

THE DIAPASON

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

Twenty-seventh Year—Number Eleven

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

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KALAMAZOO COLLEGE TO OPEN ORGAN OCT. 11

HENRY OVERLEY WILL PLAY

Möller Builds Instrument of Three Manuals—Memorial to Dr. Allan Hoben, Late President of Oldest Michigan College.

Sunday, Oct. 11, will be an important day at Kalamazoo College, the oldest college in Michigan, founded in 1833, when its new organ, a three-manual built by M. P. Möller, will be dedicated with an inaugural recital by Henry Overley, director of music at the college and organist and choirmaster of St. Luke's Church, assisted by Mrs. Mabel Pearson Overley, vocal soloist. The acquisition of the instrument was made possible through contributions by alumni and friends of the college. It is a memorial to Dr. Allan Hoben, president of Kalamazoo College from 1922 until 1935. In addition to its use in the chapel services the organ is to be heard in frequent recitals, it is announced.

Mr. Overley has composed for the dedication a "Suite for Organ," dedicated to the memory of Dr. Hoben. The following is an outline of the five movements:

Fantasy—"A Fellowship in Learning." Allegro Maestoso (based on the college "Alma Mater").

Caprice—"Echoes from Bowen Hall," in modern style, impressions of the rush to classes, the professor's lecture, etc.

Meditation—"At a Chapel Service," in the form of an extended chorale on the melody of the college hymn-tune, "Louvan."

Intermezzo—"A Campus Serenade."
Finale—"The Spirit of the Alumni."
Toccata and Fugue on a college song, "All Hail to Kazoo."

The instrument is not yet complete and several stops are to be added in the near future. At present it has 365 pipes in the great, 645 in the swell and 365 in the choir, with a pedal division of a total of 156 pipes. An echo, playable from the great, is to be among the additions. The specification of stops is as follows:

GREAT ORGAN (Enclosed)

Principal, 8 ft., 73 pipes.
Clarebells, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Gemshorn, 4 ft., 12 pipes.
Octave, 4 ft., 73 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 3 ranks.
Octave Quint, 2 1/2 ft.
Harp Celeste, 8 ft.
Harp Celeste, 4 ft.

SWELL ORGAN.

Flute Conique, 16 ft.
Geigen Principal, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Dolce Flute Celeste, 8 ft., 131 pipes.
Dolce Flute Celeste, 4 ft.
Flute Triangulaire, 4 ft., 73 pipes.
Octave, 4 ft.
Flageolet, 2 ft.
Cornet, 3 ranks.
Wald Horn, 16 ft.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft.
Tremulant.

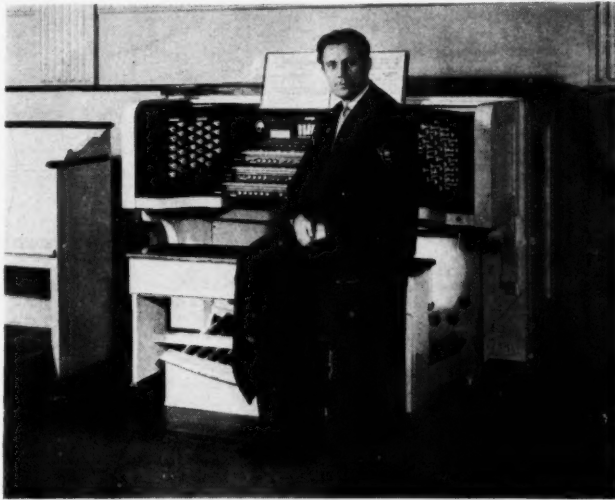
CHOIR ORGAN.

Open Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft.
Rohr Flöte, 4 ft., 73 pipes.
Dulciana, 4 ft.
Dulciana Twelfth, 2 1/2 ft.
Dulciana Fifteenth, 2 ft.
Clarinet, 8 ft., 73 pipes.
French Horn, 8 ft.
Rohr Tierce, 1 1/2 ft.
Larigot, 1 1/2 ft.
Harp (from Great).
Tremulant.

ECHO ORGAN.

Harmonic Flute, 8 ft.

HENRY OVERLEY AT BEAUTIFUL CONSOLE OF NEW MÖLLER



Viola Celeste, 8 ft.
Flute d'Amour, 4 ft.
Voix Humana, 8 ft.
Chimes.
Tremulant.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Dulciana (Choir), 16 ft., 12 pipes.
Flute Conique, 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Major Flute, 8 ft., 12 pipes.
Violoncello, 8 ft., 12 pipes.
Dulciana, 8 ft.
Trumpet (Swell extension), 16 ft., 12 pipes.
Trumpet (Swell), 8 ft.
Chimes (from Echo).

The console of the organ will impress those who see it as one of the most beautiful designed in recent years. The woodwork is finished in cream and mahogany to harmonize with the interior of the chapel.

NEW PILCHER FOR OLD ONE

Three-Manual Will Replace Tracker in Huntington, W. Va.

Henry Pilcher's Sons of Louisville, Ky., have been awarded the contract for a three-manual organ to be placed in Trinity Episcopal Church, Huntington, W. Va. This order, like several recently received by the Pilcher factory, is a contract for replacing an old tracker Pilcher, installed many years ago. The instrument will be finished some time during the winter.

Within the next few weeks the Pilcher firm will ship the modernized and electrified organ to SS. Peter and Paul Cathedral in Indianapolis. This instrument is being erected in the plant and will be finished in about two weeks, at which time Monsignor Noll of the cathedral expects to visit Louisville to see it. The old organ was in one location at the center of the balcony. It has been divided and will be placed in chambers on each side, these chambers being part of the extended portion of the cathedral. The organ will have an entirely new console, which will be movable. The wind pressure will be raised slightly.

Joseph W. Clokey Wins \$500 Prize.

In a school song competition sponsored by Ginn & Co., the publishers, the first prize of \$500 was awarded by the judges to Joseph W. Clokey of Claremont, Cal., prominent organist and composer. Miss Frances McCollin of Philadelphia won the second prize of \$300. Announcement of the award was made Sept. 20. The judges were Howard Hanson, Albert Stoessel, Mabelle Glenn, A. Walter Kramer and Will Earhart.

HOWES GOES TO WASHINGTON

Philadelphia Organist Assumes Position in St. John's Church.

Arthur Wellesley Howes, Jr., for the last nine years organist and choirmaster at St. Paul's Church, Chestnut Hill, Philadelphia, will begin his new duties as organist and choirmaster of St. John's Church, Washington, D. C., Oct. 1.

Mr. Howes has been called to St. John's to introduce a program of music similar to that which he has carried on at St. Paul's Church. This includes congregational singing, not only of hymns but of the canticles of morning prayer and the musical parts of the communion service, and the use of plainsong and polyphonic music by the choir.

Mr. Howes holds a bachelor of arts degree from the University of Pennsylvania, is a fellow of the American Guild of Organists and is at present sub-dean of the Pennsylvania Chapter.

ALBANY CHOIR WILL TOUR

J. William Jones' Singers Under the Laberge Management.

Bernard R. Laberge, the organ impresario, is not confining his efforts this year to promoting organ music, but is taking an interest in choral music. After hearing the choir of the Cathedral of All Saints, Albany, N. Y., under the leadership of J. William Jones, he decided to present them in concert work. The choir will be available in the East for two one-week tours at the Thanksgiving period and during Lent. Next season Mr. Laberge plans to have the choir tour farther west and eventually make a transcontinental tour.

Reuter Three-Manual Dedicated.

The inaugural recital on the three-manual organ built for Bethel College, Newton, Kan., by the Reuter Organ Company was played by Daniel A. Hirschler, dean of the school of music of Emporia College, on the evening of Sept. 18. The organ was completed under the supervision of Mr. Hirschler. His program was made up of the following compositions: Introduction and Passacaglia, Reger; Chorale Prelude, "O Mensch, bewein' Dein' Sünde gross," Bach; Chorale in A minor, Franck; "Ave Maria," Arkadelt-Liszt; Prelude and Fugue on "B-A-C-H," Liszt; Reverie, Bonnet; Intermezzo, Bonnet; "In Paradisum," Dubois; "Fiat Lux," Dubois.

CANADIAN ORGANISTS ENJOY FINE MEETING

CONVENTION IN LONDON, ONT.

After Two-Year Interval Enthusiasm Is Not Dimmed—Friedell American Guest Recitalist—Whitehead Again President of C. C. O.

By H. G. LANGLOIS

The annual convention of the Canadian College of Organists was held in London, Ont., Aug. 25 to 27. This was the first convention held since 1934, as the 1935 gathering was canceled because of the conference with the Royal College of Organists in London, England, which took place that year. The attendance, however, at the 1936 convention in London, Ont., proved that the interest in the College had in no way fallen off as a consequence of the two-year interval.

The members and guests were favored with fine weather, and the pleasant city of London, with its wide boulevards, fine streets and picturesque surrounding country, afforded a very satisfactory setting.

The proceedings began with registration at the Metropolitan United Church, which was convention headquarters.

The first session was devoted to papers by T. C. Chattoe of London on "The Choirmaster Tests of the American Guild of Organists' Examinations" and by G. D. Atkinson of Toronto on "Musical Interpretation." Both papers were of great interest, but owing to a rather late beginning the time for general discussion on the points raised was somewhat curtailed. Later the ladies' committee of the church provided afternoon tea in the church parlors. This gave opportunity for renewal of acquaintances and many lively informal discussions. A very pleasant hour was spent in this way.

The event of Tuesday evening was the organ recital at Dundas Center Church by Harold W. Friedell, F. A. G. O., American guest artist. The impression made was that of fine, scholarly, delicately-phrased playing, rich registration and a feeling for the true value of each number on the exacting program. Mr. Friedell's performance was pleasing equally from the standpoint of the ear and the mind; it is a great pleasure each year to hear and to meet such players of real distinction as those who have been our guest recitalists chosen by the A. G. O. and formerly by the N. A. O.

The following was Mr. Friedell's program: "Grand Jeu," Du Mage; Chorale Prelude on "Nun komm, der Heiden Heiland," Bach; Prelude and Fugue in G (Greater), Bach; "Requiescat in Pace," Sowerby; "Images" ("Symphony of the Mystic Lamb"), de Maleingreau; "Paysages Euskariens" (No. 1), Bonnal; Chorale Prelude on "Rhosymedre," Vaughan Williams; Finale in B flat, Franck.

Wednesday morning was devoted to a council meeting, at which time the members were driven by their hosts of London Center to various points of interest in the city and surrounding country. Later the general meeting was held to discuss business, pass resolutions, etc. The business being unfinished when noonday hunger asserted itself, the meeting was adjourned till next morning.

At 2:30 p. m., in the Church of St. John the Evangelist, a joint recital was given by two of the younger organists from the Canadian College of Organists ranks, appearing at a convention recital for the first time. Harold Jerome of Brantford, Ont., played the following pieces in scholarly manner and excellent style: Prelude and Fugue in F minor, Bach; Sonata in F sharp, Rheinberger. The second player was Graham

George, Mus. B., F. C. C. O., of Montreal. He gave an authoritative rendition, adequate in every way, of the following pieces: Prelude in C minor, Bach; Pastorale, Franck; Allegro Maestoso (Sonata in G), Elgar; Prelude on "Winchester Old," Whitehead; Prelude on "Puer Nobis Nascitur," Willan; Rhapsody, Op. 17, No. 2, Howells; "A Joyous March," Sowerby.

Following the recital the members lined up for the usual photograph and endeavored to strike the balance between that "pleasant smile" and that "ghastly grin" which seem the only alternatives when facing the camera. A half hour's drive took the members to "Woodholme," the hospitable country residence of Mr. and Mrs. Roy Lawson, for afternoon tea. A delightful hour was spent in the music-room and on the tree-shaded lawn.

In the evening an organ and choral recital was given at Cronyn Memorial Church, the organist being Dr. F. Tristram Egner and the choir the London Male Choir under the direction of George Lethbridge, with A. E. Harris, A. T. C. M., as accompanist. Dr. Egner gave a fine rendering of three numbers which would constitute a full recital in themselves, after which the male choir, under Mr. Lethbridge, took the platform for a series of vocal numbers. The program was as follows: Organ—Symphony No. 5 (Allegro Vivace, Allegro Cantabile and Toccata), Widor; Passacaglia in C minor, Bach; Sonata, "The Ninety-fourth Psalm," Reubke. Male choir—Chorales, "Out of the Depths I Cry to Thee" and "Let All Together Praise Our God," Bach; "The Vision of Belsbazzar," Fletcher; "O Holy Father" and "Adoramus Te," Palestrina; "The Pilot," Protheroe; "The Assyrian Came Down," Jenkins; "The Destruction of Gaza," De Rille; "The Sword of the Spirit," Caradoc Roberts.

The singing of the choir was a revelation of what may be accomplished by faithful practice under an outstanding leader, and was all the more remarkable, coming as it did at the close of the holiday season. The members at the convention and the large audience of London people who filled the church to overflowing had every reason to be grateful to Dr. Egner and to Mr. Lethbridge and his choir for an unusually fine evening of music. In those vocal numbers which had piano accompaniment, mention should be made of the restrained, artistic work of Mr. Harris. His accompaniments were never obtrusive and he blended his piano work with that of the massed voices in a most satisfactory manner.

Thursday morning was devoted to the business of the adjourned general meeting, which unfortunately did not leave time for the projected tour to certain churches and organs not heard at the recitals. At the afternoon session a historical paper on the "Chapels Royal" by E. Stanley Roper, M. V. O., M. A., Mus. B., organist of the Chapel Royal, St. James', London, was read by Dr. Healey Willan. This was followed by a talk on the training of the adult male chorister, by W. Wells Hewitt, formerly sub-organist of Lincoln Cathedral, England, and now organist and choirmaster of St. James' Cathedral, Toronto. Both these papers were interesting and the latter gave much food for thought on present methods of voice and choir training.

The closing event of the convention was the annual dinner held at Port Stanley, a beautiful beach park on Lake Erie. The party motored or boarded the electric train about 4:30 for a pleasant half-hour's journey through the countryside. The weather was all that could be desired, and many of the more hardy members enjoyed a refreshing swim. A very interesting though hardly official photograph might have been taken of the stalwarts in natorial garb had the photographer been on the spot. Nearly a hundred members and guests sat down to dinner at the Port Stanley cafeteria with the president, Dr. Alfred Whitehead, F. R. C. O., of Montreal, in the chair. A pleasing feature of the dinner was the presentation of diplomas to the successful candidates in the recent A. C. C. O. and F. C. C. O. examinations. After the toast to the King and the singing of the national anthem the

A. C. C. O. diplomas were presented by Mrs. Harold Friedell and the F. C. C. O. by Mrs. Charles Wheeler.

The usual toasts brought the convention to a close, but that was not all. The whole party, the more serious labors ended, indulged in a hearty sing-song on the return trip to London, which smothered the noise of wheels and must have been heard for miles around.

Altogether it was a splendid convention and the hosts of the London Center are to be heartily congratulated on the splendid arrangements made, and deserve a vote of thanks for their hospitality.

The following officers were elected for the season of 1936-37:

President—Alfred Whitehead, Mus. D., F. R. C. O., F. C. C. O.

Vice-presidents—Hugh Bancroft, F. R. C. O., Herbert Sanders, Mus. D., F. R. C. O., George D. Atkinson and George Scott-Hunter, F. R. C. O.

Registrar—Charles E. Wheeler, F. C. C. O.

Secretary-Treasurer—H. G. Langlois, Mus. B.

Council—Healey Willan, Mus. D., F. R. C. O., Charles Peaker, Mus. D., F. R. C. O., Sir Ernest MacMillan, Mus. D., F. R. C. O., H. A. Fricker, Mus. D., F. R. C. O., Maitland Farmer, F. R. C. O., Harvey Robb, J. Parnell Morris, A. C. C. O., T. J. Crawford, Mus. B., F. R. C. O., Louis Balogh, Mus. D., J. W. Bearder, Mus. D., F. R. C. O., George Brewer, F. A. G. O., Miss Muriel Gidley, Richard Tattersall, W. W. Hewitt, W. H. Hewlett, Mus. D.

TRAVELS OVER 25,000 MILES

Steuteran Has Summer in Orient, Going by Airplane, Donkey, Etc.,

Over twenty-five thousand miles by airplane, ship, railroad train, automobile, riksha, sedan chair, donkey, skiff, cogwheel and on foot constituted the tour of Adolph Steuteran, F. A. G. O., organist of Calvary Episcopal Church, Memphis, Tenn., and dean of the Tennessee Chapter, A. G. O., during the summer. In his travels he covered Japan, Korea, Manchuria, China, the Philippine Islands and Hawaii thoroughly, and he reports that he never had a better time, even at the console of his new organ. Mr. Steuteran without doubt has established a record that was not equalled by any other member of the organ fraternity in the summer of 1936, if ever. He returned to Memphis early in September.

In Tokyo Mr. Steuteran visited St. Paul's University and was a guest of Karl Branstad, a member of the faculty and organist and choral conductor of the school. The organs in Tokyo are all small. Mr. Steuteran reports, the largest being a medium-sized three-manual at Trinity Episcopal Church.

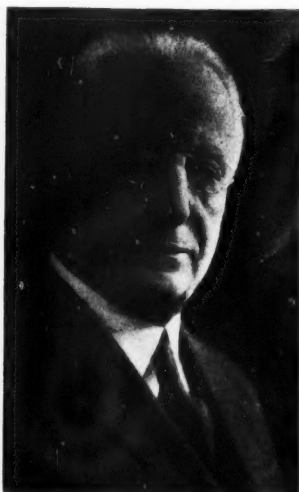
Ban on "Lohengrin" March, Etc.

According to an Associated Press dispatch from Ottawa under date of Sept. 21, the Bridal Chorus from "Lohengrin" was banned in Canadian Catholic churches by a pastoral letter read by Archbishop Forbes. Settings of "Ave Maria" by Gounod, Mascagni, Massenet, Schubert and several others were on the banned list, as well as "O Promise Me." Also barred are "O, Canada," Canada's national anthem, and "God Save the King," anthem of the British empire. Other music placed under the ban includes: "O, Holy Night," Adam; "Nazareth," Gounod; "Hosanna," Granier; "The Palms," Faure; "All Praise to St. Patrick," Schubert's "Farewell" and Mendelssohn's Wedding March from "Midsummer Night's Dream."

West Point Recitals by Mayer.

Dates of the autumn series of organ recitals in the cadet chapel of the United States Military Academy at West Point, N. Y., are announced for the following Sunday afternoons: Sept. 27, Oct. 25 and Nov. 22. The recitals are given by Frederick C. Mayer, now in his twenty-sixth year as organist and choirmaster at West Point. The large Moller organ comprises 198 ranks of pipes, with more than 12,500 individual pipes. It is said to rank third in size among the church organs of the world. These recitals are open to the public without charge and music-lovers are invited to attend. Parking of cars in the vicinity of the chapel will be permitted for these events.

WILLIAM H. SHUEY



DEATH OF WILLIAM H. SHUEY

Church Music Patron and Organ Designer Passes Away at Age of 92.

William H. Shuey, for many years a patron of church music in Oak Park, Ill., designer of several organs of outstanding prominence, and in his early days an active organist, died Sept. 22 at the age of 92 years. Funeral services were held Sept. 25 in the First Congregational Church of Oak Park, of which he was a member for many years, chairman of the music committee for a long period and designer of its four-manual Skinner organ.

