

THE DIAPASON

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ALLEGE UNFAIR CLAIMS TO SELL ELECTRONICS

HEARINGS OPEN AT CAPITAL

Federal Trade Commission Files Complaint of Unfair Practices Against Hammond Company—Important Issue to Be Decided.

To what extent may an electronic instrument be described by its makers as being able to produce real organ music?

This and related questions that have agitated the organ world for the last year and a half are to be passed upon by the Federal Trade Commission in a case involving allegations of unfair sales practices and methods of competition, made against the Hammond Clock Company of Chicago. The commission has entered the complaint and hearings in the case were to be opened in Washington Oct. 30, the Hammond Company being given until that date to show why an order to "cease and desist" from the practices charged should not be entered by the commission. It is expected that various persons will testify and the hearings may be continued in other cities.

In view of the interest and controversy aroused by the entrance of electronic instruments into the field, the question whether there has been "misrepresentation of the tone quality and value" of the electrical instrument is one of prime importance, and the entire organ world will await the outcome of the case. The points involved in the issue have been taken up at length in THE DIAPASON at various times. The American Guild of Organists named a committee to investigate the subject and its report was published several months ago in THE DIAPASON. Charges were filed with the Federal Trade Commission more than a year ago, but after considerable investigation by agents of the commission no action was taken. The case was reopened recently in connection with new charges by those directly concerned. The result was the following announcement from the offices of the commission in Washington under date of Oct. 3, which summarizes the case presented against the makers of the Hammond:

Misrepresentation of the tone quality and value of an electrical musical instrument called "The Hammond Organ" is alleged by the Federal Trade Commission in a complaint issued against the Hammond Clock Company, 2915 North Western Avenue, Chicago. The respondent company's practices in the sale of its instrument are held to constitute unfair methods of competition in violation of section 5 of the Federal Trade Commission Act.

Among representations allegedly made by the respondent company in its advertising matter are that use of "The Hammond Organ" means "that real organ music of unbelievably beautiful quality is now possible in any home at an expense no greater than that of a good piano"; that the instrument "produces the entire range of tone coloring necessary for the rendition, without sacrifice, of the great works of classical organ literature"; and that many organists agree the instrument is comparable to pipe organs costing \$10,000.

These and similar representations are false, according to the complaint, which charges that with the exception of the flute notes the respondent's instrument is not capable of producing faithfully the musical tones of a pipe organ necessary for the accurate, adequate rendition of the great compositions of organ music; that its tone is not an improvement over that of any modern organ of recognized merit, and that it is not comparable to a \$10,000 pipe organ or to any pipe organ.

The commission allowed the respondent corporation until Oct. 30, next, to show cause why it should not be ordered to cease and desist from the practice alleged

MARSHALL BIDWELL AT CARNEGIE HALL ORGAN, PITTSBURGH



MARSHALL BIDWELL, MUS. D., OPENED his new season of recitals at Carnegie Music Hall Oct. 3 and 4. On his Saturday evening program he presented seven compositions played for the first time in Carnegie Hall. They were: Bach's Fantasia and Fugue in G major, the Adagio from Mozart's Concerto for Clarinet, "A Concerto Movement," by Thomas Sanders Dupuis; "The Four Winds," Alec Rowley; "Hills," Burleigh; "The Cuckoo," Arensky, and Intermezzo from "Goyescas," Granados. He also played Garth C. Edmundson's "Apostolic Symphony" and Andante

Cantabile from String Quartet and "The Lark's Song," Tschaiakowsky.

The program Sunday afternoon, Oct. 4, was as follows: Fantasia on the Choral "Lobet den Herren," Gade; Variations from the "Emperor" String Quartet, Haydn; "Kol Nidrei," arranged by Bruch; Fugue a la Gigue, Bach; Overture to the Occasional Oratorio, Handel; "Cortege" and Fanfare and "Pax Vobiscum," Edmundson; "Elfin Dance," Edmundson; "Dance of the Gypsy," from "Henry VIII," Saint-Saens; "Deep River," Burleigh; "March of the Sirdar," Ippolitoff-Ivanoff.

in the complaint.

The charges lodged by the commission are equivalent to an indictment in ordinary court procedure, it is pointed out, and a decision as to whether to issue an order against the respondents to "cease and desist" from representations which have been made in national magazines and newspapers throughout the United States will depend upon the answer made at the hearings.

NEW ORGAN FOR CENTENNIAL

Calvary Church, New York, Will Have Elaborate Celebration.

Elaborate plans have been made at Calvary Episcopal Church, Fourth Avenue and Twenty-first Street, New York City, for the dedication of the new organ, which takes place in November in connection with the centennial celebration of the parish. This organ, in the construction of which a number of pipes from the old Roosevelt instrument were utilized, was built by the Aeolian-Skinner Company under the supervision of G. Donald Harrison, who assisted Vernon de Tar, organist and choirmaster of Calvary, in designing the instrument. The specification was published in THE DIAPASON June 1.

The centennial observance will extend from Nov. 1 to 8. The organ will be dedicated at the morning service Nov. 1 by Bishop Manning. At this service a new anthem written for the occasion by Mr. de Tar will be sung, as well as a communion service by the organist and Vaughan Williams' Te Deum in C. The same evening there will be a centennial service of music,

with this music list: "How Blest Are They," Tschaiakowsky; "Cantate Domine," D. McK. Williams; "O Bona Patria," from "Hora Novissima," Horatio Parker; Cantata, "Thou Guide of Israel," Bach; Two Psalms, Gustav Holst; "Create in Me," Brahms.

On Nov. 8 the music will include a "Benedictus es, Domine" in B minor, written for the centennial and dedicated to Vernon de Tar by Harold Friedell; "Jubilate Deo" in C, William Strickland, and "In the Year King Uzziah Died," D. McK. Williams. In the evening a special Oxford group service will be attended by members of the group throughout the world. Martin's "Ho Everyone That Thirsteth" will be the offertory anthem.

The opening organ recital will be given by Mr. de Tar on Wednesday, Nov. 11, at 8:15. A series of recitals by guest organists will be announced later in the year.

Pilcher Three-Manual for New Church.

Henry Pilcher's Sons of Louisville, Ky., have received a contract for a three-manual organ to be installed in the Clifton Baptist Church, Louisville, the early part of next year. This instrument is for the new building which is under construction.

Scholin to Conduct "Elijah."

The choir and soloists of the Kings-highway Presbyterian Church, St. Louis, will give the oratorio "Elijah," by Mendelssohn, Sunday, Nov. 29, at 8 p. m., under C. Albert Scholin's direction. Mr. Scholin's choir has thirty-six members.

ORGAN AT WELLESLEY OPENED BY WEINRICH

WORK OF AEOLIAN-SKINNER

Important Addition to Famous Instruments in American Institutions of Learning Dedicated—The Specification.

Wellesley College formally dedicated its new organ Oct. 18, when a recital was played before the faculty and students of the famous college for women by Carl Weinrich. The new instrument, built by the Aeolian-Skinner Company, is a worthy addition to the long list of famous organs in the larger institutions of learning in America and was so pronounced by those who were privileged to attend the performance in the Wellesley chapel.

Howard Hinners, head of the music department at Wellesley, and Edward Greene, the college organist, had the advice and cooperation of Edward Flint of Harvard University, who was retained by the college authorities, in designing the instrument, and the collaboration of G. Donald Harrison, technical director of the Aeolian-Skinner Company. The resources of the organ are set forth in the following stop specification:

GREAT ORGAN.

Sub Principal, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Flute Harmonique, 8 ft., 61 pipes.
Grosse Quinte, 5½ ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Full mixture, 4 rks., 244 pipes.
Fourniture, 4 rks., 244 pipes.
Cymbel, 3 rks., 183 pipes.
Double Trumpet, 16 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.

SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Geigen, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Harmonic Flute, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Unda Maris, 2 rks., 8 ft., 124 pipes.
Octave Geigen, 4 ft., 73 pipes.
Fugara, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Flautina, 2 ft., 61 pipes.
Mixture, 4 rks., 244 pipes.
Plein Jeu, 6 rks., 366 pipes.
Oboe, 8 ft., 73 pipes.
Bombarde, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Gemshorn, 16 ft., 73 pipes.
Principal, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Rohrföte, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Erzähler Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Koppelföte, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Octave, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Larigot, 1½ ft., 61 pipes.
Scharf, 4 rks., 244 pipes.
English Horn, 16 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Sub Bass to fifth, 32 ft., 7 pipes.
Principal, 16 ft., 32 pipes.
Contre Basse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gedeckt (Swell), 16 ft., 32 pipes.
Gemshorn (Choir), 16 ft., 32 pipes.
Principal, 8 ft., 32 pipes.
Flute Ouverte, 8 ft., 32 pipes.
Gedeckt (Swell), 8 ft., 32 pipes.
Gemshorn (Choir), 8 ft., 32 pipes.
Quint, 5½ ft., 32 pipes.

- Super Octave, 4 ft., 32 pipes.
- Wald Flöte, 4 ft., 32 pipes.
- Gedeckt (Swell), 4 ft.
- Gemshorn (Choir), 4 ft.
- Blockflöte, 2 ft., 32 pipes.
- Mixture, 3 rks., 96 pipes.
- Mixture, 2 rks., 64 pipes.
- Contra Posaune, 32 ft., 12 pipes.
- Bombarde, 16 ft., 32 pipes.
- English Horn (Choir), 16 ft.
- Trompette, 8 ft., 32 pipes.
- English Horn (Choir), 8 ft.
- Clarion, 4 ft., 32 pipes.
- English Horn (Choir), 4 ft.

The old antiphonal organ has been rearranged and has the following resources:

MANUAL.

- Diapason, 8 ft., 73 pipes.
- Lieblich Flöte, 8 ft., 73 pipes.
- Muted Viols, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 2 rks., 122 pipes.
- Trompette, 8 ft., 73 pipes.
- Tremolo.

PEDAL.

- Bourdon, 16 ft., 32 pipes.
- Flute, 8 ft., 12 pipes.

Mr. Weinrich's program in dedicating the new instrument on Sunday afternoon, Oct. 18, consisted of the following works: Concerto in A minor, Vivaldi-Bach; Variations on "My Young Life Hath an End," Sweelinck; Chorale in A minor and Cantabile, Franck; "In Thee Is Gladness," "Out of the Depths I Cry to Thee," Allegro from Fifth Sonata, "Lord God, Now Open Wide Thy Heaven," "Rejoice, Ye Christians," and Toccata in F, Bach.

GOES TO ROCKFORD CHURCH

Mallory W. Bransford of Indiana Appointed to Court Street Post.

Mallory W. Bransford of Anderson, Ind., has been appointed organist and director of music and dramatics at the Court Street M. E. Church, Rockford, Ill.

Mr. Bransford is the son of the Rev. and Mrs. W. H. Bransford of Anderson, and his father is pastor of the First M. E. Church there. He is a graduate of the Oberlin Conservatory of Music. While there Mr. Bransford was a member of the Oberlin A Cappella Choir and received his choral training under Olaf Christiansen. For the last two years Mr. Bransford has been doing graduate work at the Arthur Jordan Conservatory in Indianapolis and he received his master's degree there last June. During his graduate work at Indianapolis he directed a choir and two male choruses and had charge of the numerous activities of the Civic Theater in Anderson. Mr. Bransford is a member of the Indiana Chapter of the American Guild of Organists. Last spring he was one of the two musicians chosen to represent this chapter in a recital at the regional convention of the American Guild of Organists in Louisville.

Mr. Bransford began his work at Rockford early in October. He succeeded the Rev. LeRoy E. Wright, who has assumed his new duties at St. James' M. E. Church, Chicago. Mr. Bransford will play the organ, have charge of the senior choir, the young people's choral society, a boys' choir, a girls' choir, a junior high school choir and a dramatic club.

PEDTKE NOW IN SOUTH BEND

Leaves Winona, Minn., for New Post in Church and University.

After four years as organist and director of music at the College of St. Teresa, Winona, Minn., Daniel H. Pedtke, F. A. G. O., Mus. B., has assumed new duties as organist and director of St. Patrick's Church, South Bend, Ind., and as instructor of organ, piano and theory at the University of Notre Dame.

Death of Mrs. Alice L. Ream.

Mrs. Alice L. Ream, organist of the Redeemer Lutheran Church at Harrisburg, Pa., died Sept. 22 at her home after a lingering illness. Mrs. Ream was 44 years old. She was a member of the Paxtang Civic Club and of the American Guild of Organists. She was soloist at Christ Lutheran Church several years ago. Surviving in addition to her husband, R. C. Ream, is her mother, Mrs. Mary E. Rollinson.

THE REV. GREGORY HUGLE, O.S.B.



THE SEPTEMBER ISSUE of *Caecilia*, the monthly magazine of Catholic church and school music, founded in 1874 by John Singenberger and published by the McLaughlin & Reilly Company, Boston, appeared under the editorship of the Very Rev. Gregory Hugle, O. S. B., prior of Conception Abbey, Conception, Mo.

The new editor, one of the most eminent Catholic Church musicians of America, came into prominence soon after the Motu Proprio appeared in 1903 by directing chant courses in religious institutions throughout the country. Born in Germany in 1866, he studied in monastic institutions of Austria and Switzerland and joined the Benedictine Abbey at Conception in 1885. In his musical work he became the exponent of the Solesmes School of Gregorian Chant. In 1906 he translated (with some conferees) from the German Dr. Max Springer's "The Art of Accompanying Plainchant" (J. Fischer & Bro., New York). From 1915 on he collaborated with Bishop J. Schrems, now of Cleveland, in the preparation of the Silver-Burdett Catholic edition of the Progressive Series for the parochial schools, republished recently under the title "The Catholic Music Hour." Numerous articles on chant and liturgy appeared from his pen in *Caecilia*, *Orate Fratres*, *Sponsa Regis* and other magazines. Since 1933 the "Question-box" of *Caecilia* had received his special attention. An aggregate of answers to important questions appeared in booklet form (1935) under the title "The Spotlight on Catholic Church Music" (McLaughlin & Reilly).

Christian Opens Frazee Organ.

The three-manual organ built by the Frazee Organ Company for All Saints' Church at Pontiac, Mich., was opened Oct. 15 with a recital by Palmer Christian of the University of Michigan. The specification of the instrument was published in the April issue of THE DIAPASON. Mr. Christian, whose playing was brilliant, according to critics who heard him, gave a fine demonstration of the resources of the new organ with this program: "Psalm XIX," Marcella; Andante, Stamitz; Toccata, Adagio and Fugue in C, Bach; Fantasia in A major, Franck; Chorale in D minor, Andriessen; Intermezzo (Symphony 6), Widor; "O Zion," Horace A. Miller; Toccata, "Thou Art the Rock," Mulet.

Rechlin Going to Europe.

Edward Rechlin, the American concert organist and Bach interpreter, after being in Europe from June to Sept. 15, will again sail Oct. 31 for a series of recitals, playing in Stockholm, Copenhagen, Amsterdam, Rotterdam, The Hague and Haarlem, besides broadcasting, presenting his program of Bach and his spiritual contemporaries. He will return shortly before Christmas to play recitals in this country.

KILGEN FOR CHATTANOOGA

SS. Peter and Paul Church Will Install a New Three-Manual.

A contract has been placed by SS. Peter and Paul Church, Chattanooga, Tenn., with George Kilgen & Son, Inc., through their factory branch at Cincinnati, for a three-manual organ. The instrument will be placed in the choir gallery at the rear, screened by a case of Gothic design. While the instrument will be entirely new as to action, console and many ranks of pipes, some of the pipes from the old organ will be used in the new one.

SS. Peter and Paul Church is one of the largest and oldest Catholic churches in Chattanooga. Work on the organ is under way at the Kilgen factory and installation is planned for this winter.

The resources of the new instrument will consist of the following:

GREAT ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- Viol d'Gamba, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Tromba, 8 ft., 73 pipes.
- Chimes (prepared for).

SWELL ORGAN.

- Geigen Principal, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Sallecional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Flute Traversiere, 4 ft., 73 pipes.
- Mixture, 3 ranks.
- Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 pipes.

PEDAL ORGAN.

- Major Bass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt (ext. Swell Gedeckt), 16 ft., 12 pipes.
- Flute (ext. of Bourdon), 8 ft., 12 pipes.
- Still Gedeckt (from Swell Organ), 8 ft., 32 notes.

Son Is Born to Susi Hock.

Dispatches from London under date of Sept. 21 tell of the birth of a son to Sir James Jeans, the noted astronomer, and Lady Jeans, who was Susi Hock, the Vienna organist. The marriage of the couple took place in September, 1935. Susi Hock is booking a recital tour in the United States and Canada next spring.

Miss F. Gertrude Trowl, a pupil of Dr. Wilhelm Middelschulte, has been appointed organist of St. Thomas' Episcopal Church and of Mount Sinai Temple, Sioux City, Iowa.

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TELEPHONE CENTRAL 1970

IN THIS MONTH'S ISSUE

Wellesley College dedicates its new four-manual Aeolian-Skinner organ with a recital Oct. 18 by Carl Weinrich.

Federal Trade Commission files complaint against the Hammond Clock Company as the result of claims made on behalf of its electronic organ, and hearings open Oct. 30 in Washington.

Seth Bingham begins series of articles based on monumental work of Norbert Dufourcq, "The Organ in France from the Thirteenth to the Eighteenth Centuries."

How to improvise is told interestingly in paper by T. Carl Whitmer.

Dr. Harold W. Thompson presents study of additional music for Christmas use.

Miss Christine M. Ayars' study of earliest New England organs and builders is completed.

Chapters of American Guild of Organists throughout the country open their season and plan various events.

THE DIAPASON.

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WORK OF ERNEST M. SKINNER

Large Three-Manual Under Construction at Methuen, Mass., for First Church—Contracts for Reading and Foxboro, Mass.

Ernest M. Skinner is building at his plant in Methuen, Mass., a three-manual organ for the First Church of Northampton, Mass., in addition to which he has two-manuals under construction for the First Methodist Church of Reading, Mass., and Bethany Congregational at Foxboro, Mass., among other orders.

The tonal resources of the Northampton organ are shown by the attached scheme of stops:

GREAT ORGAN.

- Diapason, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Principal Flute, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 4 ranks, 244 pipes.
- Trumpet, 8 ft., 61 pipes.
- Chimes, 25 bells.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Flute Celeste, 2 ranks, 8 ft., 134 pipes.
- Violina, 4 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Mixture (8-12-15-19) or Cornet (8-12-15-17), 244 pipes.
- English Horn, 16 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Flügel Horn, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

- Gemshorn, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Kleiner Erzähler, 8 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Nazard, 2 2/3 ft., 73 pipes.
- Piccolo, 2 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Celesta, 61 tones.
- Harp (Celesta Sub).
- Tremolo.

PEDAL ORGAN (Augmented).

- Diapason (12 resultant), 32 ft., 29 pipes.
- Diapason, 16 ft., 32 pipes.
- Gemshorn (Choir), 16 ft., 32 notes.
- Bourdon, 16 ft., 32 pipes.
- Echo Lieblich (Swell), 16 ft., 32 notes.
- Octave, 8 ft., 32 notes.
- Gedeckt, 8 ft., 32 notes.
- Gemshorn (Choir), 8 ft., 32 notes.
- Still Gedeckt (Swell), 8 ft., 32 notes.
- Flute or Gemshorn (Swell or Choir), 4 ft., 32 notes.
- Fagotto, 32 ft., 32 notes.
- Fagotto, 16 ft., 32 notes.
- Fagotto, 8 ft., 32 notes.

Music for Grand Rapids Centenary.

Paul Callaway, F. A. G. O., organist and choirmaster of St. Mark's Episcopal Church, Grand Rapids, Mich., provided special musical features for the

MRS. JOHN R. HENRY, NEW HARRISBURG DEAN



Mrs. JOHN R. HENRY is the dean this year of the Harrisburg Chapter of the Guild. She studied with Henry Stratton of Buffalo and the late Dr. J. Fred Wolle of Bethlehem, Pa., and is at present a pupil of Dr. Rollo Maitland of Philadelphia.

Mrs. Henry has been organist of the

Fifth Street Methodist Church in Harrisburg for the last twelve years and plays a new four-manual Möller organ of fifty-nine stops. The Fifth Street Church has a membership of 1,200. She conducts a studio where she teaches organ, piano, theory and harmony.

centennial celebration of the parish, which was held through October. On Oct. 25 an anthem composed by Mr. Callaway, "Love, Lift Me Up," was sung, and the prelude was another composition by Mr. Callaway, a Suite on "Isleworth." On Oct. 11 a new Te Deum by Leo Sowerby, composed in honor of the centenary of St. Mark's, was sung for the first time.

Dedication in Anniston, Ala.

Miss Erma F. Meyers, organist and director of St. Peter's United Evangelical Church, Buffalo, N. Y., gave a dedicatory recital Sept. 8 on a two-manual organ originally built by the W. W. Kimball Company in 1903 and rebuilt and electrified by Herman L. Schlicker of Buffalo for the First Methodist Episcopal Church, South, at Anniston, Ala. Miss Meyers played the following program: Prelude and Fugue in E minor, Bach; Fantasie in A major,

Franck; Pastorale (from Eighth "Concerto Grosso"), Corelli; "Christmas in Sicily," Yon; "A Stately Processional," DeLamarter; Spring Song, Macfarlane; "In Moonlight," Kinder; Scherzo (from First Sonata, in G minor), Rene L. Becker; "Cotswold Air," J. Sebastian Matthews; Finale (from First Symphony, Op. 14), Vierne.

CHURCH MUSIC TOPIC AT BLOOMINGTON, ILL.

CONFERENCE SET FOR NOV. 17

Illinois Wesleyan University Sponsors Second Event in View of Success Last Winter—Eigenschenk Will Give Recital.

Illinois Wesleyan University will sponsor its second annual church music conference Tuesday afternoon and evening, Nov. 17, at Presser Hall, Bloomington, Ill.

The first church music conference at Illinois Wesleyan was held last January and happened to occur at the time of a blizzard, but in spite of this a large crowd was in attendance at all of the events. So great was the demand of those interested that the school has decided to sponsor a second conference. An outstanding program has been arranged for this event. Persons of all religious faiths are invited to attend. The following have been engaged to take part: Dr. Amos Thornburg, pastor of the Methodist Church of Wilmette, Ill., who will deliver two lectures, and Dr. R. G. McCutchan, dean of the school of music at DePauw University, who speaks at the afternoon conference. Dean McCutchan is editor of the New Methodist Hymnal and for many years has been a leader in the field of church music.

For the recital in the evening Edward Eigenschenk of Chicago has been engaged. He will play: Toccata and Fugue in D minor, Bach; "Der Tag der ist so Freudenreich," "Jesu, Joy of Man's Desiring" and "In Dir ist Freude," Bach; Prelude, Clerambault; Concerto No. 5, Handel; "Liebestod," Wagner; Scherzo, Bossi; "Carillon," Sowerby; Scherzo and Finale, First Symphony, Vierne.

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on

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at

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Brahms —	Postlude (from Symphonie I).....	.40
Harris —	Sérénade Tendre40
Harris —	An Autumn Sunset.....	.30

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HENRY MATLACK DIES AT HOME IN GRINNELL

LONG ON COLLEGE FACULTY

Professor of Organ and Theory and Alumni Secretary of College in Iowa—At One Time Superintendent of Organ Factory.

Professor Henry W. Matlack, F. A. G. O., for many years a member of the faculty of Grinnell College, Grinnell, Iowa, and organist of the college, died at his home in Grinnell Oct. 8 after a long illness. Some years ago Professor Matlack was in charge of the factory of Lyon & Healy, who then built organs at Battle Creek, Mich.

Memorial services for Professor Matlack were held Oct. 11 in the chapel at Grinnell, with Professor Elias Blum at the organ. Dr. E. A. Steiner delivered the memorial address. Burial was at Steubenville, Ohio.

Henry Matlack was one of the veterans of the Grinnell College faculty in point of service. He was born in Steubenville, Ohio, sixty-one years ago, was graduated from Oberlin with the degree of bachelor of music in 1897, and went to Grinnell in 1901 as director of the school of music, succeeding Rossetter G. Cole. He moved to Chicago in 1903 as superintendent of the Lyon & Healy organ factory and later was located for some time in Battle Creek, Mich., when the factory was moved to that city. In 1908 he became connected with the Kilgen factory in St. Louis and was director of music in Pilgrim Congregational Church in that city.

Professor Matlack returned to Grinnell in 1909 to resume his connection with the college. He served as professor of theory and harmony and of organ. Since 1922 he had been alumni secretary of the college and edited *Grinnell and You*, the college alumni magazine.

At the time of his death Professor Matlack was minister of music of the Congregational Church. He had been chapel organist during his entire connection with the college. During the S. A. T. C. period in Grinnell he served as Y. M. C. A. secretary and for one semester he was dean of men.

Besides his widow, Professor Matlack is survived by five daughters—Laura of Hillsdale, Mich., Jane of Des Moines, Mary, Margaret and Connie, all of Grinnell—and David, a son, who lives in Grinnell.

Women Organists' Club of Boston.

