.

Jan. 26—Emil John: Fantasie in C minor, Bach; Cantabile, Franck; Grave from Fantasia in G major, Bach.

"God in the Thought of Mankind."

A second musical program devoted to "God in the Thought of Mankind" was presented at St. James' Methodist Church, Chicago, Sunday evening, Feb. 23, under the direction of Tina Mae Haines. The organ prelude consisted of the "Meditation a Ste. Cotilde," Philip James, and Andante from "Grande Piece Symphonique," Franck. Other numbers included: Anthem, "Our Father," Leievre; contralto solo, "God Is My Shepherd," Dvorak; Chorale, "Jesus, Joy of Man's Desiring," Bach; anthem, "I Waited for the Lord," Mendelssohn; violin solo, Andante (Concerto in E minor), Mendelssohn; offertory anthem, "Psalm 150," Franck; a cappella quartet, "As Torrents in Summer," Elgar; soprano solo, "Lamb of God," Bizet; anthem, "O King of Kings," Haines; postlude, "I Love Thee, O Lord, My Strength," Kreckel. The choir had the assistance of Robert Fries, violinist.

For Church at Hartford, Wis.

The Schaefer Organ Company, Slinger, Wis., has received a contract to build a two-manual organ with chimes for St. John's Evangelical Church at Hartford, Wis. The organ is to be installed for Easter.

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The Nine Symphonies of Beethoven; the Symphonies of Brahms and Tchaikovsky; full orchestral scores in miniature page size, edited and devised by Albert E. Wier; published by Harcourt, Brace & Co., New York.

Music is dependent largely on the sense of hearing for its appeal and understanding. But much added joy and appreciation can come from a co-operative use of the sense of seeing as well. These two handsome volumes are destined to do much along this latter line. Each page of a book includes four consecutive quotations from the orchestral setting of a symphony. A concise, definite analysis of the form and structural import of each section accompanies the excerpts. A series of cleverly designed arrowmarks mark out the progress of the principal themes, and the significance of their use is made clear by the accompanying inserts of form explanations.

Each separate symphony is introduced with a page of historical and biographical data, a feature which adds much to the interest and value of the issues. The publisher has seen fit—wisely—to make use of a much better grade of paper and style of engraving than has been common in the past in orchestral scores for study purposes. This has resulted in a greatly improved format, makes easier reading, and gives increased durability. The Beethoven volume contains all the symphonies by that master. The four by Brahms, and Numbers 4, 5 and 6 by the Russian favorite are included in the other book.

It is to be hoped that the success of these two books will be such as to encourage the editor and his publishers in the issuance of other volumes of similar type and scope. Complete scores, made available in such handsome vesture and at such a modest price, can play a vital part in increasing intelligent understanding and enjoyment of music in which we find the highest manifestation of the genius of music.

Dedication at Endicott, N. Y.

A three-manual organ installed in the Union Presbyterian Church of Endicott, N. Y., by the Herman L. Schlicker Organ Company of Buffalo, was opened with a recital Dec. 13 by William J. Gomph, A. A. G. O., organist and choirmaster of the First Presbyterian Church of Binghamton. At a service of dedication Dec. 8 Miss Lois J. Saylor, organist of the church, was at the console. The organ is divided, with the great at the left and the swell at the right, while the echo, played from the third manual, is placed above the balcony. There are twenty-two sets of pipes, besides chimes. This includes an echo of five sets. Mr. Gomph's program was made up of the following numbers: Prelude and Fugue in D major, Bach; "A Christmas Carologue", Diggle; Air for G String, Bach; Gavotte, Martini-Guilman; "St. Cecilia" Offertory, Batiste; "Will-o'-the-Wisp," Nevin; "Piece Heroique," Bossi.

Good Shepherd Church Orders Kilgen.

The Church of the Good Shepherd in Chicago has ordered a two-manual organ from George Kilgen & Son, Inc., of St. Louis, negotiations being conducted by the Chicago factory branch of the firm. Delivery is planned for this month.