Mr. Shuey was born at Hamilton, Ohio, and began the study of the organ at an early age. After graduation from Miami University he was a druggist at Springfield, Ohio, and then a furniture manufacturer at Minneapolis. From 1886 to 1908 he was treasurer of the *Railway Age* and afterward secretary-treasurer of the Wilson Company. Mr. Shuey served in the Civil War as a first sergeant of an Ohio company of volunteers.

Before arthritis put an end to his career as an organist Mr. Shuey played at Plymouth Church, Minneapolis. In 1933 a tablet in honor of Mr. Shuey was placed on the console of the First Congregational organ.

About twenty-four years ago Mr. Shuey compiled a very interesting list of what were then the world's largest organs and it was published in THE DIAPASON. The compilation was made after extensive correspondence and thorough study to assure accuracy. So great was the demand for this list that for a number of years copies of the issue which contained it were ordered from all parts of the world, until the supply was exhausted.

Mr. Shuey is survived by a daughter, Mrs. William J. Southward. His brother, the late A. M. Shuey, was for a long time prominent in organ circles in Minneapolis.

Bonnet Back in Paris from Boston.

Joseph Bonnet returned to Paris late in August from his class at Boston University. The class was large, numbering many of his former students, who were saved the trip to Paris. Before leaving Paris for his fall tours of organ concerts on the continent, Mr. Bonnet is spending several weeks on the sea coast at Trouville with his family.

IN THIS MONTH'S ISSUE

Full account is presented of convention of the Canadian College of Organists, held in London, Ont.

Work of R. Vaughan Williams is reviewed in paper by Miss Madeline Emich, F.A.G.O.

Kalamazoo College will open its new Hoben memorial organ, built by M. P. Moller, on Oct. 11.

Death takes Frederick A. Hoschke, long prominent in organ world and inventor of the Organtron; Philip H. Goepf of Philadelphia, veteran organist, critic and composer, and William H. Shuey of Oak Park, Ill., patron of church music and designer of famous organs.

American Guild of Organists chapters resume activities for season. Examination dates for 1937 are announced.

Early issues of new Christmas music are brought to attention of organists by Dr. Harold W. Thompson.

ORGAN FOR FORT M'CLELLAN

George Kilgen & Son to Build Two-Manual for Army Chapel.

The United States government has awarded a contract for a two-manual organ to George Kilgen & Son of St. Louis for the chapel at Fort McClellan, Ala. The specifications were drawn by the government advisers.

This is the seventh government contract awarded to Kilgen & Son over a period of years, the last previous one being that for Fort George Meade in Maryland, a specification similar to the one for Fort McClellan. Exterior ornamentation and expression chambers will be provided by the government for this organ. Installation is scheduled for December.

Eigenschenk Recital in Milwaukee.

Edward Eigenschenk, Chicago concert organist, will open his season with a recital at Milwaukee Oct. 29. He will play for the Wisconsin State Teachers' College on the Austin organ at Kenwood M. E. Church. This is Mr. Eigenschenk's second recital for the State Teachers' College.

THE DIAPASON.

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**FREDERICK A. HOSCHKE
DIES OF HEART ATTACK**

INVENTOR OF THE ORGATRON

End Comes Suddenly at Age of 60 in His Home at South Haven, Mich. —Mechanical Genius Had Devoted His Life to Music.

Frederick Albert Hoschke, inventor of the Everett Orgatron, whose entire life was devoted to music, died suddenly at his home in South Haven, Mich., the night of Aug. 26. Death followed an illness of only a few days and was caused by a heart attack. The inventor had been ailing, however, for several months.

Funeral services were held Aug. 27 at the Methodist Episcopal Church with the Rev. W. B. Oldt, pastor, in charge. Music for the services was played by Robert Colliflower on the Orgatron installed recently. It was at this church that Mr. Hoschke gave his first public demonstration of the Orgatron. Following the service the body was taken to New York, where burial was in Cypress Hill Cemetery, Jamaica, N. Y.

Mr. Hoschke moved to South Haven two years ago and became affiliated with the Everett Piano Company while continuing work on his electronic organ. He came from Hagerstown, Md., where he had been with M. P. Moller for ten years.

Frederick Hoschke was the son of Theobald and Elizabeth Wiechel Hoschke of Scranton, Pa. His father came to America from Eisenach, Germany. Both his father and grandfather played the organ in the little Thuringian town. Frederick Albert was born in Scranton, Pa., May 16, 1876, and lived there until he was 12 years old. Then he went to New York and it was in Brooklyn that he met Miss Wilhelmina Edwards thirty-nine years ago, and married her.

Mr. Hoschke was president of the Springfield Conservatory of Music in Hagerstown. He designed the "Artiste" organ player. The patent office at Washington granted Mr. Hoschke many patents on apparatus and processes in the field of acoustics, music recording and electronic instruments.

At the age of 4 Frederick Albert wrote his first piano composition and through the years he continued his work in composition and wrote pieces for the piano, a symphonic work for orchestra, and chamber music. At the time of his death he had a symphony half completed.

O. C. Stone, vice-president of the Everett Piano Company, said: "His work made a continual and deep impression on the officers of this company. His cheerfulness, character and general outlook on life will cause him to be greatly missed." Mr. Stone also announced that Mr. Hoschke had completed his work on the electronic organ. What remains to be done will be under the guidance of Victor Zuck, his principal assistant, and the young men who were associated with him.

FREDERICK ALBERT HOSCHKE



WHEELWRIGHT AT NEW POST

Assistant Director of Salt Lake City Tabernacle Choir.

D. Sterling Wheelwright, former Chicago musical editor and organist, has assumed the duties of assistant director of the famed Tabernacle Choir of Salt Lake City and music supervisor and field executive for the Church of Jesus Christ of Latter-day Saints. In his new field Mr. Wheelwright will assist in the weekly CBS broadcasts from the Mormon Tabernacle, and will work to advance church and school music throughout the Western states.

Since 1929 Mr. Wheelwright had been managing editor of the *Educational Music Magazine*, published in Chicago, and continues now as contributing editor from Salt Lake City. During the summer he was recitalist and guest instructor in music education, appreciation and history at the University of Idaho.

Mr. Wheelwright has the degree of master of music from Northwestern University, and was associated with the department of church and choral music and the Chicago north shore music festival. He has been sub-dean of the Illinois Chapter, American Guild of Organists, and vice-president of the In-and-About Chicago Music Educators' Club.

Detroit Women's Club Meets.

The Women Organists' Club of Detroit held its first fall meeting Sept. 22 at the home of Mrs. Minnie Caldwell Mitchell. The new officers are: President, Mrs. Gretta Wilson; vice-president, Miss Adelaide Lee; secretary, Mrs. Grace Aleson; treasurer, Mrs. Edith W. Bailey. The object of this club is to promote sociability among woman organists, to give assistance to members, to raise the status of woman organists and to raise the standard of the music used. The membership committee chairman is Mrs. Robert Copp, 9635 Woodrow Wilson avenue, telephone Madison 4855, Detroit.

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By JOSEPH W. CLOKEY

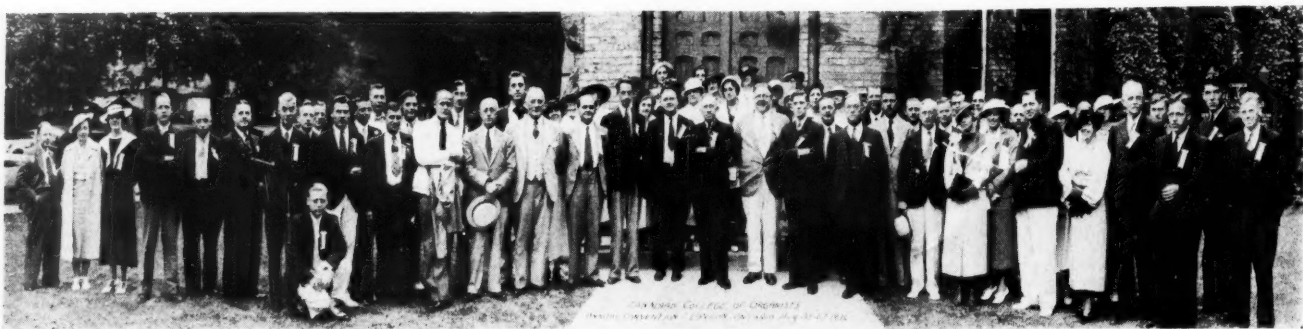
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GROUP AT CONVENTION OF CANADIAN COLLEGE OF ORGANISTS IN LONDON, ONT.



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at Emory Methodist**

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., Sept. 22.—W. F. Kugel became minister of music at Emory Methodist Episcopal Church this month and is organizing a series of graded choirs ranging from young children to adult groups. He is a native of Flint, Mich., and attended the Michigan State Teachers' College and the Westminster Choir School. For three years he has been minister of music at North Church, Indianapolis, where he was first associated with Dr. Wiant, the present pastor at Emory Church. Emory is one of the largest churches of its denomination in the city, and the music has always been of excellent quality under the direction of Fred Lotz, who was organist and director of the quartet for over fifteen years. There has always been a young people's chorus, which sang occasionally at the evening services. During the summer Dr. Charles N. Boyd served as guest organist and for the month of September William H. McConnell was guest organist.

Paul E. Grosh, professor of piano and organ at Grove City College, attended the summer session of the Juilliard School of Music, New York, studying with Guy Maier, Charles Hackett, Hugh Porter and George Wedge, after which he made a tour of the New England states and eastern Canada.

A rare treat is in store for Oct. 11 at St. Paul's Evangelical Church, East street, north side. The Allegheny Singers, from Meadville, Pa., directed by M. J. Luvaas, who gave an outstanding program for the A. G. O. convention in June, have been invited to give a concert by Mrs. Florence Kinley, the organist and director. Mrs. Kinley will open the program with a short organ recital.

Another worthwhile October event will be a recital by Madelaine Emich, assisted by the Pittsburgh Lutheran Choir (G. Logan McElvany, director) at North Side Carnegie Hall Oct. 21. This program is for the benefit of the Lutheran Inner Mission Society.

Clyde English, who recently was graduated from Carnegie "Tech" and who has been organist at the Point Breeze Presbyterian Church for the last two years, has gone to New York for additional study at Union Theological Seminary. Selma Brandt Mussler takes his place at the Point Breeze Church.

Janet Spaugh became the bride of Delmar Fischer Sept. 3 at West Palm Beach, Fla.

Earl B. Collins has been appointed instructor in organ at the Pennsylvania College for Women. He continues also as a member of the faculty of the Pittsburgh Musical Institute.

Edward Jobe is attending Allegheny College at Meadville, working for his master's degree, and will also do some teaching at the college.



By WILLIAM LESTER, D.F.A.

Contrapuntal Symphony on Themes by Johann Sebastian Bach, by Wilhelm Middelschulte, published by Breitkopf & Härtel, Leipzig.

A quarter of a century ago that erudite musician and master pianist, Busoni, hailed Wilhelm Middelschulte as a modern giant in contrapuntal writing, a lineal descendant of Bach, Rheinberger, Reger, et al, and not the meanest of that distinguished company. If he could in the flesh see this recent work this high opinion would undoubtedly be raised, for the *Contrapuntal Symphony* is a marvelous example of a successful development and thematic combination. Dr. Middelschulte has taken fourteen themes from various works of his prototype (themes from such diversified sources as the Mass, the "Musical Offering," "The Art of Fugue," "Goldberg Variations," and works for organ), and has woven them into this inspiring musical structure. Such a procedure smacks of pedantry and suggests more of carpenter work than of inspiration. This would be true if not properly tempered with flaming zeal and masterly technical efficiency. Middelschulte's unique mastery of contrapuntal technique has enabled him to weld these individual themes into a conglomerate whole that is unified, climactic and effective. The result is a work for organ that is brilliant, organic to the highest degree, not food for babes or amateurs, but worthy of the best and most exacting use. To the student of the art of composition this work is recom-

mended for detached analysis and study. He can learn much from it of the higher levels of his craft! As for the player, he should welcome it as a front-rank extended work, not easy, but worth every effort expended on its conquest, eloquent with that beauty which is Gothic in the truest sense, majestic, elevating and aristocratic music of the grand order.

"Selected Solos for Pipe Organ," Book 3; by H. Markworth, published by Concordia Publishing House, St. Louis, Mo.

This is evidently aimed at the needs of the Lutheran organist—simple, reverent service music based on musical material familiar in that communion. Four pieces are included in this volume. We have an Introduction and Fugue on "Wie schoen leuchtet der Morgenstern," Fugue in C major, Variations in Canon on "God, Who Madest Earth and Heaven," and an Easter Prelude on "Awake, My Heart, with Gladness." The range of playing difficulty runs from moderately easy to fairly difficult.

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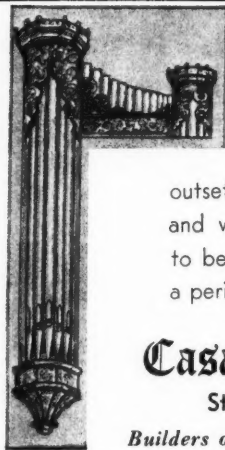
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The tonal content of these organs ranges from two sets of pipes to four. The sets of pipes are arranged on the unit system to make possible maximum flexibility. A 16-ft. pedal tone is provided through a conventional pedal bourdon or through an effective reed bass, as may be preferred by the purchaser.

Special attention has been given to the scaling of the pipes and their voicing and exceptional results have been attained both in color and dynamic range. The expression on the instrument is also highly effective, due to the special material used for the expression box. Among the features of this organ to which the builders call attention is its all-electric action. This action embodies the new Reuter "micro-balanced" magnet, recently developed at the Reuter factory. This magnet employs an old and long-proved principle. Its builders state that it makes possible a great increase in efficiency, besides assuring dependability.

Exceptional compactness has been attained in the layout of this instrument, without sacrificing accessibility. The console measurements conform to the latest A. G. O. standards. Where desired the blower can be enclosed in the organ case.

HOVDESVEN TO WITTENBERG

Takes Position in Ohio College After
Nine Years at Mercersburg.

E. Arne Hovdesven of Mercersburg, Pa., has been elected to teach organ, piano and theory in the school of music of Wittenberg College, Springfield, Ohio, according to an announcement by Director Alvah A. Beecher.

Mr. Hovdesven has been recital organist and teacher at the Mercersburg Academy for the last nine years. He is a graduate of St. Olaf College, Northfield, Minn., where he received instruction in theory from Dr. F. Melius Christiansen, who was perhaps the greatest influence in his career. He has the degrees of B. A. and B. Mus. He continued his study at the Institute of Musical Art, New York City, where he studied organ with Gaston Dethier

THE REV. LE ROY E. WRIGHT



THE REV. LE ROY E. WRIGHT, who has been the successful associate pastor, organist and choirmaster of the large Court Street Methodist Church of Rockford, Ill., has been appointed to a similar position at St. James' Methodist Church, Chicago, and assumes his duties Oct. 1. His title will be "minister of music and associate pastor." He will preside at the console of the large four-manual Casavant organ. In addition, he will continue graduate study at the University of Chicago.

The Rev. Mr. Wright went to Rockford in 1930 as a graduate student at Northwestern University and Garrett Biblical Institute. In the autumn of that year, under the ministry of Dr. Geoffrey Wardle Stafford, the chancel of the church was remodeled, and through the generosity of Mr. and Mrs. Adam Gschwind a large new Kimball organ was installed. Mr. Wright has presided at the console and has directed and developed six choral organizations and an orchestra. The choral groups include the Court street chorus, senior choir of the church; the young people's choral society, which has been divided into high school and college divisions; a boys' choir, a girls' choir and a junior high school choir.

and composition with Dr. Percy Goetschius. At Columbia University Mr. Hovdesven received organ instruction from Charles Henry Doersam and studied choir conducting with Dr. Walter Henry Hall. His piano study was with Eulalie Chenevert, Dr. Alfred Robyn and Gaston Dethier. He also studied at Fontainebleau, France, with Widor and Libert.

Mr. Hovdesven taught music at St. Olaf College for three years. For five years he was engaged in church, theater and recital work in New York City, his recitals including those given at Town Hall, Wanamaker Auditorium and the Westchester County Auditorium.

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**DR. CARL REPORTS
ON MUSICAL FESTIVALS**

BACK FROM EUROPEAN TOUR

Heard Eleven Works in Salzburg—Attends Three-Choir Festival at Hereford, England—Brings New Works to New York Church.

Dr. William C. Carl returned from his annual European trip on the Hamburg Sept. 18. He resumes teaching at the Guilman Organ School Oct. 6 and will do a large amount of coaching in addition to his private teaching. In the early part of November he is booked for a series of oratorio mornings at the school, assisted by distinguished vocalists.

At the First Presbyterian Church the novelties scheduled for the season will include Liszt's "Christus" (for the Liszt anniversary), Stanford's "Stabat Mater" and Mozart's "Grosse Messe" in C minor, all outstanding successes at the European festivals during the past summer. The revivals include Dyson's "Nebuchadnezzar" and Bach's B minor Mass and "St. Matthew Passion," in addition to the standard oratorios.

While abroad Dr. Carl attended the Salzburg festival, hearing the Toscanini successes, and had this to say:

"It was a rare opportunity to observe at first hand the radical changes Toscanini has accomplished with Beethoven's 'Fidelio,' since his careful examination of the original manuscript in Vienna. It is now sung exactly as the composer indicated, and impressed me as the greatest operatic performance I have yet heard. The third overture was played after the prison scene and brought the great audience to its feet with salvos of applause. With Toscanini each gesture is in accord with the music, an extraordinary accomplishment, maintained until the final curtain."

Dr. Carl heard eleven works produced in Salzburg, including the world

premiere of a recently-discovered Mozart opera, "The Goose of Cairo," sung in the little opera house where Mozart conducted. In England he attended the 216th Three Choirs Festival in the Hereford Cathedral, directed by Dr. Percy C. Hull, the cathedral organist. In speaking of this festival, Dr. Carl said:

"The work of the chorus was superb. Such choral singing is possible only in England, the home of the oratorio. The massive tone, perfectly balanced, frequently resembled a great organ, and again the *mezzo voce* and *pianissimo* effects were almost to a whisper. In Elgar's 'Apostles' and 'Dream of Gerontius,' also in Stanford's rarely heard 'Stabat Mater,' the mystical atmosphere was maintained from start to finish. Bach's B minor Mass was given with sublime grandeur."

In London Dr. Carl was interested in hearing a piano accompany the services in Westminster Abbey. The organ is now being rebuilt for the coronation by Harrison & Harrison at an expense of from £16,000 to £20,000. Until then the piano will be used and is so cleverly played that the effect with the choir is most impressive.

"Lübeck, the city of churches and organs, now enjoys the popularity of its 'Abendmusiken,'" said Dr. Carl, "given annually during August and September. Walter Kraft, the brilliant organist of St. Marien Kirche, revived them several years ago when he assumed the position, that the ideas of Buxtehude might be carried on. The programs of today are patterned on the same lines as those which led Bach to take the trip from Arnstadt to Lübeck."

Aurora Harrison Wild Club Program.

A program under the auspices of the Harrison M. Wild Organ Club will be given Monday evening, Oct. 26, at the First Congregational Church of Aurora, Main street and East Park avenue. Tina Mae Haines, president of the club for 1936-7, will be the guest organist. The program is being arranged by Clara R. Wilson, of Aurora, a member of the club. Mrs. Emma Skinner Miller is organist and director of the church.

MISS ELSIE MacGREGOR



SEPT. 14 MARKED the beginning of the fourth year of the Indiana Central College Organ Players' Club, with Elsie MacGregor, F. A. G. O., as sponsor and Helen Thomas as president. Recitals have been given every season in various Indianapolis churches, usually assisted by the college glee clubs and students from other departments. The present membership of the club consists of twenty-three students.