The Women Organists' Club of Boston has planned a series of musical sketches for the season which promise to be unusually interesting. These will be held on the first Tuesday of every month, at 11 a. m., in the Copley Methodist Church, Newbury and Exeter streets, with the exception of the one in December, which will be at 8 p. m. There will be three speakers on these programs—Professor Hamilton C. Macdougall, Miss Clara Staudenmayer and Mrs. Dorothy Sprague. Miss Marjorie G. Shepherd will give readings and the musical part of the program will be by Miss Mildred Bennett, soprano; Miss Ruth Doppler, mandolin artist, and Miss Frances P. Boleman, concert pianist. The organists have arranged a series of numbers to illustrate these subjects: Time—"A Musical Calendar." Music—"Souvenir of Boston Composers." Travel—"Evolution of the Automobile." Life—"Story of a Girl's Life." The organists taking part in this group are the Misses Cynthia Brigham, Kate Marion Chapin, Marguerite Barnes, Marion Frost, Myrtle Richardson, Ann Everett, Marguerite Palmer, Miss Edith Mahaffey, Mrs. Jessie Gunn, Mrs. Agnes Allen and Mrs. Dorothy Sprague. Miss Velma Harden is chairman of programs and Miss Marian Payne is president.

Recital by Detroit Women's Club.

The Women Organists' Club of Detroit invited the public to an organ recital at the Woodward Avenue Baptist Church Oct. 27 at which the program was given by Edith Wykes Bailey and Grace Aleson, organists, and Ethel Mae DeMart, vocalist. Club members met at dinner preceding the recital.

HENRY W. MATLACK, F. A. G. O.



Pittsburgh Events; Recital Round Fills Evening at Indiana, Pa.

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., Oct. 21.—One of the most enjoyable meetings of the Western Pennsylvania Guild Chapter ever held was that at Indiana, Pa., Sept. 29, arranged by the active group of members located there: William Moorhead, Mrs. A. DeGaetano, Mrs. Florence Jackson, Miss Mary King, Mrs. Austin Drew and Mrs. Holstein. A chicken dinner was served at the First Methodist Church, of which Mrs. DeGaetano is the organist.

After dinner there was a round of four short recitals. Arthur Jennings played the first at the First M. E. Church (four-manual Welte-Tripp organ), choosing two numbers the average organist can negotiate—the Gothic Suite and the French Rondo by Boellmann. His interpretations were unusual and refreshing, bringing out some of the unsuspected beauties of these numbers. At the First Presbyterian Church (Miss King, organist), Thomas Webber of New Castle played a magnificent recital on the four-manual Austin organ installed about two

years ago, opening with Bach's Prelude in G, and playing it with a precision and taste that was truly inspiring. This was followed by an Andante Cantabile by Phillip James, one of those pieces that sound well only when done by an artist, which Webber proved himself to be. The "Rondeau" by d'Andrien followed—a gay piece written for piano, which made a hit. Edmundson's Choral Prelude on "More Love to Thee" also was effective, with its wandering accompaniment to this well-known tune. While the accompaniment wandered it always seemed, somehow, to get back to the correct tonality at the extreme end of a phrase. The recital closed with a fiery rendition of the Toccata from Edmundson's "Apostolic Symphony," his latest and best.

Madeleine Emich followed with a recital at the First U. P. Church (Mrs. Drew, organist) and again proved herself worthy of a place in the top bracket among recitalists, playing Farnam's Toccata on "O Filii et Filiae," Edmundson's "Pange Lingua," the same composer's "Chartreuse" and Liszt's Prelude and Fugue on "Bach," a hefty piece for a small two-manual (Möller) organ. Miss Emich's artistry was not at all restricted by the smallness of the instrument. William H. Oetting, a director of the Pittsburgh Musical Institute, played a fine recital at the First Lutheran Church, on a Möller three-manual organ divided between

chancel and rear gallery, and achieved some very satisfying effects. He played Karg-Elert's "Lobet den Herren"; "Prologue de Jesus," arranged by Clokey; DeLamarter's "Carillon" and the tricky Scherzo from Vierne's Fifth Symphony.

At each church the recitalists and the large audiences, which in one instance exceeded 500, taxing the capacity of the church, were greeted graciously by the minister. The hospitality and friendliness of all the townspeople made the evening a thoroughly enjoyable one.

Aneurin Bodycombe has been appointed organist and director at the large downtown First Presbyterian Church, Pittsburgh, succeeding William E. Bretz, who came about a year ago from Philadelphia. Mr. Bodycombe was formerly at St. Andrew's Episcopal Church, and is also musical director for Westinghouse station KDKA.

John Julius Baird leaves St. Luke's Lutheran Church, West View, and becomes organist and choirmaster at St. Andrew's Episcopal Church, Pittsburgh.

Robert Izod has resigned as organist and choirmaster of St. Paul's Episcopal Church, Mount Lebanon, and becomes organist and choirmaster at the Episcopal Church at McKeesport, Pa.

George McLeod has been appointed assistant director of the Mendelssohn Choir.

GRAY-NOVELLO New Christmas Music

Mixed Voices

FRANCIS SNOW, "Christmas Song".....	.15
CHARLES BLACK, "As Lately We Watched".....	.15
EDWARD MARGETSON, "Sing We a Joyous Measure"....	.15
RALPH E. MARRYOTT, "Carol of the Birds".....	.15
ALFRED WHITEHEAD, "Mary's Farewell to Her Friends"...	.12
W. H. ANDERSON, "The World's Desire".....	.12
H. H. BANCROFT, "Lute Book Carol".....	.12
D. R. EMERY, "A Brilliant Light Shone in the Sky".....	.12
ARTHUR LAUBENSTEIN, "Now Is the Time".....	.12
MARGERY MOORE, "Three Wise Kings".....	.08
DOROTHY WESTRA, "Jesus Christ Is Born Today".....	.12
DAVID JAQUEST, "As I Rode Out This Enders Night".....	.12
G. DARLINGTON RICHARDS, "We Three Kings".....	.15
L. CAMILIERI, "Christ Is Born".....	.15
MAXWELL MACMICHAEL, "Sleep, O Gentle Jesus".....	.15
H. W. JONES, "It Came Upon the Midnight Clear".....	.12

Women's Voices

CHARLOTTE LOCKWOOD "Stars Over Nazareth." (S.S.A.).....	.15
ALEC ROWLEY, "The Rose and the Lily." (Unison).....	.08
W. R. VORIS, "Up, and Sing, Good Christians." (S.A.)....	.12
W. A. GOLDSWORTHY, "The Twelve Days of Xmas." (S.S.A.).....	.15
KOPP-RUNKEL, Cradle Hymn (S.A.).....	.12

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JOHN HOLLER, Benedictus es, Domine in B flat.15
FRANK E. WARD, Benedictus es, Domine, No. 2 in F.15
BASSETT HOUGH, Benedictus es, Domine in A.15
HENRY OVERLEY, Benedictus es, Domine in G minor.15
LEO SOWERBY, Benedictus es, Domine in D minor.15
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**LARGE THREE-MANUAL
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ANNE V. MCKITTRICK, F. A. G. O.

SCHEME OF MÖLLER ORGAN

Resources of New Instrument for the Franklin Street Methodist Church Are Shown by the Stop Specification.

The large three-manual organ M. P. Möller is building for the Franklin Street Methodist Church of Johnstown, Pa., is one of the instruments whose installation follows the ravages of the flood last spring. The stop specification of this new instrument is as follows:

GREAT ORGAN.

- Diapason, 8 ft., 73 pipes.
- Clara-bella, 8 ft., 73 pipes.
- Erzähler, 8 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Principal, 4 ft., 73 pipes.
- Twelfth, 2½ ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Cornet, 3 to 5 rks., 269 pipes.
- Tuba, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 notes.
- Harp, 8 ft., 61 bars.
- Celesta, 4 ft., 61 notes.
- Chimes, 20 notes.

SWELL ORGAN.

- Bourdon, 16 ft., 97 pipes.
- Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Flauto Dolce, 8 ft., 73 notes.
- Sallecional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Flute, 4 ft., 73 notes.
- Nazard, 2½ ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Mixture, 3 rks., 183 pipes.
- Contra Oboe, 16 ft., 97 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 notes.
- Oboe Clarion, 4 ft., 73 notes.
- Vox Humana, 8 ft., 73 pipes.
- Harp, 8 ft., 61 notes.
- Celesta, 4 ft., 61 notes.
- Tremolo.

CHOIR ORGAN.

- Dulciana, 16 ft., 97 pipes.
- Gamba, 8 ft., 73 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 notes.
- Unda Maris, 8 ft., 73 pipes.
- Chimney Flute, 4 ft., 73 pipes.
- Dulciana, 4 ft., 73 notes.
- Dulciana, 2½ ft., 61 notes.
- Dulciana, 2 ft., 61 notes.
- Piccolo, 2 ft., 61 pipes.
- English Horn, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 8 ft., 61 notes.
- Celesta, 4 ft., 61 notes.
- Tremolo.

ECHO ORGAN.

- Rohr Flöte, 8 ft., 73 pipes.
- Violetta, 4 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Chimes, 20 tubes.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Liedlich Resultant, 32 ft., 32 notes.
- Diapason, 16 ft., 44 pipes.
- Bourdon, 16 ft., 44 pipes.
- Gamba, 8 ft., 32 notes.
- Liedlich Gedeckt, 16 ft., 32 notes.
- Dulciana, 16 ft., 32 notes.
- Dulciana, 8 ft., 32 notes.
- Gross Flöte, 8 ft., 32 notes.
- Octave, 8 ft., 44 pipes.
- Super Octave, 4 ft., 32 notes.
- Flute, 8 ft., 32 notes.
- Flauto Dolce, 8 ft., 32 notes.
- Trombone, 16 ft., 32 notes.
- Tuba, 8 ft., 32 notes.
- Contra Oboe, 16 ft., 32 notes.



ANNE VERSTEEG MCKITTRICK, F. A. G. O., has been appointed organist and director of music at the Park Slope Methodist Episcopal Church, Brooklyn, N. Y. She will continue as assistant to Frank Wright at Grace Church, Brooklyn.

Miss McKittrick received the highest marks in both the associateship in 1933 and the fellowship examination of the American Guild of Organists in 1935. She is on the faculty of the Guilman Organ School of New York, instructing in keyboard harmony and ear training, and is music teacher at the Bedford Institute of Brooklyn. She is a pupil of Frank Wright, Mus. B., organist and choirmaster of Grace Church, Brooklyn Heights, who is noted as a teacher of theory and composition.

GUEST OF DETROIT WOMEN

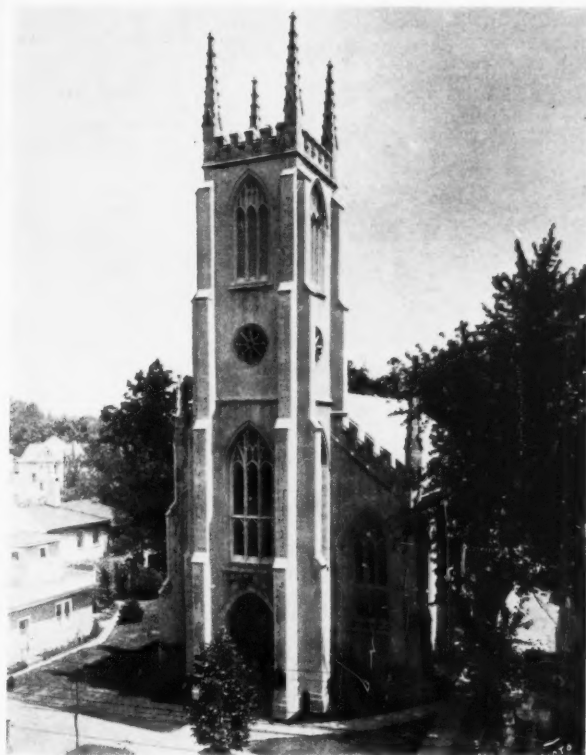
Helen Searles Westbrook to Play, Representing Chicago Club.

Helen Searles Westbrook, president of the Chicago Club of Woman Organists, will be guest recitalist Nov. 17 at the Boulevard Temple M. E. Church for the Detroit Women's Organ Club and the American Guild of Organists. There will be a dinner preceding the recital for both organizations. Mrs. Westbrook will represent the Chicago Club of Woman Organists on this occasion, and the Detroit Woman's Organ Club will send one of its members to Chicago next spring to represent the Detroit club in a Chicago recital. It is hoped to establish a precedent and make the exchange recital an annual event.

Homer Whitford Directs Group.

Homer Whitford, organist and choir-master at the First Church, Congregational, Cambridge, Mass., has been appointed director of the Madrigal Singers, a group of eight soloists sponsored by the Rockefeller Foundation and administered by the Federal Music Project of the city of Boston. The Madrigal Singers will be heard in semi-monthly broadcasts and in concerts.

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Dr. Boyd's New Book Is Valuable for All Who Play in Church

As would be expected from the author, Dr. Charles N. Boyd's new book, "The Organist and the Choirmaster," published by the Abingdon Press, is primarily useful. It is also sane and practical. In a little less than a hundred pages the Pittsburgh man has incorporated just what the young organist needs to know when he assumes a church position. He tells in detail how hymn-tunes of different types should be played and gives many hints as to the organ solos in the service and the accompaniment of anthems.

While the contents of the volume deal with rudiments it will do many an experienced organist a world of good to read what Dr. Boyd has to say, for, as he asserts in his introduction, "many otherwise competent organists are not outstanding examples of hymn-tune players, and fail to be convincing at their main point of contact with the congregation." He places his finger on another sore spot when he says that "a violinist or 'cellist spends hours in practice of a certain melody; the average church organist runs through the same or a similar melody a few times, and then regards it as ready for public performance, at least in church." Many who have the opportunity to hear services in churches, large and small, will testify to the truth of Dr. Boyd's statement.

In dealing with the postlude Dr. Boyd has this sentence: "No custom of church music has less justification than that of the noisy postlude." He suggests two solutions. "One plan would be to do away with all instrumental music after the Benediction and let the congregation depart in peace. The other would be for the congregation to remain seated while the organist played a short postlude chosen with reference to the spirit of the preceding service, with a quietly dispersing congregation

at its close. He wisely suggests a gradual change to this by making the postlude a little less noisy from Sunday to Sunday until the congregation falls in line with the new plan.

Every young organist should read carefully what Dr. Boyd's book says before embarking upon his career.

Charles N. Boyd was born in Unity, Pa., Dec. 2, 1875, the son of the Rev. A. Fulton and Anna Paul Boyd, descendants of early Pennsylvania families. In 1894 he was graduated from the University of Pittsburgh, from which institution he received the degree of doctor of music, conferred in 1926. He was music director at the North Avenue Methodist Episcopal Church, Pittsburgh, from 1894 to 1932, and has been instructor in church music at Western Theological Seminary and director of the Cecilia Choir since 1903, and co-director of the Pittsburgh Musical Institute since 1915. Dr. Boyd is a member of the Music Teachers' National Association, of which he was president during 1918, 1919 and 1923; treasurer of the National Association of Schools of Music since 1924 and associate editor of the American supplement to "Grove's Dictionary of Music and Musicians," 1918; was writer of notes for the Pittsburgh Orchestra concerts from 1910 to 1912 and musical editor of the United Presbyterian Psalters of 1912 and 1928. He has edited much organ and orchestra music for various publishers, and contributed many articles for musical magazines.

Kenneth R. Osborne Marries.

Word comes from Holland, Mich., of the marriage of Miss Beryl Freeland of Detroit to Kenneth R. Osborne, which took place at the Little Church Around the Corner in New York City Sept. 1. Mr. Osborne, who had spent the summer abroad, arrived from France on the Normandie the day before the ceremony was performed. After a short honeymoon spent in Vermont, Mr. and Mrs. Osborne moved into their new home at Holland, where the bridegroom is organist and director of music at Hope College, a position in which he succeeded the late Curtis W. Snow.

D. ROBERT SMITH, A. A. G. O.



D. ROBERT SMITH, A. A. G. O., formerly of Terre Haute, Ind., has taken up his new duties as instructor of organ and theory at the College of Puget Sound, Tacoma, Wash. This is the post formerly held by Walter Eichinger, who has gone to the University Temple, Seattle, succeeding Harold Heeremans now of New York University.

Mr. Smith had three years of private study under Van Denman Thompson at DePauw University, Greencastle, Ind., which led to his passing the A. A. G. O. examination in 1934. In 1935 he received the bachelor of science degree from the Indiana State Teachers' College. Last year he was a teaching fellow at DePauw University. He taught piano and organ at Terre Haute from 1933 until his departure for the West. Mr. Smith was organist of the Montrose Methodist Church, Terre Haute, from 1929 to 1936, except for the year 1935-36, when he was at the Methodist Temple.

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and Young); "The Angelus," Massenet; "Gracious Saviour," Gluck (St. Paul's Choristers); "Piece Heroique," Cesar Franck.

Mr. Stanton is a native of Alabama. In 1930 he entered the Cincinnati Conservatory of Music and the University of Cincinnati. At the conservatory he was a scholarship pupil of Parvin Titus in organ and studied piano with Alma Betscher and composition with the late Dr. George A. Leighton. He sang in Christ Church choir for three years, and in 1933 was appointed organist at the Kennedy Heights Presbyterian Church, Cincinnati. In 1934 he received the musical bachelor's degree and was appointed to his present position as organist and choirmaster at St. Paul's Episcopal Church in Norwalk. Here he has a choir of thirty-five men and boys and special attention is given to boys' vocal training. In 1934 he began the series of winter organ recitals, which have been kept up and are well attended.

Opens Möller Portable in Toledo.

Maurice Douglas Pedersen has shown his progressive spirit by installing one of the new Möller portable organs in the chapel of the Collingwood Avenue Presbyterian Church at Toledo, Ohio, for his personal use and for teaching. The instrument, dedicated to the memory of Mr. Pedersen's parents, was opened with recitals Oct. 1 and 2. On the latter day an afternoon program was played for the children. The dedicatory program on Oct. 1 was as follows: "Grand Jeu," Du Mage; Meditation (First Symphony), Widor; Fantasia in G major, Bach; Sinfonia to "I Stand with one Foot in the Grave," Bach - Grace; "Marche Champetre," Boex; Three Chorale Preludes, Reger; "Exultation" (piano and organ), Powell Weaver. Dale Richard assisted at the piano, solos were sung by Ida Frances Best, soprano, and a trio of women also appeared on the program, which was well received, the congregation being enthusiastic about the new organ. Tea was served immediately following both recitals by the Collingwood Daughters organization of the church.

NORWALK, OHIO, WILL HEAR Gene Stanton in a series of recitals at St. Paul's Episcopal Church, where he is organist and choirmaster. Each winter these organ recitals are given in an effort to raise the appreciation of organ music in the community. Two years ago, when Mr. Stanton took over the music at St. Paul's, he started giving programs of an educational character. The attendance has gradually increased until last year it was 500 above the preceding year. This year the recitals promise to be even more interesting.

Mr. Stanton will be assisted by St. Paul's Choristers, the Norwalk Instrumental Ensemble, Mrs. James Fulls, soprano, and the St. Cecelia Choral Guild. The following program will be given Sunday, Nov. 8, at 4 p. m.: "Grand Choeur," Dubois; "O How Amiable," Maunder (St. Paul's Choristers); Adagio (Sonata 3), Guilman; Canon in B minor, Schumann; trio, "Blessed Are the Pure in Heart," Hodges" (Masters Schlachter, Avery

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Christmas Carillons of Poland.....	Harvey Gaul	.15
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Out of the East.....	Joseph W. Clokey	.12
Two Kings.....	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 Margelson	.25

For Women's Voices

Angels in the Night.....	Garth Edmundson	.12
Light.....	Garth Edmundson	.12

For Organ

A Carpenter Is Born.....	Garth Edmundson	.60
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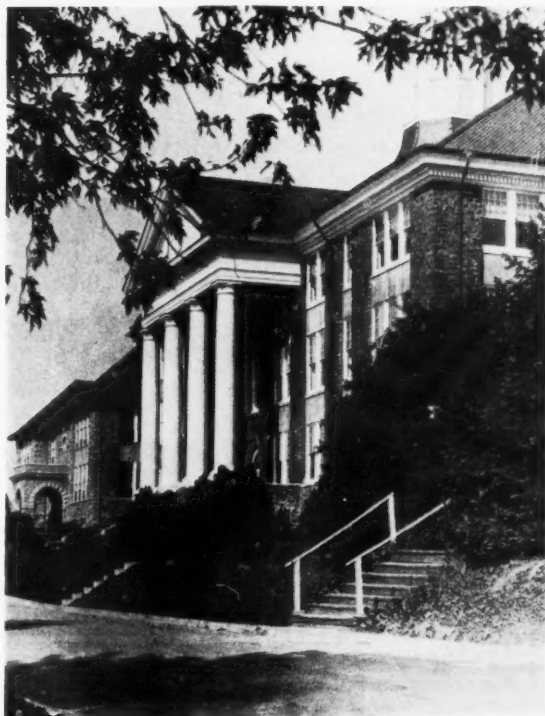
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LEWIS C. ATWATER



Lewis Corning Atwater, organist and director of music at All Souls' Church (Unitarian) in the national capital and also organist of the Washington Hebrew Congregation, is entering his twenty-sixth year in those positions. All Souls' Church honored its organist on the occasion of his twenty-fifth anniversary in that office with special features arranged for the morning service of June 7. On this occasion he was presented with a scroll by the congregation and board of trustees, inscribed with expressions of their joy and pride in his services during this period, and was tendered an informal reception at the close of the service. The Washington Hebrew Congregation also took special note of the event and presented Mr. Atwater a wrist watch in appreciation of his twenty-five years of loyal service.

In both positions Mr. Atwater succeeded Dr. George Walter, under whom he studied. At that time All Souls' was in a downtown location and was the "President's church." President William H. Taft was a member. For the last twelve years this congregation has occupied its new structure at Sixteenth and Harvard streets, where there is a fine four-manual Skinner organ, with an echo organ. Some of the fine pipes from the downtown organ were incorporated into the new one, with Mr. Atwater overseeing the installation.

Mr. Atwater studied organ with Edwin Tarbox of Chicago, Harold Phillips of Peabody Conservatory, Baltimore, and William Faulkes of Liverpool. Several of Mr. Faulkes' compositions have been dedicated to Mr. Atwater. More recently he studied in New York with Lynwood Farnam and Carl Weinrich. Besides many recitals in America, he has given recitals on the famous organs of Nicolaikirche, Hamburg, and the Hofkirche, Lucerne. During the last twelve years in the new All Souls' Church Mr. Atwater has played over 250 Sunday afternoon recitals on the Green memorial organ. The series for the present season will begin Nov. 15. He has taken an active part in the musical life of Washington, serving as dean of the District of Columbia Chapter of the American Guild of Organists, of which he is a charter member. He is on the faculty of the Washington College of Music and among his pupils have been many who now hold positions in Washington and elsewhere. Having an unusual knowledge of the literature of church music, he has arranged a number of beautiful cantatas and chorales for his choirs.

TWO PROGRAMS BY CHENEY

Plays Bingham Passacaglia in New York—Extended Tour Follows.

Winslow Cheney opens his fall season with two recitals in New York, to be given at his church, the Church of the Neighbor, Brooklyn Heights, sponsored by a group of music-lovers of New York and Brooklyn. The two recitals were planned to fall on the two Sunday afternoons preceding the opening of the Philharmonic season, Oct. 28 and Nov. 1, at 4:30 p. m., and many of the sponsors are also patrons of the regular Philharmonic series. The church will be lighted only with candles. The first program, Oct. 25, included the first New York performance of the new Seth Bingham Passacaglia, which Mr. Cheney played for the first time anywhere in Pittsburgh last June.

Immediately following these two programs Mr. Cheney leaves for Cleveland, where he will play an all-Bach program at the Cleveland Museum Wednesday evening, Nov. 11. Continuing West and South, he will play two recitals in Texas, after making stops on the way—one in Fort Worth and one at Wichita Falls. Going northwest, he will play engagements in the Rocky Mountain states, returning to New York by Nov. 29.

Mr. Cheney has been engaged to play for the annual convention of the Rhode Island Chapter, A. G. O., in Sayles Hall, Brown University, Providence, May 15.

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The state of Kansas has placed with the Reuter Organ Company an order to build an organ for the School for the Blind at Kansas City, Kan. The new organ is to be a substantial two-manual and will replace a large tracker action instrument now in the chapel of the school. The specifications for the new instrument were prepared by Dr. C. S. Skilton, professor of organ at Kansas University. Installation will be made in December.

Additional Reuter contracts received during the past thirty days include:

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Grace Episcopal Church, Chanute, Kan.

At the present time the Reuter factory is operating on a schedule embodying a great deal of overtime work, this being necessary to keep up with deliveries on the orders received. Much interest has been shown in the new series of small organs announced by the Reuter firm. Orders for a number of them have been received.

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- Christmas Pastorale.....Hall
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- Festival Postlude.....McMaster
- Processional March.....Dicks
- Christmas Bells.....Clegg
- March of the Wise Men.....Maxfield
- Christmas Pastorale.....W. G. Wood
- Prelude in G.....Wolstenholme
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BOOK No. 253

- Come to Bethlehem.....Best
- Fantasia.....Ashmall
- Grand Choeur.....Lacey
- Shepherds.....Marshall

BOOK No. 265

- Christmas Day in Switzerland.....Ashmall
- Christmas Pastorale.....Faulkes
- Adoration of the Shepherds.....Faulkes
- Festival March.....Mallard
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New Christmas Music; Many Additions Made to List of Last Month

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

Last month I was able to give advance notice of some of the best new numbers for Christmas, but so much more has been published that I shall have to take another article to describe the important things.

