

THE DIAPASON

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AUSTIN NAME REVIVED AS BUILDERS OF ORGANS

NEW COMPANY IS ORGANIZED

Austin Organs, Inc., Reopens Hartford Factory and Will Continue Traditions—Second Generation of Family at Helm.

The important announcement was issued at Hartford, Conn., early in January that Austin Organs, Inc., had been organized as the successor to the Austin Organ Company. The formal announcement and the issuance of incorporation papers were preceded by extensive arrangements for the resumption of activity in the old Austin factory and considerable important work is already under way.

The board of directors of the old Austin Organ Company decided on June 12, 1935, to go out of business, paying all its obligations and completing work on hand before closing the plant. This action came after a long and honorable career under the leadership of the Austin brothers—John T. and Basil G. The new company is headed by men of the second generation of the Austin family and by the general manager of the old company, and it is intended to build on the traditions established by the predecessor company, introducing all that is best in modern organ construction.

The new company has taken over all the patents, special machinery and equipment, as well as the good will, of the former company.

Frederic B. Austin is president, Howard A. Walker vice-president and treasurer, Basil F. Austin secretary, and William Engle assistant secretary.

The president of the new concern is a nephew of the founders of the Austin Organ Company, John T. Austin and Basil G. Austin. He was associated with the old company for fifteen years.

Mr. Walker was associated for about thirty years with the Austin Organ Company, which he served as general manager.

The secretary, Basil F. Austin, is a son of Basil G. Austin, vice-president of the old company. Mr. Austin is a graduate of Dartmouth College.

Mr. Engle was head voicer of the Austin Organ Company, which he served for about thirty-five years.

The president of the new concern announces the construction of a new console and additions to the world-famous Austin organ at the Mormon Tabernacle in Salt Lake City, Utah. This console has over 200 stopkeys and couplers, and controls an organ of 136 speaking stops and over 8,000 pipes. The case is made of quartered oak with ebony interior. The stopkeys are arranged on a curve, to facilitate registration. Other contracts awarded to the new company include one for a two-manual for the First Presbyterian Church at Grand Haven, Mich., restoration and a new console for the large four-manual Austin organ in the First Presbyterian Church, Williamsport, Pa., which was damaged by the 1936 floods, and a three-manual organ for the home of Mrs. Ada Young De-nault, Longmeadow, Mass.

Herbert Brown, who for many years represented the old Austin Company in New York City, and who is one of the best-known organ men in America, has been engaged to represent Austin Organs, Inc., in the same territory. His office on Fifth avenue will be the company's headquarters in the metropolis. Calvin B. Brown, known to every organist in Chicago and vicinity as a consequence of the years he spent in the city as representative of the old company, will represent the new one in the Chicago district.

CLARENCE EDDY AS PAINTED SITTING AT HIS FIRESIDE



CLARENCE EDDY DEAD; GREAT CAREER AT END

LONG "DEAN OF ORGANISTS"

Born in New England over Eighty-five Years Ago, He Lived Large Part of His Life in Chicago—Made Record as Recitalist.

Clarence Eddy, for many years recognized throughout America as the "dean of organists," died in his apartment on the north side of Chicago early on the morning of Jan. 10. Although over 85 years old, he had been in fairly good health and passed away after an indisposition of only a few days.

Miss Ingeborg Christensen, foster daughter of Mr. and Mrs. Eddy, who had cared tenderly for Mr. Eddy since the death of Mrs. Eddy in 1930, was at the bedside when the end came.

Funeral services were held in Thorne Hall, the beautiful assembly building on the McKinlock campus of Northwestern University, Jan. 12, and were attended by a number of his old friends and former pupils. The services were under Christian Science auspices. The pall-bearers were Arthur Dunham, Francis S. Moore, William D. Belknap, John R. Hattstaedt, Albert Cotsworth and Carey W. Rhodes.

Dr. Wilhelm Middelschulte, whose friendship with Mr. Eddy began when both of them were pupils of August Haupt in Germany, was at the organ for the service and among other selections played the Fantasia in C minor, the aria "Come Sweet Death," the Sinfonia from the cantata "God's Time Is the Best" and the chorale prelude "O World, I e'en Must Leave Thee," from the "St. Matthew Passion," all by Bach; the Funeral March from Beethoven's Sonata, Op. 26, the Prelude to Wagner's "Parsifal," the Finale from the "St. Matthew Passion," and, by special request, Mr. Eddy's arrangement of the "Volga Boatmen's Song." The Bach numbers were those played by Dr. Middelschulte at the funeral of Haupt, whose last pupil he was.

Cremation took place in Chicago and the ashes will be deposited in the Eddy family plot at Greenfield, Mass.

Mr. Eddy's death brings to a close one of the longest and most distinguished careers among organists of modern times. He was famous equally as a recitalist and as a teacher, and was conceded to have played the dedicatory recitals on more organs than any other man of his time. His pupils included a number who became eminent organists and many of whom preceded him in death.

The life story of Clarence Eddy is that of a giant in the organ world. It is not only distinguished, but long and colorful. He first played the organ when he was 12 years old in New England and his last appearance was in 1933, at the age of 82 years, when he was invited to play at the convention of the National Association of Organists, held in Chicago in August. On that occasion a touching tribute was paid to him at St. James' Episcopal Church by a large gathering of his friends and of organists young and old.

Hiram Clarence Eddy was a native of New England, but spent the largest part of his active life in Chicago, though for a period of years he lived in Paris, then in New York, and later in San Francisco, before his return to the scene of his early triumphs. He was born June 23, 1851, at Greenfield, Mass. His first studies were under J. G. Wilson, a local teacher. At the age of 14 years he was appointed to his first church position in Greenfield. Two years later he became a pupil of Dudley Buck, then at Hartford, Conn. When he was 18 years old Mr. Eddy

HYMN FESTIVAL IN CHICAGO MAITLAND'S ANNUAL SERIES

McAll to Direct Service at St. James' M. E. Church Feb. 14.

Chicago is to have its first hymn festival—at least in recent years—when a service being arranged under the auspices of the Hymn Society of America takes place at St. James' Methodist Church, Forty-sixth street and Ellis avenue, on the evening of Sunday, Feb. 14, at 8 o'clock. The festival will be under the patronage of the Chicago branch of the Hymn Society, of which the Rev. Amos Thornburg of Wilmette is president, in co-operation with other musical and church groups. Reginald L. McAll of New York has been engaged to give direction to this special service. Similar festivals under his leadership have been carried out in Eastern cities. Mr. McAll is vice-president and chairman of the executive committee of the Hymn Society.

Organists, choirmasters, ministers, choir members and all others interested in hymns are invited to participate in this festival. A rehearsal for all who can attend is scheduled for 7 o'clock at the church. Members of the Hymn Society are to meet with Mr. McAll at St. James' Church at 4 o'clock.

FOR CATHEDRAL IN CAPITAL

Order for Organ of 114 Stops Awarded to Ernest M. Skinner & Son.

Announcement is made by the Ernest M. Skinner & Son Company of Methuen, Mass., of the award to it of a contract to build an organ of 114 stops for the National Cathedral in Washington, D. C. The specification and other details concerning this important instrument will be published in a future issue of THE DIAPASON.

Four Saturday Afternoon Recitals in Philadelphia in February.

Dr. Rollo F. Maitland will give his regular series of recitals on the four Saturday afternoons in February at 4 o'clock at the Church of the New Jerusalem, Philadelphia. At the first recital, Feb. 6, Mendelssohn's First Sonata will be played and Dr. Warren E. Levers will sing the "Quoniam" from Bach's B minor Mass. The second recital will feature Borowski's First Sonata, and Almira Kahmar will sing "With Verdure Clad," from Haydn's "Creation." At the third recital Jacques Lemmens' infrequently heard Second Sonata will be given and Frank Turowski will play the last two movements of Mendelssohn's Violin Concerto. Bach's cantata for contralto, "Strike the Hour," will be sung by Maybelle Marston at the fourth recital and Dr. Maitland will play the "Ad Nos" Fantasia and Fugue of Liszt. A number of works by American composers also will appear on the programs.

Miss Marguerite Maitland's composition "Moonrise," for string orchestra, was played at Irvine Auditorium, University of Pennsylvania, Sunday afternoon, Jan. 17, by the Civic Symphony Orchestra, conducted by J. W. F. Leman. It was the first public performance by a large orchestra.

Kilgen for West Chester, Pa.

St. Paul's Baptist Church, West Chester, Pa., has placed an order with George Kilgen & Son, Inc., for a two-manual organ. Installation is planned in the next few months. This is the second Kilgen for West Chester within a few months, the factory having recently completed a large two-manual for Westminster Presbyterian Church.

was playing a three-manual organ at Bethany Church, Montpelier, Vt. The people were surprised when their young organist announced that he would go to Europe for further study and tried to induce him to abandon his plan by raising his salary. While at Montpelier Mr. Eddy became a close friend of another man whose name is prominent in organ annals—Samuel P. Whitney, then at Burlington, Vt.

In 1871 Mr. Eddy went to Berlin and became a pupil of August Haupt in organ and of Loeschhorn in piano. After two and a half years in Berlin Mr. Eddy made a recital tour of Austria, Switzerland and Holland and played at the Vienna Exposition in 1873. On his return in 1874 he settled in Chicago. The old First Congregational Church was then one of the large and wealthy churches of the fashionable part of the west side, on Washington boulevard at Ann street. The nearby Union Park Congregational Church was a rival of the First and had music that people went many miles to hear, under the direction of that noted organist of the early days, Dr. Louis Falk. The First Church people believed they must have music of the same quality and after much discussion decided on this policy, regardless of cost. So the young Clarence Eddy, whose fame had traveled westward, was engaged at what was then the largest salary paid an organist of any church in Chicago—\$2,500. Many years ago the First Church was combined with the Union Park under the name of the "New First," and the old building, occupied for years by the Volunteers of America, has been replaced with a factory.

In 1875 the Hershey School of Musical Art was established on Madison street. At its head was Miss Sarah Hershey, a young woman who was an able musician and a capable executive, and who made a great success of the school. She was the daughter of a man of considerable wealth. Miss Hershey engaged Mr. Eddy as the teacher of organ and the next year he became the director. This association culminated in the marriage of Miss Hershey to Mr. Eddy in 1879.

After two years on the west side Mr. Eddy was appointed to the post at the First Presbyterian Church, then at Indiana avenue and Twenty-first street, and here he played for eighteen years and presented music which was one of the great Sunday attractions of Chicago. Dr. John Henry Barrows, who organized the Parliament of Religions at the 1893 fair, was the pastor of this church.

When the Chicago Auditorium was built it was decided to install in it an organ that would be appropriate to the grand pile of stone which housed grand opera for many years. Mr. Eddy was selected to design the instrument and at its dedication in 1891 he presided at the console of the four-manual instrument of 109 sets of pipes, built by Roosevelt, one of the first large instruments with electro-pneumatic action. For this occasion Theodore Dubois wrote his "Fantaisie Triomphale" and it was played by Mr. Eddy. This organ ranked for years as one of the largest of the world and Mr. Eddy and other noted men gave frequent recitals on it.

Mrs. Eddy closed her school and Mr. Eddy resigned his post at the First Presbyterian Church in 1896 and went to Paris to live. Here Mr. Eddy was ranked among the ablest of organists and had among his closest associates Alexandre Guilman, Charles M. Widor, Theodore Dubois and others of that day. But in 1903 he returned to the United States and held positions in New York for several years and then went to San Francisco. He was for some time organist of the First Presbyterian Church of Oakland. Meanwhile he was engaged a large part of every season in extensive recital tours.

In 1906 he and Sarah Hershey Eddy were divorced at Pierre, S. D. Later Mr. Eddy married Mrs. Grace Patterson Dickman, a prominent contralto of San Francisco. He and Mrs. Eddy came to Chicago after the San Francisco fair and made their home here for the remainder of their lives. Mrs. Eddy died at Jacksonville, Fla., Feb. 2, 1930, during a winter sojourn there. Until a decade ago Mr. Eddy was as active as in his early days in giving recitals and was in demand in every

part of the country. It was his custom to play a recital in Kimball Hall once a year and this was the occasion for a tribute from his many friends. In a review of the recital in 1919 THE DIAPASON said:

Chicago people proved the esteem in which they hold Clarence Eddy when they filled Kimball Hall on Oct. 14 to hear him give his recital on the large three-manual organ and enthusiastically recalled him after his program had been concluded. It was a demonstration alike of regard for the man and admiration for his artistry. Mr. Eddy's performance was as clean-cut, as sympathetic and as dignified as it was thirty and more years ago, when he was younger in years but equally in the forefront as a virtuoso. His program making, the catholicity of which has been dwelt upon in THE DIAPASON in the past, was well illustrated.

One of the foundations of Mr. Eddy's fame was a series of 100 recitals, played at the Hershey School, in which no program number was repeated. Among the great world expositions at which he was a performer were the Centennial Exposition in Philadelphia in 1876, the Paris Exposition of 1889, the Chicago World's Fair of 1893, the Pan-American Exposition in Buffalo in 1901, the St. Louis fair of 1904 and that in San Francisco in 1915. At this last exposition he played forty recitals.

Hundreds of pieces by composers in every part of the world have been dedicated to Mr. Eddy and many of these compositions he played in his recitals. He endeared himself to a great multitude of young organists through the encouragement and help he always gave them.

Mr. Eddy was an officer of the French Academy, Paris, and an honorary member of the Academy of St. Cecilia in Rome. He was a founder of the American Guild of Organists. In 1911-12 Mr. Eddy was president of the National Association of Organists.

Clarence Eddy was not a prolific composer and his fame rests upon his work as an inspiring teacher and a performer of extraordinary brilliancy. He knew how to make the organ appeal to anyone who had any appreciation of music. Nevertheless he wrote several compositions of merit and was the compiler of a series of collections of organ music, published between 1882 and 1887, which for many years were in the library of nearly every organist and are still enjoying a considerable sale. He also translated August Haupt's "Theory of Counterpoint and Fugue" in 1876.

Despite his long and prominent career little of a biographical nature concerning Mr. Eddy has ever been published and he never dwelt on his own achievements. A very interesting series of reminiscences were written by him after long urging by the editor of THE DIAPASON, and were published in ten installments in 1932 and 1933. In these articles Mr. Eddy told many stories of the men he met and the things he saw.

THE DIAPASON.

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PORTER HEAPS

**RECITAL ORGANIST
Chicago**

Harold Heeremans

**UNIVERSITY COLLEGE
NEW YORK UNIVERSITY**

**FRANK B. JORDAN,
M. MUS.**

**Illinois Wesleyan University
Bloomington**

Fernando Germani Pleases Audiences on Latest Tour of U. S.

Fernando Germani, who is in America for another recital tour, was heard in Calvary Church, New York, on the new Aeolian-Skinner organ, Jan. 13, and in Chicago, at the University of Chicago Chapel, Jan. 26. He played with the captivating brilliancy which has been associated with his performances since he made his first tour of the United States at what might almost be called a "tender" age. Mr. Germani has established himself on this side of the sea as firmly as in his native Italy, where no other organist now living is honored as he is.

In the New York recital Mr. Germani's performance was marked by masterly phrasing in the Handel Prelude and Fugue in F minor. In both recitals he gave a lovely performance of the Bach "In dulci Jubilo." While instilling the traditional "mirth and joy" into it, he did not lose sight of the fact that it was a chorale and not a jig. To hear his interpretation of this chorale prelude was worth as much as to hear Farnam play "Hark, a Voice Saith All Are Mortal"—something never to be forgotten. Likewise he gave in Chicago a very excellent rendition of the Bach Toccata and Fugue in D minor and a lovely interpretation of Bossi's "Ave Maria."

Leo Sowerby's "Pageant," written for Mr. Germani, is the tribute of a friend to the young Italian's prodigious pedal technique, and it has provided the recitalist with a vehicle for astounding his audiences. It is a gigantic stunt for the sure-footed virtuoso, and Mr. Germani's feet are equal to Mr. Sowerby's demands.

At both the New York and the Chicago recital large audiences greeted Mr. Germani and departed with a feeling of satisfaction such as comes after hearing a splendid performance on a magnificent organ.

IN THIS MONTH'S ISSUE

Clarence Eddy, dean of American organists, dies in Chicago at the age of 85 years, after a career of great eminence as a recitalist and teacher.

Casavant Brothers, famous Canadian firm of organ builders, complete one hundred years of activity.

Austin Organs, Inc., new firm, takes over the factory and business of the old Austin Organ Company and at its head are members of second generation of the Austin family.

M. P. Möller, Sr., dean of organ builders, is honored at dinner in Hagerstown, Md., attended by representatives of the various industries and organizations in which he is a prominent factor.

Hymn Society of America celebrates its fifteenth anniversary with a dinner in New York City.

Dr. Harold W. Thompson reviews the Christmas programs in American churches.

Albert Riemenschneider's Bach library at Berea, Ohio, is described in article by Dr. Charles N. Boyd.

Seth Bingham, in last installment of comprehensive review of great work of Dufourcq, points out that pinnacle of French organ design was reached between 1680 and 1715.

Adolph Steuterman writes fascinating account of his visit to China on recent tour of Orient.

Christmas party of American Guild of Organists draws nearly 200 and proves a jolly event.

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**HYMN SOCIETY DINNER
MARKS ANNIVERSARY
FIFTEEN YEARS REVIEWED**

**Tribute to Founder, Miss Emily Perkins, by Dr. Dickinson's Choir—
New President, Dr. Oliver Huckel, Outlines Plans.**

By REGINALD L. McALL

The fifteenth anniversary of the Hymn Society of America was celebrated with a dinner in the refectory at Union Theological Seminary, New York, Jan. 11. Preceding the dinner the society elected the officers for the year at its annual meeting. The following were elected: President, the Rev. Oliver Huckel, D. D.; vice-presidents, the Rev. William C. Covert, D. D., Philadelphia, and Dr. Earl Marlatt, Boston; treasurer, John Barnes Pratt; recording secretary, Miss Marguerite Hazzard; corresponding secretary, Miss Emily Perkins, with Miss Helen Kittredge as assistant; archivist, Miss Ruth Messenger, with the following members of the executive committee: Mrs. Lavinia H. Date, Horace M. Hollister, Reginald L. McAll, Dr. T. Tertius Noble, Carl F. Price and the Rev. Philip S. Watters.

After the dinner, the Rev. Philip S. Watters, who presided, referred to two distinguished members of the society who had died during the year—Bishop Wilbur P. Thirkield, LL. D., and Dr. William Crane Carl. Tribute was paid to their life and labors in memorials which were read by Dr. Huckel and Miss Hazzard.

Then followed a delightful surprise, for a large group of students of the School of Sacred Music appeared and sang the hymn "Thou Art, O God, the God of Might," of which Miss Emily Perkins is both author and composer. This was a unique tribute to the founder of the society.

In responding Miss Perkins gave a graphic account of the recent growth of the society. It is consulted by many organists and ministers, and by editors and groups who are publishing new books. The movement for hymn festivals has resulted in hundreds of such services being held all over the country, including a large number at which several choirs and churches cooperate in a joint festival. In this way many more people are getting to know and sing the great hymns of the church, both new and old.

The following objectives were then presented by Mr. Watters and others: Raising the standards of the hymns and tunes in common use; encouraging the writing of fine hymns which express the faith and purpose of the church of today, and procuring authentic source material on hymns and tunes, to be preserved for future reference.

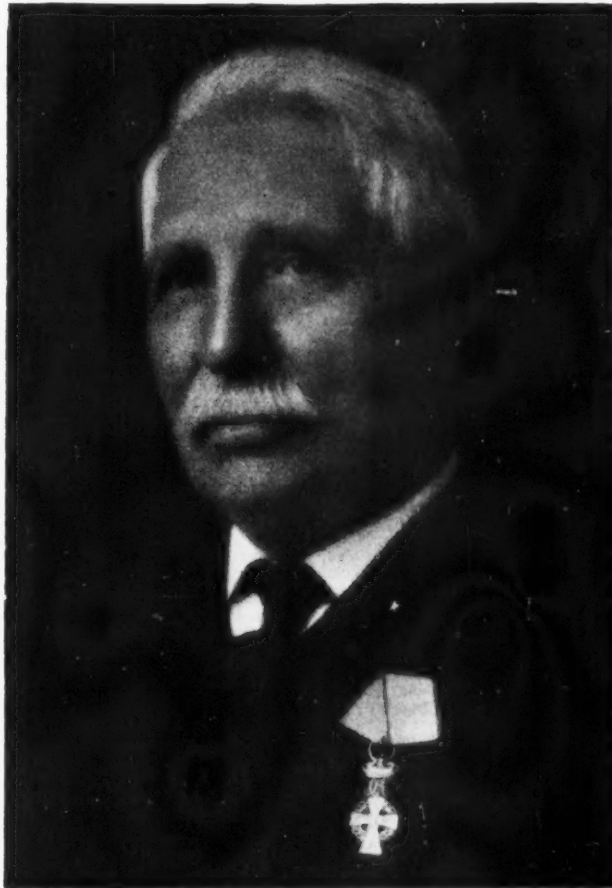
S. E. Gruenstein, introduced by Dr. Clarence Dickinson, brought the congratulations of THE DIAPASON, which he said will strive to render valuable service as the official organ of the society. He stressed the need for emphasis on high standards in the field of hymns and tunes, which the society alone was in a position to render.

Representing the American Guild of Organists, Warden Charles H. Doersam revealed the growing interest of the chapters of the Guild in promoting congregational singing. At least a dozen chapters have had services of hymns or have attended those given by prominent members. He called hymns "a musical conversation with God," and said their use brought the blessing of peace of mind and soul.

The new Chicago chapter of the society was well represented and its president, the Rev. Amos Thornburg of Wilmette, Ill., voiced the hope that Chicago churches would have a real revival of hymn singing. A festival was planned for Sunday evening, Feb. 14, at St. James' Methodist Church, in connection with a visit to the chapter by Reginald L. McAll of New York.

Mr. Watters followed with an account of the formation of the chapter in Boston and greetings were brought to the dinner from its president, the Rev. Henry W. Foote, D. D. In the absence of Dr. Covert, vice-president of the Hymn Society of Philadelphia, the Rev. J. S. Ladd Thomas, D. D., of

M. P. MÖLLER, SR., DEAN OF AMERICAN ORGAN BUILDERS



**FRIENDS PAY TRIBUTE
TO MATHIAS P. MÖLLER
OVER 200 ATTEND DINNER**

**Son Is Host at Hagerstown, Md., and
Prominent Men Praise Veteran
Organ Builder Who Has Made
6,500 Instruments.**

Business leaders and persons in many walks of life attended a dinner given Dec. 29 at the Hotel Dagmar, Hagerstown, Md., by M. P. Möller, Jr., for his father, Mathias P. Möller, the veteran American organ builder. Over 200 persons were present, including associates of Mr. Möller in the organ works, the Möller Motor Car Company and other organizations.

Mr. Möller had regained his health sufficiently, following a recent illness, to be able to attend the dinner. He wore the rare Order of Dannebrog, an insignia of knighthood conferred upon him several years ago by the King of Denmark.

"An indomitable Viking," was the way in which Dr. Henry W. A. Hanson, president of Gettysburg College, characterized Mr. Möller. Dr. Hanson served as toastmaster.

"Mr. Möller is one of the grandest characters I have ever known," declared Dr. Hanson. "He has built organs in this community for sixty-two years and has contributed to those things which have put life and joy into the soul. I am certainly happy to see him on his way back to health and strength."

Reminiscences of the early history of Hagerstown were told by Henry Holzapfel, Jr. When Hagerstown was still young came Mr. Möller to the community to begin manufacturing organs. Recently his 6,500th instrument left the plant. This is believed to be the largest number of organs ever built by any one man in this country.

"Mr. Möller has taken a leading part in the great enterprises which have resulted in the development of this city," Mr. Holzapfel said. "He has been one of the foundation stones in the development of the Potomac Edison Company and other enterprises."

A tribute was paid to Mr. Möller by E. O. Shulenberger, secretary of M. P. Möller, Inc. Dr. Morris Smith, president of Susquehanna University, Selinsgrove, Pa., spoke briefly and said that Mr. Möller has meant a great deal to various institutions and church organizations.

Among those attending the dinner were representatives of the following concerns: Potomac Edison Company; directors and employes of the Hagerstown Trust Company, of which Mr. Möller is president; the Home Builders' Savings and Loan Association, of which Mr. Möller is one of the founders and president since its founding; the Y. M. C. A., of which Mr. Möller is president of the board of trustees, and the Möller Motor Car Company and Möller organ factory.

Death of Jersey City Veteran.

Joseph J. B. Ferry, organist of St. Peter's Church in Jersey City, N. J., for thirty-nine years, and supervisor of music in the public schools of Harrison and East Newark for the last thirty years, died Jan. 4 after an illness of several months. He was 60 years old. His association with St. Peter's dated back to fifty-three years ago, when his father, John Baptist Ferry, brought his family to Jersey City from Baltimore. A short time later the elder Mr. Ferry became organist of the church. Surviving are the widow, Mrs. Carrie Ferry; a son, Joseph H. Ferry, and a daughter, Miss Helen M. Ferry.

The second in a series of musical vesper services given by the ministry of music in the Prospect Presbyterian Church of Maplewood, N. J., was held Sunday afternoon, Jan. 31, at 4 o'clock. The music consisted of a recital of organ music by Walter N. Hewitt, A.A.G.O., organist and director of the church. The program was a request program and consisted entirely of selections played as offertories during the last two years in the church services.

Germantown, represented that strong group. He related the activities carried on by it, and mentioned the acquisition of the library of the late Dr. Edward S. Ninde as a splendid nucleus for a permanent collection.

A stirring tribute was paid by Mrs. W. R. Buchanan to the retiring president, Mr. Watters, and it was confirmed by a rising vote of thanks for his distinguished services as president of the society during the last two years. Mr. Watters then introduced Dr. Huckel as his successor. The new president concluded the program with a suggestive address on "Hymns New and Old," showing the trend toward the use of hymns that are modern in form and content, and that come from American writers. He hoped there might be periodic bulletins or reports, not only for the members of the society but for all those who plan for congregational worship and desire helpful information about hymns and their use. There should also be articles in the religious journals about hymns and their wider use. The church as a whole was ready for such a move, as was shown by the widespread introduction of new hymnals.

Father Coughlin's Organ on Air.

The large Kilgen organ recently completed in the Shrine of the Little Flower at Royal Oak, Mich., was used in a broadcast for the first time over a national hookup of the Columbia chain on New Year's Day, when the Rev. Charles E. Coughlin gave a short New Year's greeting. This beautiful new church, seating more than 3,500 people, will soon be completed, and it is expected that the formal dedication of the church and organ will take place this spring. The organ is a four-manual, in the gallery, with a separate console and a duplicate four-manual console controlling a small organ in the sanctuary. The instrument has more than ninety ranks in size and the specification has been published by THE DIAPASON. The broadcast was carried by more than eighty radio stations. Cyril Guthoerl, organist of the church, presided at the console.

DR. FRY HONORED BY CHURCH

Twenty-fifth Anniversary Marked by Program, Reception and Gifts.

St. Clement's Church in Philadelphia was the scene on Jan. 14 of a recital in celebration of the twenty-fifth anniversary of the tenure of office of Dr. Henry S. Fry, organist and choirmaster of the parish.

At 8:30 p. m. the procession entered the church, preceded by the crucifer, followed by the choral club of the Musical Art Society of Camden, N. J., the men of St. Clement's choir and the artists assisting. Dr. Rollo Maitland played Dethier's "Christmas," Earl H. Elwell, representing the Camden Chapter, A.G.O., played Whitlock's "Folk-tune" and Harry C. Banks, representing the Pennsylvania Guild Chapter, played his own chorale improvisation on "Let All Mortal Flesh Keep Silence." Dr. Fry conducted the men of St. Clement's choir and his choral club of the Musical Art Society of Camden in several groups of compositions.

A reception in the parish-house by the rector, vestry and congregation followed, and Dr. Fry was greeted by the congregation and musical friends, refreshments being served by the ladies of the guild.

The rector, the Rev. Father Joiner, in a congratulatory address spoke of the all too few organists who could boast of twenty-five consecutive years in one parish, mentioning among notable exceptions Dr. John McE. Ward, who has served St. Mark's forty-nine years, George Alexander West, at St. Luke's forty-six years, and Ralph Kinder, at Holy Trinity thirty-eight years. The rector lauded the work of Dr. Fry and said he hoped he might serve twenty-five additional years. In token of the love and esteem of the parish he presented to him a sizable purse.

The warden, Clinton Rogers Woodruff, read a set of resolutions prepared by the vestry and unanimously adopted by them, complimentary of the work and worth of their organist and friend. The men of the choir also made their gift, a wallet to hold a part of the purse.

Survey of the Music Used at Christmas Based on Many Lists

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

The carols held their own! It looks as though Messrs. Dickinson, Whitehead, Gaul, Voris and the other editors of traditional melodies have swept the field. The Christmas section of "The Messiah" was heard everywhere, of course; Bach's Christmas Oratorio was heard in several cities; there was renewed interest in the Saint-Saëns Christmas Oratorio (W. O. Tufts at South Bend and Harold Schwab at Waban and others)—perhaps because it is so bright, perhaps because it has a noble final chorus. To make sure that he wasn't leading people astray with his carols, Dr. Dickinson performed the Bach, Handel and Saint-Saëns oratorios, but the country was not deceived. I doubt whether at any other time in the musical history of the continent folk-music has had such a hold upon the Christmas season as it has now.

Of course, there were organists generous enough to give new and original works a trial. Thomas Moss of Washington performed four of the new numbers which I recommended: Bancroft's "Lute-Book Carol," Edmundson's "Angels in the Night," Clokey's "The Virgin and Her Son" and Snow's "Christmas Song." Hamlin Hunt of Minneapolis, who always has some of the better new things at Christmas, tried Miss Westra's "Jesus Christ Is Born" and Anderson's lovely "Christmas Rose." The pretty new Hallstrom solo, "What the Christ-child Heard," was used by Miss Jane Whittemore (Elizabeth, N. J.).

