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THE DIAPASON

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MÖLLER FOUR-MANUAL AT HARRISONBURG, VA.

DESIGN OF NEW INSTRUMENT

Charlotte Lockwood Plays Dedicatory Recital at State Teachers' College, Where Vera Melone Conrad Is Organist.

The State Teachers' College at Harrisonburg, Va., formally dedicated its new four-manual organ Jan. 28, when a recital was played before the faculty and students, as well as members of the state board of education and presidents of several state colleges, by Charlotte Lockwood, organist and minister of music at the Crescent Avenue Presbyterian Church, Plainfield, N. J.

The new instrument, built by M. P. Möller of Hagerstown, Md., is a worthy addition to the long list of famous organs in the large institutions of learning in America and was pronounced such by those who were in attendance at the recital in Woodrow Wilson Auditorium.

Miss Edna C. Shaeffer, head of the music department at Harrisonburg, and Mrs. Vera Melone Conrad, college organist, had the collaboration of R. O. Whitelegg, technical director of the Möller Company, in designing the instrument. Its resources are set forth in the following specifications:

GREAT ORGAN.

Quintaton, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Harmonic Flute, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Octave Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Cornet, 3 to 5 rks., 269 pipes.
Mixture, 3 rks., 183 pipes.
Trumpet, 8 ft., 61 notes.
Harp, 61 notes.
Chimes, 21 bells.
Tremolo.

SWELL ORGAN.

Contra Sallcional, 16 ft., 12 pipes.
Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 64 pipes.
Octave Geigen, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Plein Jeu, 4 rks., 244 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Geigen Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Spitz Flöte, 8 ft., 73 pipes.
Rohr Flöte, 4 ft., 73 pipes.
Gemshorn, 4 ft., 73 pipes.
Rohr Nazard, 2½ ft., 61 pipes.
Flageolet, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Bassoon, 16 ft., 73 pipes.
Harp, 49 bars.
Chimes, 21 notes.
Tremolo.

SOLO ORGAN.

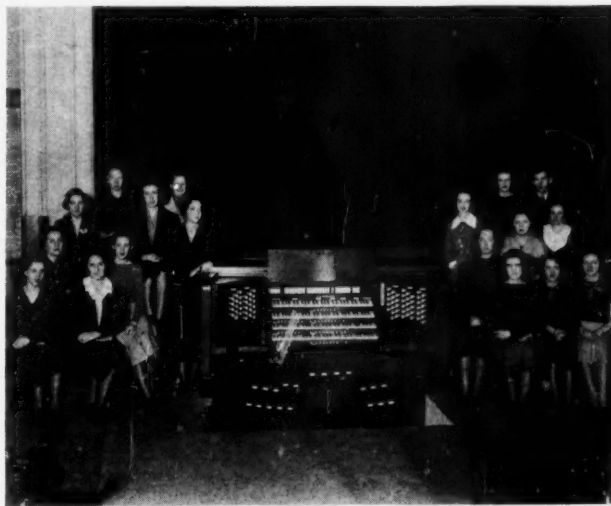
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 64 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
French Horn, 8 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Contra Bourdon, 32 ft., 6 pipes.
Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 44 pipes.
Quintaton, 16 ft., 32 notes.
Contra Sallcional, 16 ft., 32 notes.
Spitz Flöte, 16 ft., 12 pipes.
Principal, 8 ft., 32 pipes.
Bourdon, 8 ft., 32 notes.
Sallcional, 8 ft., 32 notes.
Spitz Flöte, 8 ft., 32 notes.
Traverse Flute, 4 ft., 32 pipes.
Trombone, 16 ft., 44 pipes.
Bassoon, 16 ft., 32 notes.
Trumpet, 8 ft., 32 notes.

Mrs. Lockwood's program consisted of the following compositions: Suite in C, Purcell; Gavotte in F, Wesley; Sin-

VERA MELONE CONRAD AND CLASS AT MÖLLER FOUR-MANUAL.



fonica from Cantata 156 and Prelude and Fugue in E minor, Bach; "The Angelus," from "Scenes Pittoresques," Massenet; Chorale in A minor, Franck; "O Zion," Miller; "Goblin Dance," Dvorak; "A Song of Dawn," Torjusen; Chorale Improvisation on "In dulci Jubilo," Karg-Elert.

PROGRAMS AT BRICK CHURCH

Clarence Dickinson Presents Lenten Series in New York.

At his Lenten series of Friday noon hours of music in the Brick Church, New York City, Dr. Clarence Dickinson is presenting:

Feb. 19—The Byzantine Ensemble Singers, under the direction of Christos Vrionides, in a program of the most ancient Christian church music known; on this program Dr. Dickinson played two Wagner numbers—the "Trauermarsch" from "Götterdämmerung" and the Prelude to "Parsifal."

Feb. 26—Mendelssohn program, with Clarence Gittins, boy soprano, and John Corigliano, violinist.

March 5—A Strauss program, with Frederic Baer, baritone, and a quartet of trumpets and trombones, with tympani.

March 12—A Buxtehude program in commemoration of the 300th anniversary of the birth of the composer, at which "twilight music" will be presented, with full choir. Maxine Stelman, soprano; Harry Katzman and Bernard Ocko, violinists, are to be the assisting artists.

March 19—A Bach program, with Amy Ellerman singing the solo cantata for alto, "Strike, Thou Hour," Jacqueline Salomons, violinist, playing the Chaconne for viola alone, and Dr. Dickinson the Passacaglia for organ.

The series will conclude on Good Friday with Stainer's "Crucifixion," with Harold Haugh and Gean Greenwell as soloists.

In addition to these programs Dr. Dickinson is giving five oratorios on Sunday afternoons in Lent at 4 o'clock. "Elijah" was sung Feb. 14, Parker's "Hora Novissima" Feb. 21 and Mendelssohn's "St. Paul" Feb. 28. Cole-ridge-Taylor's "The Atonement" is the offering March 7 and Bach's "St. Matthew Passion" on March 14.

Möller Philadelphia Office Moves.

M. P. Möller, Inc., announce that they have moved their Philadelphia office from the Architects' Building to 91 Union avenue, Lansdowne, Pa., which will be the new address.

VIRGIL FOX COMING MARCH 10

Plays Here After Traveling 8,000 Miles on Transcontinental Tour.

That the way of the organ recitalist is not only hard but fast is being illustrated anew by the activities of Virgil Fox, the young organ virtuoso who has been touring the country during the winter season. Between January and March Mr. Fox has covered 8,000 miles, 2,000 of them by air. This, it may be explained, is aside from the mileage he travels over the pedal keyboard at every performance. He began in January with a week in Florida. Mr. Fox did most of his flying in the Middle West. Next he covered the Pacific coast from Portland, Ore., on the north to San Diego on the south, and found time for a tour of Texas. In the period of two months he was heard in twenty-five recitals.

Mr. Fox is booked for a recital at Kimball Hall, Chicago, March 10. In this place, the scene of his previous triumphs, he will play the following program: Fourth Concerto, Handel; Canon in B minor, Schumann; Largo from Concerto in D minor, Vivaldi-Bach, with cadenza by Middelschulte; Communion from "Circumciso Domini" ("L'Orgue Mystique"), Tournemire; "The Soul of the Lake," Karg-Elert; Scherzo from Suite (MSS.), Gustav Strube; "Lament," Perry; "Carillon de Westminster," Vierne.

Before playing in Chicago Mr. Fox is booked for several Illinois recitals and others in Michigan and Wisconsin.

DEATH TAKES HENRI LIBERT

French Organist Taught Many Americans at Fontainebleau.

News has reached America of the death of Henri Libert, noted French organist and teacher, who for about ten years was assistant organ professor at the Fontainebleau School of Music and who did most of the organ work at this school. M. Libert passed away Jan. 14 at the age of 68 years. He is survived by his widow; a daughter, Mme. Ceykova, and two grandsons.

M. Libert was "directeur de l'enseignement musical dans les maisons d'éducation de la Legion d'Honneur" as well as organist at the Basilique of Saint-Denis. He was in Franck's last organ class at the Paris Conservatoire, together with Vierne and Tournemire. M. Libert was a patient and painstaking teacher and his numerous American pupils will be saddened by the news of his death.

WASHINGTON ORGAN'S DESIGN IS ANNOUNCED

WORK OF ERNEST M. SKINNER

Construction Is Under Way for Cathedral at Capital—New Tonal Features Incorporated—To Be Rich in Orchestral Flavor.

Work is under way at the factory of the Ernest M. Skinner & Son Company in Methuen, Mass., on the great organ of 114 stops for the Washington Cathedral, the contract for which was awarded to Mr. Skinner, as announced in the February issue of THE DIAPASON. In view of the fame of the cathedral and the size of the instrument the entire organ fraternity is interested in what this instrument will be and its composition, or stop scheme, is subjoined. At the request of THE DIAPASON Mr. Skinner has also sent in various details concerning the design. He writes that "the principal characteristic of the organ is to be an ensemble of light and medium tone, unforced and of high musical significance."

The organ is to be installed in an elevated position on each side of the great choir. This position offers great opportunity for developing effects by the placement of the various divisions, which it is proposed to utilize to the utmost. The scheme provides adequate brilliance and diapason tone of great breadth and richness. The swell organ is exceptionally well equipped in the 4-ft. register. The reeds of the trumpet family are to be on adequate pressures to obtain authority and brilliance.

"The organ is to be very rich in the orchestral flavors that have found such favor in the past," Mr. Skinner writes. "The swell 4-ft. harmonic flute is of an entirely new design developed in 1936."

The seven-rank mixture in the solo division will be a cymbale of new design given to Mr. Skinner by the late Dr. Sigfrid Karg-Elert and extends throughout the seventy-three-note compass. The choir orchestral bassoon, it is stated, is of entirely new design developed in 1936 and Mr. Skinner says it is much more like its orchestral prototype than anything previously developed. This should prove a very useful tint in the gamut of orchestral voices in this instrument. The solo strings likewise are to be of an entirely new design and of great richness and breadth. The solo tuba mirabilis will not be subject to the solo-to-great coupler, but will draw by separate knob on the great manual.

There is also to be a register provided in the great organ group which transfers to the great any solo heavy pressure reed that may be drawn on the solo excepting the tuba mirabilis. This was devised by Palmer Christian, who makes great use of it at Ann Arbor. Mr. Skinner's high-speed electro-pneumatic action will be employed throughout.

The muted string ensembles on three manuals will consist of four ranks of 8-ft. flauto dolce pipes and one 4-ft. rank. Some of these pipes will be located on one side of the great choir at one end and the remainder at the other end, on the other side. This is expected to produce an effect of tonality without a location, but present everywhere, and with an effect of mysticism.

Eighteen of the stops are to be taken from the present organ.

Following is the tonal composition of the instrument:

GREAT ORGAN.

Diapason, 16 ft., 61 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Third Diapason, 8 ft., 61 pipes.
Muted String Ensemble (four 8-ft. and one 4-ft. rank).

Principal Flute, 8 ft., 61 pipes.
Clarineta, 8 ft., 61 pipes.
Viola, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Quinte, 5 1/2 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Twelfth, 2 3/4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Plein Jeu, 7 rks. (15-19-22-26-29-33-36),
427 pipes.
Harmonics, 4 rks. (17-19-21-22), 244
pipes.

Posaune, 16 ft., 61 pipes.
Tromba, 8 ft., 61 pipes.
Tuba Mirabilis, 8 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
Claron, 4 ft., 61 pipes.

SWELL ORGAN.

Dulciana, 16 ft., 73 pipes.
Bourdon, 16 ft., 73 pipes.
First Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Claribel Flute, 8 ft., 73 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Viol Celeste, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celestes, 8 ft., 73 pipes.
Flute Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Muted String Ensemble.
Aeoline, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Gemshorn, 4 ft., 73 pipes.
Unda Maris, 4 ft., 2 rks., 122 pipes.
Violin, 4 ft., 73 pipes.
Flute Harmonique, 4 ft., 61 pipes.
Twelfth, 2 3/4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Full Mixture, 5 rks. (15-19-22-26-29),
305 pipes.

Cornet, 5 rks. (1-8-12-15-17), 305 pipes.
Carillon, 3 rks. (12-17-22), 183 pipes.
Posaune, 16 ft., 73 pipes.
Trumpet (light wind), 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Flügel Horn, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Claron, 4 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Gemshorn, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Kleine Erzähler, 2 rks., 8 ft., 134 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Viol Celeste, 8 ft., 73 pipes.
Muted String Ensemble.
Harmonic Flute, 4 ft., 73 pipes.
Gemshorn, 4 ft., 73 pipes.
Violin, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Septieme, 1 1/2 ft., 61 pipes.
Carillon, 3 rks. (12-17-22), 183 pipes.
Trumpet (small orchestral type), 8 ft.,
73 pipes.

Clarinet, 8 ft., 61 pipes.
Orchestral Bassoon, 16 ft., 61 pipes.
Orchestral Oboe, 8 ft., 61 pipes.
Celesta, 61 bars.

SOLO ORGAN.

Flauto Mirabilis, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Orchestral Flute, 4 ft., 61 pipes.
Mixture, 7 rks., 427 pipes.
Ophicleide, 16 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Claron, 4 ft., 61 pipes.
French Horn, 8 ft., 61 pipes.
Cor d'Amour, 8 ft., 61 pipes.
English Horn, 8 ft., 61 pipes.
Corno di Bassetto, 8 ft., 61 pipes.
Corno di Bassetto, 16 ft., 12 pipes.

PEDAL ORGAN.

(A) Diapason, 32 ft., 12 pipes.
(B) Violone, 32 ft., 12 pipes.
(C) Diapason, 16 ft., 32 pipes.
(D) Diapason (metal), 16 ft., 32 pipes.
(E) Contra Bass, 16 ft., 32 pipes.
(F) Violone, 16 ft., 32 pipes.
(G) Gemshorn, 16 ft., 32 pipes.
Dulciana (Swell), 16 ft., 32 notes.
(H) Bourdon, 16 ft., 32 pipes.
(I) Echo Lieblich (Swell), 16 ft., 32
notes.

(C) Octave, 8 ft., 12 pipes.
(D) Principal (metal), 8 ft., 12 pipes.
(E) Gemshorn, 8 ft., 12 pipes.
(F) Gedeckt, 8 ft., 12 pipes.
(G) Cello, 8 ft., 12 pipes.
(H) Quinte, 5 1/2 ft., 32 notes.
(I) Still Gedeckt (Swell), 8 ft., 32
notes.

Super Octave, 4 ft., 32 pipes.
Still Flute, 4 ft., 32 pipes.
Mixture, 5 rks. (12-15-19-22-26).
Harmonics, 5 rks.
(I) Bombarde, 32 ft., 12 pipes.
(J) Fagotto, 32 ft., 12 pipes.
(K) Trombone, 16 ft., 32 p ipes.
(L) Fagotto, 16 ft., 32 pipes.
(M) Tromba, 8 ft., 12 pipes.
(N) Fagotto, 8 ft., 12 pipes.
(O) Claron, 4 ft., 12 pipes.
(P) Fagotto, 4 ft., 12 pipes.

There will be a full complement of couplers. Combinations include ten each for the swell, great and pedal divisions, and nine for the choir and the solo, with twelve general pistons.

FIELD DAY HELD FOR THE CHOIR DIRECTOR ANNUAL N. W. U. CONFERENCE

Modern Religious Problems and Choir Technique Among Topics—Amer- ican Church Music of a Cen- tury Ago Evening Subject.

A day and an evening filled with papers, discussions and music calculated to enhance the equipment and refresh the spirit of the choir-master marked the fifth annual church music conference under the auspices of Northwestern University on Feb. 22. Although the meeting is designed primarily for the benefit of organists and choral directors of the mid-West region, the attendance this year included visitors from points as distant as Texas, Cincinnati and Cleveland. More than 150 registered for the events on the program. The occasion was accounted so successful that it offers one more reason for the permanence of these conferences and gave deserved encouragement to Oliver S. Beltz, M. Mus., chairman of the department of church and choral music of the school of music of the university, who was the originator and has been the inspiration of the yearly events.

The proceedings of the day, which were held in the First Methodist Church of Evanston, opened with a brief devotional service conducted by Dr. Richard D. Hollington of Garrett Biblical Institute, with Dewey Dawson of the First Methodist Church of Champaign, Ill., at the organ in the chapel of the church.

Social Problems of Church

The forenoon topic dealt with the social problems of the church and their large objectives. The talks of the morning were directed largely to the question of meeting the new demands made on churches, and music was treated only incidentally. The Rev. LeRoy E. Wright of St. James' Methodist Church, Chicago, where he is assistant pastor as well as organist and director of music, was an excellent presiding officer. The Rev. William M. Woodfin, D. D., pastor of the Edgewater Presbyterian Church, Chicago, outlined the elaborate social program worked out at his church to bring in the young people and to provide entertainment that will compete with the tavern, the night club and other attractions. His interesting picture of the comprehensive activities led to the admission that some of his Sunday evening affairs had been described with fairness as "floor shows" and he likewise admitted that under his leadership the church strove to bring young people together with a view to matrimony. He summarized his policy in the statement that emphasis must be laid more and more on the social as well as the spiritual mission of the church.

The next speaker, Louis F. Schilke, director of music at Christ Lutheran Church, went in detail into his methods of training the children to sing with the purpose of thus bringing them into the church and teaching them the habits of worship. He has a group of more than 200 singers. Miss Ruth Weaver, pastor's assistant at the Grand Avenue Congregational Church, Chicago, told interestingly in what ways her church has served the people of its neighborhood and stated that the church must arouse itself and take its place in the community or yield to other agencies.

The morning concluded with a program of three-quarters of an hour by the Bach Singers, a group of women under the direction of Else Harthan Arendt, who devote themselves to interpretation of the choral works of the master.

Luncheon Period Light-Hearted

Luncheon was the light-hearted period of the day, and under the direction of Herbert E. Hyde as toastmaster, with Elias Bredin as his right-hand man, provided an hour of discussion fraught with merriment. Mr. Bredin, organist of the Evanston First Presbyterian Church, dealt with the difficulties the choir-master encounters in

finding singers, whereas the schools are able to maintain choruses of great excellence. Miss Sadie Rafferty of the Evanston Township High School and Leroy Wetzel of the First M. E. Church were among the speakers and others who responded to the call of Mr. Hyde included Professor James Taft Hatfield of Northwestern University, Dean R. G. McCutchan of DePauw University, Van Denman Thompson of DePauw and several others.

Church choir procedure formed the afternoon topic and brought out a consideration of points affecting directly the profession of the choir-master. Barrett Spach, organist and director at the Fourth Presbyterian Church, Chicago, proved an engaging speaker and laid down valuable precepts for those who direct church singers. As indispensable principles he named the following: Know your music, know the text as well as the words, have a plan, know the singers and know yourself. A rehearsal, he said, must challenge the ability of the singers in order to make for artistry; at the same time the period must be made enjoyable.

Bethuel Gross then told of the very elaborate system he has developed at the City Church of Gary, Ind., where he has established a choir school and trains his material, from which he has created a choir of sixty voices. With the aid of vocal and instrumental teachers he is able to give diversified musical training to the youth of the parish. It was evident to all who heard him that Mr. Gross must not adhere to the modern thirty-hour a week doctrine.

What Organists and Choirs Use

Don Malin, the last speaker, gave a very interesting statistical presentation of the relative popularity of choir and organ music, offering a picture of the change in taste by comparing the best selling anthems of the period from 1915 to 1925 with the most popular in 1936, as revealed by the sales record of Lyon & Healy, whose educational division he directs. He listed the twenty-five anthems of which the largest number of copies were sold in 1936, among those on the list being: Cherubim Song, Bortniansky; Hallelujah Chorus, Handel; "The Heavens Are Telling," Haydn; "Morn of Beauty," Sibelius-Manney; "Beautiful Saviour," Christiansen; "Gesu Bambino," Yon; "The Omnipotence," Schubert; "O Blest Are They," Tschaiakowsky; "Seek Ye the Lord," Roberts; "The 150th Psalm," Franck; "God So Loved the World," Stainer, etc. The complete list is to be published in the next issue of THE DIAPASON.

To ascertain the most popular organ compositions Mr. Malin made an analysis of the recital program pages of THE DIAPASON for six months of 1936 and this also will be presented later in detail. On 900 programs he analyzed he found Bach leading with a representation of 1,119 numbers, while next in order came Widor, Franck, Vierne, Karg-Elert, Handel, etc. The composition that appeared most frequently was Bach's Toccata and Fugue in D minor, followed by Franck's Chorale in A minor, the Bach Fantasie and Fugue in G minor and then the Franck "Piece Heroique."

The A Cappella Choir of Northwestern, founded and made famous by the late Dean Peter C. Lutkin, sang under the baton of Max Krone as a climax to the afternoon session and gave a thoroughly admirable performance of compositions of Byrd, Palestrina, Bach and others. This was an impressive close for the daylight proceedings.

Church Music 100 Years Ago

A demonstration and joint lecture of rare interest was the evening event at Thorne Hall, on the Chicago campus of Northwestern University, when Dean R. G. McCutchan of the music department at DePauw and Van Denman Thompson of DePauw, well-known organist and composer, were in charge, with the fine choir of the Indiana institution singing. Dean McCutchan gave a fascinating account of social conditions in America just 100 years ago and their influence on the church music that day had to offer. Some of the anthems and hymns sung a century ago in the large New York churches and the evangelistic songs of

IN THIS MONTH'S ISSUE

Resources of large organ under construction by Ernest M. Skinner for Washington Cathedral are shown by stop specification.

Large four-manual built by M. P. Möller for Harrisonburg, Va., State College for Teachers is dedicated.

Statistics compiled by the Census Bureau show number and value of organs built in 1935, in comparison with other years.

New music for Easter is reviewed by Dr. Harold W. Thompson.

Adolph Steuterman, F.A.G.O., gives fascinating account of his tour of large cities of China.

Annual church music conference under the auspices of Northwestern University provides a day filled with interesting addresses and demonstrations, culminating in a fine evening program at Thorne Hall, Chicago.

the frontier were discussed and illustrated. Mr. Thompson followed with the presentation of an episode from his "The Evangel of the New World," in which he has cleverly and reverently made use of the religious music of the early days after the manner of Brahms and others who have so well used the folksong material of Europe. The evening and the conference ended with a spirited singing of Mr. Thompson's arrangement of "From All That Dwell," a part of "The Evangel of the New World," with himself at the organ. The lecture and demonstration kept the entire audience attentive to every word and note.

COURBOIN OPENS A KIMBALL

Organ Dedicated in St. Margaret's Church, Middle Village, N. Y.

Dr. Charles M. Courboin played the dedicatory recital Feb. 17 on the organ built by the W. W. Kimball Company for St. Margaret's Church at Middle Village, Long Island, N. Y. This instrument was designed by Mr. Courboin and is a two-manual of seventeen sets of pipes, providing the resources for twenty-eight speaking stops. The satisfying ensemble of the instrument has won the praise of a number of organists who have played and heard it.

Dr. Courboin's program included the following works: Overture to the Occasional Oratorio, Handel; Sonatina from Cantata "God's Time Is the Best Time," Bach; Chorale Preludes, "In Thee Is Joy" and "Christ Lay in the Arms of Death," Bach; Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert; Allegretto in G major, de Boeck; Cantabile, Franck; Sketch No. 3, Schumann; "Marche Heroique," Saint-Saens.

McCurdy Students in Recital.

Three students under Dr. Alexander McCurdy, Jr., at the Curtis Institute of Music in Philadelphia were heard in a recital Feb. 9 in Casimir Hall at the institute. The performers were Walter Baker, Richard Purvis and Claribel Gegenheimer. The program consisted of these numbers: Fantasy and Fugue in G minor, Bach; "Spinning Song," from "Suite Bretonne," Dupré, and "Paraphrase-Carillon," Tournemire (Mr. Baker); Cantabile and Scherzo from Symphony No. 2 and Sortie from "Messe Basse," Vierne (Mr. Purvis); Canon in B minor, Schumann; Chorale Improvisation, "O Gott, Du frommer Gott," Karg-Elert, and Toccata from "Esquisses Byzantines," Mulet (Miss Gegenheimer).

C. W. Dickmann, F. A. G. O., head of the music department at Agnes Scott College, has been appointed organist and director at the English Lutheran Church in Atlanta, Ga.

THE DIAPASON.

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BUILD 479 ORGANS IN 1935, CENSUS REVEALS

VALUE OF OUTPUT \$1,438,453

Government Statistics Reveal Ravages of Depression—Production Was 917 Instruments in 1931 and 1,799 in 1929.

An aggregate of 479 pipe organs were built in the United States in 1935, and their total value was \$1,438,453, according to a report issued by the Census Bureau of the Department of Commerce at Washington Feb. 1. This compares with 917 pipe organs, valued at \$5,283,331, shown by the census of manufactures of 1931 and 1,799 instruments, with a total value of \$11,153,383, on record for the year 1929.