Mr. Gray has a very attractive "Anthem Quarterly" (No. 66) this year. The most interesting number to me is the "Lute Book Carol," beginning "Sweet was the song the Virgin sang," the music by H. Hugh Bancroft. The same composer—to me a newcomer—has another delightful carol called "Rejoice and Be Merry" (Gray), not included in the "Quarterly." The first of these is to be sung in four parts, unaccompanied; the second has a light accompaniment and one section which may be sung as a soprano solo or by boys in unison. Both carols have beautiful style and workmanship, and they have also most gracious melody. The dedications suggest that the composer is a Canadian; we must hear a good deal more from him.

The following number in the "Quarterly" is based on a traditional melody: Marryott-Bas-Querey—"Carol of the Birds." Six pages. Unaccompanied chorus, mostly four parts. Some effective stunts; pretty tune.

The following numbers have original melodies, some in imitation of ancient carols:

Snow—"Christmas Song." Unaccompanied, with soprano solo in one stanza. Otherwise four parts, but chorus is needed. Jolly and effective.

Anderson, W. H.—"The Christmas Rose." Four pages. Opens with soprano solo. Chorus needed. A little division into six parts. Accompanied.

Jaquest—"As I Rode Out." Unaccompanied, four pages. Graceful. A good quartet could sing it.

Emery—"A Brilliant Light Shone." Unaccompanied chorus, some divisions; four pages.

MacMichael—"Sleep, O Gentle Jesus." Unaccompanied, eight parts, six pages. Antiphonal effects between SA and TB.

One of the most delightful compositions of the year and one of the most graciously melodious that he ever wrote is Leo Sowerby's "Love Came Down at Christmas" (FitzSimons, Chicago), a setting of a superlative poem by Christina Rossetti. You can get this for mixed voices or for SSA. If you have thought the composer's music too dissonant and difficult, see this lovely carol of six pages. A quartet can sing it very well; in fact, certain delicate and supple parts will be best with a quartet.

The FitzSimons Company also publishes a setting by Miss Dorothy James in eight parts, unaccompanied, of "The Little Jesus Came to Town"—one of the best American poems for Christmas by the beloved Baltimore teacher who recently died. (Probably you know Miss Taylor's setting of this solo, published by Gray.) This carol by Miss James was published late in 1935, and I am therefore recommending it again.

Carl F. Mueller has a jolly carol called "Our Christmas Day" (G. Schirmer), which has an unpretentious charm about it that will make it popular on Dec. 25. You can get it for SATB or for SSA. It is accompanied, and a quartet can manage it.

Mr. Marryott has a carol called "Christmas Roundelay" (Row, Boston), to be sung unaccompanied, preferably by a chorus, though it calls for only four parts. It is easy and jolly.

There are two attractive editions of carols imported from England, in addition to the ones mentioned last month. Mr. Woodgate has a French carol called "What Is This Scent" (Novello), a very pretty tune to be sung in four parts, unaccompanied. And Mr. Warrell has arranged a West Country English carol called "A Merry Christmas" (Oxford). This runs to eight pages, unaccompanied, four parts, and has a jollity almost vulgar—a peasant mirth. It was published in 1935, but I do not receive the publications of this press promptly any more.

A few very popular carols have new arrangements. You can now get for

TTBB that great favorite of Geoffrey Shaw, "How Far Is It to Bethlehem" (Novello) and also Hugh Mackinnon's much admired "I Hear Along Our Street" (Gray), an Old French carol of the hearth. William R. Voris has given us an arrangement for SA of his Spanish carol so widely used last year, "Up and Sing, Good Christians" (Gray); this is just the thing for junior choirs.

There are two cantatas deserving mention. Mr. Rohlfing's "Christmas Cantata" (Concordia, St. Louis) is for women's voices or choirs of children. It runs to twenty-two pages of very easy, tuneful music and quotes from "Silent Night" and "O Little Town of Bethlehem." It has a pretty organ piece as introduction, three pages long and useful. This can all be sung in unison, or you can use two or three parts.

A more ambitious work, but not difficult for those who can sing the Handel choruses, is "Christmas" (J. Fischer) by the Rev. M. J. Van den Elsen, O. Praem. The attractive prelude in one page shows you that the composer is able to think contrapuntally, and perhaps he sticks too closely to fuguetas, but this is lucid and attractive music. There are solos for SAT. The work runs to thirty-two pages, all accompanied.

Mr. Gray published two easy little extemporizations for organ on Christmas melodies, each three pages in length: Mr. Black's on "Silent Night" and Mr. Oetting's on "O Little Town of Bethlehem." For people who cannot extemporize little interludes of this sort, the pieces will be very useful.

Other New Music Reviewed

Besides the Christmas numbers there are a few things that deserve immediate attention. The most important two are an original and sonorous setting of the "Benedictus es, Domine" by Henry Hallstrom (Gray)—one of the very best settings, with some really thrilling moments and an unacknowledged harmonic background; the other is Dr. Whitehead's beautiful and mystical setting of a prayer of St. Patrick, "May the Strength of God" (Boston Music Company). This latter number is twelve pages in length, accompanied, with the sopranos dividing a little. It reminds me a little of Edward Shippen Barnes, and is none the worse for that. To get the lovely, dreamy effect of lost adoration, very careful preparation will be needed, though the notes may not seem difficult.

For the King's funeral Dr. Vaughan Williams wrote in haste but with noble inspiration a setting of the great close to Milton's "Samson Agonistes," beginning with the words "Nothing is here for tears" (Oxford). I think that Milton's words are the greatest funeral poem written in English. You can sing the music in unison, or you can use four-part harmony on the last page. This will be a grand funeral anthem for any great man.

For the dedication of a church there is a vigorous new anthem in the style of the late Dr. West; it is called "Lift the Strain" (Novello); the music is by J. R. Watkinson. This is six pages in length, has an attractive accompaniment and is easy. There are few anthems for dedications; this deserves wide use.

I am interested in two anthems by a new composer named Sidney Bett (Carl Fischer):

"Hills of the North." For Advent or general use. For SATB or for adult choir and children, SA. This is strophic in form and has a swinging melody that suggests a professional; the accompaniment is effective.

"O Man of God." For confirmation. Can be sung in three parts or four, accom-

LIST OF WORK IN PROCESS AT ORGAN HALL, METHUEN, MASS.

Winchester, Mass.—Church of the Epiphany—New Swell Organ—thirteen (13) stops.

Hartford, Conn.—Asylum Hill Congregational Church—New Flute Celeste and Violina in Swell Organ.

New York City—College of the City of New York—New Flute Celeste and Flugel Horn in Swell Organ, New English Horn and Treble for French Horn of new design in Solo Organ and improvements in Console.

Concord, New Hampshire—South Congregational Church—New three-manual Console and Expression box on Choir. (Hutchings Organ.)

Johnstown, Pa.—First Lutheran Church—Restore four-manual Console damaged by flood.

Reading, Mass.—First Methodist Church—New two-manual organ, seventeen (17) stops.

Foxboro, Mass.—Bethany Congregational Church—New two-manual organ, sixteen (16) stops.

Northampton, Mass.—First Church of Northampton—New three-manual organ, forty-seven (47) stops.

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Of arrangements and new editions I recommend:

Rowley—"Service." Text by Whittier. Unison song. Three pages. (Novello.)

Holler-Bach—"Rejoice, Ye Pure in Heart." Unison or SA. (Gray.)

Aschenbrenner-Serbian Liturgy—"Bless the Lord." for TTBB. (C. Fischer.)

Jones, D. H.—"Hymns and Anthems for Children's Voices." "Little Drops of Water" to a new tune, and four well-known hymns. (C. Fischer.)

Nevin, Gordon—"Easy Anthems for Intermediate Choirs." Volume 2. Ten Russian anthems. In three parts, accompanied. (J. Fischer.)

In memory of the late King, his old friend Sir Walford Davies composed a "Memorial Melody in C," more or less in the style of his famous "Solemn Melody." This new piece has been arranged as an organ solo, easy, in four pages (Novello).

There is a new solo for high voice by Dr. J. Christopher Marks (Gray), called "Whoso Dwelleth." I hope that it will be as popular as his "Out of the Deep"; it is in a style somewhat similar and frankly "tuneful," with declamatory parts and a pretty Mendelssohnian section beginning "He shall defend thee." There is a chance for a ringing high A at the close. The name of Dr. Marks brings to many of us one of the most charming persons who have ever played a prelude.

Special Service at White Plains, N. Y.

The First Baptist Church choir of White Plains, N. Y., Elizabeth B. Cross, organist and choir director, will

present a service of sacred music Sunday evening, Nov. 15, at 8 o'clock. Assisting soloists will be Winifred Cecil, soprano; Eugenia Grove, contralto, and Elfrida Bos Mestechkin, violinist. The choir consists of sixteen sopranos, ten altos, eight tenors and eleven basses. The Bach cantata "Sleepers, Wake" will be included in the program, with the junior choir singing the chorale.

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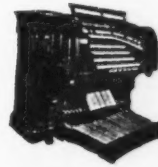
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Fine Program Marks Two-Day Convention at Youngstown, Ohio

By WALTER BLODGETT

Every fall, early in October, the Youngstown sub-branch of the Northern Ohio Chapter is host to the Guild. It is always an interesting and enjoyable two days, and this year Frank Fuller, regent, and the various committees arranged a series of excellent events. Our hosts even went so far as to conjure up two days of perfect fall weather.

The first event of the convention after the registration and luncheon Oct. 19 was a lecture-recital on the Hill-green-Lane organ in the imposing First Christian Church by Charles Finney of Erie, Pa. Mr. Finney impressed his hearers with his comprehension of the content and delivery of a program of works by Leo Sowerby of Chicago. Mr. Finney, in preparation for his program, went to Chicago to study these works with Dr. Sowerby, a fact that made his remarks and playing particularly interesting. He was assisted by Laurence Jenkins, baritone soloist, assistant choirmaster at St. James' Church, Painesville, Ohio.

Dr. Henry V. Stearns, Youngstown organist and musical leader, followed this recital with an address on "Some Aspects of Modern Organ Composition," in which he declared that the continual improvement and enlargement of organs, mechanically and tonally, has had consequent effect upon the composers, who took advantage of the increasing scope of the organ's resources. He is certain that true and lasting music for the modern instruments is yet to come.

The next recital was played by Arthur Croley of the First Congregational Church of Toledo at St. John's Episcopal Church on a large Skinner organ. Mr. Croley's recital would be a bright spot on the program of any organists' convention. He is a player of comforting musical ability, which includes a pair of ears which prohibit registration or playing that is muddy or confused. Mr. Croley's program included three of Dupre's "Stations of the Cross."

Following this recital Canon Louis E. Daniels of Christ Church, Oberlin, gave a short, enthusiastic and impressive address on "Making the Most of the Hymnal." Canon Daniels is highly esteemed for his knowledge of church music, and he is loved by all who are fortunate enough to know him well. Canon Daniels is at present engaged in editing an American edition of the "Oxford Hymnal." His remarks, founded upon sound knowledge, long experience

and good taste, made a deep impression upon his hearers. At the Guild service later in the evening in the same church he presented a new hymn which was then sung for the first time anywhere. It was written especially for this hymnal by John Oxnam, noted religious poet, and played by Winston Cassler, recently appointed organist of the Episcopal Church of Canton, Ohio.

The Guild Service this year was especially fine. It was the evensong with the canticles replaced by hymns. Except for the Guild members and a few interested persons, the church was filled by members of local choirs. It was thrilling to hear simple and familiar hymns sung so well by a body of nearly a thousand singers.

One impressive feature of this service was the reading by the rector of the church, the Rev. Leonard W. S. Stryker. His address of welcome was splendid, dignified and a joy to hear. It was his reading of the prayers and lessons, however, which was the most beautiful single contribution to the whole convention. The first lesson, the thirty-eighth chapter of Isaiah, was read in the most beautiful manner.

Following the service the Guild was honored by an invitation to a reception at the home of Mr. and Mrs. Bert Printz. Informal music was presented by Marian Stavrosky, soprano of fine attainments, Laurence Jenkins, baritone, and the writer of this review, who played the piano and was not the only person to wonder why.

On the following morning Melville Smith, professor of music at Western Reserve University, gave a provocative address on "Some Aspects of Rhythm." He did not have time enough, unfortunately, to speak at sufficient length. He drew a distinction between merely regular time keeping and the natural rhythm of phrases which give life and meaning to performances.

Following this lecture on the stage of Stambaugh Auditorium the audience heard a recital by Thomas Webber, official organist of the auditorium and organist at New Castle, Pa. Mr. Webber possesses an unusual degree of facility and a splendid ability in registration for effects in impressionistic music. After an expert rendition of the Bach A minor Prelude and Fugue Mr. Webber played five recent compositions of Garth Edmundson. They were most admirably played. Mr. Webber closed his program with a dazzling performance of the Reubke Sonata.

After a program of luncheon music by a string ensemble came the concluding recital of the program. The Guild enjoyed the happy opportunity to hear Arthur B. Jennings of Pittsburgh, who played on the Stambaugh Skinner organ. Mr. Jennings opened his program with a masterly performance of the Bach Toccata, Adagio and Fugue in C major. This was another high

spot of the convention. Among the other excellencies of this rendition was the fact that the pedal part was heard clearly and distinctly as though it really had some right to be there. It was a refreshing "effect." Mr. Jennings has a way of making the performance of any work a Jennings performance, which marks it distinctly from any other. Mr. Jennings has firm beliefs about style in playing and organ building, and to discuss these matters with him is to be edified.

Rocky Mountain Club Joins A. G. O.

An important acquisition to the Guild was made in October when the Rocky Mountain Club of Denver, Colo., voted to join the A. G. O. as a body and to form a new chapter. The club has been an active organization for several years under the leadership of the most prominent organists of Denver. The council in New York was to take action Oct. 26 to ratify the formation of this new chapter. The officers are: Mrs. Thomas R. Walker, dean; William F. Spalding, sub-dean; Margaret F. Blair, secretary; M. P. Givens, treasurer. The organization will be known as the Rocky Mountain Chapter of the A. G. O. There are thirty-three charter members.

Plans in District of Columbia.

The first business meeting of the District of Columbia Chapter for the year 1936-37 was held Monday evening, Oct. 5, in the parish hall of Epiphany Church, Charlotte Klein, F. A. G. O., newly-elected dean, presiding. Having formerly served the chapter in this office for two terms, Miss Klein clearly showed herself no novice in handling the routine business with promptness and efficiency. The attendance was unusually large and a contagious spirit of enthusiasm prevailed.

Following reports from officers and committee chairmen, the dean outlined programs for the year. Miss Mary M. Wilkins, A. A. G. O., former dean, gave a cleverly written resume of the June convention, with illuminating bits of local color. A talk on the Guild constitution and by-laws was made by Mrs. John M. Sylvester, registrar, ably assisted by Rolla G. G. Onyus, who presented that part relating to the national organization, while Mrs. Sylvester spoke of chapter regulations. Walter H. Nash, F. A. G. O., described a plan whereby a choral union for choirs of liturgical churches, conducted once a month by Hugh Ross, should be formed, and gave a tentative program for a concert which should conclude the course.

Recognition of two new academic members of the chapter, C. Richard Ginder, who had successfully passed the examination for fellow, and Charles E. Gauss, for associate, was made by the presentation, to each, of the scores

of the Brahms and Tchaikowsky symphonies. An intensely interesting talk on organ construction by Theodore C. Lewis, of the firm of Lewis & Hitchcock, concluded a worthwhile evening.

Mrs. JOHN MILTON SYLVESTER, Registrar.

Michigan Chapter.

The Michigan Chapter held its first meeting of the season at the home of Mrs. Lavonne Mow in Royal Oak Oct. 20. Approximately fifty members and guests were present. The business meeting was held with the dean, Miss Grace Halverson, presiding. Mark Wisdom delivered the treasurer's report. Special mention was made of some of the coming programs of several members, including Palmer Christian's series of recitals at the U. of M., and Abram Ray Tyler's quiet hours of music at Temple Beth-El the fourth Sunday of each month. We also discussed some of our future meetings. Miss Halverson called attention to the Guild ex-aminator club which meets at the dean's home the second Tuesday of the month. Mrs. Leach gave a short talk, telling about the carol service she has arranged. We then had the pleasure of hearing a group of vocal selections by Mrs. Whitley of the Woodward Avenue Baptist Church, accompanied by Mrs. Mow at the organ and Charles Wuerth at the piano. Next, it was our privilege to hear Mrs. Mow's new Wicks "Fuga." The following members played a short program showing the resources of the instrument: Miss Elizabeth Root, E. Mark Wisdom and Ernst J. Kossow. ERNST J. KOSSOW, Secretary.

Louisville Chapter.

On Oct. 5 the Louisville Chapter held its first meeting of the season with a good turnout of members and friends for a dinner, followed by a business session. Sub-Dean Archibald Jonas presided in the absence of Dean Cook, who was ill with a cold. Final reports were made on the regional convention held in Louisville last May, with the pleasing news that it was not only an artistic success and greatly enjoyed and appreciated by all, but a financial success as well.

Dr. Archibald Davison's book on the history of music in the Protestant Church was reviewed by one of our new members, Mrs. E. M. Wright, followed by a general discussion of various phases of this interesting work.

In September Mrs. Frank A. Ropke resigned as organist and director at the Fourth Avenue Baptist Church to accept the position at the Highland Baptist Church. Mrs. Frank Morgan recently was appointed organist and choir director at the West Louisville Evangelical Church.

C. L. SEUBOLD, Corresponding Secretary.

News of the American Guild of Organists—Continued

Program Prepared by Buffalo Chapter Promises Big Season

The Buffalo Chapter opened its season with a dinner and business meeting at St. Mary's-on-the-Hill, Episcopal, where Miss Frances M. Gerard, hostess for the evening, is the organist. After an especially good dinner, the rector made a short address of welcome and DeWitt C. Garretson, A. A. G. O., dean of the chapter, opened the meeting.

The dean first announced that a sub-chapter is to be formed in the nearby city of Lockport, N. Y. Next, the dean presented his outline of a program for the year, emphasizing the fact that the meetings are for the members of the chapter and that it is up to them to have what they want and then to take full advantage of the opportunities offered. It was decided to have Walter Holtkamp of "Positiv" fame lecture at the October meeting on organ building.

In November a recital by Francis W. Snow of Boston is on the schedule. The annual service will be held in Temple Beth Zion, with a lecture on Hebrew music by our chaplain. In January a recital by Dr. Charles M. Courboin on the large Larkin organ with a string orchestra under Cameron Baird, young Buffalo conductor, will take place. Then will come the annual choir rehearsal with the members for the choir and directed this year by the sub-dean, Robert Noehren. In March we continue the choir competition for the chapter cup, which was started so successfully last season. The Allegheny Singers, who were so much enjoyed at the Pittsburgh convention, are to provide the April program and in May we conclude with the annual meeting and the competition for students of members for two cash prizes.

As the delegate to the convention in Pittsburgh, the dean gave an interesting report of his experiences and impressions for those who could not attend the event.

The secretary reported 105 active members and fourteen subscribers.

GILBERT W. CORBIN, Secretary.

Wisconsin Chapter.

Fall activities of the Wisconsin Chapter began enthusiastically at the home of Mr. and Mrs. Rees Powell in Milwaukee Saturday evening, Oct. 3. An unusually large number of members, both of the chapter and the "auxiliary," were present, and we were happy to welcome several new members in both organizations.

At a brief business meeting plans were discussed for Guild services to be held during the fall and winter, and if the program committee, under the chairmanship of Hermann Nott, is able to complete its plans, we are bound to have an interesting winter.

Following the business the members took an interesting trip through Europe with Miss Rosalind Meyer, a member of the "auxiliary," who had just returned from abroad, where she spent the summer studying. Miss Meyer has a happy way of making her listeners really share in her experiences as she describes them. She is the daughter of W. J. L. Meyer, organist of St. John's Cathedral.

Edmund Lukaszewski, a member of the chapter, will leave shortly for a year's study of the organ in Poland. Mr. Lukaszewski explained to us a lovely custom followed by Polish organists of visiting their parishioners shortly before the Christmas holidays and leaving with each a wafer on which is pictured the story of the birth of Christ. These wafers are to be eaten just before dinner on Christmas Eve, and all who partake are assured that they will be free from enmity during the year and that happiness will follow the household. Mr. Lukaszewski then presented to each family represented an envelope containing the Christmas wafers, with the request that while he is abroad at Christmas we

partake of them with the knowledge that he is with us, although in far-off Poland.

The State Teachers' College, through Lewis Vantine, extended an invitation to the Wisconsin Chapter to attend a recital by Edward Eigenschenk at the Kenwood Methodist Church Oct. 29.

LEONA N. WHELAN, Registrar.

Missouri Chapter 25 Years Old.

On Monday evening, Oct. 26, the St. Louis Chapter was to observe the twenty-fifth anniversary of the founding of the Missouri Chapter at the Kingshighway Presbyterian Church, where C. Albert Scholin, the present dean, is organist and director. The meeting was to open with a dinner to be served in the church, followed by a musical program arranged by Mr. Scholin.

On Monday evening, Nov. 30, members of the chapter will journey to East St. Louis, Ill., to attend a recital given by Frank B. Jordan of Illinois Wesleyan University, Bloomington, at the First Presbyterian Church.

The regular meeting on the last Monday in December will be omitted owing to the Christmas holidays. In place of this a special holiday frolic will be held at the home of Mrs. Carroll Smith in St. Louis County. She has a lovely new Kilgen organ in her home, and a good time is planned for all who will attend. The date of this affair is set for Jan. 4.

Central Ohio Chapter.

The October meeting of the Central Ohio Chapter took place Monday evening, Oct. 5, at the home of Mrs. Edward E. Smith in Columbus. Dean Wilson outlined plans for the year which, among other interesting projects, include a choir festival already in the process of development, expansion of the membership by the election of worthy applicants located and investigated through the survey of church music conducted last year, and provision in this year's calendar for a local recital by a well-known concert artist under the sponsorship of the chapter.

For the benefit of those unable to attend, Mr. Bennett, Mr. Brandt, Miss Stellhorn and G. L. Nichols reported informally on the Pittsburgh convention and gave their impressions and interesting sidelights on various parts of the program which appeared to them most.

G. RUSSELL WING, Secretary.

Guilmant Is Louisiana Topic.

The Louisiana Chapter held its first meeting of the 1936-37 season in Rayne Memorial Church, New Orleans, Oct. 18, with the dean, Mrs. Edith B. Tallmadge, presiding. There was a short business meeting at which the dean outlined plans for the season. The chapter was then treated to an interesting program—"An Evening with Guilmant." A sketch of Guilmant's life was read by Miss Louise Favrot and the following Guilmant organ numbers were played: "Marche Religieuse," Mrs. Bertrand Kiern; Allegretto in B minor, Mrs. Edith B. Tallmadge; first movement of C minor Sonata, Henry S. Jacobs.

At the close of the program refreshments were served by the hostess, Mrs. Bertrand Kiern.

SARAH HENRY, Secretary.

Donald Harrison Cleveland Speaker.

The Northern Ohio Chapter held its first meeting of the season Monday evening, Sept. 28. A group of over a hundred members and guests (ten of the guests were translated into membership in the course of the evening) met in an organ factory to hear and discuss problems of organ construction and voicing. Walter Holtkamp was again the host to the Guild and it was through his efforts in collaboration with Dean Paul Allen Beymer that Donald Harrison of the Aeolian-Skinner Company was present.

Mr. Harrison spoke interestingly and persuasively on what he considers an ideal organ. He dealt with matters

of placement, specification and proper restraint in voicing and low wind pressures. He would have the organ an instrument in which all the stops bear a relationship, so that the ensemble would be a composite thing in which each element counts. He minimized in his account the desirability of reed choruses, diapason choruses and whatnot. Mr. Harrison was charming and friendly in his manner and the informal discussion which followed his talk was illuminating.

Following the discussion Dean Beymer announced two future Guild events. The first is to be an evening meeting at which Arthur Quimby, curator of musical arts at the Cleveland Museum of Art and professor at Western Reserve University, will tell of his study and of organs in Spain and Germany, where he has just spent a year.

San Diego Chapter.

The October meeting of the San Diego Chapter was held Monday evening, Oct. 5, at the organ pavilion in Balboa Park, Royal A. Brown, municipal organist, being host. Dean Shatto opened the meeting. Mrs. Louise Rector Dyer invited the chapter to her home for the November meeting and the invitation was accepted.

Charles Shatto opened the program with a Nocturne by Bruce Simonds, a Minuet by Gigout, followed by a clever Canon by Koechlin. He closed his group with a Sortie in fugue style by Gigout, which was intricate and beautifully played. Ray McDonald, one of the younger members of the Guild, played two of his own compositions. The first, called "Forest Voices," was a rambling number replete with melody. The second was a "Legend" and was brilliant, with more organ characteristics than one might expect to find in a "Legend." Then Mr. Brown played "Variations on a Hebrew Melody," by Constance Virtue, a member of the Guild. This number is really a pretentious one, shows the versatility of the composer and calls for technical ability in the performer. Next Mr. Brown played an arrangement of Debussy's "Clouds" by Rayner Brown, also one of our younger members, at present studying in Los Angeles. Then followed some of Mr. Brown's own numbers—"In Paradisum" and a Finale on the theme "Haec Dies" from his suite called "Eastertide," a joyous festival number. The new console and mixture stop were then examined and some were taken into the inner sanctum of the organ by the genial Mr. Spencer, caretaker of the organ.