Other fairly recent numbers increased their popularity over last year. For example, there is Mr. Marryott's "Christmas Roundelay" (E. L. Ralston, Washington, Pa.). Charles Black of Passaic, N. J., one of those who liked the "Roundelay," must be pleased with the success of his Austrian carol, "As Lately We Watched" (A. D. Zuidema, Detroit). But there I go naming a traditional carol! Dr. Snow's "Sleep, Holy Babe" is well liked (H. H. Ducklee, New York). I was glad to see that "Kneel before the King," by Barnes, was used by several, including such leaders as George W. Volkel (New York) and R. W. Hays (Muskegon). I noted only one performance of Philip James' "Christ Is Born" (Joseph Ragan, Atlanta, who has done it before and shares my liking). But Mr. Clokey's quaint "The Stork" seems to be taking on new life (Parvin Titus, Cincinnati). The favorite numbers by Voris are "Up and Sing" (Kate E. Fox, Newark) and "When I View" (C. A. Rebstock, Cleveland). Mr. Rebstock and others cling to one of Candlyn's early successes, "Sleep, Holy Babe"; this year the most popular of Candlyn's other things seems to have been his original treatment of the French carol "Masters in This Hall." It is high time that we had a new carol from Mr. Mackinnon, but faithful admirers like Theodore Schaefer of Mansfield, Ohio, will use the old ones; in fact, Mr. Schaefer used two: "O the Holly" and "I Saw Three Ships."

Dickinson's arrangements of traditional carols must have passed Mr. Ford with his twenty-five million cars. This year some of them seem to have taken a spurt. For instance, there is the Swiss carol "Nightingale, Awake," which Mr. Grabill at Columbus and many others used. The choices range all the way from his early carol from Haiti, "Jesus, Thou Dear Babe" (S. Lewis Elmer, Brooklyn) through such numbers as the Tyrolean "Inn at Bethlehem" and the Dutch "Sleep, My Jesus" (D. A. Pressley, Columbia, S. C.), "The Babe Lies in the Manger" (C. F. Schirrmann, Portsmouth, Ohio), and a score of others. The big Dickinson anthem is still a great favorite, sometimes listed as "Nowell" and sometimes as "The Shepherds' Story" (Russell Morgan, Cleveland). His charming little anthem with violin and harp, "All Hail the Virgin's Son" (N. L. Norden, Germantown) is often enjoyed.

Last year the most popular carol

edited by Alfred E. Whitehead was the "Echo Carol," which is still very popular (Louise A. Howlett, Skaneateles, N. Y., and many others), but this year the favorite seems to be the Irish carol, "Now Christmas Day Is Come" (Franklin Glynn, Memphis, and many others). At the Detroit St. Paul's Cathedral two Whitehead carols were used by Francis Mackay—the "Echo Carol" and "The Magi Journeyed." Others occur in the lists; for example, Ralph A. Harris of Brooklyn used the Flemish carol.

I may have been unlucky, but I did not see mentioned as many as I expected of the new carols that Dr. Gaul has brought from Poland, Italy and Norway. Of course, the three American carols and the Russian one were very widely used. But organists would do well to look over the more recent numbers in which Dr. Gaul has tried ending pianissimo instead of with a crash.

Dr. Channing Lefebvre's "God Rest You Merry" is catching attention. It was used, for instance, by that connoisseur of carols, Professor G. M. Thompson of Greensboro, N. C. Dr. Willan's subtly composed "Here Are We in Bethlehem" appealed to C. H. Einecke in Grand Rapids; it is one of Willan's best inspirations. Of the English arrangers and composers of carols, Holst, Williams and the Shaws seem to lead, as usual. W. I. Jones (Westfield, N. J.) used two carols by M. Shaw—"Here We Come" and "I Sing of a Maiden." I was interested to hear of a successful performance of Vaughan Williams' very fine "Fantasia on Christmas Carols" in Charlottesville, Va. It is published by Stainer & Bell and might well be used oftener by the good choirs.

Of the anthems used in the late Victorian period only one seems to survive from England—"Sing, Ye Heavens" by Tours (F. E. Aulbach, Chicago)—and at least one from America—Dr. Parker's "Before the Heavens Were Spread Abroad" (Frank Wright, Brooklyn). But we are using a lot of Bach, especially the chorales from the Christmas Oratorio. C. Campbell in New York started a service with three chorale preludes, followed by "Break Forth" and "O Jesu So Meek," sung by the choir. "Break Forth" is certainly the most popular of the chorales outside the Lutheran Church—I don't know the situation within. You find Bach in the Catholic churches also. Mr. Biggs used "Break Forth" at Hollywood and Paul Bentley used two chorale preludes at Pittsburgh.

Speaking of Catholic churches leads me to remember Pietro Yon. His "Gesù Bambino" goes right on winning friends. Some choirmasters like it as a vocal solo—J. H. Greener, for instance. I was glad to be reminded that Noble Cain has done some Christmas editing. His edition of the French "Carol of the Birds" was used by W. F. Miller (Warren, Ohio). And three or four lists reminded me to look up Laubenstein's "Now Is the Time" (Doris Nichols, Morris Plains, N. J.).

Beside Yon's "Gesù Bambino" and Harvey Gaul's "Christmas Pipes of County Clare" (Theodore Gray, London, Ont.), it was pleasant to find other modern works winning approval. Candlyn's "Divinum Mysterium" seems to be the most popular of these new pieces (Paul A. Humiston, Grand Rapids, Claude Means, Greenwich, Conn., and many others). One correspondent—I think it was Mr. Hays—said that when he plays it he thinks it is the only good Christmas piece for organ. Mr. Humiston and others used the Goller "Christmas Night." Mr. Means used Edmundson's "A Carpenter Is Born"; and several liked the same composer's "Virgin's Slumber Song" (C. A. Rebstock, Cleveland). Another new piece that is coming along is Dr. Diggle's prelude on "God Rest You Merry" (Carolyn M. Cramp, Brooklyn). The Sowerby "Carillon" was there of course (L. B. Sykes, Portland, Ore.). I am trying to remember two pieces: Houseley's "Cradle Song of Bethlehem" (W. F. Spalding, Denver) and Saxton's Fantasy on "Dere's a Star in de East" (Roberta Bitgood, Bloomfield, N. J.). Miss Bitgood, by the way, has had no small success with her own Christmas numbers, such as "Rosa Mystica," and she certainly must

have been the busiest young lady in the East at Christmas. At one of her numerous programs—this one given at New London, Conn.—she had a very effective arrangement into topics: "Advent," "The Shepherds," "The Wise Men," "The Mother," "The Baby," "Christmas in Other Countries" and "Christmas Joy." Each section had a number of interesting parts. For example, the section on "Christmas Joy" began with a carol arrangement of "In dulci Jubilo," followed by Bach's Trio in G and Canon in A on that theme, and ending with Candlyn's Scherzo on the same subject. The program is too long to print here, but she will probably be able to send you one if you address her at the Bloomfield College, Bloomfield, N. J.

I regret very much that I cannot possibly mention all the programs that I have received; even this much has been a strain on eyes needed to read examination papers. But I thank you all very much for sending greetings, and I conclude with parts of a few outstanding programs:

CLARENCE DICKINSON, Brick Church, New York.
Anthem—"Glory to God," Noble.
Carol—"Still There Is Bethlehem," Dickinson.
Carol—"Little Child in Manger Bare," Swiss.
Invocation—"Holy Angels Singing," Russian.
Carol—"What a Wonder," Lithuanian.
Carol—"O Bethlehem," Spanish.
Carol—"The Night Was Dark," Norwegian.
Carol—"As Lately We Watched," Austrian, arranged by Black.
Carol—"The Shepherds at the Inn," Mexican, arranged by Gaul.
Carol—"Is This the Way to Bethlehem," Italian.
Carol—"In the Silence of the Night," Norwegian.
Carol—"Sleep, My Jesus," Dutch.

C. H. FINNEY, Church of the Covenant, Erie, Pa.
Octet—"A Christmas Evocation," Vardell.
Anthem with solo—"Sleep, O Sleep," D. McK. Williams.
Carol—"Christ Is Born," Mackinnon.
Carol—"How Far Is It to Bethlehem?," Donnan.
Carol—"As Lately We Watched," Austrian, arranged by Black.
Octet—"Sleep, O Gentle Jesus" (new), MacMichael.
Two Chorus—"Unto Us Is Born a Son," G. Shaw.

D. McK. WILLIAMS, St. Bartholomew's, New York.
Carol—"The Holly and the Ivy," Boughton.
Carol—"Rosa Mystica," Bitgood.
Carol—"Deck the Hall," Welsh, arranged by Erickson.
Processional—"Tres Magi de Gentibus," Lang.
Carol—"The Little Jesus of Braga," Portuguese, arranged by Gaul.
Carol—"Lute-Book Lullaby," Friedell.
S. BAUGHMAN, and MRS. G. MONTGOMERY, Westminster Church, Grand Rapids.
Carol—"Kings to Thy Rising," Butcher.
Carol—"The Holly and the Ivy," Boughton.

Irish Carol—"Now Christmas Day," arranged by Whitehead.
Carol—"Patapan," arranged by Davis.
Negro Carol—"Arise Up Shepherd," arranged by Howarth.
Red Indian Carol—"Stars Lead Us," arranged by Gaul.
Anthem Carol—"The Shepherds' Story," Dickinson.
Gallician Carol—"The Feast of the Holy Kings," arranged by Erickson.

E. D. CLARK, First Presbyterian Church, Wilkes-Barre.
Anthem—"Song of Mary," Fischer.
Organ—Prelude on "Holy Night," Kreckel.
"Exaltation," for organ, piano, violin, cello, Dickinson.
Vesper service of carols from Spain, France, Norway, Germany, Lithuania—all arranged by Dickinson.

MISS E. ETHEL BEYER, Druid Hills M. E. Church, Atlanta.
Prelude—"Divinum Mysterium," Candlyn.
Chorale—"Rejoice and Sing," Bach.
Carol—"Angels o'er the Fields," Dickinson.
Carol—"Today Is Born Emmanuel," Gevaert.
Carol—"Rest, Weary Earth," Goodheart.
Carol—"The Magi Journey Far," Whitehead.
Carol—"The Cradle Song of Bethlehem," Houseley.
Carol—"No Candle Was There," Lehman.
Carol—"A Joyous Christmas Song," Gevaert.

Organ—"Noel," Mulet.

C. E. HECKLER, Christ Lutheran, Harrisburg.

Organ—"Noel Normandie," Gaul.
Polish Carol—"The Quest of the Shepherds," arrangement by Gaul.
German Carol—"Goodwill Carol," arrangement by Whitehead.

Tyrolean Carol—"The Inn at Bethlehem," arranged by Dickinson.

Polish Carol—"When the Saviour Is Born," arranged by Geer.

Norwegian—"Mountain Carol," arranged by Gaul.

Swiss Carol—"O Nightingale, Awake," arranged by Dickinson.

C. F. MUELLER, Central Presbyterian, Montclair.

French Carol—"Come, Marie," arranged by Dickinson.

Carol—"Little Lamb, Who Made Thee?," D. H. Jones.

Carol—"Love Came Down at Christmas," Mueller.

Anthem—"Two Kings," Clokey.

F. ERICKSON, Emmanuel Church, Baltimore.

German carols, including "The Jesus-Child My Joy Shall Be," arranged by Whitehead, and "Still, Still, Still," arranged by Erickson.

British motets and carols, including "O Magnum Mysterium," Byrd; "The Virgin's Lullaby," Byrd; "Now Christmas Day Is Come," arranged by Whitehead; "The Holly Carol," arranged by Lefebvre.

American carols, including "Sleeps Judea Fair," Mackinnon; "Carol of the Doves," Gaul, and "Oh, Mary Went a-Journeying" (Virginian), Buchanan.

L. P. SPELMAN, Meredith College, Raleigh, N. C.

"O Jesu So Sweet" and "Break Forth," Bach.

Bohemian Carol—"Still Grows the Evening," arranged by Dickinson.

French Carol—"Patapan," arranged by Davis.

English Carol—"The Holly and the Ivy," arranged by Davison.

Indian Carol—"Stars Lead Us," arranged by Gaul.

American—"Candle Light Carol," arranged by Spelman.

C. A. SCHOLIN, Kingshighway Presbyterian Church, St. Louis.

Norwegian Carol—"Praise God," arranged by Gaul.

Swiss Carol—"O Nightingale," arranged by Dickinson.

Catalonian Carol—"Winter with Its Ice," arranged by Erickson.

Swedish Carol—"At Bethlehem in Stillness," arranged by Scholin.

Appalachian Carol—"A-Shining Far in the East," arranged by Kettering.

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CHURCH MUSIC DAY FEB. 22 DEAN ROBERT G. McCUTCHAN

Preparations for Annual Conference at Northwestern University.

Plans are virtually completed for the fifth annual Midwest conference on church music to be held at Evanston Feb. 22 under the auspices of the Northwestern University School of Music. Professor Oliver S. Beltz, head of the department of church music, will be chairman of the conference. The sessions of the day will be held at the First Methodist Church.

Correlation of music with the social and religious problems will constitute the central topic of discussion at the morning session, at which Frank M. McKibben, professor of religious education at Northwestern University, will preside. The Rev. William M. Woodfin of the Edgewater Presbyterian Church, Chicago, will lead the discussion on "The Spiritual and Social Life of the Church." Louis F. Schilke, director of music at Christ Evangelical Lutheran Church, Chicago, will direct attention to the need for "Integrating the Social, Religious and Musical Problems of Groups of Choirs," and Miss Ruth Weaver, pastor's assistant at the Grand Avenue Congregational Church, Chicago, will bring before the group the question of "The Church in the Life of the Community."

Early in the afternoon two outstanding choir directors and organists will lead forums. Barrett Spach, organist and director at the Fourth Presbyterian Church, Chicago, will discuss "The Technique of the Rehearsal." Professor Horace Whitehouse of Northwestern University will have for his topic "The Basic Objectives in the Church Choir Program." Adding their part to this session will be Herbert E. Hyde, St. Luke's Pro-Cathedral, Evanston; Elias A. Bredin, First Presbyterian Church, Evanston, and Bethuel Gross, City Church, Gary, Ind.

The Northwestern University A Cappella Choir, under the direction of Max Krone, and the Bach Singers, directed by Else Harthan Arendt, will present programs of sacred music. In the evening demonstration, to be held at



Thorne Hall, McKinlock Campus, Chicago, Professor Van Denman Thompson will lecture and the DePauw University Choir, directed by Dean Robert G. McCutchan, will present a correlated program of music in the Middle West a century ago.

The object of this conference is to set before the musical leaders of the church—pastors and musicians—a few of the latest developments, trends or ideas in the realm of music.

On Jan. 31 at 4:30 the Chicago Club of Woman Organists sponsored a program in the River Forest Presbyterian Church. The founder and first president of the club, Lily Wadhams Moline Hallam, was to play. Two other presidents, Ora J. Bogen and Edith Heller Karnes, were also on the program. The guest soloist was to be Roy Glahn. The program was arranged by the organist-director of the church, Margaret Z. Schwarz.

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 5. Grave Mixture, 2 ranks, 122 pipes.
- SWELL ORGAN.**
6. Bourdon, 16 ft., 73 pipes.
 7. Geigen Principal, 8 ft., 73 pipes.
 8. Gedeckt, 8 ft., 61 notes.
 9. Gamba, 8 ft., 73 pipes.
 10. Gamba Celeste, 8 ft., 61 pipes.
 11. Harmonic Flute, 4 ft., 73 pipes.
 12. Cornopean, 8 ft., 73 pipes.
 13. Oboe, 8 ft., 73 pipes.
 14. Vox Humana, 8 ft., 73 pipes.
- CHOIR ORGAN.**
15. Concert Flute, 8 ft., 73 pipes.
 16. Gemshorn, 8 ft., 73 pipes.
 17. Gemshorn Celeste, 8 ft., 61 pipes.
 18. Flute d'Amour, 4 ft., 73 pipes.
 19. Piccolo, 2 ft., 61 pipes.
 20. Clarinet, 8 ft., 73 pipes.
 21. Chimes, 20 tubes.
- PEDAL ORGAN.**
22. Open Diapason, 16 ft., 32 pipes.
 23. Bourdon, 16 ft., 32 pipes.
 24. Lieblich Gedeckt, 16 ft., 32 notes.
 25. Gedeckt, 8 ft., 32 notes.
 26. Octave, 8 ft., 12 pipes (extension of No. 22).
 27. Bourdon, 8 ft., 12 pipes (extension of No. 23).
 28. Flute, 4 ft., 32 notes.

The Frazee Company has just com-

pleted an organ for the Congregational Church of Lincoln, Maine. A two-manual is to be built for the Phillips Congregational Church, Watertown, Mass.

Roy L. Frazee, studio organist of station WMEX in Boston, played a recital Jan. 14 on the organ recently installed by the Frazee Organ Company in the Hill Street M. E. Church, Auburn, Maine.

Festival Program at Everett, Mass.

The choirs of the First Methodist Episcopal Church of Everett, Mass., were heard in a festival program of Christmas music on the evening of Dec. 16. In the dimly lighted church the candles, with the background of evergreens and soft Christmas decorations, established a fitting atmosphere for the program of traditional music. The organist and musical director is Miss E. Hilda Barnes, a licentiate of Trinity College, London. The program opened with the playing of Chauvet's "Offertoire for the Nativity." Interesting notes were given by the announcer on each number before it was sung and the program included Christmas music from thirteenth century plainsong to You's "Gesu Bambino." The vested choirs comprise the seniors of twenty-five mixed voices and the juniors, twenty-five boys and girls, 7 to 14 years of age. They are heard together at all the church festivals and at morning and evening services one Sunday a month.

Heir in Walter N. Hewitt's Family.

Announcement is made of the arrival on Dec. 19 of Frederick Barton Hewitt, born at the Presbyterian Hospital, Newark, N. J., to Mrs. Walter N. Hewitt. Mrs. Hewitt is well-known as a church and concert singer and until recently was soprano soloist of the First Methodist Episcopal Church of Orange, N. J. Mr. Hewitt is organist and director of the Prospect Presbyterian Church of Maplewood, N. J., dean of the Union-Essex Chapter of the American Guild of Organists and acting president of the Music Educators' Association of New Jersey.

WOMEN IN DETROIT RECITAL

Club Members in Program at Scottish Rite Cathedral Feb. 2.

The Detroit Consistory entertainment course will present the Woman Organists' Club of Detroit in a recital Tuesday evening, Feb. 2, at the Scottish Rite Cathedral, Second boulevard and Temple avenue. The program will be given by the president of the club, Mrs. Gretta Wilson, and Miss Grace Halverson, A.A.G.O., organists, and Mrs. Helen Fitzgerald, contralto. Admission is by ticket only and tickets may be obtained from members or at the box office of the cathedral.

Pursuing its efforts to encourage young woman organists in playing good music and to interest the public in such performances, the Woman Organists' Club of Detroit announces another contest, with cash prizes, to be held Tuesday evening, May 25, at the Boulevard Temple Methodist Church. The test pieces are: (1) Fugue in E flat ("St. Ann's"), by Bach (Peters Edition) and (2) a composition of contestant's own choosing, not to exceed five minutes. For further information communicate with Mrs. Charles S. Edwards, 17121 Forest avenue, East Detroit, Mich.

Richey to Converse College.

Converse College announces the appointment of Harold Austin Richey to its faculty as dean of the music school. He will assume his duties at the beginning of the next scholastic year, coming to Converse from Columbus, Miss., where he is head of the music department of the Mississippi State College for Women. Mr. Richey is a graduate of the Pennsylvania College of Music and also took graduate work at that institution. He holds two degrees from Oberlin. Though Mr. Richey is particularly identified with piano teaching and his duties at Converse College will be confined to that and to administrative work, he is well known as an organist, having served in that capacity at the First Congregational Church of Elyria, Ohio; St. Paul's Lutheran, Williamsport, Pa., and others.

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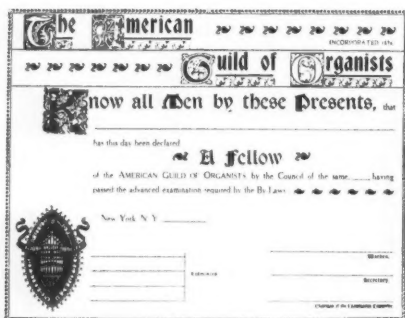
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ASSUMES POST IN NEW YORK

Position at First Presbyterian Church Goes to Former Associate of Late Organist in the Guilmant School.



Willard Irving Nevins has been appointed organist and choirmaster of the First Presbyterian Church, Fifth Avenue and Twelfth street, New York City, of which Dr. J. B. Moldenhawer is pastor. Mr. Nevins succeeds the late Dr. William C. Carl, who held the position for nearly forty-five years and was the first organist of the church.

Mr. Nevins was born in Perry, N. Y., where his mother served as organist of the First Baptist Church. After early training there he went to New York to study organ under Harold Vincent Milligan and Dr. Carl. Later he continued his studies with Joseph Bonnet in Paris. Returning to America, Mr. Nevins for many years was associated with Dr. Carl in teaching at the Guilmant Organ School and two years ago he took over the direction of this school.

As an organist Mr. Nevins has held positions at the Church of the Good Shepherd, Brooklyn, and at the Fourth Presbyterian Church in Manhattan, and for the last six years has played for Dr. A. Edwin Keigwin at the West End Presbyterian Church.

For the last three years Mr. Nevins has edited the "Choir Loft" column of *The New York Sun*. He is a fellow of the American Guild of Organists and for many years he served as secretary of the National Association of Organists. Mr. Nevins is a member of the St. Wilfred Club.

Work of Pittsburgh Seminary Choir.

Anthems sung by the choir of the Western Theological Seminary, Pittsburgh, at the Monday night preaching

services during the first semester include the following: "Teach Me, O Lord," Attwood; "Hail, Gladdening Light," Martin; "O Jesu, So Meek," Bach; "A Legend," Tschalkowsky; "The Twilight Shadows Fall," David D. Wood; "Hear the Voice and Prayer," Tallis; "Presentation of Christ in the Temple," Eccard; "O Gladsome Light," Gretchaninoff; "How Lovely Is Thy Dwelling-Place," Brahms; Russian Church Melody of the Znamen Tradition, Rachmaninoff. The choir numbers thirteen singers from Pittsburgh churches, and is now in its thirty-fourth year, under the direction of Dr. Charles N. Boyd.

During the month of January Mrs. Helen Searles Westbrook has played the regular Sunday morning broadcast over station WBBM, at 9:30, from the University of Chicago Chapel. This is a feature of the University Broadcast-

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One hundred years of activity as organ builders has been completed by Casavant Freres, the prominent Canadian firm which has erected as monuments to its name a majority of the noteworthy organs of Canada and a number of instruments in various parts of the United States. The centenary directs attention to the history of the establishment and the careers of its founders.

Early in 1837 an industrious young artisan named Joseph Casavant, living at St. Hyacinthe, Quebec, eager to improve his education, was advised by friends to visit the Rev. Abbe Ducharme, who had founded a college in Ste. Therese, fifty miles away. It was not long before the young student began to show signs of unusual mechanical ability and this prompted Father Ducharme to suggest that his pupil undertake the completion of a small organ which a certain mechanic had previously begun, but had abandoned in its early stages. Some months passed and one day the young Casavant proudly invited the Rev. Father Ducharme to see and hear the results of his work.

Such was the inception of an enterprise later destined to become one of the world's largest organ works. Little is known today of the particulars of this first Casavant organ, but it was believed to have been only of one manual and pedal.

The newly-launched undertaking gradually expanded and "organs by Joseph Casavant" began to be installed in various churches throughout the provinces of Quebec and Ontario. Some of the outstanding instruments at that time were those of St. Martin's (Laval) and the two Catholic cathedrals of Kingston and Ottawa. There is every reason to believe that Joseph Casavant was one of the first to conceive the idea of an adjustable combination. On some of his small one-manual organs built about 1860-1865, and on which a trumpet, 8 ft., invariably was found, the trumpet stop alone was rendered adjustable at the keyboard so that it could be set either "on" or "off" on the forte combination pedal. Some of these organs were remote from the haunts of a tuner in those days, and if the trumpet (during the winter especially) proved to be too "sour" for use in full organ, it could be set in the "off" position.

Meanwhile two sons, Claver and Samuel Casavant, were growing into mature manhood, and under the guidance of their father the two young men became imbued with his idealism. After the death of their father in 1874 the two brothers, realizing that there was much to be learned about organ building, decided to go to Europe and seek the counsel of the most skillful craftsmen of the old world. For three years they toured Europe, visiting organ factories in France, Germany, Italy, Belgium and England. Returning in 1879, they opened a modest factory in St. Hyacinthe and succeeded in building many interesting organs of two and three manuals during the ten years that followed. In 1889-1890 they were commissioned to build the large four-manual of eighty-two stops for the Church of Notre Dame, Montreal, and this proved to be such a success that their factory had to be enlarged to accommodate the orders which followed, first from the principal cities of the Dominion and later from the United States, South America, the British West Indies, South Africa, France and Japan. One order, for a two-manual, came from Dawson City, Yukon, and it was completed there in 1901. The Notre Dame organ in Montreal is still the only instrument in the Dominion with speaking pipes of 32 ft. in the case.

The two brothers turned their attention very early in their organ building career to adjustable combination action, electro-pneumatic action and sliderless chests. Adjustable combinations were first used by them in a two-manual of twelve stops built in 1882 for the Chapel of Our Lady of Lourdes, Montreal.

This mechanism was applied to three generals only, the manual pistons being of the fixed type. Adjustable action on manual pistons and generals in their instruments followed two or three years later. In 1886 Samuel Casavant described this mechanism to Roosevelt while on a visit to his factory. Roosevelt and his manager, Mr. Crosby, found it superior to the system they were using, and upon Mr. Casavant's return to St. Hyacinthe detailed drawings were prepared and sent to them, and finally the patent rights, which were not secured until 1889, were extended to Roosevelt for the nominal sum of \$1. Correspondence relating to this is preserved in the Casavant office files.

Electro-pneumatic action was first applied by them in the organ they built for the cathedral in Ottawa in 1891-1892, and is still in operation. Sliderless chests with pouch and valve pneumatics were used in 1895 and have been their standard form of chest since that date.

One of their inventions was a transformer by which high-pressure wind for a few solo stops was obtained from low pressure reservoirs. In these days of electric blowers this apparatus would be only a curiosity, but in the days of hydraulic engines working on low water pressure it was a boon to the organ builder. Their first transformer was built in 1893 for the three-manual fifty-stop organ in St. James' Cathedral, Montreal, and although the old hydraulic engines have long been supplanted by a modern electric blower, the old transformer still supplies the higher pressure wind for the solo, having worked steadily and reliably for forty-four years.

In tonal matters the two brothers were very conservative. They refused to be swayed by the many opinions expressed by writers on tonal matters from 1900 on for the suppression of mixtures and upper work generally. Their aim was to produce an ensemble along the lines of the old world models which they had seen and heard during their three years' stay in Europe.

Samuel Casavant in his later years enjoyed visiting the various countries of the world. On one occasion he was marooned for several days with two guides in a ruin in the wilds of Mexico during a revolution. His last trip was to India, and soon after his return in 1929 he died. He was the younger of the two brothers, born in April, 1859.

Joseph Claver Casavant was born in September, 1855. He was of a more retiring disposition than his brother, and did not share to the same extent his brother's love of travel in his later years. He made several trips to Europe, but mainly to France, Germany and England, his last voyage being in 1924. His chief delight consisted in making short trips in Canada and the United States for the purpose of seeing and hearing the finishing touches being carried out on instruments in which he was especially interested. His last trip of this kind, to finish a four-manual sixty-two-stop organ in Massachusetts for an old school friend who was rector of the church, was undertaken by him around Easter, 1933. He was then in his seventy-eighth year. His usual good health began to fail in the following October, and he passed away in December, 1933.

During the period from 1879 to December, 1933, the Casavant Brothers built 1,485 organs, of which two were of five manuals, 155 of four manuals, 365 of three manuals and 926 of two manuals, and thirty-seven of one manual. In the operation of their factory they were always more concerned with the tone quality and perfection of mechanism of their organs than in the volume of output, yet the above list of installations is no mean achievement in the space of fifty-four years.

Upon the death of J. C. Casavant his nephew, Aristide Casavant, only son of Samuel Casavant, succeeded his uncle as president of the firm. Aristide Casavant grew up with the factory, and has also traveled considerably in Europe.

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**San Francisco News;
Annual Guild Service;
Alfred Myatt Killed**

By WILLIAM W. CARRUTH

San Francisco, Cal., Jan. 17.—The annual Guild service of the Northern California Chapter was held at Grace Cathedral Dec. 27 at 3:30. Preceding the service proper, J. Sidney Lewis, cathedral organist, played the following program: Chorale Preludes, "Now Blessed Be Thou, Christ Jesu," and "From Heaven Above to Earth I Come," Bach; Cradle Song from Bach's Christmas Oratorio; Christmas Fantasia by J. E. West; Two Christmas Pieces by Robin Milford and "The Holy Boy," by John Ireland. Every Sunday at 3:30 preceding vespers Mr. Lewis plays a thirty-minute program. As he always includes several interesting but seldom played compositions, this is a welcome opportunity to hear the best in organ literature effectively played on one of the finest organs in this country.

The annual Christmas dinner and party of the Guild was held at Mitz's tea-room Dec. 29. As at the "jolly" Hallowe'en party, Winifred Bengson was mistress of ceremonies and kept the ball rolling with numerous games and stunts. Each member had brought an expensive 15-cent present and these gifts Santa Claus, in the rotund person of Walter B. Kennedy, distributed with impartiality and satisfaction to all recipients.

Miss Virginie de Fremery, organist and choir director of the First Unitarian Church of Oakland and an organist who has done much to increase interest in and love for the best in organ literature by her own high standard of playing and teaching, is receiving the congratulations of her friends and admirers. After presiding at one of the few remaining tracker organs for many years she is soon to have a modern three-manual. The wife of the former pastor, Dr. Wendte, recently

died and in her will made provision for a memorial organ to her husband.

News of the death of Clarence Eddy in Chicago reminded music-lovers of the bay region that this distinguished organist honored us by presiding at the console of the First Presbyterian Church of Oakland for several years following the Panama-Pacific Exposition in 1915. The death of Mr. Eddy ended the career of an organist whose name has been a household word for half a century and whose influence did much to popularize organ recitals and interest in organ music.

It is much sadder to have to chronicle the passing of a very promising and ambitious organist just at the beginning of his career. A few days after participating in a recital with two other young organists on Dec. 14, Alfred Myatt, organist of the Fourth Church of Christ, Scientist, of Oakland was killed in an automobile accident while returning from Carmel.

In a recent coast-to-coast broadcast of the Curtis Institute of Music, Richard Purvis, formerly organist of Calvary Presbyterian Church and now organist and choirmaster of Tioga Methodist Church, Philadelphia, and a brilliant student at the institute, was heard in a program of Christmas music.