Seibert to Play in Bethlehem, Pa.

Dr. Henry F. Seibert, official organist of the Town Hall and organist of Holy Trinity Lutheran Church, New York City, has been engaged to play a recital in Holy Trinity Lutheran Church, Bethlehem, Pa., under the auspices of the church choir. The recital will take place Nov. 10. This church has presented many of the world's outstanding organ artists, such as Dupré, Hollins, Germani, Ramin and others.

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NEW YORK: "There is no other series of concerts in New York, except perhaps those of the Friends of Music, on which one can rely so surely for music at its best."—(Nation.)

WASHINGTON: "Handled the organ with unusual skill, and gave, with the orchestra, a masterful interpretation."

ROCHESTER: "He can make an organ recital of genuine concert standard. He builds a program that enlists interest and he plays with the technical superiority, the musicianship and mastery of instrument of concert artists."

CHICAGO: "Fine taste and feeling in registration."—(Diapason.)

TORONTO: "A peer among American organists . . . held a magnificent command of his instrument."

CLEVELAND: "A sensitive and cultivated musician."



WEINRICH begins the season of 1936-37 with the opening of the new Aeolian-Skinner organ at Wellesley College. Other recent recitals of colleges have been at Harvard, University of Chicago, Wells, New York University, Eastman School of Music, Oberlin, Ann Arbor. He has played three times at the Library of Congress in Washington, has appeared with leading orchestras, and has given recitals in many of the leading churches and concert halls in the United States and Canada. His recitals at the Church of the Holy Communion in New York, where he succeeded the late Lynnwood Farnam, and the Bach series at St. George's Church, drew enormous audiences.

MINNEAPOLIS: "His designing is superb, both in his handling of melodic contour and his management of dynamics . . . we still have exponents of what Bach visioned in counterpoint and ethereal melody."

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LOS ANGELES: "His effects of registration proved doubly subtle and imaginative."—(Courier.)

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G. HOWARD SCOTT



G. HOWARD SCOTT, municipal organist at the Convention Hall, Asbury Park, N. J., has written and performed a new and spectacular version of "The Storm" at this resort during the last summer. The story deals with the "landing of the Pilgrims," giving something of their background in their home country and of their flight to Holland before venturing upon the hazardous voyage to the new world. The entire story is told in music. During the voyage there is a terrific sea storm which is portrayed in spectacular fashion, using all the resources of the organ, with stage effects, such as lightning, rain, wind, etc., and attaining a climax with a terrific thunderbolt which seems to rend the building. In the end the Mayflower emerges at Plymouth Rock with a rainbow in the background and a male chorus sings the old Dutch "Prayer of Thanksgiving," accompanied by the organ.

The spectacle was seen by more than 50,000 people during the summer. It

is planned to present it on a more elaborate scale next summer.

Mr. Scott is also organist and director at the First M. E. Church of Asbury Park.

Kilgen for St. Maurice's, Chicago.

A contract has been awarded to George Kilgen & Son, Inc., for a two-manual organ for St. Maurice's Catholic Church in Chicago. Negotiations were handled by the factory branch of the company.

According to dispatches from Freeport, Ill., a petition in voluntary bankruptcy has been filed in the federal court there by the Howell Organ Manufacturing Company of Dixon. The schedule shows assets of \$1,175 and liabilities amounting to \$2,583.04.

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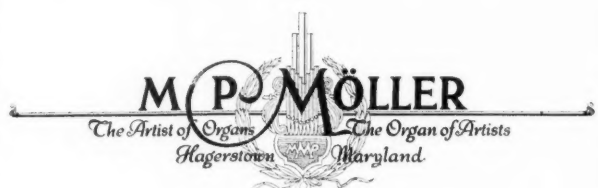
Professor Neill O. Rowe, Musical Director, has also purchased a new "Portable" for the organ department of that well-known institution.

In addition a number of other orders have been received at the Möller factory from churches in various sections of the country.

Wherever organs are used the M. P. MÖLLER instruments lead, and are receiving more and more the recommendation of those outstanding authorities who know and recognize quality.

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TINA MAE HAINES RESIGNS

Ends Tenure of Twenty-Eight Years at St. James' Methodist, Chicago.

After an incumbency of twenty-eight years Miss Tina Mae Haines, organist and director at St. James' Methodist Church, on the south side of Chicago, has resigned. Her period of service came to a close on the last Sunday of September, when a festival musical program was presented by her choir and an anthem composed by her for her twenty-fifth anniversary was sung.

Tina Mae Haines has had a career of prominence as a Chicago organist. She was born at Sedan, Ind., and until she was 12 years old lived at Waterloo, Ind. She studied piano at the Fort Wayne Conservatory as a girl. The family then moved to Muskegon, Mich., and a year later to Manistee, where she studied under J. G. Cummings, a pupil of William H. Sherwood and later of Scharwenka. Miss Haines was graduated from the Manistee high school. She had specialized in languages and her ambition was to become a Latin teacher. She was about to enter the University of Michigan when a change of plans by the family brought her to Chicago, where she took up the study of both piano and organ under Harrison M. Wild. Later she went to Paris to study with Guilmant. Some years later she returned to France to study art, diction, etc., for a year.

Miss Haines' first position was at the Second Presbyterian Church of Evanston, where she succeeded Clarence Dickinson. From this church she went to the Evanston First Presbyterian and during her service there gave a noteworthy series of summer recitals. She was the first to present in a Chicago church such works as Franck's "Bea-titudes" and Elgar's "Light of Life." From Evanston she went to Plymouth Congregational in Chicago for a year and thence to St. James' Methodist. Here she celebrated her twenty-fifth anniversary with an all-Wagner program.

Miss Haines has written a number of anthems, and made arrangements from

MISS TINA MAE HAINES



orchestral scores for the organ. For seven years she played for the North Shore Congregation Israel. Some years ago she traveled with St. Paul's Orchestra, conducted by Walter Henry Rothwell, as a concert organist and lecturer. Miss Haines has established a reputation in Chicago as a lecturer before various clubs and interpreted the Chicago Symphony Orchestra programs for seven years for the Chicago Woman's Aid. She has been on the faculty of the Sherwood Music School for twenty years.

Guilmant School Opens Oct. 6.

The Guilmant Organ School will reopen Oct. 6 with a large enrollment in every department. A Walter Kramer, well-known composer, will give his first lecture Wednesday, Oct. 14, and Dr. William C. Carl will begin his series of oratorio classes early in November.

One of the most important features of the original Skinner organ, as created by Ernest M. Skinner, was the electro-pneumatic key action.

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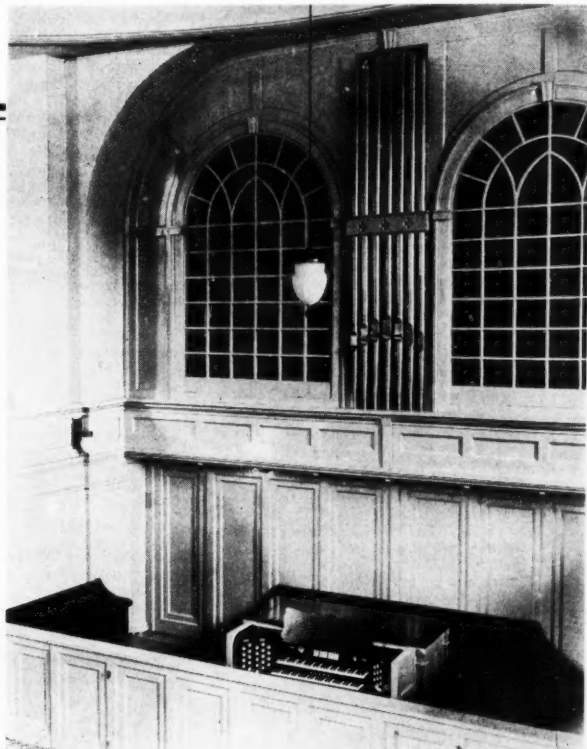
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Mr. D. E. Holbrook,
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My dear Mr. Holbrook,

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It has been my experience that the majority of church musicians, who have gotten beyond the mere making of music as an independent item in the atmosphere of a church service, feel that the organ builders in this country should be given better opportunities to cultivate the true organ tone that represents a palette other than the customary weak imitations of orchestral color. This organ has that indescribable something in the kind of tone that is so necessary for the recreation of the best in the organ literature that has grown up in the atmosphere of the old world churches during the last three hundred years.

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Guild Examinations of 1937 Will Be Held May 27 and 28 Next

Channing Lefebvre, Mus. D., F. A. G. O., chairman of the examination committee of the Guild, announces that the 1937 examinations will be held in New York and a number of other designated centers May 27 and 28. Full information concerning the tests may be obtained from Dr. Lefebvre by addressing him at the Guild office, Room 1011, RKO Building, 1270 Sixth avenue, New York City.

The test pieces for the fellowship examination to be played by the candidates are:

1. Prelude in E minor, J. S. Bach, Peters edition, book 2. Widor-Schweitzer edition, volume 3 (page 84).
 2. Chorale Prelude, "In Thee Is Gladness," Peters edition, volume 5, Novello, volume 15.
 3. Sonata, "Ninety-fourth Psalm," Reubke. (Finale).
- The associateship test pieces are:
1. Prelude in D major, J. S. Bach, Peters edition, book 4. Widor-Schweitzer edition, volume 2.
 2. Sonata No. 1 (Finale), Philip James. (H. W. Gray.)

Candidates must be elected to membership as colleagues not later than April, 1937, and they will then be admitted to the examination for the associateship, upon payment of the fee in advance. The associateship must be attained before proceeding to the examination for fellowship. The fellowship examination can be taken not less than one year after the attainment of the associateship. No one will be admitted to the examinations whose dues are in arrears.

Candidates for either of the certificates must secure 50 per cent of each item and 70 per cent of the total marks in each section of the examination, that is, organ tests and paper work. Candidates are required to take both sections of the examination (organ work and paper work); those who fail in one section shall be credited with the section passed, and be eligible for re-examination in the section failed any year following.

Examination fees are: Associateship, \$15; fellowship, \$20; re-examination in one section: associateship, \$10; fellowship, \$15. Certificates will be issued to all successful candidates. Candidates should register not later than May 1, by paying the specified fee for the examination.

The examination for the A. G. O. choir-master certificate will be held April 14 and 15. This examination is open only to founders, fellows and associates of the Guild. Candidates

must register by April 1 and the fee is \$15. The examination consists of two sections—paper work and the practical and *viva voce*. Two hours will be allowed for the paper work. Questions will be asked regarding the following points:

1. Functions of the choir and congregation.
 2. Choir organization and training.
 3. Voice production and choir training.
 4. The teaching of the rudiments of music and sight-singing.
 5. The organ accompaniment of the service.
 6. Selection of suitable music for church services, taking into consideration the size, balance of voices and efficiency of the choir.
 7. Hymn singing and chanting.
 8. General knowledge of some of the representative compositions of the following four composers of anthems: Byrd, Palestrina, Purcell and Bach.
- The practical and *viva voce* test will include the following:
1. To demonstrate exercises for good breathing and tone production.
 2. To suggest a procedure which will secure purity of vowel sound and clear enunciation.
 3. To rehearse the choir in the singing of a hymn or chant.
 4. To rehearse the choir in the singing of one of the following unaccompanied anthems: "Like as the Hart," Palestrina (G. Schirmer); "Lord, for Thy Tender Mercies' Sake," Farrant (G. Schirmer); "Open Our Eyes," Macfarlane (G. Schirmer).
 5. To accompany on the organ a performance of the whole or a portion of one of the following anthems: "What God Doth," Bach (Carl Fischer); "Lord, Thou Alone Art God" ("St. Paul"), Mendelssohn; "Blessed Be the God and Father," Wesley (Novello).
 6. Candidates will be expected to answer any questions arising out of the foregoing tests.

Youngstown Convention Oct. 19 and 20.

Youngstown's sixth annual convention of the Northern Ohio Chapter will be held Monday and Tuesday, Oct. 19 and 20. Registration will be Monday at 11 o'clock at St. John's Episcopal Church, Wick avenue. The Guild service will be held at the same place Monday evening at 7:30. The service will be in the form of a "hymn sing," with the community choirs participating. The prelude will be played by Mamie E. Miller of Oberlin, winner of the student contest held in the spring by the Northern Ohio Chapter, the offertory by Edwin D. Anderson of New Waterford, Ohio, the postlude by Homer Taylor of Salem, Ohio, and the service by Frank E. Fuller, organist and choir-master of St. John's.

Organ recitals will be by Thomas H.

Webber, Jr., of New Castle, Arthur Croley of Toledo, Charles H. Finney of Erie, Pa., and Arthur B. Jennings of Pittsburgh. Other features of the convention will be a string ensemble from the Youngstown Symphony Orchestra, conducted by Carmine Ficocelli, a choral group conducted by Mrs. Frank B. Horn and a lecture by Dr. Louis E. Daniels of Oberlin on hymnology. A reception, a piano recital by Walter Blodgett of Cleveland and a social hour will be held Monday evening following the Guild service in the home of Mrs. Bert Printz, president of the Monday Musical Club.

Plans of Texas Chapter.

The Texas Chapter held its first meeting of the season Wednesday morning, Sept. 16, at the parish-house of St. Matthew's Cathedral, with the dean, Carl Wiesemann, presiding. Miss Alice Knox Ferguson, chairman of the year-book committee, outlined the programs for the year. Mrs. Ellis Shuler of the recital committee announced four outstanding recitals to be given during the season.

Mr. Wiesemann made a report on the organ recitals being given under the auspices of this chapter in the hall of religion at the Texas Centennial.

Harrisburg Chapter.

The Harrisburg Chapter held its first meeting of the year Tuesday evening, Sept. 15, in Messiah Lutheran Church. Mrs. John R. Henry was elected dean to fill the vacancy caused by the resignation of Lester T. Etter, who has accepted a position on the faculty of the Kiskiminetas School for Boys in Saltsburg, Pa. Clarence Heckler was elected sub-dean to succeed Mrs. Henry. Mr. Etter was presented with a present in token of his capable assistance to the chapter.

The chapter was pleased to receive the transfer of Henry B. Whipple from headquarters.

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Good Program Marks Opening of Season by Pittsburgh Forces

The Western Pennsylvania Chapter opened the season Sept. 8 at Haddon Hall, the arrangements being made by a committee headed by Paul Beiswenger. Madelaine Emich delivered a comprehensive and interesting paper, the result of much study and inquiry during the summer, on "R. Vaughan Williams," the English organist and composer. The "inquiring reporters" introduced some of the newer members of the chapter with comments on their habits, work and life history in general. Each introduction was opened and closed with a theme song by the O'Brien-McLeod Choristers, which made the introductions a great deal easier for the victims of the reporters.

After the meeting Charles A. H. Pearson gave a recital in Rodef Shalom Temple, playing the following numbers: Moderato from Seventh Symphony, Widor; Chorale Prelude, "We All Believe in One God, Father," Bach; "An Elfin Dance," Garth Edmundson; Three Autumn Poems, Bonnet; "Ancient Hebrew Prayer of Thanksgiving," Harvey B. Gaul; "Carillon," Reuchsel; Berceuse, Vierne; Finale in B flat major, Franck. Mr. Pearson made comments concerning each number before playing it. Dean Alan Floyd promised "education" for the members and he has already begun to fulfill this campaign promise.

A second meeting was arranged for Sept. 29 at Indiana, Pa., fifty miles from Pittsburgh, where Arthur Jennings, Madelaine Emich, William H. Oetting and Thomas Webber were to play short recitals, each in a different church. A group of the Indiana members are arranging this affair, which opens with a dinner at the First Methodist Church.

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News of the American Guild of Organists — Continued

Maine Chapter Recitals.

The Maine Chapter sponsored a series of summer organ recitals on the Kotschmar memorial organ in the Portland city hall. Many visiting organists and teachers came to enjoy this world-famous organ, one of the finest instruments built by the Austin Organ Company. Our register showed guests from twenty-two states and from France and Canada.

The Portland organists playing were Alfred Brinkler, dean; John E. Fay, sub-dean; Howard W. Clark and Fred Lincoln Hill. Guest organists were: Douglas L. Rafter, A. A. G. O., Manchester, N. H.; Homer Humphrey, instructor in organ at the New England Conservatory of Music, Boston; Donald W. Alton, A. A. G. O., Rochester, N. Y., a former pupil of Mr. Brinkler, and a graduate of the Eastman School of Music, who played on the twenty-fourth anniversary of the installation of the organ.

VELMA WILLIS MILLAY,
Secretary.

Georgia Chapter.

The Georgia Chapter opened the 1936-37 season with a large and enthusiastic gathering on the evening of Sept. 15, only a few members being absent. The presence of several visitors from other chapters added to the interest of the occasion. Dean M. Ethel Beyer, who continues the splendid work of the past season, installed the following officers: Mrs. Paul Bryan, A. A. G. O., sub-dean; Miss Edna Whitmore, registrar; Mrs. John Felder, secretary; C. W. Dieckmann, F. A. G. O., treasurer; Lawrence G. Nilson, librarian, and Joseph Ragan, F. A. G. O., auditor, with Mrs. Victor Clark, George Lee Hamrick and Dr. Charles A. Sheldon as members of the executive committee.

Dean Beyer announced the following monthly programs:

October—With Miss Eda Bartholomew at Rock Springs Presbyterian Church, recital on newly-installed Austin organ.

November—With Dr. Charles A. Sheldon at the Temple. Program of Jewish music.

January—Program of modern music, Charles Johnson, chairman.

February—Annual Guild service at Druid Hills Baptist Church, Mrs. John Felder, organist and director.

April—Annual banquet, with members of Guild choirs as guests.

May—Junior choir festival, with three organizations participating.

In addition to the monthly programs, there will be a series of vesper recitals on the fourth Sunday of every month at 4, the first of which will be

given by Joseph Ragan at All Saints' Episcopal Church Oct. 25.

Dean Beyer urged all members to participate in the November hymn services sponsored by the Hymn Society. Announcement was also made of definite progress in having the Carnegie Library materially add to the department of organ technical works, the librarian having asked the Guild to suggest appropriate additions.

Following the business session, the report of Joseph Ragan, representative at the A. G. O. convention, was heard. For nearly an hour Mr. Ragan held the attention of the assembly with a running comment on the varied events, interspersed with keen humor. Mrs. Bonita Crowe, host of the meeting, also gave illuminating glimpses of the social side of the convention. This was followed by a showing of moving-picture scenes made in Pittsburgh.

Hugh Hodgson, head of the music department at the University of Georgia, recently returned from a year's leave of absence, spoke most entertainingly of his stay in California. Once a year Mrs. Crowe entertains the Guild in her delightful way and this occasion again proved the appreciation of the chapter for her.

GEORGE LEE HAMRICK,
Publicity Chairman.

Anthem Contest Closes Nov. 30.

The Chesapeake Chapter announces an extension of its anthem contest to Nov. 30, which will be the final date for mailing manuscripts, with a fee of \$1, to M. Ida Ermold, 1928 West Fayette street, Baltimore. The anthem should be of medium length and difficulty, with or without solos or obbligatos. All members of the Guild in good standing are eligible. The manuscript should be marked with a pseudonym, which should also be placed on the outside of a sealed envelope containing the composer's name and address. A first prize of \$25 will be awarded the winning anthem, which will be published by the H. W. Gray Company, and will become the property of the Chesapeake Chapter. The judges are Miss Charlotte Klein of Washington, D. C., Dr. T. Tertius Noble of New York and Dr. Rollo Maitland of Philadelphia.