The September meeting of the San Diego Chapter was held in the new studio of Ethel W. Kennedy at the Thearle Music Company Sept. 28. The meeting was called to order by the dean. The recital course was then discussed and all were urged to begin selling tickets as soon as possible. The tentative dates were given as follows: Jan. 14, Weinrich; Feb. 25, Fox, and April 19, McCurdy. Messrs. Brown, Shatto and McDonald were asked to play. Mr. Shatto then announced the harmony and counterpoint classes, with Miss Urner of La Jolla teaching, to be held evenings at the San Diego High School. Mrs. Nobles announced her music program for Sunday, Oct. 11, at vesper hour in connection with the fiftieth anniversary of the First Congregational Church. Mrs. Kennedy also announced the vesper service at the First Presbyterian Church Oct. 18, celebrating the completion of her twentieth year as organist-director.

Business being finished, Mrs. Kennedy was asked to tell something of her summer in San Francisco, which included attendance at the convention of the Northern California Chapter, A. G. O., commemorating its silver anniversary. She also told something of the choir course of Dr. J. Finley Williamson, which she attended. A short social hour with light refreshments served by the hostess brought the evening to a close.

ETHEL W. KENNEDY,
Secretary-Treasurer.

Ministers as Guests of Pasadena Members; Dr. Soares Speaker

The fall meeting of the Pasadena and Valley Districts Chapter was held Oct. 12 at the Neighborhood Church. The event was unusual; the organists had their ministers as guests, the idea being of great value to those present. Dr. Theodore G. Soares, pastor of the church and professor of philosophy at California Institute of Technology, was the speaker of the evening. The topic was "The Relation of Pastor and Organist," and he said: "The church service is a service of worship and not a vaudeville act. Music should be spiritually uplifting. The minister who uses his oratory for expounding theological doctrine is so far above the level of his congregation that none could grasp the meaning of the sermon, and people soon become disinterested. The music should not be cheap sentiment, nor elaborate part singing, nor solo work. If there was no spiritual appeal the efforts of the choir and organist were futile. Dr. Soares stated that he worked with his organist and they planned their services ahead, thus giving the organist an opportunity to support his pastor and have real teamwork worthy of the house of God.

After the address the guests went into the church and Robert W. Allen and his choir presented several interesting numbers. James H. Rogers had the opportunity of hearing Mr. Allen play his E minor Sonata. The choir sang "Gloria in Excelsis," an anthem by Mr. Allen and an effective number, and "Blessed Are the Pure in Heart," Harker. The comment was made that if we had more anthems written in this style it would fill a great want of many of our churches.

Edward P. Tompkins, F. A. G. O., presided and introduced the Rev. Charles T. Murphy, A. A. G. O., one of the founders of the Los Angeles Chapter and the first associate candidate on the Pacific coast.

V. GRAY FARROW, A. A. G. O.,
Secretary.

Monmouth Chapter Election.

At the request of headquarters a special meeting and election of officers was held by the Monmouth Chapter Oct. 1. The new officers are:

Dean—Miss Abbie Strickland.
Sub-Dean—Mrs. Frank J. Maps.
Secretary—Mrs. Charles Gallagher.
Treasurer—Mrs. James Green.
Executive Committee—Mrs. Robert Fischer, Mrs. Jay J. Willey and Mrs. Everett H. Antonides.

The executive committee held its first meeting Oct. 3 at the home of Mrs. J. J. Willey. Plans were outlined for a membership drive, culminating in a dinner meeting Nov. 16 at Red Bank. The committee met again Oct. 19 at the home of the dean to check on the membership drive and to finish a tentative outline for meetings and work of the season.

HELEN E. ANTONIDES,
Secretary pro-tem.

Hear Orgatron in Memphis.

The first meeting of the season of the Tennessee Chapter was held Tuesday evening, Oct. 6, in Calvary Episcopal Church, Memphis. Adolph Steuterman, the dean, presided. One of the new electric Orgatrons had been installed in the church for the occasion. The local representative gave an interesting talk about the instrument and a program was played on it by Mrs. Forrest A. McGinley ("Chorus in A minor, Franck), Adolph Steuterman ("Hark! A Voice Saith, All Are Mortal" and Toccata and Fugue in D minor, Bach), Fred Heck and Jack Hale, the latter two being demonstrators of the instrument. Great interest was shown in the instrument during and after the program and many had a try at it. Thirty-six organists and their friends attended.

News of the American Guild of Organists—Continued

Union-Essex Chapter Banquet; McAll Guest Speaker of the Evening

The first meeting of the Union-Essex Chapter's 1936-7 season was held in the Third Presbyterian Church of Elizabeth, N. J., Monday evening, Oct. 5. The members sat down to a banquet prepared by the ladies of the church. Immediately following the dinner, Walter N. Hewitt, who begins his second term as dean, conducted a brief business meeting. He presented an interesting account of the convention in Pittsburgh, which he attended as chapter delegate. This was followed by a brief discussion by Russell S. Gilbert of a proposed two-day rally next May in Trenton or Princeton.

Before opening the program, Dean Hewitt outlined the chapter's activities for the year as follows:

In November we will have the opportunity to inspect a new four-manual organ, the location of which is undivulged.

In December a public meeting will be conducted in the First Reformed Church of Newark, in the form of the annual Christmas carol festival, combining several local choirs. W. Norman Grayson, organist of that church, will be host.

In January a dinner meeting will be held in Grace Episcopal Church, Newark, with Harold Niver, A. A. G. O., as host. At that time Ralph A. Harris, M. S. M., F. A. G. O., will speak of St. Paul's Chorists of Brooklyn, and an organ recital will be played.

In February a joint recital will be given by several members of the chapter in the Church of the Holy Communion, South Orange, at which Subdean Lee H. Richardson will be host.

The last three meetings of the year will be tentatively as follows: The first in the Second Presbyterian Church, Newark, with James Phillipson as host; the second, a junior choir festival in the First Church of Orange, directed by Miss Roberta Bitgood, M. S. M., F. A. G. O., and the third, an annual meeting in May with "party refreshments."

Following the aforementioned preliminaries, Dean Hewitt presented Herbert M. Kidd of West Orange, who, with his two young sons and daughter, has formed a string quartet. They played Mr. Kidd's arrangement of the Little Fugue in G minor by Bach, and an Andante composed by Mr. Kidd.

The guest speaker of the evening was Reginald L. McAll, vice-president of the Hymn Society of America, who discussed in a most interesting and informative manner the subject "Stimulating Congregational Singing."

After Mr. McAll's splendid address the string quartet again played, presenting the last two movements of Mozart's G major Quartet. Dean Hewitt then called upon Henry Hall Duncklee for a few words.

WILLARD L. WESNER, Registrar.

Central Missouri Chapter.

Members of the Central Missouri Chapter gathered at Salisbury Sept. 28 for the first meeting of the season. After the afternoon business meeting Wilfred Crawford played these selections on the Hammond electronic organ in the Christian Church: Prelude and Fugue in D. Bach; Chorale, Kreckel; Capriccio, Lemaigre. Between the afternoon and evening programs members and friends enjoyed a dinner and social hour. The following program was played in the evening on the Estey organ in the Baptist Church: Third Sonata in C minor, Guilman (Frank O. T. Utz, Mus. B.); "Night," Foote; "Scene Orientale," Kroeger; and "Postlude Circulaire," Harvey Gaul (Dr. James T. Quarles, A. A. G. O.); "Sicilienne," E flat minor, Bach; "Gavotte Moderne," Lemare, and Tocatta from "Suite Gothique," Boellmann (Charlotte E. Morse, Mus. M.); Concerto in A minor, Bach, and Prelude to "The Deluge," Saint-Saens (Steven L. Barrett, violin; Franklin Mitchell, organ;

Dean Claude L. Fichthorn, M. A., piano); Andante from Sonata 4, Bach; "L'Organo Primitivo" and Festival Prelude on "Ein' Feste Burg," Faulkes (Dean Luther T. Spayde, Mus. M.).

Rhode Island Chapter.

At the invitation of Miss Louise Harris and her mother, the first fall meeting of the Rhode Island Chapter was held at the Harris home, Pawtucket, Sept. 26. Ernest M. Skinner, the eminent organ builder, gave an instructive talk, outlining the development of the organ from the time of Bach. He explained the theory of the speech of organ pipes and exhibited specimens of stops which he has developed. Mr. Skinner stated that in the present trend toward the so-called "classical ensembles" the colorful and romantic voices of the French and the English horns and other solo stops, which are part of the distinctly American contribution to the organ, need not be slighted or neglected. He also urged that the ordinary music-lovers in the pews be remembered more often and be presented with transcriptions and arrangements of the pieces they know and love, and not be left sitting in the cold of severe programs which they have not the specialized training to appreciate. At the close of the address refreshments were served and the members enjoyed an hour of sociability.

On Monday, Oct. 5, at the Beneficent Congregational Church, Providence, the members of the chapter had the opportunity to hear an interesting recital on an Everet Organtron by Andrew J. Baird, A. A. G. O., organist and choir-master of the Reformed Church at Poughkeepsie, N. Y. The program included Guilman's First Sonata and the "St. Ann" Fugue by Bach. Between his organ numbers, Mr. Baird played a very pleasing interlude of compositions on the piano.

Dean Roy P. Bailey announced as the next Guild event a recital by Lawrence Apgar, organist of St. Stephen's Church, at the First Congregational Church, Providence, Nov. 9.

HAROLD F. MANGLER, Registrar.

Texas Chapter.

The Texas Chapter held its monthly meeting Oct. 25 at the parish-house of St. Matthew's Cathedral, Dallas, the dean, Carl Wiesemann, presiding. After the business session, at which our attractive year-books were distributed by Miss Fergusson, chairman, Mr. Wiesemann made a very interesting talk on "Plainsong," which he demonstrated at the piano. Luncheon was served by the social committee, Mrs. Forrest Reed, chairman.

K. HAMMONS.

Fort Worth Chapter.

The Fort Worth Chapter held its monthly meeting Sept. 22 with Mrs. H. O. Childress in her home. Twenty-six were present. After a Mexican supper on the terrace plans were made for three guest artist programs by Winslow Cheney, Carl Weinrich and Alexander McCurdy; also four local artist programs, the first on Oct. 9 in Grace Lutheran Church, preceded by a dinner in Trinity parish-house. Several names were presented for membership. W. Glenn Darst, incoming dean, conducted the meeting and a round-table discussion was led by W. J. Marsh, retiring dean.

MAE UPTEGROVE MOORE, Secretary.

Chesapeake Chapter.

The Chesapeake Chapter held its first meeting of the 1936-37 season Oct. 5 at the Seventh Baptist Church, Baltimore, with the dean, Miss Katharine E. Lucke, presiding. After a reading of the religious principles of the Guild and

a business session, "echoes of the convention" were heard from various members whose privilege it was to attend, taking as their subjects: "Organ Methods," "Improvisation," "Choral Activities," "Albert Schweitzer," "Comparison of Three Services," etc. These short talks proved most interesting to those who were unable to attend the convention. An amusing "Travelogue" was presented by Miss Ruth V. A. Spicer, covering her recent trip to Yellowstone Park. The meeting closed with a home-coming social.

The program committee has in preparation several fine programs for the season, a majority of which will be of an educational and musical nature. A history class has been formed with the idea of stirring up enthusiasm which it is hoped will result in a greater number of members taking the examinations.

The first of a series of monthly Sunday afternoon recitals sponsored by the chapter was given by Herbert Austin at St. David's Episcopal Church Oct. 25. The second will be given at Old St. Paul's Church Nov. 15 at 3:30, with Edmund S. Ender presiding at the organ. Mr. Ender is arranging the complete series, which is open to the public.

J. EARL GREEN,
Corresponding Secretary.

Wilkes-Barre Chapter Program.

The Wilkes-Barre Chapter held its first meeting for the 1936-37 season at the First Baptist church house Sept. 21, in the form of a supper meeting served by the ladies of that church. There were twenty-seven in attendance. At the business meeting which followed the supper the following tentative program was outlined for the season:

Oct. 19—Public choral service and organ recital.

Nov. 2—Round-table discussion, "Choral Training and Conducting," Professor Stevens, Susquehanna University.

Nov. 16—A. G. O. examination material.

Nov. 30—Supper meeting with clergy as guests.

Dec. 14—Annual Christmas party.

Jan. 4—Hymn festival, combined choirs; introduction of new hymns.

Jan. 18—Talk on junior choir work, music by Jenny Lind Chorus.

Feb. 1—Guest artist public recital.

Feb. 15—"The Value of Electronic Organs," Hammond factory representative.

March 1—Open date.

March 15—Program presented by Scranton Chapter at Scranton.

March 29—Meeting omitted (Easter Monday).

April 26—Recital by Guild members.

May 10—Final business meeting for year, reports, election of officers.

May 24—Annual banquet.

After the business meeting the dean, Carl Roth, related interesting experiences of his trip to Europe last summer.

E. ADELE ALDEN, Secretary.

Arkansas Chapter

The first of a series of monthly programs this season under the auspices of the Arkansas Chapter was given at the Second Presbyterian Church of Little Rock on the afternoon of Oct. 11. Mrs. G. H. Mathis, the dean, played Mendelssohn's First Sonata, John Summers played two Bach chorale preludes and the first movement of Guilman's Third Sonata and Mrs. A. F. Pirniqué played: "The Swan," Saint-Saens; "Anxelus," Massenet, and the Scherzo by Gigout. Then Mr. Summers played Grieg's "Birdling," Clokey's "Wind in the Pine Trees" and a Folk-tune by Whitlock, and Mrs. Mathis closed the program

with "The Little Red Lark" and Cathedral Prelude by Clokey.

In Memoriam Alice R. Ream.

Alice R. Ream, a member of the Harrisburg Chapter, died Sept. 22 at her home. She had been the organist of the Redeemer Lutheran Church for fifteen years and, although in poor health for several months, she was able to be at the organ one week before her death. She was active in numerous musical circles of the community. Her passing is a great loss to the Harrisburg Chapter.

POSTLUDE.

They are not dead—For death
Can only take the mortal breath;
And life, commencing here,
Is but the prelude to the full career:
And Hope and Faith the best assurance
give—

We do not live to die—We die to live!
By Harrisburg Chapter, A. G. O.

York Chapter.

Meetings of the York Chapter were resumed for the season Sept. 17 at St. John's Episcopal Church. The meeting was preceded by a dinner. The principal speaker was Canon Paul S. Atkins. Music for the luncheon was by Doris Rexroth, violinist, accompanied by Mrs. Miriam Baum Gardner on the piano, and Maurice Oberdick, cornet, accompanied on the piano by Walter L. Rohrbach. Mr. Rohrbach, dean of the chapter, was toastmaster. Two new members were received—Mrs. Eugene F. Weaver and Herbert Springer.

Following the dinner the members made a pilgrimage of the church. Cards followed on the return to the parish-house, the prize winners at "500" being Evelyn Schaale, Violet Hoke, Leon Gibbs and Paul Lynerd.

Mrs. John R. Henry, dean of the Harrisburg Chapter, was present and extended greetings from that group.

Indiana Chapter.

The Indiana Chapter held its first meeting Sept. 21, at the Arthur Jordan Conservatory of Music, with forty members and guests in attendance. The dean, Donald C. Gilley, presided at a short business session. Miss Helen Shepard, our delegate, brought to the members her interesting impressions of the June convention in Pittsburgh.

WINIFRED J. DUNN, Secretary.

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CHICAGO, NOVEMBER 1, 1936.

IS THIS THE SOLUTION?

Following the election of Dr. Harvey Grace as president of the Incorporated Society of Organists of England comes the intimation that Dr. Grace favors and may sponsor the formation of a "co-operative union" of organists of Great Britain to attack the problem of insufficient salaries. The society elected Dr. Grace its president by a unanimous vote at its sixteenth annual congress, held in Sheffield; he has held a position of eminence as a scholarly organist and as editor of *The Musical Times*, and he is reported to be strongly in favor of what we would characterize in the United States as a labor union plan; hence the subject should interest organists on this side of the ocean. Let it be noted that the Incorporated Society of Organists has a high standing, that the Archbishop of Canterbury, the Archbishop of Westminster and the president of the Free Church Council have become its patrons, and that several distinguished organists were made vice-presidents, among them being Dr. Harold Rhodes and Sir Edward Bairstow.

In *Musical Opinion* for October the editor refers to the election of Dr. Grace in an editorial headed: "Wanted: A National Organization," in which he says among other things:

The most sensible thing for organists to do is to get together and band themselves into a co-operative union as has been suggested by Harvey Grace. Such an organization would be sure to command respect, and eventually be the means of influencing many badly needed reforms. After all, the church is a vast trust, and though its influence is now less powerful, its status as a trust is as strong as ever, and can only be remedied by act of Parliament.

Dwelling on the issue, the *Musical Opinion* editor writes further:

His [Dr. Grace's] grumble at the ridiculously small salaries that are paid to church organists is an old grievance, but no serious attempt has ever been made to put it right, the reason possibly being the many inequalities of salary amongst the clergy themselves. How can organists ever hope for a proper adjustment of salary when cases are not uncommon of parishes with populations of under a thousand where the parsons' salaries vary between £700 and £300? The clergy would like to adjust such inequalities themselves, but are helpless, so there is little hope of the organist ever having his grievance adjusted by the church authorities.

We in America have our grievances, perhaps just as numerous as those of the English organists, but it is to be hoped that our profession will never be led into trying to find a cure in a labor union. The idea has often been suggested, but never has won favor. To cure one set of ills it is certainly not wise to expose ourselves to worse and more numerous ills. The labor organization principle is not adaptable to a profession such as ours—in fact, it would be most distasteful to the great body of organists. What benefit would there be in exchanging a limited number of inconsiderate and uninformed clergymen and ignorant music committees for the dictation of more ignorant walking delegates, for wage scales based on what you can get by threat or force, for equal remuneration to the

mediocre and the most capable, for subjection to strike calls, assessments for dues and complete loss of the individual right to bargain? In the cases of symphony orchestra players and "movie" organists the working of the system has had a test. The results tell the story, which is too long to recite here, but which should convince any church organist that the welfare of his art and his professional dignity are best conserved by independence from such affiliations.

At the same time we must strengthen such an organization as the A. G. O., which by education and by framing of ethical standards is fitted to deal with the economic problems of our profession as well as with the artistic side, and to which we look for help to make the status of the church musician what it should be, while it also requires that he measure up to certain standards.

AGAIN THE BEAUTIFUL ISLE

On several occasions in the past the spirit—be it an evil or a benevolent one—has moved us to derogatory comment in these columns on "Beautiful Isle of Somewhere," and such. If the composers and librettists of this and similar songs had the philosophy of Phineas T. Barnum they must rest content in that isle of uncertain location, in case they managed to reach it, for Mr. Barnum made it clear that he did not care what people said about him and his shows as long as they did not ignore them. And now comes the paragraph in our October issue quoting an Associated Press dispatch which said that Archbishop Forbes of Ottawa had placed the ban on "O Promise Me," on the "Lohengrin" Bridal Chorus, on the Mendelssohn "Midsummer Night's Dream" march, and many other popular favorites, some of which might well be endured, if not embraced. Narrow as we may be, we cannot perceive a felonious assault on the church in the accredited wedding marches. Digging into their history and old associations is neither kind nor Christian. The church could hardly apply similar scrutiny to its membership without creating much embarrassment. And since some of the finest chorales had a decidedly secular origin, why attack the wedding marches? According to all Christian principles, this music has been converted and has joined the church, and its past should be forgiven.

But this gets us nowhere. Our subject was the "Beautiful Isle of Somewhere." In *The Living Church*, for Oct. 3 appears an Iowa clergyman's communication, which the editor gave the apt caption, "Decent Burial," in which the correspondent writes what his bishop ruled only a year ago. He says:

In his annual address to his convention, on Feb. 12, 1935, Bishop Longley laid down the following rules regarding the use of the burial office. He said:

"My attention has been called to the fact that often request is made of the clergy to permit the use at funerals of such songs as 'Beautiful Isle of Somewhere,' etc. The office for the burial of the dead is a dignified service, and expresses the faith of the church and the hope of eternal life. It is no place for sentimental ditties. The Church Hymnal fully provides sufficient hymns for this office, the church forbids the use of such compositions, and it is unnecessary to say that I as bishop forbid them. The rubric on church music is plain. Certainly, therefore, they cannot be used in the church, and I can assure any priest that the bishop will back up any refusal by any priest to allow such compositions to be used in a home or so-called funeral parlor when he is expected to use the church office, and in fact let me add that when the office of the church is read in any place, provision for music should conform to the rule of the church."

The communication goes on to quote the bishop in opposition to increasing use of "funeral homes." "Funeral homes are all right for pagans," he declared to the clergy of his diocese, "but the place for Christian burial is in the church."

This question is, of course, outside our bailiwick, but may we be pardoned for interrupting to say that the undertaker's chapel is not entirely bad when it has a decent organ. Some of the atrocious apologies for the king of instruments which have been placed in

many funeral parlors must make everyone subjected to the ordeal of hearing or playing them envy the man in the casket because he does not have to endure this last torture.

But when all is said and done human sentiment—or sentimentality, if you wish to call it that—is difficult to overcome, and for human taste there is proverbially no accounting. The church cannot eradicate certain types of music by episcopal edicts nor can the church musician do it through ridicule. The cure lies in early education of the taste, and that has to begin in the Sunday-school, which it too seldom does.

The foregoing brings to mind that a Chicago newspaper a few days ago called attention to the fact that Marion Talley sang over the radio that very tender song, "The Night Was Made for Love." Immediately afterward she sang that old hymn about heaven—the wonderful city that is built four square—which contains the repeated assurance that "there is no night there."

It is a long way from a marimba to a pipe organ, in either direction, but the old firm of J. C. Deagan, Inc., so well known to organists, which bears the name of the distinguished expert on pitch who died a few years ago, seems to have bridged the gap. A beautiful modern marimba has been designed at the Deagan factory in Chicago, whose chimes and harps for organs are its products best known to readers of *THE DIAPASON*. A very handsome piece of typographical art has been issued to spread information on the new design. The Deagan firm sets forth that the marimba has been traced back to B. C. 2000, when it was used by the Hindus in their religious rites. A series of twenty-three interesting illustrations pictures the evolution of the instrument from that day to the present, with illustrations of other events marking human advancement in juxtaposition, from the days of the mighty Pharaohs to the latest airliner of 1936. In 1933 a 100-piece symphonic marimba band played at the Chicago world's fair and in 1935 a marimba orchestra of equal size toured Europe, and both had Deagan instruments exclusively.

CASPAR KOCH'S 33D SEASON

Played 204 Compositions at Carnegie Hall, North Side, Pittsburgh.

Dr. Caspar Koch's annual report on the organ recitals in Carnegie Hall, North Side, Pittsburgh, and the programs of the recitals during the season have been issued in book form, as usual, and the volume, off the presses in October, is an interesting and informative one, embodying valuable notes on all the numbers played.

The season 1935-1936 was the forty-seventh in the history of free recitals given under the auspices of the municipality. For Dr. Koch, the municipal organist, it was the thirty-third season. From Oct. 6, 1935, to June 28, 1936, thirty-four Sunday afternoon recitals were given. An interruption of four weeks occurred during the months of December and January, made necessary during the renovation of Carnegie Hall. Dr. Koch played 204 compositions, by 106 composers. Of the compositions played eighty-nine were original organ compositions and 115 were transcriptions.

The practice, long in vogue, of engaging guest performers, was continued. Besides extending the scope of the programs by making it possible to include compositions not well adapted for interpretation through the medium of the organ, these concerts afforded opportunity for public audition to worthy local talent. Edward Johe gave one of the organ recitals in the absence of Dr. Koch. The visiting soloists and musical organizations performed 159 compositions by ninety-eight composers, making a total for the season of 363 compositions, by 204 composers.

Frack Program by Chicago Women.

On Monday, Nov. 2, the Chicago Club of Woman Organists is presenting a Cesar Franck program at the Hammond studios in the Lyon & Healy store. Dr. Wilhelm Middelschulte will give a short lecture on the life and work of the composer. The program will be played by Vivian L. Martin and Gertrude Bailey.

That Distant Past as It Is Recorded in The Diapason Files

TWENTY-FIVE YEARS AGO, ACCORDING to the issue of *The Diapason* of Nov. 1, 1911—

Warden Frank Wright of the American Guild of Organists had completed a transcontinental tour in the course of which he established four new chapters and conducted examinations in a number of others. His trip covered 8,295 miles.

A four-manual built by Ernest M. Skinner was dedicated Oct. 6 in the Asylum Hill Congregational Church at Hartford, Conn., by Edwin Arthur Kraft.

The Hutchings Organ Company of Boston issued literature showing 1,600 organs built by that company to date.

M. P. Möller was building a four-manual organ, the memorial gift of alumni of Knox College at Galesburg, Ill. The instrument was to be installed in Central Congregational Church at Galesburg.

Charles Galloway gave the opening recital on a large three-manual organ built by George Kilgen & Son for the First Presbyterian Church of Tulsa, Okla.