Virgil Fox is scheduled to appear in a recital at St. Paul's Episcopal Church, Oakland, Feb. 19. This is the first appearance in the bay region of this gifted young man and it is hoped the church will be filled. As churches, being exempt from taxation, cannot charge admission to lectures and concerts, and as free-will offerings are generally disappointing, it is difficult to finance organ recitals. The executive committee of this chapter has decided to start a recital fund by asking each member to contribute \$1. The giving is entirely optional.

Miss Clarabelle Wahl, librarian of the Buffalo Chapter, A.G.O., was married Jan. 4 to Herbert C. Swain of Buffalo.

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Christmas Party in New York; Big Crowd Joins in Merriment

Nearly 200 persons sat down to dinner Dec. 28 at the annual Christmas party of the Guild at headquarters—the largest assemblage for such a function in the history of the Guild. Everyone was in festive mood and sang Christmas carols lustily, led by Herbert Staveley Sammond.

The party was held at Schrafft's restaurant on West Fifty-seventh street, New York City, and a number of members were present from distant chapters, one man having come from Arkansas.

At the conclusion of the dinner, entertainment was provided by a string quartet from the Juilliard School of Music—Frederick Dvnoch, first violin; Frank Brief, second violin; Mr. Ockner, viola, and Bernard Greenhouse, cellist. They played the famous "Hunting" Quartet of Mozart. A skit by Dr. Channing Lefevre, Mark Andrews and Harold Friedell followed. The subject was the examination of a belated applicant for the choirmaster's certificate. Mae West (Harold Friedell) took the examination, replete in exotic gown, broadbrimmed hat and sophisticated manner. Dr. Lefevre and Mark Andrews were the examiners. The skit kept the assemblage in gales of laughter.

The examiners seemed satisfied with the answers, though they were somewhat odd—for instance: "A cappella means a quarter of a tone flat."

A magician mystified the delighted audience for nearly half an hour, after which Santa Claus (Mark Andrews) came to distribute gifts beside the eighteen-foot Christmas tree, ablaze with over 100 blue lights.

George William Volkel, chairman of the public meetings committee at headquarters, presided at the party.

Western Pennsylvania Events.

The Pittsburgh group has not been in the news for so long that we have almost forgotten how it feels to be in the eye of the public.

In November we had a most interesting dinner and recital, with Miss Helen Roessing, whose beautifully modulated voice has acquired a totally unaffected French accent from her recent studies and tours over there, reporting on her interesting composition work in France. And then William E. Bretz and Earl B. Collins were a real treat on the new East Liberty Presbyterian chapel Austin.

As for December, a short recital of Christmas music by William Dell at

Calvary Church was followed by a rollicking good time at the Christmas party. The entertainment was led by Mrs. Selma Brandt Mussler, who even wrote a play—a real masterpiece—for the occasion. We were also privileged to hear the three beautiful new Christmas fantasies of our justly popular Alfred Johnson—"Carol of the Cricket and the Star," "Carol of the Singing Reeds" and "A Birthday." These were sung by Mrs. Letha F. Rankin.

Tuesday, Jan. 19, after a dinner at the German Evangelical Protestant Church, we heard Kenneth E. Runkel, F.A.G.O., A.C.C.O., F.T.C.L., from Parkersburg, W. Va. Not only did Mr. Runkel perform, but also Lillian Hancock Runkel, who has a lovely voice. The program: Four Chorale Preludes, Bach; "I Will Extol Thee" ("Eli"), Costa; Sonata in Style of Handel, Wolstenholme; "Hear My Cry," Milligan; Suite in F major, Runkel.

LORETTA BERGMAN, Registrar.

New Branches Are Authorized.

The council has ratified the action establishing two new branches and one chapter, with their officers, as follows:

NIAGARA FALLS BRANCH (Buffalo Chapter).

Regent—Walter H. McDonnell.
Sub-Regent—Mrs. Maude Cannon Turner.

Secretary—Robert W. Stirling.
Treasurer—Mrs. Florence T. Smith.

HAZELTON BRANCH (WILKES-BARRE CHAPTER).

Regent—George P. Schwartz, Jr.
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Treasurer—William A. Zimmerman.

UTAH CHAPTER.

Dean—Frank W. Asper, F.A.G.O.
Sub-dean—Dr. Gerrit deJong, Jr.
Secretary—D. Sterling Wheelwright, A.A.G.O.
Treasurer—Ellen Connors.

Fort Worth Hears Weinrich.

Jan. 11 the Fort Worth Chapter presented Carl Weinrich in recital at the First Presbyterian Church. It was the second of three recitals by guest artists. The following program was given: Fantasia and Fugue in G minor, Chorale Prelude, "Blessed Jesus, at Thy Word" and Allegro from Fifth Sonata, Bach; Variations on "My Young Life Hath an End," Sweelinck; Chorale in A minor, Franck; Canon in B minor, Schumann; Fugue in C sharp minor, Honegger; Scherzetto, Viarne; Chorale Prelude on "Rhosymedre," Vaughan Williams; "Pantomime," Jepsen; "Carillon," DeLamarter; Toccata in F major, Bach.

The Fort Worth Chapter held its Christmas party at the Woman's Club Dec. 28. A miniature sugar-plum tree on a reflector and covered with snow

formed the centerpiece. A program suitable to the season was given.

MAE UPTEGROVE MOORE,
Corresponding Secretary.

Yon Draws Throng at Capital.

Quite the most successful recital of the District of Columbia Chapter for some years was given Monday evening, Jan. 11, when the chapter presented Pietro Yon as the first in the recital series of 1937 at Sacred Heart Church. To see with our own eyes the church crowded to its capacity, with improvised seats, standing room at a premium and crowds turned away at the door, was enough to gladden the heart of any lover of organ music, and to cause the recital committee to feel proud. Pietro Yon's playing is always superlative, and he gave of his best. His program was made up as follows: Concerto No. 2, Bach; Chorale Prelude in G minor, Bach; Prelude and Fugue in A minor, Bach; "Piece Heroique," Franck; "Ave Maria," Bossi; "Gesu Bambino," Yon; "Echo," Yon; First Concert Study, Yon; First Sonata, Guilmant.

The monthly business meeting of the D. C. Chapter was held Monday evening, Jan. 4, in the parish hall of Epiphany Church. Routine business was followed by the program feature of the evening, a lecture on "Catholic Church Music," delivered by C. Richard Ginder, F.A.G.O., of the Catholic University, and one of our members. Mr. Ginder presented his subject in a scholarly and informative manner, providing much to stimulate interest. Illustrations of points made were given by recordings.

MRS. JOHN MILTON SYLVESTER,
Registrar.

Texas Chapter.

The January meeting of the Texas Chapter was held on the third Wednesday morning in the parish-house of St. Matthew's Cathedral, with the dean, Carl Wiesemann, presiding. The membership chairman presented two new members' applications, by Miss Lois Gengnagle and John Huston, both of Dallas. The recital committee announced the next recital would be at St. Matthew's Cathedral with Mr. Wiesemann at the organ, assisted by an ensemble of strings and woodwind instruments, on Tuesday evening, Feb. 2.

After the business session the members enjoyed a very inspiring talk on "The Psychology of Music" by Professor Joseph Yarborough, who holds the chair of psychology at Southern Methodist University.

The Texas Chapter is looking forward with enthusiasm to the tri-state convention to be held in Oklahoma City in April.

KATHERINE HAMMONS.

Convention Plans Are Well Under Way; Cincinnati Preparing

Plans are already well under way for the convention of the American Guild of Organists, to be held in Cincinnati, Ohio, June 15, 16 and 17 of this year. Headquarters for the convention will be the Netherlands Plaza, Cincinnati's newest and finest hotel, in the heart of the city. For those who plan to arrive the evening before the regular sessions begin, an evening of chamber music is planned for the night of June 14.

A tentative program is being drawn up, including papers and discussion of service playing, choral training and improvisation; a group of four organ recitals by internationally known artists; a concert of music for orchestra and organ, featuring the Cincinnati Symphony Orchestra; two Guild services, including a high mass in one of the Catholic churches of the city, and a Protestant service; choral performances, and harp-sichord and clavichord recitals.

Harrisburg Chapter.

The Christmas program of the Harrisburg Chapter was presented in the Stevens Memorial Methodist Church. It was as follows: Organ, Pastorale and "Adoration," Guilmant (Miss Doris F. Stuart); choir, "The Carol of the Birds," Cain, and "A Joyful Christmas Song," Gevaert; address, the Rev. William Taylor, pastor of Stevens M. E. Church; organ, "The Croun Carol," Whitehead (Miss Marguerite Wharton); choir, "Wake! Ye Shepherds," Salome, and "While Shepherds Watched Their Flocks," Traditional; organ, Carol, Berge; "The Shepherds' Song," Guilmant, and "Offertoire Noel," Barrett (Mrs. Carey Oregon Miller).

Mrs. Vivien Eves Steele, secretary of the Harrisburg Chapter, is organist of Stevens Church.

The Guild was entertained Dec. 29 at a Christmas party in the home of Lester Etter, who was dean of the Harrisburg chapter last year.

Tallahassee Branch.

The Tallahassee branch of the Florida Chapter met Dec. 15 for a program of Christmas music. Carols were sung, after which Miss Mary Reeder played a group of three old English carols on the harp. A part of the glee club from the Florida State College for Women sang "Child of Mary's Gentle Care" and "Come, All Ye Shepherds." Miss Esther O'Byrne gave a short talk on carols and their origin.

News of the American Guild of Organists—Continued

Erie Organists Meet to Form a Chapter; Recital by Blodgett

More than thirty organists of Erie, Pa., attended a dinner meeting Monday evening, Jan. 11, in the Church of the Covenant (Presbyterian). A fine spirit of interest was manifest throughout the evening. The program had its climax in a superb recital by Walter Blodgett of Cleveland.

At the conclusion of the dinner and a general introduction of those present, Peter LeSueur, F. R. C. O., of St. Paul's Cathedral, introduced Dr. Ralph Marshall Davis, pastor of the Covenant Church, who addressed the group on church music generally and the relationship of clergy and church musicians. After a word from Mr. Blodgett and from Walter Holtkamp of Cleveland, Charles H. Finney, A.A.G.O., organist and choirmaster of the host church, read a communication from the warden of the Guild, Charles Henry Doersam, with letters from Dean Beymer of the Northern Ohio Chapter, the editor of THE DIAPASON and a representative of the Western Pennsylvania Chapter. Mr. Finney then introduced Dean DeWitt Garretson, A.A.G.O., of the Buffalo Chapter, who has had considerable experience in forming new chapters of the Guild, and who spoke so persuasively that virtually all of those present indicated their desire to become members and to apply for a charter.

The meeting then adjourned to the church, where an audience of at least 500 had gathered to hear some of the best organ playing Erie has had in a long time. Walter Blodgett, who has served in the University of Chicago Chapel and several prominent Chicago and Cleveland churches, and who is now organist and choirmaster of St. James' Anglo-Catholic Church, Cleveland, and choral director of the Cleveland Music School Settlement, presented a highly enjoyable program of Bach, and the very old and the very new. Mr. Blodgett is a particularly happy example of a thoroughly trained technician who is primarily an artist, with abundant natural talent. The program: Trumpet Tune and Air, Purcell; Adagio, Concerto in G minor, Canidge; "A Fancy," Stanley; Gigue, Concerto in B flat, Arne; Prelude and Fugue in C minor, "The Old Year Hath Passed Away," "Glad Tidings," and Fugue a la Gigue, Bach; Flute Solo, Mozart, arranged by Blodgett; Sketch in C minor, Schumann; "Pantomime," de Falla; "Over the Hills and Far Away," Grainger; Finale, Symphony 6, Widor.

Ernest White Hartford Guest.

Ernest White, noted American organist, was the guest of the Hartford Chapter in a recital at Trinity College Chapel Monday evening, Jan. 18. Mr. White has recently become organist of Trinity Church, Lenox, Mass., which position he assumes in addition to that of head of the music department of Bard College. The impressiveness of the recital itself was enhanced by its setting in the dimly-lighted Gothic chapel. There was an informal reception for Mr. White in the college dining hall at the close of the recital. The program follows: Concerto in G major, Vivaldi-Bach; Chorale Preludes, "Was Gott thut das ist wohlgethan" and "Lobe den Herren," J. G. Walther; "O Welt, ich muss Dich lassen" and "O wie selig," Brahms; "Wachet auf ruft uns die Stimme" and "Aus tiefer Noth schrei ich zu Dir," Bruno Weigl; Allegro Moderato (Concerto 4), Handel; "L'Orgue Mystique (Cycle de Noel), Purificatio B. Mariae Virginis," Tournemire; "The Landscape in the Mist" and Toccata, "Herr Jesu Christ, Dich zu uns wend," Karg-Elert.

The annual choral festival of the chapter was presented on Sunday evening, Nov. 22, at Immanuel Congregational Church. The choir of St. John's Episcopal Church under the direction

SALT LAKE ORGANISTS GATHER AT TABERNACLE CONSOLE



THE NEW AUSTIN CONSOLE recently installed in the Salt Lake City Tabernacle is the center of interest in this informal view of members of the new Utah Chapter, American Guild of Organists. Reading from left to right are the following: Wade N. Stephens, assistant organist of the Tabernacle, Dr. Gerrit de Jong, dean of fine arts, Brigham Young University, Provo; Wallace Kotter, Mrs. R. O. Burkhardt (seated), First Church of Christ, Scientist; Frank W. Asper (at console), Tabernacle organist; Tracy Y. Cannon, organist for twenty years at the Tab-

ernacle; LaMar Petersen, Second Church of Christ, Scientist; Blaine Keddington, L.D.S. Church; Seldon N. Heaps, district church organist; Roy Darley, L.D.S. organist, Wellsville, Utah; Alfred M. Durham, Alma A. Selander, Yalcrest Chapel; Ruth Rees, St. Paul's Episcopal Church; Ellen Connors, First Methodist Church; Virginia Freber, Lorin F. Wheelwright (rear row), director of music, public school, Salt Lake City; D. Sterling Wheelwright, A.A.G.O., now assistant director Tabernacle Choir.

ETHEL S. BESTOR, Secretary.

Great Throng Hears Yon in Cleveland.

The largest audience out to hear an organ recital in years in Cleveland turned out in a rain to hear Pietro Yon at St. Ignatius' Church Jan. 14. And the hearers were well rewarded. His most impressive number was the Guilman First Sonata, in which he handled the full sonorities of the fine organ with clarity, and he was equally skillful and artistic in the beautiful pastorate. The Bach Prelude and Fugue in A minor, too, was a notable performance. The Bach Toccata and Fugue in D minor, played as an encore, was taken at a most unusual tempo, yet he maintained a clarity and an artistic attention to expression through it all. Mr. Yon demonstrated further his virtuosity by offering lighter works displaying the resources of the unusually fine instrument at this beautiful church. And in his own First Concert Study, according to the program notes, he set a record for velocity and endurance in pedal playing.

The recital was under the sponsorship of the Northern Ohio Chapter.

German Program in Cincinnati.

The January meeting of the Southern Ohio Chapter, held at Bethlehem M. E. Church, Walnut Hills, Cincinnati, Jan. 12, was one of the most interesting occasions in the history of the chapter. Following a dinner served in the parish-house there was a service recital of organ and choral music by German composers. The organ music was played by Wayne Fisher, A.A.G.O., organist of Bethlehem Church, and by

Organists of Utah Form New Chapter at Salt Lake City

Merriment prevailed at a party with which Utah organists celebrated on Jan. 16 the formation of a chapter of the American Guild of Organists. Led by four members of Eastern chapters, now resident in the West, the eighteen charter members have launched a program in which the academic examinations of the Guild will be stressed. Through numerous recitals and services the standards of organ playing will be raised throughout the state.

Frank W. Asper, F.A.G.O. organist of the Tabernacle, was elected dean, with the following associates: Dr. Gerrit de Jong, Jr., sub-dean; D. Sterling Wheelwright, A.A.G.O., secretary; Ellen Connors, treasurer; Ruth Rees, registrar; Alma A. Selander and Blaine Keddington, auditors. Members of the executive committee and chapter are: Wade N. Stephens, Wallace Kotter, Tracy Y. Cannon, La Mar Petersen, Seldon Heaps, Roy Darley, Wellsville, Utah; Alfred M. Durham, Virginia Freber and J. J. Keeler, Provo, Utah.

The "charter night" dinner and meeting was held in the traditional "Lion House," former residence of Brigham Young, with a musical program in which Marcel Dupré, Albert Schweitzer and other famed performers participated by means of their phonograph recordings. Liberal attention from the intermountain press gave great impetus to the launching of the chapter.

Courboin and Orchestra in Buffalo.

On Jan. 13 the Buffalo Chapter presented Dr. Charles M. Courboin in a recital on the four-manual Möller organ in the Larkin Company's administration building. Besides the pleasure of a Courboin recital the evening held the added attraction of the Handel Concerto No. 10, Op. 7, No. 4, for organ and string orchestra, with the strings under the baton of Cameron Baird, a subscriber of the Buffalo Chapter, who has his own orchestra. A nice balance was maintained between the orchestra, placed on the main floor, with the organ console and the organ on the fourth floor of the office building court. The concerto is in three movements.

Dr. Courboin also played the Overture to the Occasional Oratorio of Handel; his own arrangement of the Sonata "God's Time Is the Best," as well as two chorale preludes and the Passacaglia in C minor by Bach; numbers by Schubert, de Bock, Franck, Schumann and Saint-Saens, with the Bach Toccata and Fugue in D minor as an encore.

GILBERT W. CORBIN, Secretary.

Chesapeake Chapter New Year's Party.

Fifty-six members and guests of the Chesapeake Chapter attended a banquet and New Year's party at the Longfellow Dining-Room, Baltimore, Jan. 4. W. Henry Baker acted as toastmaster. Many of the former members and those who had not been attending regularly were called on for a few words, to which they responded graciously.

Questions were asked by Mr. Baker of those at the various tables, testing their knowledge of musical history. Following this a comedy playlet entitled "An African Opera" was given by Miss Katharine Beasley, Mrs. Katharine Lentz, Lucy Hutson and Earl Grove. The highlight was a vocal solo by Miss Beasley, which sounded "African" in every respect. John Englar, popular Baltimore baritone, sang two selections. The entire assembly joined heartily in singing many of the old favorites. The male members "tried" to sing "Sweet Adeline." Mr. Baker endeavoring to furnish the proper atmosphere. The singing, led jointly by Miss Ernestine Leitheuser and Wilmer Bartholomew, concluded with "Auld Lang Syne."

J. EARL GREEN, Secretary.

Louisville Chapter.

The Louisville Chapter's new year had an extra good start with the January dinner meeting, which brought out both a large attendance and a good program. Following the dinner the meeting adjourned to the First Lutheran Church, where approximately seventy-five organists, ministers and friends of church music listened for over an hour to a thoroughly interesting talk on "Hymns," given by E. A. Jonas, former editor of the Louisville Herald Post, well-known music critic and lecturer. Mr. Jonas' extensive knowledge not only of this subject, but of musical forms in general, and his ability to keep his audience interested and relaxed makes us hope we can induce him to accept another invitation to give us a second "installment." Dean Cook assisted at the organ in the playing of hymns selected as illustrations and types.

C. L. SEUBOLD, Corresponding Secretary.

News of the American Guild of Organists—Continued

Union-Essex Chapter Hears Ralph A. Harris at Newark Meeting

One of the most enjoyable and instructive meetings in the history of the Union-Essex Chapter, New Jersey, was conducted Monday evening, Jan. 11, at Grace Episcopal Church, Newark, Harold B. Niver being host. At 6:30 the ladies of the church served dinner. A brief business meeting and program was conducted under the direction of Dean Walter N. Hewitt. The dean made the following announcements:

Monday evening, Feb. 8, the chapter will hold its regular meeting at the Church of the Holy Communion, South Orange, N. J., with Lee H. Richardson as host. The meeting will be in the form of an organ recital by Mrs. Kate Elizabeth Fox, Miss Roberta Bitgood, Robert A. Pereda and W. Norman Grayson.

One hundred and fifty letters have been sent to non-members throughout the chapter's territory, replies being received from the majority indicating their interest in becoming Guild members.

The March session will be a public meeting at the Second Presbyterian Church, Newark, James Philipson acting as host. Several choirs will combine in an appropriate musical program and the Rev. Lester H. Clee, minister of the church as well as chaplain of the chapter, will deliver an address.

Russell S. Gilbert, state dean, announced the state rally to be held at Trenton, Tuesday, May 11.

At this juncture Henry Hall Duncklee injected a note of hilarity into the meeting by presenting to Dean Hewitt, on behalf of the chapter members, a beautiful baby blanket for Mr. Hewitt's new first-born son.

Father Charles L. Gomph, rector of Grace Episcopal Church, Newark, welcomed the members and pointed out the benefits of good music in the work of the church.

The address of the evening was delivered by Ralph A. Harris, M. S. M., F. A. G. O., general secretary of the Guild and director of St. Paul's Choristers, St. Paul's Church, Brooklyn. In touching on the preparation and equipment of organists Mr. Harris deplored the amateurishness of many present-day church organists, which is the direct result of limited repertoire and deficient knowledge of Biblical background. He stated that organists should understand the evolution of Biblical history in order to interpret anthems, hymns and general church music; that they must know the technique of inspiring singers; that they must be equipped to know what fits into the music of the church in order to lend aesthetic color to the theme of worship; and that they must be able to lift the ideals of singers by helping them to enjoy those things which are above normal understanding and appreciation.

After the address the group retired to the main section of the church, where the following program was beautifully played by the church's organist, Harold B. Niver, on the new four-manual Austin organ: Offertory on Two Christmas Hymns, Guilman; Introduction and Passacaglia, Noble; Andante-Allegro, "Reformation" Symphony, Mendelssohn; First Sonata, Mendelssohn. WILLARD L. WESNER, Registrar.

Central Ohio January Meeting.

At the first meeting of the new year the members of the Central Ohio Chapter were guests Jan. 11 at the home of Mrs. A. C. Eide in Columbus. In the absence of Dean Wilson, G. Russell Wing, secretary, presided over the preliminary business discussions and then introduced the speaker of the evening, Lawrence Frank, F.A.G.O. In order to stimulate interest in the preparation for Guild examinations and to induce members to study for them, Mr. Frank explained and discussed the various phases of the tests. Examination problems of past years were reviewed and

illustrated and the benefits accruing to the average organist from study for the "exams" was pointed out. The meeting closed with Mr. Frank playing two of his own compositions on the piano.

G. RUSSELL WING, Secretary.

Guild Service in Detroit.

The Michigan Chapter held its formal Guild service Jan. 19 at Divinity Lutheran Church, Grace Halverson, A. A. G. O., organist and choir-master, in Detroit. Before the service about eighty were seated at the dinner table, served by a number of ladies of Divinity Church. The pastor of the church, the Rev. Thomas M. Wilson, conducted the service. A large congregation had assembled. A colorful and inspiring sight was the spectacle of the organists marching in the procession, each garbed in his vestment. The feature of the evening was the recitation by all present of the religious principles of the Guild, led by Abram Ray Tyler, A. G. O.

The adult and junior choirs, ably directed by the dean, Miss Halverson, provided the musical background of the service. Their numbers were very effective, especially Ippolitoff-Ivanoff's "Bless the Lord, O My Soul." Mrs. Lorainett Lebon, F. A. G. O., played a group of numbers on the organ.

ERNST J. KOSSOW, Secretary.

Wilkes-Barre Ministers' Dinner.

About thirty-five ministers and organists attended the annual ministers' dinner of the Wilkes-Barre Chapter, held at St. Clement's Episcopal church-house, Wilkes-Barre, Pa., Jan. 18. Dinner was served by the ladies of the church. A short business meeting was held, at which Carl Roth outlined the meetings for the remainder of this season. After the business meeting Miss Betty Pauling, one of our own subscriber members, sang three numbers and Miss Alice Fischer, one of our colleagues, played two numbers on the piano. Mr. Roth introduced Miss Mary Arabella Coale, A.A.G.O., from headquarters in New York, who gave a very enlightening talk on cooperation between ministers and organists. At the conclusion of her talk a general discussion followed in which many of the ministers and our own members joined.

The regular meeting of the Wilkes-Barre Chapter was held at the home of the dean, Carl Roth, in Kingston, Monday evening, Jan. 4. After the business meeting refreshments were served and a pleasant social time followed.

E. ADELE ALDEN, Secretary.

Program of Jewish Music at York.

Members and guests of the York Chapter heard a program of Jewish music in Beth Israel Temple Tuesday evening, Jan. 5. Rabbi Alexander Segel described the traditional settings of the music and then these beautiful melodies of the Jewish holy days were splendidly sung by the quartet, with Mrs. Emile Brie at the organ. Following the program there was a reception in the parish-house of St. John's Church.

Play Manuscript Works in Seattle.

The Western Washington Chapter held an informal recital of organ manuscripts at the First Swedish Baptist Church in Seattle Jan. 5. Following the recital there was a short business meeting and a social time in the church parlors. The program follows: Sonata in G minor, Joseph Greener, M.M., A.A.G.O. (played by Mr. Greener); Two Chorale Preludes, Wallace Seely, A.A.G.O. (played by Mr. Seely); Andantino in A and "The Son of God Goes Forth," Carl Paige Wood, F.A.G.O. (played by Walter Eichinger).

LOUISE SCHENKEN, Secretary.

Arkansas Chapter.

Under the auspices of the Arkansas Chapter a musicale took place in Christ Church at Little Rock on the afternoon of Jan. 10, with Mrs. Morris Jessup as organist, assisted by Christ Church choir under the direction of Mrs. D. R. Fones.

Question and Answer Department

[Questions relating to the Guild examinations may be sent to the chairman of the examination committee, A.G.O., 1270 Sixth Avenue, New York City. Brevity is desirable.]

Q. I have been told by several musicians that strict counterpoint is a mathematical science and of no use to a composer. What is your opinion?—R. F., Chicago.

A. We can do no better than quote from the writings of three men who have had a powerful and steady influence upon the teaching of composition. The italics are ours.

1. In the preface to his volume on counterpoint Ebenezer Prout writes:

Before referring to the plan and special features of the present work, it will not be out of place to set forth some considerations showing why the study of strict counterpoint should form an essential part of the training of everyone who aspires to be a thorough musician. This is the more necessary as there is a certain school of theorists at the present day who disparage it, ignore it entirely, and even oppose it vigorously. Their chief argument is that the study of strict counterpoint is a mere waste of time, because the restrictions imposed by it are never enforced in practical composition. The fallacy underlying this argument is that it confounds the means with the end. If strict counterpoint were studied for its own sake, the objection would have force; but this is not the case. This branch of study is the preliminary technical work for actual composition, just as Her's or Pindyl's are the preliminary technical exercises for pianoforte playing, and to commence at once with "free part-writing" before learning to write in the strict style is as absurd and unprofitable as it would be for a pianist to begin to study Mozart's or Beethoven's sonatas before he had practiced any scales or finger exercises. We may add that the result would, in most cases, be equally unsatisfactory. A revolt against all technical exercises whatever would be just as reasonable as the outcry against strict counterpoint.

The special advantages to be derived from this study are twofold. In the first place, the student learns how to make his parts flow smoothly and melodiously; and, secondly, he acquires the instinct for correct harmonic progression. The fact that he has but a limited number of notes at his disposal (chromatic notes being excluded) really facilitates his task, by familiarizing him in the first instance with the use of the most important notes and chords of a key, while the prohibition of second inversions, and of all essential dissonances, further simplifies his work, because he is allowed only to use those harmonies in a key which have no fixed progression; and these are the very chords which he does not know how to treat. Any book on harmony will teach him how to follow a second inversion, or a dissonance, nothing but strict counterpoint will enable him to acquire the instinct for the best progressions of triads and their first inversions. Besides this, the value of the strict mental discipline involved in working with limited resources cannot be over-estimated. One of the strongest arguments in favor of this study is the fact that no composer has ever attained the highest eminence without first submitting himself to its restraints.

2. In a paper on "Progress and Pedantry," Thomas F. Dunhill of the Royal College of Music, London, states:

Strict counterpoint is in every way the finest training for a musician that has yet been devised; it gives more scope to the inventive mind than harmony, with all the richness of its resources. It helps the pupil to overcome a natural aversion to the practice of making alterations; he will learn the power of harmonic economy and arrive at a truer understanding of the importance of purely melodic construction. The value of harmony is less certain; it is not governed by rules which are perfect in themselves. Whereas a good exercise in counterpoint is, in a sense, an artistic product, harmony has never been other than a tabulation of methods deduced from a study of music at an incomplete stage of development.

3. In his admirable little book on composition, Charles Villiers Stanford writes:

The study of counterpoint, if it is to be of real value, must be strict. It has recently become the fashion to speak of

counterpoint as if it were divided into two branches, strict and free. There is no such thing as free counterpoint from the standpoint of technical study. It is only a pedantic name for composition. All musical works are in free counterpoint, and the use of this quasi-scholastic title at once suggests the introduction of handcuffs and shackles into the free domain of creative invention. The thorough knowledge and grasp of strict counterpoint is all that is necessary in that department of study. If the term "free counterpoint" means that the student may use less trammelled rules, take liberties, and use licenses which strict counterpoint does not allow, he is weakening the very process by which his musical strength is built up. He will be pretending to develop his muscles with dumb-bells from which the weight has been extracted: the result will be a sham, and his control will manifestly be superficial over his work. The composer who trusts to it will fail at a crisis, and will be the first to regret, perhaps too late, the easy path which he believed to be a short cut to efficiency.

"High Jinx" in Pasadena.

The annual "hi-jinx" program was held Jan. 18 at the Pasadena Athletic Club, with the Los Angeles and Pasadena Chapters participating. Dean Edward P. Tompkins, F. A. G. O., greeted the visitors. Alexander Schreiner was an excellent toastmaster and introduced the following speakers and their topics: Stanley Williams on "How a Pastor Buys a Church Organ"; P. Shaal Hallett, F. A. G. O., on "The Volunteer Choir, and What It Can Accomplish"; Dudley W. Fitch on "How a Music Committee Selects an Organist"; James H. Rogers on "How and Why Organists Become Composers," and V. Gray Farrow, A. A. G. O., on "How Organists Become Wealthy and Retire."