M. IDA ERMOLD,
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Rejoice and Be Merry.....	H. H. Bancroft	.15
Long Ago in Expectations (Carol).....	H. A. Chambers	.06
Christ Is Born.....	L. Camileri	.15
A Brilliant Light Shone.....	D. R. Emery	.12
As I Rode Out.....	David Jaquest	.12
It Came Upon the Midnight Clear.....	H. W. Jones	.12
Now Is the Time.....	A. Laubenstein	.12
Sleep, O Gentle Jesus.....	M. Macmichael	.15
Carol of the Birds.....	R. E. Marryott	.15
Three Wise Kings (Carol).....	Margery Moore	.08
Christmas Song.....	Francis Snow	.15
Mary's Farewell to Her Friends.....	A. Whitehead	.12

Male Voices

March of the Three Kings.....	Bizet, arr. D. S. Smith	.15
Today in Bethlehem.....	Samuel R. Gaines	.15
Carol of the Presents.....	Channing Lefebvre, arr.	.15
I Hear Along Our Street.....	Hugh A. Mackinnon	.15
We Three Kings.....	G. D. Richards	.15

Junior Choir

Little Jesus (Unison) (Carol).....	G. Gardner	.06
The Virgin Unspotted (S.S.A.).....	I. Holst	.12
Cradle Hymn (2-Pl.).....	Kopp-Runkel	.12
The Rose and the Lily (Unison Carol).....	Alec Rowley	.08
Up, and Sing, Good Christians (S.A.).....	W. R. Voris	.12
In Bethlehem's Ancient City (Unison).....	J. E. West	.08

Organ

Rhapsody on an Xmas Chorale.....	Mark Andrews	.75
Silent Night (Interlude).....	Charles Black	.75
Prelude on "In Dulci Jubilo".....	Garth Edmundson	.75
Prelude on "O Little Town".....	W. H. Oetting	.75
Fantasia on "Adeste Fideles".....	Geoffrey Shaw	1.00

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**Christmas Numbers
Come from Presses;
Early Suggestions**

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

Some of the publishers have very wisely brought out Christmas numbers early this year; others have been good enough to send me proofs. I am therefore able to make a few suggestions at an earlier date than usual.

First there is a remarkable list of carols published by J. Fischer, headed by the following numbers, traditional melodies arranged by that master of carols, Dr. Harvey Gaul:

Old Polish Chime Carol, "Christmas Carillons of Poland." Unaccompanied chorus, mostly in four parts plus a fifth part for a few sopranos; the men divide once or twice. Stunning imitative effects; pianissimo close. Six pages.

Ancient Polish Carol, "Carol of the Doves." Unaccompanied chorus, mostly in four parts; perhaps a quartet could manage it. Dies away at end. A charming melody. Nine pages.

Polish Carol from Cracow. "The Quest of the Shepherds." Unaccompanied chorus, mostly four parts plus a fifth part for a few sopranos (or a solo); the basses divide at times. Six pages.

This set of carols would be distinguished in any year. I advise you to see them all as soon as they are printed. I have had the pleasure of looking at them in the nasty green proofs that can spoil anything but the most charming numbers.

Garth C. Edmundson achieves something in a new way by the production of the following light and delicate numbers:

"Shepherd's Vigil." Two pages. Two short stanzas with Alleluias for refrain. Divisions at the close, but this could be done well with a quartet. Accompaniment *ad lib.*

"The Magi." Three pages, two stanzas. Men's trio answered by SATB in the refrain; accompanied.

"Light." Three pages, two stanzas. For SSA; accompaniment *ad lib.*

"Angels in the Night." Four pages. For SSA; accompaniment *ad lib.*

Professor Clokey's vein of melody is always fresh in carols. He has two new ones with J. Fischer:

"Out of the East." Six pages. Admirable old text from the Babilud manuscript, 1536, with Latin refrain. For unaccompanied chorus preferably, though a quartet might do it very well. This has atmosphere.

"The Virgin and Her Son." Four pages. Similar in type; another fine text from the same manuscript. Jolly.

A last number published by the very fortunate firm of J. Fischer is Miss Kinscella's "A Child Is Born in Bethlehem." It is in four parts, accompanied, and runs to five pages. It seems less spontaneous than the others, but has good quality.

Cantata by Joseph W. Clokey

Professor Clokey has a pretty little Christmas cantata called "Christ Is Born" (Birchard). The texts are from ancient hymns to which his reference is too vague; the music is entirely original and pretty throughout. There are short solos for all four voices, a duet for S-A, and trios for SSA and ATB. You can obtain parts for violin, viola (or clarinet) and cello. The only fault with this easy and charming work is that all the numbers are very short, and consequently the effect may be scrappy. There are sixteen pages; and it is estimated that the entire work can be sung in twenty-five minutes.

The prettiest carol from England this year seems to be "The Rose and the Lily" (Novello), a unison song with music by Alec Rowley. The text by Aidan Clarke is a little "arty," but it has some good qualities; the music is simply delightful, full of mirth and beauty. (It is in D; I always think that English life at its best is in the key of D.) I recommend this as a solo as well as unison song.

Another pretty carol, though a little sad in tone, is a new issue of Novello's "Christmas Carols" on leaflets—"The Wise Kings Three," by that most talented English lady, Margery Moore. The unusual text is by Parady Ames, who died in 1535. One little section could be used as solo for tenor or baritone. The carol is easy, in four parts, admirable for quartet; the accompani-

ment, as you would expect, is interesting.

Novello reprints in the series of "School Songs" a pretty unison carol entitled "In Bethlehem's Ancient City," from a cantata by the late John E. West called "The Story of Bethlehem." This might go well with your boys.

Hymns Sung in One Church

Of the many lists I received this summer from organists all over the country, one which interested me especially was from the House of Hope Presbyterian Church in St. Paul, where R. Buchanan Morton reported on his use of the new Presbyterian Hymnal, edited by Dr. Clarence Dickinson. Mr. Morton states that from Sept. 29, 1935, when the hymnal was first used, he has sung ninety-nine different hymns during the season of 1935-6. Five of these hymns have been sung five times:

12—"Praise the Lord" ("Llanfair").

24—"Father, We Praise Thee" ("Christe Sanctorum").

361—"Jesus, to Thy Table Led" (Melford).

373—"Once to Every Man and Nation" ("Ton-y-Botel").

424—"Turn Back, O Man" ("Old 124th").

These seem to me, with the exception of "Melford," most admirable choices. The last two have texts wonderfully suited to our own day.

Six hymns were sung four times:

5—"Joyful, Joyful, We Adore Thee" (Beethoven's "Hymn to Joy").

6—"Praise Ye the Lord" ("Lobe den Herren").

108—"O Come, O Come, Emmanuel" ("Veni Emmanuel").

196—"Blessing and Honor" ("O Quanta Qualia").

268—"O Jesus, I Have Promised" ("Angel's Story").

333—"The Church's One Foundation" ("Aurelia").

I think that the fifth of these is pretty bad, and I dare say it is deeply loved by many. Otherwise, here again you have a fine, sturdy choice.

Six hymns were sung three times:

3—"When Morning Gilds the Skies" ("Laudes Domini").

77—"Our God, Our Help" ("St. Anne").

192—"All Hail the Power" ("Coronation" or "Miles Lane").

233—"Jesus, Lover of My Soul" (tune not stated).

343—"Blest Be the Tie" ("Boylston").

372—"O Brothers, Lift Your Voices" ("Lancashire").

There are two here that the congregation love and probably the organist does not. But, on the whole, isn't this an interesting list? Doesn't it show how we are gradually supplanting rather bad tunes and music with fresh, vigorous melody, chiefly of praise?

Stuart G. Pratt to College Post.

Stuart Graham Pratt, a member of the music department of Hartwick College, Oneonta, N. Y., has resigned to accept an appointment as professor and director at King College, Bristol, Tenn. Mr. Pratt studied in Berlin from 1925 to 1927, among his teachers being Marta Siebold, Hugo Kamm and Walter Scharwenka. After his return he won his bachelor of arts degree at Hartwick, a bachelor of music degree at the Philadelphia Music Academy and the master of music degree at Syracuse University. Mr. Pratt also gave private instruction and organized the Little Symphony Orchestra. For the last four years he has been organist and director of St. James' Episcopal Church, Oneonta. The position at St. James', Oneonta, is to be taken early in September by John H. Ferrey of Oneonta.

Repairing Flood Loss in Harrisburg.

M. P. Möller has received to date five contracts for new organs or for the reconstruction of old ones damaged by the flood in the spring at Johnstown, Pa. This illustrates not only the havoc wrought by the high waters, but the popularity of the Hagerstown factory in the Pennsylvania city. At the First Presbyterian Church the damaged part of the three-manual organ is being replaced. At Trinity Lutheran the organ is being rebuilt. A new three-manual is to be installed in the Franklin Street Methodist Church and new two-manuals are being built for the First Reformed Church and the First Christian.

THANE McDONALD



THANE McDONALD, formerly of Ann Arbor and Ypsilanti, Mich., has been appointed to a position at Davidson College, Davidson, N. C. Mr. McDonald received his musical bachelor's degree from the University of Michigan in 1934 and his master's degree from the same institution in 1935. He majored in organ under Palmer Christian. Since his graduation he has been minister of music at the First Methodist Episcopal Church in Ypsilanti and an assistant in theory at the University of Michigan. At Davidson Mr. McDonald will teach organ, piano, theory and literature, and conduct the glee club. With the addition of Mr. McDonald the Davidson music department will begin the year's work with the following faculty: James Christian Pfuhl, director of music; Thane McDonald, instructor; Warren Perry Babcock, instructor in instrumental music; Franklin Riker, instructor in voice, and Louise Nelson Pfuhl, instructor in piano.

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Out of the East.....	Joseph W. Clokey	.15
The Magi.....	Garth Edmundson	.12
Shepherd's Vigil.....	Garth Edmundson	.12
A Child is Born in Bethlehem.....	Hazel G. Kinscella	.12
Break Forth Into Joy.....	Edward Margetson	.25

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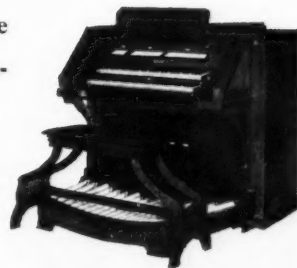
"The console looks like the regulation unit on a large pipe organ," continues Arthur Olaf Andersen, in a recent letter. "The action, as regards speed, is more satisfactory than the average organ. The full organ gives an ensemble tonal effect possessed by no other electronic instrument, due to the use of the Hoschke

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Write for the new descriptive folder and a reprint of the article by T. Scott Buhrman, Editor of *The American Organist*, which fully describes the Everett Orgatron.



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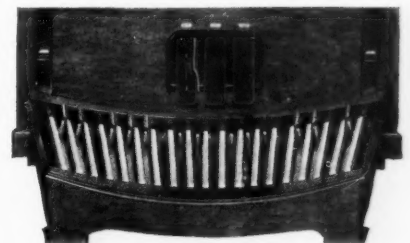
11. Open Diapason FF..... 8'—61 Generators
12. Open Diapason F..... 8'—61 Notes
13. Open Diapason MF..... 8'—61 Notes
14. Flauto Traverso F..... 8'—61 Generators
15. Flauto Traverso MF..... 8'—61 Notes
16. Flauto Traverso P..... 8'—61 Notes
17. Dulciana MP..... 8'—61 Generators
18. Dulciana P..... 8'—61 Notes
19. Dulciana PP..... 8'—61 Notes
20. Octave F..... 4'—61 Generators
21. Chimes (prepared for)..... A to E

PEDAL DIVISION

22. Major Bass FF..... 16'—32 Generators
23. Major Bass F..... 16'—32 Notes
24. Major Bass P..... 16'—32 Notes
25. Bass Flute F..... 8'—32 Generators
26. Bass Flute MF..... 8'—32 Notes
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TRANSCONTINENTAL TOUR IN
 FEBRUARY AND MARCH, 1937

CREATED A SENSATION
 IN CARNEGIE HALL, NEW YORK
 AND IN KIMBALL HALL, CHICAGO



English organist creates furore in concert. In his spectacular playing E. Power Biggs proved himself a giant among organists. —*Portland Evening News (Maine)*.
 Memory of concert will long linger here. There was a flair and a style to the playing of E. Power Biggs that distinguished it from anything seen or heard here for a long time. —*The Oregon Statesman*.
 Charmed were music lovers last night. —*The Capital Journal*.
 From his opening number he held the audience with the magic spell of his artistry. —*The Stockton Record*.
 E. Power Biggs hailed for masterly performance on big Claremont organ. —*The Pomona Progress-Bulletin*.

More than fulfilled all of the advance statements received about him. Remarkably fine performances . . . exquisitely done. —*Philadelphia*.
 An event long to be remembered by music lovers. They felt they were in the presence of a great artist. —*Salt Lake City*.
 Winslow Cheney's reputation naturally preceded him to Chicago by many moons. From the beginning to the end, the large audience listened attentively and admiringly to one of the foremost organists that has been brought here. —*Chicago*.

He evoked tiny, cameo-like arabesques of sound that flurried about like wind-swept thistle floss. —*New York World-Telegram*.

Mr. Fox exhibited a highly trained technique, excellent taste in registration and well-grounded musicianship. —*New York Herald Tribune*

There was extraordinary enthusiasm for this young American, who is raising his instrument into the realm of high class but popular appeal. —*New York Evening Journal*.

An artist of rare ability and scholarly musicianship. —*The Pacific Coast Musician*.
 The climax of the series, arousing profound admiration for maturity of organistic art. —*Wichita Daily Times*.
 Commanding technical resources, remarkable rhythmic sense, a total absence of personal display. —*Fort Worth Star Telegram*.
 The vitality and imaginative insight of his interpretations evidenced the unmistakable presence of a master. —*Toronto Globe*.
 Clear incision, stimulating playing . . . sonorous, songful, sharply etched. —*Boston Transcript*.
 One of the foremost organists of the day. —*New York World*.

The auditorium was packed for Mr. Winslow Cheney's program. 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*.

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*.

He handled the instrument with the cleanness and dexterity of a flautist . . . moving in its perfection of phrasing and steadiness of intonation. —*Warrington (England)*.

Amazing precision and agility were revealed with taste and artistry. —*New York American*.

The audience responded with enthusiasm to the digital and pedaling feats of the gifted performer and accorded him warm applause and requests for extras. —*Musical Courier*.

His technical equipment is extraordinary. —*Musical America*.

He takes the dullness, the cumberdom out of the organ; it becomes a vital living musical instrument for the enjoyment of all who hear it. —*The American Organist*.

CREATED A SENSATION
IN CARNEGIE HALL, NEW YORK
AND IN KIMBALL HALL, CHICAGO

He takes the dullness, the clumsiness out of the organ; it becomes a vital living musical instrument for the enjoyment of all who hear it.
—The American Organist.

Altogether it was a recital of which any one of our leading recitalists might well be proud.
—New York.

It is needless to speak of Miss Lockwood's playing; what-over there is in a set of pipes she will discover and bring out in the most effective manner and the result will sparkle with more than a touch of genius.
—Toronto.

Miss Lockwood proved herself a splendid organist.
—Philadelphia Public Ledger.

One of the most brilliant programs ever heard in Portland was given at the Auditorium.
—Portland News Telegram.

A thoroughly trained and able organist, in command of the technical and interpretative resources of his instrument.
—New York Herald Tribune

Mr. McCurdy disclosed admirable musicianship, taste and restraint.
—New York Sun.

Mr. McCurdy disclosed some of the finest organ playing yet heard in Philadelphia. —Philadelphia Public Ledger.

Alexander McCurdy, although in his early twenties, is already one of the most noted concert organists of the day.
—Portland, Maine, Press-Herald.

Mr. Poister possesses not only a thorough understanding of Bach and Franck, but an overweaning love for their works, and treats them with an affection that is communicated to his hearers. His playing was so superb that one could have listened another hour.
—The Diapason, Chicago.

Poister's organ playing has life. The reverence for the great Bach traditions is there also. Poister's performance at this important festival added to his considerable reputation.—(Los Angeles Bach Festival.)
—Los Angeles Times.

By all accounts one of the most brilliant of contemporary organists. Poister's playing reflected something so graceful, so subtle, and so full of a lingering beauty that it touched anew the imagination of his audience.
—Dallas Times Herald.

She achieved gorgeous effects in the Karg-Elert number, and mighty climaxes in the Handel Concerto and the Reger Fugue.
—The Diapason, Chicago.

Lockwood recital delights hearers. A great artist visited Washington . . . presented a program selected with superlative taste and performed with astounding mastery.
—Washington, D. C., Herald.

. . . fine expressions, rich with color, and endowed with excellent musical taste.
—Atlanta.

. . . a true poetic sense of exquisite tone-color that is almost orchestral in its variety of richness.
—Worcester.

There is magnetism in Organist McCurdy's art and exceeding tonal charm.
—Portland, Maine, Express.

Mr. McCurdy showed himself a master of colorful orchestration and unusual technique, and a stylist in interpretation. His technical equipment is startling in its brilliance and dash.
—Portland, Maine, News.

Mr. McCurdy played with a brilliancy of technique and a tastefulness of registration which was remarkable.
—Hartford Times.

A mastery that amazed the most critical.

—Stroudsburg, Pa., Times.
A growing giant among concert organists.
—The Diapason.

His playing of Christmas carols held his audience with his ability to impart the melancholy sweetness and wistful loveliness of each.
—Denton, Texas.

Poister fills University Memorial Chapel for Hymn Vespers.
—Redlands.

His music is great. His presence and playing here worthy of literature and brought a feeling of exaltation.
—Cornell College.

The Grace Cathedral's magnificent instrument proved to be a glorious medium in Mr. Poister's hands.
—San Francisco Chronicle.

LOCKWOOD

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THROUGHOUT SEASON 1936 - 1937

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AFTER EASTER, 1937



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TRANSCONTINENTAL TOUR IN
APRIL AND MAY, 1937

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THROUGHOUT SEASON 1936 - 1937



POISTER

HEAD OF THE ORGAN DEPARTMENT
REDLANDS UNIVERSITY

AVAILABLE IN CALIFORNIA
THROUGHOUT SEASON 1936 - 1937

TRANSCONTINENTAL TOUR IN
FEBRUARY AND MARCH, 1937



THE DIAPASON

ESTABLISHED IN 1909.
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A Monthly News-Magazine Devoted to the Organ and to Organists.

Official Journal of the American Guild of Organists and of the Canadian College of Organists. Official Organ of the Hymn Society.

S. E. GRUENSTEIN, Publisher.

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

CHICAGO, OCTOBER 1, 1936.

TAKING STOCK ON VACATION

Taking stock is a necessity to every business, and it is just as essential in any profession. At least once a year we should try to ascertain where we stand, as individuals and as a body. If we do not take time to get our bearings we may soon be hopelessly drifting. Perhaps the vacation is not the time for this—it may spoil our rest and equanimity—but, after all, vacation time is for recreation, and "re-creation" is what anyone who leaves his console, or his studio, or his daily work, whatever it may be, requires for his holiday. And "re-creation" means being born again.