These statistics afford a picture of the ravages of the depression as they affected the organ business. Since the 1935 census was taken there has been a revival of business, especially noticeable since the late fall, which indicates a healthy return to prosperity. Manufacturers of musical instruments in the United States reported pronounced increases in employment and production in 1935 compared with 1933, according to preliminary figures compiled for the returns released by Director William L. Austin of the Census Bureau. Wage earners employed in this group of industries in 1935 numbered 8,806, an increase of 44.2 per cent over 6,106, reported for 1933, and their wages increased by 71.4 per cent, from \$5,097,008 to \$8,738,140. The total production of musical instruments in 1935 was valued at \$20,319,652, of which amount \$11,470,931 was contributed by pianos, \$5,424,398 by wind instruments, \$2,395,746 by stringed instruments, and the remainder, \$1,028,577, by percussion and other instruments. Accessories, parts and materials of a value of \$5,091,283 were also made in 1935.

A summary of government statistics for 1935 on organ construction in comparison with those for previous years is presented in the following table taken from the census report:

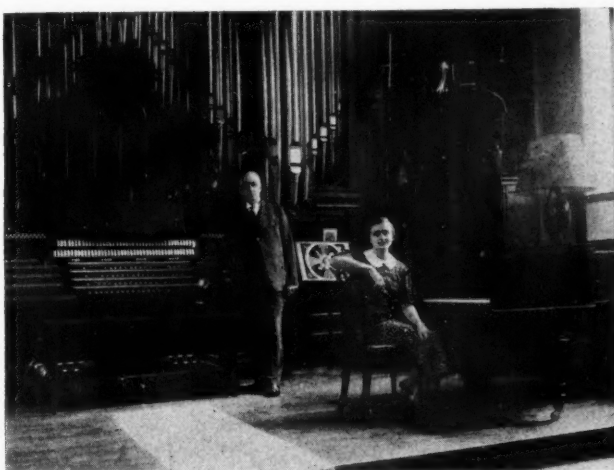
| | 1935 | 1933 | 1931 | 1929 |
|---|-------------|-------------|-------------|--------------|
| Number of establishments..... | 28 | 29 | 42 | 62 |
| Wage earners (average for the year) | 614 | 574 | 1,460 | 2,389 |
| Wages | \$410,730 | \$510,269 | \$1,763,270 | \$3,603,631 |
| Cost of materials, containers, fuel and purchased electric energy | \$576,127 | \$387,173 | \$1,626,948 | \$3,090,676 |
| Value of products..... | \$1,698,763 | \$1,626,804 | \$5,710,028 | \$11,322,736 |
| Value added by manufacture..... | \$1,122,636 | \$1,239,631 | \$4,083,080 | \$8,232,060 |
| Percent of increase or decrease (—) | | | | |
| | 1933-1935 | 1931-1933 | 1929-1931 | 1929-1935 |
| Wage earners (average for the year) | 7.0 | -60.7 | -38.9 | -74.3 |
| Wages | 19.7 | -71.1 | -51.1 | -83.1 |
| Cost of materials, containers, fuel and purchased electric energy | 48.8 | -76.2 | -47.4 | -81.4 |
| Value of products..... | 4.4 | -71.5 | -49.6 | -85.0 |
| Value added by manufacture..... | -9.4 | -69.6 | -50.4 | -86.4 |

The figures on wage earners do not include salaried officers and employees. It is pointed out that profits or losses cannot be calculated from the census figures because no data are collected for certain expense items, such as interest, rent, depreciation, taxes, insurance and advertising.

The differences between the value of organs and organ parts and materials as given in the foregoing table and the value of products of the industry as stated in the first paragraph of this article are due, the Census Bureau sets forth, "to the fact that the table covers the entire output of the several items, regardless of the industries reporting them, whereas the other statistics cover the respective industries and therefore relate only to the products actually made in those industries."

In 1927, the peak year of the history of organ manufacture, the census figures, published in 1928 in THE DIAPASON, revealed production of 2,471 instruments, valued at \$15,438,623. Compared with the record of 1927 the year 1929 showed a loss of 27.4 per cent in value. The depression had already had its effect in the latter year. The figures for 1927, however, showed a gain of 25.7 per cent over 1925. For that year the census report, as published in THE DIAPASON, showed the number of organs

MARCEL DUPRE AND DAUGHTER IN CONCERT ROOM OF PARIS HOME



BERNARD R. LABERGE ANNOUNCES that Marcel Dupré will come to America in October and November for another transcontinental tour, limited to two months. Mr. Dupré will be accompanied by his daughter, Marguerite, a distinguished pianist. Mr. and Miss Dupré will give a limited number of performances of a new composition he has written for organ and piano, "Variations on Two Themes." Marguerite Dupré made her first ap-

pearance in Paris four years ago in the recital given by Marcel Dupré at the opening of the organ at the Theatre Pigalle, when she played with him his own "Ballade for Piano and Organ," which was written for that occasion. This work has been performed many times by both artists—several times in Paris, in London, at the Brussels Exposition, and in many French cities, including Marseilles, Montpellier, Lille, Reims, etc.

built to be 1,955 and their value was \$12,808,220. In 1923 1,712 organs were constructed and their aggregate value was \$9,653,690.

Death of Louise Friedel Thayer.

Miss Louise Friedel Thayer, a daughter of the noted American organist of early days, Eugene Thayer, died at her home in New York Jan. 6. Miss Thayer was interested in music throughout her life and frequently sent THE DIAPASON interesting communications that had to

accompanied their own choirs. The professional in the middle of the service was one of the striking features. The church has a choir loft in the front and the usual gallery in the rear. In the beginning of the service the choirs in the choir loft in the front of the church were those of the First Presbyterian, Euclid Avenue M. E., United Presbyterian and First Baptist Churches. The choirs from the Cathedral, Westminster Presbyterian and Potwin Presbyterian were in the rear gallery. During the "procession of choirs" in the middle of the service they changed. All of the choirs gave a good account of themselves in their individual numbers, and the effect of the Handel "Hallelujah," sung by the massed choirs, was thrilling. The hymn "Jesus Shall Reign" was done with a descent.

String Quartet in Gaul Compositions.

A program of Harvey B. Gaul's compositions was presented by the Edgeworth Club of Sewickley, Pa. On the program were the Shapiro String Quartet and the "Fireflies," a radio feature of women's voices. The string quartet played Dr. Gaul's "From the Great Smokies" and "Three Pennsylvania Portraits." Mr. Shapiro played two new violin solos and Joseph Deryn played two of Dr. Gaul's Palestinian cello works. The "Fireflies" sang two scenes from Shakespeare's "Romeo and Juliet," two of Dr. Gaul's recent compositions, and also offered three part songs.

FLOOD DOES DAMAGE TO PILCHER FACTORY

BUT THE WORST IS ESCAPED

Though on High Point in Louisville, Plant Is Entered by Waters for First Time—Finished Stock, Etc., Saved—Repairs Go On.

Henry Pilcher's Sons, the Louisville organ builders, are rapidly recovering from the results of the flood which brought disaster to that city. The thousands of friends of the Pilcher organization throughout the country will be pleased to know that no very extensive damage was done to the plant of the company and that only a brief interruption in its activities was caused. The factory is situated on one of the high points of the city and never before has been reached by an overflow of the Ohio River, but this time the lower part of the buildings was inundated. William E. Pilcher, president of the company, writes to THE DIAPASON:

"Fortunately we were forewarned by reports from Pittsburgh and Cincinnati as to the crest of the flood at those points, and made some reasonable calculations as to what the crest would be here. By putting a large force of men to work night and day we were able to get all office equipment, finished stock and organ parts, as well as dried lumber and motors, moved to higher levels, which were not reached by the flood.

"We sustained some damage to our buildings—not very serious, however—and our job since the waters have receded will be cleaning out the premises, machinery, etc., and making necessary repairs. We estimate that aside from these losses, it will take three or four weeks for us to get into normal running condition again."

The offices were not reached by the high water and the homes of the members of the firm were not damaged, but a number of employees had to be taken from their homes in the path of the raging torrent. Mr. Pilcher writes that in general the reports sent out over the radio gave a true picture of the conditions in Louisville and that if the radio had not kept rescuers in touch with those needing assistance the loss of life would have been appalling, whereas a very few were drowned, though half of the city's population had to evacuate its homes.

Since the river has gone back again into its banks, and with bright, warm weather, rehabilitation is going on rapidly and there is a general feeling of optimism.

G. D. Richards Opens Rebuilt Organ.

G. Darlington Richards, F. A. G. O., organist and choirmaster of St. James' Church, New York City, played the inaugural recital on the organ recently installed in All Saints' Church, Fanwood-Scotch Plains, N. J., on Thursday evening, Feb. 4. This organ, a Jardine, was rebuilt and modernized by Delosh Brothers of Corona, L. I. The beautiful tones of the original Jardine have been retained and all who have heard the instrument are enthusiastic in their praise of it.

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July 6th

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Choir Festival at Topeka.

A vesper choir festival was held at the Westminster Presbyterian Church of Topeka, Kan., Sunday, Jan. 31, with seven choirs taking part. Although the streets were covered with ice, the church was well filled. The service was under the direction of Sydney Smith, choirmaster of the church, and was played by the organist, Miss Katherine Sentz. The other organists

**SPECIAL OFFERINGS
AT ST. BARTHOLOMEW'S
EVERY WEDNESDAY IN LENT**

Organ Recitals, Verdi's "Requiem," "St. Matthew Passion" and Program by Princeton University Chapel Choir on the List.

A special musical program for every Wednesday evening in Lent has been arranged by Dr. David McK. Williams at St. Bartholomew's Church in New York and is drawing not only the people of the parish, but many visitors among the church musicians of New York. On Feb. 10 the full choir and soloists presented Verdi's "Requiem." Feb. 17 William Strickland was heard in an organ recital at which he played, "Grand Jeu," Du Mage; Three Preludes on the Chorale "O Sacred Head," Johann Kuhnau, J. S. Bach and Johannes Brahms; Prelude and Fugue in C major, Bach; "The Reed-Grown Waters," Karg-Elert; Symphony in E minor, Harold Friedell.

Dr. Williams gave a recital Feb. 24 at which he played the Bach Prelude and Fugue in E minor and the three Chorales of Cesar Franck.

March 3 the Princeton University chapel choir under the direction of Robert Huistader, with Mr. Strickland at the organ, is to sing. For March 10 a violin and organ recital has been announced, with Eugenie Limberg and Dr. Williams presenting this program: Fantasia and Fugue in C minor, Bach; Sonata in A minor, Handel; Fugue, Canzona and Epilogue (violin, organ and women's voices), Karg-Elert; Concerto in A minor, Vivaldi; Andante from Sonata in A minor, Rheinberger; "Eventide," Parry.

March 17 Mr. Strickland will play another recital, with the following program: Chorale and Fugue and Air with Variations, Sowerby; Fugue in G minor (the lesser), Bach; Chorale Preludes, "O God, Thou Holy One," Brahms, and "Now Comes the World's Redeemer," Bach; "Piece Heroique," Franck; "L'Orgue Mystique," Book 44, Tournemire.

Bach's "Passion According to St. Matthew" will be presented March 24 by the combined choirs of St. Bartholomew's Church and the Cathedral of St. John the Divine, and the sopranos of St. Thomas' Church choir.

JUBILEE OF BUFFALO PARISH

Haydn's "Seasons" Directed by Squire Haskin at First Presbyterian.

Organized Feb. 2, 1812, the First Presbyterian Society of the Town of Buffalo celebrated its 125th anniversary with a series of events the last week of January. During the years the organists have been Charles Degenhard, Dr. Jesse Parker, Everett L. Baker, William O. Brewster, Seth C. Clark, Sanford Norcott, Robert Denton, Andrew T. Webster, Miss M. Howard, William J. Gomph, Alfred Jury, Dr. William S. Waith, Mrs. Clara Foss Wallace and Squire Haskin, the present organist and director. The church is of Byzantine design and the choir and the three-manual Austin organ, built in 1915 at a cost of about \$25,000, occupy the rear gallery. The First Church choir was organized in 1816 and the church has always been noted for the quality of its music. For the anniversary choral vesper service Jan. 31 Haydn's "The Seasons" was selected as being contemporaneous with the founding of the First Church. Because of the limited time only two portions were given.

Death of Laura P. Ward, F. A. G. O.

One of the most accomplished organists passed away when Laura P. Ward died Jan. 2. Born May 11, 1873, she began study of the piano at the age of 7, and took up the organ about 1900, studying with Henry E. Duncan, R. Huntington Woodman, Gerrit Smith, Samuel P. Warren and Mark Andrews. She was organist and director at Mount Kisco from 1906 to 1908. After a brief period in Orange, N. J., she went to the First Presbyterian Church of Montclair, continuing in the Central Church of that town until 1919. Then she went to her home church, the First Presbyterian of Bloomfield, N. J., until 1928. She became an associate of the A. G. O. in 1905 and a

SMALL REUTER ORGAN APPEARS IN A NEW DESIGN



IMMEDIATE POPULARITY seems to have been achieved by the new small Reuter organs, announcement of which was made in THE DIAPASON last October. The Reuter Organ Company, whose factory is at Lawrence, Kan., has found a gratifyingly large demand for these instruments and already has installed a number of them in churches of moderate size, as well as in residences and mortuary chapels. An entirely new case design in addition to the two conventional designs, one of them with front pipes, is pictured in the cut. It is distinctly modern and especially suited for installation in modern homes. The case is of ribbon-grained mahogany, trimmed in Macassar ebony.

The new Reuter is manufactured in five models. The smallest specification provides for an instrument of 170 pipes and the largest of the group has 290 pipes. The tonal resources of the latter include an open diapason of

seventy-three pipes, a gedeckt of eighty-five pipes, a salicional of sixty-six pipes, a dulciana of fifty-four pipes and a pedal 16-ft. bourdon of twelve pipes. Twenty-four stops are derived from these tonal elements. There is a balanced swell pedal affecting the entire organ, and a crescendo pedal. The console conforms strictly with the latest A. G. O. measurements. The blower, which may be placed inside the organ or at a distance, is an Orgoblo. The wind pressure used is four inches.

A special feature of the construction, as previously announced, is the new Reuter micro-balanced magnet of the all-electric action. The console can be detached if preferred and a player may be attached. Chimes and other accessories also may be added. In short, there is almost as much flexibility as to design as in a large organ, though the instrument is less than eight feet high and less than seven wide.

fellow in 1909. A meticulous, devoted and inspiring choir director, her organ technique knew no limits. Modest to a fault, a sympathetic, loyal friend, she will be greatly missed by a host of friends. MARK ANDREWS.

Dies on Way to Radio Audition.

While eating a hurried meal at a lunch counter on her way to a radio audition, Mrs. Bernice Riggs Sells, 36 years old, an organist and pianist, died suddenly in New York Feb. 2. Mrs. Sells had been living at the Hotel Aberdeen with her husband, Harrison G. Sells, a retired Buffalo postal employe. She left besides her husband a 15-month-old son. Mrs. Sells taught music in schools and did music research and program preparation work for symphony orchestras. She was a member of the A. G. O.

Frank Parker Directs Utica Service.

The choral society of Central Methodist Church, Utica, N. Y., numbering fifty voices, under the direction of Frank Parker, gave the second in a series of monthly musical services at the church Sunday night, Feb. 14, when two Bach chorales, "Wake, Awake, for Night Is Flying" and "Lord Jesus Christ, with Us Abide," sung a cappella, and Gounod's motet "Gallia" were presented. Mrs. Hugh Jones was soprano soloist and Mrs. Edward Kuhl the organist.

OBSERVE GOLDEN WEDDING

Professor and Mrs. John J. Miller Celebrate Anniversary at Norfolk.

Professor John J. Miller, organist and choirmaster of Christ Church, Norfolk, Va., from 1889 to 1928, and Mrs. Miller celebrated their golden wedding anniversary quietly Jan. 5 at their home in Norfolk. They received many gifts, telegrams and letters of congratulations. Professor and Mrs. Miller were married at Bridgeport, Conn.

Professor Miller had a distinguished career as organist of the Norfolk church, and was noted for the large attendance at the organ recitals he gave frequently during the thirty-nine years. In 1909 he organized the first boy choir in Virginia. Professor Miller was one of the founders of the American Guild of Organists, and later organized the Virginia Chapter of the Guild and was its first head. He retired from active work at the church in 1928 because of ill health, and since that time has been an invalid.

WILL TEACH THE HAMMOND

Chicago Musical College Announces Separate New Course.

Announcement is made by the Chicago Musical College that a new course has been arranged to cover playing and instruction, as well as arrangement and adaptation of standard organ literature, for the Hammond electric organ. The new department, according to Rudolph Ganz, president, is in addition to the existing organ department, which deals with the pipe organ exclusively. The special Hammond courses will be available next summer. The development of the Hammond has produced an increased demand for players, it was pointed out.

Charles H. Demorest will head the instruction in the new department, while Max Wald, whose work in composition in Paris has achieved wide recognition, will be in charge of composition, arrangements and adaptations. The new course is designed for non-professionals and beginners as well as those advanced in the technique of the Hammond and of the pipe organ.

**Compositions by
Horace Alden Miller**

Two Indian Melodies for Women's Voices

The Sun Friend (Sioux Melody)
Published by Arthur P. Schmidt Company

Caigwu Nimadja (Chippewa Melody)
Published by Saunders, Hollywood, Calif.

Two Negro Melodies for Mixed Voices (A Cappella)

"Listen to the Angels Shoutin'"
Published by Clayton F. Summy Co.

"I Ain't Goin' to Die No Mo'"
Published by Cornell College, Mount Vernon, Iowa

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CHRIST CHURCH
GREENWICH CONN.

Harold Heeremans
UNIVERSITY COLLEGE
NEW YORK UNIVERSITY

Seth Bingham
Assistant Professor of Music (Composition),
Columbia University
ORGANIST AND CHOIRMASTER
Madison Avenue Presbyterian Church
921 Madison Ave., New York

Honors to New England Veteran.

More than 200 people, including 100 of her former choristers who came from all parts of New England, gathered in the parish hall of the Church of the Ascension, East Cambridge, Mass., Jan. 21 to honor Miss Sarah M. Grieves, former organist and director of the church, who resigned recently. The Rev. W. Ashley Hawley, rector of the church, presided at the reception and concert and presented to Miss Grieves a check and a guest book, signed by all present. Miss Grieves, who is 72 years old, served the church for fifty-two years. She also taught school in Cambridge from 1887 to 1935.

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**ESTEY THREE-MANUAL
DESIGN OFFERS MUCH
FOR PENNSYLVANIA CHURCH**

**Brattleboro Factory Builds Instrument
for Church of God at Elizabeth-
town—Scheme Affords Maxi-
mum Flexibility.**

The Estey Organ Corporation is building at its factory in Brattleboro, Vt., a three-manual organ for the Church of God at Elizabethtown, Pa. This instrument is an example of a moderate-sized three-manual with comprehensive resources arranged so as to give the maximum of flexibility and variety from its eighteen sets of pipes and set of twenty-one chimes.

Following is the stop specification of this organ:

- GREAT ORGAN.**
1. Open Diapason, 8 ft., 73 pipes.
 2. Dulciana (from No. 19), 8 ft., 73 notes.
 3. Melodia (from No. 21), 8 ft., 73 notes.
 4. Octave, 4 ft., 73 pipes.
 5. Twelfth, 2 2/3 ft., 61 pipes.
 6. Fifteenth, 2 ft., 61 pipes.
 7. Chimes, 21 tubes.
- SWELL ORGAN.**
8. Bourdon, 16 ft., 97 pipes.
 9. Open Diapason, 8 ft., 73 pipes.
 10. Sallcional, 8 ft., 73 pipes.
 11. Voix Celeste, 8 ft., 61 pipes.
 12. Stopped Flute (from No. 8), 8 ft., 73 notes.
 13. Flute d'Amour (from No. 8), 4 ft., 73 notes.
 14. Flautina (from No. 8), 2 ft., 61 notes.
 15. Mixture, 3 rks., 183 pipes.
 16. Cornopean, 8 ft., 73 pipes.
 17. Oboe, 8 ft., 73 pipes.
- CHOIR ORGAN.**
18. Violin Diapason, 8 ft., 73 pipes.
 19. Dulciana, 8 ft., 85 pipes.
 20. Unda Maris, 8 ft., 61 pipes.
 21. Melodia, 8 ft., 73 pipes.
 22. Dulcet (from No. 19), 4 ft., 73 notes.
 23. Dolce Twelfth (from No. 19), 2 2/3 ft., 61 notes.
 24. Dolce Fifteenth (from No. 19), 2 ft., 61 notes.
 25. Clarinet, 8 ft., 73 pipes.
- PEDAL ORGAN.**
26. Resultant (from No. 28), 32 notes.

27. Open Diapason (20 from No. 1), 16 ft., 12 pipes.
28. Bourdon, 16 ft., 44 pipes.
29. Lieblich Gedeckt (from No. 8), 16 ft., 32 notes.
30. Octave (from No. 1), 8 ft., 32 notes.
31. Flute (from No. 28), 8 ft., 32 notes.
32. Still Gedeckt (from No. 8), 8 ft., 32 notes.

**TO HARLINGEN, TEX., CHURCH
Kilgen Three-Manual of Thirty-one
Stops for First Baptist.**

The First Baptist Church of Harlingen, Tex., has placed an order with George Kilgen & Son for a three-manual organ of comprehensive tonal design. The organ will be installed in chambers adjoining the chancel, with a tone opening screened by display pipes. The instrument will have thirty-one stops and harp and chimes. Negotiations were conducted by the factory branch at San Antonio and installation and dedication are planned for late spring.

Concordia Lutheran Church, Manchester, Conn., has placed an order with George Kilgen & Son for a two-manual organ. There are to be fifteen ranks of pipes. Both swell and great will be under expression in separate boxes. Negotiations were handled by the New York factory branch.

The First M. E. Church of Fort Morgan, Colo., has placed an order for a two-manual. The factory branch in Denver conducted the negotiations.

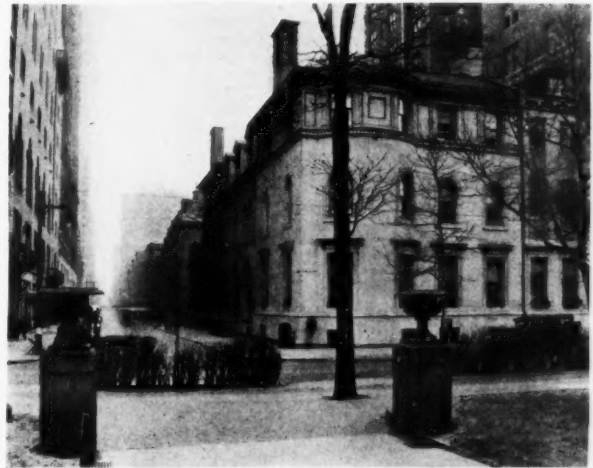
The Kilgen factory has also received an order for a two-manual from the Elm Street Christian Church of Greensboro, N. C. The factory branch at Charlotte has arranged for installation of this instrument in about three months. A two-manual has been ordered by St. Mark's Lutheran Church of Asheville, N. C.

Kilgen & Son report numerous new orders for the "Petit Ensemble." Among those delivered in February were instruments for the Shenandoah Presbyterian Church, Miami, Fla.; Woods Mortuary, Golden, Colo., and the residence of Mr. and Mrs. L. M. Pinkston, St. Joseph, Mo. The last-mentioned has a reproducing player.

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Philadelphia, Pa.**

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Josef Hofmann, Mus. D.
Director and Dean



Alexander McCurdy, Mus. D.
Instructor of Organ

The original four-manual organ in the Curtis Institute of Music was built by the Aeolian Company in 1927. Certain stops from the organ in the residence of the late Cyrus H. K. Curtis are to be revoiced, together with new pipes, to make a Positiv Division. New 32' and 16' reeds in the Pedal and a new five-manual movable console to take care of the six other divisions of the organ, are to be installed.

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75 cents

EXERCISES IN SCORE READING

by James Lyon
Book I—\$1.25
Book II—1.50

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MELODY HARMONIZATION**

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Book II—\$1.25

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First Hymn Festival in Chicago Is Marked by Beautiful Service

The hymn festival movement was borne from the East to Chicago on the evening of Feb. 14 when the first hymn festival to be held in the city under the auspices of the Hymn Society of America took place at St. James' Methodist Episcopal Church. A large congregation was present for a beautiful service that had been arranged with judgment and care. Reginald L. McAll of New York was the emissary of the society who brought inspiration to the choral forces and the congregation, while on the pulpit platform sat Dr. Thomas M. Pender, pastor of St. James', and the three speakers of the evening—the Rev. Amos Thornburg of the Wilmette Baptist Church, president of the Chicago branch of the Hymn Society; the Rev. Rex Wilkes and the Rev. Lester Sprenger.

The theme of the service was "We Test Our Lives by Thine" and the hymns of the evening included twelve gems, all but one of which were sung by the entire congregation, under the virile leadership of Mr. McAll at the fine Casavant four-manual instrument. The choir of the church under the leadership of the Rev. LeRoy E. Wright, organist and director at St. James', gave splendid support. Notable on the list of hymns were such old and new favorites as "Serenity," "Fair-est Lord Jesus" and "Ton-y-BoTel," and several were sung with descants.

Miss Marie Briel, organist of the Wilmette Baptist Church, played as a prelude three compositions of Johann S. Bach—the "St. Anne" Fugue and the chorale preludes "Jesu, Joy of Man's Desiring" and "In Thee Is Joy"—giving the service a dignified introduction and establishing the spirit of the evening. As the postlude the Rev. Mr. Wright played Bach's chorale prelude on "Ein feste Burg."