Minnie Jenkins introduced a skit entitled "Rehearsal of the Eastminster Volunteer Choir, or Preparing for the Choirmaster's Certificate." Another skit, written by Evelyn Ellison, was based on a "board meeting," in which an organ recital had to be held in the Hollywood Bowl to accommodate the crowds. A story by Mr. Fitch which introduced the names of thirty-nine organ builders was very clever.

Helen Root Wolf announced that Richard Keys Biggs would bring his choir from the Blessed Sacrament Church in Hollywood and give a program at the new Church of St. Andrew in Pasadena. Mr. Biggs, who is well known as a recitalist, will play an organ program.

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

Worcester Chapter.

Walter W. Farmer, dean of the Worcester Chapter and music critic of the *Worcester Evening Gazette*, was host to chapter members Jan. 18 at the First Baptist Church. A lecture-recital with the theme "Organ Music and Its Interpretation" provided an evening of much profit and enjoyment. Mr. Farmer's talk was interpreted with some of Bach's compositions played by C. Clifton Hosmer, Ralph Macklin, Neil Farrow and Mr. Farmer and violin numbers by Miss Martha Ashworth.

A business session was held, at which Mr. Farmer was elected dean to succeed Mr. Giles, who resigned, and Clifford Fowler Green, organist and choir-master of the First Unitarian Church, was elected sub-dean.

ETHEL S. PHELPS, Secretary.

Robinson Plays for R. I. Chapter.

Members and friends of the Rhode Island Chapter heard an excellent recital at St. Stephen's Church, Providence, Jan. 4, by Raymond C. Robinson, F.A.G.O., organist and choir-master of King's Chapel, Boston. Throughout the following program Mr. Robinson's ability was abundantly evident: Chorale in B minor, Franck; Chorale Prelude, "A Rose Breaks Forth," Brahms; "Christe Redemptor" (on a tenth century plainsong), J. S. Matthews; Passacaglia and Fugue, Bach; "Noel Dialogue," d'Aquin; Prelude, Corelli; Fugue in G minor, Dupré; Larghetto in F and Allegro (G minor Concerto), Handel.

HAROLD F. MANGLER, Registrar.

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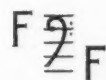
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Thirty-eighth Year of Saturday Afternoon Programs Sees No Diminution in Interest—Offerings Attract Music-Lovers.

Ralph Kinder's thirty-eighth annual series of Saturday afternoon recitals at the Church of the Holy Trinity—recitals that have become a Philadelphia musical institution—were played this year on the Saturday afternoons in January to an attendance that was regarded as excellent. Mr. Kinder, whose long tenure at this church has been marked by ability to appeal to the music-lover in general, takes into account the tastes not only of the admirers of Bach, but of the large class that loves a variety of offerings.

At each recital the organ program was supplemented and embellished by vocal and instrumental aids. Jan. 9 Robert Killough, Jr., bass, was the soloist. William A. Schmidt, 'cellist, played at the second recital. Alexander Zenker, violinist, of the Philadelphia Orchestra, was the soloist for the third program, and on the last Saturday the choir of Holy Trinity Church assisted.

Mr. Kinder's offerings were the following:

Jan. 9—German music: Overture for a Church Festival, Nicolai; Chorale Prelude, "So Fervently I Long for Thee," Bach; Sonata in A minor, Rheinberger; Prelude and Fugue on "B-A-C-H," Liszt; Canon in B minor, Schumann; Finale, Sixth Sonata, Mendelssohn.

Jan. 16—English music: Concert Overture in F major, Faulkes; Reverie, Lenore; Sonata in G major, Elgar; Toccata in A major, Purcell; "Moto Perpetuo," Bernard Johnson; "Evening Chimes," Wheelton.

Jan. 23—French music: "Grand Choeur Dialogue," Gigout; Andante Cantabile, Fifth Symphony, Widor; "Suite Gothique," Boëllmann; "Piece Heroique," Franck; "Ariel," Bonnet, Berceuse, Guilmaut.

Jan. 30—American music: Festival March in G, Russell King Miller; Nocturne in D, Rollo Mailland; Fantasie-Impromptu, Candlyn; Berceuse, Frances McCollin; Roulade, Bingham; "Pax Vobiscum," Edmundson; "Exultemus," Kinder.

Sacred Concert at Tiffin, Ohio.

A sacred concert was given Sunday evening, Dec. 6, at Ebenezer Evangelical Church, Tiffin, Ohio. The guest artist, G. M. Kurtz, baritone soloist, was assisted in his program by Famee Elmer Shisler, the organist. The organ numbers played by Mrs. Shisler during the evening's program were: "Cathedral Strains," Bingham; "God's Time

Is Best," Bach; "Sanctus," Gounod; Allegro from Sixth Symphony, Widor; "Grandmother Knitting by the Fireside," Clokey.

Eric De Lamarter Is Married.

Dr. Eric De Lamarter, former organist and director at the Fourth Presbyterian Church and associate conductor of the Chicago Symphony Orchestra, and Miss Margaret Healy, of Covert, Mich., were married in New York on Christmas Eve. Miss Healy attended the late Mrs. De Lamarter in her last illness and more recently cared for Dr. De Lamarter during a serious illness last year. The marriage was performed by Dr. N. L. Seibert, pastor of the Rossville Evangelical Church, Newark, N. J., in the New York city marriage bureau.

Lecture-Recitals at Skidmore College.

Stanley E. Saxton is to give a series of five lecture-recitals at Skidmore College, Saratoga Springs, N. Y., in the course of the second semester. His topics will be the compositions of modern writers for the organ, with one evening each devoted in their order to Franck, Reger and Karg-Elert, Vierne, Dupre and Garth Edmundson. The recitals will take place on the evenings of Feb. 10, March 3, March 17, April 14 and April 28.

Organ Believed to Be 1,709 Years Old.

Associated Press dispatches from Budapest, Jan. 16, tell of an organ supposedly 1,709 years old and believed to be the oldest in existence. It was found in the ruins of a building at Aquincum, a former Roman settlement which is now a suburb of Budapest. An inscription on a tablet attached to the framework says the organ was built in A. D. 228. The organ has been restored and is playable. It has two wind chambers and fifty-two pipes.

HAROLD SCHWAB

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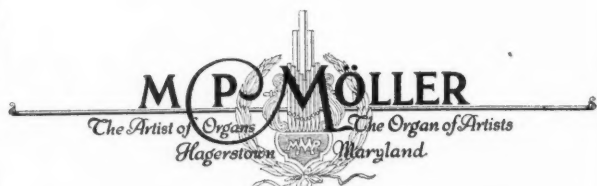
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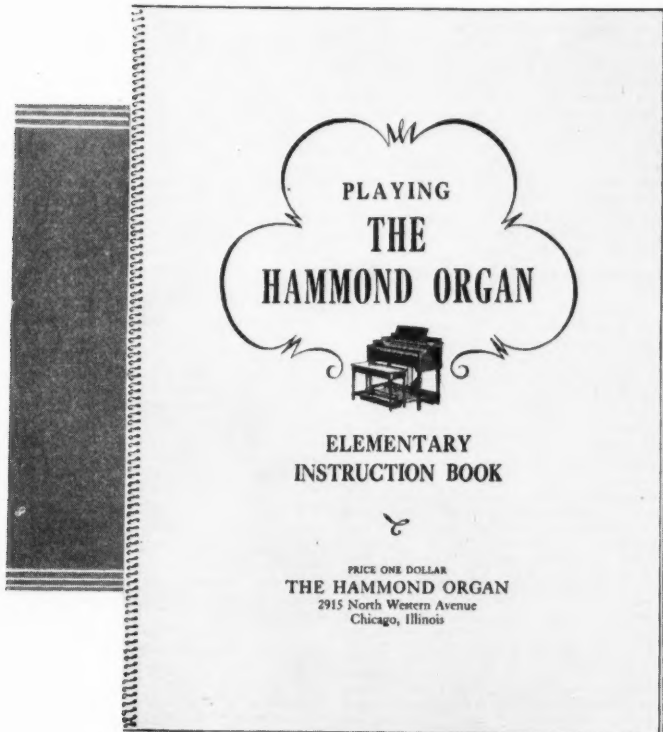


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CHICAGO, FEBRUARY 1, 1937

CLARENCE EDDY

The death of Clarence Eddy marks the close of an epoch in the history of the organ in America. He was one of the greatest of his generation, and one of the last to go.

Those who have reached the mark of three-score years will remember that when they were youths the name of Clarence Eddy was an illustrious one. Young organists of the '90s looked up to him as an ideal—the embodiment of what they would strive to achieve. Laymen remembered him as the man whose recitals were great musical events. Mr. Eddy survived many years after his organ playing days were over. Meanwhile the forgetful young generation, with its attention attracted to idols of a later day, did not realize what he meant to the organ. Yet long after his virtuoso days were over he lived—and continues to live—as a great preceptor. A number of the men who achieved first rank as teachers of the organ were his pupils, and their pupils in turn are handing down his fine traditions. Eddy was a pupil of the great German August Haupt. Haupt's principles he inculcated in his own pupils, some of the earlier ones among whom included such men as the late Harrison M. Wild and the late Dr. Peter C. Lutkin.

With his unusual talent Mr. Eddy combined a rare personality. When he was in his forties he was one of the handsomest of men. THE DIAPASON not many years ago published a picture in which the flowing beard of Mr. Eddy was shown that brought back memories of the tall and graceful musician. He loved the good things of life and shared them with his friends. His words of encouragement to and of commendation for his confreres helped countless youthful musicians. By way of illustration of his spirit one may repeat the story of an organ erector who some years ago said to the editor of this paper: "If one pipe on the organ is out of tune Mr. — may be expected to jump from the bench and announce that he cannot continue his recital because of the condition of the instrument. If Mr. Eddy finds one stop working, and one octave playable on that stop, he will give a fine recital, will praise the organ and will have his audience going home telling how wonderful it all was."

In the hall of fame of the American organ are written many prominent names of those who served long and have passed to their reward. Clarence Eddy will be prominent there as a great player, teacher, cosmopolite, and loyal friend.

THE CHURCHES' MOVE NEXT

An illuminating article on the church music situation in Pittsburgh, but which would apply to nearly any city of America, from the pen of Dr. Harvey B. Gaul, nationally eminent organist and composer, appears in the January issue of *The Musical Forecast*, a Pittsburgh musical monthly. Dr. Gaul writes with great frankness, as one would expect of him, yet with a spirit of fairness that commands attention. His comment is under the caption

"Something will have to be done about some of our churches!" We cannot quote the entire contribution, but understand that the Western Pennsylvania Chapter of the A.G.O. is to reprint it as another useful service to its members and the profession at large. Speaking, at the threshold of the new year, of good resolutions, Dr. Gaul launches forth as follows:

And among the first to turn a new leaf should be certain of the churches of Allegheny County. They have been committing musical mayhem, and it is time to call a halt.

While these churches are thumping their leaves, they might turn to the word "ethics," and then go on to "obligation" and finish off with "decency" and the responsibility of contractual relationships. The strange thing is that the church is the one place one looks for decency in all human relations. The stranger thing is that the church is the one place one often finds no decent human relations.

The writer hastens to add that "this is not a blanket indictment of churches or synagogues—far from it. Most of the padres, rabbis and music committees are magnificent men, and men above reproach, but there are some who come in for complete condemnation for their sharp practices of last year, and for their cruel and cold-blooded oustings."

Dr. Gaul also makes it clear that he is not airing a personal grievance by explaining that in his church the relations between musical ministry and church authorities are ideal, at the same time naming several fellow organists who are equally blessed. Nor does he subscribe to the fallacy that it is always the minister and never the organist who is at fault, by saying:

It is not that I hand organists, singers, preceptors or choir directors much. Often they are merely time-killers, eye-servers and musical slackers, and many of them even do not know their trade. But this time our quarrel is with certain music committees around town and their roughshod trappings of last year.

Then he cites chapter and verse, omitting names, but making it clear who and what is meant in a list of flagrant cases—eleven of them—including the following:

One prominent Presbyterian church whose clergyman is always in the controversial lime-light, let its organist go in mid-season.

One East end church dropped its whole quartet and put in a rather dubious system.

One church cut the salaries of the organist and choir and then increased the salary of the clergyman, and this out of season.

One Lutheran church encouraged dissonance in the choir, pitting the soprano against the organist, so that they might, if you please, fire the whole outfit. The scheme didn't work.

One Presbyterian church ousted a time-honored man organist just so that they might put in a woman at a lower salary.

It is all an old story, oft-recurring. What is the cure? Dr. Gaul suggests that the sacredness of contracts should be impressed upon some churches. The necessity for such a suggestion to any organization whose beliefs are based on the Ten Commandments and the Sermon on the Mount seems almost pathetic. Dr. Gaul's final suggestion is:

What is the cure for dropping church musicians in mid-year? Just this, let the guild prepare a taboo list of the churches practicing such procedures and let it be known that such churches are guilty. After all there are grand people in every one of these churches and they will not stand for indecent infractions.

While there are two sides to every case, and all that, we might as well admit that there is too much of the sort of thing that has stirred up Pittsburgh organists. It has existed through the years and does not seem to be getting much better. We have a committee on ethics of the A.G.O. and it is there to serve the organists, but its effectiveness is limited. Is it not time that the churches themselves, through their national conferences, or assemblies, or conventions, or through their bishops, take cognizance of the reputation for the church as a whole that is being made by those who may know theology but don't know ethics? The majority of ministers should resent what a minority is doing through ignorance and arrogance—a pernicious combination. That fine group in every denomination which appreciates and recognizes the devoted services of the man at the organ and in the choir loft, and whose members have so often

expressed themselves on the subject, owes it to itself to move for a change of spirit which will make such actions as those that cause complaint to become decidedly unpopular.

England provides us with a fine example of an organist who is gracious and self-effacing to a high degree. According to press dispatches, Sir Walter Alcock, organist of Salisbury Cathedral, believes that it would be a worthwhile record to be coronation organist for three kings, but he does not consider it fair to other organists. He played at the crowning of King George and King Edward, but when asked to do so at the ceremony in May he declined, saying he thought someone else should have the honor.

SHAW ON "MESSIAH" PERFORMANCES

Seattle, Wash., Jan. 4, 1937.—Editor of THE DIAPASON: "Now that the annual performances of Handel's 'Messiah' are over, it is interesting to read what George Bernard Shaw wrote regarding this oratorio some forty years ago when he was a music critic. Here is his viewpoint as reprinted in one of his three recently published books, entitled 'Music in London':

I might have attended the regular Christmas performance of 'The Messiah,' but I have long since recognized the impossibility of obtaining justice for that work in a Christian country. Import a choir of heathen, restrained by no considerations of propriety from attacking the choruses with unembarrassed sincerity of dramatic expression, and I would hasten to the performance if only to witness the delight of the public and the discomfiture of the critics. That is, if anything so indecent would be allowed here. We have all had our Handelians training in church, and the perfect churchgoing mood is one of pure, abstract reverence. A mood of active intelligence would be scandalous. Thus we get broken into the custom of singing Handel as if he meant nothing; and, as it happens that he meant a great deal and was tremendously in earnest about it, we know rather less about him in England than they do in the Andaman Islands, since the Andamans are only unconscious of him whereas we are mis-conscious.

To hear a thousand respectable young English persons joggling through 'For He shall purify the sons of Levi,' or lumbering along the 'Hallelujah' as if it were a superior sort of family coach is ludicrous enough; but when the nation attempts to make brute force of a thousand throats to do what can only be done by artistic insight and skill, then I really lose patience. Why, instead of wasting large sums on the multitudinous dullness called a Handel festival, does not somebody set up a thoroughly rehearsed and exhaustively studied performance of 'The Messiah,' with a chorus of twenty capable artists? Most of us would be glad to hear the work seriously performed once before we die.

Hear Program In and Out Church.

The annual candle-light carol service at the Jefferson Avenue Presbyterian Church, Detroit, took place Sunday, Dec. 20, at 4 o'clock. Dr. Alle D. Zuidema, organist and carillonneur, played a short carillon recital of Christmas numbers, after which the choir sang a program of ancient and modern carols of rare beauty. The streets surrounding the church were lined with parked cars whose occupants listened to the music of the bells and then entered the church for the carol program. On Christmas Eve several East Side churches joined with the people of the Jefferson Avenue Church in singing carols in the church yard, accompanied by the music of the bells, played by Dr. Zuidema.

Death of Andrew J. Hollywood.

Andrew J. Hollywood, organist and choirmaster of Our Lady of the Most Blessed Sacrament Church, East Orange, N. J., died Dec. 25 at his home in Newark after a short illness. Mr. Hollywood had been associated with the East Orange church three years. Before that he was organist and choirmaster at St. Patrick's Cathedral fifteen years and before that held a similar position twenty-six years in St. James' Church. Mr. Hollywood began his career as an organist at the age of 16 at St. Stephen's Church, New York. He was born in Red Bank and attended schools there. For the last fifty years he made his home in Newark. He leaves his widow, Mrs. Mary T. Hollywood, and four sons.

That Distant Past as It Is Recorded in The Diapason Files

TWENTY-FIVE YEARS AGO, ACCORDING to the issue of Feb. 1, 1912—

Edward Kreiser was to preside at the console at the dedication on Feb. 6 of the large Skinner organ just installed in the Grand Avenue Methodist Church at Kansas City, Mo. The instrument was one of four manuals and sixty-five sets of pipes.

The Rudolph Wurlitzer Company completed an addition costing \$150,000 to its plant at North Tonawanda, N. Y. Casavant Freres of St. Hyacinthe, Quebec, had completed construction of an American plant at South Haven, Mich.

Dr. John McE. Ward's twenty-fifth anniversary as organist of St. Mark's Lutheran Church, Philadelphia, was observed by the parish and he received several beautiful gifts, including a life-size Carrara marble bust of Wagner from the Sunday-school, an engraved set of resolutions from the church council and a silver loving cup from the choir.

TEN YEARS AGO ACCORDING TO THE issue of Feb. 1, 1927—

A four-manual organ built by the Skinner Organ Company for the Toledo Art Museum was dedicated Jan. 5 and Lynnwood Farnam played the opening recital.

Joseph Bonnet, the famous French organist, married Mlle. Genevieve Turenne in Paris Jan. 4.

The three-manual Estey organ installed in Murphy Memorial Hall of the American College of Surgeons in Chicago was opened Jan. 9 with a recital by Eric DeLamarer.

Extensive additions were being made by the Austin Organ Company to the large instrument in the city hall at Portland, Maine.

Specifications of new four-manual organs under construction that were published in this issue included a Reuter for Congregation Beth-Israel, Portland, Ore., and an Austin for St. Paul's Reformed Church, Lancaster, Pa.

Winners in Junior Choir Contest.

At the recent junior choir contest held under the auspices of the New York Federation of Music Clubs at Manor Church, New York City, the silver cup for the best unison singing was won by the Summerfield M. E. Church, Miss Anne Merritt, director, and the silver cup for the best two-part singing by St. Mary's-in-the-Garden, Miss Grace Darnell, director. A special cup was won by the First Baptist choir of White Plains, Mrs. Elizabeth Cross, director, as her choir rated only one-half point under the first award. Seven choirs took part. The judges were Father Finn of the Paulist Choir; Charles E. Fellows of Ridgewood Heights, L. I. and Ralph A. Harris of St. Paul's, Flatbush. The program was arranged by Grace Leeds Darnell, junior choir chairman.

Van Dusen Lecture at Wheaton.

Frank Van Dusen delivered a lecture on the origin and development of the organ for students of the Wheaton College conservatory of music at Pierce Memorial Hall, Jan. 22. Winston Johnson, artist pupil of Mr. Van Dusen at the American Conservatory of Music, played a short recital in connection with the lecture to illustrate the different schools of music. Mr. Van Dusen presented one of his senior organ pupils, Edward Crush of Washington, D. C., in the conservatory recital of Wheaton College on the evening of Jan. 19.

Carved Case for "Petit Ensemble."

George Kilgen & Son, Inc., report several interesting orders for their small pipe organ, the "Petit Ensemble." Among these is one for the residence of Joseph Goldblatt, Wilmette, Ill. An artistic hand-carved case eleven feet high will be built for the instrument to harmonize with the furnishings of this beautiful home. Instruments for the Academy of Our Lady, Chicago, and St. Bridget's Church, Hobart, Ind., will have detached consoles.

The Free Lance

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

Do you know Boston's "King's Chapel"? It is one of the most beautiful buildings of colonial architecture to be seen in New England. The church was organized June 15, 1686, two wardens were elected and (later) a vestry, who, with their successors, have directed the fortunes of the chapel until the present day. Originally subject to the authority of the Church of England it was referred to as "The First Episcopal Church in Boston." At the present time the majority of worshippers hold the Unitarian faith.

An unique feature of the chapel is the daily service. There is a paid choir of twelve male voices, a paid cellist and violinist. Raymond C. Robinson, Mus. B. (University of Toronto), F.A. G.O., the excellent organist, has a large repertoire and gives a formal recital every Monday during the season. The chapel, to many of our Western friends, would be absorbingly interesting and impressive.

Cotton Mather (1663-1728) did not like the psalmody of his day. He said it had degenerated into an "odd noise." Why is that not a good way to describe much of the so-called "contemporary music"?

During the off season it did not seem advisable to call attention to the spring concert of the "Blackstone Valley's Music Teachers' Society"; but by referring to it now, groups of music teachers elsewhere may emulate the example of their Rhode Island friends. I have the program before me as I write; it is a lengthy program and must have taxed the patience of some of its hearers. It was designed as a part of the celebration of Rhode Island's three-hundredth birthday. The composers represented were entirely from those who had (or have) lived in Pawtucket or its immediate vicinity. They numbered twenty-eight, and of these ten were present. Naturally songs predominated, but there was a representation of cantatas, piano and violin solos, choruses; a string quartet played a suite and a string ensemble four selections. Altogether there is an intimation of activity and real work and worth about the program that is heart-warming. Let other groups of music-lovers and music-makers in other parts mark well!

We shall soon get reports of Coates' new opera, "Pickwick"; Coates has founded his libretto on the Dickens book, and we shall all be curious to know how much of the simon-pure Pickwick has got into the opera. The London papers give the first performances a touch-and-go review.

Kirsten Flagstad in her recent concert programs has given the death blow to the ordinary list of songs offered. I never could understand why historical perspective could rightfully affect the singer's choice of things to sing, unless, indeed, the program was given before a class in the history of music. At Wellesley last month Flagstad's program began with Strauss songs and ended with two Wagner selections, one each from "Lohengrin" and "Die Walkure." Of course, her matchless voice, presence and musicianship (coupled with Edwin McArthur's perfect accompaniments) can carry off any program; yet why always begin with old Italian things and proceed down the years in regular chronological order, irrespective of musical effectiveness or proper contrast of style or mood? It was not until I heard the Wellesley concert that I realized how conventionalized we have become in this matter.

Lately I attended my first WPA composer's forum; it was in Boston. Several of my friends, executive musicians, are in WPA orchestras. I have been to rehearsals and had nothing but respect for such orchestras and their conductors. I remember one Wagner program and good work-out of the "Meistersinger" Prelude. Not long

ago in the Boston Opera House we had a good performance of "The Flying Dutchman," good as regards soloists, chorus and orchestra. And when I say good, I mean good. At this "Flying Dutchman" performance and at the WPA composer's forum I did not see a single representative of the "high-brow" music-lovers about Boston, or of the Boston Symphony set. The conductor was Ernst Hoffmann, a Harvard graduate of about ten years ago, and a conductor for several years in Germany—a gifted director.

Let it be understood that what I am writing has nothing whatever to do with politics in any form. I am writing about the WPA simply as if it were purely a social phenomenon. Do you know much about its workings in the musical profession in your locality? And what do you think its real social significance is?

Following up my theme, but still insisting with all possible emphasis that what I write has no relation whatever to politics, I wish to quote a bit from an article in *The Listener* (British Broadcasting Corporation) for Oct. 21: "Mr. Mumford gives an account of state art in America which sounds almost too good to be true. The state appears as that dreamed-of patron who supplies the artist's necessities and leaves him alone. * * * The curse of state art, as I hope to show, is that it is, and must be, compromise art. * * * Compromise art, the work of mediocrity, is the best we can expect from even an enlightened government, for state art is committee art."

How does that strike you?
May I heartily recommend to excellent violinists and pianists who like to work together the Sonata in G minor by Leonide Nicolaiev, Op. 11, published by Jurgenson? It has three movements and the violin and piano have "fat" parts, equally suited to the respective instruments. It is full of melodies of a modern type, but does not in the least belong to the ultra-modern school. It is not easy.

And speaking of classical, modern or ultra-modern music, who shall fittingly dub any particular specimen up for examination? Is it not the fashion in some circles to call J. S. Bach "modern"? That reminds me that a pianist friend—and this is a story of twenty-five or thirty years ago—having an admiration for César Franck's Prelude, Chorale and Fugue took it to her piano teacher; he was a fine pianist, highly respected by all the Boston musicians. He disapproved the harmony: "Why, this chord is incorrectly resolved, and this resolution is not preceded by the correct harmony." This was much like the old lady who looked into her "Bradshaw's Railway Guide" to get a train and complained, "the trains that start don't get there, and those that get there don't start!" My friend's copy of Franck's work had the chords "corrected." But she stuck to Franck. All young and old fogies take notice.

H. WILLIAM HAWKE

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Festival and Library Make Berea, Ohio, an American Bach Center

By CHARLES N. BOYD, Mus. D.

According to the gazetteers Berea, Ohio, is a town of some 6,000 inhabitants, thirteen miles southwest of Cleveland, noted for two things—its sandstone quarries and Baldwin-Wallace College. Of late Berea is receiving notice for two additional features—its annual Bach festival, and the Bach library of Albert Riemenschneider. The sale of grindstones from the quarries provided the funds for the establishment of the college, to which Dr. Karl H. Riemenschneider came in 1868 as professor of Greek, later serving two decades as president. His son Albert Riemenschneider, trained in music by his father, James H. Rogers and Charles E. Clemens in Cleveland, Hugo Reinhold and Robert Fuchs in Vienna, Guilman and Widor in Paris, has been in charge of the college Conservatory of Music since he was a junior in the college in 1898. His enthusiasm for the music of Bach has led to the establishment of the library and of the festival.

The latter began with two concerts on June 9, 1933. The first program presented the "Coffee" Cantata, the Overture in B minor for flute and strings, the Concerto in D minor for two violins and the cantata "God's Time Is the Best Time." The second program of that day brought the cantata "A Stronghold Sure," the second Brandenburg Concerto and the Magnificat. Each concert had the traditional introduction—the playing of Bach chorales by a group of brass instruments stationed in one of the college towers.

Four Concerts in Second Year

The 1934 festival brought four concerts, on June 8 and 9. The first was a chamber music program, including the Clavier Concerto in D minor, the solo cantata "Strike at Last, Thou Hour Desired," a trio from the "Musical Offering," an aria from the eleventh cantata and the third Brandenburg Concerto. Three choruses from the B Minor Mass were on the second program, with the tenor solo cantata "Ich armer Mensch," the fifth Brandenburg Concerto and the cantata "Sleepers Wake!" The next day's afternoon program began with a group of Bach organ works, followed by the B minor Sonata for clavier and flute, three "Geistliche Lieder" from the Schemelli "Gesangbuch," the second "English" Suite and the motet "Jesu, Priceless Treasure." The evening concert included the cantata "Lobe den Herren," the Third Orchestral Suite and the Magnificat.

The B minor Mass, complete, formed the afternoon and evening programs for June 8, 1935. On the afternoon of the preceding day the chamber music program had included the Sonata in G major for two violins and clavier, three "Geistliche Lieder," the "Chromatic Fantasia" for clavier, the air from the Third Suite, a contralto aria from the "St. Matthew Passion," the Partita in B flat for harpsichord and the sixth Brandenburg Concerto. The evening concert of that day brought the first Brandenburg Concerto, a group of pieces for the harpsichord, three numbers from "Wachet auf!," the soprano solo cantata "Non sa che sia dolore," the "Italian" Concerto for harpsichord, and the Fourth Suite for orchestra.

June 12, 1936, brought a repetition of the Mass in B minor. The first program of the previous day presented the D major Prelude and Fugue and other works for the organ, three "Geistliche Lieder," the third "English" Suite and a group of pieces for the harpsichord, the Sixth Sonata for violin solo and the motet "Be Not Afraid." The evening concert offered the First Orchestral Suite, the cantata "God So Loved the World," the F minor Clavier Concerto, the cantata "Ich will den Kreuzstab gerne tragen," for solo bass, and the cantata "Now Hath Salvation and Strength."

The arrangement of these programs, presenting not only Bach's choral

works, but such an unhackneyed list of his solo and concerted music, coupled with the spirit of the performances under Mr. Riemenschneider's direction, has brought about a steady growth in popular appreciation. The list of patrons and subscribers, at first of small proportions, has increased at a gratifying rate. The audiences now tax the capacity of the conservatory auditorium and represent a wide range of territory. The festival of 1936 marked the first appearance of the A Cappella Choir under the direction of Cecil W. Munk—an organization distinct from the festival chorus, and devoted to the works in motet style. Carl G. Schluer has been conductor of the orchestral works from the beginning of the series and L. N. Kurkijie has been in charge of the chamber music ensembles.

Genesis of Bach Library

The Bach library began as and still remains a part of Mr. Riemenschneider's personal library, but in recent years has assumed such proportions and annexed such rarities as to demand special attention. The cornerstone is, of course, the complete Bachgesellschaft edition, including the suppressed Volume XIII, No. 2; and supplemented by the continuation of the Neue Bachgesellschaft, with the accompanying literature. A complete set of the "Jahrbücher" is flanked by a shelf of bound volumes of programs of Bach performances in Germany, from 1834 onward, and a complete set of the Neue Bachgesellschaft festival programs from their beginning in 1901, as well as those of other Bach festivals in different cities, culminating in the 250th anniversary in 1935, with ten days of Bach performances. A rare volume is the set of six Partitas partly engraved by Bach and his sons, and published in 1731 as his opus 1. The Partitas had appeared separately from 1726 (No. 1); the second and third in 1727, the fourth in 1728, the fifth in 1730. The engraving is curious, and the notes of some years are larger than the notes of other years; it is an interesting speculation as to which of the Bachs engraved certain pages.