The vacation of one man leads him to the large centers, where well-trained and well-remunerated colleagues preside over large organs and in a large percentage of cases offer inspiring examples of what to do, since they are men and women of ideals and the ability to realize them. Others of us find their paths leading to the small towns, the out-of-the-way places, where opportunities are meager and equipment is sometimes pitifully insufficient. We have heretofore pointed out that it is in these places that the man of real genius and devotion can be very useful, rendering service that brings perhaps few financial rewards, but rich spiritual satisfaction. That too much of the musical personnel of the small churches is uninspired, untrained and altogether unfit is a lamentable conclusion forced on the casual visitor who is subjected to hearing anthems of the cheapest kind, ground out for commercial publishers; colorless and often technically deficient organ playing, and hymn playing and singing that, far from ascending to heaven, literally cries to heaven. Yet in the most unexpected place one will find a man or woman doing fine work at the console and evoking from sparse material a choir of genuine excellence.

But the saddest thing to encounter is the vacation visitor from the large city church, heralded as one of superior attainments, who outdoes the local organist in violating all the principles of good church musicianship. One enters a church some 500 miles from a metropolitan center, which has a good though small organ and whose services are attended by summer visitors from many places. The pastor announces to his congregation the rare privilege of the presence of a visiting organist from the large city, holding an important post, possessor of a musical doctor's degree! (The latter tag does not include pertinent information as to the rank of the institution which bestowed the degree and the exact services or attainments for which it was conferred; but that is another story.) Then one listens to Gounod's familiar "Sanctus" used by the famous stranger as an improvisation theme with a jazzy rhythm that would make Gounod turn over in his grave, and everything else of the same caliber: all of it followed by criticism of the organ which is as unfavorable as it is unintelligent.

After trying to drive away the pessimism of a Jeremiah all afternoon one hears an aspirant for nomination to Congress on the same evening crowd-

ing into a short half-hour as many misstatements as possible in an effort to arouse class dissension, whereupon the visitor goes to his room prone to wonder whether there is any genuineness left in the land.

But there is! Hundreds of church musicians attended summer courses this year in all parts of the country to improve themselves, and as many studied in the larger cities under private teachers. The meritorious and the genuine will prevail in the end. Let us hope that "the morning light is breaking, the darkness disappears."

AN EARLY SUGGESTION

Our best suggestions for editorials usually come from devoted readers. As the season opens one of these suggestions is received from an esteemed friend of THE DIAPASON who asks that we write at this time concerning the 1937 convention of the American Guild of Organists. He realizes that it is not too soon to consider plans for the meeting which probably will be held in Cincinnati. This reader brings out that whereas only a small proportion of the lawyers of America attend the convention of the American Bar Association, the meetings of the American Medical Association attract a surprisingly large percentage of the membership. He believes that this is attributable to the fact that the American Medical Association, in addition to making its convention strong in value, talks convention all through the year and looks upon the meeting as a climax of the year. He adds: "Nor could the convention be a climax if it were not educational. Fellowship alone would not account for such a large attendance. Physicians are eager to learn; in fact, they must learn. Their conventions do inspire."

Something, our correspondent asserts, must be wrong when only about one member in twelve attends the convention, as was the case in Pittsburgh this year, or even a smaller proportion, as has been the case with conventions that did not draw as well. He propounds a very pertinent question when he asks: "How many of the 500 at Pittsburgh were prominent members, leaders? How many of the leaders present were there because they were taking part in the program?" We leave you to frame the answer. Our own theory is that too many have not realized the direct personal value to every organist from these annual events.

In 1936 emphasis was laid on the educational rather than on the fraternal side. Though the latter is highly important, the Pittsburgh program offered every member of the Guild the equivalent of a week's intensive course in the lines of work he is doing. The recitals were not neglected, but the fact was recognized that, after all, organ recitals are only a small part of the organist's activities.

Of course it costs money to go to a convention, and attendance means a real sacrifice to many. The endeavor therefore should be continued to make every event of the convention of practical value. That being the case, any organist, no matter how great and prominent or how young or inconspicuous, will cheat himself if he fails to take advantage of the annual get-together at which his spirit may be refreshed and his outlook and knowledge broadened.

CONFESSING OUR ERRORS

One of the benefits of having watchful and interested readers is that when errors creep into THE DIAPASON through haste or one or another cause, someone always renders us the service of sending in a correction. In a supplementary item on the death of Arthur Whiting which appeared in the September issue the career of Arthur Whiting was confused with that of George E. Whiting. The issue no sooner reached its readers than the error, due to inaccuracy in the source of the information, was called to the attention of this office. We appreciate the correction and hasten to make amends. Likewise in the same issue the new Möller organ installed in St. Stephen's Episcopal Church at Port Washington, Long Island, was incorrectly described as a "Staten Island organ," which, of course, it is not, as anyone familiar with the geography of New York knows.

DEATH OF PHILIP H. GOEPP

Career of Veteran Philadelphia Organist One of Achievement.

Dr. Philip Henry Goepf, a veteran organist and composer of Philadelphia, died in that city Aug. 25, at the age of 72 years. He had been ill for several months and unable to attend to his duties at the First Unitarian Church, of which he was organist for many years.

Dr. Goepf was a composer of merit; was a founder and for a long period president of the Manuscript Society of Philadelphia; author of many books, notably "Symphonies and Their Meaning"; annotator of the Philadelphia Orchestra programs for many years, and a writer on musical subjects for various magazines. At one time he was a member of the board of directors of the American Organ Players' Club.

Philip Henry Goepf was born in New York City June 23, 1864. He received his early education in the classical schools of Stuttgart and Esslingen, Germany, and was graduated from Harvard University in 1884. In 1888 he received the bachelor of laws degree from the University of Pennsylvania and was admitted to the bar, but in 1891 he took up music as his profession.

VISITORS AT DIAPASON OFFICE

Visitors from distant points who registered at the office of THE DIAPASON in August and September included among others the following:

Walter E. Buszin, New York City.
C. A. Jensen, St. Paul, Minn.
Edward P. Tompkins, Los Angeles, Cal.
Lucia Roggmann, Garnaville, Iowa.
Russell Broughton, Spartanburg, S. C.
Marion Hutchinson, Minneapolis, Minn.
F. Arthur Henkel, Nashville, Tenn.
Charles Johnson, Atlanta, Ga.
Walter Blodgett, Cleveland, Ohio.
Richard Struwin, Battle Creek, Mich.
Henry Overly, Kalamazoo, Mich.
Frank Taylor, Kalamazoo, Mich.
Sheldon Foote, Milwaukee, Wis.
The Rev. LeRoy E. Wright, Rockford, Ill.
Lawrence S. Frank, Wooster, Ohio.
Herman F. Siewert, Winter Park, Fla.

Mrs. Cora Conn Moorhead a Bride.

Word comes from Winfield, Kan., of the marriage of Mrs. Cora Conn Moorhead, prominent Kansas organist and teacher, to Anson Dwight Redic. The ceremony took place at the parsonage of the First Presbyterian Church in Independence. Mrs. Redic has lived in Winfield for twenty years and is widely known in the church, musical and social circles of the city. She is head of the organ, theory and composition department of Southwestern College. For the past eighteen years she has been organist of the First Presbyterian Church. She will continue in her college and church work. Mrs. Redic attended Findlay College at Findlay, Ohio, and is a graduate of the Guilman Organ School of New York City. She also studied organ with Albert Riemenschneider of Baldwin-Wallace College, Berea, Ohio, and the summers of 1927 and 1930 with Marcel Dupré in Paris. She is a member of the American Guild of Organists and sub-dean of the Kansas Chapter. Mrs. Redic organized the Southwestern Organ Club, the only club of that type in the state of Kansas, and has served as president since its organization three years ago. Mr. Redic for a number of years has been in charge of the material department of the Barnsdall Oil Company in Oklahoma and Kansas.

Chicago Women to Meet Oct. 5.

The first meeting of the Chicago Club of Woman Organists will be held at the rooms of the Baldwin Piano Company, 323 South Wabash avenue, Oct. 5, at 8:15. The program, which was planned by Miss Alice R. Deal, will consist of a short lecture on the Bach chorales, followed by a rendition of the best-known of the chorales by Mrs. Hazel Quinney, Miss Virginia Wells and Miss Marie Briel. A fine series of programs has been planned for the year by the club. A short business meeting at 7:45 will precede the program. The new officers are: Helen

That Distant Past as It Is Recorded in The Diapason Files

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

The Portland, Ore., Auditorium Commission decided to build a structure costing \$600,000 and to install in it "the most magnificent organ in the United States." A large four-manual Skinner organ was eventually placed in the building.

THE DIAPASON published the specification of the large new four-manual being completed by the Austin Company for the First Methodist Church of Evanston.

Charles A. Sheldon, Jr., played the dedicatory recital on the Austin four-manual in the new Baptist Tabernacle of Atlanta, Ga., before a congregation of more than 4,000 people.

J. W. Steere & Son were rebuilding the organ in the Piedmont Congregational Church at Worcester, Mass., into a four-manual of sixty-seven speaking stops.

Richard Keys Biggs opened a series of monthly Sunday afternoon recitals at the Westminster Presbyterian Church of Detroit, of which he was then the organist.

New York millionaires were keeping the organ builders busy placing large instruments in their palatial homes, according to a special article in the *New York Times*, quoted in THE DIAPASON. Among prominent private organists for famous men were: Archer Gibson, who played for Henry C. Frick; Harry Rowe Shelley, who played for John D. Rockefeller; William K. Vanderbilt, Jr.; E. C. Converse and Louis Tiffany; Walter C. Gale, who played every morning for Andrew Carnegie while the latter took his bath and dressed; Homer Norris, for whom J. Pierpont Morgan was building a country house with an organ all his own; Dr. William C. Carl and Arthur Scott Brook, who had been selected by ex-Senator William A. Clark to play at his mansion.

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

The 1926 convention of the National Association of Organists, held in Philadelphia, was described as the best-attended meeting of organists ever held in America. The total registration reached 383. Reginald L. McAll was elected president of the association.

The annual convention of the Canadian College of Organists was held Aug. 30 and 31 in London, Ont.

A Kimball four-manual under construction for the auditorium of the eighteen-story lodge and office building of the Grand Lodge of Louisiana Masons was described.

A new four-manual specification of which was published was an Estey for the city auditorium at Orlando, Fla., which was to be the first municipal organ in Florida.

Another four-manual specification presented was that of the organ being built by the Skinner Company for Westminster Presbyterian Church, Dayton, Ohio.

Clarence A. Woodman, general manager of the Oliver Ditson Company and one of the most highly respected music publishers of the United States, died Sept. 9 at his home in Allston, Mass.

After nearly a week of idleness, caused by a strike, the 3,000 moving-picture theater musicians of Chicago, including the organists, went back to work Sept. 10 under an agreement which increased their pay.

Mr. and Mrs. Albert Cotsworth of Chicago celebrated their golden wedding anniversary Sept. 12 at their summer home in Fontana, Wis., on Lake Geneva. Afterward the couple made a trip to their old home in Burlington, Iowa, and to Louisiana, Mo., where they first met, in a private car provided by their son, Albert Cotsworth, Jr., passenger traffic manager of the Burlington Railroad.

Searles Westbrook, president; Clare Gronau, vice-president; Sylvia Holtsberg, treasurer; Edna Dunker, secretary; and Vivian Martin, corresponding secretary.

The Free Lance

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

As I recall the past, particularly my early manhood years, it seems to me that the really first-rate piano teacher I had was J. C. D. Parker, at that time organist of Trinity Church, Boston. He had a studio in the old Chickering building at "149a" Tremont street, where B. J. Lang, Arthur Foote and other musicians of mark were housed. In the company one day of several Philadelphia and New York organists and composers I found that not one of them had used Parker's "Redemption Hymn," alto solo with chorus, or had even heard of it. It proved to me that I was growing old. Still, I was rather sorry for my friends. The "Redemption Hymn," taking from ten to twelve minutes in performance, is by no means "dated," and is a sincere and beautiful piece of music. I have occasionally referred to it in past *Free Lances*. Parker's Polonaise in F sharp major for piano might well be looked up if for no other reason than to find out whether American composition fifty years ago had a deserved popularity.

But what I started to say was that Parker (please note I am not referring to Horatio Parker, a much younger man, who succeeded J. C. D. as organist at Trinity Church) told me that when he was a student at the Leipzig Conservatory (this was about 1850-1854) it was commonly said that Mendelssohn had quickened the *tempi* of all the works in the classical repertoire. This was not beyond Mendelssohn's power, for I have always understood that his popularity as composer and performer was not exceeded by that of any musician of his period. Since music, in common with the other arts, reflects the storm and stress of life, it is not to be expected that as a civilization like ours of the twentieth century grows more complex, its heat, ferment and passion would lead to accelerated *tempi* in its music? If human life were not so short and art so fleeting, it would be most interesting to interview prominent orchestral players of middle age to obtain authentic data of the speed at which—the let us say—symphonies of Beethoven had been, in their recollection, played.

These observations, which I admit are trite enough, were the result of hearing an enchanting performance of Gilbert and Sullivan's "Gondoliers" in New York a night or two ago. As in all of Sullivan's music, the rhythms in this opera are varied and captivating. It seemed to me (and this I say with a vivid sense of my temerity, not to say audacity) that the tendency in all the quick movements—and even in those of a particularly lyric feeling, like "Take a pair of sparkling eyes"—was to take them too fast; not much too fast, but still too fast. Very likely the conductor—this was the D'Oyly Carte Company—follows the Sullivan traditions as regards speed. It does no harm, however, to remember that even trifling variations in speed alter the aesthetic effect; also that the D'Oyly Carte performances must be regarded as standard in all respects.

In these days of intense political activity the man who would like to vote understandingly is troubled by overstatement; he would like to have certified facts presented calmly and without heat. After the election is over and the successful candidates are installed in their respective offices there will be more or less return to sanity and straightforwardness. Musicians, however, and critics of music and musical performances, offend often. Here is H. J. S. in *The Choir* making faces at Sullivan's "Homeland" and referring to its "mawkish sentiment" and "copious tear-gushings." Ask any one of your professional friends his opinion of Sullivan's "The Lost Chord"; nine times out of ten his reply will lack reserve. What is gained?

The Methodists in England have a new hymnal of over a thousand pages which has interested me very much. My long experience as an organist

has made me a confirmed "sermon taster," and my interest in the Puritan psalmody of the last 400 years has made me a "hymn-tune taster." In "tasting" a new hymnal I find myself looking first at the index of composers, arrangers and sources to see how broadly or narrowly the tunes have been selected. In this case I found that the American tunes used were largely of the Moody and Sankey type (twenty-eight out of a total of thirty-four); Lowell Mason has five tunes; of these "Hamburg," here called "Boston," and "Olivet," here called "Harlan," are altered in harmony for the worse. "Missionary Hymn," called "Missionary," does not conform to the American form of the tune completely, in either melody or harmony. "Bethany," by Lowell Mason, does not appear, but the words of Sarah Flower Adams are included in connection with a purely experimental tune, melody in unison, in free rhythm, and use of the whole-tone scale. Not one of Horatio Parker's many and splendid tunes is used, nor is there evident any knowledge of any American contributions of importance to the form.

The first authorized biography of Jean Sibelius has just appeared: Alan Wilmer, London, price about \$3.25. The author is Karl Ekman, and there is a preface by Ernest Newman.

It is not generally known that Granville Bantock was, if not the first, among the first English musicians to recognize the genius of Sibelius. This was in 1912. In 1914 Yale gave him the doctor's degree for a cantata that was produced at the Norfolk (Conn.) festival. For a brief period Sibelius was also connected with the New England Conservatory in Boston.

The post of organist and choirmaster at Glasgow Cathedral is unexpectedly vacant, and the musical authorities are now trying out candidates. The applications for the vacancy were numerous, for the post is one of the most desirable of those in Scotland. The applicants were sifted down to four, and the final tests were to be offered in September. Four pieces were to be played by each candidate—Fantasia and Fugue in G minor, Bach; Mendelssohn's Sonata No. 4, and Liszt's Fantasia on "B-A-C-H"; each applicant for the post had to conduct a rehearsal with the choir and play two Sunday services. I understand that Purcell J. Mansfield, the composer, only son of the late Dr. Orlando A. Mansfield, is being considered for the position. All who know the son's music will wish him every success.

Weinrich Returns from Europe.

Mr. and Mrs. Carl Weinrich have returned to Princeton, N. J., after a summer spent in traveling and in teaching. On June 5 they sailed for Europe to hear and play some of the important organs in Germany, France and England. In 1938 Mr. Weinrich is planning an extensive European recital tour. Arrangements have already been made for recitals in a number of the large churches and concert halls. During August Mr. Weinrich had a large class in organ at the Westminster Summer School in Mount Hermon, Mass. He will have a class of advanced students at the Westminster Choir School in Princeton during the year. Mr. Weinrich will open his 1936-37 season with the dedication of the Aeolian-Skinner organ at Wellesley. During January and February he will go on his second transcontinental tour under the management of Bernard R. Laberge.

Death of Stanley W. Van Wart.

Stanley W. Van Wart, for fifteen years organist at St. Paul's Catholic Church, Brooklyn, died in August at his home in New York. Mr. Van Wart, who studied the piano under Joseffy and organ under Gaston Dethier, had lived in New York for thirty years, going there from Pleasantville, N. Y. For the last twenty-five years he had been musical director and organist at the Church of Our Lady of Lourdes, Manhattan, and organist at St. Paul's Church. He was a graduate of St. Francis Xavier College, New York, and a member of the American Guild of Organists. Surviving are his mother, Mrs. Nellie Van Wart, and his sister, Mrs. Joseph Hall, both of Pleasantville.

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GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Clavichord, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Gemshorn Celeste, 8 ft., 61 pipes.
Octave, 4 ft., 73 pipes.
Super Octave, 2 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
Chimes, 21 bells.
Tremulant.

SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.
Geigen Principal, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 notes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Salficional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Orchestral Flute, 4 ft., 73 notes.
Flute Twelfth, 2 2/3 ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 73 pipes.
Dulciana, 8 ft., 85 pipes.
Unda Maris, 8 ft., 73 pipes.
Concert Flute, 8 ft., 85 pipes.
Flute Celeste, 8 ft., 61 pipes.
Flute, 4 ft., 73 notes.
Dulciana, 4 ft., 73 notes.
Dulciana Twelfth, 2 2/3 ft., 61 notes.
Dulciana Fifteenth, 2 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
Tremulant.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 44 pipes.
Glock, 16 ft., 32 notes.
Gemshorn, 16 ft., 12 pipes.
Flute Major, 8 ft., 32 notes.
Octave, 8 ft., 32 notes.
Trumpet, 16 ft., 12 pipes.
Resultant, 32 ft., 32 notes.
Gemshorn, 8 ft., 32 notes.
Dolce Flute, 8 ft., 32 notes.
Chimes, 21 notes.

NOTES FROM THE CAPITAL

By MABEL R. FROST

Washington, D. C., Sept. 17—Two Washington organists accompanied their husbands to the world Sunday-school convention held in Oslo, Norway, during the summer. Mrs. Page McK. Etchison, of the Cleveland Park Congregational Church, and Mr. Etchison toured England, the Scandinavian countries and other nearby territory. In Denmark Mr. Etchison was presented at the court of the king of Denmark. Mr. Etchison is religious work director for the Washington Y. M. C. A. Mrs. James Shera Montgomery, organist of the Metropolitan Memorial M. E. Church, and Dr. Montgomery made a similar journey. Dr. Montgomery, however, stopping in London for some time to fill a number of preaching engagements. Dr. Montgomery is chaplain of the United States House of Representatives.

Charlotte Klein, recently reelected dean of the D. C. chapter, A. G. O., has returned to St. Margaret's Church after extensive touring which included the Gaspé country in Quebec, and Bermuda.