With the issue of Nov. 1 *THE DIAPASON* completed its second year. In an editorial mention of this fact appears the following:

The world—that is, the small but select world over which it can spread—has treated this publication with great generosity, though it has not overwhelmed it with wealth. Such as it has given bountifully, and of that bounty the best part cannot be purchased with money. We feel that the organ builders and organists have been with us and we cannot but note the rising tide on which organ music and organ construction have been borne in the last few years. The demand for the instrument has been growing in public buildings and homes in a measure that Johann Sebastian Bach hardly could have dreamed, and the modern methods of building are being perfected in a way to give joy to everyone who has the welfare of the king of instruments at heart.

As for *THE DIAPASON*, it is a very small stop, but with the couplers that the co-operating organists can put on and the high pressures that the builders can add it can go on doing its share to make the organ better known to its friends, and to strangers as well. We are happy to be able to say that both circulation and advertising patronage have grown remarkably in the last year, and all without the adoption of methods that cheapen journalism.

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

Charles M. Courboin narrowly escaped death in an automobile crash at Scranton, Pa., Oct. 10, when his car and a street car were in collision.

The latest and largest church organ in Chicago was to be installed by the W. W. Kimball Company in the New First Congregational Church on the west side and its specification was published.

Among the large new organs specifications of which appeared in this issue were the Kilgen three-manual opened by Clarence Eddy in the Scottish Rite Cathedral at Omaha; the Möller three-manual in the Methodist Church of Oneonta, N. Y.; a three-manual Reuter which was to be installed in the Westport Avenue Presbyterian Church, Kansas City, Mo., and a three-manual Kimball completed for Emmanuel Episcopal Church, La Grange, Ill.

The "Who's Who" column contained biographical sketches of Ueslna Clarke Smith, Carolyn M. Cramp, William A. Goldsworthy and Hugh McAmis.

At a dinner and reception Nov. 8 at the Chapel of the Intercession, New York City, in honor of T. F. H. Candlyn, the Albany composer, the N. A. O. Audsley gold medal and the Austin Organ Company's prize were awarded to Mr. Candlyn. The winning composition was his "Sonata Dramatica."

Dedicates Its Schantz Organ.

The Methodist Episcopal Church of Wadsworth, Ohio, dedicated its new Schantz organ Oct. 18. The organ was a gift of the Gleaners' class.

The Free Lance

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

The other evening, after a good dinner, we were discussing plans for the coming season of the New England A. G. O. Chapter. Dean Zeuch had given us a good deal to think about and one plan had to do with the enlargement of the membership. It was pointed out that young organists would naturally ask, when approached with the suggestion that they become colleagues: "What do I get out of it?" It was heartily agreed that they ought to find they were "getting something" out of a membership. It occurs to me that "getting something out of" a membership must imply that something has been put in by someone. The A. G. O. is an example of what will come to pass when men of prescience work consistently and persistently toward an ideal. We have to put a good deal into the chapter—any chapter—before anyone else can "get something out of" it. There is one well-known men's society that warns all intending members of the uselessness of expecting any advantage from membership. We organists might well appeal to the generous-minded to join the Guild, not because they may find profit in doing so, but because they may put into the Guild something it does not have at present.

If you feel tired of the modern dissonant music, and if even Bach, Beethoven, Chopin and Brahms are losing somewhat of their mystery, buy George Pullen Jackson's "White Spirituals of the Southern Uplands," published by the University of North Carolina Press, and "Twelve Folk Hymns," J. Fischer & Bro., New York, edited by John Powell, Annabel Morris Buchanan and Hilton Rufty. (Is the title of the latter not better put as "Twelve Folk Tunes"?) Get also a copy of the "Original Sacred Harp," Denson revision, 1936, Sacred Harp Publishing Company, Inc., Haleyville, Ala. Six of the "Twelve Folk Hymns" are in the "Original Sacred Harp"; you may thus compare the simon-pure "Sacred Harp" tunes with the clever, and often beautiful, transcriptions by Powell and the other editors.

Although the preface to the "Sacred Harp" states that consecutive fifths and octaves are forbidden, such progressions, as well as other solecisms, are innumerable in it. In this respect the originals follow the New England colonial psalmody of William Billings' day. The "Twelve Folk Hymns" make a good deal of the modal cadences, although the main harmonic fabric contains many dissonant chords inadmissible in the New England colonial harmony. Still, we must recognize the beauty of many of the arrangements, although there is a mixture of modal coloring with free use of seventh chords; these arrangements are points of departure from the originals merely. From this point of view the "Sacred Harp" is crowded full of stuff that could be adapted for choral societies by expansion and amplification. The preface to "Twelve Folk Hymns" is well worth study, and the "Original Sacred Harp" is full of notes biographical and historical.

But the questions will not down: What do the devotees of the "Sacred Harp," who number hundreds of thousands and gather in conventions, sometimes of a week's duration, think of the modernized treatment of their music? Do they instinctively add the accidentals omitted in the printed copies? I confess I am pretty well mixed up.

It seems (to quote THE DIAPASON for October, page 10) that Dean Alan Floyd of the Western Pennsylvania A. G. O. Chapter promised "education" for the members of his chapter, and has already begun to fulfill this campaign promise. There are many subjects that might well be given an exposition on their practical side. Good speakers, not prosy ones, chosen not simply for their learning but for their power of clear, interesting, forceful presentation, would be essential. Topics that can be worked up by the encyclopedia should not be

allowed. Is there not a field here for an occasional chapter meeting other than a service planned to be a model of its kind, or a social meeting purely valuable as each of these is?

Not infrequently have I written in this column of the undue interest in the United States in recital playing. I have suggested that service playing has an importance that is not recognized as it ought to be. It may be urged that playing is playing, whether it be in a recital or in a service. It is also possibly ungracious to forget the many, many young men—and women, too—who are superb executants, recitalizing without notes, playing with perfection of execution. The other day I was allowed to see a letter that expresses rather well my ideas of the matter. I venture to quote:

"The question could be raised: What is a church organ? I think I can answer the question and declare the church organ to be an integral part of service psychology, a part of the science of public worship, in league with noble architecture and other influences that are not tangible of utterance. The organist who would say this is 'all poppycock' has a great deal yet to learn. He is the physical player of a physical musical instrument, the ivory key artist, the recitalist. He belongs in the town hall recital, not in the intricacies of a church service. * * * This letter might be interpreted as adverse criticism of fellow organists and of their ability to discern. Too, they might think I am condemning the organ recital. I quickly agree there's a place for the recital—where it belongs! I just contend that the church organist's job is not the recital."

Since there had been no preliminary announcement I was surprised and delighted to know from the publishers, William Blackwood & Sons, London and Edinburgh, that Alfred Hollins has written his autobiography under the title "A Blind Musician Looks Back"; over 350 pages. If Hollins' writing is as clear and fluent and vivacious as his music the book will be a delight. I sent off at once for a copy.

Lawrence Gilman is continuing his brilliant articles on "Brahms: His Life and Work" (Houghton & Mifflin), in the *New York Herald-Tribune*. Karl Geringer, author of the book, adds a good deal to what we have previously known of the artistic and social relations of Brahms and Wagner. It is gratifying to note that the publishers deem it safe to add to the list of books on the art of music. The English publisher, Gollancz, in this way has done a good deal for the art; his "Musical Companion" (1934), I am informed, has had a sale of 20,000 copies. Another Gollancz book is "Elgar as I Knew Him," by W. H. Reed. In one of the *Free Lances*, months ago, I gave a picture of Elgar as I saw him in company with Granville Bantock in the artists' room at the Hereford Three Choirs Festival. Elgar impressed me as a man of distinction everywhere and always impresses one. It is one of the peculiar things about the relations between the English and Americans that we know very little about Elgar and apparently care little for his music. But then, the English care little about our music unless it be jazz!

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Evolution of Organ During Five Centuries Is Told by Dufourcq

By SETH BINGHAM, Mus. B., F. A. G. O.
First Installment.

There has appeared in Paris recently, under the joint editorship of the "Librairie Larousse" and the "Librairie Droz," a large and important volume entitled "The Organ in France from the Thirteenth to the Eighteenth Centuries: A Technical and Archaeological Study." ("L'Orgue en France du XIII^e au XVIII^e Siècle: Etude Technique et Archéologique de l'Instrument.") It is written by M. Norbert Dufourcq, organist of the Church of St. Merry, Paris, distinguished paleographer and author of several previous books dealing with the organ. Count Miramon Fitz-James, president of "Les Amis de l'Orgue," writes me that M. Dufourcq has been honored by the University of the Sorbonne with the degree of *Docteur ès lettres* in recognition of his splendid achievement, representing years of extensive travel and patient research.

The first printing, a magnificent specimen of the bookmaker's art, is really a *de luxe* edition limited to 500 copies and likely to be quickly taken by collectors, but there will doubtless be further printings. It is enriched by 184 superb photographs, many of them unobtainable elsewhere. There is an enormous bibliography with a list of over 200 authors cited. No one does a job of this kind with such painstaking thoroughness, precision and intelligent discrimination as a Frenchman. M. Dufourcq possesses the art of selection and rejection, the *sine qua non* for such an undertaking.

At a time when American organ builders are returning to the sound principles of tonal design which produced the glorious instruments of the seventeenth and eighteenth centuries, it has seemed worth while to attempt at least a resume of a work which throws much new and valuable light on that great epoch, in the hope that many of the profession will wish to procure and read it for themselves.

This monumental *opus* is in three "books." Book 1, the "Formative Period," tells us of the Gothic organ (thirteenth, fourteenth and fifteenth centuries) and the Renaissance organ (1480-1580). Book 2, the Apogée, or period of highest development, falls naturally into the periods Henry IV to Louis XIII (1580-1640) and Louis XIV (1640-1715); book 3, the "Stationary Phase" (1715-1790), treats of the eighteenth century organ. In each period the author deals successively with instruments and their builders, technical features (pipes, keyboards, consoles, chests, wind supply, mechanism) and architecture (organ case, design, decoration). He does not go deeply into purely scientific or theoretical problems, the evolution of organ music and its interpretation, or the place held by the organ in the church and in the history of musical expression in France; for these he refers the reader to other treatises either by himself or by such writers as Mersenne, Dom Bédos and Mme. Rosketh. What we do get is a lucid narrative of the gradual emergence of organ "polyphony" from feudal times through the wars of the Reformation, the process of balancing and crystallization during the reigns of Henry IV, Louis XIII and Louis XIV, and the maintenance of this tradition in the eighteenth century, together with the perfection of certain functional parts.

The author devotes an introductory chapter to the question: "What is the organ?" and gives a clear, comprehensive answer, indicating its nature as an instrument of wind, keys and pipes. He names and defines the open and stopped flue pipes (diapasons, flutes, bourdons, mutations and mixtures) and the reeds (trumpet, cromorne, musette, etc.), showing how they are made and how they function; explains in simple terms the workings of the chest and inner mechanisms, and adds a concise description of the *buffet*, or organ case.

The Gothic Organ

Dismissing the subject of hydraulic organs, which tend to disappear altogether about A. D. 600, the author refers to several air-blown organs built,

owned or given as presents by authentic personages during the next 500 years, meanwhile cautioning the reader against the erroneous use of the word *organum*. He begins by examining the three known types of medieval organ—the *portatif*, *positif* and *grand orgue*. His sources for this period are works of art (mosaics, statues, carvings, paintings, miniatures, tapestries, stained glass, illuminated parchments) depicting organs; letters, histories and other manuscripts containing references to certain organs, and ecclesiastical records of dealings with organ builders. For the growth of the *grand orgue* during the fourteenth and fifteenth centuries, however, there exist, in addition to more numerous records, an increasing number of specifications and contracts, as well as a few actual instruments or fragments of them dating from that epoch.

The portable organ (*portatif*) probably came first. It was fastened by shoulder straps to the player, who worked a bellows with the left hand and the "keys" with the right. Pictures show from eight to sixteen pipes, the tallest measuring two to three feet. The *portatif* continues with some enlargements and improvements into the sixteenth century.

The *positif*, or stationary organ, known to exist from the tenth to the fifteenth century, has more pipe ranks, one or two keyboards and a more extended compass than the *portatif*. Because of its greater size and weight it was fixed on a stand or table (*positif de table*), or fitted with feet on a wooden base (*positif à pieds*), allowing the performer to play with both hands, the bellows being operated by a second person.

The author traces as well as may be the growth from the *positif à pieds* to the *grand orgue* with its longer and wider chest, raised high enough to permit the sound from the pipes to pass above the player's head; its primitive action, its more powerful bellows and enlarged case. In the fourteenth century the *grand orgue* appears in the richer and more populous provinces of France. Gradually its use spread over the entire country, so that by the end of the fifteenth century princes and prelates have availed themselves of this new giant of tone, and a dozen widely separated regions—Normandy, Picardy, Ile de France, Brittany, Champagne, Bordeaux, Rhone, Provence—bear witness to the rapid diffusion of the *grand orgue* in church and palace. There follows a careful technical description of the pipe-work, keyboards, mechanism and wind-supply of the *portatif*, *positif* and *grand orgue* of the middle ages.

Pipes were made of copper about the tenth century, then from an alloy of copper and tin; lead comes into use in the fourteenth century. Their shape was either cylindrical or conical, or, after the thirteenth century, a cylindrical body soldered to a conical base. Apparently stopped pipes were not employed before the fifteenth century, but there is no sure proof. There is abundant evidence that medieval craftsmen observed the strictest mathematical rules for calculating the measure and gradation of pipes. The biggest of these was two feet long, the diameter about an inch.

Two octaves was the twelfth century limit; three in the thirteenth and fourteenth centuries. These octaves were not as yet entirely chromatic, but by the end of the fourteenth century they seem to have had the five black keys. *Positifs* then possessed thirty-one to thirty-four keys. The primitive "key" (*touchette*) of the tenth, eleventh and twelfth centuries was a sliding bar about two inches wide. It served as a "valve" at the same time; the player pushed it in or drew it back through its groove in the chest, letting the wind into the pipe or shutting it off. Soon a spring was added to bring the *touchette* automatically back in place. This was succeeded by the button-key, like that of a typewriter, mounted on a short pivot and moving a connecting rod which opened the valve. Finally came the domino type, ancestor of the modern key; from the fourteenth century on these were made of ivory and ebony.

The medieval wind-chest, of wood, copper or lead, was of two kinds. The *sommier à tirettes* was a simple box with two grooved compartments, one atop the other. Over the upper one was a board with holes for the pipes (*chape*). This chest was worked by the primitive

JOSEPH RAGAN, F. A. G. O.



At ALL SAINTS' CHURCH, ATLANTA, GA., the Sunday afternoons of October were marked by four programs of organ music played by Joseph Ragan, F. A. G. O., organist and choirmaster. In the last of these "organ vespers," on Oct. 25, All Saints' choir assisted and the service was under the auspices of the Georgia Chapter, A. G. O. Mr. Ragan's program Oct. 4 was as follows: Pavana, Byrd; Prelude and Fugue in E minor, Bach; Prelude in Olden Style, Greenfield; Toccata, "O Filii et Filiae," Farnam; Chorale in A minor, Franck; "Benedictus," Reger; "Twilight at Fiesole," Bingham; "Elfen," Bonnet; Finale, Second Symphony, Vierne.

On Oct. 11 he played these compositions: Prelude and Fugue in E flat ("St. Ann"), Bach; Chorale Preludes, "Herzlich thut mich verlangen" and "Wachet auf, ruft uns die Stimme," Bach; Fantasie, Saint-Saens; Chorale and "Chant de May," Jongen; "Clair de Lune," Karg-Elert; Andante, Stamitz; Toccata, "Thou Art the Rock," Mulet.

The following were the offerings Oct. 18: "Meditation a Sainte Clotilde," James; Chorale Prelude, "Nun komm' der Heiden Heiland," Bach; Adagio, Trio-Sonata 3, Bach; "Bourree et Musette," Karg-Elert; Reverie on Tune "University," Grace; Prelude to "The Blessed Damozel," Dubussy; Allegretto, Lucke; Five "Vespres du Commun," Dupre.

"push-me-pull-you" keys described above; it was subject to leaks, to wear and tear. In the *sommier à soupapes*, or valve-chest, the valve was kept closed by a spring; other improvements in the top-board, the vertical guiding rod with its felted pocket, and the valve itself, rendered this chest more efficient and reliable than the draw-chest. It could even take care of several ranks of pipes.

M. Dufourcq believes the sliding register may have already been used in the fourteenth century to bring on or off a whole rank of pipes; we cannot be sure. But in Flanders in the fourteenth and fifteenth centuries the register principle was applied in the form of a bar which would simultaneously open all the spring-valves under any one rank; this was called the *sommier à ressorts*, or *Springlade*.

Evolution of the Bellows

The bellows had evolved from an inflated skin, through the eighth century "blacksmith" bellows to the triangular or pear-shaped bellows of the thirteenth and fourteenth centuries. Later ones were semi-circular; the rectangular bellows with three or four folds appears in the next century, and both styles persist in the sixteenth. A wind-trunk was used in early medieval times, but by the thirteenth century most illustrations show the bellows attached directly to the chest.

Our author takes nothing for granted. For example, having microscopically examined (page 69) a Latin manuscript (No. 7295 in the "Bibliothèque Nationale") already studied by many authorities and lately translated from Latin into French and issued in a sumptuous

edition by LeCerf and Labande with facsimile reproductions under the title "Les Traités d'Henri Arnaut de Zwolle et de Divers Anonymes" ("Treatises by Arnaut and Various Unknown Persons") M. Dufourcq calmly proceeds to correct some forty errors made by the editors! Like Colonel Young, who gave us the great work on the Medici, Dufourcq has a flair for turning up evidence passed over by his unseeing colleagues. Following his ingenious line of reasoning, one is strongly inclined to agree with Dufourcq that Jean du Mex was the builder of the organ at Notre Dame, Dijon, about 1447. Not that this is important to the reader, but it sheds revealing light on the evolution of the *grand orgue* between 1350 and 1480. He outlines the various steps: Artificial reproduction of overtones, creation of different planes of sonority, with a resulting suppleness and variety which has since been continuously enriched; balancing of 4-ft., 2-ft. and 1-ft. tone against bourdons, addition of new upper ranks, of a second chest, keyboard and rack; invention of coupling devices, extension of the tenor range.

Organ of 1429 Has 2,500 Pipes

As early as 1429 the organ at Amiens numbered 2,500 pipes. Practically all were metal—tin, lead or *étouffe*, an alloy of the two. The downward limit was generally a twelve-foot pipe, rarely a sixteen-foot; the upper a C sharp one and one-half inches long. The author frankly admits there is no way of knowing just how these were harmonized, their exact proportions, the treatment of lips and mouth, languid, pressure and other details. He establishes with a fair degree of certainty that registers controlling families of stops, if not individual ranks, already existed at the end of the fourteenth century. In effect the organ of that time was a powerful "principal" (diapason) of 8-ft. or 6-ft., with its quints (fifths) and octaves. The function of the furniture (mixture) was not to add harshness, but richness and brilliance to the principals; its lowest octave had but four to six pipes per note, the uppermost octave as many as eighteen or twenty. The distribution of the re-prises (breaks) was and is a test of the harmonist's skill. The cymbale, on the other hand, comprised three pipes per note, including a tierce.

M. Dufourcq gives charts showing the composition of the furniture and cymbale in the organ at Dijon (1447) and demonstrates that the cymbale with its extremely acute ranks—the longest pipe was three inches—served as a necessary complement to the furniture, being less a solo stop, such as the cornet, than a sparkling carillon somewhat like the later klingende zimbel of Praetorius.

Reeds were in existence before the fourteenth century, notably the *regale*, beginning at 6-ft. F. (Did it use a separate manual?) The number of keys per manual ran from thirty-one to forty-seven; for the second manual (*positif de dos*) there were ten to twelve. There is no accurate information as to the width and length of keys, dimensions of the console or wind-chest. The action was the familiar tracker roller device still used in a perfected form in many European instruments. It left much to be desired, and frequent repairs were necessary. Dufourcq thinks that only moderate muscular effort was needed when the action was in good condition. Couplers there were, crude and heavy to handle.

The *pédalier* (pedalboard), already extant in other European countries, is not recorded in France before 1432 (Troyes), but practically nothing is known concerning it. Chests were of hard oak. There are plenty of references to glue, leather, wood brass springs, valves, leaks and ciphers, but no precise indication as to how the chest functioned. By 1386 we find the second chest situated above the first (rather than back of it), and the organ "in stories" was born; then, too, it occurred to builders to place *en facade* their ten or twelve deepest-toned pipes in two groups, each with its own chest at either side of the main chest. Bellows, pumped by hand or foot, numbered from two to sixteen. The Arnaut manuscript gives full particulars of their construction, not dissimilar from those of today, and their dimensions. Calfskin, buckskin and dog-skin were used. They were delicate, the leather kept wearing out or was eaten by rodents.

We quote from the author's resume

of this portion of his work:

"The *grand orgue* of the fourteenth and fifteenth centuries originates in the *positif à pieds*. Like that instrument, the *grand orgue* comprised a set of principals with a range of three octaves. Playing an increasingly important part in the church of the fourteenth century, it shows two developments—the keyboard is extended a few notes in bass and treble; the ranks of principals and octaves are multiplied, with quints and superquints added. Thus the *grand orgue* gradually emerges as a rich *fourniture* or *plein jeu* with numerous breaks.

"Between 1370 and 1430 there are new improvements. The balance of the ensemble had been upset by the additional notes. The new high notes cannot be allowed to overtop the bass; downward extension must not diminish the intensity of the trebles. Whereas two or three pipes suffice for each of the lower notes, it is necessary to increase the number of treble ranks. But another problem arises: How build a keyboard of sixty or more notes? The divided chest was as yet unknown; even to reduce the forty-one keys of the action to fit the length of the chest involved many difficulties. Nor was it feasible to add twenty grooves to the valve chamber or twenty rollers and trackers to the already existing rack. The practical solution, therefore, was simply to construct a second manual for the ten, fifteen or twenty additional keys. This new manual, the starting-point for the tenor division and then for *positif de dos*, could be coupled to the first. Thus was formed in the early fifteenth century the instrument which from a *positif à pieds* became the *grand orgue* with two different but complementary planes of sonority."

♦ ♦ ♦
Strange Arrangement of Pipes

Coming to the archaeological aspect of the Gothic organ, M. Dufoureaq writes a most entertaining and instructive account of the arrangement of pipes, case and decoration of the *portatif* and two types of *positif*, and in greater detail, the architecture and decorative scheme of the *grand orgue*. He rightly insists on the importance of ornamentation, which followed the same tendencies in articles of furniture, jewelry and tapestries of the period. He says: "We shall study the flamboyant Gothic *buffet* whatever its date (fourteenth, fifteenth or early sixteenth centuries). It may be objected that we have thus far limited our technical description of the *grand orgue* to about 1475-80. *** Our answer is that between the evolution of the instrument and its case there is a difference of some thirty years. The technique and inner mechanism of the organ from the middle ages to the death of Louis XI forms a chapter by itself, already treated; the Gothic organ case lasting over into the first years of the sixteenth century, forms another."

Dimensions of a few instruments are given, including exceptional ones like that of Reims, with a width of twenty-two feet and a height of fifty-six feet, or Perpignan (width twenty-six feet, height sixty feet). The Gothic case of the fourteenth and fifteenth centuries usually shows a flat front from top to bottom, in three levels or stories: the *soubassement*, or lower section, forming a series of wooden panels, with an opening in the middle for the keyboard; above this the *montre*, or visible pipe-work, whose design greatly varied; and the *entablement* (top or ceiling), terminating in a simple cornice. Often there were several cornices corresponding to the several plate faces or panels beneath.

But one day it occurred to the architect or builder to separate the higher compartments, placing some forward in the form of turrets; economy of space may have prompted this happy arrangement. When pipes reached the length of twenty-four and thirty-two feet, the biggest, called *trompes*, were grouped in special *tourelles*, or columns, at each side of the *façade*, with separate chests placed level with the organ floor, or even lower. Being extremely heavy, they were often supported by stone pillars resting on the ground. (The fifteenth century organ in Metz Cathedral possessed twenty-nine-foot *trompes* flanking the central organ case. The *positif de dos*, with its own case, chest and pipe-work, was situated behind the organist on the floor of the tribune, or organ loft. This was presumably a smaller replica of the *grand orgue*; its lowest rank was a 4-ft.

More by reason of its decoration than its architecture the Gothic *buffet* consti-

tutes a unique and original ensemble. For it is none other than the flamboyant Gothic executed in wood. So we meet with the pointed and broken arches of the fourteenth and fifteenth centuries, the "basket-handle" arch and above all the *arc en accolade*. Favorite decorative *motifs* are stylized leaves, plants, flowers, gables, miniature belfries, fleurs-de-lys, lancet, arches, rose and star designs, clover leaves. These sculptors were fond of curved branch *motifs*, especially those formed of natural foliage, like water-cress or grapevine. Here we find crotchets, flower-buds (*fleurons*) ornamenting gable-ends, and the characteristic "pearls," "tear-drops" and fretwork of this style. Moldings are in prismatic sections, presenting a row of concave or undulated surfaces. These various *motifs* adorned the base panels, the outer front of the wind-chest, and the *claires-voies*, or open work grilles, which served either to hide the feet of the pipes or to connect their upper ends with the woodwork; they also figure on the *culs-de-lampe* undergirding the turrets and the small lanterns or steeples surmounting these.