Next to this book in age, if not in importance, is Walther's "Musikalisches Lexicon," Leipzig, 1732, the first musical dictionary to mention J. S. Bach. His notice there is:

BACH, Joh. Sebastian, son of Hrn. Joh. Ambrosius Bach, formerly Hof- und Rathsmusican at Eisenach, was born there March 21, 1685; learned the first principia on the clavier from his oldest brother, Hrn. Johann Christoph Bach, formerly organist and Schul-Collegen at Ohrdruff; was first organist at the Neuen-Kirche in Arnstadt from 1703, and from 1707 at the 8. Blasius church in Mühlhausen; came in 1708 to Weimar, where he was Hoffirst, Cammer-Musicus and Hof-Organist, from 1714 Concert-Meister; from 1717 Hoffirst, Capell-Meister at Cöthen; and from 1723, after the death of the lamented Hrn. Kühnau, Music-Director in Leipzig, also Hoffirst, Sachsen-Weissenfelsischer Capell-Meister. Of his excellent clavier works are already engraved on copper: from 1726 a Partita in B flat major, entitled "Klavier-Ubung," consisting of Preludes, Allemandes, Courantes, Sarabandes, Gigue, Menuets, etc. This is followed by the second, in C minor, the third in A minor, the fourth in D major, the fifth in G major, and the sixth in E minor, with which presumably the opus comes to an end. The Bach family stems from Hungary, and all who bear the name, so far as known, seem occupied with music; for even the letters "b, a, e, h," in their order are melodic. (This Remarque is credited to the Leipzig Hrn. Bach).

It is interesting to make some comparisons with the space accorded Bach in this dictionary. Johann Mattheson is given two and one-half pages, two columns to a page, and Handel gets half a column, under "Hendel." A. Scarlatti has fifteen lines, but his son's name is missing; Rameau has twenty-nine lines. Monteverde gets about three-fifths of a column, Lully about the same, Pachelbel a column and a half.

Has Four-Part Chorales Complete

In his useful "J. S. Bach's Four-Part Chorals" Dr. Charles Sanford Terry makes the remark that the only copy of J. S. Bach's "Vierstimmige Choralgesänge" in England, to his personal knowledge, is in the Fitzwilliam Museum at Cambridge. The complete work is in the Riemenschneider library, in the original edition of J. G. I. Breit-

ALBERT RIEMENSCHNEIDER



kopf; Part I, 1784; II, 1785; III, 1786; IV, 1787. Strangely enough, the basses in this edition frequently represent a confusion of the original vocal bass with the continuo; the fact that this work has been the source from which some modern and popular editions have been taken explains the perpetuation of these faulty basses. By comparing them with the Bachgesellschaft edition the discrepancies become apparent.

Ernest Ludwig Gerber's "Lexicon der Tonkünstler" is here in the original Leipzig edition, part I, 1790; part II, 1792. This work not only gives J. S. Bach a three-page article, with a long list of compositions, but has his portrait opposite the title page. The revision of this "Lexicon," in four parts, 1812-1814, has a still longer and more detailed account of Bach and his works. A recent purchase of Mr. Riemenschneider's is direct testimony of the relations between Bach and the Gerber family. It is the autograph copy of the major portion of the first part of the "Well-tempered Clavier," made by Heinrich Nikolaus Gerber (the father) and Ernst Ludwig Gerber (the son). The title page is copied from the well-known Bach inscription, to which is added "Verfertigt von Johann Sebastian Bach * * * ao. 1723. Decopirt H. N. Gerber. Lipsiae die 21. Nov. 1725." In his "Lexicon" the younger Gerber tells of his father's student years with Bach (1724-26) and writes:

The Tempered Clavier Bach played throughout for him three times, with his immitable art; and my father reckoned among his most blessed hours those when Bach * * * seated himself at a splendid instrument, and those hours were transformed into minutes.

This manuscript was part of the collection of the late Erich Prieger in Bonn, and of it Dr. Georg Kinsky wrote:

It is one of the earliest contemporary copies of this work, which was prepared in large part by Bach's one-time pupil H. N. Gerber, later court organist at Sondershausen (1702-1775); and it is an important source for textual criticism. The manuscript is not textually complete, for the Fugues and Preludes numbers 3 to 6 are omitted. H. N. Gerber's copy extends to the G sharp minor Fugue No. 18; the remaining six Preludes and Fugues are in the clear and careful handwriting of his son, the well-known lexicographer E. L. Gerber (1746-1819). The closing signature is on page 81, "Soli Deo Gloria."

Editions of "St. Matthew Passion"

The group of editions of the "St. Matthew Passion" may be taken as an evidence of the scope of the Riemenschneider collection. It is headed by the first edition of the full score, published by Schlesinger of Berlin in 1830, following Mendelssohn's Leipzig performance of the work in the preceding year. The present copy bears the autograph of "Fr. Benda," probably a relative of the original owner, "Herr Benda, Banquier, Berlin," as the name appears in the list of subscribers printed with the preface. This original full score is flanked by six others; volume IV of the Bachgesellschaft edition (1854), edited by Julius Rietz; two versions in Edition Peters, edited first by Jadassohn and later by Siegfried Ochs; the Breit-

kopf & Härtel edition prepared by Robert Franz, with the added orchestral parts, (1867); the Eulenberg edition, in miniature; finally the latest Breitkopf & Härtel, prepared by Max Schneider especially for the German Bach festival of June, 1935, after careful comparison with the original score and parts.

Of the "St. Matthew Passion" in vocal score with piano accompaniment there are eighteen editions in this library. The oldest is that of Schlesinger in Berlin, 1830; it accompanied the first edition of the partitur. The editor was A. B. Marx; the volume is a large oblong, and, like the full score, it contains an interesting list of subscribers. The next edition, of which this library has two copies, is that published in Paris by Maurice Schlesinger, son of the Berlin Schlesinger. This edition, with the French translation, was the work of Maurice Bourges, and appeared in 1844. Then comes a later copy of the first American edition, that published by Oliver Ditson & Co., Boston, in 1869. The translation is by John S. Dwight; the piano accompaniment arranged by Julius Stern and Robert Franz. (The first American performance of the "St. Matthew Passion" is said to be that given in Boston under Carl Zerrahn's direction, May 8, 1874). The preface states that the arrangement of the accompaniment is in the main based upon that by Stern for the Edition Peters, but that in many of the arias the Franz version of the accompaniment has been used; it is regretted that Franz did not make a piano version of the entire work. The first English edition is that prepared by Sterndale Bennett, published in March, 1862, by Novello, Ewer & Co. The English translation is by Miss H. F. H. Johnston.

Breitkopf & Härtel are represented by four editions of this "Passion." The oldest is edited by S. Jadassohn, and there is a reprint of his edition, but with English words by Claude Aveling. The text is attached to a solo piano arrangement by Selmar Bagge, and there is a 1935 vocal score edited by Max Schneider to accompany the full score mentioned above. Peters edition was prepared by Julius Stern; Universal edition does not name its editor. In 1931 W. G. Whittaker prepared a shortened version, with English text by C. Sanford Terry; it is published by the Oxford University Press. Stainer & Bell brought out an edition supervised by C. V. Stanford in 1910; the accompaniment is based on that of Stern. Boosey & Co. brought out another English edition in which the English translation was by John Oxenford and J. Pitman was the musical editor. The second Novello edition is that of 1894, with a translation by the Rev. J. Troutbeck which aimed to achieve closer adherence to the original text; this was followed in 1911 by a third Novello edition, prepared by Edward Elgar and Ivor Atkins. In 1894 the Schirmer edition appeared, with H. W. Nicholl as editor. A second edition was published by the Oliver Ditson Company in 1916. Louis Koemann was the musical editor and the translation was in the main that of J. S. Dwight with certain substitutions from the Troutbeck version.

Earlier than any of these publications of the complete "St. Matthew Passion" are two separate numbers published by T. Trautwein of Berlin in 1829. They are the soprano duet and double chorus "So ist mein Jesu nun gefangen," and the soprano solo with violin obbligato "Erbarme Dich, mein Gott"; both of these numbers are provided with piano accompaniments arranged by Ludwig Hellwig.

There are two additional French editions of this Passion. The first has a piano reduction by Alexandre Guilman and a French text by Maurice Boucher; published by Choudons. The second is the edition prepared by F. A. Gevaert for the Brussels Conservatory, published by Lemoine et Cie.

Eighty-three Editions of Work

An eight-foot shelf is required for the eighty-three editions of the "Well-Tempered Clavier" in this collection. The three oldest were all published in the spring of 1801, by Nägeli, Simrock and Hoffmeister. Peters edition is represented by the editions of 1819 and 1828, and the one that Czerny prepared in 1837, Kroll by the edition of 1850.

The sets of later Edition Peters are complete. Wesley and Horn appear in two different editions. Eighty publications of the "Two- and Three-part Inventions" are assembled here, headed by the first edition of Hoffmeister in 1801, and the "nouvelle" edition revised by Forkel in 1803.

The piano works as published by Hoffmeister, 1801-1811, are here, complete. The second edition of "Die Kunst der Fuge," published by H. G. Nägeli in 1802, is printed out in score above a piano version; this copy was presented to Friedrich Schneider by A. E. Müller, 1805. An interesting group includes the Bach works in Edition Peters of 1837, the "œuvres complets," edited in French by Czerny and "un comité d'Artistes," including Griepenkerl, Roitzsch, Dehn and others. The volumes have as frontispiece an engraved portrait of "Jean Sebastian Bach"; a large part, especially of the orchestral works, appear in this collection for the first time. In this library the set is complete, including all the scores and orchestral parts, as well as the solo books. The arrangement of the orchestral material is unusual; the volume for violin I, for instance, containing all the first violin parts for the entire set.

The third to the eighth sacred cantatas, in order of publication, are here in the edition of Simrock, Bonn, 1830. A. B. Marx was the editor; the most familiar of the set of six is the cantata "Gottes Zeit ist die allerbeste Zeit." One of these cantatas is a "Litaney von Martin Luther und J. S. Bach," in full score, priced originally at two francs. The "St. John Passion" is first represented here by a complete set of the Trautwein editions (1831), including the full score, the voice parts and the vocal score. The B minor Mass followed more slowly, part I having been published by Nägeli in 1833, but not part II. In 1845 Simrock published both parts, so his was a second edition of part I and a first edition of part II. All these are in the Riemenschneider collection. So also are two copies of the six Motets, complete (B. & H., 1802-03); these were once the property of A. W. Gottschalg. "Singet dem Herrn ein neues Lied" first appeared in Trautwein's Berlin edition of the separate voice parts, 1828; the same publisher brought out voice parts of "Himmelskönig, sei willkommen" in 1843.

Early Editions of Organ Works

Among the early editions for organ is a set of six Preludes and Fugues published in 1828 by Haslinger of Vienna; also three parts of "Johann Sebastian Bach's noch wenig bekannte Orgel Kompositionen (auch am Pianoforte von einem oder zwei Spielern ausführbar)," edited by A. B. Marx and published by Breitkopf & Härtel in 1833; these copies were once the property of the Bach editor W. Rust (1822-1892). A copy of the first edition of the variations on "Vom Himmel hoch" (1746) was sold just one day before Mr. Riemenschneider's arrival in Munich, and another opportunity for the purchase of this highly desirable item has not since been presented. He has the Nägeli edition of the six Triosonatas, 1827 or earlier, and the four volumes published by Breitkopf & Härtel 1802-3-5-6. The complete organ works are present in all of the modern editions, Widor and Schweitzer appearing in both the English (G. Schirmer) and French issues. There is also the French edition of 1924, edited by Louis Vierne.

A recent acquisition is the full score of the Magnificat in E flat, edited by G. Pöschau and published by N. Simrock at Bonn in 1811. The preface to the Bachgesellschaft edition of the Magnificat states that Pöschau was the former owner of the scores of both the E flat and D major versions of the Magnificat, and it is hard to explain why he chose the first version for publication. It may be that the D major version did not come into his hands until after the publication of the former. The "Goldberg" Variations are here in the H. G. Nägeli edition of 1809 or later. There is a complete vocal score, with piano, of the Christmas Oratorio, made by Fr. Ed. Wilking and published by Bote & Bock in Berlin, 1840. An interesting item is the set of twelve chorales with the

harmonizations by Bach and Abt Vogler on opposite pages, issued by C. F. Peters in 1810. The preface, by the then youthful Carl Maria von Weber, explains the superiority of the Vogler settings to those of Bach. A curious score is an Offertorium "Da Pacem Nobis, Domine," for four voices with accompaniment of strings, flute, and oboe or clarinet, published by Diabelli of Vienna in 1936 as "first edition, after the original manuscript." This is a Latinized version of the first chorus of Cantata 125, "Mit Fried' und Freud' ich fahr dahin"; the unnamed editor permits the substitution of a C clarinet for the oboe, omits the horn, which in the original plays with the soprano voice, and adds a concluding phrase of his own.

Among the many smaller items are the full score of the first edition of the A minor Triple Concerto for cembalo, violin and flute, published by Schott in 1848, with a preface stating its authenticity as a Bach composition; first editions of the F major Toccata and Fugue, Dorian Toccata and Fugue, and other organ pieces published by Peters; the first edition of the partitur of the Mass in A major, published in 1828 by Simrock, and the two "Komische Kantaten," the so-called "Peasant" and "Coffee" cantatas, edited by S. W. Dehn and published by Gustav Crantz in Berlin, 1837.

Works of Men before Bach

Music by composers older than Bach is well represented. There is a complete set of the "Archives des Maitres de l'Orgue," edited by Guilman and André Pirro; the organ volumes from "L'Arte Musicale in Italia," edited by Luigi Torchi; two books of Pierre Attaignant; two volumes of Buxtehude, in the older Spitta and the modern Max Seiffert editions; also modern editions of Scheidt's "Tabulatura Nova" and Frescobaldi's "Fiori Musicali," as well as various collections of pre-Bach works.

The German, French and English literature about Bach forms almost as extensive a collection as the music itself. Among the eighty Bach biographies gathered here are Bitter's, both in the two-volume edition of 1864 and the four-volume edition of 1881; the first German edition of Forkel (1802) and both the Stevenson (1820) and Terry translations; an anonymous biography published at Zürich in 1839, and two of 1850, Hilgenfeld and J. K. Schauer. The first edition of Spitta (volume I, 1873, volume II, 1880) is accompanied by the English translation; Schweitzer's work on Bach is here in the three successive stages, French, German and English.

Among the rarer volumes are the two by Johann Theodor Mosewius, "J. S. Bach in seinen Kirchen-Kantaten und Choralgesängen," 1845, and "Johann Sebastian Bach's Matthäus Passion, Musikalisch-aesthetisch dargestellt." Rochlitz is represented by three volumes of "Für Freunde der Tonkunst" in the original (1802) edition. A collector's story is attached to "L'Esthétique de Jean-Sebastian Bach" by André Pirro, (1907). Several copies located in Europe were sold before the arrival of the Riemenschneider order. Finally a German dealer, advertising in several countries, procured in Algeria a presentation copy autographed by the author. A rarely-encountered pamphlet of thirty small pages is "Johann Sebastian Bach, nebst einer kurzen Darstellung seines Lebens und seiner Manier," 1801. It is signed "S" and is probably a reprint of one of the sketches from Christian Albrecht Siebigk's "Museum Deutscher Tonkünstler"; as such it antedates Forkel by one year. The collection of magazine articles on Bach is extensive and valuable, many of them having been discovered in Europe by Dr. Georg Kinsky. They are bound in suitable volumes, and serial articles are brought together in succession. An interesting section of this group is the valuable discussion for and against the editorial policies of Robert Franz.

Reference Works, Scores, Records

Supplementing the books dealing directly with Bach are many general reference works, such as the Winter "Quellen-Lexikon"; K. von Winterfeld's "Der Evang. Kirchengesang"

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(three volumes, 1845); A. G. Ritter's "Geschichte des Orgelspiels"; Emile Rupp's "Die Entwicklungsgeschichte der Orgelbaukunst"; Ambros' "Geschichte der Musik" (five volumes), and Hermann Mendel's "Conversations-Lexikon" (twelve volumes, 1870); as well as the more frequently encountered reference works.

A shelf is devoted to photographic reproductions of the original scores of the B minor Mass, the "St. Matthew Passion," the "Coffee" Cantata, the solo cantata "Ich will den Kreuzstab gerne tragen," the suites for cello and various detached compositions. The walls of the library are lined with Bach portraits. A final item is a collection of approximately 350 phonograph records of Bach's music—practically all that are available and desirable.

This is the outline of the Bach representation at Berea, to date. The purchase of the library has not been a matter of open and unrestricted orders in the market-place; it is the painstaking selection of one who has made Bach and his music a life-time study. The festival is the crystallization of a desire to present a wide variety of the Bach works in as nearly the original form as possible. No matter if this involves the resurrection and study of ancient instruments—this is being done by an enlarging group of devoted adherents, and Berea is becoming one of the Bach centers of the country, thanks to Albert Riemenschneider.

Carolyn M. Cramp, M.A., F.A.G.O.

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Pinnacle in French Organ Design; Then a Stationary Phase

[This is the fourth and last in a series of articles by Mr. Bingham on Norbert Dufourcq's great work: "L'Orgue en France du XIIIe au XVIIIe siècle."]

By SETH BINGHAM, F.A.G.O.

M. Dufourcq puts the culminating point of French organ design between 1680 and 1715. This does not mean that its decline begins with the death of Louis XIV. or that the eighteenth century is one of decadence. The eighteenth century builders did not change the rules governing the organ's tonal scheme; it is to their credit that they followed the seventeenth century tradition, making what improvements they could. But, he asks, in what did they enrich the instrument? Did they invent new stops? Did they seek to reform the very impracticable pedal mechanism? Did they commonly exceed the compass of fifty notes given by Robert Cliquot to St. Quentin in 1697? Why did they not make obligatory the much-needed 16-ft. pedal foundation? He points out that from the fourteenth to the seventeenth century the organ builder's art had shown steady progress and that each succeeding period brought something new. Every one of the great sixteenth and seventeenth century craftsmen enriched the ensemble by a stop or a mechanism; the curve rises continually during four centuries. But after 1715 begins the stationary phase, with few advances worthy of mention.

As compared with the seventeenth century, the number of great artist builders diminishes; no doubt there was a decreasing list of important contracts. (American builders, having lived through boom times and depression, could speak feelingly on this point.) Maintenance and repairs were carried out by small local craftsmen. Families of builders died out, with a few exceptions such as the Lefebvres and Mouchereles—Dom Bédos and Isnard were monks. Very few foreign builders were active in France (Paul, the Riépp brothers). Along with J. B. N. Lefebvre, Henri Cliquot is one of the most skillful and illustrious of French eighteenth century *facteurs*, continuing the tradition of his grandfather Robert and especially that of Alexander Thierry's descendant, François, who plied his trade in Paris between 1700 and 1740—the last representative of the seventeenth century creators. Henri Cliquot is justly famous for the fine proportions and magnificent tone of his reeds. After four centuries during which first Normandy and then Île de France sent their builders into the south of France, the current is reversed and Isnard, Dom Bédos, Lepine and others come out of the southwest to practice their art in Paris and northern France, preparing the way for the coming in 1833 of Aristide Cavaille-Coll.

Eighteenth Century Work Intact

Since many eighteenth century organs remain in all essentials intact today, M. Dufourcq was able to use this direct source of study in addition to full, accessible documents and technical treatises: the most important of these are the "Mémoire" of Mouchereles (1734), "Traité" by an unknown author of Caen; "L' Art du Facteur d'Orgues," by Dom Bédos (1766-78), and F. H. Cliquot's "Théorie Pratique de la Fabrication de l'Orgue" (1789). Dom Bédos is deservedly the best-known, for, barring certain gaps, this grand summing-up of the classic French organ before its decline wins our admiration for the erudition and industry of the author. What a pity there is no such witness for previous epochs, especially the glorious seventeenth century! M. Dufourcq remarks that the pipe-work and mechanism of seventeenth century organs has almost totally vanished. It was therefore natural for people in the eighteenth century, judging from what they saw and heard, to forget the existence, the vital importance of the master builders in the seventeenth and sixteenth centuries: Carlher, Jean de Joyeuse, Pierre Thierry and their predecessors: Barbier, Charles Le-

febvre, François des Oliviers, Marchand. One must expect nothing from Dom Bédos concerning the technique of the medieval organ or those of the Renaissance and classic eras, and no light on the instruments' origins, successive transformations and evolution prior to 1770.

By comparing the following specifications with those of the Louis XIV. period, the reader can readily perceive the principal changes or additions:

PARIS (Notre Dame), 1733. Builder: F. Thierry. Five manuals and pedal. Forty-five stops.

GREAT (fifty notes).

Montre, 32 ft.
Montre, 16 ft.
Montre, 8 ft.
Bourdon, 16 ft.
Bourdon, 8 ft.
Prestant, 4 ft.
Doublette, 2 ft.
Fourniture and Cymbale, 16 rks.
Flute, 8 ft.
Double Nasard, 5½ ft.
Nasard, 2½ ft.
Quarte de Nasard, 2 ft.
Grosse Tierce, 3¼ ft.
Tierce, 1½ ft.
Cornet.

Vox Humana, 8 ft.
First Trumpet, 8 ft.
Second Trumpet, 8 ft.
Claron, 4 ft.

BOMBARDE.

Bombarde, 16 ft.

RÉCIT (twenty-seven notes).

Cornet.

ECHO (thirty-seven notes).

Cornet.
Trumpet, 8 ft.

POSITIF (fifty notes).

Montre, 8 ft.
Bourdon, 8 ft.
Prestant, 4 ft.
Doublette, 2 ft.
Fourniture, 7 rks.
Cymbale, 7 rks.
Nasard, 2½ ft.
Quarte de Nasard, 2 ft.
Flute, 4 ft.
Tierce, 1½ ft.
Cornet.
Trumpet, 8 ft.
Claron, 4 ft.
Cromorne, 8 ft.

PEDAL (thirty-four notes).

First Flute, 8 ft.
Second Flute, 8 ft.
First Flute, 4 ft.
Second Flute, 4 ft.
Bombarde, 16 ft.
Trumpet, 8 ft.
Claron, 4 ft.

CAEN (Abbaye de St. Etienne), 1737-1742. Builders: L. and J. B. N. Lefebvre. Five manuals and pedal; 4500 pipes, sixty stops.

GREAT (fifty-three notes).

Montre, 16 ft.
Bourdon, 16 ft.
Montre, 8 ft.
Bourdon, 8 ft.
Prestant, 4 ft.
Doublette, 2 ft.
Gross Fourniture, 4 rks.
Petite Fourniture, 4 rks.
Cymbale, 4 rks.
Flute, 8 ft.
Flute Allemande, 4 ft.
Double Tierce, 3¼ ft.
Nasard, 2½ ft.
Quarte de Nasard, 2 ft.
Larigot, 1½ ft.
Gros Cornet.
Tierce, 1½ ft.
First Trumpet, 8 ft.
Second Trumpet, 8 ft.
First Claron, 4 ft.
Second Claron, 4 ft.

BOMBARDE.

Bourdon, 16 ft.
Prestant, 4 ft.
Bombarde, 16 ft.
Trumpet, 8 ft.

RÉCIT (twenty-five notes).

Cornet.

ECHO (thirty-seven notes).

Cornet.

POSITIF.

Montre, 8 ft.
Bourdon, 16 ft.
Bourdon, 8 ft.
Prestant, 4 ft.
Doublette, 2 ft.
Fourniture.
Cymbale.
Gros Cornet.
Grosse Flute, 8 ft.
Flute Allemande, 4 ft.
Tierce, 1½ ft.
Larigot, 1½ ft.
Nasard, 2½ ft.
Quarte de Nasard, 2 ft.
Trumpet, 8 ft.
Claron, 4 ft.
Cromorne, 8 ft.
Vox Humana, 8 ft.
Musette (—1747).

PEDAL (twenty notes).

Bourdon, 16 ft.
First Bourdon, 8 ft.
Second Bourdon.

First Flute, 4 ft.
Second Flute, 4 ft.
Nasard.
Quarte de Nasard.
Tierce.
Bombarde, 16 ft.
First Trumpet, 8 ft.
Second Trumpet, 8 ft.
First Claron, 4 ft.
Second Claron, 4 ft.

BORDEAUX (St. Croix), 1748. Builder: Dom Bédos. Five manuals and pedal. Forty-five stops.

GREAT (fifty-one notes).

Bourdon, 32 ft.
Montre, 16 ft.
Montre, 8 ft.
Bourdon, 16 ft.
Bourdon, 8 ft.
Prestant, 4 ft.
Doublette, 2 ft.
Grosse Fourniture and Cymbale, 13 rks.
Flute, 8 ft.
Gros Nasard, 5½ ft.
Nasard, 2½ ft.
Grosse Tierce, 3¼ ft.
Tierce, 1½ ft.
Cornet.
First Trumpet, 8 ft.
Second Trumpet, 8 ft.
Claron, 4 ft.

BOMBARDE.

Bombarde (?).
Cromorne, 8 ft.

RÉCIT (thirty-two notes).

Cornet.
Trumpet, 8 ft.

ECHO (thirty-two notes).

Cornet.

POSITIF (fifty-one notes).

Montre, 8 ft.
Bourdon, 8 ft.
Prestant, 4 ft.
Doublette, 2 ft.
Cymbale, 7 rks.
Flute, 8 ft.
Tierce, 1½ ft.
Nasard, 2½ ft.
Larigot, 1½ ft.
Cornet.
Trumpet, 8 ft.
Claron, 4 ft.
Cromorne, 8 ft.
Vox Humana, 8 ft.

PEDAL (thirty-two notes).

Flute, 16 ft.
First Flute, 8 ft.
Second Flute, 8 ft.
Flute, 4 ft.
Bombarde, 24 ft.
First Trumpet, 8 ft.
Second Trumpet, 8 ft.
Claron, 4 ft.

TOURS (St. Martin), 1761. Builder: J. B. N. Lefebvre. Five manuals and pedal. Sixty-seven stops.

GREAT.

Montre, 32 ft.
Bourdon, 32 ft.
Montre, 16 ft.
Bourdon, 16 ft.
Montre, 8 ft.
Bourdon, 8 ft.
Prestant, 4 ft.
Doublette, 2 ft.
Grosse Fourniture, 6 rks.
Petite Fourniture, 5 rks.
Cymbale, 4 rks.
First Flute, 8 ft.
Second Flute, 8 ft.
Gros Nasard, 5½ ft.
Nasard, 2½ ft.
Quarte de Nasard, 2 ft.
Grosse Tierce, 3¼ ft.
Tierce, 1½ ft.
Larigot, 1½ ft.
Cornet.
First Trumpet, 8 ft.
Second Trumpet, 8 ft.
First Claron, 4 ft.
Second Claron, 4 ft.

BOMBARDE.

Bourdon, 8 ft.
Prestant, 4 ft.
Cornet.
Bombarde, 16 ft.
First Trumpet, 8 ft.
Second Trumpet, 8 ft.
Claron, 4 ft.
Trumpet, 8 ft.

RÉCIT (thirty-two notes).

Cornet.

ECHO (twenty-nine notes).

Cornet.

POSITIF (fifty-three notes).

Montre, 8 ft.
Bourdon, 16 ft.
Bourdon, 8 ft.
Prestant, 4 ft.
Doublette, 2 ft.
Fourniture, 5 rks.
Cymbale, 4 rks.
Cornet.
First Flute, 8 ft.
Second Flute, 8 ft.
Nasard, 2½ ft.
Quarte de Nasard, 2 ft.
Tierce, 1½ ft.
Larigot, 1½ ft.
Trumpet, 8 ft.
Claron, 4 ft.
Vox Humana, 8 ft.
Cromorne, 8 ft.

PEDAL (thirty-six notes).

Flute, 16 ft.
First Flute, 8 ft.

Second Flute, 8 ft.
First Flute, 4 ft.
Second Flute, 4 ft.
Gros Nasard, 5½ ft.
Petite Nasard, 2½ ft.
Quarte de Nasard, 2 ft.
Grosse Tierce, 3¼ ft.
Petite Tierce, 1½ ft.
Bombarde, 24 ft.
First Trumpet, 8 ft.
Second Trumpet, 8 ft.
First Claron, 4 ft.
Second Claron, 4 ft.
Dom Bédos considered this the largest and finest organ in France at its inauguration in 1761.

PARIS (St. Sulpice), 1781. Builder: F. H. Cliquot. Five manuals and pedal. Sixty-three stops.

GREAT.

Montre, 32 ft.
Montre, 16 ft.
Bourdon, 16 ft.
Montre, 8 ft.
Bourdon, 8 ft.
Prestant, 4 ft.
Doublette, 2 ft.
Grosse Fourniture, 6 rks.
Petite Fourniture, 4 rks.
Cymbale, 4 rks.
Cornet.
Grosse Tierce, 3¼ ft.
Flute, 4 ft.
Nasard, 2½ ft.
Quarte de Nasard, 2 ft.
Tierce, 1½ ft.
Larigot, 1½ ft.
First Trumpet, 8 ft.
Second Trumpet, 8 ft.
First Claron, 4 ft.
Second Claron, 4 ft.
Vox Humana, 8 ft.

BOMBARDE.

Cornet.
Bombarde, 16 ft.
Bombarde, 8 ft.
Claron, 4 ft.

RÉCIT.

Flute, 8 ft.
Cornet.
Trumpet, 8 ft.
Hautbois, 8 ft.

ECHO.

Bourdon, 8 ft.
Flute, 4 ft.
Cornet.
Trumpet, 8 ft.
Claron, 4 ft.

POSITIF.

Montre, 8 ft.
Bourdon, 16 ft.
Bourdon, 8 ft.
Prestant, 4 ft.
Doublette, 2 ft.
Fourniture, 4 rks.
Cymbale, 5 rks.
Flute, 8 ft.
Nasard, 2½ ft.
Quarte de Nasard, 2 ft.
Tierce, 1½ ft.
Larigot, 1½ ft.
Cornet.
Trumpet, 8 ft.
Cromorne, 8 ft.
Bassoon, 8 ft.
Clarinet (?).
Claron, 4 ft.

PEDAL (thirty-six notes).

Flute, 16 ft.
Bourdon, 16 ft.
First Flute, 8 ft.
Second Flute, 8 ft.
Flute, 4 ft.
Nasard, 2½ ft.
Bombarde, 24 ft.
First Trumpet, 8 ft.
Second Trumpet, 8 ft.
Claron, 4 ft.