The subject of the service was di-

vided into three parts—"The Birth of Faith," with an address by the Rev. Mr. Sprenger; "The Flash of Hope," on which the Rev. Mr. Wilkes delivered a brief meditation, and "The Flame of Love," which Mr. Thornburg made his subject. Mr. McAll then outlined the purposes of hymn festivals and recalled experiences relating to hymn singing with the late Dwight L. Moody, whose organist he was at Northfield, Mass., when the famed evangelist was active there.

The large attendance at the service and the manner in which the congregation evinced interest and gave cooperation offer reason to expect still greater things of future festivals of the same kind in the Chicago area. Much of the credit for the success of the evening is due to the painstaking arrangement of the program by the Rev. Mr. Thornburg.

Hymn Festival in Virginia.

The first county hymn festival in the Shenandoah Valley of Virginia was held Sunday afternoon, Jan. 31, under the auspices of the Hymn Society of America. Thirty-four senior and junior choirs from the Methodist churches in the Rockingham district assembled at the Cathedral Methodist Church in Harrisonburg to sing a program of hymns based upon the theme "The Glories of the Christian Life." The new Methodist Hymnal and Meditations by the Rev. Philip S. Watters were used throughout the service, and the singing was an inspiration to the large audience assembled. Caleb Cushing directed the massed choirs and Mrs. Vera Melone Conrad presided at the organ.

A new edition of the Sonata for violin and piano by Charles M. Widor has just been received by Frederick C. Mayer, organist of the West Point Military Academy. The revisions and corrections have been made by M. Widor during the past year. This remarkable composer was born in 1845. The sonata originally appeared in 1907 (Heugel & Cie.) and is dedicated to Massenet.

E. WILLIAM DOTY



THE FIRST METHODIST CHURCH of Ypsilanti, Mich., last summer invited E. William Doty to be its minister of music and he has been playing there since last July. There are two choirs, with a total enrollment of about fifty, a fine junior choir director, and a Lewis & Hitchcock three-manual organ. Mr. Doty's duties at the University of Michigan are the same as before, except that he has been cooperating with Dr. Moore in directing some of the graduate research in musicology and in drawing up the new program leading to the doctor of philosophy degree in music.

Jesse Crawford in Bankruptcy.

Jesse Crawford, a theater and radio organist, known in New York and Chicago for many years, filed a voluntary petition in bankruptcy with the clerk of the District Court in Chicago through his attorneys on Feb. 8. The organist listed his liabilities at \$9,000 and assets at \$500.

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Many buyers have the impression that so fine an instrument as a Kilgen is beyond their means. This is a mistaken idea. Kilgen organ architects invariably recommend an organ *adequate* for the church. Anything less cannot possibly give satisfaction. Anything more, is needless extravagance.

Pipe for pipe, and specification for specification, a Kilgen is no more expensive than any other high-quality church organ. And in choosing it, the buyer has the satisfaction of knowing that behind his purchase is international prestige, the endorsement of world-famous organ masters, and a record of permanent satisfaction.

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DR. RAY HASTINGS HAS SILVER ANNIVERSARY

DR. RAY HASTINGS

CHURCH PAYS HIM TRIBUTE

Special Evening Service Held Feb. 14 at Temple Baptist Church in Los Angeles—Reception by Choir—Has Won Love of Parish.

Dr. Ray Hastings of Los Angeles possesses—and gives—as his colleagues all admit, that which wins the love of his parish. As a consequence his twenty-fifth anniversary at the Temple Baptist Church, which was celebrated in February, was made a gala occasion, for the people of the church are evidently not of the kind who dissemble their love. All of which makes it proper that the congratulations of his people on his period of service be supplemented by the congratulations of all his fellow organists on the fact that his lines have fallen in such pleasant places.

The anniversary appropriately came on Feb. 14, and it was a real St. Valentine's Day for Dr. Hastings. At a special evening service in his honor the trustees of the Philharmonic Auditorium were on the platform and the members of the San Carlo Opera Company attended the service in a body. Tributes and gifts marked the occasion. A feature was a piano and organ duet, entitled "Rhapsody," composed by Ross Hastings, son of the organist, and played with the composer at the piano.

The Temple Baptist choir held a reception in honor of Dr. Hastings Feb. 5 at the home of Mr. and Mrs. Otis Birch in South Pasadena.

Programs of the anniversary service and the invitations to the reception were printed on silver paper. A silver folder containing a life history of Dr. Hastings was presented to all who attended the services Feb. 14. The church paper for the week contained tributes to the organist in prose and verse. One of the tributes is in part as follows: "Dr. Hastings' service at Temple Baptist Church has been of immeasurable value to the church. His spiritual vision of the need of a great church catering to a downtown audience, as well as his fine cultural equipment, has made him an ideal organist for our large congregations. His pleasing personality has made thousands of friends not only in the church but throughout the city."

Ray Hastings was born in Bainbridge, N. Y., in 1890. His study of music was begun in Chicago, but he moved to Los Angeles in 1903, entering the College of Music, University of Southern California, from which he was graduated in 1907. Extended European travel and study were also undertaken. During 1908 and 1909 he was organist at the First M. E. Church, Los Angeles, after which he played in Immanuel Presbyterian for nearly two years. He accepted his present position as organist of Temple Baptist Church in February, 1912. In 1913 he was made official organist of the Los Angeles Symphony Orchestra, now known as the Philharmonic Orchestra, which position he still holds. In 1917



Davis College conferred upon him the degree of doctor of music.

RECHLIN AS "POET ORGANIST"

Characterization of American Recitalist by Critic at The Hague.

Attention is called anew to the extensive recital tours of Edward Rechlin, the famous Bach interpreter, by a leaflet as effective in its chaste simplicity as are Mr. Rechlin's interpretations of classical works for the organ. Comments of critics from Washington and New York to Dresden and Rotterdam are reproduced, and they afford a good conception of the impression this American recitalist has made in the course of his European tours. One quotation that commanded attention was included in the appraisal by the music critic of *Vaderland of The Hague*, who wrote:

"We spent a short, but important hour last night at the Groote Keerk. No doubt Schweitzer's book, "Bach, the Poet-Musician," is known to many. I should like to call Rechlin the "poet organist." A "poet organist" cares naught for dazzling effect, boisterous presentation, display of speed and technical braggadocio. His manner is one of repose, inward meditation, of clarity and, above all, of great simplicity. He reveals the very heart of sacred things, and also their aspect of grandeur. This was my own Bach. Rechlin's art is aristocratic, of thorough musicianship, noble and simple, seeking the inward content. The clarity of his playing is exemplary, firm in tempo, but always again of that heavenly peacefulness which belongs to things eternal.

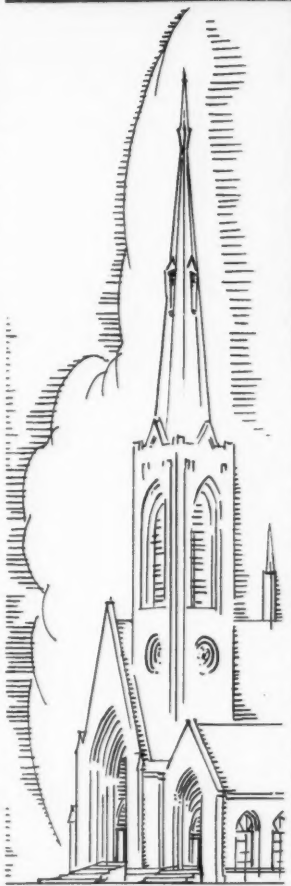
George Vause Is Appointed.

George Vause, for ten years organist and choirmaster at the Broadway Presbyterian Church, at 114th street, New York City, has taken up his duties at the West End Presbyterian Church, Amsterdam avenue and 105th street. Mr. Vause succeeds Willard I. Nevins, who recently resigned to become organist and choirmaster at the First Presbyterian Church. At the age of 9 years Mr. Vause became the organist of St. Paul's Episcopal Church, Dallas, Tex., where he was born.

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CONSERVATORY OPENS NEW KIMBALL ORGAN

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Dusen Feb. 23.

The growth of the organ department of the American Conservatory of Music, Chicago, is evidenced by the necessity for the addition to its equipment of a new organ which was installed in February. This organ is a two-manual built by the W. W. Kimball Company. It has ten sets of pipes, enclosed in two chambers, with twenty stops and a full set of couplers. The tone of the instrument is beautifully blended and balanced. It has an excellent string section and an oboe in the swell of unusual beauty of tone. It also has a rich and powerful diapason chorus. The organ is thoroughly adequate for a favorable presentation of the entire range of organ literature.

The instrument is placed in a studio which has a seating capacity of more than fifty. The studio is artistically decorated and furnished as a salon which will be used for musicales as well as for teaching and a limited amount of organ practice. Adjoining the studio is a smaller studio furnished to serve as the organ library room.

On the evening of Feb. 23 the studios were formally opened by the conservatory with a reception to the members of the Van Dusen Organ Club. On this occasion the organ was dedicated with a recital played by pupils of Frank Van Dusen and Edward Eigenschenk. The program was as follows: "Matthaeus-Final" and Sicilienne, Bach-Widor (Wilbur Held); "Lauda Sion," Karg-Elert, and "Dripping Spring," Clokey (Burton Lawrence); Allegro Vivace, Symphony I, Vierne, and "Carillon," Vierne (Martha Wuerffel); First Movement, Symphony I, Maquaire, and "Legende" (Suite in B minor), Douglas (Winston Johnston); Fantasia on "B-A-C-H," Reger, and

"Nostalgia," Torres (Mario Salvador). A reception followed the recital and refreshments were served.

The growth of the school for church and choir music under the direction of Frank Van Dusen has been marked during the last two years, not only in the increase in the number of pupils but in the number of excellent organists enrolled. A significant fact is that nearly all of the students are holding positions in Chicago or suburbs and many are in Chicago's larger churches.

The choir training classes under the direction of Dr. George L. Tenney and Miss Emily Roberts continue throughout the year and are large and enthusiastic. Special features of the work of the organ students are recitals given in the organ salon and in Kimball Hall, which is equipped with an organ of four manuals and echo.

MCKINSTRY ARRANGES SERIES

Six "Hours of Organ Music" at Springfield, Mass., Broadcast.

A series of "hours of organ music" is being given by F. Carroll McKinstry on the Frederic Harris memorial organ (Aeolian-Skinner) at the Church of the Unity, Springfield, Mass. These programs are broadcast by station WSPR and include the complete organ works of Mendelssohn and the six Trio-Sonatas of Bach. The last three programs will include the three Chorales of Franck, the complete Suite of Sowerby and the "Apostolic Symphony" of Edmundson. The offerings will include numbers of a lighter character interspersed among the heavier ones. The program Feb. 21 was as follows: Prelude and Fugue in C minor (Op. 37, No. 1), Mendelssohn; "Chant de Mai," Jongen; Sonata in F major, Mendelssohn; "Dreams," Wagner; Trio-Sonata in E flat major, Bach; Cantilena, McKinley; "Suite Gothique," Boellmann.

The second program was played Feb. 28 and the schedule of the remaining recitals is as follows: Feb. 28, 4:30; March 7, 4:15; March 14 (special church service), 4:30; March 21, 4:15; March 28, 4:30; April 4, 4:15. Each recital closes at 5:15.

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Three Days of Events Fill First Midwinter New York Convention

By LILLIAN CARPENTER

A midwinter convention at headquarters in New York City, held from Sunday, Feb. 7, through Tuesday, Feb. 9, can be accounted a magnificent success. Beginning with "Guild Sunday," a day dedicated to the American Guild of Organists, in which music was to be played and sung composed by Guild members, there was activity throughout the three days.

Dr. Charles Heinroth, organist of the College of the City of New York, dedicated his all-Bach program on Guild Sunday afternoon to the Guild. His program included: Prelude and Fugue in E flat ("St. Anne's"); Chorale Preludes, "From the Depth I Cry" and "My Heart Is Filled with Longing"; Fugue in D minor; "Miserere Mei Domine," Bach-Widor; Partita on "O God, Thou Faithful God"; Prelude in D major; Chorale Prelude, "Be Glad Now"; Fugue in E minor, "The Wedge"; Passacaglia.

On Monday evening Robert Noehren, sub-dean of the Buffalo Chapter, gave a splendid recital in the Fifth Avenue Presbyterian Church. His playing was marked by a strong musical sense and rhythmic force. His program included Franck's E major Chorale, the lovely Brahms "A Rose Breaks into Bloom" and the Toccata from Philip James' Sonata. This finished the first group. Mr. Noehren then continued with two chorale preludes of Bach—"In Thee Is Joy" and "Through Adam's Fall"—adding the Prelude and Fugue in D major for the second group. The program came to a conclusion with Karg-Elert's mystic "The Legend of the Mountain" and the finale from "The Ninety-fourth Psalm" of Reubke. A very appreciative audience attended the recital.

At 4 on Tuesday afternoon George William Volkell presided at a two-hour discussion on topics of vital interest to all organists at Riverside Church. Harold Heeremans of New York University led with the interesting theme "Organ Music and Musical Values." The second speaker, Harold Friedell, spoke most interestingly on "Modern Organ Music." His talk provoked much discussion as to the modernistic trend felt in recent compositions.

Ernest M. Skinner followed Mr. Friedell, upholding the desirability of orchestral color in organs as against present-day tendencies to accentuate mixtures. Grace Leeds Darnell pleaded

the cause of the junior choir with her accustomed enthusiasm, demonstrating among other things the possibility of training monotonous to conceive a sense of pitch.

Hugh Ross, director of the Schola Cantorum, concluded the round-table discussion with a talk in which he made particular mention of Seth Bingham's "Wilderness Stone," which was broadcast over the combined red and blue network of the National Broadcasting Company on Lincoln's birthday afternoon.

More than 100 sat down to dinner in the tower dining hall of the Riverside Church, with Mr. Volkell as toastmaster. Mrs. H. H. A. Beach, whose "Canticle of the Sun" was featured at the special service at 8:15, was a guest of honor.

Through the courtesy of Dr. Harold Vincent Milligan, a special service featuring the American composer was held in the auditorium of the Riverside Church. The entire sixty-voice choir and soloists of the church sang magnificently under Dr. Milligan's direction. The prelude was played by Hugh Porter, who chose Seth Bingham's Passacaglia as representative of the American composer for organ. The work, still in manuscript, is musically from start to finish, and was expertly played by Mr. Porter.

The three-day program of events constitutes the first midwinter convention of the headquarters chapter of the A. G. O., and so keenly was the program enjoyed that a similar convention will probably be held every year in February.

Banquet and Address in Youngstown.

The Youngstown sub-chapter entertained 100 ministers, organists and interested church leaders at a banquet in St. Luke's Lutheran Church Jan. 27. The dinner was served by members of the choir. Guests came from Sharon and New Wilmington, Pa., and Alliance, Salem, Girard and Warren, Ohio.

Olaf C. Christiansen, professor of choral music at Oberlin College and director of the Oberlin *cappella* choir, the Elizabethan Singers and the First Church choir, was the speaker of the evening. His topic, "How to Improve Congregational Singing," is of widespread interest. He urged sincerity in church music. He said: "The congregation needs to be prepared to sing and simplicity and sincerity are most convincing. We should sing objective hymns, directing all thought toward one center; God is the center of thought. People come to church to worship God." He declared the reason people do not sing is that there is very little inner urge.

"People go to church to experience

something, and too often a show is put on for them. There should be a thorough preparedness and positiveness on the part of the choir and director. The prelude should have no display of dexterity, but have a definite end in keeping with the day of the church year."

Another pleasing feature of the program was a group of songs by Martha Bailey Walten, soprano and Oberlin graduate, accompanied by Mrs. Walter Conger.

On Palm Sunday night the federated churches of the city will join with the Guild in presenting a massed choir at Stambaugh Auditorium in Maunder's cantata "Olivet to Calvary."

HAZEL WILKINS BUCHANAN.

Minnesota Chapter.

The Minnesota Chapter met at the University of Minnesota Monday evening, Feb. 1. Although sub-zero weather prevailed, there was a good attendance. A dinner and business meeting was held at the Minnesota Union building, F. W. Mueller, the dean, presiding. Ralph Strom, chairman of the examination committee, reported that the committee was not in favor of holding classes for preparation, but instead would have papers read stressing the points in which most candidates fail. It was suggested that George H. Fairclough, F. A. G. O., prepare such a paper for one of the monthly meetings.

After the business meeting members and friends adjourned to Northrop Auditorium for a demonstration of the completed Aeolian-Skinner organ there. Mr. Fairclough gave a brief description of the instrument and its resources. He then introduced a young student, Calvin Anderson, who gave a very creditable performance of the first movement of the Widor Fifth Symphony with Swinnen's pedal cadenza, and also the Toccata. To illustrate some of the solo voices of the organ Mr. Fairclough played two selections—"Starlight," Karg-Elert, and "Carillon," Sowerby. He then called upon Francis Richter, a blind organist, for an improvisation, suggesting as a theme "Suwanee River."

The next meeting of the chapter will be held in St. Paul March 1, Myrtle Weed having charge of arrangements.
HENRY ENGEN, Secretary.

Monmouth Chapter.

Members and guests gathered in the First Methodist Church of Asbury Park, N. J., for the February meeting of the Monmouth Chapter. G. Howard Scott, A. A. G. O., assisted by his senior and Wesleyan choirs, presented the following program: "Finlandia," Sibelius, for organ and the two choirs; "Souls of the Righteous," T. Tertius Noble, sung a *cappella* by the senior

EXAMINATION CLOSING DATES.

The chairman of the examination committee respectfully calls to the attention of prospective candidates that candidates for the choirmaster's certificate must be registered before April 1, and that candidates for the associateship and fellowship must be registered not later than May 1. On account of the large number of candidates this year, these provisions will be strictly enforced.

choir. Mr. Scott's organ numbers included the G minor Fantasy, Bach; "Herzlich tut mich verlangen," Bach; "Premiere Symphony," Maquiare.

At the conclusion of the musical program the speaker of the evening, Ferd Rassman, representative of Austin Organs, Inc., was presented. His topic, "Some Organs I Have Installed," included information on many famous instruments. Mr. Rassman spoke in detail of the installation of the organ in the Y. M. C. A. building in Jerusalem. He gave many interesting details, starting with the packing of the organ at Hartford, Conn., the journey and unloading at Jaffa and from there by motor van to Jerusalem, the difficulties encountered in dealing with several nationalities and the final formal acceptance of the organ by the international committee. Fine photographs of the organ, Y. M. C. A. building, natives and nearby places of interest were shown.

A short business meeting at which plans for the state rally to be held at Princeton May 11 were discussed concluded the evening.

BONITA S. GALLAGHER, Secretary.

Chesapeake Chapter.

A musicale sponsored by the Chesapeake Chapter was given at St. Mark's Evangelical Lutheran Church, Baltimore, Sunday afternoon, Feb. 28, Miss Margaret Page Ingle, F. A. G. O., organist of the church, playing: Sketch in C, Schumann; "Vision," Dunhill; "Calme du Soir," Quef, and Trumpet Voluntary, Purcell, which was followed by Mendelssohn's cantata "As the Hart Pants," presented by the choir of St. Mark's.

On Sunday, March 14, at 4 p. m., Miss Ernestine Leitheuser will give an organ recital at the Evangelical Lutheran Church of Our Saviour.

J. EARL GREEN, Secretary.

New Jersey Rally Set for May 11.

The New Jersey Council met at Trenton Jan. 25 with Russell S. Gilbert, state dean, presiding. It was decided that the state rally be held Tuesday, May 11.

CAROLINE C. BURGNER,
Recording Secretary.

News of the American Guild of Organists—Continued

Cedar Rapids Clergy Join with Organists in a Special Service

An evensong service planned and carried out by Guild members, even the ministers taking part being members of the Cedar Rapids Chapter, took place Feb. 7 at the Westminster Presbyterian Church, Cedar Rapids, Iowa. This was the second large public service this year, and many Cedar Rapids people are asking us to present another service this spring. No similar services have been held in this community before with such generous cooperation of churches, choirmasters, choirs and organists. The program was as follows: Prelude, Allegro (Sonata 1), Borowski (Miss Marjorie Hungerford, First Baptist Church); processional hymn, "Crown Him with Many Crowns"; invocation and prayer, the Rev. Charles F. Edwards, rector St. John's Episcopal Church; choral response, "Gracious Spirit, Dove Divine"; Scripture, the Rev. G. J. Zeilinger, pastor Lutheran Church, Wyoming, Iowa; organ, Fantasie in C major, Franck (Harold Baltz, director of conservatory of music, Cornell College); hymn, "The Strife Is O'er," Palestrina; solo, "I Sought the Lord," Stevenson (Miss Irene Bishop); organ, "The Curfew," Edward Horsman (Miss Martha Zehetner, St. Luke's M. E. Church, Dubuque); anthem, "Lo, A Great Multitude," Norris (Miss Catherine Adams, director); hymn, "Saviour, Breathe an Evening Blessing"; prayer, the Rev. J. Renwick McCullough, pastor Westminster Church; response, "Jesus, Be Thy Spirit Ours"; recessional hymn, "My Faith Looks Up to Thee"; postlude, Concert Piece No. 2, Parker (Alvin Keiser, Westminster Church).

The massed choir was composed of singers from the choirs of St. Paul's M. E., First Baptist, First Christian, First Congregational, Westminster and First Presbyterian Churches. The solo quartet was from Trinity Methodist Church. The congregation was given suggestions and instruction in hymn singing by the director before singing each hymn.

The Cedar Rapids Chapter met Tuesday evening, Jan. 12, at the home of the Rev. C. F. Edwards. Preceding the business meeting Guild members were the dinner guests of Mr. and Mrs. Edwards. Following the dinner the members adjourned to the nearby St. John's Episcopal Church, of which Mr. Edwards is the rector. The business meeting included a serious discussion of some of the problems in the associateship examinations and of a plan for a concert at St. John's Church for the purpose of comparing the performance of a Hammond electronic organ and a small two-manual pipe organ. An informal recital was played by Miss Marjorie Hungerford, Mrs. A. E. Altland and Mr. Edwards.

CATHERINE M. ADAMS.

Georgia Chapter Annual Service.

The annual service of the Georgia Chapter was held Feb. 9 in the Druid Hills Baptist Church, Atlanta. The program this year was arranged by Mrs. John Felder, organist and director of this large and active church, and proved to be most interesting in content and inspiring in the artistry that marked the interpretation of the selections. The choir is composed of a quartet of soloists.

Bubeck's Meditation was used as a prelude and this was followed by David Wood's "The Twilight Shadows Fall," sung unaccompanied. Lovely pianissimo passages and pointed phrasing marked this well-known number. After the invocation Alec Rowley's "Praise" was given a colorful and spirited reading. The Scripture lesson and Croft's "O God, Our Help in Ages Past," sung by the congregation, followed. After a reading of the declaration of religious principles, Wilbur H. Rowand, guest organist, played the Andante from "Grande Piece Symphonique" by

MRS. THERESA G. WILLEY



THE MONTHLY MEETING of the Month-mouth Chapter was held in Red Bank, N. J., Monday evening, Jan. 18. It was in the form of two recitals. The first was by Frank MacConnell in Trinity Church. Mr. MacConnell played: Dorian Toccata, Bach; Chorale and Variations from the Sixth Sonata, Mendelssohn; "Evensong," Johnston; Finale from the "Ninety-fourth Psalm" Sonata, Reubke.

At the conclusion of this recital the thirty members and guests journeyed to the First Methodist Church, where Mrs. Theresa G. Willey, assisted by her senior and young people's choirs, presented the second recital of the evening. Following the choir processional, the Rev. Herbert J. Smith welcomed the Guild members and their

Franck for the offertory. Sowerby's "I Will Lift Up Mine Eyes" followed and the tenor soloist, T. Stanley Perry, was formerly in the composer's choir in Chicago.

Dr. L. D. Newton, the beloved minister of this church, then made a short but impressive address upon "The Ministry of Music." Scott's tender and beautiful "Come, Great Spirit" was the concluding choir number. After the benediction and response, Mr. Rowand played Rheinberger's Allegro from Sonata No. 7 as the postlude. This is Mr. Rowand's first appearance before the chapter in several years and his playing, as always, was impeccable and inspiring.

At a business meeting before the service the chapter held a round-table discussion of the questionnaire regarding future conventions, as requested by headquarters.

Continuing the fourth-Sunday afternoon recitals, Miss Emilie Parmalee presented a well-balanced and brilliant played program at the North Avenue Presbyterian Church Jan. 24. Miss Margaret Battle, soprano, was the assisting performer. Despite the inclement weather a large audience was present.

McCurdy Plays in Wilkes-Barre.

The Wilkes-Barre Chapter had the privilege of presenting Alexander McCurdy in a recital at the First Presbyterian Church on the evening of Feb. 1. This chapter has been able to sponsor a recital of this kind every season in recent years, and has made these recitals noteworthy events in the city. Mr. McCurdy was greeted by a well-filled auditorium and his listeners thoroughly enjoyed his diversified program, his skillful renditions and his choice registration. A reception for Mr. McCurdy followed the recital and local Guild members as well as representatives from the Scranton Chapter and the sub-chapter at Hazleton enjoyed a social hour together.