Robert Ruckman, organist and minister of music at Epworth M. E. Church South; Robert Barrow, organist and choirmaster at the Washington Cathedral, and Meta Bradley have opened associated studios offering complete courses in piano, theory and related subjects. Mr. Ruckman will have charge of the piano department, which will include repertoire classes. Mr. Barrow will teach theory, includ-

ing harmony, counterpoint, composition, instrumentation and appreciation. Miss Bradley will specialize in theory and piano for very young children.

Arthur Wellesley Howes, for several years organist and choirmaster of St. Paul's Church, Chestnut Hill, Philadelphia, has been appointed to fill a similar position at St. John's Church, Lafayette Square. He and Mrs. Howes will arrive in Washington late in September, as he will take up his work at historic St. John's the first of October.

Mr. Howes succeeds T. Guy Lucas, who has been in charge of the music at St. John's for several years, having come here from England during the rectorship of the late Dr. Robert Johnston. Mr. and Mrs. Lucas and their two children have been on leave during the last two months, which have been spent in Upperville, Va.

Dr. Albert W. Harned, director of the National Capital Choir, has returned after spending the summer in England, visiting his son-in-law and daughter, Captain and Mrs. L. H. Charles, in Northamptonshire. During his stay Dr. Harned took the opportunity to hear several cathedral choirs and choral groups. Dr. Harned is organist and minister of music at the Universalist National Memorial Church.

Mr. and Mrs. Walter H. Nash were hosts Sept. 3, at an informal supper in honor of Dr. Nikolai Sokoloff, who was guest conductor of the Water Gate concert on that evening. Mr. Nash is organist and choirmaster at St. Alban's Church.

Harry Wheaton Howard, organist at the Immaculate Conception Church, has returned after spending some time at the Texas Centennial. He will resume his duties at the Immaculate Seminary shortly.

Mrs. Frank Akers Frost, organist and director of music at the Georgetown Presbyterian Church, has been touring the South, visiting in Nashville and Atlanta, Williamsburg and Charlottesville.

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Vienna—Wiener Zeitung

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Vienna—Wiener Allgemeine Zeitung

"She played wonderfully prodigious old music on the Hall's giant organ."

Vienna—Neue Freie Presse

"With dreamlike sureness the music resounds within her."

Paris—Revue Musicale

"An extraordinary interpreter of Old Masters . . . her artistry is a great one."

Brussels—Nation Belge

"She is a very great artist and her playing of Scheidt, Lubeck, was simply perfect."

London—Musical Times

"Her recital was summed up in a performance of the Passacaglia which was as truly great as any I have ever heard."

Cambridge—The Review

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Who's Who Among Organists of America

MISS MARION HUTCHINSON, F.A.C.O., MINNEAPOLIS ORGANIST



MARION HUTCHINSON.

Marion Hutchinson, F. A. G. O., is a Minneapolis organist whose reputation as an all-around musician is well established in the Northwest and who made that reputation more widespread when she was one of the recitalists of the A. G. O. at the Boston convention, playing the large organ in King's Chapel. Miss Hutchinson has been for the last seven years at Central Lutheran Church in Minneapolis, where she succeeded the late J. Victor Bergquist. Here she presides over a four-manual Austin organ.

Miss Hutchinson is a native of the Northwest, having been born at Minnewaukan, N. D. She was graduated from the Northwestern Conservatory of Music in Minneapolis and then attended the New England Conservatory in Boston. Here she studied piano with R. S. Stevens, violoncello with Josef

Adamowski and theory with Louis C. Elson and others. She received the bachelor of music degree from the MacPhail School of Music in Minneapolis, where she studied organ under Hamlin Hunt and theory with Stanley R. Avery. Miss Hutchinson has been on the faculty of the MacPhail School, teaching piano and organ, ever since her graduation.

In 1930 Miss Hutchinson was a member of the Dupré master class, which consisted of the group taken to Paris by Albert Riemenschneider. She also studied piano with Nadia Boulanger in France.

In 1932 and 1933 Miss Hutchinson was dean of the Minnesota Chapter, A. G. O., and this year she was elected sub-dean. She is an academic member of the Guild, with the fellowship certificate.

PAUL BENTLEY IS APPOINTED

Organist and Choirmaster of St. Stephen's Church, Pittsburgh.

Paul Bentley has resigned as organist and choirmaster of Holy Angels' Church at Hays, Pa., and from the teaching staff of Duquesne University in Pittsburgh to assume larger activities as organist-choirmaster of St. Stephen's Catholic Church, Pittsburgh. He will preside over a three-manual Moller organ and conduct a large male choir of men and boys. Mr. Bentley will also direct the St. Stephen's Male Chorus, which he organized recently and which sings secular and a *cappella* music.

Mr. Bentley, who is an ardent enthusiast over liturgical music, was born in 1910 in Ontario, Canada, of American parents, and lived the first five years of his life in New York City. Then the family moved to Dallas, Tex. He attended Southern Methodist University, studying engineering, such being the wish of his mother. He began at the piano at the age of 6, being taught by his mother. After three years of engineering training in the university he attended Dallas Conservatory, where he studied organ and piano with Carl Wiesemann, harmony and counterpoint with Myron Schaeffer and composition

with Lawrence Bolton. While there he earned the degree of licentiate of the Texas Music Teachers' Association. He was assistant organist at All Saints' Episcopal Church for three years and organist-director of St. Patrick's Church for two years, teaching also in the parochial school.

In September, 1934, Mr. Bentley left Dallas to study Catholic church music and liturgy with the Rev. Father Carlo Rossini, Mus. D., and took courses in instrumentation and voice at Duquesne University. He received the degree of bachelor of science in music from the university in 1935 and taught in the university music department all last year. He became organist of the university chapel in 1934 and organist-choirmaster of Holy Cross Church in 1935. The last-mentioned post he relinquished to take up the same duties at Holy Angels' Church at Hays in March of this year.

Heeremans' New York Recitals.

Harold Heeremans has arrived in New York to take up his duties at New York University and will open his series of recitals at the university with four Bach programs to be given on Sunday afternoons at 4 o'clock, Oct. 18 and 25 and Nov. 1 and 8.

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Vaughan Williams, His Contribution to Music of the World

[The following paper reviewing the life, work and influence of the noted English composer was presented at the first meeting of the season of the Western Pennsylvania Chapter, A. G. O., on Sept. 8.]

By MADELAINE EMICH, F.A.G.O.

Before speaking of Vaughan Williams specifically, I should like to review a few facts about music in England in general.

The present period is one of national awakening and resumption of work along musical lines—a renaissance, in fact. For more than 150 years after Purcell's death in 1695—and we must remember that Bach and Handel were only 10 years old then, so Purcell should not be called a contemporary of theirs—England spent her energies in acquiring as much territory as possible. There were only two castes at home—one meekly submissive and the other strongly aristocratic, wealthy and insolent. In the lower caste folk-song and a few semi-cultivated kinds of folk-song flourished; in the upper strata music was contemptuously tolerated only so long as it was *expensive* and *foreign*.

Until the World War, to the average Englishman a person who dealt with Greek manuscripts was a scholar and a gentleman; one who dealt with musical manuscripts was a scholar and a musician. If he was a symphonist he was wasting his time pitting himself against his superiors, the Germans. If he wrote opera he had overlooked the fact that it could not be sung in such a "vulgar" language as English, and whatever the musician was doing—symphony, opera or chamber music—he could be much better employed in the army, navy or police force.

England's neighbor, France, did otherwise. She was content with her own composers, fostered them and received her reward in the steady growth of a distinctive French school. She did not despise her Watteau because he was not a Rembrandt, nor her Houdon because he was not a Michelangelo. Therefore she has kept an even course down to our own day, definitely preserving her individuality and encouraging her own composers to support her in doing so.

In the first group of composers who tried to make England conscious of a nationalism of her own were Sullivan, Parry, Thomas, Stanford and Elgar. Vaughan Williams is the man now most closely in alliance with the national movement.

Ralph Vaughan Williams was born Oct. 12, 1872, in Down Ampney, Gloucestershire. His father, a clergyman, was financially independent, so Vaughan Williams was from the first placed in the enviable position of being under no necessity to learn a vocation. Endowed with unusual musical talent, he was permitted to follow an intensive course of study. Academic courses were taken at Trinity College, Cambridge, from 1892 to 1895. At the same time most of his music study was pursued at the Royal College of Music under Parry and Stanford.

In 1896 Vaughan Williams left the Royal College of Music. That year he visited Bayreuth and heard Wagner's music dramas for the first time—a soul-stirring experience. While in Germany he studied at the Berlin Academy and had composition lessons with Max Bruch. Still under no necessity of earning a living, he returned to England and continued his study of music, holding at the same time unimportant positions as organist and lecturer of music for the University Extension. In 1901 he received his doctorate in music at Cambridge.

His interest in the folk music of England, a lifelong passion with him, dates from his student years. Finding a particular fascination in these poignant folk-songs, Vaughan Williams became a member of the Folk-song Society, and after some research in this field made tasteful arrangements of and apt modern harmonizations for an entire library of folk music. These arrangements have been popularized in

America and England by the English Singers.

Composition had held an even greater interest for Vaughan Williams than the rediscovery of folk music from his earliest student days. He was, however, intensely dissatisfied with his early creations and destroyed them almost as soon as they were set down, a fact that shows he has great strength of character. Not until 1907 did a major composition of his reach performance when his work for choir and orchestra, "Toward the Unknown Region," was performed with some success at the Leeds festival. In this first important work we can foresee the successful alliance between Vaughan Williams and Walt Whitman. We musicians overlook the fact that we owe a great deal to Walt Whitman for the inspiration he has given many of the leading composers of today. In his art he was a pioneer who broke from the earlier traditions both in subject matter and style. It is rather ironic but not unusual that he received the recognition of the foremost critics of Europe before he was recognized by those of his own country.

In his work Vaughan Williams was, however, not satisfied with himself. Feeling that there still existed yawning gaps in his technique, he went to Paris in 1908 and studied under Maurice Ravel. Confidence and assurance came to him slowly and when in 1910 his "Sea Symphony" was performed in London he was satisfied with himself for the first time.

In 1914 there came a still more important work from Vaughan Williams' pen—the "London Symphony"—and he found himself recognized as one of England's major composers.

"It is here surely," exclaimed one critic, "that Vaughan Williams has reached a height of sublimity scaled only by Wordsworth."

Upon his return from the war, Vaughan Williams joined the teaching staff of the Royal College of Music; he also became conductor of the London Bach Chorus. In 1920 the first annual congress of the British Music Society chose the "London Symphony" as the most significant native musical work yet produced by an Englishman.

Since the "London Symphony" he has increased his importance as a major English composer with such orchestral works as the "Pastoral Symphony" (which, as Percy Grainger wrote, "seems to me the most successful essay under this title by any composer"), a "Fantasia on a Theme by Tallis," "Concerto Academic" for violin and orchestra, Mass in G minor and some chamber music.

I shall not go into a detailed analysis of any of the larger works because it is unlikely that we here will have the opportunity of hearing the numbers very frequently, but a few words will not be amiss.

The "Sea Symphony" marked a most important step musically because it was the first completely choral symphony ever written. Beethoven's Ninth being three parts, orchestral. The words are selected from poems of Walt Whitman. Both Vaughan Williams and Walt Whitman felt the appeal of nature and the open road. In dealing with nature, both in music and poetry, simplicity is the keynote. In the harmony and orchestration of this symphony we are often amazed at the clearness and transparency of it. There are four movements, the first three being of the conventional type of classic symphony. The fourth movement does not balance the first, but the first three movements. It is, naturally, the longest and most complex. Structurally each movement is symphonic in type except where the constructive thought of the words makes anything like a formal recapitulation a hindrance to the main expression.

Between the completion of "A Sea Symphony" and the World War, Vaughan Williams wrote a number of works that may be regarded more or less as experiments in musical method rather than an actual achievement.

After the war, in 1924, the first performance of "Hugh, the Drover," a romantic opera in two acts, took place. It is an attempt at national opera and essentially English in setting and character.

Gottfried Organs

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About fifty-eight years ago a master organ builder of Germany was asked to inspect and pass upon a pipe organ consisting of four stops. Every part of the organ was made by its builder. The pipes were worked out from the raw materials, likewise the chests, and all other actions. After thorough inspection, the master builder pronounced the organ a perfect instrument, superior to many organs he had inspected.

The surprise of the master builder was indescribable, when, after having made the inspection, he learned that the builder of this organ was a sixteen-year-old boy. This boy was Anton Gottfried. From that date Mr. Gottfried's genius in the world of organ tone has been undisputed.

Very early in his career as organ builder, Mr. Gottfried recognized that the future of pipe organ development lay mainly in the development of the tone of the organ pipes. Equipped with a rare genius and an infinite capacity for hard work, Mr. Gottfried set about exploring the field of organ tone. For almost three-score years he applied himself to the task of producing better quality of organ tone. The most marvelous results rewarded his efforts; so that the name of "GOTTFRIED" today stands a synonym for beauty and grandeur of organ tone.

While systematically improving the quality of every known organ stop, and inventing many others with new and wonderful tone qualities, Mr. Gottfried helped to improve the action of the organ. He surrounded himself with experts in every field of organ construction and thus developed the modern Gottfried Organ.

The same painstaking methods which were employed to develop the fine beauties of tone color, were also applied to the action of the organ. No detail was too minute to receive thorough consideration. And so the remarkable thoroughness and beauty of tone has a worthy and fitting counterpart in the action of the Gottfried Organ. IT IS THE LAST WORD IN RELIABILITY AND EXCELLENCE OF MECHANICAL CONSTRUCTION; AND ITS "Gottfried TONE"—THE SOUL OF THE ORGAN—IS TRUE ART.

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"A London Symphony" belongs to his mature period. It is his first work on purely symphonic lines. It has no program and is scored for full modern orchestra. On first hearing it seems to be a mass of heterogeneous and seemingly incongruous material, but London is unfathomable and impenetrable to us, so we must accept the word of the English critics who consider it among the greatest of modern works.

In the "Pastoral Symphony" we have Vaughan Williams in his most personal mood. Perhaps some will wonder why he wrote four successive movements at the same deliberate pace, but the composer's thought was stimulated by the pastoral surroundings and throughout the four movements one feels the kind of breathless adoration which one associates with the quiet spaciousness of the country. In the words of one critic, "Vaughan Williams lets us forget everything except that there is music going on." All the movements are held together by their common bond of contemplative feeling.

The Mass in G minor for solo quartet and double chorus shows his plain and whole-hearted revival of the early English traditional style. Clearly composed for church use, it follows the words closely and the harmonic material is of the simplest treads and their inversions. Yet in spite of these uncompromising part progressions the mass is curiously original and beautiful.

The "Shepherds of the Delectable Mountains" is a pastoral episode founded upon the "Pilgrim's Progress." This return to opera is not a very happy one. The greatness of the "Pilgrim's Progress" in its wonderful blend of the material and spiritual worlds makes the task of compressing and dramatizing two of the earlier episodes very difficult. Vaughan Williams somehow has deprived the work of its intensely human appeal, leaving only the allegorical meaning—the adventure of the soul—for which a stage setting is surely inappropriate. There are, however, certain fine passages and a general delicacy of musical feeling.

"Santa Civitas," an oratorio to words from the Book of Revelations, is the

latest larger work we have from his pen. Once more he has found his medium. If his handling is less confident than Handel's treatment of the same material, he speaks to the mind of the twentieth century person.

Among the smaller works are his Suite for piano, several groups of songs set to words of Walt Whitman, the three "Preludes on Welsh Hymn-tunes" for organ and the "Hymn-tune Prelude on Song 13," a melody by Orlando Gibbons. He has edited the "English Hymnal," "Songs of Praise" and the "Oxford Carol Book." We all are probably most familiar with the hymn-tune "For All the Saints," whose splendor seems undiminished by familiar use.

Vaughan Williams has certainly made his material contribution to the world's music. He has opened a fresh field of melody and harmony which is by no means completely explored. He has written a new chapter in choral expression and the first chapter in the writing of choral symphonies. His influence upon the younger English composers has been far-reaching. His inclination toward folk-song, his singularly downright use of contrapuntal devices, the richness of the resultant harmony—all these he has increased in intensity and made personal to himself. He shows little sympathy with the purely harmonic development of the twentieth century, and although we certainly find extremely novel combinations of sounds in some of his later works, they are almost invariably conditioned by the movement of the individual parts.

Of all living composers Vaughan Williams appears to provide the most consistently what is solid and refreshing. Vaughan Williams explains that he derives his inspiration from his immediate surroundings. "Have we not all about us forms of musical expression which we can take and purify and raise to the level of great art? For instance, the lilt of a chorus at a music hall joining in popular song, the rousing fervor of a Salvation Army hymn, St. Paul's and a great choir singing in one of its festivals, the cries of the street peddlers—have all these nothing to say to us?"

**DE LAMARTER RETIRES
FROM ORCHESTRA POST**

LONG ILLNESS IS THE CAUSE

**Resignation as Associate Conductor of
Chicago Symphony Follows Re-
linquishment of Fourth Pres-
byterian Position.**

Eric De Lamarter, who rose to emi-
nence as an organist, critic and orches-
tral conductor during a period of more
than a quarter of a century of activity
in Chicago, resigned in September as
associate conductor of the Chicago
Symphony Orchestra. Ill health is
the cause of the resignation. Only a
few months ago Mr. DeLamarter re-
linquished his position as organist and
director at the Fourth Presbyterian
Church after a long period of service.

Announcement of Mr. DeLamarter's
retirement was made Sept. 3 by Charles
H. Hamill, president of the Orchestral
Association.

Mr. DeLamarter has been in poor
health for about a year. Last winter a
very severe illness kept him from his
work for several weeks.

Mr. Hamill referred in his statement
to the director's eighteen years of high-
ly intelligent and effective service, and
expressed the regret of the trustees of
the association over the resignation.
The announcement emphasized not
only Mr. DeLamarter's value to the
orchestra, but the unique work he has
done in building up the Civic Orchestra
to its present position as America's
foremost training school for orchestral
players.

Mr. DeLamarter held the title of as-
sistant director of the Chicago Sym-
phony Orchestra from 1917 to 1933
and that of associate conductor from
1933 to the present. He was born in
Lansing, Mich., in 1880, the son of a
Methodist minister, and received his
musical education partly in this coun-
try and partly in France. Among his
early teachers were George H. Fair-
clough and Dr. Wilhelm Middelschulte.
He had charge of music at the Fourth

Presbyterian Church from 1914 to 1935.
For the last two years Mr. DeLamar-
ter was dean of the Illinois Chapter of
the American Guild of Organists.

Frank B. Cookson Takes Bride.

The marriage of Frank Barton Cook-
son of Chicago, son of William Cook-
son of Detroit, and Miss Virginia Lu-
cille Carlsten, daughter of Mr. and Mrs.
Albert E. Carlsten of Paxton, Ill., took
place Aug. 14 in the Episcopal Church
of the Redeemer, Elgin, Ill., of which
Mr. Cookson is organist and director
of music. The ceremony was per-
formed by the Rev. Crawford W.
Brown, rector of the church, assisted
by the Rev. O. R. Berkeley of St. Col-
umbus' Church, Detroit, the boyhood
church of the bridegroom. Preceding
the service Professor Horace White-
house of Northwestern University,
where both the bride and bridegroom
received their bachelor of music de-
grees, provided a program of organ
selections. After a short trip Mr. and
Mrs. Cookson will reside in Chicago,
where both are connected with the
Educational Music Bureau. Mr. Cook-
son is continuing his musical study at
Northwestern University, working to-
ward his master's degree.