Normal Manual of Fifty Notes

The normal manual compass for great and positif is fifty notes: C¹ to D⁵, low C sharp missing. Rarely was this extended to include a deep A (a minor third below double C) and a top D sharp and E. The manual stops are considerably augmented: great fifteen or sixteen, positif twelve to fourteen; a greater number was exceptional. The bombarde manual, placed above the great and always coupled with it, appears first at Notre Dame, Paris, in 1733. (See its composition in the Notre Dame stop-list.) The écho averages twenty-seven to thirty-two keys; the maximum noted is thirty-nine. The oboe is revived. The pedal organ shows the most striking growth. (Why was it so long in coming?) Some pedals carried as many as fifteen "straight" stops. (Very few American organs can boast that many today.) The usual pedal compass ran from twenty-five to thirty notes. The 32-ft. diapason or bourdon reappears, but not in the pedal. The deepest reed is a 24-ft. bombarde. The reed battery is more nearly complete.

There is no improvement over the sixteenth century slide chests with each valve, placed under the groove in the chamber, acting as an intermediary between key and pipe. The chest's loca-

tion varied with the organ's make-up and size. We note very few new mechanical accessories, among them octave couplers and "combination" registers for stops prepared in advance. Unequal temperament (tuning by fifths) prevailed until Bach and Rameau demanded the octave's division into twelve equal semi-tones. All builders had adopted equal temperament by the end of the eighteenth century. The pitch remained one whole tone lower than orchestral pitch.

New Canons of Decorative Art

The eighteenth century buffet changes in accordance with new canons of decorative art. Curved lines displace horizontal planes; a rather austere majesty yields to a certain gracefulness. The heavy overpowering woodwork so much in favor between 1670 and 1720 now gives way to the pleasing and graceful rococo of Louis XV. There is no change in the instrument hidden within its carved wooden envelope, but the more numerous stops make necessary doubling and tripling of chests, causing at times an abnormal widening of the organ case. There are more compartments of varying heights. Turrets are again needed to accommodate 24-ft. and 32-ft. pipes. Great organ facades with seven turrets and positifs with five are frequent.

Wreaths and open-work grilles are outlined in sinuous curves; the rectilinear yields to the concave. All the elements of the baroque and rococo styles—cherubim heads on clouds, twining rope designs, shells, palm leaves—adorn the woodwork of sou-bassement, friezes, cornices and ceilings. The immoderate and indiscreet laying-on of angelic contours, cressets, urns and flower baskets often deprives the buffet of that seventeenth century majesty and austerity which harmonized so well with the rigid parallel lines of the pipe-work. But in the Louis XVI. period sobriety and good taste are increasingly evident. M. Dufourcq commends the concave design of the main structure at St. Sulpice (1781) and the elegance of the fluted columns with their Corinthian capitals supporting the semi-circular upper story, but he condemns the cold profanity of the statues hiding the feet and mouths of the diapason pipes, the ridiculous pomposity of the positif woodwork with its prosaic clock and the theatrical poses of the angel group crowning the ensemble.

Schnitger Organ in Favor

Viewing parallel developments in eighteenth century Germany, M. Dufourcq finds the colorful Schnitger organ still a strong favorite in the north, while eastern and southern Germany come under French influence. In proof of this he cites the fact that one of their greatest builders, Andre Silbermann, spent two years (1704-1706) working with the celebrated Alexander Thierry in Paris. On his return to Strasbourg he definitely adopted the Thierry instrument. His brother Gottfried also used it as a model, but incorporated certain stops of German origin. One may judge from the following two specifications:

STRASBOURG (Cathedral), 1713. Builder: Andre Silbermann. Three manuals and pedal. Forty stops.

- HAUPTWERK (GREAT).**
 Principal, 16 ft.
 Bourdon, 8 ft.
 Principal, 8 ft.
 Bourdon, 8 ft.
 Prestant, 4 ft.
 Doublette, 2 ft.
 Mixture, 4 rks.
 Cymbale, 3 rks.
 Gross Tierce, 3 1/2 ft.
 Nasard, 2 1/2 ft.
 Tierce, 1 3/4 ft.
 Cornet, 5 rks.
 Trumpet, 8 ft.
 Clarion, 4 ft.
 Vox Humana, 8 ft.

- POSITIF.**
 Principal, 8 ft.
 Bourdon, 8 ft.
 Prestant, 4 ft.
 Doublette, 2 ft.
 Mixture, 3 rks.
 Cymbale, 3 rks.
 Flute, 4 ft.
 Nasard, 2 1/2 ft.
 Tierce, 1 3/4 ft.
 Cromorne.

- BRUSTWERK.**
 Bourdon, 8 ft.
 Prestant, 4 ft.
 Doublette, 2 ft.
 Mixture, 2 rks.

- Nasard, 2 1/2 ft.
 Tierce, 1 3/4 ft.
 Trumpet, 8 ft.
 Vox Humana, 8 ft.
- PEDAL.**
 Principal, 24-16 ft.
 Soubasse, 16 ft.
 Octave, 8 ft.
 Prestant, 4 ft.
 Bombarde, 16 ft.
 Trumpet, 8 ft.
 Clarion, 4 ft.

ZITTAU (St. John), 1747. Builder: Gottfried Silbermann. Three manuals and pedal; forty-six stops.

- HAUPTWERK.**
 Principal, 16 ft.
 Principal, 8 ft.
 Bourdon, 16 ft.
 Octave, 4 ft.
 Octave, 2 ft.
 Mixture, 4 rks.
 Cymbale, 3 rks.
 Viole de Gambe, 8 ft.
 Rohrflöte, 4 ft.
 Spitzflöte, 4 ft.
 Nasard, 2 1/2 ft.
 Tierce, 1 3/4 ft.
 Cornet, 4 rks.
 Fagott, 16 ft.
 Trumpet, 8 ft.

- OBERWERK.**
 Principal, 8 ft.
 Bourdon, 8 ft.
 Octave, 4 ft.
 Octave, 2 ft.
 Mixture, 4 rks.
 Quintaton, 16 ft.
 Flute, 4 ft.
 Nasard, 2 1/2 ft.
 Flageolet, 1 ft.
 Sesquialtera.
- BRUSTWERK.**
 Principal, 8 ft.
 Bourdon, 8 ft.
 Octave, 2 ft.
 Mixture, 3 rks.
 Rohrflöte, 4 ft.
 Nasard, 2 1/2 ft.
 Tierce, 1 3/4 ft.
 Larigot, 1 1/2 ft.
 Sifflet, 1 ft.
 Chalumeau, 18 ft.

- PEDAL.**
 Untersatz, 32 ft.
 Principal, 16 ft.
 Violon, 16 ft.
 Principal, 8 ft.
 Octave, 4 ft.
 Mixture, 6 rks.
 Posame, 32 ft.
 Posame, 16 ft.
 Trumpet, 8 ft.
 Clarion, 4 ft.

Tribute to Work of Silbermann

Dufourcq pays warm tribute to the round, velvety tone of A. Silbermann's low-pressure diapason, the pastoral color of the bourdons, his meaty cornet and crystal-clear plain jeu. He remarks that Silbermann nearly always uses tin, seldom lead, and credits Gottfried with the innovation of the reversible coupler. He feels, however, that the Silbermann's importance was exaggerated in Germany just as was Cliquot's in France. There are still well-preserved specimens of the Silbermann's handiwork, as at Ebermünster, built by Andre in 1730. In M. Dufourcq's opinion they owe their reputation less to their technical perfection than to the simple fact that they have escaped the ravages of time, but he believes they would have been eclipsed by the seventeenth century German instruments, had these remained intact. Judging from the composition of the St. Blaise organ at Mühlhausen, as restored under Bach's direction, the great cantor preferred the Schnitger type:

HAUPTWERK.

- Prinzpal, 8 ft.
 Oktav, 4 ft.
 Oktav, 2 ft.
 Mixture, 4 rks.
 Scharf, 2 rks.
 Quintaton, 16 ft.
 Viole de Gambe, 8 ft.
 Bourdon, 4 ft.
 Nasat, 2 1/2 ft.
 Sesquialtera.
 Trumpet, 16 ft.

BRUSTWERK.

- Bourdon, 8 ft.
 Quinte, 2 1/2 ft.
 Oktav, 2 ft.
 Mixture, 3 rks.
 Flute, 4 ft.
 Tierce, 1 1/2 ft.
 Schalmel, 8 ft.

RUCKPOSITIV.

- Prinzpal, 4 ft.
 Bourdon, 8 ft.
 Oktav, 2 ft.
 Mixture, 3 rks.
 Quintaton, 8 ft.
 Subzional, 4 ft.
 Sesquialtera, 2 rks.
 Spitzflöte, 2 ft.
 Quintflöte, 1 1/2 ft.

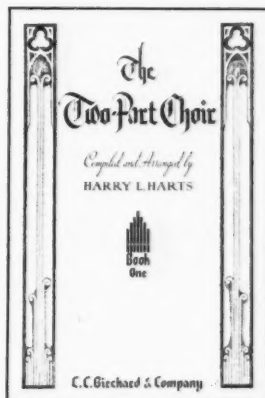
- PEDAL (twenty-six notes).**
 Prinzpal, 16 ft.
 Oktav, 8 ft.
 Oktav, 4 ft.
 Mixture, 4 rks.
 Subbasse, 16 ft.
 Rohrflöte, 1 ft.
 Posame, 16 ft.
 Trumpet, 8 ft.
 Kornett, 2 ft.
 Glockenspiel.

Bach certainly disagreed with the unequal temperament of Silbermann, who always tuned with the thirds exact and one faulty fifth (*quinte-de-laup*, G sharp to E flat). But he recommended the same pressure as Silbermann—about seventy-five millimeters, or three inches. However, after the death of Bach and the Silbermanns the best German builders, most of them directly or indirectly taught by Gottfried, seem to have adopted a composite formula based on the Franco-German model. On one hand we find the cornets, tierces, siflets, bourdons, trumpets and other reeds borrowed or adapted by Silbermann from the French organ; on the other, the flue-work, undulating stops and rich pedal section of Schnitger—as in the organ erected by Hildebrand in St. Michael's, Hamburg, in 1768. Such progress as can be observed in Swedish, Italian, Spanish and English organs of the eighteenth century is largely inspired by those of Germany and France.

Traces Work of Five Centuries

M. Dufourcq adds a few remarks on the eighteenth century organ case in these countries, terminating with a short summary of his entire work. A fine general index, a table of manuals and stops with dates and places of their first appearance, and several working plans, drawings and charts all help to bring vividly before the reader the picture of French organ building through five centuries. A condensation within the limits of this article, with its necessary omission of so much interesting material, can do but scant justice to the magnitude and splendid continuity which characterizes "L'Orgue en France." As a result of his scholarly labors M. Dufourcq has put the organ world deeply in his debt for having given us an orderly, reliably documented and definitive account of the evolution of the French organ.

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World Wonders Seen by American Organist on North China Visit

By ADOLPH STEUTERMAN, F.A.G.O.
Third Installment.

We arrived in Shanhaikwan, a city on the Manchukuo-China border, about 9 o'clock one evening. It stands at the extreme northeast boundary of China, where both the Great Wall and the range of mountains along which it is constructed end at the sea. Shanhaikwan is the summer camp of the British, French and Italian troops in North China and is a popular summer resort, possessing an excellent beach. It is astride the Great Wall about four miles from where the wall ends at the sea. It was here we had our first experience with Chinese soldiers and customs officials. All our luggage had to be put upon the platform and the courteous, tall, handsome Chinese customs officer, who spoke perfect English, pointed out several pieces and had the porters open them. His only objection was to booklets on the new state of Manchukuo which the Japanese had so graciously given us. These were confiscated. After all we could not expect the Chinese to endorse the taking of five of their provinces. Our baggage was put aboard and soon the din of the horde of Chinese coolies from the third-class coaches, showing their belongings, and the shouts of food vendors died away and we were off again into the night for Tientsin and Peiping.

We had learned much of bandits in both Manchukuo and China, but during our entire stay in these countries we saw no sign of them. We were told that the bandits were in reality the farmers of one village that had had a poor crop making a midnight foray on a neighboring village that had been more fortunate. Usually the visit was returned the next season.

About 5 the next morning we arrived in Tientsin, the "Ford of Heaven." It is about seventy miles from Peiping and is the gateway and port of that city, as well as the most important commercial center of northern China. Although it stands some thirty-five miles from the sea, ships from the China coast ports and from Japan are usually able to navigate the twisting Peiho River as far as Tientsin, while larger vessels unload at Taku, where the river flows into the Gulf of Chihli.

Tientsin, with a population of nearly a million, was formerly enclosed by walls, but these were destroyed in the bombardment of the city during the Boxer rebellion in 1900. Since that time the city has grown in area and become increasingly modern, with wide, tree-lined avenues, public buildings and shops. It is made up of numerous "foreign concessions" for residence and trade in addition to the "native city." It possesses excellent hotels and foreign shops, a delightful country club and a fine race course. It is interesting to ride through the city streets and along the river bank, where the merchant ships of many nations weave among the smaller Chinese craft.

Peiping, the "Imperial City"

Peiping, the "Imperial City," the "Travelers' Mecca," is nearly 4,000 years old, with a history rivaled by few cities of the earth. It has been the capital of provinces, princedoms and kingdoms since B. C. 1121. It was the capital of the Mongol empire of Kublai Khan in A. D. 1264 and was made the capital of the Ming empire and built as it is today by Yung Lo in 1421. Its legendary history runs back to about B. C. 3000. Emperor Yu's reign, which terminated about B. C. 2205, marked the transition from the mythical to the historical period. Until recently the city was called Peking, or Pekin, a name meaning "Northern Capital," but since the central government of the republic was transferred to Nanking in 1928, Peking has become Peiping, or "Northern Peace," a name by which it was known long ago. Here modern comfort and an indescribable profusion of ancient beauty mingle with the characteristically Chinese native life to create an atmosphere that is both unique and irresistible.

Peiping is built on a plain and is

completely level, its only two low hills, the mound on which the Pei Hai dagoba stands and the Coal Hill, having been artificially made. Peiping is really two completely walled-in cities adjoining each other, using one wall in common. The northern part, called the Tartar City, is surrounded by walls fifty feet high, while the southern part, commonly called the Chinese City, is enclosed by walls thirty feet high. There are sixteen great gates in the complete wall. Three are in the wall between the two cities, the center one being the famous Ch'ien Men gate. Each gate is surmounted by a high tower built in galleries and provided with countless loopholes. The outer walls of the double city contain an area of about twenty-five square miles and measure thirty miles in circumference. The population of well over a million and a quarter is not dense, owing to the fact that large spaces, notably in the Chinese City, are not built over, and that the grounds surrounding the imperial palace, private residences and temples are extensive. Viewed from the walls Peiping looks like a city of gardens. Few crowded neighborhoods are visible. The characteristic features of the view are the upturned roofs of temples, palaces and mansions, gay with blue, green and yellow glazed tiles, glittering among the groves of trees with which the city abounds.

Enclosed within the "Tartar City" is the "Imperial City," which, in turn encloses the "Forbidden City," in which stands the emperor's palace. Both of these "cities" are walled in, as is the "legation quarter," which adjoins Ch'ien Men gate on the south wall of the Tartar City. Peiping is really a city of walls, even the smaller houses being enclosed. The narrow streets seem more like alleys, although the grayness of the walls is broken frequently by brilliant red gates.

Received by U. S. Ambassador

Our fine European Hotel was in the quiet legation quarter, which is much like an old, aristocratic residence section of one of our larger cities. The gates of the quarter are guarded day and night; hence there are few natives. Although the capital of China has been removed to Nanking, most of the embassies and legations remain, housed in fine buildings amid spacious grounds. All are walled in and the great powers have guards at their gates. One of the high-lights of our stay was the reception tendered us by our ambassador, Nelson T. Johnson, in his sumptuous quarters in the American legation compound. The quarter has its own mayor and police and is international territory.

Our first excursion was to Coal Hill for a view over the city. The hill, about 150 feet high, is said to cover an immense supply of coal to insure against shortage in case of siege. There are five summits to the hill, each with a pleasure pavilion. It was on this hill in 1644 that the last Ming emperor, finding escape from the Manchu invaders impossible, hanged himself. The Forbidden City, situated in the center of the Tartar City and just south of Coal Hill, was for centuries the imperial palace, with its magnificent collection of buildings, courts and yellow roofs. This area was occupied exclusively by the emperor and members of the imperial family. For generations it was the heart of China, the center about which the country revolved and to which costly tribute was brought from every part of the empire. Today it is a series of museums and galleries. The whole is splendidly and symmetrically planned, and gives, as nothing else can, an impression of the ancient grandeur of the rulers of China and the reverence in which they were held by the people.

To the west of the Forbidden City and enclosed in the walls of the Imperial City are three lakes, their shores lined with buildings, parks and pleasure gardens, sometimes called the Winter Palace. The best-known lake is Pei Hai or North Lake. Atop Pei Hai mound is the large dagoba referred to by foreigners as the "Peppermint Bottle." It is visible from most sections of Peiping. After climbing to the base of the dagoba for the lovely view of the city and of Pei Hai itself, we descended and entered a barge on the lake and were poled, amid the

ADOLPH STEUTERMAN



profusion of lotus flowers and their green leaves, to the famous Nine Dragons Screen. This screen, about thirty feet long, eight feet high and three feet thick, standing among the trees, is the devil screen of a long forgotten temple, and is one of the finest examples of porcelain found anywhere.

I shall never forget our first attempt to visit the famous Temple of Heaven, located in the Chinese city. It was a beautiful, sunny, Sunday afternoon and we were attired in our finest. Wending our way through the crowded streets in a train of rickshas, a dust storm suddenly blew up. Gently, at first, the wind increased, but it wasn't long before a small gale was whipping the dust and dirt into our faces and clothes. Soon we were literally covered and were having a merry time laughing at the ludicrous picture we presented, when suddenly it started to rain, and in less time than it takes to relate it was pouring. Well, the dust soon became mud and we mud dolls, if ever there were such living things. To add to the confusion of getting the tops up and gaining cover a young Chinese lad on a bicycle ran into and overturned one of our rickshas, dumping the young lady into the street. It finally wound up with the ricksha being righted, the lady restored unhurt to her seat, the frightened boy being led away by a policeman, and we making all haste back to the hotel in the driving rain. It took three changes of water and a complete change of clothing from head to foot for me to feel anyway human again, and one of our party, I am sure, never got the dirt out of his ears for a week.

Temple of Heaven Beautiful

The group of buildings known as the Temple of Heaven is unquestionably among the finest we saw in China. The three main structures stand in a wall-enclosed park in a silence and solitude that is most impressive. The largest is the "Temple of Heaven," or, more correctly, the "Hall of the Happy Year." It is circular in form and rises from the center of a triple white marble platform. It has three circular roofs of brilliant, blue-glazed tiles, topped by a golden ball. It is a huge structure of magnificent proportions and is said to be the finest example of religious architecture in China. A raised avenue of marble leads south to the "Palace of Abstinence," a smaller circular building with but a single blue-tile roof. The raised avenue of marble continues on to the "Altar of Heaven," a circular, triple terrace of white marble. Here was formerly held the most important ceremony of imperial China, the supplication of the Sun of Heaven to the Supreme Deity. The conception of this group of buildings is impressive beyond words.

In contrast, returning one day from a visit to the observatory, said to be the oldest in the world, winding our way in rickshas through the slush of the narrow alleys, we passed the corpse of a man lying in the mud only partly covered with a straw matting. No one seemed to pay any attention to it.

The ricksha boys of Peiping are a joy! Upon your first sortie from the

hotel one of them picks you out and he is your "boy" for the remainder of your stay. It is so convenient, and soon you feel completely comfortable and safe in the hands of your "Chao," as was the name of my friend, my ricksha boy. Chao spoke a little English and knew better what you wanted to see and where to shop than many guides. He could trot for ten or fifteen minutes at a time and no matter when you wanted him he was across the street in the little compound waiting for you morning, noon or night. A great shout would go up the moment he saw you at the hotel door. We were advised to pay only a dollar a day, but I could not resist giving a little tip each night and a "bonus" at the end of my stay. A Chinese dollar is only about 35 cents. This is considered high pay and is given only to boys in the European hotel stands who are reliable and who understand, however slightly, some foreign tongue. There are said to be more than a hundred thousand ricksha boys in Peiping. It is not safe, however, to engage one except at certain, designated stands. Chao and I became great friends and at parting he presented me with his "business card," his name and number laboriously written with a lead pencil on a scrap of paper in the script of a 6-year-old child.

Peiping, then called Cambaluc, was the city visited by Marco Polo in the thirteenth century during the reign of Kublai Khan. Three of the structures whose magnificence he described are still standing—the Drum Tower, the Bell Tower and the now called Marco Polo Bridge. The massive Drum Tower was famous for the appliances it contained for marking time. Formerly the drum was beaten to sound the night watches. It rises to a height of ninety-nine feet, thus permitting the "good spirits who travel at one hundred feet to clear." The Bell Tower, a smaller structure, is just north of the Drum Tower. The huge bell, said to weigh fifty tons, was formerly tolled immediately after the drum was beaten, but now, because of its cracked condition, it has been removed and placed upon the ground between the two towers.

A thoroughly interesting afternoon was a visit to a Chinese theater. It was raining very hard and the ride to the theater in our rickshas was thrilling. We were unloaded at the entrances of a great vegetable and fruit market in a huge arcade. Trailing our way between the stalls we came to a flight of stairs in an inner alley. Mounting these and entering a door at the top we found ourselves in the balcony of a dingy theater filled with natives and with odors of food and people. The play was already in progress. We were told it was an historical play and the actors nobles, warriors and good or evil spirits. The costumes were rich and brilliant. The strutting about of the actors, the din of their piping voices and the clashing noise of the orchestra (?) seated on the stage were wholly incomprehensible to me. There was no scenery and the stage hands moved about continually, shifting the few "props." Our guide informed us that one of the most famous of Chinese actors was in the cast. He also pointed out the significance of certain movements of the actors, such as a man waving a whip was supposed to be on horseback, while the motion of rowing indicated he was in a boat and standing upon a chair meant he was on top of a mountain. It was most interesting and most informal, what with the stage hands eating their bowls of rice between moving "mountains," etc. After a little while we were glad enough to leave the stuffy theater and the Chinese drama to the Chinese.

More artistic, however, was a shadow play we witnessed one evening. It was shown in the formal garden of an old Chinese home. Lights were extinguished except behind a white transparent screen about six by eight feet. Behind the screen but in front of the light, delicately carved shadow figures, made of brilliantly colored donkey hide, were made to breathe, battle and sing age-old Chinese music. Intricate feats of juggling, exciting boat rides and battles on horseback are some of the manipulations done by the incredible skill of the old artists. Here, too, was heard the Chinese "violin" accompanied by rhythmic thumping on a small drum.

The talking, singing and animal noises were all made by the two old men. Scenery was pinned to the screen and all in all it was a most unusual and attractive entertainment.

The Temple of Confucius and the Hall of Classics are set in a beautiful, quiet compound, green with grass and trees. Here for generations the emperors have paid homage to Confucius, the great sage, the father of all Chinese thought and conduct. We visited the Lama Temple nearby late in the afternoon to attend a service. This is the most important temple of the Buddhist faith in Peiping and is the official residence of the Living Buddha when visiting the city. The grounds are extensive and there are many yellow-roofed temple buildings. The priests in their long, black robes and queer hats looked none too sanitary, while the service, one of continued intoning, with an occasional change of pitch, by fifteen or twenty boys and young men, we found rather monotonous. They were seated in two rows facing each other in front of a massive Buddha about sixty feet tall, said to be carved from a single tree.

Tries Twenty-six Course Dinner

Have you ever eaten a real twenty-six-course Chinese dinner? We tried it one evening in Peiping. We were served the renowned shark's fins, buried eggs (ancient and black), bird's nest soup, watermelon seeds, eels and what not. Few were able to finish it. There are, however, many dishes that are most palatable and the variety of Chinese food was amazing to me.

We witnessed one wedding procession and several funeral processions and could hardly tell the difference until the bridal chair or coffin came along. The more pretentious have long, colorful processions headed by a man beating a cymbal. Then come men with red lacquer poles topped with bright banners, symbols and long lanterns, followed by musicians with horns, drums and cymbals, the mourners in white, the priests in bright red and, finally, the coffin. Images of the decedent's belongings made of paper are carried in the procession and paper "money" is thrown into the air. This is "spirit" money, for use in the world beyond. In wedding processions the presents and furniture of the bride are carried in place of the paper figures.

Peiping is a city of contrasts. Where else can one find such descriptive names as Lantern street, Jade street, Flower street, Silver street, Book street, Brass street, Thieves' Market, Ox lane? Or where such imaginative places as White Cloud Temple, the Temple of Eighteen Hells, Black Dragon Pool, Moon Gate, Temple of the Azure Clouds, Altar of the Moon, the Spider Pagoda and Lotus Flower Temple, only to be brought to earth by the screaming siren of a racing truck loaded with soldiers holding a pale, trembling prisoner with a white band around his arm, on his way to the execution ground to be shot?

Visit to the Great Wall

No visit to China is complete without a visit to the Great Wall. Some of the best-preserved sections are near Peiping; hence the wall is usually visited from there. A train is taken to Nankow, twenty-five miles, where it is switched to the spur at Nankow Pass, a wild and desolate mountain region, the gateway to China from Mongolia. Not the least interesting is the train ride up the pass. It parallels the old caravan route with its native inns, camel and donkey trains and fortifications.

We got off the train at a station named Chinglungch'iao, where we were met by coolies with donkeys and sedan chairs. I chose a donkey for the ascent, which, in places, was so steep the boy had to get behind and push. After about thirty minutes of noise, dust and excitement we arrive at the Pa-Ta-Ling gate, at the top of the pass, 2,000 feet above sea level. Climbing to the top of the wall, a magnificent view is obtained. Built in the second century B. C., it is some 1,500 miles long and from twenty to thirty feet in height. It is about twenty-five feet wide at the base and fifteen feet wide at the top. The top is paved and has parapets on each side. There are watch towers built at intervals but not connected

with the wall. In some places there are two or three walls, one backing the other. It is superbly built, some of the massive blocks weighing a quarter of a ton. It has been estimated that over a million people were employed in its construction for a period of twenty years. It was built as a barrier to hold back the Mongol and Manchu invaders. Sections have crumbled now and it can hardly be said to offer resistance to an invader. It winds like a huge serpent over the hills, mounting high cliffs and dipping suddenly into valleys, disappearing at last as a thin line on the horizon, where it travels on its way to Tibet. It undoubtedly is one of the outstanding wonders of the world, with its colossal length, its venerable age and the almost superhuman toil involved in its construction. It is singularly impressive in these mountain solitudes. Only in China could such a vast project be achieved.

Tombs of Thirteen Emperors

A visit was made by automobile to the famous Ming Tombs, the resting-place of the last thirteen Ming emperors. They are laid out on a colossal scale in a secluded valley some distance from Peiping. They are approached by a long avenue, entered through a marble arch of five divisions said to be the finest in China. Farther on is the Great Red Gate, where everyone dismounted in Ming times. Then comes the Spirit Tablet House, and soon the avenue becomes lined on each side with pairs of stone animals and figures. Beyond the last pair of large stone "officials" is the beautiful marble Dragon and Phoenix Gate. From here most of the tombs can be seen. The avenue, formerly paved and with beautiful stone bridges, leads on to Yung Lo's tomb, the largest, oldest and finest. One enters the tomb area through triple arches and courtyards lined with old trees leading to the Tablet Hall, where rites of ancestor worship were performed. This magnificent structure is 180 feet long and eighty feet wide, with forty pillars supporting its lofty roof. These pillars are twelve feet in circumference and lacquered in red and gold, while the ceiling is richly patterned and carved. One is in an atmosphere of calm and overwhelming dignity. Beyond, another court leads to the Soul Tower and the actual tomb—a large mound overlooked by a terrace and by stately pines. It is beneath this mound, in the grave chamber, that Yung Lo is believed still to lie in peace in a luxuriously ornamented coffin amid priceless jewels. The other tombs are similar, but constructed on a less grand scale.

The Summer Palace is about seven miles west of Peiping. It is a pleasure resort largely constructed by the Empress Dowager Tzu Hsi about 1875, after the older buildings had been destroyed by the British and French in 1860. The walled-in grounds enclose a lake two miles in circumference and an artificial mound upon the side of which are many palaces, galleries, pavilions and temples. In the grounds proper are audience chambers, an imperial theater, rock caves, covered walks, etc. Noteworthy are the many fine bronze animals, the Seventeen-Arch Bridge, the Camel's Back Bridge, the Full-Moon Bridge and the Marble Boat upon sight of which one of the ladies in our party inquired if it floated. Here we had a refreshing luncheon upon the upper "deck." Many of the rooms in the palace remain furnished just as the empress left them. They are full of priceless treasures, many the gifts of other nations. From the Temple of Ten Thousand Buddhas atop the hill a splendid view may be had over the colorful roofs supported by red-lacquered columns and across the lake to an island, noted mainly for the bronze cow of Chien Lung.

A short distance from the Summer Palace is the Jade Fountain, so called because of the greenish tint of its crystal-clear spring water. There are three pagodas in these grounds, their spires rising gracefully to overlook the plain of Peiping. One is of brick, another, slender and bright with glazed green and gold, is the Porcelain Pagoda, and the largest is marble, its base and seven stories carved in high relief with a profusion of exquisite designs.

In this condensed narrative it is im-

possible even to name the numberless places visited; the modern colleges and hospitals; the Christian missions, churches and schools; the museums, picture galleries and parks. Suffice it to say that, in my opinion, Peiping is the most colorful, the most fantastic, the most interesting city I have ever visited. Its attractions are endless. Here the culture of ancient Cathay is still undisturbed by the encroachment of Western civilization. Here one can step from the door of a modern hotel back to a civilization as it was before the dawn of Christianity.

(To be continued.)

MUSIC TEACHERS IN CHICAGO

Thirteen Hundred Attend Interesting Sessions of M.T.N.A.

The fifty-eighth annual meeting of the Music Teachers' National Association, held in Chicago in conjunction with the annual meeting of the National Association of Schools of Music, the American Musicological Society and the biennial meeting of Phi Mu Alpha, proved to be one of the best attended meetings in its history. About 1,300 delegates registered at the Palmer House for the program prepared by the president, Earl V. Moore of the University of Michigan, and the officers of the other associations. Addresses and papers of importance dealing for the most part with phases of music education and progress facing musicians today were delivered by a group of men and women distinguished in their fields. The Mischakoff and Philharmonic string quartets, the Russian string trio and choral groups, such as the Chicago A Cappella Choir, the Chicago Symphonic Choir, the DePaul University A Cappella Choir and the A Cappella Choir from the Carl Schurz High School, added greatly to the program by their appearances.