Mr. McCurdy's program was as follows: Toccata on "O Filii et Filiae," Farnam; Prelude and Fugue in A minor, Bach; Allegro from First Trio-

FRANK MacCONNELL, F.A.C.O.



gests and spoke briefly on the history of music in the Bible. Mrs. Willey played: "Variations de Concert," Bonnet; "Song of the Basket Weaver," Dr. Alexander Russell; Toccata and Fugue in D minor, Bach. "Lead Me, Lord," Wesley, sung by the young people's choir, and "Bless the Lord, O My Soul," Ippolitoff-Ivanoff, sung a cappella by the senior choir, completed the program.

A short business meeting was then held, with Dean Abbie Strickland presiding. The chapter was pleased to welcome several new members. The chapter was then invited to refreshments as the guests of Mrs. Willey and her choirs.

BONITA S. GALLAGHER,
Secretary.

Chorus of 250 Voices Sings in Milwaukee A.G.O. Choir Festival

It is difficult to report on the choir festival held in Milwaukee on Feb. 14 without using superlatives. The service, which was held in the First Methodist Church, of which Mrs. Rees Powell is organist, was one of the most outstanding ever sponsored by the Wisconsin Chapter. A congregation of 1,100 people had assembled in the church when the combined choirs of twelve Milwaukee and suburban churches started the processional, "Holy, Holy, Holy." The choirs formed a chorus of more than 250 voices, which was ably directed by Gola Coffelt, director at Kingsley Methodist Church and assistant director of the Lyric Male Chorus of Milwaukee. F. Winston Luck was accompanist for the choir.

After the invocation by Dr. R. Burton Sheppard, pastor of the First Methodist Church, the following program was rendered by the chorus and guest organists, the latter all members of the Wisconsin Chapter: Chorus, "Gloria in Excelsis," Mozart; organ, Third Sonata (first movement), Borowski (Arthur R. Wagner); chorus, "Sanctus," Gounod (tenor solo by Harold Talliman); organ, Meditation, Op. 14, Bubeck (Doris A. Jones); chorus, "God So Loved the World," Stainer; organ, "Laus Deo," Dubois (Albert Mullinix); chorus, "Festival Te Deum," Buck (solo quartet).

The festival chorus was composed of choirs from the following churches: Calvary Presbyterian, First, Kenwood, Kingsley and Trinity Methodist, Bethel and Tabor Evangelical, Sherman Boulevard and First Wauwatosa, Congregational; Church of the Resurrection and Church of the Redeemer, Lutheran, and First Baptist, West Allis.

Aside from the service at the church, the fellowship established among the choirs and directors of the city should prove of inestimable value. Encouraged by the success of this undertaking, as well as the success of a hymn service held at Immanuel Presbyterian Church in November, the Wisconsin Chapter is planning to make the hymn service and the choir festival annual affairs. Much of the credit for both services is due Hermann Nott, chairman of the program committee and organist and director at Kenwood Methodist Church.

Besides the serious work of preparing for the choir festival, the chapter has taken "time out" for a little fun and nonsense. On Saturday, Jan. 30, a business meeting and social was held in the guild hall of All Saints' Cathedral, at the invitation of Dean H. W. Roth. In spite of bad weather, a large number of members and guests were present, and another enjoyable evening was added to our record.

LEONA NELSON WHELAN,
Registrar.

Choir Training Missouri Topic.

A choir training forum was held at the January meeting of the Missouri Chapter in St. Louis. Mrs. Blanche Lyons, vocal instructor and choral director, spoke on tone production for adult choirs; Howard Kelsey, director of the Eden Seminary Chorus, told about successful organization in an adult choir; Miss Marjorie Smith, director of Pilgrim Choristers, a group of eighty children, gave us new thoughts on organization of the junior choir. Following these discussions Miss Esther Replagle, supervisor of vocal music in the Webster Groves schools, defined tone production and technique of school choirs, and illustrated her talk with some exercises which are used in training children. The Webster Groves High School A Cappella Choir served as a clinic and rendered a short but interesting program. Alfred H. Booth acted as master of ceremonies. The evening turned out to be a most interesting and practical one.

EMMA YOS, Secretary.

RENFORD REID,
Program Chairman.

Central New York Chapter Active.

The Central New York Chapter opened its season with a dinner meeting in Utica in November, with the dean, Miss Zillah L. Holmes of Oneida, presiding. Mrs. Kassing and Miss Briesen arranged the meeting. Plans were discussed for the year and Miss Margarethe Briesen, organist and director at Westminster Church, Utica, was appointed program chairman. There was no meeting in December.

Jan. 19 George Wald gave a recital at the First Presbyterian Church, Utica, of which he is organist and director. Mr. Wald began his recital with the Arioso, "My Heart Is Fixed," by Bach. This was followed by a Pastorale and "Benedictus," by Max Reger. Master Robert A. Jones, boy soprano, sang a solo and Mr. Wald played Reubke's "The Ninety-fourth Psalm."

The February meeting also took the form of a recital, given at First Church of Christ, Scientist, Utica, by Mildred Storm Kassing, organist of the church. Mrs. Kassing played the Chorale Prelude on "St. Thomas" by Hubert Parry, Chorale in A minor, Franck, and the Second Symphony by Vienne. A social hour followed at the home of Mrs. Kassing.

ZILLAH L. HOLMES, Dean.

Central New Jersey Chapter.

On Feb. 1 the Central New Jersey Chapter held its annual banquet at the Y. W. C. A. with about thirty members present. The speakers of the evening were the Rev. M. G. Perry, chaplain of the organization, and Edward A. Mueller. After the dinner a stunt program was produced by various groups.

News of the American Guild of Organists—Continued

Long Island Chapter Program in Historic Hempstead Church

The Long Island Chapter enjoyed an interesting evening on Jan. 27, when the members and their guests gathered in Hempstead for their first get-together of the new year. Dinner was served at Shadow Lawn and a short business meeting, at which Dean Luis Harold Sanford presided, was held immediately after dinner.

The party then left for St. George's Church, where the organists thoroughly enjoyed a recital on the three-manual Pilcher organ. Mrs. Ida Hammond, organist at St. George's, presented the first group of numbers. She played from the Boellmann "Suite Gothique" both the Chorale and Minuet, followed by "Priere," Jongen; "By the Pool of Pirene," Stoughton, and "Marche Russe," Schminke. Mrs. Hammond was thoroughly at ease at the organ, her registrations were well chosen and she gave a very creditable performance.

Mrs. Nina Paulson Kapff, L. A. B., violinist, was the next performer on the program and opened her group with "Am Meer," by Schubert-Wilhelm, which was a delight to hear. This was followed by the Berceuse of Jarnefelt and "Legende," by Wieniawski. Both of these numbers were well interpreted.

The last soloist was G. Everett Miller, sub-dean of the chapter and organist of St. John's Episcopal Church at Huntington. Mr. Miller's first number was the Festival Prelude on "Ein feste Burg" by Faulkes. Mr. Miller plays in a cleaneut and masterly manner and his interpretation of the Faulkes number was thoroughly enjoyed. He followed with "Adoration," by Macfarlane, and "Lamentation" (Oriental Chant), by Moussorgsky, bringing his program to a close with the Toccata No. 2 by MacMaster. This was played with facility and ease and was a brilliant close for his program.

St. George's Church is one of historic interest on Long Island and the members and their guests enjoyed thoroughly examining the data on white marble tablets in the front of the church. Hempstead was settled in 1643 and the first church legislation came about in 1665. The original communion silver, Bible and prayer-book were gifts of Queen Anne in 1706. The church lands were granted by the town in 1734 and the charter came from King George II. in 1735. The first meeting-house was built by the town in 1648, the second was erected in 1673, and the third church was built in 1734. The present edifice was constructed in 1822 and remodeled in 1906.

Plans are going forward for the next meeting, which is to be held early in March in New York City.

JOANNE TUCKER, Secretary.

District of Columbia.

The monthly business and social meeting of the District of Columbia Chapter was held Monday evening, Feb. 1, in the parish hall of Epiphany Church, the dean, Charlotte Klein, F. A. G. O., presiding. Included in the routine business of the evening was a refreshing report from the recital committee, bringing news of a sizable addition to the treasury from the Yon recital, and the report of the nominating committee on the slate chosen for the coming year. The program feature of the evening was a lecture by Helen Lefevre Lyon, based on her recent travels in the Orient. Illustrations were provided by moving pictures in color and by recordings of native music. Vivid glimpses of life, architecture and art in the sections of the world visited by Mrs. Lyon in her year abroad included India, Siam, Cambodia, Dutch India and Java. Quite the most fascinating bit was the description and pictures of a fiesta in one of the bazaars of Bali, where an ancient legend of the Balinese was portrayed in dance by

a group of young girls, whose gorgeous costumes were perfumed with the magic scent of the ilang-ilang. The music of the accompanying orchestra of twenty-five or thirty musicians, using curiously carved gongs and bells of native handwork, was brought to us by recording.

MRS. JOHN MILTON SYLVESTER,
Registrar.

Buffalo Has Annual Rehearsal.

Once a year the Buffalo Chapter devotes one of its meetings to a choir rehearsal, with the members as the choir and one of the well-known choir-masters as the director. This not only has educational advantages, but tends to keep the church organist humble. Robert Noehren, sub-dean, and a graduate of Curtis Institute, conducted this year and showed how to train a choir quickly in an anthem for performance on short notice. The meeting was held at the North Park United Presbyterian Church and was preceded by a dinner.

Mr. Noehren and his choir gave the monthly recital in January at St. John's Church. Mr. Noehren played two of the test pieces for the Guild certificate for this year—Finale from "The Ninety-fourth Psalm," Reubke, and Toccata from the First Sonata by James. The program was as follows: Chorale in E major, Franck; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Toccata from First Sonata, James; Two Chorale Preludes from the "Orgelbuchlein," Bach; Prelude and Fugue in D major, Bach; "Owe No Man Anything," Frances McCollin; "Psalm 150," Franck (Squire Haskins, assisting organist); "The Legend of the Mountain," Karg-Elert; Finale from Sonata on "The Ninety-fourth Psalm," Reubke.

GILBERT W. CORBIN, Secretary.

Michigan Chapter Meeting.

The Michigan Chapter met at Scovel Memorial Presbyterian Church, Detroit, Tuesday evening, Feb. 16. The meeting was conducted by Miss Adelaide M. Lee, F. A. G. O., sub-dean, in the absence of Miss Grace Halverson, A. A. G. O., dean. E. Mark Wisdom, F. A. G. O., treasurer, read his report. A motion was presented by Edward C. Douglas and adopted "instructing the secretary to write to Cleveland and Toledo regarding closer co-ordination in our activities." Benjamin Laughton submitted a motion "instructing the secretary to write to the Windsor (Canada) organists, inviting them to share in our activities," and this was carried.

Announcement was made by the secretary of the fine radio programs played by our fellow Guild members—C. Albert Scholin, dean of the Missouri Chapter, and George L. Scott—over KMOX in St. Louis Sunday evenings and the members were urged to "listen in" regularly.

The program of the evening was played on the three-manual Austin by a number of our members. Miss Carol G. Howell of St. Peter's Episcopal Church played the slow movement from the Piano Concerto by Raff, "Shepherd's Pipes," Harris, and Allegro Moderato, Volckmar. Mrs. Gretta E. Wilson of the Boulevard Temple M. E. Church played "Sunset in a Japanese Garden," Fay Foster; "Introspection," Smith; Toccata, Andante Cantabile and Finale from the Fourth Symphony, Widor, William Robinson, baritone, accompanied by Miss Halverson, sang three solos. Benjamin Laughton of Epiphany Episcopal Church played: "Gothic Cathedral," Pratella-Weaver; Meditation on "St. Clement's," Fletcher; Prelude and Fugue on "Now Thank We All Our God," Fletcher.

ERNEST J. KOSSOW, Secretary.

Harrisburg Chapter.

The Harrisburg Chapter is enjoying a busy and profitable year. On Jan. 25 it held an interesting meeting to which each organist brought his minister. The feature of the evening was a question-box presided over by Dr. Rollo F. Maitland, who led the discussion to answer the questions submitted by both minister and organist. This meeting was held in Messiah

CHAPTER CORRESPONDENTS are requested to write adequate reports of Guild events. Do not send programs, etc., as the preparation of news stories from such material, by staff members who did not attend the events, is unsatisfactory at best. Be sure to tell when and where the event occurred. Make your account concise and omit unimportant details, in order to conserve space and to maintain the interest of the reader. Use the typewriter and make sure that proper names are accurately spelled. Routine news must reach the office of THE DIAPASON not later than the 20th of the month. Only emergency news can be handled after that date. Reports should be sent within a day or two after an event.

Lutheran Church. Dr. Maitland also played three Bach compositions—the chorale prelude "Wir glauben All an Einen Gott" and Adagio in A minor and the chorale prelude "In Dir ist Freude." Supper followed.

On Feb. 9 a program of the music of Cesar Franck was presented in Christ Lutheran Church. It included: Organ, Chorale in A minor (Helen I. Runkle, Fourth Reformed Church); anthem, "Welcome, Welcome, Dear Redeemer"; violin, Allegretto ben moderato from the Sonata in A major (Dr. Charles S. Rhein); anthem, "O Lord Most Holy"; organ, Chorale in E major (Helen K. Croll, Grace Methodist Church); anthem, "Gloria in Excelsis Deo" from the Mass in A (senior choir of Christ Lutheran Church, Clarence E. Heckler, minister of music).

The following program of organ music of the pre-Bach period was given Sunday afternoon, Feb. 14, in Immanuel Presbyterian Church: Prelude and Ricercare, Palestrina (Mrs. John Ney, Otterbein United Brethren Church); Fantasia Prelude, Frescobaldi (Miss Pauline Spong, assistant organist Immanuel Presbyterian); "Cantilene Angelica Fortunae," Scheidt (Mrs. Harry B. Howard, Church of Christ, Le Moyne, Pa.); Fantasia in Echo Style, Sweelinck, and Prelude, Fugue and Chaconne, Buxtehude (John W. Roshon, St. Andrew's Episcopal Church).

MRS. CAREY OREGON MILLER,
Registrar.

Hear Richard K. Biggs' Choir.

The Pasadena and Valley Chapter met for dinner at the Singing Kettle in Pasadena Feb. 9, with thirty-eight members and guests present. Four new members were introduced. After dinner the members had a rare treat when they were privileged to hear the male choir of the Blessed Sacrament Church of Hollywood in the beautiful St. Andrew's Church of Pasadena. This splendid group under the leadership of its director, Richard Keys Biggs, created an inspiring evening as it presented an entire program of Mr. Biggs' music. Three organ numbers—"Invocation," "Praise the Lord" and "Pater Noster"—preceded the "Mass in Honor of St. Anthony." Mr. Biggs made full use of his well-conceived knowledge of the possibilities of the unchanged boy voice. The lovely floating quality of the higher tones, strongly contrasted with the sure definition of the lower work, was skillfully blended with the well-trained tenor and bass. He provided ample opportunity for solo bits.

MILDRED C. WICKLAND, Librarian.

Scranton Chapter.

The Lynnwood Farnam memorial recital for the Scranton Chapter which is usually given in November by Leon Verrees, who this year was prevented by illness, was played by Helen Bright Bryant, Mus. B. The program follows: Chorale Prelude, "Dear Jesu, We Are Here," and Andante from Fourth Sonata, Bach; Toccata, Adagio and Fugue, Bach; Andante from Cello Sonata, Saint-Saens; Chorale in E major, Franck; Cantabile from Sixth Symphony, Widor; Canon in B minor, Schumann; Allegro from Sonata, "The Ninety-fourth Psalm," Reubke.

On Feb. 12 the Guild sponsored the

opening recital of the Lenten series at St. Luke's Church. The following program was played by Howard Anthony, A. A. G. O.: Prelude and Fugue in C minor, Bingham; "Lullaby and Prayer," L. Baker Phillips; Adagio, Bargiel; Fantasia and Fugue in G minor, Bach; Cantilene, Maily; Andante from Sixth Sonata, Mendelssohn; Toccata, Yon.

Earlier in the year the chapter had a get-together party at the residence of F. J. Daniel. Mr. Daniel had installed a Hammond electronic organ for the occasion and it was demonstrated by him. A quartet under the direction of Mr. Daniel was very much enjoyed and moving pictures of scenic spots in the states and Canada were given by Haydn Oliver.

News of Pittsburgh Chapter.

Miss Clara Ewing was the guest of honor at the Pittsburgh Chapter meeting Feb. 15. Since she has aided our chapter so much by presenting at least one new colleague or subscriber at each meeting, we decided to give her something in recognition of her fine work. So we had a dinner at the Community House, North Side, at which our secretary, Elizabeth Snyder, presented Miss Ewing with a hand-lettered, framed resolution acknowledging her fruitful efforts. In her modest way Miss Ewing thanked the Guild and said she only wished she could have done more.

Dr. Marshall Bidwell's talk on "Palestrina" gave us a much clearer knowledge of that man of the ages, introducing some novel facts. This plan of having a short talk at dinner meetings is proving very profitable.

Mrs. Esther Prugh Wright and Charles Shotts were the recitalists of the evening. They played at Carnegie Music Hall, North Side. Mrs. Wright's remarkable technique was illustrated in this Bach program: Vivace from Sonata in C minor; Adagio from Greater C major Toccata and Fugue; Chorale, "Rejoice, Christians," and Prelude and Fugue in G major (The Greater). Dr. Charles N. Boyd then spoke on "The Organ Works of Cesar Franck"—a very interesting talk, as all of Dr. Boyd's are. Finally, Mr. Shotts played the Sixth Organ Symphony of Widor. Such beautiful interpretation and skillful playing as his are most unusual.

LORETTA BERGMAN, Registrar.

Ministers Propound Questions.

As the feature of the February meeting the Texas Chapter invited four ministers of varying faiths to conduct a discussion hour in an open meeting on the contribution which music makes to the worship of the church. These ministers represented the Presbyterian, Methodist and Episcopal Churches. Dr. Floyd Poe of the City Temple Presbyterian Church led the discussion of ten questions which he had prepared. The questions were:

1. What should be the attitude of ministers toward "temperamental" church musicians?
2. How can we make the organ prelude more a part of the service of the church?
3. Should the minister make suggestions about the character of choir and organ music, and its too oft repetition?
4. In what ways may choir and organ enrich the worship of the church?
5. Should choir leader and organist be publicly installed with a formal consecration service? How often?
6. Should ministers have a brief devotion with the choir before the worship?
7. Should choirs be invited to sit in the congregation during the sermon?
8. Should church musicians remain at the altar with the minister to speak with those who might desire to express appreciation or offer suggestions?
9. Should anyone regardless of talent be organist, choir leader or singer unless a Christian?
10. Should minister and choir determine the musical standards, or the pew?

KATHERINE HAMMONS.

News of the American Guild of Organists — Continued

Social Factors as Influence on Music; Lecture by Dr. Lang

By GRACE FRENCH TOOKE, F.A.G.O.

Dr. Paul H. Lang, professor of musicology at Columbia University, gave an illuminating address on "The Sociological Factors in the History of Music," on the evening of Jan. 26 at the Rutgers Church-house in New York. The influence of social standards upon the development of music and upon the status of musicians from early times to the present day was portrayed. The gradual emergence of musical genius from the lower classes and its impact upon the aristocratic element were interestingly depicted. In the language of the speaker "the refreshing always comes from the lower strata of society."

Beginning with musical traditions in Europe before the Reformation, Dr. Lang traced the gradual broadening of popular interest in music and the growth of dilettantism. The development of comic opera, with its roots deep in the traditions of peasant life, brought in its train the independent bourgeois musician, later patronized by the aristocratic classes. The impulse to win their support and their favor led to a refinement of the art which so notably marked the school of Haydn and his contemporaries. The resulting independence of the professional musician led to a spread of his popularity among the middle classes and made possible the great careers of Schumann, Berlioz and Wagner.

Wide popular interest in music today and the relatively greater rewards to the successful musician lead to the conclusion that, as in the eighteenth century, refreshment in the art may soon appear as experiments with novel elements, likewise originating in the lower strata of society, work out a refined product worthy of survival. Dr. Lang closed with a discussion of the experiments of Stravinsky.

Among the interesting sidelights of the lecture was the statement that undoubtedly early choral music up to Palestrina was rendered with instrumental accompaniment, as shown by numerous paintings and manuscripts. The instruments played the vocal parts to assist the singers. Gabrieli he considered a notable pioneer of modern music. He also stressed the obscurity of Bach until his genius was brought to the notice of the world by the performance of his greatest works by Mendelssohn, a contribution to musical knowledge for which all the world is indebted. As a parting lesson to his audience the lecturer reminded them that "the heroism of the liberated artist is his ability to withstand economic want."

At the conclusion of the address a social hour was enjoyed by the Guild members.

Oklahoma City Chapter.

The Oklahoma City Chapter presented its thirty-sixth vesper program in Pilgrim Congregational Church Jan. 24 with the following artists assisting the Guild: Don Garlick, cellist; Glenn Jones, pianist, and the Hart Vocal Ensemble. The following program was given: Fugue in G minor, Bach, and "Marche Religieuse," Guilmant (Amanda O'Connor); Chorale Prelude on "Drumclog," T. Tertius Noble, and Finale from "Symphonie Pathétique," Tschaiikowsky (Raymond Muse Ryder); Sonata in A minor, Grieg (Don Garlick and Glenn Jones); "Dreams," McAmis, and "Jagged Peaks in the Starlight," Clokey (Margaret Heidbrink); "Kickapoo Social Dance," Skilton-Burg; "A May Night," Palmgren, and Scherzo Mosaic ("Dragonflies"), Shelley (Dean Clarence Burg); "Star of Descending Night," Emerson, and Bridal Chorus, "Rose Maiden," Cowan (Hart Ensemble).

These programs are open to the public and are much enjoyed.

The chapter has been busy this winter with plans for the tri-state convention which is to be held in April.

The response from the chapters of Kansas, Texas and Oklahoma and the enthusiasm of those chapters promises a very good meeting. We are especially looking forward to having Warden Charles Henry Doersam with us and feel sure that the recital by Mr. Doersam and the master class which he will conduct will be the high spots of the convention.

Mrs. D. W. FAW, Secretary.

Union-Essex Chapter Hears Recital.

Members of the Union-Essex Chapter and their guests enjoyed one of the finest organ and choral recitals in the chapter's history on Monday evening, Feb. 8, at the Church of the Holy Communion, South Orange, N. J. Lee H. Richardson, sub-dean of the chapter and organist and choir-master of the church, was the host of the evening and opened the program with a group of numbers by the boy choir of the church. This group has been under Mr. Richardson's tutelage for several years and reflects its splendid training. The organ program was as follows: Prelude and Fugue in E flat major ("St. Anne"), Bach (Roberta Bitgood, F. A. G. O.); "Christ Lay in the Bonds of Death," Bach, and "Harmonies of Florence," Seth Bingham (Robert Pereda); Andante quasi Fantasia, Rogers, and "Dawn," Jenkins (William J. Hawkins, A. A. G. O.); Cradle Song, Grace, and Festival Toccata, Fletcher (W. Norman Grayson, M. A.); Allegro, Maquaire (Lee H. Richardson, A. A. G. O.).

Immediately following the recital members and guests inspected the new four-manual Möller organ, which is one of the largest in the state of New Jersey. Thereafter a brief business meeting was conducted under the guidance of Dean Walter N. Hewitt, at which time a vote of thanks was tendered to Mr. Richardson and the church.

WILLARD L. WESNER, Registrar.

Maine Chapter.

The Maine Chapter met with Dean Alfred Brinkler on Jan. 20 to study the subject "Guild Examinations." Mr. Brinkler gave an instructive talk on how to study for each separate test, using a set of examinations and showing how they should be worked out. We hope to form a class from our members, with Mr. Brinkler as tutor, to work for the associate certificate of membership.

VELMA WILLIS MILLAY, Secretary.

Rocky Mountain Chapter.

Karl O. Staps, organist and choir-master of St. John's Cathedral, Denver, was in charge of a program of Christmas carols sung by the cathedral choir Sunday afternoon, Jan. 3, for the Rocky Mountain Chapter. The carols were interspersed with groups of organ selections by William F. Spalding of All Saints' Church, Mrs. Mary Upton Enholm of Plymouth Congregational and Miss Iris Weed of the Church of the Ascension.

Everett Jay Hilty was presented by the Rocky Mountain Chapter in a recital at the Fifth Church of Christ, Scientist, Denver, Dec. 21, and played this program: Fantasia and Fugue in G minor, Bach; Andante, Stamitz; Prelude, Clerambault; Chorale Prelude on "In dulci Jubilo," Bach; Chorale Improvisation on "In dulci Jubilo," Karg-Elert; "Romance," from Fourth Symphony, Vierné; "Vision," Rheinberger; Meditation, Bubeck.

Jacksonville Choirs Unite in Service.

The Jacksonville branch of the Florida Chapter has had as a central theme for this year's study church music, and has heard a series of excellent talks, followed by discussions of questions vital to the organist and choir-master. James R. Black, organist and choir-master of the Riverside Presbyterian Church, was speaker at the February meeting and gave an illuminating talk on hymns, stimulating an exchange of ideas.