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RECITALS A SPECIALTY

**San Francisco News;
Service at Cathedral
Held for King George**

By WILLIAM W. CARRUTH

San Francisco, Cal., Feb. 17.—An impressive and beautiful memorial service for King George V. was held in Grace Cathedral Sunday afternoon, Feb. 2, with the Rt. Rev. Edward Lambe Parsons, bishop of California; the Rt. Rev. Leonard S. Kempthorne, bishop of Polynesia; the Very Rev. J. Wilmer Gresham, dean of Grace Cathedral; the Rev. Edmund H. Fellowes, M. V. O., M. A., Mus. D., canon of St. George's Chapel, Windsor Castle; the Rev. Canon George H. B. Wright and Cyril H. Cane, M. B. E., acting British consul-general, officiating. Canon Fellowes delivered the memorial address. Preceding the service J. Sidney Lewis, cathedral organist, played the following numbers by British composers: Largo, Purcell; Chorale Prelude, "St. Anne," Parry; "Sursum Corda," Elgar; Solemn Melody, Walford Davies; Chorale Prelude, "Nearer, My God, to Thee," J. Sebastian Matthews, and Chorale Prelude, "Even-tide," Parry.

The Guild party at the home of the dean, Miss Frances Murphy, Jan. 28 was voted one of the most delightful evenings ever held by the chapter. Twenty-five organists were present and after an appetizing buffet supper business and politics were forgotten and games and frolic substituted. The affair was planned as a means of getting the members better acquainted and it served its purpose well.

Guild members are looking forward to the recital of E. Power Biggs at Grace Cathedral on the 25th. Arthur Poister of the University of Redlands is to play in April, but no date has been announced. The Guild also announces a recital by Ethel Whytal Miller, F. A. G. O., at the First Presbyterian Church in Oakland March 17. A surprise party is to follow this recital.

At the monthly musical service in Grace Cathedral Feb. 16 Val C. Ritschey of St. Matthew's Church, San Mateo, was the guest organist. Mr. Ritschey played the following program: Prologue, Suite for Organ, Rogers; Chorale Preludes, "The Old Year Has Gone" and "In Thee Is Joy," Bach; Meditation, Gabriel Dupont; Allegretto, Wolstenholme; "Song of Thankfulness," Ritschey; Berceuse, Withol, and Sortie from Vierne's "Suite pour Messe Basse." During evensong Mr. Ritschey also played "Night," by Karg-Elert.

On Feb. 16 William W. and Connell K. Carruth gave their fifth monthly recital at St. Paul's Episcopal Church on the new Austin organ. Their program included: Prelude and Fugue in A major and Three Chorale Preludes, Bach (played by Mrs. Carruth); Allegro, Adagio, Intermezzo, Cantabile and Finale from Symphony 6, Widor (played by Mr. Carruth); "Sundown," "The Thrush," "The Glow-Worm" and

"Dusk," from Lemare's Twilight Sketches (played by Mrs. Carruth). The sixth recital of the series is announced for March 15 at 4 o'clock.

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The railroad's announcement said that the organ tones would be "beautifully rendered without any of the reverberations generally heard in a large edifice of this type." The programs for the three days included classical and semi-classical numbers. George W. Grant played part of the program, while reproducing rolls were used for the remainder.

Addresses by Mrs. Dickinson.

Mrs. Clarence Dickinson gave an address on "The Hymnal, a Church Treasury," at the Crescent Avenue Presbyterian Church, Plainfield, N. J., in February, in which she traced the development of hymnody through the periods of church history. Feb. 3 she spoke at Dayton, Ohio, for a combined meeting of the Choirmasters' Club and the Dayton Women's Club, on "Beauty in Church Worship," and Feb. 12 on the same theme for the annual meeting of the Long Island Chapter of the American Guild of Organists at Huntington.

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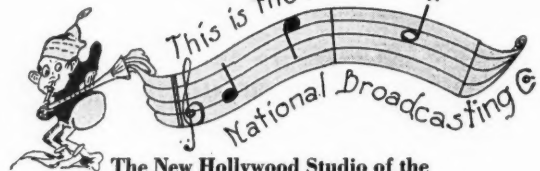
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**Notes from Capital;
E. W. Brackett Plays;
Bach Lectures Given**

By MABEL R. FROST

Washington, D. C., Feb. 21.—In his first formal recital since taking up his residence in this city of his adoption as organist and master of choristers at St. John's Church, Georgetown Parish, E. William Brackett presented a pleasing program of organ music at the church Feb. 10 in which he appeared as composer also. Mr. Brackett's program was as follows: Fantasia and Fugue in G minor, Bach; Chorale Prelude, "Christ Came to Jordan," and Trio on the Chorale "Lord Jesus, Turn Thee to Us," Bach; Canon in B minor, Schumann; Chorale Preludes on the Tunes "Stabat Mater" and "Eventide," Brackett; Variations from Fifth Symphony, Widor; Scherzo from Second Symphony, Vierne; Finale in B flat major, Franck.