More than 400 were present at the banquet Dec. 29 to hear Dr. John W. Studebaker, United States Commissioner of Education, who put himself squarely on record as favoring a division of the fine arts in the Department of Education, with the cause of music

and national music education fully represented in such a division or bureau. An interesting orchestral demonstration was staged Monday afternoon by the members of the Chicago Civic Orchestra in Orchestra Hall under the direction of Hans Lange. The same evening an elaborate choral service at the University of Chicago Chapel under the direction of Mack Evans brought out several hundred.

The officers re-elected for the year were: Earl V. Moore, University of Michigan, president; Rudolph Ganz, Chicago Musical College, vice-president; D. M. Swarthout, University of Kansas, secretary; Oscar V. Demmler, Pittsburgh, treasurer; Karl W. Gehrkens, Oberlin College, editor.

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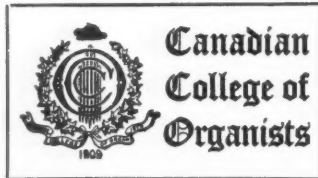
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Toronto Center.

T. M. Sargent, Secretary.

The Toronto Center held its Christmas dinner and entertainment Dec. 30 in the auditorium of the North American Life Assurance Company. About seventy members and friends were present and after a feast had been served we were entertained with a program ranging from carol singing to sound pictures and dancing. Dr. and Mrs. H. A. Fricker received the guests and H. Williams and Franklin Legge kept the fun moving at top speed after dinner. One of the highlights of the evening was the impromptu choir giving illustrations of the "perfect rehearsal" and "rehearsals as they usually are." The center has made a feature of this evening for the last few years and the entertainment this year seemed to be thoroughly enjoyed by all present.

Ottawa Center.

Hugh Huggins, Secretary.

The January meeting was held on Saturday, the 16th, in the restaurant of the Murphy-Gamble store. After supper the members adjourned to St. Andrew's Presbyterian Church, where a lecture-recital was given by Dr. Arthur H. Egerton, who recently accepted the position of organist at this church. Many guests and friends were present and a hearty welcome was given to Dr. Egerton.

Halifax Center.

Cyril C. O'Brien, Secretary.

Professor George Scott-Hunter presided at a meeting of the Halifax Center Jan. 16, at which the following officers were elected for the current year:

Chairman—Harry Dean, A.R.C.O.
 Vice-Chairman—Ernest Melville.
 Secretary-Treasurer—Cyril C. O'Brien, M.A.

Auditor—Walter Bars, LL.B., K. C.
 Executive—Professor Scott-Hunter (a vice-president of the College), Miss Natalie Littler, Mus. B., Ernest Morley, Mus. B., and Paul Letendre.

On Saturday, Jan. 9, a special meeting of the Halifax Center was held. Professor Scott-Hunter was in the chair and the topic of the evening was "Organ Examinations." It proved to be a provocative subject and a spirited discussion ensued concerning the relative value of various examinations.

Kitchener Center.

Eugene Fehrenbach, Secretary.

At the annual meeting, held at the Granite Club Jan. 11, the following officers were elected:

Past Chairman—Edgar B. Merkel.
 Chairman—W. A. Mason.
 Vice-Chairman—Glenn Kruspe, A. R. C. O.

Secretary—Eugene Fehrenbach.
 Treasurer—Leonard Grigg.

The event took the form of a dinner, guests coming from Preston and Guelph. The center reported good progress, having increased the membership from five, at the time of inception, to a present membership above twenty. Mr. Mason outlined plans for the coming year in which choral music is to be featured.

London Center.

Ethel Louise Matthews, Secretary.

The first meeting of the year of the London Center was held at Wong's Cafe Jan. 5, when the business session was followed with the usual luncheon. J. Parnell Morris presided

over an unusually large attendance, which augurs well for the work of the center during 1937. An interesting paper on "Voice Training" was presented by Mr. Morris and many points were freely discussed.

The following officers were elected for 1937:

Honorary Chairman—Edward Daly.
 Chairman—J. Parnell Morris.
 Vice-Chairman—Dr. Frederic T. Egerton.

Secretary—Ethel Louise Matthews.
 Treasurer—Theodore Gray.
 Committee—Mrs. Ward Cornell, T. C. Chattoe and Ivor Brake.

Dorr's Boys Sing for Coronation.

St. Luke's Choristers, Long Beach, Cal., have just completed the most interesting assignment they have had, singing for the coronation of King Edward VI. in Westminster Abbey. The event took place in a great "movie" set of Westminster Abbey built on the lot of Warner Brothers-First National Studios in Burbank, Cal. William Ripley Dorr was given the texts of the musical numbers called for by the script of the picture, "The Prince and the Pauper," and was asked to find music in existence in 1547 which could have been used at the actual ceremony. Tallis, Farrant and Gregorian themes fitted the conditions best, and were used. The producers have had experts make every detail historically correct, and the result has been that the choristers have been called upon for considerable action in addition to their music. The Mauch brothers, Bobby and Billy, are the prince and the pauper, supported by an excellent cast. "Green Light," also a Warner Brothers picture, in which sixty boys and men of St. Luke's appear, is soon to be released. "Rainbow on the River," Bobby Breen's picture, has been very well received, and the St. Luke's boys' part in the church scene has brought many favorable comments from the reviewers.

Homer Whitford in Additional Post.

In addition to his present activities as organist and choir-master at the First Church in Cambridge, Mass., Congregational, and director of the Madrigal Singers, Boston, Homer Whitford has been appointed choir-master of the Hancock Congregational Church, Lexington, Mass. The Lexington church has a large congregation and maintains an adult chorus choir, with professional soloists, and a junior and young people's choir. Robert English, at present organist and choir-master of the Congregational Church at Lebanon, N. H., will act as organist and will be in charge of the choirs at the Sunday services. Mr. Whitford will enter on his new duties Feb. 1.

GERALD H. KNIGHT, F.R.C.O.



Photograph by courtesy of Donald Siminon

GERALD HOCKEN KNIGHT, a former scholar at Truro Cathedral School and organist pupil at Truro Cathedral, has been appointed to the important post of organist and choir-master of Canterbury Cathedral. Mr. Knight, who is 28 years old, is the only son of Alwyne Knight of Wyngarvey, Tywardreath. When at Truro this talented musician was a pupil of the cathedral organist, Hubert Middleton, who is now at Oxford. On leaving Cornwall, Mr. Knight went to Peterhouse, Cambridge, and later to the School of English Church Music at Chislehurst, afterward becoming organist at St. Augustine's, Queen's Gate, London.

Mr. Knight assumed his new duties Jan. 18.

While at Cambridge Mr. Knight took his A.R.C.O. in 1929.

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LINE ZILGIEN HEARD IN U. S.

Line Zilgien, the young Frenchwoman on a recital tour in America, had her American debut at the Town Hall, New York, Jan. 18, and in Kimball Hall, Chicago, Jan. 25, as announced in THE DIAPASON last month. The impression she made was that of a performer of more than ordinary talent whose work could not be appraised accurately until she had the opportunity to become more familiar with American organs. Miss Zilgien, who is a pupil of Marcel Dupré, shows the results of good training and conscientious study. There was not, however, revealed in her work sufficient evidence of possession of the qualities which would rank her as a virtuoso.

The Bach Passacaglia, with which the program opened, was not played in Chicago as we have heard it played by Farnam, Courboin, and many others, including the French virtuosos, and the performance of the Mendelssohn Sixth Sonata revealed definite uncertainties of rhythm. But the Schumann Sketch in D flat was played with more understanding, the Scherzo from Widor's Fourth Symphony was interpreted with rare lightness and grace, and in the Dupré Fugue in G minor Miss Zilgien demonstrated real brilliancy. Two compositions by Messiaen, purporting to portray shepherds and angels, respectively, failed to do so to the finite mind of the reviewer—nor did they prove much of anything else except that there is no law against writing anything down or publishing it in this modern day.

Miss Zilgien, let it be said again, has real promise, and we hope to find her on a future visit much better prepared to fulfill the demands made of foreign artists who come to our shores.

Death Takes William R. Lantz.

William Richie Lantz, executive director of the Lancaster City and County Welfare Federation, died at his home in Lancaster, Pa., Dec. 20, after he had suffered a severe heart attack earlier in the day. He celebrated his fifty-ninth birthday

Dec. 11. A civic leader and musician, Mr. Lantz attained success in many lines of endeavor. Mr. Lantz established himself as one of the best-known organists and choirmasters in the state. He became affiliated with church music when he was 10 years old. Had he lived another week he would have conducted his forty-ninth consecutive Christmas service. He had played the organ at St. John's Lutheran Church for the last eight years. In early life Mr. Lantz was a music teacher in Chambersburg and Fayetteville. He resided there until 1912. The next year he went to Washington, D. C., as secretary to Congressman Dersham and in 1915 he moved to Lancaster as chief deputy of the internal revenue office in the Lancaster district. He held this post until 1921, when he left to take a position as superintendent of general service of the Pennsylvania Power and Light Company.

James' Cantata Sung in Cleveland.

Philip James' cantata "The Nightingale of Bethlehem" was sung by the choir of the Church of the Covenant, Cleveland, Ohio, at the vesper service Jan. 3 under the direction of Charles Allen Rebstock, organist and choirmaster.

Dr. Marshall Bidwell, organist of Carnegie Music Hall, Pittsburgh, was taken ill early in the year and had to spend two weeks in the hospital, but was able to resume his duties later in the month. During his illness Charles Pearson and Arthur B. Jennings were guest recitalists at Carnegie Hall.

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Programs of Organ Recitals of the Month

Julian R. Williams, Sewickley, Pa.—Mr. Williams played the eighth annual recital on the David Manson Weir memorial organ in Westminster Presbyterian Church at Steubenville, Ohio, Jan. 3. His program was made up of the following compositions: Moderato from "Symphonie Romane," Widor; Andante from "Grande Piece Symphonique," Franck; Fugue in G minor, Dupre; Finale from "Symphonie Pathetique," Tschalkowsky; Fantasia from the Symphonic Suite "Scheherazade," Rimsky-Korsakoff; Minuet in A, Carl Philip Emmanuel Bach; "The Little Bells of Our Lady of Lourdes," Gaul; Fifth Concerto in F major, Handel; "Dreams," Wagner; "Elfin Dance," Edmundson; Toccata on the Chorale "Return to Us, Lord Jesus Christ," Karg-Elert.

In a lecture-recital of modern organ music before the Sewickley Music Club Nov. 24 at St. Stephen's Church Mr. Williams played: Moderato from "Symphonie Romane," Widor; Chorale, Honeger; Fugue, Dupre; "Requiescat in Pace," Sowerby; "Pantomime," Jepson; Three Gregorian Preludes, Edmundson; Toccata ("Gargoyles"), from "Impressions Gothiques," Edmundson; Folk-tune, Whitlock; "Landscape in Mist," Karg-Elert; Chorale Prelude, "Herr Jesu Christ, Dich zu uns wend," Karg-Elert.

Catherine Ritchey Miller, Raleigh, N. C.—Mrs. Miller will give a recital at Meredith College, Raleigh, N. C., Feb. 4. For the last two years Mrs. Miller has been studying with Leslie P. Spelman of Meredith College and she studied with Joseph Bonnet when he was in the United States last summer. From 1930 until November, 1932, she was a pupil of Miss Pauline Voorhees in New Haven, Conn. Mrs. Miller's program is as follows: Prelude and Fugue in A minor, "O Mensch, bewein' Dein' Sünde gross" and Vivace from Sonata in C minor, Bach; "Toccata per l'Elevazione," Frescobaldi; Prelude in D minor, Clerambault; Toccata in E minor, Pachelbel; Scherzo from Fourth Symphony, Widor; Berceuse, "Ariol" and "Variations de Concert," Bonnet.

E. Arne Hovdesven, Springfield, Ohio.—Mr. Hovdesven was presented by the Springfield Choirmasters' Club in an organ recital at the Church of the Covenant Jan. 15 and played the following program: "Thou Art the Rock," Mulet; "Legend of the Mountain," Karg-Elert; "La Fille aux Cheveux de Lin," Debussy; "The Ride of the Valkyries," Wagner; Finale in B flat from Six Pieces, Franck.

William Frederic Miller, Warren, Ohio.—With the assistance of Mrs. Julia L. Miller at the piano, Mr. Miller presented the following program at the First Presbyterian Church Sunday afternoon, Dec. 13: "Christmas Night," Goller; Fanfare, Bridge; Three Christmas Chorale Preludes, Bach; "In Thee Is Gladness," Bach; piano and organ, "Jesu, Joy of Man's Desiring," Bach, and "Adoremus," Ravina; Old Dutch Lullaby, Dickinson; "Noel for Flute Stops," d'Aquin; Christmas Fantasy, Rebling; "Christmas in Sicily," Yon; "Prologue de Jesus," Traditional; Pastorale, First Sonata, Guilman; "Hallelujah," Handel.

Raymond C. Robinson, F.A.G.O., Boston, Mass.—Among Mr. Robinson's Monday noon programs at King's Chapel in December were the following:

Dec. 14—"Fantaisie Dialogue," Boellmann; "A Rose Breaks into Bloom," Brahms; "Lied," Viere; Menuet, Viere; Adagio (Symphony 8), Widor; Fantaisie in E flat, Saint-Saens; Adagio, Pleyel; Noble; Rhapsodie on Christmas Themes, Gizout.

Dec. 21—Rhapsodie on a Fifteenth Century Catalanian Nativity Song, Bonnet; Prelude, Corelli; Pastorale in E, Franck; "Noel Dialogue," d'Aquin; "Sicilienne," Bach; Chorale Improvisation, "From My Heart's Depths," Karg-Elert; Toccata in F, Widor.

Isabel D. Ferris, Chambersburg, Pa.—Miss Ferris, who makes it a part of her work at Wilson College to refresh the minds of the young women by giving half-hour recitals during the examination period, with the assistance of vocal and instrumental soloists, arranged the following offerings at the close of the semester:

Jan. 26—Sketch in F minor, Canon in B minor and Sketch in D flat, Schumann; "Wind in the Pine Trees," Clokey;

"Carillon," Viere.

Jan. 27—Prelude, Bonnet; "The Shepherd of Dumbleton," J. S. Matthews; "An Elfin Dance," Edmundson; Finale from Second Symphony, Widor.

Jan. 28—Request program: "Liebesfreud," Kreisler-James; Minuet in A, Boccherini-Lemare; Berceuse, Dickinson; "Jesu, Joy of Man's Desiring," Bach-Grace; "Pilgrims' Chorus," from "Tannhäuser," Wagner-Eddy.

Jan. 29—Third Movement from Sonata in F, Mendelssohn; "Canzona della Sera," d'Evry; "Choir de Lune," Karg-Elert; Caprice, "The Brook," Dethler.

Feb. 1—Bach program: Chorale Prelude, "In Thee Is Gladness"; Vivace from Trio-Sonata in D minor; Chorale Prelude, "O Sacred Head Now Wounded"; Fantasy and Fugue in G minor.

Feb. 2—Presto from Concerto No. 8, Handel; "Within a Chinese Garden," Stouton; "L'Organo Primitivo," Yon; First Movement from Sonata in D minor, Guilman.

Feb. 3—Prelude Elegy, Hardy; Intermezzo from Suite, Rogers; "The Bells of St. Anne de Beaupre," Russell; Allegretto, Luicke; "Dreams," McAmis; "The Kettle Boils," Clokey.

Feb. 4—Request program: "Morning" from "Peer Gynt" Suite, Grieg-Fricke; "Liebestraum" No. 3, Liszt; Serenade, Schubert; "The Old Refrain," Kreisler-James.

Marshall Bidwell, Mus. D., Pittsburgh, Pa.—Dr. Bidwell played the following program Jan. 16 at his Saturday evening recital in Carnegie Music Hall: Dorian Toccata in D minor, Bach; Air, "Bist Du bei Mir," Bach; Fantasia and Fugue in G minor, Bach; Scherzo from Second Symphony, Viere; Prelude and "Liebestod," from "Tristan und Isolde," Wagner. The Taylor Alderdice A Cappella Choir, directed by Emma Steiner, sang two groups and presented Harvey B. Gaul's cantata "The Singers," with Dr. Bidwell at the organ.

In his recital Sunday afternoon, Jan. 16, Dr. Bidwell played: Chorale, "Break Forth, O Beauteous, Heavenly Light" and Pastoral Symphony from Christmas Cratorio, Bach; "A Christmas Cradle Song," arranged by Poister; Variations in D minor, Handel; "Symphonie Gothique" (Andante sostenuto and Allegro), Widor; "While Shepherds Watched," Mauro-Cottone; "Firestie Fancies," Clokey; Fantasy on Foster Melodies, arranged by Marshall Bidwell; "The Musical Snuff-Box," Liadoff; Variations on an Ancient Christmas Carol, Dethler.

Elizabeth MacPherson Kister, Philadelphia, Pa.—In a recital at the Princeton Presbyterian Church on the evening of Jan. 26 Mrs. Kister presented a program made up as follows: "Aria da Chiesa," Anonymous; Three Chorale Preludes, Bach; "Harmonies du Soir," Karg-Elert; Chorale in B minor, Franck; "Study on an Old English Tune," Robin Milford; Pastorale from "Le Prologue de Jesus," Traditional, arranged by Clokey; "Romanza" from Festival Suite, Stanley T. Reiff; Trumpet Tune, Purcell.

F. Rayner Brown, Los Angeles, Cal.—In a recital at St. Paul's Cathedral on the evening of Jan. 25 Mr. Brown played this program: Sonata No. 3 (Pastoral), Rheinberger; Chorale Prelude on "Puer Natus," Bach; Prelude and Fugue on "B-A-C-H," Liszt; Contemporary American Composers; Fantasy on the Hymn-tune "Amsterdam," Carl McKinley; Symbolic Sketch "The Broken Laurel Tree" (new, MSS.), Royal A. Brown; "Carillon de Chateau Thierry" (new), Seth Bingham; "Twilight Moth," from "Nature Sketches," Joseph W. Clokey; March from Suite for Organ, Leo Sowerby.

Franklin Mitchell, Marshall, Mo.—Mr. Mitchell, assisted by Miss Adeline Koller, soprano, was heard in a recital at Missouri Valley College Jan. 10 and played these compositions: "In Dir ist Freude," Bach; Fugue in G major ("Jig"), Bach; "Suite Gothique," Boellmann; "Pilgrims' Chorus" ("Tannhäuser"), Wagner; Fountain Reverie, Fletcher; "Hymn of Glory," Yon.

John Standerwick, East Orange, N. J.—In a recital to be played by him at Bethel Presbyterian Church, East Orange, on the evening of March 1 Mr. Standerwick will present a program made up as follows: Chorale, "In Thee Is Gladness,"

Bach; Air from Suite in D major, Bach; Finale from "The Ninety-fourth Psalm," Reubke; Introduction and Passacaglia, Noble; "Moonlight," Kinder; Finale from "Storm King" Symphony, Dickinson; Fantasy on the Hymn-tune "St. Clement," McKinley; "Finlandia," Sibelius.

W. O. Tufts, South Bend, Ind.—Mr. Tufts presented four short programs of Christmas music at the First Methodist Church at noon from Dec. 21 to 24. Each program consisted of works of composers of different nationalities. The offerings were the following:

Dec. 21—Bach program: Concerto in C major; Pastoral Symphony, from Christmas Oratorio; Two Chorale Preludes on "In dulci Jubilo."

Dec. 22—French-Italian program: "Noel on the Flute Stops," d'Aquin; "Soeur Monique," Couperin; "Carillon-Sortie," Mulet.

Dec. 23—German program: Fantasy on the Chorale "How Brightly Shines the Morning Star," Baxthude; "A Lovely Rose Is Blooming," Brahms; Prelude on "From Heaven High," Pachelbel.

Dec. 24—English-American program: Fantasy on Christmas Carols, Faulkes; Meditation on "Silent Night," Kreckel; "Christmas," Dethler.

H. Proctor Martin, Niagara Falls, N. Y.—Mr. Martin, organist and choirmaster at the De-Venue School, is giving a series of programs at St. Paul's Methodist Episcopal Church. The second recital, played Dec. 20, included: Christmas Pastorale on German Folksong "Weihnacht," Harker; Bohemian Carol, Poister; Fantasia on Old Christmas Carols, Faulkes; "Christmas in Sicily," Yon; Chorale Improvisation on "In dulci Jubilo," Karg-Elert. The Niagara Falls High School a cappella chorus under the direction of Mrs. Helen Clement Martin sang two groups.

Reuel E. Lahmer, Montclair, N. J.—Mr. Lahmer, minister of music of Grace Presbyterian Church, played the following selections in a recital on the afternoon of Jan. 31: Tenth Concerto (first, third and fourth movements), Handel; Adagio Cantabile, Nardini; Pastorale in C, Bach; Prelude and Fugue in B minor, Bach; Chorale in B minor, Franck; Cradle Song, Grace; Passacaglia, Lahmer; Pastorale, Whitlock; "Exultemus," Whitlock.

Horace Alden Miller, Mount Vernon, Iowa.—In a recital on the large Kimball organ in the auditorium of Cornell College Jan. 8 Professor Miller played the following program: Suite from "Water Music," Handel-McKinley; Chorale in B minor, Franck; "Ariol," Bonnet; "Negro Portraiture," Horace Alden Miller; Londenry Air, arranged by Archer; "A Southern Fantasy," Ernest Hawke; Fantasy on Cornell Songs, Horace Alden Miller; Toccata, Mally.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree of the University of Florida played this program of compositions of Garth Edmundson for his recital Sunday afternoon, Jan. 24: "Cortege" and Fanfare; "In Modum Antiquum" (Book 2, complete); "Easter Spring Song"; Toccata on "Nassau"; "Litanie Solenne"; Apostolic Symphony (complete); "Bells through the Trees"; "Imagery in Tableaux."

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

Jan. 3—Sketch, Meditation, Pastorale and Fughetta, from "Novelletten," Op. 28, Paul Krause.

Jan. 10—Symphonic Movement, Guy Weitz.

Jan. 17—Prelude, Variation and Fugue on "Dundee," Roland Diggle; "A Carol," G. O'Connor-Morris.

Jan. 24—Chorale and Fugue from Suite for Organ, Leo Sowerby.

Jan. 31—"Eventide," Basil Harwood; Fantasy for Flute Stops, from Suite for Organ, Leo Sowerby.

Glenn Grant Grabill, Columbus, Ohio.—In a recital of Christmas music at the First Congregational Church Sunday afternoon, Dec. 20, Mr. Grabill was assisted by the church quartet. His selections included: "Alleluia," Dubois; Chorale Prelude, "Lo, How a Rose," Brahms; "Le Marche des Gris-vetues," Couperin; "Christmas Evening," Mauro-Cottone; Christmas Pastorale, "From High Heaven," Bach; Prelude and Fugue in D

minor, Bach; Concert Paraphrase on Brahms' Lullaby, Stanley E. Saxton; "Vox Angelica," Chris W. Heinrich; Organ Fantasy, "Silent Night," Howard R. Thatcher; "Te Deum Laudamus," Claussmann.

F. Arthur Henkel, Nashville, Tenn.—In a recital Dec. 3 at Ward-Belmont College Mr. Henkel played: Chorale No. 3, in A minor, Franck; Sonata, "The Ninety-fourth Psalm," Reubke; "In Fairyland" Suite, Stouton; Meditation (manuscript), Riggs; "Ave Maris Stella of Nova Scotia Fishing Fleet," Gaul; "Dirbyramb," Harwood.

Alexander Schreiner, Los Angeles, Cal.—Mr. Schreiner's Sunday afternoon recitals in January at the University of California at Los Angeles have included the following:

Jan. 10—"Grande Offertoire de St. Cecile," Batiste; "Evening Harmonies," Karg-Elert; Toccata from Fifth Symphony, Widor; Good Friday Music, from "Parsifal," Wagner; Concerto for Piano-forte and Orchestra in B flat major, Mozart (Robert Hafendden at the piano).

Jan. 17—Overture to "The Merry Wives of Windsor," Nicolai; Chorale Fantasia in B minor, Franck; "Grand Chorus Dialogue," Gigout; "Kol Nidrei," Old Hebrew, arranged by Bruch; Second "Legend," Bonnet; "La Piccola," Leschetizky; Toccata in D major, Lanquett.

Maurice Douglas Pedersen, Toledo, Ohio.—Mr. Pedersen, of the Collingwood Avenue Presbyterian Church, played the recital Sunday afternoon, Nov. 29, at the Toledo Museum of Art and had an unusually large audience, aggregating nearly 1,000 people. The program consisted of these compositions: First Symphony ("Marche Pontificale" and Adagio), Widor; Toccata in F major, Bach; Sketch in C minor, Schumann; "Song of the Basket Weaver," Russell; "Carillon de Westminster," Viere; Sonatina from "God's Time Is Best," Bach-Grace; Prelude, Clerambault; Toccata on "Thou Art the Rock," Mulet.

Gene Stanton, Norwalk, Ohio.—Mr. Stanton, organist and choirmaster at St. Paul's Church, with the assistance of Marion Roe Richards of Toledo, gave a program on Jan. 10. The organ numbers were: Sarabande, Sulzer; Toccata and Fugue in D minor, Bach; "The Bells of St. Anne de Beaupre," Russell; "Harmonies du Soir," Karg-Elert; "On Wings of Song," Mendelssohn; "Carillon," Viere.

Russell H. Miles, M. Mus., Urbana, Ill.—Professor Miles, who played the University of Illinois recital Jan. 10, made use of the following works: Festival Prelude, Faulkes; "By the Waters of Babylon," Karg-Elert; Fantaisie, Franck; "Hosannah," Dubois; "Prelude Solenne," Noble; "Danse Arab," Tschalkowsky; "Venetian Serenade," Berwald.

George H. Fairclough, F.A.G.O., St. Paul, Minn.—A recital on the four-manual Aeolian-Skinner organ in the Northrop Memorial Auditorium is given every Friday afternoon at 4 o'clock by Mr. Fairclough, which many students and others attend, and which is also heard over the air by a large following from radio station WLB, owned by the University of Minnesota. Recent programs are:

Jan. 8—Prelude and Fugue in G major, Bach; Concerto No. 10 (Aria, Allegro), Handel; "Adoration," Macfarlane; "Sketches from Nature," Clokey; "Dreams," Wagner; Fantasia on "Hall, Minnesota," Fairclough.

Jan. 22—Fourth Symphony (complete), Widor; "Sicilienne" (from "Bach's Mementos"), Bach-Widor; "Funeral March of a Marionette," Gounod-Best; "Evening Chimes," Wheelton; "Divertimento," Percy Whitlock; "Marche Triomphale" ("Nun Danket"), Karg-Elert.

Jan. 29—Toccata, Adagio and Fugue (C major), Bach; Largo, Handel; "Carillon," Sowerby; Sonata, No. 6, Guilman; "Dreams," McAmis; Toccata, Mulet.

Mary Carman Slade, Richmond, Ind.—In a Christmas recital Dec. 20 at the Reid Memorial United Presbyterian Church Mrs. Slade played this program: "Noel Polonoise," Guilman; "Gullem," Malling; "Noel Ecossais," Guilman; "Shepherds in the Field," Malling; Prelude Pastorale, Yon; Chorale Prelude, "From Heaven High to Earth I Come," Pachelbel; "Gesu Bambino," Yon; "Adeste Fideles," from "Cathedral Windows," Karg-Elert; "Christmas in Sicily," Yon.

Programs of Organ Recitals of the Month

Marion Janet Clayton, New York City.—In an hour of organ music at the Lafayette Avenue Presbyterian Church, Brooklyn, on the evening of Jan. 17 Miss Clayton played the following program: Prelude, Clerambault; Tenth Organ Concerto, Handel; "Papst-Hymnus," Liszt; Toccata in F major, Bach; Aria, "Bist Du bei mir," Bach; Fantasia, Mozart; Prelude to "The Blessed Damozel," Debussy.

Grace Halverson, A.A.G.O., Detroit, Mich.—Miss Halverson, who played the fifth "quiet hour of music" on the afternoon of Jan. 31 at Temple Beth-El, chose these selections for her program: "Piece Heroique," Franck; Prelude, Clerambault; "In Thee Is Gladness," Bach; Suite in G, Rogers; "Adoration," Rene Becker; "Prayer," Lily W. Moline; "The Squirrel," Powell Weaver; "Benediction," Karg-Elert; Toccata, Widor.

Guy Criss Simpson, Lawrence, Kan.—Mr. Simpson, who played the vesper recital at the University of Kansas Jan. 10, presented the following program: Prelude and Fugue in A minor, Bach; Chorale Prelude, "All Glory Be to God on High," Bach; Second Symphony, Widor; Cantilene in F, from Sonata No. 11, Rheinberger; Intermezzo in C minor, Barnes; Prelude and Fugue in G minor, Dupré.

Edwin D. Clark, Wilkes-Barre, Pa.—Mr. Clark has played a series of three recitals in the First Presbyterian Church for students of the Bucknell University Junior College, the recitals being designed to show the development of organ literature during the three great periods of its growth. The first recital, Oct. 30, was made up of works of Bach and his predecessors. Dec. 4 the following works of Romantic composers were played: Chorale Variations from the Sixth Sonata, Mendelssohn; Canon in B minor, Schumann; Pastorale, Franck; Fugue on the Chorale "Ad Nos," Liszt.

The third recital, Jan. 13, was devoted to modern composers and included: Chorale Improvisations, "Macht hoch die Thür" and "Freu Dich sehr," Karg-Elert; Prelude and Fugue in G minor, Dupré; Prelude on "Iam Sol Recedit," Simonds; "Come Autumn Time," Sowerby.

John Reymes-King, F.R.C.O., Montreal, Que.—Mr. Reymes-King played the following works in his recital on the evening of Jan. 21 at Trinity Memorial Church: Late Music: "Mrs. Vaux's Gigue," "Queen Elizabeth's Galliard" and "Mrs. White's Nothings," John Dowland (1563-1626); Pastorale and Ballo (Ballet), Scarlatti; "St. Ann" Fugue in E flat, Bach; "Jesu, Joy of Man's Desiring," Bach; "Provençalisch," Rheinberger; Prelude, Fugue and Variation, Franck; Minuet, Moszkowski; Postlude and Trio in G minor, Stanford.

The next recital in this series by Mr. Reymes-King will include items by Isobel Reymes-King, violinist, and will be given on Tuesday, Feb. 9, at 8:30 p. m.