As a climax to the year's study, a model service took place Feb. 11 at St. John's Episcopal Church and represented the combined efforts of the lead-

ing church musicians of the city. Choral evensong was sung by the chancel choir under the direction of Lyman P. Prior, responsively with the Rev. Newton Middleton, whose intoning lent great beauty to the evening prayer. Under Mr. Prior's direction massed choirs from eleven churches sang Stainer's "God So Loved the World" and the extended Bach chorale "Jesu, Joy of Man's Desiring." Mrs. Robert L. Hutchinson accompanied the service. Claude L. Murphree played as a prelude and postlude the beautiful Canzona in D minor by Bach and the Little G minor Fugue.

Agnes Green Bishop, regent, and Mrs. Thomas L. Snowdon, program chairman, planned the year's activities, which have met with an enthusiastic response from colleagues of the Guild, who have cooperated in making the season one of real accomplishment.

St. Petersburg, Fla., Branch.

The St. Petersburg branch had a luncheon Jan. 14 at the Hotel Pennsylvania in honor of Virgil Fox of Baltimore, who gave a varied and splendid program on the four-manual Skinner organ in the First Congregational Church under the auspices of the Carreno Music Club. This was Mr. Fox's second appearance here this year. A large audience was in attendance. Mr. Fox was an honor guest at the junior college the next day, before leaving for the North.

The February luncheon meeting was held at the Shrine Club Feb. 17.

Mrs. Charlotte Pratt Weeks, organist and director of the Congregational Church, reports for her music night on Jan. 31 a service of psalms. The quartet and choir were assisted by Mrs. A. R. Reimer, harpist. The February music night has the subject "Women of the Bible" and in March excerpts from "Elijah" will be sung.

Miss Viola Burckel, A. A. G. O., regent, reports three services each Sunday at the First Avenue M. E. Church during the tourist season.

Mrs. Frank Broadfield, organist at the First Methodist Church, South, reports a music evening, a large congre-

gation enjoying the program. She has a choir of forty and soloists. A four-day session of the Florida Chain of Missionary Assemblies was held in this fine church. Mrs. Broadfield was chairman for the music, assisted by Mrs. A. D. Glascock, who also played for the "world day of prayer" service Feb. 12.

Miss Harriette Ridley, director of music at the junior college and organist at the First Presbyterian Church, will present soloists and a chorus of the music department in the cantata "Joan of Arc" by Harvey Gaul the first week in March. Mrs. A. D. Glascock will sponsor the fifteenth annual "old time concert" for the benefit of the First Presbyterian choir March 4 and 5. Floyd Eddy will direct.

Mrs. A. D. GLASCOCK, Secretary.

Tallahassee, Fla., Branch.

The Tallahassee branch attended an Epiphany vesper service at the Episcopal Student House Jan. 12 and later enjoyed a dinner, "The Feast of the Three Kings," in the dining hall of the Florida State College for Women. After the "feast" the group heard a recital by Virgil Fox of Baltimore. Later in the evening a short business meeting was held at the home of Miss Dow, the regent, and Mr. Fox entertained the members with amusing incidents.

JESSICA JANE MACKAY, Secretary.

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- Soloists with Symphony Orchestra.
- Chamber Music Program.

Communications re convention should be addressed to J. Alfred Schehl, 1128 Beech St., Cincinnati.

Advertisers desiring space in the Souvenir Program should not delay. Program pages will close May 1. Communicate with Sears Pruden, 1330 Carew Tower, Cincinnati.

C. CLIFTON WHITE



CHICAGO PEOPLE WHO ATTENDED organ recitals twenty years ago no doubt will remember a friendly but modest young man who was nearly always present, who listened attentively to the virtuosos of large or small caliber that played in the prominent churches and in such places as Kimball Hall, and who seemed to enjoy every note as a real connoisseur of organ music enjoys such performances. The young man was not connected with the organ profession, but those who met him observed evidences that he should be. He played the organ a little and sold automobile tires much, and his evenings he devoted, when the opportunity presented itself, to mingling with organists. That young man was C. Clifton White, who has just completed ten years of uninterrupted service with the Aeolian-Skinner Company and has broadened his contacts immensely with organists throughout America.

Mr. White's actual career in the organ business began in 1920. He had been doing some organ practicing in Kimball Hall when Robert P. Elliot, then manager of the organ department of the W. W. Kimball Company, made the remark to him that his love for the instrument, combined with his general sales experience, should make him a good organ salesman. Soon after that Mr. White joined the Kimball sales staff. After a year he met Joseph G. Estey, who offered him a similar position with the Estey Company in the New York office, and he accepted, as he wished to return to the East, which was his home. In 1924 Estey sent him to its Philadelphia office, from which he looked after a territory extending from Pennsylvania to South Carolina. In 1927 Mr. White was invited to

become a member of the Aeolian-Skinner organization, with headquarters in the New York office, and with a territory composed of a part of New York state, Pennsylvania, Maryland, the District of Columbia and Virginia. In the decade since this appointment Mr. White has made many friends among the organists, has widened his knowledge of organ matters and has sold a number of instruments that are famous. And he testifies that the ten years have been the happiest of his life and that he never has regretted that he cast his lot with the organ fraternity.

"Cliff" White is a prominent member of a group of men who perform an essential service to the entire profession that often is not sufficiently appreciated—providing the link which binds the organ builders to the players and interprets to each the needs and the potentialities of the other.

A. R. Norton's Choir to Broadcast.

The choir of the First United Brethren Church of Greensburg, Pa., of which Albert Reeves Norton has been organist and director for the last six years, will broadcast a half-hour's program over KDKA for the Y. M. C. A. hour Sunday evening, March 7, at 10:30 E. S. T.

At a concert Jan. 29 in the Church of the Covenant at Erie, Pa., Charles H. Finney, A. A. G. O., directed his Cecilian choirs in compositions by Tours, Tchesnokoff, Zingarelli, Mozart, Coke-Jephcott and Bizet. The church orchestra was directed by Will Pepper, while Mrs. Charles Leslie conducted the junior choir. Mr. Finney played the Toccata from the Fifth Symphony of Widor, the "Pastorale, Recitative and Chorale" of Karg-Elert and the Fugue in G minor of Bach on the four-manual organ.

HAROLD SCHWAB

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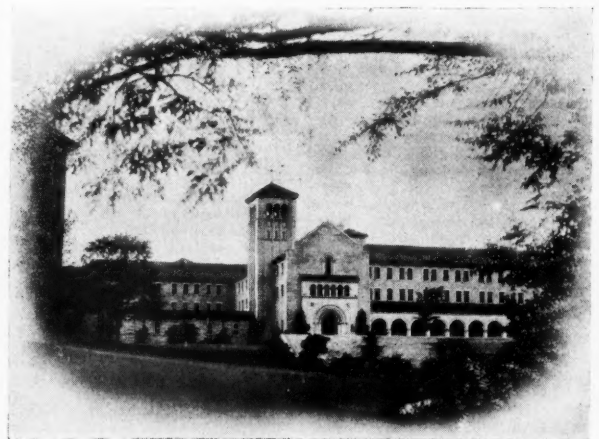
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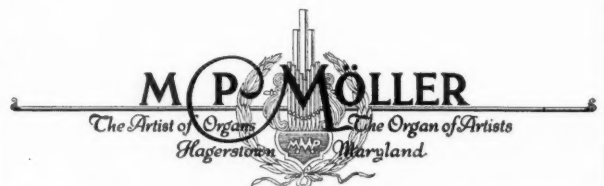
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This organ will contain a number of special features, details of which will be announced later.



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"The Hammond has come to stay . . . is destined to occupy an important place," says Rudolph Ganz, President

The nationally known Chicago Musical College, one of the foremost institutions of music in America, has pioneered in setting up special courses of study for the Hammond Organ.

Rudolph Ganz, President of the College and one of the country's outstanding concert pianists and conductors, sets forth the College's reasons for taking this important step, in the following letter:

"The new Hammond Organ has come to stay. It is destined to occupy an important place among the artistic instruments of the home, concert hall and church.

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CHICAGO, MARCH 1, 1937

A RECTOR'S MUSICAL CREED

Perhaps it was a drab picture we presented to our readers in reviewing Dr. Harvey B. Gaul's article ament certain abuses of which church musicians are victims in Pittsburgh. That the situation is not at all peculiar to Pittsburgh is made clear by letters that have come to this office from various parts of the country. But to make our portrait fair we should paint into it the sunlight that shines through the clouds. In our January issue we recorded an example of the reverse of the state of affairs that makes some of our Pittsburgh brethren pessimistic. Those who read the newsy and informative A. G. O. reports will have noticed the account of Guild night at St. Thomas' Church in New York. The Rev. Roelif H. Brooks, S. T. D., rector of this great Fifth avenue church, after paying a tribute to the organists with whom he has been associated, with emphasis on the cordial relations that exist between him and Dr. T. Tertius Noble, gave utterance to these significant paragraphs:

I have never been able to understand why a clergyman should ever concern himself with the music selected for his services when he has a well-trained organist and choirmaster. The average minister of religion is not trained in music—I know I am not—and for him to meddle with matters of which he is ignorant is little short of folly. And it does not make for good team play. Team play is just as necessary in the successful running of a church as it is in any other of the concerns of life.

A good organ and a man who knows how to play and master it, a good choir and a good selection of churchly music, are as important for a well-rounded service which shall appeal to the minds and hearts of those who come to church to worship as are the reading of the service and the preaching of the sermon. Each has its respective paramount importance. Neither should be made subject to the other.

Everyone who has attended St. Thomas' knows how impressive and how beautiful are the services there. Naturally one gives credit for the music to Dr. Noble, which is quite correct. But Dr. Noble not only gives inspiration; he receives inspiration from his rector. Here is an ideal situation—an appreciative and sympathetic clergyman, a thoroughly competent and devoted organist, a possession by both of knowledge and ideals. Pulpit and choir loft here complement each other, whereas in places where they are out of tune there is a discord that is communicated to the pews.

If we could only make every organist and every minister adopt as his own the creed which Dr. Brooks has professed!

LESSON IN PRESS TRIBUTES

No better evidence of the influence of Clarence Eddy over a period of years toward enhancing the popularity of the organ can be found than the comments on his career in newspapers all over the country. The press recognizes what he did by his artistry and his magnetic personality. He was indeed an organist of the people. He did not keep his talents in a cloister cell,

or shrink from making his programs enjoyable. He knew how to reach the general public without descending to the level of the charlatan. All the appeal that certain "movie" organists have made through fakery he made long before their day by artistic means.

The *St. Louis Post-Dispatch* in commenting on the place of Mr. Eddy as a great organist states that "the motion picture theater and the radio have made organ music a commonplace in every American home by now, but there was a time when mention of that magnificent instrument meant for many only the artistry of Clarence Eddy." Yes, the theater and radio have made it familiar—too often with the familiarity that breeds contempt. It is up to the men of Mr. Eddy's caliber and talent in this generation to see to it that organ music becomes not something commonplace, but something sublime. The *Bloomington, Ill., Pantagraph* says that "times have changed in musical fashions as in other things, and the place of such organ players as Clarence Eddy is taken by the artists of the jazz and the 'swing.'"

What a pity if this is true! If the places of men such as Eddy have been usurped by jazz artists it is time to drive them out.

In Defense of Handel's Work.

Owen Sound, Ont., Feb. 6, 1937.—Editor of THE DIAPASON: I take exception to the appearance on your editorial page of Shaw's wisecracking about "Messiah" performances. From the manner in which it is presented many people would get the idea that it was a smart thing to poke fun at Handel's oratorio.

"Thus we get broken in to the custom of singing Handel as if he meant nothing," says Shaw. Is that true? Is it half true? Shaw's article seems to be pithy and clever. Parts of it are very well written, as "the perfect church-going mood is one of reverence," but to me it contains too much wisecracking, smeared over with half statements and confused references that superficially pass for a clever musical criticism.

I understand there is a breed of music critic who are happy, alert and up-on-their-toes when they can vilify and disparage this oratorio. May we hear from some of them, please—some who have their pen better in hand than Shaw.

FRANK C. BUZZA.

Important Place in Choir.

[From the Chicago Tribune.]

Young Johnny's mother asked him what progress he was making as a member of the junior choir. "Swell," he said, proudly. "Only today the director told me I was the only one of the bunch singing in monotone, so you see how much they're using me in that part."

McCarrell Directs Beautiful Service.

"The Glory of God" was the theme that was used on the evening of Feb. 7 for one of the beautiful musical services for which the Pine Street Presbyterian Church of Harrisburg, Pa., is noted, under the musical ministry of Frank A. McCarrell. Mr. McCarrell has a solo quartet, supported by adult and junior choirs. The organ numbers were: Prelude and Fugue in B flat major, Bach, and Finale, Sonata 6, Mendelssohn. The juniors sang "I Was Glad when They Said unto Me," Mueller, and the chorus sang "The Heavens Are Telling," from Haydn's "Creation." "And the Glory of the Lord," from Handel's "Messiah," "When Thou Comest," from Rossini's "Stabat Mater," and "I Waited for the Lord," from Mendelssohn's "Hymn of Praise."

Pianos and Organ in Novel Program.

The Pearl Memorial Methodist Church choir of Omaha presented three of its members—Mrs. L. D. Crenshaw, contralto; Miss Susanna Aegerter and James M. Crocker, pianists—and its organist and director, Miss Henrietta M. Rees, A. A. G. O., in a vesper musicale Sunday afternoon, Feb. 14. An unusual feature consisted of two groups for two pianos and organ. For convenience in the church and novelty in performance, two of the modern spinet type of pianos were used, and Miss Rees arranged organ parts for the two piano arrangements.

DEWITT C. GARRETSON, A.A.G.O.



BACH'S "PASSION ACCORDING TO ST. MATTHEW" will be given for the second year in St. Paul's Cathedral, Buffalo, with a chorus of sixty voices, boy choir and orchestra, on March 1. Cameron Baird, who has studied both here and abroad, and who maintains his own orchestra, is the conductor. The first part begins at 5:30, with an intermission from 7:15 to 8:30 for supper, and then the second half is given.

DeWitt C. Garretson, A. A. G. O., is the organist and Squire Haskin plays the harpsichord. The evangelist is John Priebe and the part of Christ is taken by Joseph Phillips. The sopranos are Dorothy Curry, Marion MacKenzie and Florence Ralston. Florence Ann Reid is the contralto and Herbert Jones the bass.

ELMER QUITS CHURCH WORK

Honored on Thirtieth Anniversary before Going on World Tour.

S. Lewis Elmer completed a service of thirty years as organist and director at the Memorial Presbyterian Church of Brooklyn, N. Y., on Jan. 31 and closed the console for the last time, having presented his resignation before departing on a world tour. Mr. Elmer likewise has sent his resignation to the chairman of the music committee of the Union Chapel at Oak Bluffs, Mass., where for the same length of time he has had charge of the music in summer. The demands made upon him by his duties as head of the music department at one of the large high schools in Brooklyn led Mr. Elmer to decide that on his return from the trip around the globe he would not resume his Sunday work.

At the close of the service Jan. 31 the Rev. Ralph C. Lankler, minister of the Memorial Presbyterian Church, called Mr. Elmer to the pulpit platform, and speeches were made and a gift from the congregation was presented. The choir also gave Mr. Elmer a beautiful gift. The sermon of the morning was on "God and Music." After the service the members of the church came forward to bid adieu to Mr. Elmer.

Connecticut Organists' Forum.

An organists' forum sponsored by the Connecticut State Federation of Music Clubs was held at the First Methodist Church, New Haven, on the afternoon of Jan. 18. The feature of the forum was a discussion carried on by the Rev. Delmar Markle, pastor of St. George's Church, Bridgeport; Robert Crandall, organist of the First Baptist Church, Bridgeport, and Miss Catherine Russell, soloist of the United Church, Bridgeport. The main theme of the discussion was "The Problems of Church Music," with Mr. Markle speaking for the ministers, Mr. Crandall for the organists and Miss Russell for the singers. Supper was served in the new dining-room by the members of the choir of the First Methodist Church, at which time Frederick R. Fish, president of the Connecticut State Federation, extended greetings. Immediately following the supper the guests went to Trinity Church on the Green, where a very fine service was presented by G. Huntington Byles.

That Distant Past as It Is Recorded in The Diapason Files

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

Arthur Dunham rejoiced in the completion of a large four-manual Casavant organ over which he was to preside in the new Sinai Temple, Chicago. The opening services at the temple were held March 1 and 3. The specification, as published in THE DIAPASON, showed the instrument to be one of sixty-three speaking stops.

At a meeting in New York, the National Association of Organists made plans for its annual convention, to be held at Ocean Grove, N. J., the first week in August. Frederick Schlieder was appointed chairman of the program committee.

The factory of M. P. Möller, the Hagerstown, Md., Chamber of Commerce reported, had built 149 organs in 1911.

The Union Pacific and Burlington Railroads agreed, as part consideration for the right to lay joint tracks on Market street in Denver, to give the city \$50,000 for a large organ for the municipal auditorium building. This organ was built by the Rudolph Wurlitzer Company.

The Hutchings Organ Company was awarded the contract to build a four-manual instrument of large proportions for the Church of the Messiah, New York City.

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

Calvary Baptist Church, Washington, D. C., awarded to M. P. Möller the contract to build a four-manual organ which was to be the largest in the capital. Thomas Moss was organist of the church.

Other four-manual organs under construction and the specifications of which were presented in this issue of THE DIAPASON included an Estey for the new Broadway Methodist edifice in Indianapolis; a Tellers-Kent instrument for the Cathedral of St. Paul, Erie, Pa.; a Skinner for the Idlewild Presbyterian Church at Memphis, Tenn.; a new memorial sanctuary instrument by Casavant for St. James' Cathedral, Seattle, Wash.; a Möller which was being installed in the Findley Methodist Temple, Philadelphia; an Austin ordered by the Eighteenth Church of Christ, Scientist, Chicago, and a Casavant for the \$300,000 building of the First Unitarian Church in Los Angeles.

Louis Vierne gave his American debut recital Feb. 1 in the Wanamaker Auditorium, New York City. The A.G.O. arranged a dinner in honor of M. Vierne at the Waldorf-Astoria Hotel Jan. 27.

Robert West was sent to prison for three years and his accomplice, O. J. Wilmot, for one year, in Philadelphia for swindling representatives of organ companies and organists on whom they passed bad checks. They had been operating in various cities, posing as wealthy men who wished to order large memorial organs.

Alexander Kastalsky, noted Russian composer of church music, died in Moscow at the age of 70 years.

St. Paul's Choristers' Concert.

The thirteenth annual concert of St. Paul's Choristers, Ralph A. Harris, director, took place Friday evening, Feb. 5, in St. Paul's Auditorium, Brooklyn, New York. For this concert Mr. Harris chose request numbers almost exclusively. It was a program for the people, and their response was so enthusiastic as to demand the repetition of several numbers. The first part was devoted to sacred music and the second half to secular numbers. In all their work, the boys showed splendid training, singing with beautiful, resonant tone and careful attention to detail in their interpretation. Such work cannot be produced without assiduous application at rehearsals, and the devotion of choristers and director was evident. The progress of this choir under Mr. Harris' direction has been watched with interest and it is now considered one of the outstanding boy choirs of the metropolis.

The Free Lance

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

Early training, whether in manners or in music, may count as prime factor in one's future career.

Having a cigar in the smoking compartment of the "Twilight Express" yesterday on the way to New York, I saw a fellow smoker, who had tossed his cigarette stub on the floor, pick it up and toss it into the cuspidor. I said to him: "Excuse me, sir, for making the remark that you had a good mother." He did not take offense, but did look puzzled. "You missed your mark with the stub and thought it your duty to pick it up and throw it where it belonged." The ideas of responsibility and duty had evidently come from his mother.

The modern idea—or is it as old as Adam!—that one is all right if one just "gets by" wasn't in that mother's conscience. The car porter would sweep up the stub, wouldn't he? Why bother, then?

Our profession is not without its "getting by"-ers. In New York I went to two first-class theaters where the orchestra pit was covered over and the small group of players were down in the catacombs. I said to Mrs. Macdougall: "Hear that playing? What's the matter with it?" It was dead, dull as dishwater. Just "getting by." No idea of duty or professional conscience. Too much trouble to summon energy enough for even decent playing. Just "getting by."

A service list of Grace Church, White Plains, N. Y., has lain on my desk for months mutely asking for attention. It records a memorial service for His Majesty the late King, George V., Jan. 26, 1936, sponsored by a chapter of Daughters of the British Empire. A valued friend, Edwin E. Wilde, organist of Grace Church, sends me the list. Wilde and I were interestingly associated when he was the organist of Brown University and St. Stephen's Church, Providence, R. I., being on the music-visiting committee of the university. The honoring of distinguished men, not Americans, with memorial services, is not common in the United States, but I think it might well be encouraged; it conduces to breadth of vision and a broad-minded sympathy. In addition to the service music by Stanford, T. Tertius Noble and DeKoven, Wilde played the Handel Largo, the Dead March from "Saul," and for his postlude Franck's "Piece Heroique." The Dead March came after the benediction, the congregation being asked to stand at attention during its performance; afterward came one verse of "God Save the King." Altogether most interestingly and appropriately carried out. There was an address, presumably historical in its nature, by the Rev. E. Clowes Chorley, D. D.

Are you a hymn-tune taster? If you are, turn to your "English Hymnal" (either edition), No. 449, tune "Martyrs." Play it over and then tell me how you liked it. It is by no means jazzy, nor will you be reminded of Dykes' or Stainer's tunes, but it is most astonishingly serious and grave. It is a modal tune, superficially in D minor, but with B and C natural. A Canadian musician writes me most amusingly about it. To quote: "You will know from the service list that I sent you why we used 'Martyrs' in our service, which I trust will be the last time in my experience, as I was roundly abused for the two succeeding weeks. If auld Scotia's grandeur springs from such tunes as this I feel that grandeur should be re-examined." On the other hand, in talking on psalmody to a group of perhaps forty organists, I found, to my surprise, that several of them thought "Martyrs" had the "real stuff" in it.

After reading Alfred Hollins' autobiography an item in the *Christian World* of May 28, 1936, attracted my attention. It seems that there is a National Institute for the Blind in Eng-

land and that an exact replica of the organ at the Royal College of Organists, London, has been erected in the headquarters especially for practice of the college examinations. Blind candidates have the examination music furnished them in Braille. At the present time in Great Britain more than 200 blind organists and choirmasters are holding church posts in various parts of the country.

Howard Barlow has an article in *Musical America*, Dec. 10, that will make old fogies like me pay strict attention, and cause the young fogies to be jubilant. We old fogies have been croaking more or less over the poor stuff heard over the radio, fearing that in time it will vitiate the musical taste of our young people. Mr. Barlow, on the contrary, matches our dolefulness with a positive and cheerful hope. He says: "We have long entertained a feeling that radio in its ultimate state may be the greatest patron of the living art of music."

In the *Free Lance* for December a paragraph gave the names of six American composers commissioned by the Columbia Broadcasting System to write music for radio performance. Mr. Barlow, who is staff conductor of the Columbia Broadcasting System, adds: "I will conduct these works next June. These six musicians and other musicians all over the world are learning to write a new kind of music—'radio music,' they call it—designed to please the microphone alone. Such signs are not marvelous to those of us who have seen radio grow in the last nine years."

Mr. Barlow refers to the "ultimate state" of the radio. I imagine that will be realized long after we all have joined the Great Majority.

Charles N. Boyd, that versatile musician and writer, tells me that he is writing a history of the Music Teachers' National Association. It appears to me that it is high time such a history should be written, and it is fortunate for all concerned that the man writing it is highly competent. While it is true that the bound volumes of reports contain papers and studies of much value, along with others less important, it is possible for an editor with the historical sense to dig out of the heterogeneous mass those things that future generations will ask about and need to know.

The *British Musician* quotes Sir Donald Tovey on the matter of composing at the piano: "Sullivan committed an unpardonable blasphemy against the art of music when he set Adelaide Proctor's poem about the Lost Chord. * * * Sitting at the keyboard and fumbling for the lost chords is bad for the imagination." Dear me, how serious some people can be about nothing!

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Orchestra as Help to Support Choir in the Church Service

By LLOYD MOREY

[Organist and director at Trinity Church of the Wesley Foundation, Urbana, Ill.]

The use of an orchestra in the church service has not been in particular vogue in this country. Occasionally one sees programs of special services in which instrumental groups of various sizes participate, but rarely is there found, to my observation, the regular employment of instruments in addition to the organ.

An emergency condition arising in my work which forced the temporary abandonment of the church building and the use of a hall in which there was no organ led me to do everything possible to fill during that interval the gap left by the absence of an organ. Naturally I turned to the orchestra, and being in a university city, I found an unexpected amount of capable and interested talent available. The experiment was so successful that it has been continued far beyond the experimental period for which it was originally intended, and has come to fill a definitely regular place in our services.

The instrumentation which I endeavor to maintain is: Two to four violins, viola, cello, bass, flute, two clarinets, bassoon, two horns, two cornets, trombone. The viola and bassoon probably would be considered less essential than most of the others, but are splendid additions if available. An oboe also adds much to the variety of tone color, and of course a harp would be a most welcome addition.