The woodwork was overloaded with other fantastic or grotesque figures—revolving wheels and stars, jointed statues worked by a pedal—whose *naïveté* amused the faithful. At Strasbourg, on the day of Pentecost, a mechanical Samson opened and shut the mouth of an artificial lion, a wooden herald blew a trumpet and a third actor, singing and rufawing, shouted wise-cracks at the crowd right in the middle of sermon or mass! And to think that in our own age a dollar sign, innocently carved over the "bride's entrance" to St. Thomas' Church, New York, had to be chiseled out as soon as discovered (twelve years later) by a wealthy parishioner!

The Gothic *buffet* once sculptured was not finished, for the wood was not left in its natural color, but was painted azure blue, red, white or gold. Even the pipes sometimes received a whole or partial coat of vermilion. Such a precious, richly adorned monument must be preserved from dust; when not in use the pipes were covered by decorated curtains. A variant of these were wooden shutters or blinds resembling those of a tryptich or altar-piece; these were painted with scenes from the Gospels. Detailed accounts of the *buffets* at Amiens, Reims, Strasbourg, Perpignan, etc., bring to a close this fascinating chapter.

[To be continued.]

♦ ♦ ♦
NEWS FROM SAN FRANCISCO

By WILLIAM W. CARRUTH

San Francisco, Cal., Oct. 17.—On Friday evenings during October-Clarence Reynolds, municipal organist of Denver, is appearing in five recitals on the four-manual at Temple Methodist Church. Mr. Reynolds' programs are designed to interest the man in the street as well as organists and include a considerable number of arrangements and transcriptions. The fact that he has held the post of municipal organist of Denver under four mayors speaks well for his popularity.

The first meeting of the Northern California Chapter of the Guild under the new dean, Harold Mueller, was to take place at the Sorosis Club Oct. 20. It is in the nature of a social evening, at which members were to be given an opportunity to express themselves as to the type of meetings or Guild activities they prefer. On Nov. 17 the Guild plans to sponsor a recital by Allan Bacon, organist of the College of the Pacific, at Stockton, in Grace Cathedral. In the near future Guild members are to be given an opportunity of playing the Everett Organon.

Robert Francis Hayburn, the talented young organist of Mission Dolores Church, played the following program at St. Monica's Church Sunday evening, Sept. 27: Prelude in C minor, Bach; "Romance sans Paroles" and "Angelus du Soir," Bonnet; Toccata from Boellmann's Gothic Suite; "Meditation a Saint Clotilde," James, and Bourree in D, Wallace A. Sabin.

♦ ♦ ♦
Kilgen for Convent at Carthage, Ohio.

An interesting scheme for a two-manual of classic design prepared by the Kilgen brothers has been ordered by the convent of the Good Shepherd at Carthage, Ohio. The console will be of the stopkey type, with the Kilgen combination action, and will be screened by the conventional design of display pipes and panel work.

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How to Improvise; Practical Rules and Pitfalls to Avoid

[The following is the text of a paper presented before the American Guild of Organists at its general convention in Pittsburgh by the New York organist, author and composer, for many years a resident of Pittsburgh. After the paper, as recorded in THE DIAPASON in July, Mr. Whitmer gave a demonstration of thirty brief improvisations on one theme and James Philip Johnston improvised on two Gregorian themes.]

By T. CARL WHITMER

Being an organist is a continuous adventure. Or it should be. That depends upon you. The most exciting experience you can have is to think of something that has never been thought of before. Improvisation can be in this class.

Considering the age of the subject it is curious that I have been able to find only about thirty books on it, and I have tried to find them in English, French, German, Italian and Russian.

If any of you have an inferiority complex in improvisation, it is due to trying to do a *stunt* (and not succeeding) instead of doing your *stunt*. Let us consider *extempore* work as normal, usual daily work and not a flare-up of genius. Everybody seems to tie a string tightly about his mind, cutting off the circulation at some point. Let us do away with inhibitions and wake up and—improvise.

Improvisation is a necessary and usable part of every organist's equipment. And yet it very rarely is made a part of the first theory lesson, the first organ lesson. See to it that your own organ students get the chance.

I have had some strange reactions to my attempt to find out the attitude and talent in this line. One organist of the front rank said he knew no more about improvisation than a catbird. Another said that "there are only a scant half dozen in New York City who do extempore work with any degree of fluency." Another said: "I have been told from a high source that the F. A. G. O. tests in this line net miserable results and that they are very lenient in passing candidates who wade bravely along for a few bars." Yet another said: "We all know that this state of affairs arises from lousy musical education."

Well, not lousy, perhaps, but assuredly one-sided, myopic and distinctly provincial.

The beginning organist nearly always wishes to be a solo organist and so take the country by storm. He often ends, and sometimes gets even with the world, by playing storms on the organ. That is to say, his church service playing is but an incident and an accident of his desired experience, instead of an essential.

You know that some services are rather uneventful. It is our duty and privilege to make them adventurous. In most such services there are too many stop and go signs. They are filled with atmospheric handicaps and atmospheric ruptures. And by the time the preacher has made a bad prayer and thanked Mrs. Dunkelhausen for her fine cooking—well, by this time the organist needs his finest mood creations to focus attention upon some essential of worship. Until this service playing becomes an art, as with the Frenchmen, our new American school is not much of a school.

Now in recent years I have been listening to many artists, big and little, in New York City. When I reflect on the time that I know they devote to technique and the evidently unbelievably brief time that they give to development of musical emotions I feel that surely no study is of much value in and for itself. The end of things is not fiddle or piano or organ technique, but what is back of that technique. In other words, it is time to let our souls catch up with our bodies!

And how about that wonderful thing composed of thought, fire and feeling—imagination? Have you tried really to train it, to stimulate it musically? Or have you allowed it to be a musical Topsy?

Several weeks ago three psychologists from Rutgers University said: "Emotions can be trained." Well, this is one of the forgotten facts. You have your theory of music administered steadily and perhaps logically. Do you study the expansion of musical emotions? The variety of musical emotions? The vital organist is one whose emotions are guided by his mind and whose mind is made a living thing

by being shot through with feeling. But "man is primarily an emotional animal and has to use his head to keep his emotions under control" (Dr. George Vincent).

Emotions alone smother. Intellect alone dries up. We must harness the two.

One advantage in starting improvisation in youth is that it becomes an instinctive thing. As older persons we are obliged to pigeonhole our intentions to become plan conscious. Of course, there are many people who do not like at all to think that the element of calculation in the creative arts is so ever present. But, as Julius Meier-Graefe puts it in his life of the painter Cezanne: "Without calculation, whether conscious or not, neither Venus nor Mother of God was ever created." Inspiration itself is a combination of feeling and the conscious self. The Russian Medtner, the Frenchman Ravel said so; also a hundred others.

Perhaps you have not improvised because you felt you had nothing original to say. Nobody is altogether or all the time original. Recently I heard some music by a well-known and accepted church composer that sounded as if your and my old friend Dudley Buck had accidentally fallen into holy water! Yet the work passed for good and "his'n."

Different improvisers may be divided into two classes—those who think they cannot improvise and those who think it can be done offhand always. The result is the same in both cases, which is nothing. The latter class is difficult to deal with. Ibsen has taken off his counterpart and lined him up when he wrote: "They shine like snowy surplise fair, soap lathered with the suds of prayer." Of course what they need is a little more hard work. They take too literally the admonition: "Take no thought for the morrow." But since they usually have a bad case of the "Jehovah complex," we need not waste our sympathy. The real trouble with those who think that improvisation can be done offhand is that their opinion is based on the false premise that creative work is inspiration only and that somehow the brain will function even if it has no knowledge to use concretely. Only a few of you are instinctive improvisers. Most of us can and must be synthetic ones. I shall try to give a formula later on.

For the past few years I have devoted much time to research on the mental process of the *extempore* player. Some of the finest improvisers we know do not know how they do it. The average improviser—you and I—must have a *modus operandi* before he can function. One of these approaches I am giving you this morning.

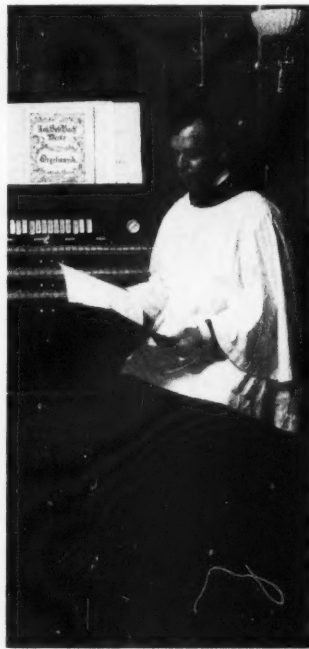
I sometimes suspect that the real trouble, the basic trouble, is that our American organists think they can get musical cream without the trouble of milking the cow.

Keep in mind the difference between musical composition and theory as you know it only through text-books. Improvisation is composition, which is a spinning process. If ordinary harmony, etc., were taught by creative minds it would mean something that you could put into motion directly toward improvisation and composition. Theory, as most of you were taught, is a static thing—and it sounds like it! It should be from the beginning a generator of ideas. Most of you were trained to be tune detectors instead of tune developers. There has been too much education in just identifying things. All such processes lead to acuteness, of course, but not much to the building up of something from nothing. (Think a moment of the first four notes of Beethoven's Fifth Symphony and you will know what is meant by that.) That is the chief reason you cannot improvise.

If from the beginning of the study of theory and organ we do not use our knowledge as a creative thing and put it to use at once we have to make an extra effort later. Our theory is taught mostly as a checking device. Our real trouble, my musical friends, is not that we do not know enough but that we do not use what we know from the first lesson. If we use what we know we shall tap our emotional springs. They will be called upon along with the intellectual ones. Besides, many creative artists get along without much theory. Here in Pittsburgh alone see the painter, the late John Kane. See Stephen Foster, who created the great American folk-song. These men didn't know very much, but they went ahead and did it. St. Augustine said in his confessions: "See how the unlearned start up and take heaven by storm, whilst we with all our learning grovel upon earth!"

And now to the foreground of improvi-

H. S. SCHWEITZER



H. S. SCHWEITZER, F. A. G. O., organist and choirmaster of St. Thomas' Reformed Church, Reading, Pa., has made plans for monthly musical services, which were begun Oct. 25, at which time the program consisted of selections from Mendelssohn's "Elijah." This event marked the sixteenth anniversary of Mr. Schweitzer as organist and choirmaster. Other works during the season will include Gaul's "Holy City," West's "The Story of Bethlehem," selections from Bach's "St. Matthew Passion," Gounod's "Out of Darkness," and Dubois' "The Seven Last Words."

sation. This side is very positive and mostly technical.

If unity and solidity are gained by repetition and developments of *motifs* such as exist in sonatas, symphonies, fugues, etc., the same theoretical basis must be used for unity and solidity in the music of the church service. A review of my own church service playing and of the playing I have heard in New York City within the last four years may be of use to you. I will first take up the greatest defects in church service improvisation. They are, as I interpret them:

1. A tendency to fall into chromatic treatment with a special overuse of the now mildewed diminished seventh chord.
 2. Monotony of register or position.
 3. Not getting anywhere rhythmically. That is, no scheme of rhythm.
 4. Thinking that modulation is the end of music and its final goal. Overuse of dominant sevenths and the circle of fifths. What are our ears like in 1936? When modulation connects keys and disconnects ideas your work is unmusical and crude in the extreme.
 5. Thinking too much "on top."
 6. Monotony of type. Too much homophonic music.
 7. Not building a service toward a climax.
 8. Not utilizing thematic material from the service that you yourself selected. Already too much hodgepodge and Joseph's coat. Concentrate and unite.
 9. Monotony of cadences. Study new music—modern music.
 10. Poor contours. Study great melodies and see how built.
 11. Styleless work. Study Beethoven's sonatas. One still hears reproductions of the "Maiden's Prayer," the maiden whose lover is always—Batiste!
 12. Lack of expansion of a central *motif*. Study Cesar Franck.
- To put the case in a positive way, the way to improvise is based upon a thought-out plan that is with the player long enough to become a felt-out plan. There are three sides to this:
1. The mechanical side. A time to do it. Do it every day. Like religion, it can't be practiced on Sundays and holidays only.
 2. The mental side. There must be a design, a plan. Analyze the material you wish to use for extemporization.

3. The emotional side. That is, know this material selected for *extempore* work so well that you will *feel*. You must experiment not only with *motifs*, but with moods. Study the way Beethoven composed, and that is the way for you to study.

People have an idea that poets and composers and painters and improvisers just sit down, smoke awhile and then something just pops out of them. Well, that isn't the way at all. They sweat it out. You'll have to get a new slant on creative processes, of which improvisation is one.

Before I get to my demonstration I wish to give you a few basic suggestions. They are:

1. Select only two *motifs* for each service. They should stress the chief hymn or anthem or organ piece. Each *motif* should be not more than seven or eight vital notes.

2. These *motifs* should be studied from Monday morning on through the week. By Sunday you will be familiar with the *thought* on them and can devote yourself to the *feeling* in them. While you are examining your *motifs*, forget your theory for the moment. Do not apply it until later. There are many inhibitions created by the non-creative theoretical education which make you "persnickety." The emphasis on the "shall notes" makes you fussy.

3. Do not get too fussy about how every part of the thing sounds. All processes are at first awkward and clumsy and "funny." Polishing it is not at all the important thing. Instead, strive for a rough go-ahead energy. Do not be afraid of being wrong; just be afraid of being uninteresting.

4. If consecutive fifths get between you and your soul, shoot the fifths.

We can approach improvisation starting with themes fully grown or with *motifs*, but for service playing and for the average improviser the *motifs* are simpler, more direct and more concrete. A *motif* is like a closed bud, or as a seed planted. If you can see your *motif* unfold day by day you will improvise over it on Sunday with great naturalness. Each day take a different problem for your two *motifs*. Here is one set of formulas:

Improvise melodically, first using sequences up; then sequences down, sequences up minor, down minor, down major, contrary motion, changed intervals. Get all these possible effects and derivations into your ear. Increase the phrase length. Pull the *motif* out like chewing gum or a slide trombone. Shift registers. Play with left hand only, right hand only, play in two parts, play in three-four, five-four, six-four time.

Only after several days of study in extemporizing in two or three parts do some homophonic work, following models such as MacDowell's little pieces, Chopin's Preludes Numbers 7, 4 and 20, Beethoven's Minuets, etc.

Every other day improvise on the piano and get loosened up by some imitations of Paul Hindemith, Jacques Ibert and other new writers. And a little jazz won't hurt you. The average organist has a mind that needs loosening.

In conclusion I would remind you that Beethoven and Franck wrestled with their themes. They did not expect to be shot with heavenly fire all at once. If you can wrestle with your theme for Sunday until it haunts you, you will improvise. And it will not sound as if you were suffering from spiritual or tonal arthritis.

I have found scores of organists who know nothing of the anatomy of a melody—at least the functions of that anatomy. It is certain that if you can isolate the germinating factor in a theme you will be able to develop it. A long theme has too many "germs" for a beginning improviser. Be sure to keep these *motifs* on your console Sunday morning with only the melody written out, no signature and no time mark. You will be less hampered by the *motifs*' original shape, form and surroundings.

I conceive the service as thematically coordinated. Let even your smallest modulation reflect the stressed *motifs*. And don't forget you must be like old Dr. Wesley, who "could not be disturbed because he is practicing his extemporary fugue for this evening." There is a lot back of that. Plan, plan and again plan! If you will do laboratory work during the week you will do a grand job on Sunday. Keep in mind that inspiration does not always sit on your shoulder like a dove. And, finally, pray for a sense of humor!

Who's Who Among Organists of America

EDWARD W. FLINT.

In Edward W. Flint, now of North Andover, Mass., the organ world has a student, writer and designer who has spent a large part of his life acquiring and disseminating knowledge of the organ, most of the time in the classic shades of Harvard University. Yet with all his love for the instrument and his long study of it, as a consequence of which he is consulted frequently by organists and others in the design of instruments, he modestly declares that he is not an organ architect and claims "no more than an amateur's knowledge of the craft." Then he adds this statement to which the rest of the organ architect fraternity probably would not subscribe: "First-rate musicians compose music (we are lucky to have one in a generation); second-rate men play it; those of third-rate ability write books about it. Similarly in organ building—the real leaders build organs; the rest of us write books and articles about them."

Be he organ architect or mere amateur, Mr. Flint was consulted in the design of the new four-manual Aeolian-Skinner just dedicated at Wellesley College and those who have heard this organ declare that he has reason to feel pride in his part of the work.

Mr. Flint was born Aug. 23, 1902, at Lincoln, Mass., and in 1921 was graduated from Phillips Academy at Andover. Four years later he received his bachelor's degree from Harvard. Then followed five years devoted to practical study of organ construction, Mr. Flint being employed in the Wanamaker organ shop in Philadelphia for three of these years and then at the factory of the Aeolian-Skinner Company. In 1930 the Yale University Press published his volume on "The Newberry Memorial Organ—A Study in the History of American Organ Building."

For the next six years Mr. Flint was again at Harvard, studying for his master of arts degree, which he received in 1933, and acting as assistant organist in the Harvard Chapel, graduate advisor of the Harvard Glee Club and assistant to Dr. Archibald T. Davison. This year he was appointed music master of the Brooks School at North Andover, Mass.

While at Harvard Mr. Flint began assembling the Isham Organ Library, an historical collection of organ music from the sixteenth century to the present time, and he is continuing this work though otherwise no longer connected with Harvard. In 1931-32 he served as an informal consultant to Dr. Davison in connection with the building of the Isham memorial organ in the Harvard Chapel.

Mr. Flint's beliefs are best illustrated by the following quotation from one of his letters:

"Believing the organ to be by nature a classical, rather than a romantic, instrument, I consider American developments of the past decade to be essentially sound. Efforts to make the organ popular by romanticizing it are in the long run not worth the cost, since organists thereby forfeit the respect of serious musicians. With all its limitations, the organ is worth consideration because of what Bach and a few others wrote for it, and it may—with the collaboration of intelligent builders, players and composers—regain in part the position which it held in the seventeenth and eighteenth centuries."

EDWARD W. FLINT



NOTES FROM THE CAPITAL

By MABEL R. FROST

Washington, D. C., Oct. 19.—The Liturgical Choral Union has been organized in Washington to offer an opportunity to organists, choirmasters and directors to gain additional knowledge and stimulation in the field of sacred choral music. Hugh Ross, conductor of the Schola Cantorum of New York, has been engaged to head the group of church choirs which make up the organization. The course consists of five monthly lectures for organists and directors and five rehearsals for the choirs. On April 6 the combined choirs will give a sacred concert in the National Cathedral. The Liturgical Choral Union is the realization of a hope often entertained by Edgar Priest, first organist of the National Cathedral, to have a large chorus for the performance of the masterpieces of choral literature. Episcopal clergymen, led by Bishop Freeman, have given endorsement to the movement. Organists and their choirs thus far engaged in it are Adolf Torovsky (Church of the Epiphany), Charlotte Klein (St. Margaret's), Percy Burness (Church of the Ascension) and Walter H. Nash (St. Alban's).

Jesse LeRoy Stimson has assumed two new responsibilities. The first is the position of organist of the Chevy Chase M. E. Church. The other is that of husband. Mrs. Stimson before her marriage was Miss Marion Willette. Besides being organist of the Chevy Chase Church and of the District of Columbia Christian Endeavor Union, Mr. Stimson is in charge of the research department of the American Petroleum Institute. Mrs. Stimson is connected with the National Metropolitan Bank.

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Montreal Center.

William Bulford, Secretary.

The opening meeting of the season 1936-1937 of the Montreal Center was held in the Windsor Hotel Saturday, Sept. 26. There were twenty-two members present, with D. M. Herbert, chairman of the center, in the chair. After a very pleasant dinner the chairman called the meeting to order. The business was conducted in a very informal manner. It consisted chiefly of reports of the convention held in London, Ont. First we heard from Dr. Arthur Egerton, who noted the balance between the business, the educational and the social sides of the program. He rejoiced that it was not overloaded in any one phase. It was, however, a cause of regret that not all the centers were represented. Graham George, one of the recitalists at the convention, spoke briefly. As a younger member he had hoped for more of the helpful features which were on the program. However, he had nothing but the warmest words of praise for the atmosphere and the kindly spirit which prevailed.

Lastly we heard from Dr. Alfred E. Whitehead, the Dominion president, who touched upon the highlights of the convention from the official standpoint. He mentioned that the formation of several new centers was well in hand, which, he said, was gratifying, but that the small number of candidates presenting themselves for the examinations was a matter of great concern, and he asked that we do our part to remedy this situation. His final plea was for a larger representation at the next convention.

D. A. HINCHLIFFE.

Toronto Center.

T. M. Sargant, Secretary

The Toronto Center had the pleasure on Sept. 22 of giving a luncheon in honor of H. A. Chambers, who holds an important post as organist and choir-master in England and is also one of the editors for Novello & Co., London. Short addresses were made by Dr. H. A. Fricker, chairman; T. J. Crawford and by our guest.

The first regular meeting of the center was held Saturday, Oct. 3, at the Metropolitan Church-house. The election of officers for the year took place and the following were elected:

Chairman—Dr. H. A. Fricker, F. R. C. O.
 Vice-Chairman—Dr. Charles Peaker, F. R. C. O.

Secretary-Treasurer—T. M. Sargant.
 Committee—G. D. Atkinson, Dr. L. Balogh, A. E. Clarke, T. J. Crawford, Mus. B., F. R. C. O., Maitland Farmer, F. R. C. O., W. Wells Hewitt, A. R. C. O., W. R. Young, C. Franklin Legge and Harold Williams.

Following this a general discussion was held dealing with the subject "Will Good Organ Recitals Ever Become Popular?" Whether or not they do, the general feeling was that those who were capable should persist and that every effort should be made to give those of the public who desire it an opportunity to hear the best of the organ works.

Kitchener Center.

Eugene Fehrenbach, Secretary.

An interesting paper on "Hymns and Their Development" was presented at the meeting of the Kitchener Center at the home of Leonard Grigg, Lexington, Sept. 14, by Glenn Kruspe, A. R. C. O. Mr. Kruspe traced the develop-

FREDERIC B. STIVEN, BACK AT UNIVERSITY OF ILLINOIS



PROFESSOR FREDERIC B. STIVEN, director of the school of music of the University of Illinois, is back at his work and at the organ in the university after having been absent since last January, when he and Mrs. Stiven and two of their children departed for Europe. Professor Stiven had been appointed by the Secretary of State at Washington chairman of the American delegation to the First International Congress of Music, held in Prague, and spent a very profitable week in the Czechoslovakian capital. The first month of the European visit was passed in Paris and Professor Stiven was in the organ loft with Dupre on the Sunday before Widor's ninety-second birthday, at which time Dupre played the Widor Sixth Symphony in Widor's honor.

ment of hymns from the early centuries to the present day, showing that at first psalms were used entirely and that hymns—poetry set to suitable music—followed. A lively discussion followed this paper.

The meeting was presided over by the chairman, W. R. Mason. Reports on the convention held recently in London were presented by Edgar Merkel, speaking on "Recital Programs." Eugene Fehrenbach on "The Business Sessions" and Mrs. Albert Bindernagel on "The Social Activities."

The chairman welcomed to the meeting Gerhard Binhammer, recently appointed organist and choir-master at St. Matthew's Lutheran Church. Refreshments were served by the host.

Hamilton Center.

The first meeting of the season for the Hamilton Center was held Oct. 10 at St. Giles' United Church. Egerton Boyce presided over a good attendance, including a party from the Kitchener Center. Warm tribute was paid to W. H. Hewlett in recognition of his receipt of the degree of doctor of music. Hugh Bancroft, F. R. C. O., was welcomed, having recently transferred from the Winnipeg Center. A report on the annual convention held at London, Ont., was read by Paul Ambrose.

The following program was performed after the meeting: Andante (Unfinished Symphony), Schubert and Fugue in D. Bach (Mary Townsend); "Art Thou Weary," Del Riego, and "Sun of My Soul," Noble (Anne

About three months were spent in Munich, where Mr. Stiven made a study of the Wagnerian music drama. In Lucerne, Switzerland, he heard an organ recital in the cathedral. The organ, one of the largest in Switzerland, has an especially fine pedal department. The program included Cesar Franck's "Piece Heroique" and Lemmens' "Storm."

In London the party attended a very interesting choral evensong at Westminster Abbey. The accompaniment for the anthems was by piano and orchestra, the organ having been taken out to be remodeled for the King's coronation next May. Other countries visited were Austria, Italy and Holland. All in all it was a splendid seven months of musical experience.

Davies-Wynne); Fugue in C minor, Bach; Cantabile, Jongen, and Toccata (Fifth Symphony), Widor (Harold Jerome).

The following officers were elected for the season 1936-7: Honorary chairman, Dr. W. H. Hewlett; chairman, Egerton Boyce; vice-chairman, Paul Ambrose; secretary, Grace M. Johnson; treasurer, Carman Treen; committee, William Findlay, Dr. H. Martin and Miss N. Hamm, Mus. B.