Allanson G. Y. Brown, F.R.C.O., Huntingdon, Que.—Mr. Brown played the following compositions in a recital Jan. 18 at St. Andrew's Presbyterian Church: Toccata and Fugue in D minor, Bach; "Jesu, Joy of Man's Desiring," Bach; "Pilgrims' Chorus" ("Tannhäuser"), Wagner; An old German carol, "The Noble Stem of Jesse," Praetorius; Introduction and Toccata, William Walond; Minuet, M. Greene; Bourree, J. Stanley; Three Short Chorale Improvisations, Allanson Brown; Prelude on "Dundee," Noble; Piece in Ancient Style, Rogers; "Echo," Yon; Minuet from "Berenice," Handel; Finale on a Theme by Handel, Gullmant.

Louise Carol Titcomb, Ithaca, N. Y.—In a recital at the First Methodist Church Jan. 20 the following compositions were played by Miss Titcomb: Prelude and Fugue in G major, Bach; Air in the Manner of Bach, Mauro-Cottone; Christmas Rhapsody, Guy Weitz; Allegro and Scherzo from Symphony No. 2, Vierne; "Chant de May," Jongen; Sketch in D flat, Schumann; "Romance," for organ and piano, Clokey; "Exultation," for organ and piano, Powell Weaver.

Harry A. Sykes, Mus. D., F.A.G.O., Lancaster, Pa.—Dr. Sykes, professor of sacred music at the Reformed Theological Seminary, played the following program in a dedicatory recital on a two-manual Müller organ in St. John's Reformed Church, Johnstown, Pa., Nov. 19: Toccata,

Yon; "Christmas in Sicily," Yon; Little Fugue in G minor, Bach; "In dulci Jubilo," Bach; "Christmas," Dethier; "To the Evening Star" and "Pilgrims' Chorus," from "Tannhäuser," Wagner; "The Music Box," Liadoff; "Evening Bells and Cradle Song," Macfarlane; "In Springtime," Kinder; "Finlandia," Sibelius.

George Leland Nichols, Columbus, Ohio.—As a part of the celebration of the 140th anniversary of the First Congregational Church of Marietta, Ohio, Mr. Nichols, organist and choirmaster of St. James' Episcopal Church, Columbus, played this program Dec. 6: Toccata and Fugue in D minor, Bach; Sketch in D flat, Schumann; "Piece Heroique," Franck; Pastoral, Second Symphony, Widor; "Twilight at Flesole," Bingham; Cantilena, McKinley; "Finlandia," Sibelius.

Charles E. Gauss, A.A.G.O., Washington, D. C.—In a half-hour of organ music preceding the evening communion service at Grace Reformed Church Jan. 10 Mr. Gauss played: "Angelus," Massenet; Berceuse and Madrigal, Vierne; Adagio from Sixth Symphony, Widor; Chorale in A minor, Franck.

Dr. Ray Hastings, Los Angeles, Cal.—Included in the past month's recitals at the Philharmonic Auditorium by Dr. Hastings were these selections: Sonata No. 1, Mendelssohn; "Echo, de la Tombe," Communion, A flat, Gullmant; Ten Versets, Franck; "Consolation," Numbers 1 and 4, Liszt; piano and organ duo, "Christmas Fantasy," Op. 66, Ross Hastings (composer at the piano); Military March, Schubert.

Walter A. Eichinger, Seattle, Wash.—In a Christmas organ recital at the University Temple on the evening of Dec. 8 Mr. Eichinger played this program: "From Heaven Above to Earth I Come," Bach; "From Heaven Above," Karg-Elert; "From Heaven Above," Pachelbel; "Nun komm, der Heiden Heiland," Bach; Three Preludes on Sixteenth Century Carols, Boely; "Es ist ein Ros' entsprungen," Brahms; "In dulci Jubilo," Bach; "Music of the Spheres on Christmas Eve," Lubrich; "Adeste Fideles" and "Resonet in Laudibus," Karg-Elert; "Symphonie Gothique," Widor.

Lanson F. Demming, Mus. B., Urbana, Ill.—Mr. Demming played a program of American compositions for the University of Illinois recital Jan. 17, making use of the following: "Wind in the Pine Trees" and "Canyon Walls," Clokey; "Afterglow," Skilton; Introduction and Passacaglia, Noble; "Wailing Walls of Jerusalem," Shure; "Hebrew Prayer of Thanksgiving," Gaul; "Humoresque Fantastique," Edmundson.

Herbert Ralph Ward, New York City.—The recital programs for February at St. Paul's Chapel, at 1 o'clock on Tuesdays, to be played by Mr. Ward, are as follows:

Feb. 2—"Salut d'Amour," H. R. Ward; March (from "St. Elizabeth"), Liszt; "Romance" (Symphony in D minor), Schumann; Prelude in B minor (the Great), Bach.

Feb. 9—Prelude and Fugue (Cathedral), Bach; "My Soul, Direct Thy Thoughts," Bach-Jackson; "For Diapasons," John Bennett (1752); Evening Song, Bairstow; "Canyon Walls," Clokey.

Feb. 16—"In Tadaussac Church," Chadwick; Pastorale, Clewell; Prelude in D, Clerambault; Fugue in G minor (the Lesser), Bach; Intermezzo, Moussorgsky.

Feb. 23—Tuba Tune in D major, Lang; Adagio in A minor, Bach; Chorale Prelude, "Ein feste Burg," Bach; Cantabile, Franck; "The Nave," Mulet.

A. Harold Wallace, Milton, Ont.—Mr. Wallace played this program at St. Paul's United Church in a Christmas week recital: Introduction and Passacaglia, Alcock; Prelude in D minor, Clerambault; "A Carol Fantasy," Diggle; Theme, Varied, in E, Faulkes; "Song of Joy," Frysinger; Christmas Pastoral, Lemmens; "Christmas," Oesten; Two Christmas Carols, Rooper; "The Chapel of San Miguel," Seder; Variations on an Old Carol Tune, Shaw.

John McDonald Lyon, Seattle, Wash.—Mr. McDonald's Sunday evening offerings at 7 o'clock in St. James' Cathedral have included these in January:

Jan. 3—Chorale in E major, Franck; Song-Tune (from the Peasant Cantata), Bach; Aria, "Slumber Beloved" (from the

Christmas Oratorio), Bach; "Humoresque Fantastique," Garth Edmundson; Berceuse, Vierne; "Chant Triste," Bonnet; "Alleluia-Final," Bossi.

Jan. 10—"Suite Gothique," Boellmann; Prelude on the Welsh Hymn "Rhosymedre," Vaughan Williams; "Cortege," Vierne; Berceuse (from "Suite Bretonne"), Dupré; "Pastel," Karg-Elert; Toccata, Reger.

Joseph C. Beebe, New Britain, Conn.—Mr. Beebe's programs broadcast from the South Church have included the following most recent offerings:

Jan. 5—Allegro and Siciliano, Arne; Fugue, Burney; "O God, Hear My Sighing" (Chorale), Krebs; "Marche Militaire," Shelley; "Melodia," Reger.

Jan. 12—Canzona, Bach; Adagio (Seventh Sonata), Marcello; "Grand Chorus," Gullmant; "Benedictus," Reger; "In Moonlight," Kinder.

C. Harold Einecke, Grand Rapids, Mich.—In an hour of organ music at the Park Congregational Church Dec. 16 Mr. Einecke played the following Christmas program: Ancient Carol Fantasie (MS), Garth Edmundson; "Christmas in Sicily," Yon; Chorales: "From Heaven Above" and "In dulci Jubilo," Bach; Rhapsody on a Negro Christmas Spiritual, "Dere's a Star in de East," Saxton; "The Holy Night," Buck; "March of the Toys" (on a theme of Schumann), Schminke; "Fantasie sur deux Noels," Bonnet.

Elmer A. Tidmarsh, Mus. D., A.A.G.O., Schenectady, N. Y.—The following programs have been played by Dr. Tidmarsh at Union College Chapel:

Jan. 10—Concerto in A minor, Vivaldi-Bach; "Starlight," "Nautilus," "With Sweet Lavender," "Romance," "A Sea Song," and "In Nomine Domini," MacDowell; Persian Suite, Stoughton; "The Bells of St. Anne de Beaupre," Russell; Rhapsody, Cole.

Jan. 17—Chorale, Andriessen; "Spinning Song" ("Suite Bretonne"), Dupré; Concerto in A minor, Vivaldi-Bach, arranged for two violins and organ; "Liebestraum,"

Liszt; "Les Preludes," Liszt; Trio in D major, Tartini (two violins and organ).

Jan. 24—Sinfonia from Cantata "We Thank Thee, God," Bach; Passacaglia and Fugue in C minor, Bach; Air for G string, Bach; Finale from Sonata in E flat, Bach; "The Afternoon of a Faun," Debussy; "The Girl with Flaxen Hair," Debussy; "The Submerged Cathedral," Debussy; Ballet, "Petite Suite," Debussy.

Robert L. Bedell, New York City.—Among Mr. Bedell's Sunday afternoon programs at the Brooklyn Museum of Art in February will be the following:

Feb. 14—Fantasia in G major, Bach; "Chant de Mai," Jongen; Grand Chorus in B flat, Dubois; "Legende," Bedell; Prelude and Habanera, "Carmen," Bizet; Symphony 5 (Andante), Beethoven; Gavotte in D, Gossec; "Orientale," Cui; "La Gioconda" ("Dance of the Hours"), Ponchielli.

Feb. 28—Fantasia in G minor, Bach; "Cantilene Pastorale," Gullmant; Sketch in F minor, Schumann; Melodie in E flat, Tschalkowsky; "Water Music" (Hornpipe and Minuet), Handel; "Kamennoi-Ostrow," Rubinstein; Minuet, Rameau; Andante ("Orfeo"), Gluck; "War March of the Priests," Mendelssohn.

C. Albert Scholin, St. Louis, Mo.—Mr. Scholin's programs for February at station KMOX are to be as follows:

Feb. 7—Air for the G String, Bach; Sonata No. 2, Mendelssohn.

Feb. 14—"Angelus du Soir," Bonnet; "The Bells of St. Anne de Beaupre," Russell; Communion, Torres.

Feb. 21—"Repose," Kern; March in D major, Gullmant; "Evening Star," from "Tannhäuser," Wagner.

Thane McDonald, Davidson, N. C.—In a recital of Christmas music at Davidson College Dec. 13 Mr. McDonald played: Chorale, "In Thee Is Joy," Bach; "Noel," Karg-Elert; Pastoral from "Le Prologue de Jesus," Traditional; Chorale Improvisations on "Silent Night, Holy Night" and "Adeste Fideles," Kreckel; Christmas Suite, Edmundson.

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ERNEST A. DICKS, The Crucifixion, Resurrection and Ascension (from "The King Triumphant") (no alto solo).....	.30
ERNEST A. DICKS, The World's Redeemer (no alto solo).....	1.00
J. LAMONT GALBRAITH, Alleluia, Hail with Gladness.....	.75
BRUNO HUHN, Christ Triumphant.....	.75
FRED W. PEACE, Darkness and Dawn (no alto solo).....	.75
FRED W. PEACE, From Cross to Crown.....	.75
R. S. STOUGHTON, The Resurrection Light.....	.75

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CUTHBERT HARRIS, List! the Cherubic Host.....	.12
W. R. VORIS, Ye Sons and Daughters.....	.12
W. R. VORIS, Lift Up Your Voices Now.....	.12
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ALFRED WHITEHEAD, The Seven Joys of Mary (Carol).....	.16
ALFRED WOOLER, Hosanna!.....	.15

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CUTHBERT HARRIS, Come, Sing with Holy Gladness.....	.10
FRANK LYNES, Lift Up Your Heads, O Ye Gates.....	.10
NAUMANN-MANSFIELD, Lamb of God.....	.10
SYDNEY SEYMOUR, Hail, All Hail the Glorious Morn (Carol).....	.08
W. R. VORIS, O God, Whose Presence Glows in All.....	.10

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WILLIAM BAINES, Sweet Bells of Easter Time (Trio).....	.12
F. LESLIE CALVER, Easter Joy (Trio).....	.12

MEN'S VOICES

GEORGE HENRY DAY, The Risen Christ.....	.12
ALFRED WOOLER, The Lord Is My Strength.....	.12

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Who's Who Among Organists of America

HUGH ROSS.

HUGH ROSS

By virtue of a rare gift of leadership, and a magnetism by which he can bring it about that even the tongue of the dumb shall sing, Hugh Ross has been able to establish a reputation as a choral conductor which every person who has been under his baton and every musician who has heard his choruses and watched his conducting understands. Born in England, and trained there, he came early in his youth to this continent and spent six years in Canada, making musical history in Winnipeg. Ten years ago he moved to New York to direct the Schola Cantorum.

Those who attended the New York convention of the A.G.O. in 1935 will remember the remarkable skill with which Mr. Ross whipped a "scrub" chorus of organists into what sounded like a real choir in a short space of time, winning the praise of all who witnessed the performance.

Hugh Ross was born in Langport, England, in 1898, and educated at New College, Oxford. He received his musical training at the Royal College of Music in London and later became president of the Oxford University Musical Club. At the age of 17 he won a fellowship at the Royal College of Organists.

During the world war Mr. Ross served as an artillery officer with the South African "Heavies." He took part in the first battle of Cambrai, the battle of Armentieres, where he was gassed, and other battles during the final retreat of the German forces.

From 1921 to 1927 Mr. Ross was engaged in musical activities in Winnipeg, Man., which included conducting the Winnipeg Symphony Orchestra and appearing as guest conductor with the Minneapolis Symphony in 1923. He recently returned to Winnipeg as guest conductor of the annual music festival in that city.

Since 1927 Mr. Ross has been a prominent musical figure as conductor of the Schola Cantorum of New York City—one of the outstanding choral organizations of this country. He is known in Westchester as organist and choirmaster of the Church of St. James the Less in Scarsdale. He is also conductor of the Westchester music festival.

Mr. Ross' latest activity is as conductor of the National Choral Union of Washington. This is an organization consisting of members of the choirs of the principal churches of the capital city. The object of the new organization is to raise the standards of church music through education. A public concert is planned for April 6 at the National Cathedral.

Last summer Mr. Ross conducted the orchestra of the British Broadcasting Company in London. He appeared with the Schola Cantorum on the opening program of Radio City three



or four years ago. He has been connected with the organists' groups since his arrival on this continent—first as an official of the Canadian College of Organists in Winnipeg and later in New York as one of the executives of the old N.A.O. He lectured at the Worcester N.A.O. convention in 1934 and gave a special program of ancient choral music with instrumental accompaniment which he had prepared and arranged at the 1931 N.A.O. convention in New York.

Seven years ago Mr. Ross married a young woman of French birth in New York City.

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Carnegie Hall, December 2, 1936

Quotations from the Reviews in the Metropolitan Press:

"He has solidly grounded technique and is a musician of feeling and perception." *Times*, December 3, 1936.

"His technique, both manual and pedal, is of the first order and his registration in the Bach works, while aiming at variety of color, was always in good taste. Both the virtuoso aspects of the master's art, as expressed in the L major Fugue and in the D minor Toccata and Fugue, given as an encore, as well as his more introspective side, as revealed in the chorale and trio and monumental pages of the Passacaglia, were justly comprehended and revealed." *Herald-Tribune*, Dec. 3, 1936.

"Organ concerts are apt to be dry affairs, but young Robert Elmore's concert at Carnegie Hall last night was anything but that . . . warm and human qualities . . . stamped him as a first-class disciple of how to make the organ speak to the general public." *Evening Journal*, December 3, 1936.

"To the season's handful of organ recitals in the concert auditoriums was added last night a program by Robert Elmore that held the interest and earned the applause of a good-sized audience in Carnegie Hall . . . Bach's Prelude and Fugue in D major served to demonstrate at the outset the organist's command of the contrapuntal style . . . A choral, 'Christ lag in Todesbanden', provided the intended contrast in a performance sympathetically and skillfully contrived . . . his playing was always musicianly . . ." *Sun*, December 3, 1936.

"With none other than Pietro Yon, the distinguished organist, as collaborating pianist in one number on the program, Robert Elmore, a talented young organist, gave his first local recital . . . They appeared together in the latter's own 'Concerto Gregoriano.' . . . Mr. Elmore showed more than enough skill to handle the many

technical difficulties with which his program bristled. He played Bach with a sure sense of repose and an ability to marshal and control large sonorities. Besides these qualities, he exhibited a deep feeling for the profounder aspects of Bach's music." *World-Telegram*, December 3, 1936.

"He possesses a far-reaching technical command of his instrument . . . his Bach numbers were clean and fluent and eminently smooth . . . the poignancy of the Adagio (Bach) was given its full value. It was, in fact, through intimate communion with his instrument and dignity of style rather than through virtuosic brilliance that Mr. Elmore made his deepest impression on his audience . . ." *Musical America*, December 10, 1936.

"Mr. Elmore is an instrumentalist of consummate powers, and in the field of musicianship he showed himself sensitive, keenly alive to color values and the possessor of a poetic temperament . . . A large audience applauded with fervor." *Musical Courier*, December 12, 1936.

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Gottfried Organ Dedicated in First Congregational Church.

A dedicatory recital was played Jan. 11 on the Barnard memorial organ in the First Congregational Church, Santa Barbara, Cal., by Miss Barbara Barnard Smith of Ojai. The Gottfried organ is the gift of Miss Grace E. Barnard, in memory of her parents, William E. and Mathilda Barnard. It is a two-manual, divided, comprising a main organ, a gallery organ and chimes. The entire organ and chimes may be amplified through the tower of the church and made audible for quite a distance. The ritual of dedication was read by the Rev. R. Arthur Basham. Following a talk by Anton Gottfried, who arrived in Santa Barbara in time to do the final tone regulating of the organ, Mr. Gottfried formally handed the keys of the instrument to the organist, James Whitehouse. Mr. Whitehouse then presented the keys to the recitalist of the evening, Miss Smith, who was to have the honor of playing the first public recital. Miss Smith, a grand-niece of the donor, is a pupil of James H. Shearer, Pasadena organist.

The specification of this organ was drawn up by the California representative of the A. Gottfried Company, Arthur H. Bewell of Santa Barbara, who is organist of the First Church of Christ, Scientist, in collaboration with Mr. Gottfried.

Prior to going to Santa Barbara Mr. Gottfried did the final tone regulating on the large three-manual installed just before Christmas in the Peabody Memorial Chapel, North Manchester, Ind. This instrument will be officially dedicated in the spring.

Philadelphia Hymn Festival Feb. 2.

A hymn festival will be held at 8 p. m. Tuesday, Feb. 2, in the First Methodist Church of Germantown, Germantown avenue and High street, by the Hymn Society of Philadelphia. Hymns of John and Charles Wesley will be sung and interpreted under the leadership of W. Lawrence Curry and the choir of the First Methodist Church of Germantown, with choirs of other churches assisting. "Hymnology and the Wesleys" will be the theme of a discussion period beginning at 4:15 p. m. A "fellowship and recognition" dinner will follow at 6:15, with an address on "What Hymns Mean to Me" by Dr. Herbert J. Tily. Addresses during the afternoon will be delivered by Dr. Philip S. Watters, president of the Hymn Society of New York; the Rev. Dr. William Sherman Skinner, pastor of the First Presbyterian Church of Germantown, and the Rev. Dr. Paul S. Leinbach, editor of *The Messenger*, weekly paper of the Evangelical and Reformed Church.

Julian Williams' Choir on Air.
The choir of St. Stephen's Episcopal Church, Sewickley, Pa., Julian R. Williams, organist and choirmaster, broadcast a program of a *cappella* music from radio station KDKA on Sunday evening, Jan. 10, at 10:30.

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**Dorr's Choristers
Sing for the Guild at
Los Angeles Meeting**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Jan. 18.—The first meeting of the Los Angeles Chapter of the Guild for 1937 was held at St. Luke's Episcopal Church, Long Beach, Jan. 4, and was an outstanding success. A first-rate turkey dinner was prepared by the mothers of the choir boys, while the boys acted as waiters. The rector, the Rev. Perry Austin, welcomed the Guild and paid a glowing tribute to the host of the occasion, William Ripley Dorr, whose work with boy choirs here in southern California has earned him a reputation of which he may well be proud. The sixty choristers, assisted by a string ensemble made up of young men of the choir, gave a splendid program of Christmas music, all of which was sung with lovely tone and understanding musicianship. The jolly carol fantasy "Christmas Day," by Gustav Holst, was particularly enjoyed.

St. Luke's is not a large church and hundreds had to be turned away, every inch of floor space being occupied by a most enthusiastic audience. I doubt very much that any other Guild event of the last ten years has had such an audience.

Mr. Dorr must be congratulated on the excellent work he is doing. He has built up as fine a boy choir as you could find anywhere, and when you realize that the choir pays all of its cost and upkeep from the money it makes in concert and radio work and that the church only pays Mr. Dorr's salary, the result is the more amazing. To do such work and attain such artistic success demands a personality, aside from mere musical knowledge, that is only too rare. Mr. Dorr combines this sort of personality with a real love of boy choir work.

The "Vesper Bach concert" given under the direction of Halstead McCormac at the First Methodist Church of Santa Ana the latter part of December was one of the musical events of the Christmas season. Part I of the Christmas Oratorio and the cantata "Let Songs of Rejoicing Be Raised" were the outstanding numbers and the choir under the direction of its talented young director gave a first-rate performance in every way.

The San Diego Chapter of the Guild, being a little more progressive than the Los Angeles Chapter, is sponsoring three of our leading recitalists during the next three months. Carl Weinrich plays in January, Virgil Fox in February and Alexander McCurdy in April. This is an undertaking for the chapter and I hope that some of the organists here in Los Angeles will find it possible to go down for one or two of the concerts. Alexander McCurdy also will play in Los Angeles and we are looking forward to hearing him, as I believe it will be his first appearance here.

I am glad to say that James H.

Shearer, organist of the First Presbyterian Church of Pasadena, is back at work after being under the weather for the last two months. I consider Mr. Shearer one of the outstanding organist-directors on the coast and I have heard his choir do some excellent work. To bring a choir to this state of perfection and keep it there is far harder work than the average person realizes and too often do we hear of organists and directors having nervous breakdowns.

I have been reading Alfred Hollins' "A Blind Musician Looks Back," which was recommended by our old friend, Dr. Macdougall. A delightful book that all organists should read if for no other reason than to see what can be accomplished under such a handicap as blindness! After reading the book I took a delight in again playing some ten or twelve of Hollins' best pieces at my prelude recitals. And for the first time in many months I had members of the congregation come and speak of the organ music.

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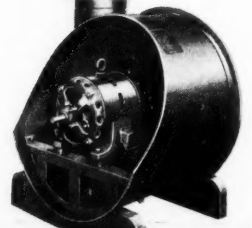
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**Notes from Capital;
Recital by Bernier;
Choral Society Work**

By MABEL R. FROST

Washington, D. C., Jan. 18.—One of the organ events of the season was the recital by Conrad Bernier Dec. 15 in Rankin Memorial Chapel of Howard University. His program follows: Voluntary, Purcell; Ricercare, Palestrina; "Noel et Variations," d'Aquin; Allegro (Fourth Concerto), Handel; Passacaglia, Bach; Sketch in F minor, Schumann; Chorale in B minor, Franck; Variations (Fifth Symphony), Widor; Finale (First Symphony), Vierne.

The Atwater Sunday afternoon recitals at All Souls' Church in January were entirely of the works of J. S. Bach. Not only does Mr. Atwater arrange these programs with charming good taste, but he seems to have a special gift for bringing out the poetry in the works of Bach.

The Mount Holyoke College Carol Choir gave its only concert of the season south of New York City in the Press Building auditorium Dec. 19. This was the choir's first appearance in this city since 1926 and was in response to an especially urgent demand that Dr. William Churchill Hammond, the director, select Washington for this final carol concert of the season. The occasion took on special significance because it was the final appearance of Dr. Hammond as director. His retirement from the active leadership is expected next June. Interspersed between twenty carols from many countries Dr. Hammond played the following organ solos: Pastoral, Bach; Pastorale, Vierne; "March of the Magi," Dubois; Pastorale, Karg-Elert.

The annual candle-light carol service of the Washington Choral Society under the direction of Louis Potter was given Dec. 18 at the Church of the Epiphany, before a congregation that filled the church, as in former years. Adolf Torovsky, organist of the church, gave a fifteen-minute recital preceding the choral service. Lyman McCrary accompanied. Both the carols and the rendition of them were unusually pleasing. The program included also portions of the Bach Christmas Oratorio. Soloists for this were Helen Loman Ware, contralto, from the choir of the Eastern Presbyterian Church; Raymond Baine, tenor, from the choir of the Church of the Epiphany, and Howard Samsel, bass, from the Concordia Lutheran Church choir. Accompaniment for this was by organ, strings and percussion. "Laud for Christmas," the latest work of Mary Howe of Washington, was given its first performance on this program.

The choir of Calvary M. E. Church, also directed by Mr. Potter, sang Handel's "Messiah" Dec. 20.

A delicate but well-deserved mark of

appreciation was the "surprise party" arranged for Mr. Potter at the morning service Dec. 20 by the congregation of Calvary M. E. Church, which he has served for the last twelve years as organist and director. The choir and minister having taken their places, adorned in new robes on this Christmas Sunday, Mr. Potter was called to the pulpit and presented with a new F.A.G.O. robe.

The choir of the Takoma Park Presbyterian Church gave a special musical service Jan. 17 under the direction of Mrs. Albert W. Volkmer. Mrs. Dudley C. Jackson is organist. Mrs. Volkmer and Mrs. Jackson gave a program of Christmas music before the Federation of Women's Clubs Jan. 4.

Charles Hawley's Christmas cantata "The Christ-child" was given by the choir of the Sixth Presbyterian Church Dec. 13. Muriel Day, organist, directing and playing a pre-service program of Christmas music, including carols on the chimes. The same cantata was sung by the National Capital Choir at the Universalist National Memorial Church Dec. 20. Dr. Albert W. Harned directing and accompanying. The composer and Dr. Harned were among the first to present this cantata on the first Christmas after its publication in 1913.

Gene Stewart and Mary Hope McGarity were married Oct. 9, 1936. Mr. Stewart is organist and choir director at Waugh M. E. Church. Mrs. Stewart was last year organist at Arlington Hall, a school for girls. This year she is a member of the piano faculty of the Public Institute of Music. Her organ teacher is now her husband.

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Classified Advertisements

WANTED—HELP.

FOR SALE.

WANTED—FIRST - CLASS metal pipe makers. Apply, giving experience, by letter or in person, to Aeolian - Skinner Organ Company, Crescent Avenue, Dorchester, Boston, Mass.

WANTED—YOUNG MAN WHO HAS some factory experience and who likes the organ business to learn the organ maintenance business. Give experience, age, references and other details in first letter. Address D. L. Yount, Greensburg, Pa.

WANTED—ORGAN REPRESENTATIVES, by a well-established firm. Liberal compensation, exclusive territory, permanent connection to men of real ability and good references. Address H-2, THE DIAPASON.

WANTED—MISCELLANEOUS.

WANTED—USED PIPES FOR ESTEY pneumatic organ, voiced on 3 1/2-inch wind. Salicional, 8 ft., 1-61. Stopped Diapason, 8 ft., 50-61. Flute Harmonic, 4 ft., 1-61. Violin Diapason, 8 ft., 1-61 (capped basses). Dulciana, 8 ft., 13-61. Flute d'Amour, 4 ft., 38-61. Open Diapason, 8 ft., 1-61, 1-17 are front pipes, and 2 dummies. Must be in good condition. Address B-3, THE DIAPASON.

WANTED—YOU TO KNOW THAT the Gem pressure blower is one of the most efficient and quietest on the market. One-quarter to 3 horsepower. A special 1/4-horsepower outfit for suction or pressure for \$25. Conrad Preschley, 8501 Clark Avenue, Cleveland, Ohio.

WANTED—SECOND-HAND RESERVOIR, with springs and valves, smallest suitable for ten-stop tracker organ, three-inch wind. State price FOB. Address, B-7, THE DIAPASON.

WANTED TO BUY—I AM INTERESTED in the purchase of a three or four-manual Austin, Skinner, Hook & Hastings or Casavant church organ. Address L-5, THE DIAPASON. [1f]

WANTED—TWO - HORSEPOWER 8-inch pressure, 22-inch suction, combination blower. State price and condition. Leslie Burford, Box 34, Salina, Kan.

WANTED—USED TWO - MANUAL pedal reed organ. State full particulars and lowest cash price as is. Address B-2, THE DIAPASON.

WANTED—A USED THREE OR four-manual organ, to cost about \$8,000, installed. Address B-9, THE DIAPASON.

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FOR SALE—KIMBALL TWO-MANUAL, six ranks, three strings (straight), chimes, with motor and blower; complete, \$1,200.00. Wurlitzer two-manual, seven ranks (straight), chimes (18); complete, \$950.00. Wurlitzer two-manual, eight ranks (unified), chimes; complete, \$850.00. James Ferriss tracker one-manual, pedals, front pipes fine condition; complete, \$350.00. Welte, two-manual, five ranks (unified); complete, \$650.00. Robert-Morton two-manual, five ranks (unified); complete, \$550.00. Two-manual Estey reed organ with blower, \$350.00. The above organs are set up in our factory for inspection. Organ supplies, pipes, chimes, harp, blowers, motors, small reed organs, belfry chimes. Amplification, \$150.00. National Organ and Sound System Company, factory and showrooms, 39 West Sixtieth Street, phone Stillwell 4-2821, New York City. [1f]

BARGAINS—TWO TUBULAR-PNEUMATIC windchests with ventii type stop action. One four stops, other five. Pouches should be re-leathered. No primaries included. Large lot Aeolian type coupler switches, ready to mount on your spreader boards. All sizes in two types, one with pneumatic attached. Several straight type pedalboards, thirty-note. Large stock Aeolian 116 and 176-note (Duo-Art) rolls. One xylophone and one bells complete, with electro-pneumatic action. Large lot Welte magnets with bakelite caps, but no armatures. Miscellaneous lot arch punches, swell pedals, tilting tablets, separate and mounted in frames, 12-inch and 18-inch pipe feet, plain and metal tool. Thin chrome tanned leather for pneumatics also brown leather, slightly heavier. LEET ORGAN COMPANY, Cranford, N. J.

FOR SALE—AEOLIAN - SKINNER player organ. Ten stops. Duplex. Perfect condition. Detached console. Original cost of organ, \$10,600. This organ can be bought at a reasonable figure. Would be very suitable for mortuary, home or church. Address A. L. Ferguson, 213 East Fifth Street, Waterloo, Iowa. [2]

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