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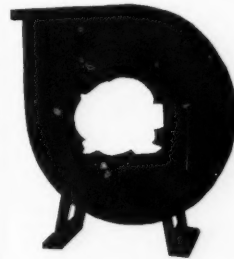
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Programs of Organ Recitals of the Month

J. Sidney Lewis, San Francisco, Cal.—Mr. Lewis, organist of Grace Cathedral, who plays recitals every Sunday afternoon on the large Aeolian-Skinner organ in the cathedral, presented the following programs in August:

Aug. 2—Theme with Variations in A minor, Faulkes; Minuet from "Samson," Handel; "Meditation," Julio Valdes; Sonata No. 9, Corelli; Prelude in B minor, Chopin.

Aug. 9—Chorale Preludes, "Lord, Hear the Voice of My Complaint" and "A Saving Health to Us Is Brought," Bach; Grave and Allegro (Fantasia Sonata), Rheinberger; "Romance" in D flat, Lemare; "Behold, a Rose Is Blooming," Brahms.

Aug. 16—Chorale Prelude, "O Worship the Lord," Eric Thiman; Pastorale from English Concerto, Corelli; Air on the G String, Bach; Prelude and Fugue in C minor, Bach; "Fidelis," Percy Whitlock.

Aug. 23—"Sursum Corda," Elgar; "Humble Us by Thy Goodness," Bach; Solemn Melody, Walford Davies; Allegro from First Sonata, Elgar; Evening Song, Bairdston.

Aug. 30—Request program: Prelude and Fugue in E minor (Cathedral), Bach; Allegretto in B minor, Guilmant; Chorale Prelude, "Hark, a Voice Saith All Are Mortal," Bach; Sonata No. 2, Mendelssohn; "The Swan," Saint-Saens.

John Standerwick, East Orange, N. J.—In a recital at Bethel Presbyterian Church Sunday, Oct. 4, at 1 o'clock, Mr. Standerwick will be assisted by Mildred Ter Bush Hill, contralto. The organ selections will include: Toccata in C, Bach; Prelude on the Tune "Martyn," Matthews; Allegro from Sixth Symphony, Widor; Chorale in A minor, Franck; "Bells through the Trees," Edmundson; Fantasy on the Hymn-tune "St. Catherine," McKinley; "Old Dutch Lullaby," arranged by Dickinson; Allegro from First Symphony, Maquatre.

Katherine Hammons, Dallas, Tex.—In a recital at the hall of religion of the Texas Centennial Exposition Miss Hammons, organist of the Presbyterian City Temple, played the following program: Chorale, "O Sacred Head, Now Wounded," Bach; Prelude, from Third Sonata, C minor, Guilmant; "Romanza," Schumann; "Autumn," Johnston; "The Musical Clock," Slade; Andante, Tschaiakowsky; "Divertissement," Mozart; "In Paradise," Dubois; "Flight of the Bumble-bee," Rimsky-Korsakoff; Chorale, "Then unto God, the Lord," Bach.

Frederick Boothroyd, Mus. D., A.R.C.O., Colorado Springs, Colo.—Mr. Boothroyd's program in the series of Grace Church memorial recitals on the afternoon of Sept. 17 was made up of the following works: Variations on the Old English Song "Fortuna, My Foe," Scheidt; Allegretto Grazioso from Symphony No. 2, Brahms; "Ave Maria," Arkadelt-Liszt; "Die Meistersinger," Wagner.

Alexander Schreiner, Los Angeles, Cal.—Mr. Schreiner has resumed his recitals at the University of California, Los Angeles, for the fall season, and in his first Tuesday noon recital, Sept. 15, played: Sinfonia, "We Thank Thee, Lord," Bach; Prelude and Fugue in D major, Bach; Minuet from "Berenice," Handel; "Romance" and Scherzo from Fourth Symphony, Schumann; Communion in F, Grieg; Finale in B flat, Franck.

At the second of his Sunday recitals, played Sept. 27, the program was made up of these compositions: Prelude to "Parsifal," Wagner; Fantasia and Fugue in G minor, Bach; "Holsworthy Church Bells," Wesley; Second Arabesque, Debussy-Schreiner; "Evensong," Schumann; overture to "Romeo and Juliet," Tschai-kowsky.

Douglas L. Rafter, A.A.G.O., Manchester, N. H.—Mr. Rafter, organist of the South Main Street Congregational Church of Manchester, gave a recital on the organ in the city hall at Portland, Maine, under the auspices of the Maine Chapter of the A. G. O., on the afternoon of Aug. 14. His program was as follows: Chorale Prelude, "In Thee Is Joy," Bach; Aria for the G String, Bach; Gavotte, Martini; first movement from "Fantasia Sonata," Rheinberger; "Evensong," Johnston; "Grand Choeur" in D, Renaud; Andante (Sixth Sonata), Mendelssohn; "The Bells of St. Anne de Beaupre," Russell; "Will-

o-the-Wisp," Nevin; Adagietto, Bizet; Finale from Second Symphony, Widor.

Walter Hansen, Cleveland, Ohio—Mr. Hansen, organist of Calvary Presbyterian Church, played the following program in a recital at the Cleveland Museum of Art Sept. 6: Menuet, Handel; Prelude and Fugue in G major, Bach; Scherzo in E, Widor; Carol, Percy Whitlock; Chorale in B minor, Franck.

Daniel H. Pedtke, Mus. B., F.A.G.O., Winona, Minn.—Mr. Pedtke, director of music at St. Teresa College, Winona, played a dedicatory recital Aug. 16 on the two-manual Wicks organ in St. Peter's Church at Caledonia, Minn. His program consisted of these compositions: Toccata and Fugue in D minor, Bach; Chorale Prelude, "Von Gott will ich nicht lassen," Bach; Prelude in B minor, Bach; "Lamentation," Guilmant; "Prelude du Deluge," Saint-Saens; "Processional," Dubois; Chorale in A minor, Franck; Prelude and Fugue on B-A-C-H, Liszt; "The Bells of St. Anne de Beaupre," Russell; "Echo," Yon; Symphony No. 6, Widor.

Harold G. Fink, Englewood, N. J.—Mr. Fink is announced to play a recital Sunday, Oct. 25, at 1 o'clock in the Fordham Lutheran Church in New York City, presenting a program made up as follows: Fantasia and Fugue in C minor, Chorale Preludes, "All Glory Be to God on High," "Lord God, Now Open Wide Thy Heaven" and "In Thee Is Gladness," Bach; Chorale in B minor, Franck; "Pentecost" ("Mystic Organ," No. 25), Tournemire; "The Reed-Grown Waters," Karg-Elert; Intermezzo, Roger; Andante, Second Sonata, Christian Fink; Concert Etude, No. 5, Delatosse; Chromatic Fantasy in A minor, Thiele.

Russell L. Gee, Cleveland, Ohio—Mr. Gee, director of choral music at the Glenville High School, was heard in the following program at the Cleveland Museum of Art on Sunday afternoons, Aug. 2, 9 and 16: Theme with Variations, T. Tertius Noble; Chorale Prelude on the "Old 104th," C. Hubert H. Parry; "Pastel," Harry Benjamin Jepson; "Colloquy with the Swallows," M. Enrico Bossi; Toccata, Seth Bingham.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—In the course of a short tour of Alabama in September Mr. Murphree, organist of the University of Florida, played the following program on the Kilken organ in the First Presbyterian Church of Gadsden Sept. 8 and on the three-manual Austin in St. Paul's Episcopal Church at Selma Sept. 10; "Sonata Eroica," Jongen; Concerto in G, Stanley; "Ascension Fiesta," Harvey Gaul; Prelude and Fugue in G major, Bach; Allegretto Grazioso, Diggie; "Imagery in Tableaux," Edmundson; "Robin Adair," arranged by Lemare; Fantasy for Flute Stops, Sowerby; "Sunshine" (Toccata), Swinnen.

At the Church of the Advent, Birmingham, Sunday afternoon, Sept. 13, he played: "Sonata Eroica," Jongen; Easter Spring Song, Edmundson; Prelude and Fugue in A minor, Bach; "The Minstrel Boy," arranged by Lemare; Scherzo, Fourth Symphony, Widor; Concerto in G, Stanley; Allegretto, Diggie; Fantasy for Flute Stops, Sowerby; "A Sylvan Idyll," G. B. Nevin; Concert Variations, Bonnet.

Courtney F. Rogers, Los Angeles, Cal.—Mr. Rogers, who played the monthly recital at St. Paul's Cathedral on the evening of Sept. 21, interpreted the following compositions: Prelude in D major, Bach; Andante Moderato and Intermezzo from Sonata in A minor, Rheinberger; Fantasia in G minor, Bach; "All Saints' Day of the Pennsylvania Croations," Harvey Gaul; Canon in F major, Salome; Prelude to First Symphony, Widor; Meditation, Klein; Toccata in D minor, Roger; "Meditation a Sainte Clothilde," James; Toccata from "Suite Gothique," Boellmann. The next recital of this series will be given by Glyn Smith Oct. 19.

F. Hubert Mather, Jr., Paterson, N. J.—Mr. Mather, who is only 11 years old, and is a choral scholar at St. Thomas' Choir School, New York, and an organ pupil of his father, Frank H. Mather, was assisted by Beatrice L. Schroeder, harpist, who is 13 years old, and the St. Paul's Church choir boys in a program Sept. 16 at St. Paul's Church, Young Mr. Mather's organ selections were: Sonata, Op. 65, No. 2, Mendelssohn; Four China Preludes, Peck; Fugue in D minor (The Giant),

Bach; Chorale Prelude, "Straacathro," Noble; Intermezzo and March, from Suite, Rogers; Chorale Prelude, "A Beauteous Rose Hath Blossomed," Brahms; "War March of the Priests" ("Athalie"), Mendelssohn.

William Leonard, Atlantic Highlands, N. J.—Mr. Leonard, organist of the First Methodist Episcopal Church, played the following compositions in monthly recitals at the church before the evening service: July 26—Andante Cantabile from String Quartet in D major, Tschaiakowsky; Prelude and Fugue in D minor, Bach; Sarabande, Handel; "Rose Window," from "Esquisses Byzantines," Mulet; Finale from Fourth Symphony, Widor.

Aug. 30—Chorale Prelude, "In Thee Is Gladness," Bach; Andante from Sonata in A minor, Borowski; "Marche Religieuse," Guilmant.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in his summer popular programs at the Philharmonic Auditorium by Dr. Hastings in August were: Selections from "Judas Maccabaeus," Handel; Largo, Handel; "Jordan Chorale," Wagner; "Entreaty," Frantz; Three Sixteenth Century Chorales, Palestrina; Prelude to "La Traviata," Verdi; Cantilene, Salome; "Invocation," Mailly; "Humoresque," Dvorak; Eight Versets, Ray Hastings.

Carl G. Alexis, Rockford, Ill.—Mr. Alexis, organist of the First Lutheran Church of Rockford, was heard in a recital Aug. 26 at Svea Lutheran Church, Willmar, Minn. His program was as follows: Prelude and Fugue in D minor, Bach; "Elegy," Archer Gibson; "Echoes of Spring," Friml; "Eventide," Carl G. Alexis; Festival March, Kinder; "A Nolette," C. S. Morrison; First Movement of Unfinished Symphony, Schubert; "Song of Joy," Frysinger; Third Sonata, in C minor, Guilmant.

Mrs. Ray Lasley, Fort Worth, Tex.—Mrs. Lasley played the following program in a recital for the school of music at Baylor University, Waco, Tex.: "Scherzo Symphonique," Faulkes; "Concertina,"

Yon; "Echoes of Spring," Friml; "Ave Maria," Bossi; Andantino, Lemare; "Reflections," Friml; Festival Toccata, Fletcher; "The Squirrel," Weaver; "Marche Champetre," Boex; Toccata, Fifth Symphony, Widor. The recital was presented from the steps of the science building, and a Hammond electronic organ was used.

Joseph H. Greener, A.A.G.O., Seattle, Wash.—Preludial recital numbers played at Trinity Parish Episcopal Church by Mr. Greener, organist and choirmaster, in August included:

Aug. 9—"Suite Gothique," Boellmann; Intermezzo in E, Greener; "Alia Breve" in D, Bach.

Aug. 16—Chorale in A minor, Franck; Scherzo in B minor, Rogers; Fugue in D minor, Bach.

Aug. 23—Prelude and Allegro (Symphony 4), Vierni; "In Moonlight," Kinder; Fugue in C minor, Bach.

Aug. 30—Third Sonata, Guilmant; Fugue in E minor (Cathedral), Bach.

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EDWARD HARDY, Benedictus es, Domine, in C.....	1.12
WALTER HOWE, Benedictus es, Domine, in C.....	1.12
F. M. MICHELL, Benedictus es, Domine, in A.....	1.12
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Benedictus es, Domine (No. 2, in G minor).....	1.12
ALBERT W. SNOW, Benedictus es, Domine, and Benedictus in D.....	1.15

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(Latest issues)

T. F. H. CANDLYN, Magnificat and Nunc Dimittis in F.....	1.12
CUTBERT HARRIS, Magnificat and Nunc Dimittis in C.....	1.12
WALTER HOWE, Magnificat in B flat.....	2.00
T. TERTIUS NOBLE, Magnificat and Nunc Dimittis in B flat.....	2.00
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List! the Cherubic Host.....	1.12
Magnify His Name.....	1.15
RALPH HORNER, O Lord, Thou Art My God.....	1.15
WALTER HOWE, Carols for Christmas-tide.....	1.16
EDWARD G. MEAD, Responses After Prayer.....	1.15
GUY MICHELL, Te Deum Laudamus in E.....	1.15
HAROLD VINCENT MILLIGAN, Sanctus (on themes from "Parsifal").....	1.15
FRANCIS W. SNOW, Come, Labour On!.....	1.15
FIRMIN SWINNEE, The Lord's Prayer.....	1.10
W. R. VORIS, Ye Stars of Glory (Christmas).....	1.12
Fairest Lord Jesus.....	1.12
BENJAMIN WHELPLEY, How Lovely is Thy Dwelling Place.....	1.12
Look Upon the Rainbow (A Song of Praise).....	1.12
ALFRED WHITEHEAD, Whither, Shepherds, Hasten Ye Now? (Christmas).....	1.10
The Seven Joys of Mary (Carol).....	1.16
T. CARL WHITMER, Grant, O Lord (A Benediction).....	1.12
R. HUNTINGTON WOODMAN, O Lord, I Will Exalt Thee.....	1.16
ALFRED WOOLER, I Heard the Voice of Jesus Say.....	1.12

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Canadian Organists Discuss the Guild's Choirmaster Tests

By T. C. CHATTOE

The choirmaster's certificate of the A. G. O. and its examination requirements have aroused considerable interest among Canadian organists. Early in the present year the London, Ont., branch of the Canadian College of Organists staged a series of discussions on the 1935 written questions as published in the June issue of THE DIAPASON of that year. As a sequel to this, the subject was considered by the C. C. O. convention on the opening day (Aug. 25) at London, Ont. Both the paper and the practical and viva voce tests were read and commented upon by T. C. Chattoe, Mus. B., organist and choirmaster of the Metropolitan Church of that city.

It was felt that the time available was not sufficient for adequate discussion, but there were many informal talks in small groups subsequent to that session. It will probably be interesting to readers of THE DIAPASON to have a resume of the speaker's comments and opinions expressed by others who attended the convention.

In the first place it was generally recognized that the examination, both in scope and detail, was excellent and that, for the future well-being of the profession, more and more stress should be laid on choirmastership and possibly less on recital work. For, as Dr. Alfred E. Whitehead remarked, organ playing may obtain a position, but the holding of it depends very largely on how the choir is handled. This does not seem to be generally realized by the younger musicians. Mr. Chattoe very strongly advocated an extended period of apprenticeship—such as "articled pupil" or "pupil assistant"—rather than attempting to cover the ground by the short-cut system of an intensive summer course.

Constructive criticism touched on several important points. It was suggested, for instance, that the written work was rather long; also that a non-musician who had committed certain information to memory could easily answer some of the questions—such as lists of compositions by specified composers. It is certainly difficult to avoid such conditions, but not impossible.

The opportunity to introduce excellent works by contemporary American composers seems to have been missed; the paper work dwelt a good deal in the past. However, judging from the 1936 requirements, the list of anthems for practical work is decidedly more enterprising.

The speaker found it somewhat difficult to express his deepest convictions in open session and with limited time. One is that the cold-blooded highbrow does not make an ideal choirmaster. Rather should he be one with the psychology of common sense plus some degree of personal religious experience. Practical work is really the only true means of displaying these essential qualities. Therefore the second part of the examination is by far the more important, not only in this respect, but

SUMMER STUDENTS AT WESTMINSTER CHOIR SCHOOL



THE WESTMINSTER CHOIR SCHOOL of Princeton, N. J., closed a successful summer session at Mount Hermon, Mass., Aug. 17. This was a part of the Northfield Summer Conference. The long list of persons in attendance included professional church musicians from all parts of the country. The climax was the festival program of sacred music under the direction of Dr. J. Finley Williamson Aug. 16, at which summer school students and choirs from nearby towns made up the chorus of 500 voices which sang out-of-doors. An audience of 5,000 heard the chorus in the following works:

Festival Chorus—"Bow Down Thine Ear, O Lord," Palestrina; "O Sing unto the Lord," Haeler; "He Is Risen," Gregor Aichinger.
Children's Choir—"How Lovely Are the Messengers" (from "The Messiah"), Handel; "Bring a Lantern, Jeanette Isabella," Harold Clark; "My Heart Ever Faithful," Bach.

Westminster Summer School Choir—"Alleluia! We Sing with Joy," Jakob Handl; "Praise Ye the Name of the Lord," Teberpepin; "Grant unto Me the Joy of Thy Salvation," Brahms.

also with regard to rhythm, phrasing, attack and release, and all those subtle elements which make music vital.

Dr. Charles Heinroth and his committee have a wonderful field in these examinations. They will certainly have the sympathetic interest of all real choral enthusiasts on both sides of the border.

Three Apollo Club Concerts.

The Apollo Musical Club of Chicago announces the beginning of its sixty-fifth season. This year it plans to give three concerts. The first will be Handel's "Messiah." Chicago first heard this work June 5, 1879, and since that time the entire community has been taught this oratorio by the Apollo Club. This seventy-eighth performance of the work by the club will be given Dec. 28 at Orchestra Hall. For the second

Festival Chorus—"Hail, Holy Light," Kastalsky; "O Praise the Lord of Heaven," Arensky; "Lord, Our God, Have Mercy," Lvovsky.

Westminster Singers—"Lost in the Night," F. Melius Christiansen; "Jesus, Friend of Sinners," Grieg; "All Breathing Life," Brahms.

Festival Chorus—"In Joseph's Lovely Garden," Dickinson; "God Is a Spirit," David Hugh Jones.

Combined Chorus—"Hallelujah Chorus" (from "The Messiah"), Handel; Choral Benediction ("The Lord Bless Thee"), Larkin.

In an "hour of music" at the Mount Hermon Memorial Chapel Sunday afternoon, Aug. 9, Carl Weinrich, head of the organ department of the Westminster School, played this program: Echo Fantasia and Variations on "My Young Life Hath an End," Sweetlick; "In Thee Is Gladness," "Out of the Depths I Cry to Thee," Allegro from Fifth Sonata, "Lord God, Now Open Wide Thy Heaven," "Christians, Rejoice" and Toccata in F major, Bach; Cantabile, Franck; Scherzetto, Vierne; "Benedictus," Reger; Fugue in C sharp minor, Honegger; Finale in D, Vierne.

concert George Schumann's "Ruth" will have its sixth presentation Feb. 16. The third and last concert of the season will be the "Children's Crusade" of Pierne, April 20. The Apollo Club is engaging excellent soloists for all of these performances. Edgar Nelson is the conductor and Robert Birch organist and accompanist.