While the amount of talent available in my situation is perhaps above the average, yet with the tremendous growth of interest in orchestra and band work in the schools in recent years, a surprising number of capable instrumentalists are to be found in nearly every community. In my own experience I have found that these young people show rare ability to fit themselves into a church service and to meet the demands placed on them by it. In my case they play all hymns and all congregational responses (which means transposing for many instruments), play preludes and offertories and accompaniments to many anthems and solos and individually contribute solo numbers on occasion.

The richness of volume and variety of tone color which can be added to the service music, even with an organ, by such a combination, is most gratifying. It is a pleasant surprise to find how much is added to the effect of some of the familiar oratorio choruses or standard anthems by the addition of these instruments. My congregation has maintained a steady interest and satisfaction in the undertaking, and there is an added benefit of opening an avenue of service for a number of persons in a direction in which their interest lies.

One is faced, of course, with the problem of music for such an aggregation. I have been agreeably surprised to find how much suitable music is available. I am submitting, for the benefit of others who may be interested, a list of numbers I have found in the offerings of various publishers, and I am sure I have by no means exhausted the possibilities. I am presenting two lists, one of numbers for orchestra alone, and the other for choir and orchestra. The second of these offers the greater difficulty. It is interesting to note, however, that publishers are bringing out more and more material of this kind.

If one is favored with a group such as mine he has little fear in placing the regular vocal scores before them, which, with a moderate amount of marking, can be made suitable for accompaniment purposes. It is surprising how much additional interest can be created in such anthems as Shelley's "Hark, Hark, My Soul," Spicker's "Fear Not, O Israel," West's "The Woods and Every Sweet-Smelling Tree" and similar numbers with rich accompaniments by adding orchestral instruments to the production.

The list in an adjoining column in-

Selections Suitable for Orchestra in Church

ORCHESTRA.

Barrett—"Christmas Morning" (Ascher).
Beethoven—Creation Hymn.
Funeral March on the Death of a Hero.
Allegro (Finale) from Fifth Symphony.
Andante con moto from Fifth Symphony.
Larghetto from Second Symphony.
Bizet—Intermezzo, from "L'Arlesienne" Suite.
Beethoven—Adagio Cantabile from "Moonlight" Sonata.
Chopin—Funeral March.
Durand—Chaconne.
Dvorak—Largo, "New World" Symphony.
"Songs My Mother Taught Me."
Elgar—"Salut d'Amour."
Flotow—"Prayer" ("Hail, Blessed Mary"), from "Stradella."
Godard—"Au Matin."
Goldmark—"In the Garden," "Rustic Wedding" Symphony.
Gounod—Meditation on the First Prelude of Bach.
Grieg—"Morning" and "Ase's Death," from "Peer Gynt" Suite.
Handel—Largo.
Humperdinck—Dream Song, from "Hänsel and Gretel" Selection.
Labitsky—"Traum der Sennnerin."
Lack—"Idillio."
Lefebure-Wely—"Monastery Bells."
Londonderry Air—Arranged by Roberts.
Mascagni—Prelude and Siciliano, and Intermezzo, "Cavalleria Rusticana."
Massenet—En-tracte from "Les Eryniés."
"Last Dream of the Virgin."
Mendelssohn—Nocturne, "Midsummer Night's Dream."
Various "Songs without Words."
"Priests' March."
Meyerbeer—Coronation March.
Rafé—March from "Lenore" Symphony.
Cavatina.
Rubinstein—"Kamennoi Ostrow."
"Romanza."
Melody in F.
Scharwenka—Polish National Dance.
Schubert—"Marche Militaire."
Unfinished Symphony (two movements).
Schumann—"Trümmerei."
Simonetti—Madrigale.
Thome—"Under the Leaves."

cludes what may be purchased, and does not attempt to list numbers for which orchestrations may be rented. The rental price of many such numbers in my judgment is excessive, and I hope publishers will try to increase their use by lowering the prices, or by printing editions which can be sold. Also, the list does not include the standard oratorios, for many of which complete orchestra parts are available.

I shall be glad if this brief narrative of my experience with orchestra in church service brings encouragement to similar experiments elsewhere, or offers information to others who may have been handicapped in finding desirable music for such a combination.

A program of organ and choral music by American composers was presented at St. Paul's Episcopal Church, Muskegon, Mich., on the afternoon of Feb. 7, with Robert Wilson Hays of the First Presbyterian Church and the choir of St. Paul's taking part. The anthems were Gordon Balch Nevin's "To the Wind" and Noble's "Souls of the Righteous." Mr. Hays played: Fantasy on "Ton-y-Botel," Noble; "Chanson des Alpes," Candlyn; Cathedral Prelude, Clokey; Fantasia, George L. Scott; Intermezzo, Third Sonata, Borowski; Prelude and Toccata, Berwald.

The cadet chapel choir of the United States Military Academy at West Point, N. Y., will be guests of Trinity Church, New York, over the week-end of April 11. The choir, numbering 165 voices, will sing their "Alma Mater," "The Corps," by Harling, and a motet, "Hope Thou in God," by their organist, Frederick C. Mayer, at the service at 3:30.

Winter Haven, Fla., is promoting a movement for permanent buildings for the Florida orange festival. The first unit to be erected on a site of twenty-five acres is to be a building with a seating capacity of 2,500 and it is stated that a large memorial organ has been promised as a special feature of this auditorium.

Judge Wade Walker, organist and master of the choristers of the Jesse Lee M. E. Church of Ridgefield, Conn., will give "The Seven Last Words of Christ" by Dubois on Palm Sunday evening.

Tobani—"America."
Tschaiikowsky—"Chanson sans Paroles."
Andante Cantabile, Fifth Symphony.
Verdi—"Aida" March.
Weber—Overture, "Der Freischütz."
Wagner—Introduction and "Prayer," "Rienzi."
"Song to the Evening Star."
"Albion Leaf."
March from "Tannhäuser."
Spring Song ("Siegmund's Liebeslied"), "Die Walküre."
"Prize Song," "Die Meistersinger."
Good Friday Music, "Parsifal."
(Note: Many of these numbers will require some cutting to make them short enough for church service use.)

ORCHESTRA AND CHOIR.

Brahms—"How Lovely Is Thy Dwelling-Place."
DeKoven—Recessional.
Dvorak—"Blessed Jesu."
Farmer—Gloria, B flat Mass.
Faure—"The Palms."
Franck—"Psalm 150."
Gounod—"Nazareth."
"Unfold, Ye Portals."
Sanctus.
"There Is a Green Hill" (solo, medium voice).
"By Babylon's Wave."
"Gallia" (Gray).
Granier—"Hosanna."
Handel—"Hallelujah Chorus."
Haydn—"The Heavens Are Telling."
Gloria from B flat Mass.
Henschel—"Morning Hymn."
Kreutzer—"Shepherd's Sunday Song."
Mendelssohn—"How Lovely Are the Messengers."
"Lord God of Abraham" (bass solo).
Mozart—Gloria from Twelfth Mass.
Pergolesi—"Glory to God in the Highest."
"Gallia" (Gray).
Farker, Henry—"Jerusalem."
Rossini—"Inflammatus."
Schubert—"The Omnipotence."
Sullivan—"Hearken unto Me."
Verdi—"Pilgrims' Chorus."
Wagner—"Pilgrims' Chorus."
Yon—"Gesu Bambino."

Books for the Organist

MISS AYARS' HISTORICAL WORK.

"Contributions to the Art of Music in America by the Music Industries of Boston, 1640 to 1936" is the comprehensive title which describes the contents of a very interesting volume just from the presses, the author of which is Miss Christine M. Ayars. It is published by the H. W. Wilson Company. For those who are given to delving into history this book contains a great deal of material of value. There are chapters devoted to music publishing, manufacture of musical instruments, etc., with special attention to organ building from the earliest days. A large part of the section on the organ incorporates the articles written for THE DIAPASON by Miss Ayars and published last year.

Among the musical journals listed one finds reference to *The Organist's Quarterly Journal and Review*, devoted to organ music and to articles relating to organs, organists and organ playing. It was published from 1874 to 1877 by White, Smith & Co. under the editorship of that eminent organist, Eugene Thayer, and, judging from the prospectus issued before its publication in April, 1874, must have been a forerunner of THE DIAPASON as to contents and policy. Miss Ayars does not mention *The Organ*, published later by Everett E. Truette.

Part of the volume is based on printed material, much of it now out of print and loaned for this purpose, and part of it is original, obtained through interviews with persons who had a knowledge of the facts from personal experience. Some of these persons are no longer living, so that the material is not obtainable elsewhere.

Miss Ayars' work is a valuable reference book for libraries, musical organizations, museums and collectors. It contains a comprehensive index and a list of historical instruments, and where they can be found.

Much of the writer's interest in historical Boston is due to association with her grandfather, Dr. William F. Warren, first president of Boston University. She obtained her degree of master of science of economic research from Simmons College and her degree

R. BUCHANAN MORTON



THE MOTET CHOIR of the House of Hope Presbyterian Church, St. Paul, Minn., presented the music at the first Lenten service of the season, Feb. 14. The following works were given under the direction of R. Buchanan Morton, organist and director: "Five Sayings of Christ," H. Walford Davies; "Missa Brevis," Palestrina, and "Hear My Prayer," Mendelssohn. "The Five Sayings of Christ" is a work the words of which are derived chiefly from the "Imitation of Christ," by Thomas a Kempis. It was sung with consummate beauty and feeling. The "Missa Brevis" was sung in Latin.

of master of education in music from her studies in the Boston University School of Education and College of Music. She is a teacher of piano and voice in Boston.

BOOK ON PLAYING THE HAMMOND

A little volume of practical usefulness to every organist who is called upon to play a Hammond instrument has been issued by the Hammond Clock Company under the title "Playing the Hammond Organ." It is beautiful typographically as well as informative and in its forty-six pages embodies text and illustrations which for the trained organist provide detailed instructions as to operation of the electronic invention. A large part of the reading matter is devoted, however, to those who, as it is stated, not only are not familiar with the keyboard of the Hammond, but to whom the organ is more or less strange. It is stated that "this book has been compiled with the idea in mind that many who sit at the Hammond organ console for the first time have never before played an organ of any type." The rest of the foreword has a tendency to remind one of the advertisements of the teachers who enable one to play the piano in three to five lessons without practice, by mail. There is an effort to explain organ touch which might be enlightening to one who has never had an organ lesson. We are not convinced that organists, except of a certain type, can be made in this way. As for the explanatory matter concerning the instrument, to everyone who will have occasion to preside at a Hammond console it should be almost indispensable.

Dr. Ray Hastings

26th year at the

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LOS ANGELES

CALIF.



By WILLIAM LESTER, D.F.A.

Two Ritornelles, after Rameau, by S. Karg-Elert; published by the Arthur P. Schmidt Company, Boston.

Two familiar essays in dance style by the old French classical composer, Rameau, here receive deft translation into idiom effective for the organ. They are not for church use, but will serve excellently to lighten concert programs. Some of the Karg-Elert mannerisms inserted into the Rameau fabric will prove of interest to those curious enough to compare originals with the present publication. Whether or not the ancient worthy would admit the necessity for or the fitness of such insertions is "something else again."

"Faith, Hope and Love," a Trilogy for organ, based on familiar hymn-tunes, by Carl F. Mueller, published by G. Schirmer, Inc., New York.

Organists looking for service material will do well to examine this set of three pieces, built on melodies familiar to and sentimentally favored by church attendants. The three numbers, subtitled, respectively, as "A Song of Faith," "A Song of Hope" and "A Song of Love," make effective use of such favorites as Mason's "Olivet," Gottschalk's "Last Hope," "St. Margaret," by Pearce, and "Martyn" as thematic bases for interesting, easy and appealing organ solos. The stop listings are modest, the texture of the music is simple and the treatment of the musical matter is conventional.

Fantasy for Organ, by George Mead; published by Carl Fischer, Inc., New York.

This is, or was, the prize-winning composition for the 1936 award of \$100 offered by THE DIAPASON under the auspices of the American Guild of Organists. It is a sort of prelude based on and built from a somewhat commonplace theme of descending steps. Wide use is also made of a more lively subject marked by some syncopation. It is fairly competent music, of little originality or vision. If it had not been a prize-winning work my reaction probably would have been more favorable. I would not have asked so much and would have been content with less. As it is, I wonder what sold this piece to the judges. It is true, the composition shows better than average craftsmanship. It looks fairly impressive, it is safe, not original, freakish if you like, enough to make it a risky choice. It reveals a responsive acquaintance with those masters

who are accepted as models for organ composition. The construction problems are well handled. All these things being true, what remains as a just critical estimate? Simply this: Well-written as this is, well-modeled as it stands, the product of conscientious labor and high intentions, I'm afraid it lacks that essence of great music—it is static, it does not live. This is a purely personal reaction, honestly set down. This reviewer is not infallible—he will be delighted if time proves his estimate wrong.

PORTER HEAPS IN THE WEST

Chicago Man Plays Hammond in Texas and Oklahoma Recitals.

Porter Heaps, recital organist and in charge of the music at the New England Congregational Church, left Chicago in February on his latest tour, playing Hammond electronic organs. His itinerary was as follows:

- Feb. 18—Beaumont, Tex.
- Feb. 19—Houston (Scottish Rite Cathedral).
- Feb. 20—Galveston.
- Feb. 21—Houston (Art Institute).
- Feb. 25—Texarkana, Ark.-Tex.
- March 1—Kansas City (Municipal Auditorium).
- March 3—Oklahoma City.
- March 4—Tulsa, Okla.

Mr. Heaps is playing the following program: Fifth Organ Concerto, Handel; Air for the G string, Bach; Allegro from Fifth Symphony, Widor; "Grande Valse Brillante," Op. 18, Chopin; "Love Death," from "Tristan and Isolde," Wagner; Berceuse and Finale from "The Firebird," Stravinsky; "Daguerreotype of an Old Mother," Gaul; "Ritual Fire Dance," de Falla; Cradle Song, Iljinsky; Toccata from Fifth Symphony, Widor.

ACTIVITIES OF WOMEN'S CLUB

Chicago Organization Has Party and Vesper Service in February.

The Chicago Club of Woman Organists gave its annual card party at the Palmer House Monday evening, Feb. 8. There were forty-three tables of cards and bunco, and the evening was a decided success from both a social and a financial standpoint. Edna Bauerle, chairman of the finance committee, was in charge.

On Feb. 7 a vesper musical service was given by the club at Mount Olive Evangelical Lutheran Church, of which Esther Wunderlich is organist. There was a good attendance, and the program was given by Frances Anne Cook, Helma Leesch and Alice Deal, assisted by the choir of the church.

Coming events include a program of American organ compositions on Monday, March 1, at 8 p. m., in Grace Episcopal Church, Fourteenth street and Indiana avenue, and a recital at 8:15 at the University of Chicago Chapel Tuesday, March 9.



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| E. H. LEMARE - - - - - | Easter Morn | .75 |
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Easter Suggestions; New Music for Choir Suitable for Season

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

Easter is so early this year that my suggestions are bound to seem belated, but perhaps a hint is still in order, and I shall be careful not to recommend anything very difficult.

The carols are creeping up, but anthems of a joyful sort are still heard, and there are some good ones just published:

Clokey—"Christ Conquereth." Words of an ancient antiphon and Psalm 117; an ancient melody used and glorified. Splendidly resonant part for organ. About the finest anthem the composer has ever done; undoubtedly one of the best anthems of the year. Has eleven pages, but the organ part is on three staves. (J. Fischer.)

Curry—"Arise in Us, O Living Form." Impressive poem by John Masefield. Eight pages. Admirable fughetto at close; excellent part for organ. (Gray.)

Whitehead—"If Ye Then Be Risen with Christ." Solos for soprano and baritone. Seven pages. Ends with a dignified chorale begun by men's voices. The rhythm of the soprano solo is tricky. (Gray.)

These are three anthems of high quality and dignity, a credit to our North American composers. I think that I like best Dr. Clokey's, perhaps chiefly because it marks such an advance in his style and such an admirable use of the ancient plainsong melody.

The following carols with original melodies will be enjoyed:

Edmundson—"Bethlehem's Own." Preferably for unaccompanied singing by a chorus of some size. Two stanzas and two refrains. The unusual text tells how Easter brings joy to the mourning village of Bethlehem. For the climaxes eight parts are needed. (J. Fischer.)

Lester—"On Wings of Living Light." Based on an ancient carol fragment collected in Leicestershire, England; so delightfully developed that I reckon this the best carol Dr. Lester has published. Ten pages. Divisions suggested for last stanza, but an accompanied quartet could sing this charmingly tuneful number. (J. Fischer.)

Wild—Easter carol, "O Earth, throughout Thy Borders." Easy and tuneful little number for junior choir, SA, with optional baritone, or SSA. (Gray.)

Of course there are carols which can be classified as traditional in melody. Dr. Dickinson has a lovely number called "Now Christ Is Risen" (Gray), a melody of the twelfth century (rather a vague description). It runs to four pages and may be sung by any choir. If you prefer, you may sing it unaccompanied; if you have such resources, you can get parts for two trumpets and two trombones—or, of course, you can use your tuba. This is an admirable number in all ways, and it is not too late to order it.

The other new Dickinson number has a Swiss melody and is called "Our Lord Jesus Kneelt in the Garden" (Gray). The text makes it useful for Lent or Easter, curiously; I add that in its simple charm the text, by Mrs. Dickinson, suggests folk poetry. There is a solo for alto or baritone; in fact, more than three of the four pages are for soloist, the choir coming in at the close for a moment. This will be extremely popular with all sorts of choirs.

Miss Roberta Bitgood has made one more arrangement of "Lasst uns erfreuen," better known as "Ye Watchers and Ye Holy Ones." She calls her arrangement "Joy Dawned Again." The reason for the new edition is a sound one—it is intended for singing by adult and junior choirs antiphonally. Gray is the publisher.

Two new unaccompanied carols arranged by Dr. Harvey B. Gaul are published by the Galaxy Music Corporation, a firm which is getting some excellent numbers. They are "Jesus Lives!" on a Huguenot melody of the sixteenth century, and "The Lights of Easter" on an old Norwegian carol tune. It is unnecessary to assure you of their high quality.

Speaking of the Galaxy publications, there is an admirable motet by Dr. Mauro-Cottone called "Hosanna to the Son of David," or, for Catholic use, "Hosanna Filio David"—just the thing for Palm Sunday. There is a medium solo, preferably for baritone, because

DEACAN CHIMES USED IN WESTERN UNION PROGRAMS



THIS PICTURE SHOWS A SET OF Deagan cathedral chimes being played as part of a series of Christmas programs in the lobby of the Western Union's headquarters at 60 Hudson street, New York City. During the programs, which were conducted throughout the yuletide season, the block-long lobby of the building was crowded with from 1,500 to 2,000 visitors who sang carols. The chimes themselves have a most interesting history. In 1933 and 1934

they were the master instrument by which the telegraph company sounded the Deagan Century of Progress carillon in Chicago, from teletypes located in many parts of the country, as well as in London and Antwerp, Belgium. They are now a permanent part of the Western Union's historical exhibit. The chimes are operated by Deagan electric actions, made by J. C. Deagan, Inc., of Chicago, whose percussion instruments form a part of so many organs.

he sings against the choir at the close. I think that this might be managed by a quartet, but an accompanied chorus is preferable. It will be brilliantly effective if well sung.

Dr. Dickinson's solo for Palm Sunday or general use, "Roads" (Gray), is now published as an anthem, the first half for alto or baritone soloist. The words are by Mrs. Eddy.

Other Reviews

The following anthems deserve consideration, though space is lacking for fuller treatment in this review:

Jones, D. H.—"How Beautiful upon the Mountains." (C. Fischer.) For unaccompanied chorus in eight parts. Seven pages. Beautiful weaving effects of humming; good use of the basses.

Whitford—"Let All That Hath Breath Praise the Lord." Eight parts needed, unaccompanied. Sturdy and jubilant; the composer's best work so far. (J. Fischer.)

Dickinson—Hebrew melody, "The Shofar Is Sounded." For bass solo and mixed chorus (bits). The melody used at the Jewish New Year, perhaps the oldest in the world; if you haven't the ram's horn trumpet, a trumpet stop will do. This would make a stunning introtit for a festival service; it can also be used in historical recitals of sacred music. If you change the word "shofar" to "trumpet," you have a perfectly good introtit for Christian services. (Gray.)

Snow, F. W.—"When Wilt Thou Save the People?" Best sung by a chorus, accompanied, with two soprano soloists, though SA would do. Antiphonal effects are possible. Vigorous and effective writing. (Gray.)

Bach-Akerman—"Jesu, Joyance of My Heart" (Novello), for medium solo and two-part chorus, perhaps a junior choir. Pretty work; not the well-known "Jesu, Joy of Man's Desiring" that is sung everywhere. The melody of this piece Bach got from a certain J. R. Ahle.

Harry L. Harts has a book of anthems entitled "The Two-Part Choir" (Birchard). I said book, but the collection of thirty anthems has been divided into two volumes of fifteen anthems each, sensibly bound with

students who wish to get the most from the indispensable study of Bach.

It is some years since Dr. Alexander Russell published his three "St. Lawrence Sketches" for organ; now he meets all expectations with a fourth number, entitled "The Citadel of Quebec." Here is another chance for chimes and all the tricky stops, but it is also enjoyable music for the organist, with strong melody and sharp, brilliant contrasts in tone. The publisher, of course, is J. Fischer.

And you remember Powell Weaver's very animated "Squirrel"? Well, he now has a "Prayer of St. Chrysostom" (J. Fischer), beginning with a quiet, reverent melody, working up to a climax, and then dying away. This is an easy and beautiful short number.

Harold Brooke has edited for Novello a set of Three Double-Pedal Chorale Preludes by Bach—"An Wasserflüssen Babylon," "Wir glauben All' an einen Gott" and "Aus tiefer Noth"; noble works for Lent, if you can play them, and, of course, useful as studies. They are published together, listed at \$1.

Carl F. Mueller has a trilogy for organ entitled "Faith, Hope and Love" (G. Schirmer), based on such familiar hymn-tunes as "Olivet," "Amsterdam" and "Martyn." There is variety and skill of treatment.

The most charming transcriptions for organ which I have seen recently are two by Karg-Elert (Schmidt), entitled "Deux Ritournelles," including a "Musette" and a "Tambourin," both by the old French composer J. P. Rameau. They will be useful for historical recitals or for any other recital at which dainty numbers are welcomed.

Another transcription that I like is a "Reverie" by Brahms, edited by Charles Black (Gray). It is very easy and runs to only three pages.

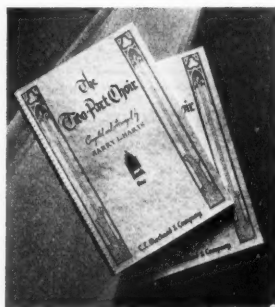
I cannot refrain from mentioning one secular work by a famous organist—one of the best we have in New York, Seth Bingham. His "Wilderness Stone," published by Gray, had a most impressive first performance over the two chains of the National Broadcasting Company on Lincoln's birthday. The text is by another Yale man, S. V. Benet—part of his novel in verse, "John Brown's Body." If you direct a chorus, be sure to see this. I have heard nothing but enthusiastic praise; so I am not expressing merely my own opinion.

And while you are examining the Bingham work, see Mr. Dett's oratorio, "The Ordering of Moses" (J. Fischer).

New Organist at Reno Church.

The First Baptist Church of Reno, Nev., has brought to that city Frederic Errett, formerly organist of several churches in Los Angeles, Cal., including the Church of St. Paul the Apostle, St. Brendan's and the Highland Park Methodist Church. In a series of recitals during Lent, to be broadcast from station KOH, Mr. Errett will include such numbers as Bach's Little Fugue in G minor and the first movement of Mendelssohn's C minor Sonata. Mr. Errett will also direct the quartet of the church.

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**Los Angeles News;
Ruction Over Music
in Hollywood Church**

BY ROLAND DIGGLE, MUS. D.

Los Angeles, Cal., Feb. 11.—Clarence D. Kellogg, dean of the Los Angeles Chapter of the A. G. O., gave a first-rate recital at the First Congregational Church Jan. 31. Most enjoyable was his performance of the Toccata in F of Bach, one of the best things on the program. He was assisted by the Euphony Trio, who played the Beethoven B flat major Trio. It was delightful in this beautiful church.

For a long while dissension has been brewing at the First Presbyterian Church in Hollywood. One faction sided with the choir, organist and part of the congregation, and the other with the pastor and the rest of the membership. Things came to a head a week or two ago, with the result that John B. Nield and his quartet were dismissed and I understand the full membership of the chorus choir built up by Mr. Nield resigned. Mr. Nield's choir has ranked among the best in the southland and he has worked hard under adverse conditions to keep up a fine standard. I understand that the choir will continue as a permanent choral organization under the direction of Mr. Nield and it must have warmed his heart when they presented him with a silver carving set and a beautiful silver tray a few days ago.

Ernest Douglas and his excellent choir of men and boys sang a musical vesper service at the First Methodist Church of Santa Ana Jan. 24 and repeated the program at Hermosa Beach two weeks later. Mr. Douglas played among other numbers his Concerto in E minor and the choir sang works by Bach, Mozart, Handel, etc.