Sade Styron, gifted pianist and teacher of Washington, is presenting an interesting series of lecture-recitals, illustrated with slides, at the Arts Club on three evenings. The first of these on Feb. 17 dealt with the biography of J. S. Bach and was arranged as a travelogue, tracing his career. The second will be on March 16, when the subject will be "Six Great Predecessors and Contemporaries of Bach." The third and last will tell of "The Sons of J. S. Bach," and will occur April 27.

The Florence Howard vocal studio was the scene of a tea Feb. 23 in honor of Grace French Tooke, F. A. G. O., of New York, formerly of Washington, whose recital for the District of Columbia Chapter, A. G. O., was given Feb. 19.

The quartet of the Eighth Street Temple, Washington Hebrew Congregation, Lewis Corning Atwater, organist and director, participated in a coast-to-coast broadcast Sunday, Jan. 26, during the "Church of the Air" hour.

Armand J. Gumprecht, a charter member of the District of Columbia Chapter, A. G. O., has been appointed organist at St. Mary's Catholic Church. We should say "appointed again," for Mr. Gumprecht has held this same post before. A native of Boston, the son of a charter member of the Boston Symphony Orchestra, Mr. Gumprecht came to Washington many years ago, after two years at St. Vincent's, Boston, to accept the position at Holy Trinity, Georgetown. From there he went to Sacred Heart, St. Mary's, Sacred Heart again and back to Holy Trinity, where he has been for nearly nine years, and now to St. Mary's again. Mr. Gumprecht was secretary of the District of Columbia Chapter for nine years and director of the Washington Sängerbund for nearly fourteen years. Mr. Gumprecht has numerous compositions to his credit, many of them in manuscript, including four masses.

The organ which Mr. Gumprecht played at Holy Trinity Church was built many years ago by a Washington and Georgetown builder, Wilson S.

Reiley, who also built the one in the Georgetown Presbyterian Church and a number of other organs in this vicinity. Mr. Reiley is still an active organist, playing at St. John's Lutheran Church, one of the oldest Lutheran churches in Washington. The organ Mr. Reiley plays is 102 years old.

The United States Naval Academy Chapel Choir of eighty midshipmen, directed by the organist of the academy, Mr. Crosley, furnished the music at the annual patriotic service for the Society of Sponsors of the United States Navy held in the great choir of the Washington Cathedral on the afternoon of Feb. 16. The choir sang De-Koven's "Recessional" and Martin's "Whoso Dwelleth under the Defense of the Most High." Special invitations were extended to high navy officials.

"Something new under the sun" was offered the Washington public Feb. 25 when an organ-ballet recital was given at Constitution Hall. The organist was Virgil Fox of Brown Memorial Church, Baltimore, and the ballet feature was arranged by Lasar Galpern, Russian balletmaster, supported by a cast of twenty dancers. Ballets were given to the following organ selections: Fugue in G minor, Bach; Chassidic Religious Dance, Beymer; "Perpetuum Mobile," Middelschulte, and a dramatic presentation of the "Prodigal Son," to music by Cesar Franck. Numbers played by Mr. Fox alone were Handel's Concerto in B flat; Allegro from Sixth Symphony, Widor, and Pastorale in D minor, Guilmant.

One of the features of the fiftieth anniversary celebration of the Mount Pleasant Congregational Church this month was a musical service Feb. 16 in honor of Claude Robeson. Mr. Robeson has been organist of the church twenty years. Mr. Robeson played a short recital and at the close of the service was tendered a reception by the chorus. At the morning service both the senior and junior choirs sang, numbering 100 voices.

Roy Wilfred Tibbs, A. A. G. O., head of the department of piano and organ of Howard University School of Music, presented a program of organ music in Rankin Memorial Chapel of the university Feb. 11.

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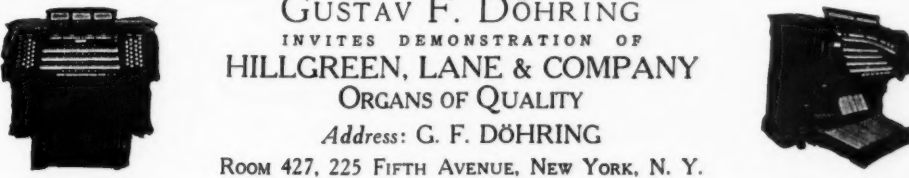
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