Tutchings on European Tour.

Everett Tutchings, organist and accompanist of the Schola Cantorum, organist and director of the music at St. Paul's M. E. Church in Manhattan, and organist of Temple Ahavath Shalom, departed Sept. 2 for a European tour as accompanist to Margaret Speaks, niece of Oley Speaks, the composer, and soprano of the Firestone hour over WEA.F. He will return about Oct. 7.

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"... The finest example, in a provincial American city of what can be done

with a boy choir in the way of achieving the purely 'cathedral tone' that is characteristic of boys as they are trained in England to reach my notice is in Albany at the Cathedral of All Saints, where, on Christmas Eve, I heard singing that might have come straight out of an English Cathedral."

Dr. H. W. Thompson, in The Diapason:

"... Thrilling performance of the 'Missa Brevis' and other works of Palestrina by Mr. Jones and the Cathedral Choir. To me the supreme moment was the Kyrie of the Mass which seemed to float out of a mystical silence into a perfection of tonal beauty."

Lifelong Desire for Organ Gains Fruition by Steady Evolution

By ROSS B. RING

Like thousands of other lovers of the organ, I had a lifelong desire to own an organ installed at home upon which I could play whenever the mood to do so came upon me. I suppose the dearth of organ facilities in the western part of the country made my aspiration just that much stronger. With the recent installation of my new Wicks at Ferndale, Cal., this desire is satisfied.

Some years ago I bought a fine two-manual and pedal reed organ which was most effective. Later the old Hook & Hastings tracker organ of one manual and two sets of pipes which stood in the local Methodist Church became unplayable due to the infirmities of old age and severe weather conditions. The church people, knowing of my interest in organs, gave it to me and I promptly dismantled it and brought it home for storage. The thought occurred to me that it might be possible to have the fine old diapason in it connected up to the reed organ and used with it. As this stop was voiced on very low pressure I wrote to Wicks to find out whether or not my idea was practical. The reply was that it could be done, but was an unusual arrangement.

After due time the new chests and cables, with a small blowing outfit, were installed in a specially built chamber, approximately 4 by 7 feet, in the hall adjoining the living-room. The swell shutters used were salvaged from a damaged theater organ and Wicks made a swell engine for their control. All of this new material was hooked up with electric contacts at 8 and 4-ft. pitch on the great keyboard of the reed organ and could be coupled to the pedals by the existing mechanical couplers of the reed organ. The operation of the diapason was satisfactory, but the full and rich tones of the pipes put the tone of the reed organ in rather an unfavorable light. So I was not satisfied with my new arrangement.

This year an opportunity came to dispose of the reed instrument, and when word came at the same time that the soldiers' bonus bill had passed Congress, I felt that fate had made it possible for me to have a real organ at last. The one, which I now felt I could afford could not be crowded into the chamber built for the diapason pipes, so the organ company advised the use of a store-room about six feet square, on the opposite side of the hall, as an additional chamber. These two chambers could easily take care of an organ of six sets of pipes. It also allowed double expression, since each chamber would have its own swell shades.

It was decided to retain the diapason pipes and chests in the old chamber and to add a dulciana of sixty-one pipes running from 8-ft. CC and an unda maris, beating with the dulciana, of forty-nine pipes beginning at tenor C. In the new chamber made over from the store-room were installed a corneopane of sixty-one pipes, a salicional of seventy-three pipes and a unit flute of ninety-seven pipes—a total of 414 pipes. Since the old diapason was voiced originally on three-inch wind, all new pipes in the chamber with it

ROOM SHOWING ORGAN IN HOME OF ROSS B. RING



were voiced on that pressure and a regulating reservoir was provided. The material in the other chamber, being all new, was voiced on wind of four inches for the benefit of the corneopane and a regulating reservoir was provided for this chamber also.

A new detached console was placed in the living-room. The tone enters the living-room from the hall through a large opening with double French doors. These doors are generally left open, so that the organ tones can enter freely. Two long and drafty staircases formerly opened into the hall where the organ is placed, but these have been walled off and French doors placed at the stair landing. This will materially help to keep the organ free from changes in temperature.

Our living quarters occupy one floor and are upstairs over a drug store. The building was built forty years ago and, like so many houses of that era, it had front and back parlors connected by folding doors. The partition and the folding doors were removed recently and the new living-room formed by this change measures 14 by 29 feet, with a ceiling 10½ feet high. In spite of the fact that there are both an open diapason and a corneopane, the volume of tone when played full organ is not too overpowering for the room.

The organ as it stands does not seem to be the result of deliberate planning, but appears rather as a logical outgrowth and solution of conditions as they were found here. It started as a reed organ, to which later was added an open diapason set of pipes. Finally the reed organ was discarded and the new additions fit perfectly into spaces which happened to be suitable. The old and the new blend beautifully.

Goes to St. Paul's Lutheran, Evanston.

Hadley Abernathy has been appointed organist and choirmaster at St. Paul's English Lutheran Church in Evanston to succeed D. Sterling Wheelwright. He received his training at Northwestern University, the Chicago Musical College and Bush Conservatory. In addition to the bachelor of arts and bachelor of music degrees, he holds the master of music degree. He served as organist at Hemenway Methodist Episcopal Church in Evanston for five years, and last year became choir director and organist at Trinity Lutheran Church. His father, Dr. Austin Abernathy, is a widely-known conductor.

Mrs. Buchanan Plans for Season.

The choir of St. Luke's Lutheran Church in Youngstown, Ohio, under the inspiration of Hazel Wilkins Buchanan, organist and director, has planned for the approaching season monthly musical services, including congregational sings, cantatas and organ recitals. The season will open with a "recital of living composers" and a Lenten recital of the older masters. Last winter this choir of twenty-two voices participated in an A. G. O. service and a Bach program and gave Dubois' "Seven Last Words" on Good Friday night.

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By REGINALD L. M'ALL

In many churches plans are being laid for emphasis on hymns during the coming season. The hymn festivals held all over the country last year gave a large number of congregations the satisfaction of singing the great hymns of the church and of using newer and less familiar hymns and tunes that are taking their place with the others. A convenient date for such services is the Sunday before Thanksgiving Day, which this year falls on Nov. 22. It is also the Sunday nearest to St. Cecilia's Day.

By arrangement with A. S. Barnes & Co. a special set of eleven hymns prepared for use at a convention festival at Bridgeport, Conn., can be obtained by churches that expect to hold hymn festivals this year. The selection of hymns and tunes is as follows:

1. Processional hymn, "For the Beauty of the Earth," to the tune "Dix," for which Geoffrey Shaw has an extremely effective descant.

2. "Let All the World in Every Corner Sing," by George Herbert, to which J. S. Matthews wrote the tune "Herbert."

3. "Fairest Lord Jesus," to "Crusaders' Hymn," which is suitable for junior choirs.

4. "With Happy Voices Singing," a splendid children's hymn to the well-known "Berthold."

5. "O Son of Man, Thou Madest Known," written by the late Dr. Milton S. Littlefield, and set to "Brookfield."

6. "The World's Astir, the Clouds of Storm," one of Frank Mason North's hymns, sung to G. C. Martin's magnificent "All Hallows."

7. "Once to Every Man and Nation," well known as set to "Ton-y-Botel."

8. Dr. North's modern classic, "Where Cross the Crowded Ways of Life," to "Germany." A superb descant for this tune with slightly altered harmonies was written for the Hymn Society in 1932 by Dr. T. T. Noble. It may be obtained by application to the society.

9. "Father of All, from Land and Sea," Bishop Wordsworth's prophetic hymn of worldwide fellowship, set to a most effective four-line tune, "Rise-holme," which ends with the rarely used plagal cadence. If carefully handled the "Amen" may employ the authentic cadence with good effect.

10. "The Day Thou Gavest, Lord, Is Ended," to "St. Clement's."

11. For the recessional hymn, John Oxenham's "In Christ There Is No East or West," to the fine marching tune "St. Peter."

It is interesting to note that four or five of these hymns are not regarded

as "familiar" by most congregations. In the November DIAPASON some hints will be given on the thematic treatment for a non-liturgical service employing these hymns. In liturgical churches the majority of them can be introduced at a regular service, or a special evening festival may be planned for their use.

The hymns, with their music, reprinted in an attractive twelve-page leaflet, with a space on the title page for the insertion of the name of the local church and the date, etc., can be obtained from John Barnes Pratt, A. S. Barnes & Co., 67 West Forty-fourth street, New York, at the price of \$1.50 a hundred. As the number available is limited it is hoped that those churches which would like to use them will write for copies without delay.

Other information about hymn festivals has been prepared, and can be obtained from the chairman of the hymn festival committee at 2268 Sedgwick avenue, New York.

Festival at Bridgeport, Conn., Oct. 17.

A hymn festival will be held at the United Church of Bridgeport, Conn., on Saturday evening, Oct. 17, under the auspices of the Fairfield County Council of Churches and Religious Education. It is the conclusion of a day's convention on the worship life of the church in which Dr. Tweedy of Yale, Carl F. Price, the Rev. Philip S. Watters, Miss Edith Lovell Thomas, Miss Marguerite Hazzard, Professor Robert Seneca Smith, Hugh Porter, Reginald L. McAll and others will take part. The United Church has for more than half a century enjoyed the musical leadership of Mrs. Elmer Beardsley, and the choir of the church will sing under her direction.

The method of seating the singers who have studied the hymns in advance that was used at Riverside Church, New York, last January will be repeated. Groups from the cooperating churches will be placed all over the church, alternately with the rest of the congregation. In addition a large junior choir section drawn from the churches of the county will sing from the gallery. It is expected that at least 500 will lead the whole congregation in the festival hymns. The address will be by Mr. Watters.

Canon Douglas Revises Lutkin Work.

"Selected Hymns and Carols," compiled by the late Dean Peter C. Lutkin, has been revised by Canon Winfred Douglas and reprinted in its third edition by the department of church and choral music of Northwestern University. Organists and choir directors may procure a sample copy by remitting 15 cents in stamps to cover postage and handling. A handbook to accompany the "Selected Hymns and Carols" has been prepared by Canon Douglas and is being mailed to all names on the department's mailing list as Bulletin No. 9 of the church music bulletin series begun by Dean Lutkin. Organists and choir directors who do not receive the handbook by Oct. 15 may obtain a copy by remitting 6 cents in stamps. Their names will also be added to the mailing list for future announcements and bulletins. Please give the name of your church and your official capacity. Address the "Department of Church and Choral Music, Northwestern University, Evanston, Ill."

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RECITALS A SPECIALTY

**Los Angeles News;
Nies-Berger Departs
to Live in New York**

By **ROLAND DIGGLE, Mus. D.**

Los Angeles, Cal., Sept. 16.—Edouard Nies-Berger has resigned as organist and choirmaster of the Wilshire Boulevard Temple and also from the First Presbyterian Church of Santa Monica and leaves for New York this month, where he and his talented novelist wife will make their home. Mr. Nies-Berger has lived in Los Angeles for about ten years and in an unobtrusive way has worked and done much for the cause of church music. The music at the Temple has been particularly progressive and there is little modern Jewish music that has not been heard there. His recitals have covered the literature of organ music.

I was glad to have the opportunity of hearing Sir Hamilton Harty's delightful cantata "The Mystic Trumpeter," a work that deserves a better fate than is accorded it. It was given by the Choral Crafters under the direction of Ralph Peterson at the First Methodist Church early in August and was a real treat. The choir sang well and the work has rarely received a finer interpretation.

Archibald Sessions, who is head of the organ department at the University of Southern California, has been playing a series of recitals broadcast from station KXX on Mondays at 3. The series, entitled "Organ Masters' Program," has been very well worth while and there is a possibility of its being continued.

John Smallman, the distinguished director of the choir of the First Congregational Church, has returned from a trip to Europe, where he took in all the music festivals. It is good to know that he has completely recovered and is feeling, as he says, as fit as a fiddle.

Another organist home from abroad is Walter Earl Hartley, director of the music at Occidental College. Mr. Hartley spent most of his time in England, and while he has little good to say of the weather, he had a fine trip and is planning a busy season at the college.

Mr. and Mrs. P. Shaul Hallett of Pasadena announce the engagement of their daughter, Doris Theresa, to George Frederick Croxon of Monrovia. I have known Miss Hallett from the time she was one day old and a more charming girl it would be difficult to find. Mr. Hallett, I understand, is spending all his spare time learning how to walk up the aisle in time to the wedding march. He has played it hundreds of times, but this will be the first time he gives a bride away.

Courses Given by Miss Sackett.

A normal course in junior choir methods under the direction of Edith Elgar Sackett, a member of the faculty of the Westminster Choir School, was held in the Broad Street Presbyterian Church, Columbus, Ohio, the week of

Sept. 1. This course was sponsored by Herbert Huffman, minister of music at the Broad Street Church. Twenty directors of music from Columbus, Cleveland, Youngstown, Pittsburgh and Toledo took the course, which consisted of lectures on organization work, child voice, discussion groups and demonstration rehearsals, with a children's choir of forty. From Columbus Miss Sackett went to Youngstown, where she met with a group and discussed junior choir problems. The course was also given to a group of alumni at the Westminster Choir School in June and to the summer school group at Mount Hermon, Mass., in July.

Takes Morningside College Position.

The election of Thomas C. Canning as head of the departments of organ, theory and composition in the Morningside College Conservatory of Music at Sioux City, Iowa, has been announced by Dr. Earl A. Roadman, president. Mr. Canning will succeed the late Lucy Dimmitt Kolp. He is a graduate of the Oberlin Conservatory of Music.

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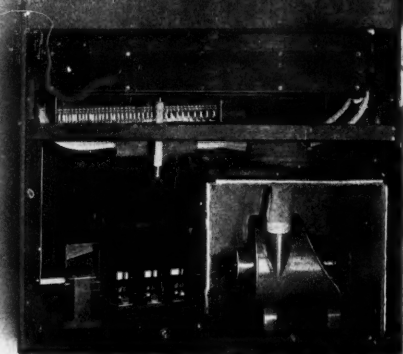
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Earliest Beginnings of Organ History in New England Traced

[The following interesting article on early organ building in New England is to be incorporated in a book by Miss Ayars, soon to be published, under the title, "Contributions to the Art of Music in America." All rights are reserved. Miss Ayars has made a comprehensive research of available material on the first organs constructed on this continent.]

By **CHRISTINE M. AYARS**
[Third Installment.]

About 1810 Thomas Appleton [Oliver, Henry K.—*The Organist's Quarterly Journal and Review*, April, 1875, gives the dates for his organ building from 1807 to 1869], a brother-in-law and at one time associate of William Goodrich, went into business with the Babcock brothers and a little later the Hayts Brothers were added. After the firm's dissolution Mr. Appleton carried on organ building with Ebenezer Goodrich and later Corri as voicer and tuner. Later [1848-1851] he manufactured organs in company with Mr. Warren, at 123 Cambridge street, the latter subsequently moving to Montreal, where he carried on the business. T. Appleton, who has been called "the Father Smith of New England," and Warren probably built the first organ in Appleton Chapel, Harvard University. [Statement of James Cole, organ builder.]

Thomas Appleton built good tracker action organs, many with three manuals, "thirty-five for Boston alone and more than 100 for other cities. His first complete instrument was the Church Green organ, used for a time in a church on the corner of Summer and Bedford streets, Boston. This organ was afterwards removed to a Baptist church in Providence, R. I., where it was used until about the time of the great Boston fire. [November, 1872.] Then it was brought back to Boston and placed in the new South Church, Tremont and Camden streets. It was afterward partly rebuilt by George Ryder." What may be this organ, since it is an Appleton organ located in a church at this address, now called the People's Baptist Church, is still in use. But it does not appear rebuilt. It is dated 1844 on the name plate, which seems late, and has three manuals and thirty-four stops, some divided, and a two-octave pedal organ. Below tenor G on the swell there is what amounts to a permanent coupler with the choir organ. A number of the stops have beautiful tones, particularly the flauto traverso, which is a remarkably fine reproduction of a flute tone.

When in business alone Thomas Appleton built the organ in Barnard Memorial Chapel, Boston. This had two manuals, one and a half keyboards, the lower to "40 G" only, swell to middle C and twelve pedal notes. He also built a fine instrument for St. Mary's Church, Lowell, which went thence to the Weymouth Roman Catholic Church. [Statement of Mr. Goodwin organ builder.] One of his organs built for a Salem, Mass., church was moved to the Avenue Methodist Church, Railroad avenue, Beverly, and used there for some years. [Information supplied by A. C. Foster, who played on this organ at one time.] It probably had originally three manuals—swell, great and choir. The handsome mahogany case was rounded out at the front and flat at the top. When the French Catho-

lic took over this church most of the organ was junked, but the pedal wood pipes, which were very large scale, are now in the possession of John Hays Hammond, Jr., at Gloucester, Mass.

"One of his most celebrated organs (reputed to be that later in the Congregational Church, Milford, N. H.) was built for the Handel and Haydn Society and was used by them in Music Hall, Boston, until the great German organ was imported."

One of his largest organs was built in 1849 (?) for Central Congregational Church, Newbury and Berkeley streets, Boston. [Information supplied by William B. Goodwin, Lowell, Mass., organ builder.] It had three manuals and twenty-eight speaking stops, and cost \$6,500. The soft metal of the front pipes, which went to G and were at least thirteen feet, caused them to settle several inches at the bottom by the time the organ was sold in 1879. S. S. Hammill bid \$250 for it, as he said, "just to start the fun." He was startled when nobody raised his bid and he found that he had bought the organ. He recovered his outlay, however, as he made three organs out of it and sold them. "Mr. Appleton, who was one of the noted men of Boston, died in 1872 in the eighty-seventh year of his age."

An interesting example of an early English organ is one bearing the date of 1805, built by William Gray. It is now on exhibition in the Fogg Art Museum, Cambridge, Mass., where it is occasionally played. It was probably used in Holden Chapel at Harvard University, which owns it and had it restored by James Cole.

[To be continued]

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The latest organ for an educational institution to be built at the factory of M. P. Möller was completed in September when the new three-manual was installed in the Schwab Auditorium at the State College of Pennsylvania. The instrument is one of approximately twenty-nine sets of pipes, a harp and chimes, and the stop specification shows the following tonal resources:

GREAT ORGAN.

- Double Diapason, 16 ft., 85 pipes.
- First Diapason, 8 ft., 73 pipes.
- Second Diapason, 8 ft., 73 pipes.
- Claribel Flute, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.
- Chimes, 25 bells.
- Harp, 8 ft., 49 notes.
- Tremulant.

SWELL ORGAN.

- Lieblich Gedeckt, 16 ft., 73 pipes.
- Geigen Principal, 8 ft., 73 pipes.
- Rohr Flute, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Mixture, 4 rks., 244 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.

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Tremulant.

CHOIR ORGAN.

- Viola, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Dulciana, 8 ft., 85 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Dolce Twelfth, 2 1/2 ft., 61 notes.
- Dulciana, 4 ft., 73 notes.
- Dolce Fifteenth, 2 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 8 ft., 49 bars.
- Tremulant.

PEDAL ORGAN.

- Diapason, 16 ft., 44 pipes.
- Double Diapason, 16 ft., 32 notes.
- Gemshorn, 16 ft., 12 pipes.
- Bourdon, 16 ft., 44 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Octave, 8 ft., 32 notes.
- Gemshorn, 8 ft., 32 notes.
- Flute Major, 8 ft., 32 notes.
- Claribel Flute, 8 ft., 32 notes.
- Flute, 4 ft., 32 notes.

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