Sibley G. Pease has again started a series of recitals at the Elks' Temple on Sunday afternoons. These recitals used to draw excellent audiences a few years ago and Mr. Pease is hoping to bring them back. The organ is a fine one and the programs are planned for the average listener; hence there should be enough people in a city of this size who enjoy organ music to make the series worth while.

Mr. Pease has been appointed organist of the Unitarian Church, where he has a fine Casavant organ.

The monthly recital at St. Paul's Cathedral was given Jan. 25 by F. Rayner Brown. Mr. Brown played with excellent taste and technique and the program was interesting in that it contained five pieces by American composers. Of these the March from Sowerby's Suite for Organ and the "Carillon de Chateau Thierry" of Bingham deserve special mention.

On account of a great deal of sickness there was no meeting of the Guild in February. As a loyal Californian I hate to have to report this, but it is true. I'll also go on record as saying that we have had the coldest weather this winter that I have experienced in the twenty-three years I have lived here.

Miss Inez Jacobson has resigned as organist of the First Methodist Church in Hollywood and has accepted the position as organist at the First Presbyterian Church. The choir will be under the direction of Hugo Kirchofer, well known in Los Angeles as a choral director.

Arthur Poister of Redlands presided at the organ in the First Baptist Church of Los Angeles at the evening service Jan. 31. We hear far too little of Mr. Poister in Los Angeles and it was a distinct pleasure to hear him in such numbers as the B minor Chorale of Franck and the Finale from Widor's Seventh Symphony.

The February meeting of the Pasadena Chapter of the Guild was held at St. Andrew's Catholic Church Feb. 8. Richard Keys Biggs and his choir from the Church of the Blessed Sacrament, Hollywood, were responsible for the

GORDON FARNDALL



GORDON FARNDALL, A. A. G. O., HAS BEEN APPOINTED INSTRUCTOR OF PIANO, organ and theory at Western Union College, Le Mars, Iowa, where he began his work on Jan. 25. He is taking Professor Jewett's place while the latter is completing work for his master's degree at the Eastman School of Music. Mr. Farndell is a Chicago musician, having received all his training in piano there under various teachers. In 1928 he began the study of organ under Tina Mae Haines at the Sherwood Music School and studied with her for five years. During three years of that time he was organist and choirmaster at Christ M. E. Church on the south side, substituting during the summers at the Austin M. E. Church. In the fall of 1933 he went to Oberlin to complete work for the bachelor of music degree, which he received in 1936. His organ professor at Oberlin was Laurel Everett Yeamans. During the last two years of Oberlin study he was organist and director at Emmanuel Church, Lorain, Ohio. In 1935 Mr. Farndell won the associateship in the American Guild of Organists, and since that time has been doing part-time teaching in theory at the Oberlin Conservatory of Music.

In addition to his work as a teacher Mr. Farndell is organist at the college church, the Hildreth Memorial Church, in Le Mars.

program. Mr. Biggs played a group of organ numbers and the choir sang his "St. Anthony's Mass." This mass is the best of Mr. Biggs' recent compositions and contains some excellent writing. The choir sang with lovely tone and the work made a deep impression on all who heard it.

Temple Baptist Church, Los Angeles, celebrated Ray Hastings' twenty-fifth anniversary on Feb. 7 with fitting ceremonies. Our congratulations to Dr. Hastings not only on his anniversary, but on his ability to hold an important post that long and on being organist of a church that appreciates his work and goes out of its way to show its appreciation. Long may he reign, and may other churches take a leaf out of the Temple Baptist book and treat their organists like Christian gentlemen!

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Picturesque Cities in China Described by American Organist

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

China, with its 405,000,000 people and area of more than 4,000,000 square miles, is a big country, as we learned on the long, hot journey from Peiping to Nanking. It is beautiful, rolling country, very much like our own Mississippi Valley, extremely fertile and intensely cultivated. Every few acres seemed to have its own burial plot, consisting of a group of earth mounds varying in height from one or two feet to ten or fifteen feet. The villages are composed mostly of adobe huts, with perhaps one or two aged stone houses surrounded by walls. The streets are unpaved and muddy.

It was a great event for the children when our train stopped at a station. They gathered at the rail fences in droves and clamored for food and pennies. They became so annoying at times that the soldier-guards had to frighten them away. The food vendors on the station platforms were interesting. They offered everything from ancient black eggs and boiling hot stews to small birds cooked to a sickening bluish tint. The odors were stifling, the shouting was deafening. Most foods were served hot, the vendors carrying small earthen ovens with coal fires. They did a thriving business among the hundreds of natives in the rear coaches of our long train.

We found the Chinese railroads punctual and quite comfortable. We had a private sleeping car and a dining car serving both Chinese and European menus for all meals. Needless to say, I chose the latter, and my drink three times a day during the entire trip was hot tea! In traveling in foreign countries I have always found it upsetting if not unsafe to drink water, even though boiled. Several of our party at this time were suffering from severe cases of dysentery owing no doubt to the water and uncooked vegetables.

China has a comprehensive network of airlines, manned mostly, we were told, by American fliers. The Chinese are becoming very much air-minded in a military sense, as is evidenced in some of the squares and circles in the main streets of several cities, where, instead of monuments, huge air bombs are set up perpendicularly as a reminder of how devastating is this type of warfare.

Ferried Across the Yangtze

We arrived at Pukow, opposite Nanking, after dark and our train was ferried across the Yangtze River. The illumination of the city across the water was fascinating and, what with my conversation with an American automobile salesman who had just delivered a fleet of motor trucks for the post-office department far up in the interior, I felt as though I might be on a San Francisco-Oakland or a Staten Island ferry. Nanking, with a population of nearly a million people, is the capital of the Chinese republic. Twice during the empire it served in the same capacity. It is fast being modernized. There are many broad, tree-lined avenues and large, incongruous, buildings being built to house the government departments. The ancient wall around the city, still in good repair, is said to be the longest in China—thirty-two miles. It is from thirty to fifty feet in height. Chung San is the principal street, and the most imposing sight is the memorial to Dr. Sun Yat Sen, the first president of the republic, who died about twelve years ago. It is situated just outside the city. The mausoleum proper, a massive, dignified structure, is built high on a hillside and approached through a great triple arch and by many hundred wide stone steps. It is modern and beautiful and is laid out on a massive scale. A fine panoramic view of the city is obtained from the tomb. The city also boasts a Ming tomb nearby. It is similar to but smaller than those described before.

A lovely afternoon excursion was a

barge trip on the moat outside the south gate. Here we glided over smooth waters, through lotus flowers, past gayly decorated boats and barges with merry crowds, past pavilions ashore, under quaint stone-arched bridges, for several hours, and thoroughly enjoyed it. One view will remain indelibly impressed upon my mind. A corner of the massive city wall was silhouetted against the distant gray hills. Overhead tiny filmy-white clouds dotted the blue sky, and in the foreground was the lotus-covered moat with vari-colored barges gliding here and there. The polemen and pleasure-seekers alike were dressed in brilliantly hued kimonos.

It was at Nanking, too, that we had the first view of the Yangtze-kiang, the "Great River." It is over 3,000 miles long and rises high in the Tibetan plateau at an elevation of 16,000 feet. It is navigable for 1,600 miles and by sea-going vessels for 600 miles. Two hundred million people live in the area drained by it—one-half the population of China. Nanking is a little over 200 miles from its mouth. The "Bund," or river front, and river here were alive with industry. Junks, sampans and cargo boats were busy loading and unloading, while launches darted here and there among the steamers. Color was added by three or four foreign river gunboats anchored in mid-stream. One belonged to the U. S. A. Our hotel, owned by two elderly English sisters, was nearly as old as they, and left much to be desired in the way of accommodations. The food, however, was excellent.

No Modern Innovations in Soochow

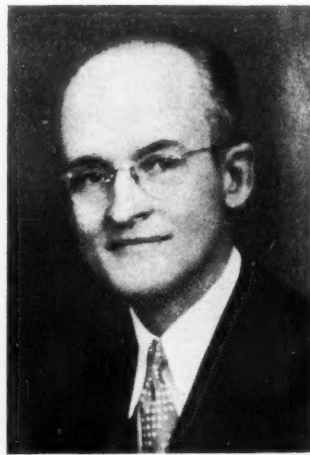
Our next stop was Soochow, an old and interesting city, little disturbed by modern innovations. A city of 260,000, founded B. C. 500, its walls have stood for 2,400 years. Over a hundred generations of men have trod its cobblestones. It was once a great literary center and abounds in monuments of antiquity, the most famous being the Great Pagoda, built in 1160, the highest structure of its kind and once regarded as one of the wonders of the world. The South Gate Pagoda, built in 248, is 1,689 years old!

Soochow is built on the banks of the "Grand Canal" and is traversed by numerous waterways spanned by picturesque old stone-arched bridges. Many of the scenes are as lovely as any in Venice. The Yun-ho, or, as it is known in Europe, the Grand Canal, is a magnificent artificial river and as a water highway is next in importance to the Yangtze. It is roughly 1,200 miles long, reaching from Hang-chow, south of Shanghai, to Tientsin, where it unites with the Peiho River and thus reaches Peiping. It is often a hundred feet wide and in many places its sides are faced with stone. It is spanned by many fine stone bridges and near its banks are memorial arches and lofty pagodas. One of our excursions was several miles outside the city to Soochow Lake and to a particularly long, fine old marble bridge over the Grand Canal. The scenery was lovely. The hills around Soochow are noted for their beauty. Here we saw the boatmen pulling the long, heavy barges. Despite the railroads there is still a good deal of traffic on the Grand Canal. On its waters, too, are craft of every conceivable type, including house-boats and modern launches and cruisers.

Except in the native section of Shanghai we saw no areas more congested with humanity than in the heart of Soochow. Our ricksha boys, galloping down the narrow, sometimes filthy hutings of the old city, had to yell to clear the way. The small square by the hideous City Temple was literally jammed with people. It was difficult to get about. We visited the home of a wealthy Soochow merchant. Once inside the musty walls we found it a labyrinth of courtyards, rooms, rock gardens, caves, pavilions, moon windows, etc. There was even an artificial lake with a "marble boat," used as a tea-house. Some of our party became lost in the countless pathways and chambers. It was, on the whole, a dismal place.

Meanwhile a wedding party had taken over our hotel and garden. Both

EDWARD B. WHITTREDGE



EDWARD B. WHITTREDGE, F. A. G. O., has undertaken with enthusiasm the activities at his new post in the Wollaston, Mass., Congregational Church, and is hard at work with his choirs. Mr. Whittredge has made a reputation as a church musician in Quincy, Mass., and went to the church in Wollaston, a residence suburb of Quincy, in the fall, after a period of service covering seventeen years as organist and choir-master of Christ Church in Quincy. He is a pupil of John Hermann Loud of Boston and prepared for the A. G. O. examinations under Mr. Loud.

Mr. Whittredge's life has been devoted to church music. His choir at Christ Church had a reputation for miles around. Some of the achievements of this choir were a Bach festival in commemoration of the 250th anniversary of Bach's birth, at which were sung the cantata "How Brightly Shines," several chorales and choruses from the B minor Mass; a historical service starting with Palestrina and his contemporaries and running through to the moderns, and a performance of the Brahms "Requiem" at which the church was packed, with people standing in the aisles.

families were there *en masse* in addition to their numberless friends and a brass band! It was most colorful, even though we did not see the actual wedding take place. The ceremony, we were told, took several days.

During our stay in Soochow we saw two pitiable demonstrations of the abject poverty of the people. The first was upon leaving our automobiles after a trip outside the city. We had been cautioned by our guide not to tip the drivers, as tips had been included in the cost. Some of the ladies did, however, with the result that the rest of us were actually mobbed by the drivers who had not received additional money. It was a wild scene for some time. Had it not been for the ability of our guide to secure other cars and spirit us away I feel sure we would have been robbed of everything we had. The second incident occurred while we were waiting to be driven up to the entrance of the railway station. It was raining and the station was full of incoming passengers unable to leave because of the stampede of ricksha "boys" trying to get close enough to get a fare. It was sad to see the ferocity with which they fought in the torrential rain for the opportunity of earning a few pennies. It went on for fifteen or twenty minutes until the police chibbed them far enough away to allow us to enter the station and the others to leave. It was a sobering experience. We never again found the fine type of ricksha boys we had in Peiping. In the port cities they were a much harder lot, often demanding two and three times the fare due.

Shanghai, "Paris of the Orient"

Shanghai, the "Paris of the Orient," is the commercial metropolis of China and one of the most important trade centers in the Far East. Its cosmopolitan population, containing forty-seven foreign nationalities, is over 3,500,000. It is situated on the west

side of the Whangpoo River, about twelve miles above its junction with the Yangtze. It is in the delta of the Yangtze River. The delta, known from time immemorial as the "Garden of China," supports, in an area about the size of the state of Illinois, a population of 40,000,000 people, and because of its fertility is one of the wealthiest and most densely populated areas in China. The trade territory of Shanghai covers an area of 750,000 square miles. The largest ocean liners can go up the Whangpoo River to the city.

The treaty port of Shanghai comprises the international settlement (former American and British concessions), the French concession and the Chinese municipality, which includes the native city, Chapei, Pootung and Nantao. As far as the international settlement and the French concession are concerned, Shanghai is rapidly becoming modernized. Great buildings and the latest methods in transportation are replacing the old type dwellings and antiquated systems of conveyance. The one-man-power ricksha seems destined to remain, however. Along the famous Bund is every conceivable craft in the shadow of tall buildings and modern hotels. Shanghai boasts several "skyscraper" hotels with air-conditioned lounges and dining-rooms. One has a beautiful "sky terrace" ballroom in modernistic design, overlooking the city and river. The city is noted for its gay "night life" and there are several beautiful night clubs with excellent floor shows and orchestras. Most musicians are Russians and some are artists of the first rank. There are large department stores and banks, fine shops, both Chinese and foreign, excellent restaurants of every nationality, air-cooled cinemas, wide streets and avenues with trams and double-decked busses, taxis and rickshas. Bubbling Well road is, next to the Bund, the most interesting street. On it are the race course and clubhouse and the new Y. M. C. A. building, so favorably known among Americans living in the Far East. I found the "bubbling well," after which the road is named. It is in the middle of Bubbling Well street several miles west of the Bund, enclosed in a low concrete curbing. Alas, its bubbling days seemed to be over!

There are innumerable clubs of every nationality and every conceivable sport has its proponents in Shanghai. The Basque game of pelota is popular. We know it better by its Chinese name of hai-alai. The players are Spanish and there is betting much the same as at horse races. The entrance and the lounge of the hai-alai auditorium are modernistic to the *nth* degree.

The modern Chinese girl is just as lovely as her Western sister. She is keen, intelligent and most attractive in her long, beautifully designed kimono that drops in a straight line from the high, buttoned collar to the floor, with a slit on each side from the knee down. She speaks English quite well, dances superbly and is most efficient in office and shop. The British "tommy" has a close rival, too, in the traffic police of the international settlement. They are swarthy Sikhs from India, with whiskers and long hair bound up in a turban. They are over six feet in height and in their neatness, dignity and erect carriage are most impressive.

The famous Willow Pattern tea-house, from which the design for the well-known china was taken, is in the Chinese city adjoining the French concession. It is situated in the center of a small lake hedged in by stone buildings and approached by a zig-zag, railed, wooden walk. Packed with natives eating and drinking, it was very romantic in the terrific heat and stagnant water. One must go in ricksha and on foot through the maze of crooked, narrow streets in the native city. Its bazaars and shops are a revelation. Everything can be bought, from jade, jewels, flowers, toys, furniture, food, art objects, antiques, novelties of every description, to birds, dogs, crickets, fish and parrots. The open-fronted stalls are jammed one against another in unbelievable numbers. Whole families seem to live right on the crowded streets. There are temples and an old Mandarin garden with its dragon wall in this area, too.

Poverty stalks everywhere among the lean-faced, slant-eyed coolies of Shang-

hai, the very existence of many depending upon the carelessly flung small silver of the foreigners. One soon forgets, however, the contrast with our own well-fed people and is not long amazed at the struggle among the poor of this populous land. I found the Bund and river of endless interest and spent much time watching the ceaseless activity—the heavily-laden junks tacking their way up the river against the swift current, the arrival of coastwise Chinese steamers and men carrying crushing burdens and pulling loaded drays that would tax the strength of ox or horse, ricksha boys asleep on the ground in the boiling-hot sun between the shafts of their rickshas, beggars, street restaurants, limousines and wealth—nakedness and hunger!

I noticed, too, that the Chinese coastwise passenger steamers had the bridge and upper deck fenced off with iron bars and barbed wire. Upon inquiry I learned that it was not unusual for even large steamers to be taken over and sacked by gangs of pirates coming aboard as passengers. At a given signal at sea, these armed men take possession of the bridge and engine-room, relieve the ship and its passengers of their valuables and then are picked up by a boat coming alongside, manned by confederates. Later, in Hong Kong, I read in a newspaper of just such an occurrence.

Leaving our hotel, with its soft lights and entrancing music, we had just time to hurry across the Bund to the quay and board the last tender for our steamer, anchored to a buoy mid-stream down the river. Soon all visitors were hurried on the tender, anchor was weighed and we were off, slowly threading our way down the Whangpoo, past the forts of old Woosung. Gradually the lights of Shanghai faded in the distance and I retired to my stateroom. Arising late the next morning, I was very much surprised, as was everybody else, to find that we were stranded on a sandbar far down the wider stretches of the Yangtze, an experience I have had several times on our own "Father of Waters." We had to wait nearly twelve hours for the incoming tide to release us.

Hong Kong Picturesque City

The approach to the picturesque British island of Hong Kong past many other islands, dotting like pearls the deep blue water of the China sea, beggars the choicest word-picture. The harbor is magnificent and is said to be "one of the few harbors in the world which may be called perfect." Hong Kong is of great strategic value and one of the greatest transshipment ports in the world. It is the gateway between East and West.

Our steamer docked at Kowloon, the great port on the coast of southern China, now British and known as the "New Territory." It is at the mouth of the Pearl River and just across from Victoria, the principal city on Hong Kong Island, Hong Kong and the "New Territory," with an area of 391 square miles, has a population of 1,150,000. The island itself is eleven miles long, with an area of thirty-two square miles. The gayly decorated sampans which house Hong Kong's 100,000 or more floating population, and the wonderful appearance of the harbor and city at night with their profusion of lights—a veritable fairyland—justify the appellation "Riviera of the Orient." A further attraction is provided in the beautiful view of hills, green valleys and blue sea obtainable from the 2,000-foot high peak. And, too, one feels a sense of security amid the fascinating Oriental color and glamor in this strong outpost of the British crown. The view of the city from the ferry while crossing the harbor is picturesque as it sheers up, terrace by terrace.

Two of the most delightful experiences of our entire trip were at Hong Kong. The first was the trip up and around Victoria Peak. Here we were carried in sedan chairs, manned by four coolies each, from the hotel to the lower station of the peak funicular, where we entered the cable tramway for the ascent. At the top we transferred to rickshas (with one boy pulling and one pushing) for the ride around the peak, a distance of about two miles, every few steps pre-

sending superb, everchanging, panoramic views of the city, harbor and mainland. The other was the motor ride around the island to Repulse Bay, through quaint native towns and fishing villages with scenic beauty comparable to the Amalfi and Corniche drives. At Repulse Bay, one of the loveliest I have ever seen, with deep blue-green water and smooth, sandy beach, are a number of palatial estates and a fine hotel. Here we had dinner on the long terrace overlooking this magnificent scene. I was interested in learning how the bay came to be called "Repulse" and found that when the British first came in 1841 they attempted to land on the island in this bay, but were driven off by Chinese pirates, with whom the entire coast was then infested. Hence the name "Repulse."

Victoria is a well built, bustling city with many modern buildings and fine squares. The natives are well housed in large stone tenements in narrow streets. However, we noticed at night, when the shops began to turn out their lights and put up their shutters, that many poor coolies, exhausted from the day's labor and having no home or money, sought out the shadows and doorways to sleep. The aged, the young, the weak and the strong, would roll their few rags around them and rest their weary bones on the sidewalks until the dawn of another day. One must be careful not to step on them. We were told that the British have built shelters for these homeless people but, either in ignorance or in fear of becoming involved with the authorities or even their own people, many still prefer to sleep on the street.

Canton Auditorium Needs Organ

A three-hour train ride from Kowloon brought us to Canton, a city of over a million people, the former capital of southern China, ninety miles up the Pearl River. A splendid view of the city is obtained from the top of the new obelisk erected as a memorial to Dr. Sun Yat Sen. Also dedicated to his memory is the fine new memorial auditorium, lacking only a large organ to put it on a par with our best. An unusual place was the City of the Dead. Here mourning relatives keep their dead in sarcophagi placed in the center of small alcoves from a month or two to a year or more, depending upon the ability of the family to pay. The longer the period the greater the respect shown.

The foreign legations and European hotels are on Shameen Island, the river on one side and a moat or canal on the other sides. Barbed-wire entanglements are thrown up along the canal sides, with extra sections at the bridges, so that they can be quickly closed. Here it is quiet and peaceful, in sharp contrast to other sections of the city. The riverside is lovely, shaded as it is with great trees, and the river itself, with gay canopied pleasure barges, the foreign gunboats anchored off shore and the ceaseless traffic of watercraft, is most fascinating. The best view of the river, however, is from the center of the great steel bridge in the heart of the city. Here one may see the teeming tens of thousands who live their entire lives aboard their incongruous junks. This floating population is known as the "tan-min." Canton is one of the most densely populated cities in the world and was the first Chinese port opened to foreign trade. It is the home of the most ancient organization of trade and labor, the Chinese Guilds.

We returned to Hong Kong by steamer down the Pearl River in the late afternoon. The quaint villages, the stooping farmers working in the rice fields, the distant pagodas in the brilliant coloring of the setting sun, presented a scene lovely beyond words. Once back in Kowloon we boarded our palatial steamer and, at midnight, slipped quietly out of the harbor. Slowly the lights begin to fade and, finally, like tiny diamonds, they melt into the night, and we resolve to return, some day, to the beautiful harbor of Hong Kong and to age-old China—to China, whose philosophies and customs seem ageless and where, in its maze of hutings, one hears the same clappers, the same bells and the same street cries that fell on ears 3,000 years ago.

(To be concluded.)

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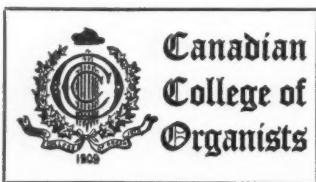
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Kitchener Center.

Eugene Fehrenbach, Secretary.

The Kitchener Center was the sponsor of a recital at the Dublin Street United Church, Guelph, Feb. 15. The artists were Clifford McLelland and Clifford Maddock, A. T. C. M., A. C. C. O., the latter the organist of the Dublin Street Church, assisted by Mrs. R. Dillstone, contralto, of Guelph. Mr. McLelland played: Fugue in D major, Bach; "Song of the Basket Weaver," Russell; "Soeur Monique," arranged by Lynnwood Farnam, Couperin; Toccata from Fifth Symphony, Widor. Mr. Maddock's selections were: Festival Prelude on "Ein feste Burg," Faulkes; Air for the G string, Bach; Andante Cantabile, Tschaiakowsky; Fanfare, Lemmens.

After the concert the women of the church served refreshments in the schoolroom. W. R. Mason, chairman of the Kitchener Center, spoke briefly, reviewing the purpose of the organization. Eugene Fehrenbach tendered a vote of thanks to the women of the church for the supper and Glenn Kruspe a vote of thanks to the artists for the program.

Halifax Center.

Cyril C. O'Brien, Secretary.

Professor Harry Dean presided at the meeting of the Halifax Center Feb. 6. Paul Emile Letendre, organist of St. Joseph's Church, delivered a lecture on "Gregorian Rhythm, Such as Understood by the Ancients." George Scott-Hunter, a vice-president of the College, gave a brief history of the C. C. O., after which luncheon was enjoyed by the members and their guests at the Lord Nelson Hotel.

London Center.

Ethel Louise Matthews, Secretary.

The regular meeting of the London Center was held at Wong's Cafe Feb. 2. J. Parnell Morris was in the chair and after the business session Mrs. T. L. Dyer gave a paper on "Music and Morals," dealing with psychology as applied to music, its effect on our lives and characters. The paper brought out a spirited and interesting discussion. The meeting closed with the usual luncheon.

Hamilton Center.

Grace M. Johnson, Secretary.

A meeting of the Hamilton Center was held Saturday, Jan. 30, at All Saints' Anglican Church. Edward G. Elliott, the church organist, welcomed the guests, about thirty in number, and supper was served by the ladies of the choir. Following the business meeting Hugh H. Bancroft, F. R. C. O., delivered an address on "The Golden Age of English Church Music." Eger-ton Boyce was in the chair. Following the address the members and friends adjourned to the church, where Mr. Elliott demonstrated a heated tent, placed over the console of the organ, used for practicing during the cold weather. Most practicing organists will admit that this is a really useful gadget and ought to be included in organ specifications.

Ottawa Center.

Hugh Huggins, Secretary.