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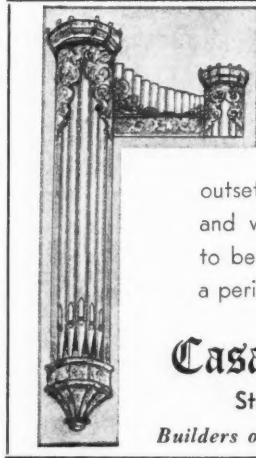
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By WILLIAM LESTER, D.F.A.

Musette and Minuet, Handel; "Rondeau, d'Aquin; Gavotta, Martini; Courant and Minuet, Battishill; Almand, Festing; Largo and Fugue, Stanley; "A Concerto Movement," Dupuis—Music by Eighteenth Century Masters, arranged for organ by Harry Wall; published by J. B. Cramer & Co., London.

In a recent issue attention was called in this column to the series of Georgian music, largely British, cleverly arranged and put out in handsome style by this English publishing house. A vein of creative material until now largely unknown and unavailable has been opened for contemporary use, to the definite enrichment of our repertoire. Without exception the music is of a high order of beauty, set down with competency of workmanship. Mr. Wall's expert resettings of this old material have done nothing to lessen the charm of it; his share of the work has been done exceedingly well.

Any detailed analysis of the several works is unnecessary here—the titles should give a conception of the individual pieces. Some little information on the composers perhaps will be of interest. Of Handel nothing needs to be said; the two pieces are relics from a courtly "Masque." L. C. d'Aquin dates from 1694-1772, and the piece was originally entitled "Le Coucou." The Padre Martini (1706-1784) contribution is an extract from his Third Sonata for harpsichord. Jonathan Battishill (1738-1801) contributed his two pieces to "Select Pieces for the Organ or Pianoforte" published about 1805 in London. The "Almand" by Michael Festing (1680-1752) was originally a member of "Eight Solos for Violin," published around 1736. John Stanley (1713-86) included his Largo and

Fugue in "Ten Voluntaries for Organ or Harpsichord," published around 1755. T. S. Dupuis, one of the best organists of his time (1733-96), published "Six Concertos for the Organ or Harpsichord" in 1760.

Prelude, Variation and Fugue on "Dundee," by Roland Diggle; Allegretto Grazioso by Roland Diggle; published in the St. Cecilia Series by the H. W. Gray Company.

Two splendid numbers by our popular Los Angeles colleague. Dr. Diggle's prolific pen improves with use—as witness these two pieces. The number built on the Scotch Psalm-tune is especially worthy of notice for its contrapuntal skill—a virtue unfortunately not any too common with our native writers of today. Both titles under consideration identify music of first-class quality, set down with competency, revealing much of genuine beauty and fluent invention.

A Memorial Melody in C, composed and arranged for organ by Walford Davies; published by Novello & Co., London.

This is a beautiful elegy written, if I am not mistaken, for the funeral services of the late King of Great Britain—in any case, it bears the inscription "in devout memory of King George the Fifth." The sterling English composer has conceived a lovely flowing melody, richly harmonized with vital content, and pulsing build. It is noble music, living and sincere.

"Tema Ostinato," Chaconne on the Credo, for organ, by Godfrey Secats; published by H. Herelle, Paris.

A cleverly written fantasia built over the plainsong theme. The material is contrapuntal and appropriately modal in texture, subdued in color, quite free in metrical structure. This composer has individuality and imagination plus a competent technical equipment. This particular piece is not markedly ingratiating, but music calling for respect rather than liking. It is to be admired for its competency of utterance and its mastery of expression.



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Programs of Organ Recitals of the Month

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio.—In his recital at Trinity Cathedral on the evening of Oct. 5 Mr. Kraft played this program: Suite from "Water Music," Handel; Chorale Prelude, "From God Naught Shall Divide Us," Bach; Toccata in the Dorian Mode, Bach; Gigue-Rondo, J. Christian Bach; Cantabile from Sixth Symphony, Widor; Finale from First Sonata, Gullmunt; Allegretto, Wolstenholme; March, "Pomp and Circumstance," Elgar.

Nov. 2 at 8:15 p. m. Mr. Kraft will play the following program at the cathedral: Sonata in F minor, Mendelssohn; Allegro Vivace from Sonata, Sammartini; Air, Tartini; "The Fifers," d'Andrieu; Prelude in C minor, Bach; Chorale Prelude, "Come, Saviour of the Gentiles," Bach; Andante from Fourth Symphony, Widor; Scherzo from Sonata in E minor, Rogers; Toccata, Lanquettit; Evening Song, H. Alexander Matthews; March from "Tannhäuser," Wagner.

At Lake Erie College, Painesville, Ohio, where Mr. Kraft is director of music, he played these compositions Oct. 4: Sonata in F minor, Mendelssohn; "Messe de Mariage," Dubois; Andante from Fourth Symphony, Widor; "Peer Gunt Suite," No. 1 ("Morgenstimmung," "Ase's T. o. d.," "Anitra's Tanz"), Grieg; "Vision," Rheinberger; "Echo Bells," J. Hyatt Brewer; March, "Pomp and Circumstance," Elgar. Nov. 18 his recital will consist of these selections: Concert Overture in B minor, Rogers; Evening Song, H. Alexander Matthews; Canon, Schumann; "Under the Walnut Tree," Jacob; Persian Suite, Stoughton; Intermezzo, Callaerts; "Chanson," Balakireff-Kraft; Intermezzo, Langquettit; Toccata, Lanquettit.

Alexander McCurdy, Philadelphia, Pa.—Mr. McCurdy, who is again playing the Sunday vesper recitals at Swarthmore College, has presented the following programs:

Oct. 11—Sketch in F minor, Schumann; Chorale Preludes, "O God Have Mercy," and "Christ Lay in the Arms of Death," Bach; Scherzo from Second Symphony, Vierne; Prelude, Clerambault; "Kyrie Eleison," from "Cathedral Windows," Karg-Elert; Bourree in D (Old Style), Wallace A. Sabin.

Oct. 18—Chorale Improvisation, "Now Thank We All Our God," Karg-Elert; "Adeste Fideles," from "Cathedral Windows," Karg-Elert; Sketch in D flat, Schumann; Andante Sostenuto from "Symphonie Gothique," Widor; "Sunrise," from "Hours in Burgundy," Jacob; Finale in B flat, Franck.

Oct. 25—Toccata on "O Filii et Filiae," Farnam; Prelude in Olden Style, Greenfield; Vivace from Second Trio-Sonata, Bach; "Chimes of Florence," Bingham; Chorale Prelude, "Hark, a Voice Saith: 'All Are Mortal,'" Bach; Prelude and Fugue in A minor, Bach.

Ernest Prang Stamm, St. Louis, Mo.—Mr. Stamm presented a musical program at the Church of the Holy Communion Sunday afternoon, Oct. 4, at which his choir assisted. The organ selections were: Pastoral-Fantasy, Breitenbach; Fourth Concerto in C, Bach; Introduction and Allegro (First Sonata), Gullmunt; Caprice, Gullmunt; "Kyrie Eleison," Reger; "Pilgrim's Progress" (part 12), Ernest Austin.

This program was repeated on the new Pilcher organ in the First Presbyterian Church of East St. Louis, Ill., on the afternoon of Oct. 18 before a large congregation.

Hamlin Hunt, Minneapolis, Minn.—In a recital at Plymouth Church on the evening of Oct. 12 Mr. Hunt played these compositions: "Cortège," Alain; "An Old Irish Air," arranged by Clokey; Prelude in E flat major, Bach; Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach; Third Chorale, Franck; Poco Andantino, Franck; "Shadow Mountain," Shure; "Song of the Basket Weaver," Russell; Russian Song, Dargomijsky; Allegro from Sixth Symphony, Widor.

Dudley Warner Fitch, Los Angeles, Cal.—Mr. Fitch, organist and choirmaster of St. Paul's Cathedral, will play the monthly recital in the cathedral on the evening of Nov. 16. He has selected the following program: Allegro (Fourth Organ Concerto), Handel; Pastoral in E, Bach; "My Soul, Direct Thy Thoughts," Bach; "Grand Choeur" on Fourth Gregorian Tone, Wolstenholme; "A Tune for the

Flutes," Stanley; Festival Prelude and Fugue on "Old Hundred," Eddy; "Above the Clouds," Lemare; Capriccio, Ireland; Variations on "Annie Laurie," Fitch; Hymn-tune Fantasy on "St. Catherine," McKinley; "Sundown in Bethany" (dedicated to the performer), Diggle; Finale in D, Lemmens.

Thornton L. Wilcox, Pittsburgh, Pa.—Mr. Wilcox, organist of the Bellevue Presbyterian Church, played the following selections in a recital at the Somerset Church of the Brethren Sept. 24: Overture to "Martha," Flotow; Evening Song, Bairstow; "Canzone Amorosa," Nevin; "Narcissus," Nevin; "The Old Refrain," arranged by James; Fountain Reverie, Fletcher; Cradle Song, Gretchaninoff; Passion Chorale, Bach; Sonata from "God's Time Is Best," Bach; Minuet in G, Beethoven; "The Lost Chord," Sullivan; "Liebeslied," Kreisler; Largo, Handel; "The Evening Star" and "Pilgrims' Chorus," from "Tannhäuser," Wagner.

Frederick N. Shackley, Boston, Mass.—Mr. Shackley played a dedicatory recital Sept. 17 on an organ installed by Herbert C. Harrison in the First Baptist Church of Fairfield, Maine. Mr. Shackley's program was as follows: "Marche Militaire," Gounod; Cantilena, Demarest; Pastoral in A minor, Clausmann; "Deep River," arranged by F. N. Shackley; "Chorus Magnus," Dubois; "At Eventide," Shackley; "Will-of-the-Wisp," Nevin; "Jubilate Deo," Silver; Largo, Handel; "A Deserted Farm," and "To a Wild Rose," MacDowell; "Hosanna," Wachs.

Daniel A. Hirschler, Emporia, Kan.—Dean Hirschler played the following compositions at the College of Emporia in his sixty-fifth recital, Sunday afternoon, Oct. 18: Introduction and Passacaglia, Reger; Chorale Prelude, "O Mensch, bewein' Dein' Sünde gross," Bach; Chorale in A minor, Franck; "Liebestod," from "Tristan and Isolde," Wagner; Prelude and Fugue on "B-A-C-H," Liszt; Reverie and Intermezzo, Bonnet; "In Paradisum" and "Flat Lax," Dubois.

Julia Bachus Horn, Louisville, Ky.—In a recital Sunday afternoon, Oct. 18, at St. John's Evangelical Church Mrs. Horn played the following compositions: Chorale Prelude, "A Lovely Rose Is Blooming," Brahms; Sketch in F minor, Schumann; Andante Cantabile from Fourth Symphony, Widor; Fantasy in A, Franck; "The Angelus," Lemare; Nocturne from "Midsummer Night's Dream," Mendelssohn; "In Deep Woods," MacDowell; Elegy, "To an American Soldier," Van Denman Thompson; "Ancient Hebrew Prayer of Thanksgiving," Harvey Gaul.

Kenneth R. Osborne, Holland, Mich.—For his vesper recital at Hope College Sunday, Oct. 4, Mr. Osborne of the faculty selected the following program: Largo, Handel; Prelude, Corelli; Chorale, "Jesu, Joy of Man's Desiring," Bach; Toccata, Adagio and Fugue in C, Bach; "Benediction," Karg-Elert; Autumn Sketch, Brewer; "Song of the Basket Weaver," Russell; Toccata, "Thou Art the Rock," Mulet.

Claude Means, Greenwich, Conn.—In a recital at Christ Church Sunday evening, Oct. 25, Mr. Means, organist and choirmaster, played a program consisting of the following works: Chorale Preludes, "We All Believe in One God" and "O Sacred Head," Bach; Prelude, Fugue and Chaconne, Buxtehude; Antiphon III, Dupré; "Piece Heroique," Franck; "Regina Pacis," from Symphony for Organ, Guy Weitz; Variations on an Irish Melody, Geoffrey Shaw; "Dreams," McAmis; Finale from Sixth Symphony, Widor.

Frank B. Jordan, M. Mus., Bloomington, Ill.—Mr. Jordan of Illinois Wesleyan University has been invited to play a recital for the Missouri Chapter, A. G. O., at the First Presbyterian Church of East St. Louis, Ill., on the evening of Nov. 30. His program will be as follows: Minuet, Bach-Kraft; "Jesu, Joy of Man's Desiring," Bach-Grace; Fourth Organ Concerto (Allegro Moderato), Handel; "Dreams," McAmis; Andante, Stamitz; Arabesque, Seely; Gavotte, Wesley; "Christmas Eve-ning," Mauro-Cottone; Scherzo in G major, Dunham; Cradle Song, Poister; Fifth Symphony (Allegro Vivace), Widor.

In a recital in the faculty series at Illinois Wesleyan Sunday afternoon, Nov. 15, Mr. Jordan will present the following program on the Hinners four-manual organ: Fantaisie in C (Adagio), Franck;

Sketch in F minor, Schumann; Chorale in E major, Franck; "Rondeau," d'Andrieu; "Comunion," Torres; "Fanfare d'Orgue," Shelley.

Elmer A. Tidmarsh, Schenectady, N. Y.—The following programs have been given at the Union College Chapel by Dr. Tidmarsh:

Sept. 27—Prelude and Fugue in A minor, Bach; Air for the G String, Bach; "Sonata Eroica," Jongen; "Priere," Jongen; "Le Banquet Celestiale," Messiaen; "Gymnopédie" No. 3, Satie; Finale, Dupré.

Oct. 4—"Psalm 19," Marcello; Aria, Lotti; Prelude, Clerambault; "Ave Maria," Arkadelt; Minuet, Bocherini; First Symphony, Maquaire.

Oct. 11—"Ode Heroique," Lento, "Lotus Land" and "Prelude Solenne," Scott; Prelude to "The Afternoon of a Faun," "The Submerged Cathedral" and Ballet, Debussy; Largo and Finale from "New World" Symphony, Dvorak.

Oct. 18—Toccata, de la Tombelle; "Aux Etoiles," Dupare; "Rakoczy March," Berlioz; Prelude and "Liebestod," from "Tristan and Isolde," Wagner; "Forest Murmurs," "Siegfried," Wagner; "Sonata Eroica," Jongen.

Frederick Boothroyd, Mus. D., A.R.C.O., Colorado Springs, Colo.—In a request program prepared for his Grace Church memorial recital Oct. 15 Mr. Boothroyd included these compositions: Sonata No. 1, Mendelssohn; Bell Rondo, Morandi; "Liebestraum," No. 3, Liszt; Fire Music from "Die Walküre," Wagner.

Alexander Schreiner, Los Angeles, Cal.—Mr. Schreiner's fourth and fifth Sunday recitals at the University of California, Los Angeles, were marked by the following offerings:

Oct. 11—Sinfonia to "We Thank Thee, Lord," Bach; "Suite Gothique," Boellmann; "Kol Nidrei," arranged by Bruch; "Enchanted Bells," Haberbiel; Toccata, Mulet; Piano Concerto in A minor (first movement, Allegro Affettuoso), Schumann (May King at the piano).

Oct. 18—Second Sonata, in C minor, Mendelssohn; Andante Sostenuto and Finale from "Symphonie Gothique," Widor; Fanfare, Lemmens; Nocturne, Grieg; "Pilgrim's Song of Hope," Batiste; Symphonic Poem, "Los Preludes," Liszt. On Oct. 9 he played: Concert Overture in C minor, Hollins; Second Sonata in F major, Becker; Canon in B major and Canon in B minor, Schumann; "Romance" and Scherzo from Fourth Symphony, Schumann; "Ride of the Valkyries," Wagner.

Harold F. Arndt, Allentown, Pa.—The following organ numbers were presented in Dubbs Memorial Reformed Church by the organist and choirmaster, Harold F. Arndt, in opening the eighth season of his interesting series of recitals preceding the Sunday evening service:

Sept. 27—"March for a Church Festival," Hugh Blair; "Le Bonheur," Stanley T. Reiff; Bourree in D major, W. A. Sabin.

Oct. 4—Concerto No. 1, in G minor, Handel.

Oct. 11—"Grand Choeur" in D major, Albert Renaud; Arabesque, J. G. Seely; Fantasia, Op. 15, Emil Sjögren.

Russell H. Miles, Urbana, Ill.—Professor Miles, who played the University of Illinois recital Sept. 27, presented this program: "Jesu, Joy of Man's Desiring," Bach; "Meditation in a Cathedral," Bossi; Pastoral, Franck; "Finlandia," Sibelius; Andante, Debussy; "The Bells of St. Anne de Beaupre," Russell; "By the Lake of Genesaret," Diggle.

On Oct. 11 Mr. Miles presented this program: Sonata in G major (Allegro maestoso and Andante espressivo), Elgar; Andante Cantabile, Symphony No. 5, Tschaiikowsky; "L'Orkano Primitivo," Yon; "Nave" and "Thou Art the Rock," Mulet.

John McDonald Lyon, Seattle, Wash.—In opening a new series of Sunday recitals at St. James' Cathedral, Mr. Lyon, organist and choirmaster of the cathedral, on Sept. 27 played this program: Chorale in A minor, Franck; "A Rose Breaks into Bloom," Brahms; "Benedictus," Reger; "Praeludium" (from "Suite Latine"), Widor; "Pregriha," Bossi; "Matthaeus Finale" (from "Bach's Memento"), Bach-Widor.

On Oct. 11 Mr. Lyon played: Chorale Prelude, "Da Jesu an dem Kreuze Stundt," Scheidt; "The Woods So Wild"

(Fitzwilliam Virginal Book), Byrd; "The Earl of Salisbury" (Pavane from "Parthenia"), Byrd; "Rejoice, Ye Pure in Heart," Sowerby; "Saluto Angelico," Karg-Elert; Sortie, Robertz.

Frederic B. Stiven, A.A.G.O., Urbana, Ill.—Director Stiven of the music school played the University of Illinois Sunday recital Sept. 20. His program consisted of: Overture to "Alicia," Handel; Summer Sketches, Op. 73, Lemare; "Marche Heroique," Saint-Saens; Berceuse, Dickinson; "Dance of the Sugar-Plum Fairy," from the "Nutcracker" Suite, Tschaiikowsky; "Liebestraum," Liszt.

Marcus Naylor, Warren, Pa.—In a recital at the First Presbyterian Church Sunday afternoon, Sept. 27, Mr. Naylor played the following compositions: Concerto No. 19, Handel; "Noel," d'Aquin; Toccata in C major, Bach; "Giga" and "Etude Symphonique," Bossi; "Variations de Concert," Bonnet; Berceuse, Reger; Allegro and Fugue, "Ad Nos," Liszt.

Joseph C. Beebe, New Britain, Conn.—Among the recitals broadcast by Mr. Beebe from the South Congregational Church over WNBC and WELI have been the following:

Sept. 22—Introduction and Toccata, Walond; "A Ground," Purcell; Largo (Violin Sonata), Bach; Scherzo and Toccata (Second Sonata), Rogers.

Sept. 29—Largo and Fugue, Stanley; Toccata for Flutes, Stanley; Fantasia, Beolide; Adagio (Fifth Sonata), Gullmunt; Allegro (D major), Barnes.

Oct. 6—"A Concerto Movement," Dupuis; Prologue, Henicker; Finale (First Symphony), Maquaire; "Lamentation," Gullmunt.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—In his recital at the University of Florida Sunday afternoon, Oct. 25, Mr. Murphree played: Chorale in A minor, Franck; "A Sylvan Idyll," Gordon Balch Nevin; Toccata and Fugue in D minor, Bach; Two Familiar Melodies, transcribed by Lemare; "Flight of the Bumble-bee," Rimsky-Korsakoff; Paraphrase on an Old Hymn, Horace Alden Miller; Suite, "In Fairyland," Stoughton; "An Easter Spring Song," Garth Edmundson; "Variations de Concert," Bonnet.

The program at the university Oct. 11 consisted of the following compositions: Introduction and Toccata, William Walond; "A Little Tune," William Felton; Concerto Fantasia on British Airs, Lemare; "Winter Sunset," Edmundson; Concerto Toccata in E, Purcell J. Mansfield; "Ascension Fiesta" (new), Harvey B. Gaul; Vivace from Trio-Sonata in C minor, No. 2, Bach; "Noel" with Variations, Bedell; Three movements from Fifth Symphony, Vierne.

Renó B. Myers, Wichita, Kan.—Mr. Myers, director of the Power-Myers Conservatory of Music, played this program in a recital for the Wichita Musical Club at the West Side Presbyterian Church Oct. 15: Toccata and Fugue in D minor, Bach; Sonata in E minor, Rogers; "Dreams," McAmis; "Drink to Me Only with Thine Eyes," Miles; "An Easter Spring Song," Edmundson; "Easter Morning on Mount Rubidoux," Gaul; "The Sirens," Stoughton; Adagio (Sonata), Yon; "Hebrew Prayer of Thanksgiving," Gaul.

F. Crawford Page, F.A.G.O., Baton Rouge, La.—On Oct. 11, at Louisiana State university, Mr. Page, assisted by the university symphony orchestra, conducted by Dr. H. W. Stopher, played: "Fantaisie Dialoguée" (organ and orchestra), Boellmann; Larghetto and Finale from Fifth Symphony, Vierne; First Symphony (organ and orchestra), Gullmunt.

Herman F. Siewert, Winter Park, Fla.—In his vesper recitals at Rollins College Mr. Siewert has included the following programs:

Oct. 7—Triumphal March from "Sigurd Jorsalfar," Grieg; "In Summer," Stebbins; Chorale Preludes, "My Faithful Heart Rejoices," Brahms; "O Lord Most Holy," Karg-Elert; and "Jesu, Joy of Man's Desiring," Bach; Minuet in A, Bocherini; Overture to "Romeo and Juliet," Tschaiikowsky; Toccata, "Thou Art the Rock," Mulet.

Oct. 14—"Comes Autumn Time," Sowerby; "Pensee d'Automne," Jongen; "Sunshine and Shadow," Gale; "Indian Summer," Herbert; "Dagger Dance," Herbert; "An Indian Legend," Baron-Swinnen; "Liebesfroude," Kreisler; Caprice, "The Brook," Dethier.

Programs of Organ Recitals of the Month

Dr. Charles Heinroth, New York City.—Dr. Heinroth opened his season of recitals at the College of the City of New York—a series that constitutes one of the musical institutions of the metropolis—Oct. 18, playing the large Skinner organ in the Great Hall. He will give a Beethoven program Sunday, Nov. 15, at 4 o'clock and Thursday, Nov. 19, at 1 o'clock. Nov. 5 he will play a Bach program. His offerings on Nov. 8 and 12 will be the following: Overture to "Tannhäuser," Wagner; Larghetto from Symphony No. 1, in B flat, Schumann; Chorale in A minor, Franck; Evening Song, Baisrow; Concert Variations, Bonnet; Largo and Finale from Symphony "From the New World," Dvorak.

Norman Landis, Flemington, N. J.—In a recital for the Woman's Club of Flemington at the Presbyterian Church Oct. 14 Mr. Landis played: Chorale No. 2, B minor, Franck; Ancient Hebrew Prayer of Thanksgiving, Harvey B. Gaul; Fantasia and Fugue in C minor, Bach; "A Carpenter Is Born" (from "Apostolic Symphony"), Garth Edmundson; "Memories," Norman Landis; Finale from Symphony No. 3, Vierne.

Adolph Steuterman, Memphis, Tenn.—In his recital at Calvary Episcopal Church Sunday afternoon, Oct. 25, Mr. Steuterman played: Pastoral Sonata, Op. 88, Rheinberger; Largo from Symphony "From the New World," Dvorak; Allegro Vivace from First Symphony, Vieux; Chorale Preludes, "Hark! A Voice Saith, All Are Mortal" and "Salvation Now Is Come to Earth," Bach; "The Swan," Saint-Saens; "Carillon," Sowerby; Tocatta, Mulet; Evening Song, Baisrow.

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

Sept. 6—"Elegiac Poem," Op. 108, Karg-Elert; "Fröstung," "Stilles Glück" and "Am Ziel," from "Lyrische Stücke," Op. 10, Paul Krause.

Oct. 11—"Harmonies du Soir," Karg-

Elert; Pastorale, "In Melancholiam" and Capriccio, from "Impressionen," Op. 22, Paul Krause.

Oct. 18—"Praeludium quasi Marcia," "Angelus" and "Canzonetta," from "Drei Tonstücke," Op. 18, Krause; "Clair de Lune," Karg-Elert.

Oct. 25—Introduction and Fugue in C minor, Anton Bruckner; Lento (second movement) from Sonata, Herbert Howells.

Charles E. Gauss, A.A.G.O., Washington, D. C.—On Oct. 11 Mr. Gauss played a short recital preceding evening communion at Grace Reformed Church. His program included: Prelude, Clerambault; Fugue on the Kyrie, Couperin; Fugue, Buxtehude; Fantasia in G minor, Bach; Adagio from Sonata 3, Bach; "In Thee Is Joy," Bach.

Joseph H. Greener, M. Mus., A.A.G.O., Seattle, Wash.—The following compositions were played in recitals at Trinity Parish (Episcopal) Church during the month of September by Mr. Greener, organist and choirmaster: Tocatta and Fugue in D minor, Bach; "In Paradisum," Dubois; Fantasia in C minor, Bach; Tocatta (Fifth Symphony), Widor; Scherzo in A, Greener; "Praeludium" in G, Bach; "Piece Heroique," Franck; Tocatta in B minor, Gigout; "Jubilate Deo," Black; Fugue in G minor (the "little"), Bach; Finale (Second Symphony), Widor; Prelude, Fugue and Variation, Franck; "St. Ann" Fugue, Bach.

C. Harold Einecke, Grand Rapids, Mich.—Mr. Einecke gave a recital at the Park Congregational Church Sept. 16 as one of the anniversary events marking the centennial of the church. His numbers were: Trumpet Voluntary, Purcell; Chorale Prelude on the Tune "Aughton," Matthews; "Dreams," McAmis; Fugue in E flat ("St. Ann's"), Bach; "The Musical Snuff-Box," Laidoff; "Trümersel," Schumann; "The Squirel," Weaver; "Impressions Gothique" (Symphony 1), Garth Edmundson.

E. Richard Wissmueller, M. Mus., San Francisco, Cal.—Mr. Wissmueller gave a recital at St. Monica's Church Sunday

evening, Oct. 18, and played this program: Chorale Preludes, "Jesus, Priceless Treasure" and "Hark, a Voice Saith All Are Mortal," Bach; Fugue in E flat ("St. Ann's"), Bach; Aria, Gluck; "Musette et Rondeau," Ram-au; "Finlandia," Sibelius; Meditation, Biggs; Tocatta (Symphony 5), Widor.

Mrs. Ray Lasley, Fort Worth Tex.—In a twilight recital at the University Christian Church by Mrs. Lasley on a Hammond electronic organ she played: Gothic Suite, Boellmann; "Crimolina," Downey; Waltz, Brahms; "Rippling Brook," Gillette; "An Old Dutch Lullaby," Dickinson; "Tragedy of a Tin Soldier," G. B. Nevin; Fountain Reverie, Fletcher; "Marche Champetre," Boes; Melody, Rachmaninoff; Tocatta, Widor.

W. Arnold Lynch, A.A.G.O., Topeka, Kan.—In a recital at the First Presbyterian Church on the new Möller organ Sunday afternoon, Oct. 11, Mr. Lynch played: Fantasia in E flat, Saint-Saens; Andante Cantabile, Widor; Scherzo in E, Gigout; Adagio in E flat, Haydn; Passacaglia and Fugue in C minor, Bach; Canzonetta, Frances McCollin; "Wiegendlied," Schubert; "Carillon," Sowerby; Allegro Pomposo in D, West.

Bertram T. Wheatley, Dallas, Tex.—In his recital at the Episcopal Church of the Incarnation on the afternoon of Sunday, Oct. 11, Mr. Wheatley played: Overture to the Occasional Oratorio, Handel; Fugue in G major, Bach; "Prayer," from "Hänsel and Gretel," Humperdinck; Polonaise in A major and Largo in B flat, Chopin; "Orientale," Cui; Allegro Risoluto, Lefebvre-Wely; "Humoreske," Lemare; Andante Religioso, Thome; Serenade, Rachmaninoff; "Pomposo," Borch; "Told at Twilight," Heurter; Festal March, Setson Clark.

Mrs. Harry V. Culp, Dallas, Tex.—Mrs. Culp, organist and director at Trinity Presbyterian Church, played the recital in the Hall of Religion at the Texas Centennial Exposition Sept. 22, her program being as follows: Largo, Handel; "Memories," St. Clair; "The Village Harvest

Home," Spinney; "Song of Sorrow," Nevin; Allegro Pomposo in F, Holloway; "The Nightingale and the Rose," Saint-Saens; "Serenade at Sunset," Meale; "Peace of God," Meale; Tocatta in D minor, Nevin.

Robert L. Bedell, New York City.—In his recital at the Brooklyn Museum Sunday afternoon, Oct. 11, Mr. Bedell played: Prelude in F minor (The Great), Bach; "Soeur Monique," Couperin; Fanfare in D, Lemmens; Pastorale, Gullmunt; "Rosemond" (Ballet Music), Schubert; "Hawaiian Hymn," arranged by Lemare; "Rienzi" Grand March, Wagner.

Herbert Ralph Ward, New York City.—Mr. Ward's recitals at St. Paul's Chapel Tuesdays at 1 o'clock in October included among others the following programs:

Oct. 6—Elegy, T. T. Noble; Fugue in E minor, Pachelbel; Allegro ma non troppo, Handel; Chorale in A minor, Franck.

Oct. 27—"Le Petit Berger" ("The Little Shepherd"), Debussy; Chorale Prelude ("Ein' Feste Burg"), Bach; Adagio, Symphony 6, Widor; "Danse Antique" and "In the Temple," H. R. Ward; Grand Chorus in G minor, Hollins.

Charles C. Bonte, Brooklyn, N. Y.—In a program played for a wedding at Trinity English Lutheran Church the last Sunday in September Mr. Bonte included these selections: "Orange Blossoms," Faulkes; "Marche Nuptiale," Loret; Minuet, Clewell; "Bride's Song," Rogers; "Drink to Me," arranged by Miles; "Bride's Song," Strelzki-G. B. Nevin; "Calm as the Night," Bohm; "Dreams," Wagner.

Q'Zella Oliver Jeffus, Fort Worth, Tex.—Mrs. Jeffus of Trinity Episcopal Church played this half-hour program on a Hammond electronic organ in the University Christian Church: "Ave Maria," Gounod; "Jesus, Joy of Man's Desiring," Bach; "Praise of Tears," Schubert; "The Swan," Saint-Saens; "Songs My Mother Taught Me," Dvorak; "The Flight of the Bumblebee," Rimsky-Korsakoff; "Daguerreotype of an Old Mother," Gaul; "The Little Red Lark," Clokey; "Benedictus," Reger.

ALFRED WHITEHEAD

CHRISTMAS CAROLS

281	MASTERS IN THIS HALL (Old French).	S.A.T.B.	18
353	THIS ENDRIS NIGHT (Old English).	S.S.A.T.B.	12
354	CROON CAROL (Old German).	S.A.T.B. With Sop. or Cont. Solo.	16
417	CROON CAROL (Old German).	S.S.A.	15
378	GOD REST YOU MERRY (Old English).	S.A.T.B.B. With Sop. Solo.	15
379	A FLEMISH CHRISTMAS CAROL.	S.A.T.B.B. With Sop. Solo.	15
420	NOW CHRISTMAS DAY IS COME (Irish).	S.S.A.T.B.	15
421	GOOD CHRISTMAS MEN ("In dulci jubilo").	S.A.T.B. With Organ.	15
355	WHEN CAESAR AUGUSTUS (Old English).	S.A.T.B.B.	15

MOTETS

356	JESU, GENTLEST SAVIOUR.	S.A.T.B.	10
391	O LORD, SUPPORT US.	S.S.A.T.B.	12
390	O MERCIFUL GOD (Lent or General).	S.A.T.B.	12

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O Come, Let Us Adore	.12	DANIELS, MABEL	Through the Dark the Dreamers	Came	.12	
The Christ-child (Carol)	.12	The Holy Star	.20	DICKS, ERNEST A.	The Promise and the Nativity	.30
GALBRAITH, J. LAMONT	Awake, Put On Thy Strength	.12	HARRIS, CUTHBERT	O'er the World in Silence	.12	

WOMEN'S VOICES

(S. S. A. unless otherwise stated)

AMBROSE, PAUL	Asleep in the Manger	\$0.12	HARRIS, CUTHBERT	Shil Chime the Merry Christmas Bells	\$0.12
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BRANSCOMBE, GENA	Hail Ye Tyme of Holie-dayes	.10	MANSFIELD, PURCELL J.	The Heavenly Noel (4-part)	.25
CALVER, F. LESLIE	On Christmas Day	.12	MARTIN, GEORGE C.	While Shepherds Watched	.15
CANDLYN, T. F. H.	In Excelsis Gloria	.12	RISHER, ANNA PRISCILLA	Peace and Goodwill	.15
DANIELS, MABEL	Through the Dark the Dreamers	.12	RONTGEN, JULIUS	Six Old Dutch Carols (3-part, etc.)	.35
Came	.12	THREE CHRISTMAS CAROLS	(by Kitson, Northcote and Colborn)	.12	
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LEVENSON, BORIS	Stars Were Jewels in the Sky (Unison)	.10	Christ Was Born (S. A.)	.08	
MCCOLLIN, FRANCES	The Night Before Christmas (Cantata), (S. A.)	.50	When the Crimson Sun (S. A.)	.10	
			Shepherds, Rejoice (S. A.)	.10	
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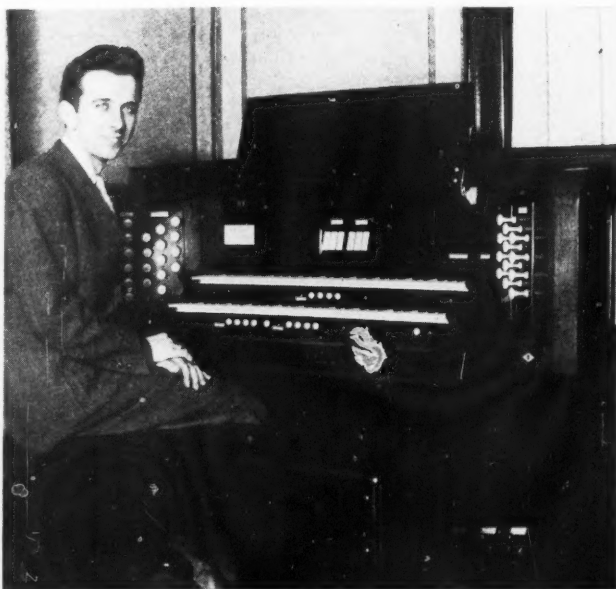
Garth C. Edmundson, the American composer for the organ, whose scene of activity is New Castle, Pa., but who is known throughout the nation as a result of his work of the last few years, presides over a new Möller organ. It is a three-manual, installed in the First Baptist Church. The dedicatory recital was played Sept. 28 by Dr. Marshall Bidwell of Pittsburgh. The specification was published in THE DIAPASON last month.

Mr. Bidwell's recital was marked by the performance of the following compositions: *Fantasia on the Chorale "Lobet den Herren,"* Gade; *Gavotte from "Iphigenia,"* Gluck; *"A Concerto Movement,"* Thomas S. Dupuis; *Pasacaglia,* Bach; *"The Three Winds,"* Alec Rowley; *"Liebestod,"* from *"Tristan and Isolde,"* Wagner; *"Cortege and Fanfare"* and *"Pax Vobiscum,"* from *"In Modum Antiquum,"* Garth Edmundson; *"Elfin Dance,"* Edmundson; *"A Carpenter Is Born"* and *"Crucifixion and Fruition,"* from *"Apostolic Symphony,"* Edmundson.

Old German Program in Cleveland.

Sixteenth and seventeenth century organ music played by Arthur W. Quimby on Wednesday evening, Oct. 14, opened the series of German music played at the Cleveland Museum of Art this fall. The program included a chorale prelude by Arnold Schlick, one of the oldest composers whose works have come down to the present. The program in full was as follows: *Prelude and Fugue in C major,* George Bohm (1661-1733); *Chorale Preludes, "Maria zart von edler Art,"* Arnold Schlick (1460?-1517?), and *"Wie schön leuchtet der Morgenstern,"* Johann Pachelbel (1633-1706); *Cantata for soprano, violin and organ, "Singt dem Herren ein neues Lied,"* Dietrich Buxtehude (1637-1707) (Marguerite Lewin Quimby, soprano; Dr. Jerome Gross, violin); *Prelude and Fugue in E minor,* Dietrich Buxtehude.

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Thirty-Eight Choirs Unite in Bridgeport Hymn Festival Oct. 17

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By **WALTER N. HEWITT, A. A. G. O.**
One of the major concerns of organists and choirmasters which has been neglected too long is congregational participation in the service of worship. We are now asking ourselves: "How can I go about developing a singing congregation?" or "How can I develop a new appreciation of the hymn singing and responsive readings and get my congregation to beautify its part of the service by intelligent and enthusiastic participation in these important elements?"

The Hymn Society of America seems to have the answer to such questions and church musicians the country over are turning to the wealth of material and ideas available through its office. Hymn festivals, services for the study of hymnology and hymn singing are becoming more and more common.

One of the most interesting and successful hymn festivals was held at the United Church in Bridgeport, Conn., Saturday evening, Oct. 17, under the auspices of the Fairfield County Council of Churches and Religious Education. The well-planned program was as follows:

Organ prelude, Overture in C minor and major, Thomas Adams, and "Jerusalem the Golden," Stark; professional hymn, "For the Beauty of the Earth" ("Dix") (descant by G. Shaw); call to worship; hymn, "Let All the World in Every Corner Sing" (Herbert); Scripture reading, Psalm 19; prayers; offertory, "Saviour, Source of Every Blessing," Coerne; doxology.

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Hymn, "With Happy Voices Singing" (Berthold).
Scripture reading in unison.
Hymn, "Fairest Lord Jesus" (Crusaders' Hymn) (junior choirs).
Meditation (Mr. Watters).

II. *Revealing Life's Glory.*
Hymn, "Once to Every Man and Nation" ("Ton-Y-Bole").
Meditation.
Hymn, "O Son of Man, Thou Madest Known" (Brookfield).
The Lord's Prayer.

III. *Making the World's Life Glorious.*
Hymn, "Where Cross the Crowded Ways of Life" (Germany) (descant by T. Tertius Noble sung by junior choirs).

Meditation.
Hymn, "The World's Astrir, the Clouds of Storm" (All Hallows').
Scripture reading (responsively).
Prayer of consecration.
Hymn, "Father of All, from Land and Sea" (Liseholme).
Vesper hymn, "The Day Thou Gavest, Lord, Is Ended" (St. Clement).
Benediction.
Recessional hymn, "In Christ There Is No East or West" (St. Peter).
Postlude, Vivace, Mendelssohn.

The Rev. William Horace Day, D. D., conducted the service and the Rev.

Philip S. Watters conducted the meditations. Mrs. Elmer Beardsley, Mrs. Fred Hoskins and Reginald L. McAll, who accompanied the hymns, officiated at the organ. Miss Mildred I. Buttrey directed the combined junior choirs.

Visiting choirs and singing groups from thirty-eight churches in Fairfield county were placed throughout the auditorium with several junior choirs in the rear balcony, making a congregation of 1,300 persons.

Singing the hymns with a glorious spirit and an inspired tone, this large congregation created an experience in all present that will be long remembered. The congregational responses were thrilling and the entire service produced an effect of unity with a devotional "lift" that would make any church richer and more powerful in its spiritual work. Noteworthy were the comfortable tempos of the hymn accompaniments—never pulling or dragging, but well regulated for the size of the congregation. It was apparent that this phase of the service had been prepared with much thought.

A service of this type is well worth all the time and effort put into the preparation of its hymns, responses and meditations by those leading it and is an experience of great value to all of those taking part either in choirs or congregations. Such a hymn festival in any church would start a revival of congregational interest in inspiring worship that would ultimately have a renewing effect on every phase of the church's life.

Copies of the program of the Bridgeport hymn festival may be obtained from the Hymn Society at 2268 Sedgwick avenue, New York, with information about the meditations given at that service by Mr. Watters. The complete hymn leaflet for the service, containing words and tunes for all the hymns used, may be had for only \$1.50 a hundred. Information on descants will be furnished by Grace Leeds Darnell, 521 West 126th street, New York.

REGINALD L. McALL.

Death of Elsie Marie Van Dusen.

Frank Van Dusen, the death of whose wife was recorded only two months ago in THE DIAPASON, has been called upon to mourn the loss of his sister, Elsie Marie Van Dusen, who died Oct. 10 at her home in Chicago. Miss Van Dusen was born at Montfort, Wis., and was educated at the state normal schools in Platteville and White-water, Wis. She taught in Wisconsin and then was assistant superintendent of schools of Grant county. She had been a voice student at the American Conservatory. Private funeral services were held Oct. 11 and burial was at Mineral Point Wis., Oct. 12.

Federal Music Project Roll 15,000.

Dr. Nikolai Sokoloff, director of the Federal Music Project, has made public a partial list of the major concerts to be performed this fall by the professional musicians on Works Progress Administration rolls. These programs will bring opera, operettas and symphonic literature, famous oratorios and choral works to a vast audience. Tabulated audience figures for WPA concerts and performances exceeded 32,000,000 between Jan. 1 and Sept. 15. There were 15,102 persons on the Federal Music Project rolls Sept. 1.

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**Los Angeles News;
Historical Recitals
by Clokey Attractive**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Oct. 16.—An interesting series of four historical recitals has been given by Joseph W. Clokey on the Estey organ in Mable Shaw Bridges Hall of Music at Pomona College during the past month. The recitals were a joy inasmuch as Mr. Clokey did not choose the music to show us what a very remarkable player he is, but rather all the selections were playable by an average organist and certainly all could be understood by the general public. Mr. Clokey played in excellent taste and his remarks were such that the interest of the listener was roused, enabling him to understand and enjoy the music almost as well as the professional musician.

The new Möller organ in the First Baptist Church of Hollywood received its baptism of fire at the hands of Irene Robertson early in October. The instrument, which is a modest-sized three-manual, is quite outstanding and strikes me as being one of the best organs of its size. Miss Robertson played splendidly and while the program was chosen primarily for the layman, it proved a great success. Among other numbers the recitalist played a Scherzo by Arthur Poister and a Reverie by Roland Diggle that had been written for the occasion.

Alexander Schreiner has been appointed organist and choirmaster at Wilshire Temple in the place of Edouard Nies-Berger, who has gone to New York. With Mr. Schreiner at the head the Temple is assured excellent music. Mr. Schreiner of course will continue as organist at the University of California.

The opening meeting of the Guild was held at the First Methodist Church in Los Angeles Oct. 5. After the dinner and business meeting a recital was given by Irene Robertson and Thomas Pollock. As I was guest of honor at a dinner at my church that evening, it being my twenty-second anniversary, I was unable to attend the recital, but from all accounts both recitalists covered themselves with glory and the only fly in the ointment was the fact that less than a handful of people were present to hear them.

Archibald Sessions, the well-known organist of the University of Southern California, has been appointed organist and choir director of the Holliston Avenue Methodist Church, Pasadena. This marks the return of Mr. Sessions to church work in southern California after a period of some fifteen years during which he lived in the East.

The Third Bach Festival will be held at the First Congregational Church of Los Angeles Nov. 20 and 21. The festival will be under the direction of John Smallman and the choir will be assisted by a number of outside organizations, both vocal and instrumental. Organ recitals will be played by Alexan-

der Schreiner, Richard Keys Biggs and Clarence Kellogg. The B minor Mass will be sung by the choir as the closing event.

Raymond Strong has been appointed organist of the United Presbyterian Church in Pasadena, having been chosen from among a number of applicants. Mr. Strong has had wide experience.

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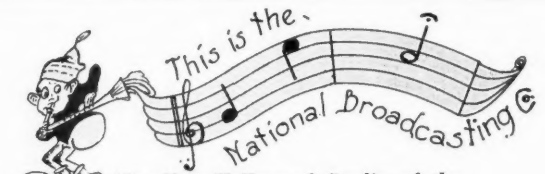
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Earliest Beginnings of Organ History in New England Traced

[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
[Last Installment.]

"Organ playing in this country was given a stimulus when the great organ in Music Hall, Boston, was opened Nov. 2, 1863. This large instrument was the first thorough concert organ in the country. A group of organists—B. J. Lang, John K. Paine, Eugene Thayer, S. F. Tuckerman, John H. Willcox and George W. Morgan—were the first to play on it." [Fisher, William Arms—"Notes on Music in Old Boston."] It took five years for E. F. Walcker & Co. of Ludwigsburg, Germany to build this great organ, "forty-seven feet wide, eighteen feet deep and seventy feet high, with four manuals, eighty-nine speaking stops, fifty-eight-note keyboards and 5,474 pipes, weighing nearly seventy tons." This organ had a large-scaled 32-ft. front of tin, certainly the first 32-ft. metal in America. The façade was and is easily the finest and most imposing in the country. The largest two front pipes, twenty-eight inches in diameter inside and thirty-one feet three inches high, would cost \$800 apiece to build now. They were made of tin blocked in and cast in a single sheet. There are no others like them in the United States today because, though others are as large, they are not blocked in. [Information supplied by William B. Goodwin, organ builder.]

The influence of the Music Hall organ on American builders, notably Hook & Hastings, the George S. Hutchings Company and the Roosevelt Company of New York, and on the choice of occupation made by many who became leading organists of the country, is so important that its later history is given here.

This organ was used in Music Hall for only about twenty years and then removed because its pitch, nearly a semitone above international pitch A-435, made it too high to be used with the Boston Symphony Orchestra, which wanted the platform occupied by the organ, and there was not enough money to have it lowered at that time. Furthermore, it had become so badly in need of repair through leakage and defects in the building that not all of it could be used. It was sold in 1884 for \$5,000, including extras, to W. O. Grover, taken down by the George S. Hutchings Company and stored until Edward F. Searles of Methuen, Mass., purchased it in 1897 for \$1,500. He had obtained control of the James E. Treat Company and reorganized it as the Methuen Organ Company. This company rebuilt the organ with new chests, reservoirs and mechanism, but retained the pipes almost as made, except that they were reset to lower the pitch to international and two new pipes were added to each stop to extend the compass to sixty-one-note keyboards.

The rebuilt organ was set up in "Serlo Hall," built for the purpose in Methuen, and the reopening recital,

Dec. 9, 1909, was given by Everett E. Truette. After Mr. Searles died the organ was purchased in 1931 by Ernest M. Skinner, who has made some further changes in it.

The Walcker firm also built a fine three-manual organ for the First Church, Boston, and a lesser instrument for Park Church, Norwich, Conn.

What the Boston Music Hall organ did for the development of the modern American organ may be judged from the following: Previous organs of American make had an old English "keyboard hole," sliding doors, no "terraces" for drawknobs, no positive string tones or true vox humana, no thirty-note CCC pedal compass, no notes below tenor F or G on the swell, no 32-ft. stops till within close upon a hundred years, when a single set of stopped wood basses of 8-ft. pitch were inserted (usually entitled "swell bass"), no intermanual pistons, etc., no complete bass for all swell stops, no balanced swell pedal, no crescendo pedal; and they generally had an eighteen or twenty-five-note GGG pedal keyboard with only one or two stops belonging to it, and very light wind power (2½-3-inch); noisy action; and poor metal pipes, usually not over one-third tin or less.

The need for pneumatic action in large organs is shown by the previous slow response to the organist's efforts, which obliged him to play by rule and shut his ears to the result. In some organs the larger bass pipes gave out the tone so slowly that their use was entirely laid aside and they were silent for years. [See *Dwight's Journal of Music*, volume 26, Oct. 13, 1866, on "New Organ in Trinity Church, New Haven, Conn."] Furthermore, a great amount of strength was required to play mechanical action instruments. In 1866 the above article in *Dwight's Journal of Music* stated: "In many, indeed in most, great organs the pressure required to be brought upon a note is equal to ten pounds, and of course in holding down a chord or series of notes the fatigue is much increased." "The old organ in Trinity Church, New York, one of the first large organs built in this country, required when the full organ was on a pressure of nine pounds on each key in order to open the valves of the pipes. When the organist was using full chords requiring every finger and both feet, the power exerted was sufficient to lift him bodily from his seat." Mr. Lahee wrote in 1897.

William Bradford Goodwin states that he acquired a blister on his thumb from playing one of these old, heavy-touch machines for an hour or two, and has seen the gallery floor actually going up and down from the struggles of a muscular performer at the console.

It should also be noted that only too frequently in the past American organ builders have been handicapped by faulty acoustics in building construction. The average architect seemed to care little for the organ, perhaps feeling that it interfered with his plans. [Experience of the organ expert from the suburbs of Boston, who repaired in 1910 the oldest (playable) organ in the world, built in 1396, and located in Sion, Switzerland, namely, William Bradford Goodwin of Lowell, Mass.]

Two organs with some pneumatic action were built by W. B. D. Simmons & Co. in 1859, however—in St. Joseph's Church, Albany, N. Y., and Appleton Chapel, Harvard University—so that in this feature at least one American builder was abreast or ahead of the Music Hall organ. In 1866, after the Messrs. Hook had secured the services of Mr. Sturm, who came from Ger-

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many with the Music Hall organ, they put into their organ at Trinity Church, New Haven, what appears to have been a complete pneumatic action. The first use in this country of tubular action to a limited extent was by the Messrs. Hook in 1866, just after the Music Hall organ's advent in Shawmut Congregational Church, Boston.

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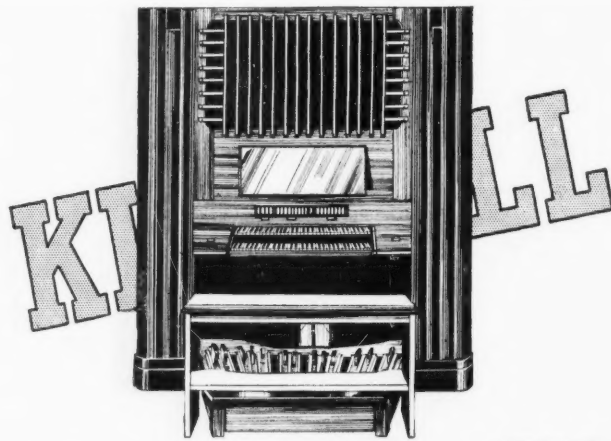
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