Ottawa Center held its monthly meeting at the Chelsea Club Feb. 20. Supper was served, following which came the reading of the minutes and routine business. The speaker of the evening was Kenneth Meek, Mus. B., who pre-

sented a clever and witty paper entitled "The Lighter Side of Music." There was a large attendance of members and friends.

RECITAL IN PLACE OF SKIING

Winslow Cheney Plays at Dartmouth College as Snow Melts.

Dartmouth College came across with a concert engagement, but no skiing, for Winslow Cheney when he played there for the student body Sunday afternoon, Feb. 14. The preceding weekend there had been plenty of snow for the annual Dartmouth winter carnival, but unseasonably warm weather had melted away practically every vestige of snow, and ski enthusiasts who had come on special snow trains from New York and Boston for the Lincoln's birthday weekend had nothing better to do than to lounge in front of the fireplaces at the Hanover Inn, trying to keep up their spirits by wearing their skiing suits. A warm sun on Saturday melted almost all the snow that was left, and a pouring rain all day Sunday made the campus and all paths practically impassable with a three-inch-deep slush of mud and melting snow and rivers of water over ice. The genial host of the college met Mr. Cheney at the dripping chapel door with the assurance that this was one of the worst days in Dartmouth's history.

The program of Bach and modern American, French and German composers called forth encores and much enthusiasm. A man who was acting as usher commented three times on how responsive the audience had been.

After the recital the rain started to let up and the ground began to dry. At midnight Mr. Cheney and the disappointed skiers who had been sitting around the Hanover Inn climbed aboard the return "snow train" to New York; and as the train chugged out, lo, the air cleared, a few stars came out, and it began to snow.

Truette Club Meets March 2.

The Truette Organists' Club of Boston, which includes in its membership former pupils of the late Everett E. Truette, for many years one of the leading organists and teachers of New England, will hold a meeting on the evening of March 2 in Trinity Church, Newton Center. Violin and organ music by Mr. and Mrs. Clarence Hollister, organ music by Miss Marguerite Barnes and Miss Elizabeth Auld are on the program and Ernest M. Skinner will give a talk on the organ. Two earlier meetings were held this season. Nov. 1 at Grace Church in Newton Paul Ladabouche and Gerald Frazee gave a joint program and Dec. 8 at the Cathedral Church of St. Paul in Boston. Miss Louise Ferguson and Raymond Floyd were at the organ.

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City," Dubois' "Seven Last Words," Stainer's "Crucifixion" and "Daughter of Jairus" and many cantatas of lesser pretensions. These presentations are always accompanied by the organ, the piano and a carefully selected string ensemble.

At Easter the chorus will sing Gounod's "Redemption" and, as is their custom, will import a well-known guest artist to assist its own soloists. For the last few years the choir has sung on Easter morning a musical service arranged by its director containing the Gospel of St. John, combining Scripture and music into a unit instead of the usual anthem type of service. In December it combined with a junior choir group of seventy-five voices in presenting a program of "foreign carols." These were illustrated with living pictures of famous madonnas. The group broadcast an a cappella program of sacred music on a Sunday evening in November from the University of Iowa station at Iowa City.

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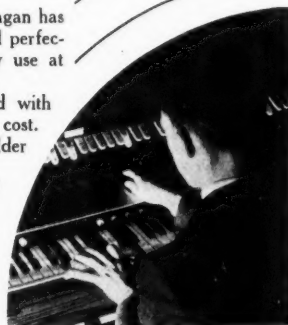
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Programs of Organ Recitals of the Month

Firmin Swinnen, Wilmington, Del.—Mr. Swinnen, organist for Pierre S. du Pont on his famous estate, where he presides over the large Aeolian instrument in the conservatories, was presented by the University of Delaware in a recital Feb. 9 in which he played: Concert Overture, Maitland; Minuet in D major, Mozart; "The Bells of St. Anne de Beaupre," Russell; Siciliano, Chorale Prelude, "Have Mercy, O Lord," and Fugue in G minor, Bach; Aria, Lotti; Finale ("Symphony Pathétique"), Tschalkowsky; "The Music-Box," Ljadoff; "By the Waters of Minnetonka," Lieurance; Finale ("New World" Symphony), Dvorak.

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio—In a lecture-recital at Westminster Presbyterian Church, Dayton, Ohio, Feb. 1, Mr. Kraft, organist and choirmaster of Trinity Cathedral, Cleveland, presented a program which included the following compositions: Aria from Twelfth Organ Concerto, Handel; Prelude and Fugue in G major, Bach; Chorale Preludes, "From God Naught Shall Divide Us," and "Lord, Hear the Voice of My Complaint," Bach; Allegro Vivace from Sonata, Sammartini; Gigue-Rondo, J. C. P. Bach; Finale from Second Symphony, Widor; Sketch in F minor, Schumann; Canon in B minor, Schumann; Communion, Torres; "Carillon-Sortie," Mulet; "Dance of the Candy Fairy" and "Dance of the Reed Flutes," Tschalkowsky-Kraft; Folk Tune, Whitlock; Toccata, Lanquar.

Wilhelm Middelschulte, L.L.D., Chicago—Dr. Middelschulte played a recital Feb. 25 at St. Columba's Church, Ottawa, Ill. His program consisted of the following compositions: Sonata, Bassani (1650-1715); Fuga, van den Ghein (1721-1785); Concerto No. 4, in F major, with cadenza by Middelschulte, Handel; Sonata in C major, with cadenza by Middelschulte, Mozart; Adagio from Piano Concerto Op. 73, Beethoven; Fantasie, "Ad Nos," Liszt; "Lamentation," Guilmant; Introduction and Finale, Op. 42, with cadenza by Middelschulte; Chorale Prelude, "I Cry to Thee," and Toccata and Fugue in D minor, Bach.

Alexander Schreiner, Los Angeles, Cal.—In his Sunday afternoon recital at the University of California at Los Angeles on Feb. 7 Mr. Schreiner played this Bach program: First Concerto in G major; Fifth Trio-Sonata, in C major; Fantasie in G major; Prelude and Fugue in D major; "Come, Gentle Death"; Toccata in F major.

Other programs of the month were:
Feb. 14—"Grand Chorus Dialogue," Gligout; Prelude and "St. Anne's" Fugue, in E flat, Bach; "Le Carillon de Cythere," Couperin; Fantasie in A major, Franck; "Reve Angelique," Rubinstein; Second Arabesque, Debussy; "Ride of the Valkyries," Wagner.

Feb. 21—Third Sonata, in C minor, Guilmant; Toccata and Fugue in D minor, Bach; Spring Song, Hollins; Cantilena, Salome; "Hunting Horn" Schererz, Schreiner; "To the Evening Star," Wagner; Overture to "Rienzi," Wagner.

Kenneth Osborne, Holland, Mich.—Mr. Osborne was assisted by Hazel Paalman, guest soloist, at his fourth vesper recital in the chapel of Hope College Feb. 7. The organ numbers included the Prelude and Fugue in D major, Bach, and the following modern French music: "Souvenir," Dupré; Prelude to "The Blessed Damozel," Debussy-Christian; "Rose Window" ("Byzantine Sketches"), Mulet; Allegro (Symphony 1), Maquire.

Adolf Torovsky, Washington, D. C.—In a recital Feb. 9 at the Church of the Epiphany for the benefit of the Z. B. Phillips foundation fund for the Girls' Friendly Society Mr. Torovsky played these compositions: Sonata in A minor, Borowski; "Clair de Lune," Debussy; "Harmonies du Soir," Karg-Elert; Toccata from "Oedipe a Thebes," de Mereaux; "Dreams" ("Tristan and Isolde") and Prelude to "Lohengrin," Wagner; Festival Prelude on "Ein feste Burg," Faulkes; "Finlandia," Sibelius.

Frank K. Owen, Minneapolis, Minn.—Mr. Owen has arranged a series of Sunday afternoon organ vespers at St. Paul's Church, and his programs include the following:

Feb. 14—"Procession du St. Sacrement," Chauvet; "Ave Maria," Arkadelt-Liszt;

Toccata from "Oedipe a Thebes," de Mereaux-Dickinson; "Legende," Vierne; Fantasia and Fugue in C minor, Bach; Andante Cantabile from Fourth Symphony, Widor; Gavotta, Martini; Largo, Handel; "Caprice Heroique," Bonnet.

Feb. 21—"Piece Heroique," Franck; "Clair de Lune," Bonnet; Cantilene, Pierre; Andante in D, Harwood; Fugue in E flat ("St. Anne"), Bach; Andante Cantabile from Fifth Symphony, Tschalkowsky; "Prayer" from "Hänsel and Gretel," Humperdinck; Canzonetta, Godard; "Carillon," Vierne.

Feb. 28—Grand Chorus, Guilmant; Trio in Ancient Style, Bossi; Chorale in A minor, Franck; Gavotte, Wesley; Toccata and Fugue in D minor, Bach; Chorale Prelude on "Jesus Calls Us," J. S. Matthews; Toccata from Fifth Symphony, Widor.

March 7—Prelude, Lemmens; "Song of Happiness," Fairclough; "Credo," Bach; Cradle Song, Iljinsky; Pastoral, Franck; "Romance sans Paroles," Bonnet; First Movement from Fourth Concerto, Handel; "Deep River" and "Nobody Knows the Trouble I've Seen," arranged by Gillette; Festival Toccata, Fletcher.

March 14—First Movement from Sixth Symphony, Widor; Berceuse, Rogers; Chorale Prelude on "He Leadeth Me," J. S. Matthews; Pastoral, Franck; "O Sacred Head Once Wounded," Kuhnau; Gavotte, Gluck; Passacaglia and Fugue, Bach.

March 21—Sonata No. 6, Mendelssohn; Aria, Handel; "Pres de la Mer," Arensky; Prelude and "Prayer" from "Gothic Suite," Boellmann; Intermezzo from Sixth Symphony, Widor; Prelude in D minor, Clerambault; Adagio, Bach; Toccata, "Thou Art the Rock," Mulet.

Parvin Titus, Cincinnati, Ohio—Mr. Titus is giving his usual noon half-hour recitals on Tuesdays and Fridays in Lent at Christ Church, with vocal artists assisting on the programs. His offerings in February included the following:

Feb. 12—"Toccata Sexta," Georg Muffat; Symphony I, Op. 18 (Andante tranquillo and Toccata on a Gregorian Theme), Edward Shippen Barnes; "Tune for Flutes," John Stanley; March on a Theme of Handel, Guilmant.

Feb. 16—Sonata 1, in F minor, for organ (Allegro moderato e serioso and Adagio), Mendelssohn; "Piece Heroique," Franck.

Feb. 23—Concerto 5, for organ, Handel; Arioso, "My Heart Is Fixed," Bach-Engel; Aria, from "Three Gothic Sketches," Hausermann; Chorale Prelude, "Now Thank We All Our God," Karg-Elert.

Feb. 26—Solemn Melody, Walford Davies; "A Madrigal," Jawelak-Koch; "On Hearing the First Cuckoo in Spring," Delius-Fenby; Variations, Symphony 5, Widor.

March 2—Allegro, Trio-Sonata 5, Bach; Toccata from "Three Gothic Sketches," Hausermann.

March 5—Prelude and Fugue in E minor, Healey Willan; Rhapsody in E, on a Breton Folk-song, Saint-Saens; Canon in B minor, Schumann; Pastoral, Sonata I, Guilmant; Toccata, Jepson.

March 9—Prelude and Fugue in E minor, Bach; Finale, Sonata 4, Mendelssohn.

Frank W. Asper, Salt Lake City, Utah—Broadcasts over the Columbia network by Mr. Asper from the Salt Lake Tabernacle this month will include:

March 7—Allegro from Tenth Concerto, Handel; Prelude and Siciliana from "Cavalleria Rusticana," Mascagni; "Communion," Torres.

March 14—Prelude and Fugue in D minor, Bach; "The Harmonious Blacksmith," Handel; Nocturne, Chopin.

March 21—Prelude in A minor, Bach; Musette and Minuet, Handel; "Paeon Exultant," Smith.

March 28—Chorale Prelude, "Christ Lay in Death's Embrace," Bach; "Carillon-Sortie," Mulet; "Song of Triumph," Mueller.

Emilie Parmelee, A.A.G.O., Atlanta, Ga.—In spite of very bad weather a large congregation heard Miss Parmelee in a vesper recital Jan. 31 at the North Avenue Presbyterian Church. Her program was made up of these numbers: Chorale Prelude, "In Thee Is Gladness," Bach; Adagio, First Trio-Sonata, Bach; "Variations de Concert," Bonnet; "Melodia Monastica," "Aria Semplice," "Appas-

ionato" and Chorale, Karg-Elert; "Dreams," McAmis; Allegro, "The Ninety-fourth Psalm," Reubke.

Joseph Ragan, F.A.G.O., Atlanta, Ga.—Mr. Ragan was guest organist at Rollins College, Winter Park, Fla., Feb. 17 and played the following program at the vesper recital: Prelude in B minor, Bach; "Elfes," Bonnet; Toccata on "O Filii et Filiae," Farnam; Fantasia, Saint-Saens; "Twilight at Fiesole," Bingham; Meditation, Callaerts; Allegro (Second Symphony), Vierne.

H. Wellington Stewart, Canton, N. Y.—Mr. Stewart, who gives a monthly recital at St. Lawrence University, played the following program Feb. 7: Prelude, Fugue and Chaconne, Buxtehude; "Toccata per l'Elevazione," Frescobaldi; Fugue on the Kyrie, Couperin; Fantasia in A major, Franck; "Lied" (Twenty-four Pieces), Pastoral and Finale from Fifth Symphony, Vierne.

March 7 he will play: Chorale Preludes, on the tune "Andernach," Willan; on the hymn "Rhosymedre," Vaughan Williams, and on the Welsh tune "Ton-y-Botel," Noble; Third Sonata, Mendelssohn; "Jagged Peaks in the Moonlight" and "Wind in the Pine Trees," Clokey; "Benedictus," Reger.

Warren D. Allen, Stanford University, Cal.—Mr. Allen, organist of Stanford University, was the guest recitalist at the Cleveland Museum of Art Feb. 3 and his program included the following offerings: "Kleine Toccata," Richard Wetz; "Fantasia über das Liturgische Paternoster," Herman Grabner; "In dulci jubilo" and "Resonet in Laudibus," Fridolin Sicher; "Come, Sweet Death" (arranged by Bernard Jackson), Bach; "Deek Thyself, My Soul, with Gladness," Bach; Toccata on a Gregorian Theme, Edward Shippen Barnes; Minuet from "Berenice," Handel; "Autumn Breezes" (MS.), Parker Bailey; "Meditation a Ste. Clotilde," Philip James; "Ronde Francaise," Boellmann; "Pantomime," from "L'Amor Brujo," de Falla; "Variations de Concert," Bonnet.

Isa McIlwraith, New York City—In her recital March 28 in the series she is playing at the meeting-house of the Society of Ethical Culture Miss McIlwraith will present this Brahms and Franck program: Chorale Prelude and Fugue in A minor, "O Traurigkeit, O Herzeleid," Brahms; Pastoral, Franck; Prelude and Fugue in A minor, Brahms; Andantino in G minor, Franck; Five Chorale Preludes, Brahms; Chorale in A minor, Franck.

Adolph Steuterman, Memphis, Tenn.—For his ninety-fifth recital at Calvary Episcopal Church, played Sunday afternoon, Jan. 24, Mr. Steuterman prepared this program: Allegro Maestoso e con Fuoco (Third Sonata), Guilmant; "Mountain Idyl," Schminke; "L'Arlequin," Nevin; Berceuse, Godard; Prelude and Fugue in E minor, Bach; Cantilena, Stebbins; "On a Rainy Day," Zimmerman; Prelude on a Vesper Hymn, Steuterman; "To the Evening Star," Wagner; "Marche Slav," Tschalkowsky.

Arthur C. Becker, A.A.G.O., Chicago—Mr. Becker played short Lenten recitals preceding the regular Wednesday evening services in February at St. Vincent's Catholic Church. His selections were:

Feb. 10—"Suite Gothique," Boellmann; "O Clemens! O Pia!" Dallier.

Feb. 17—"Meditation a Sainte Clotilde," James; "Contrasts," J. Lewis Browne.

Feb. 24—"The Bells of St. Anne de Beaupre," Russell; "Water Sprites," Nash; "Elegia," Ravanello; "Will-o'-the-Wisp," Nevin.

Miles I. A. Martin, F.A.G.O., Waterbury, Conn.—In a recital at St. John's Church Feb. 1, with the assistance of Joseph Di Vito, violinist, Mr. Martin played this program: Prelude and Fugue in F minor, Bach; Serenade, Widor; Two Versets from the Magnificat, Dupré; "Chorale pour l'Orgue," Bossi; Chorale Prelude on "Stracathro," Noble; Postlude on "Passion Chorale," Miles Martin; Arioso, Bach; Chorale for Organ, Violin and Cornet, Karg-Elert; "Vom Himmel hoch" (Joseph Ranaudo, cornetist); Toccata from Fifth Symphony, Widor.

Henry F. Seibert, New York City—Mr. Seibert played the following selections in a recent recital for the New York Institute for the Education of the Blind: Andante rustico and Allegro vigoroso ("Sonata Cromatica"), Yon; "Evening

Chimes," Wheelton; Two Chorale Preludes, Bach; Finale, Prima Sonata, Paggella; Air for the G String, Bach; "Piece Heroique," Franck; Cantabile, Franck; Caprice, Sturges; "Marche Champetre," Boex; "Finlandia," Sibelius.

William Churchill Hammond, South Hadley, Mass.—In the midyear recitals at Mount Holyoke College Professor Hammond had the cooperation of Viva Faye Richardson, pianist, in two programs. Professor Hammond's offerings were the following:

Feb. 1—Passacaglia, Frescobaldi; Theme and Variations, Mozart; Symphony in B minor (arranged for piano and organ by L. A. Zellner), Schubert.

Feb. 2—Theme and Variations, Rousseau; Pastoral, Cyril Scott; "Vesperale," Cyril Scott; "May Night," Palmgren; "West Wind," Rowley; "Harmonies du Soir," Karg-Elert; March in C major, MacDowell; "Hommage a Bonnet," Howe; "Piece Symphonique," Grieg.

Feb. 3—"Arietta di Balletto," Gluck-Joseffy, and "Variations Serieuses," Mendelssohn (Miss Richardson); Quintet, Op. 16, E flat (arranged for piano and organ by Otto Lessmann), Beethoven.

H. Proctor Martin, Niagara Falls, N. Y.—In his January recital at St. Paul's Church Mr. Martin played a program made up as follows: First movement, Second Sonata, Merkel; "The Swan," Stebbins; Chorale Prelude, "Alle Menschen müssen sterben," Bach; Etude for Pedals, de Bricqueville; "Night," Jenkins; "Fantaisie Symphonique," Cole.

J. Herbert Springer, Hanover, Pa.—In his Sunday afternoon recital Feb. 28 on the great Austin organ in St. Matthew's Lutheran Church Mr. Springer played: "Praeludium" in C minor, Bach; Toccata in F, Pachelbel; Aria, Mattheson; Fantasie in F minor, Mozart; Sonata in D minor (No. 6), Mendelssohn; "The Sun's Evensong," Karg-Elert; "Dreams," McAmis; Toccata in D minor, Reger.

George M. Thompson, Greensboro, N. C.—A series of three historical recitals on alternate Sunday afternoons in February and March has been one of the offerings of Mr. Thompson, head of the organ department at the Woman's College of the University of North Carolina. On Feb. 14 he gave a Bach program which elicited very favorable reviews. Feb. 28 the program was devoted to compositions of Wagner. On March 14 this varied program will be played: Festival Toccata, Fletcher; Andante, Harwood; Siciliana ("Stile Antico") Bossi; "Sunrise" and "The Reed-Grown Waters," Karg-Elert; Toccata in D minor, Reger; Menuet, Vierne; "Dreams," from Seventh Sonata, Guilmant; Scherzo in E major, Widor; "Yasnaya Polyana," Gaul.

Mr. Thompson played his annual series of quiet hours of organ music for the students during the mid-term examination period.

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

Jan. 11—Concerto in C, Bach; Arioso, Bach; Fugue in E flat ("St. Anne"), Bach; Canon in B minor, Schumann; Fantasia in A, Cesar Franck; "Night," Karg-Elert; Finale (Symphony 3), Vierne.

Jan. 18—Chorale in B minor, Franck; Allegro, Parker; Prelude, de Malingreau; "Cortege et Litanie," Dupré; Chorale Prelude, "We All Believe in One God," Bach; Sonata, "God's Time Is Best," Bach; "Piece Heroique," Franck.

Robert L. Bedell, New York City—In his March recitals at the Brooklyn Museum at 2:30 Sunday afternoon Mr. Bedell will include the following programs:

March 14—Praeludium in A minor, Rheinberger; Chorale Prelude, "O Saviour of my Heart," Brahms; Fugue in E flat ("St. Anne's"), Bach; "An Irish Pastel" ("A Rustic Scene"), Bedell; "Marche Nuptiale," Loret; Nocturne in B flat minor, Chopin; Intermezzo ("Carmen"), Bizet; Kerry Dance, Molloy; "The Fortune Teller" (Overture), Herbert.

March 21—Sortie, "Credo in Unum Deum" (Fugue), Gounod; "God's Time Is Best" (Sonatina), Bach; Grand Chorus in G minor, Guilmant; Pastoral (Pieces in Free Style), Vierne; "Marche Triomphale," Silas; "Moonlight" Sonata (Adagio), Beethoven; "Hunters' Chorus" ("Der Freischütz"), Weber; Gavotte in A, Gluck; "Lustspiel" (Overture), Keler-Bela.

Programs of Organ Recitals of the Month

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—In his recital at the University of Florida Feb. 14 Mr. Murphree, the university organist, played: Hungarian Comedy Overture, Keler-Bela; "Morning Song," Kramer; "Ave Maris Stella of Nova Scotia Fishing Fleet," Gaul; Intermezzo from "Govescas," Granados; Intermezzo from "Jewels of the Madonna," Wolf-Ferrari; "Vermeland," Hanson; Chorale Fantasia, Diggle; Siciliano, Fry; "Sportive Fauns," d'Antalfy; "Almand," Festing; Courant and Minuet, Battishill; Largo and Fugue in G, Stanley.

The first in a series of three recitals presenting masterpieces of symphonic literature, transcribed for the organ, was played by Mr. Murphree Feb. 7 and was as follows: Sonata for Three Instruments, Sammartini; Symphony in D major (Largo and Presto), Carl Philip Emanuel Bach; "Jupiter" Symphony (Andante and Minuet), Mozart; Symphony No. 5 in C minor (Andante), Beethoven; Scherzo from "Italian" Symphony, Mendelssohn; Bohemian Dances from "The Bartered Bride," Smetana; "Dream Pantomime," from "Hänsel and Gretel," Humperdinck; "Till Eulenspiegel's Merry Pranks," Strauss; Finale from Fourth Symphony, Tschalkowsky.

Charles H. Finney, A.A.G.O., Erie, Pa.—A rededicatorial recital on the three-manual organ in the First Baptist Church of Altoona, Pa., was played by Mr. Finney, minister of music of the Church of the Covenant, Erie, on the evening of Jan. 26. The instrument, of thirty stops and 1,891 pipes, was installed by M. P. Möller in 1916, according to designs by the late John A. Bell. It has been rebuilt by the Cannarsa Organ Company of Pittsburgh. Mr. Finney displayed the possibilities of the instrument with this program: "Jerusalem, Thou City Set on High," Karg-Elert; Largo from "Xerxes," Handel; "The Elfers" (Rondeau), d'Andrieu; "Air Tendre," Lully; Prelude and Fugue in C major, Bach; Pastoral, from "Le Prologue de Jesus," arranged by Clokey; "Thou Art the Rock," Mulet; Paraphrase on an Old Hymn, Horace Alden Miller; "The Legend of the Mountain," Karg-Elert; "Distant Chimes," Snow; Finale from Third Symphony, Vienne; "To the Evening Star" ("Tannhäuser"), Wagner; "Chanson," Candlyn; "Hallelujah" ("The Messiah"), Handel.

Percy M. Linebaugh, Selinsgrove, Pa.—In a recital at St. Matthew's Lutheran Church, Bloomsburg, Pa., Feb. 4, Mr. Linebaugh, professor of organ at Susquehanna University, played: "Te Deum," Reger; "When We Are in Deepest Need," Bach; Fugue in E flat ("St. Ann"), Bach; "Primavera" and "Twilight at Fiesole," Bingham; Scherzo from Fifth Sonata, Gullmant; "The Squirrel," Weaver; "Eklog," Kramer; "Marche Champetre," Boex; Toccata, Maily.

Warner M. Hawkins, F.A.G.O., New York City—In a recital Sunday afternoon, Feb. 21, at Christ Methodist Church Mr. Hawkins presented a program made up as follows: Symphony 2 (first movement), Vienne; "Rondeau des Songes," Rameau; "Le Coucou," d'Aquin; Prelude, "En Bateau" and "Cortège," Debussy; Magnificat, Dupré; Toccata and Fugue in D minor, Bach.

Joseph C. Beebe, New Britain, Conn.—Among the programs broadcast from the South Church by Mr. Beebe in February were the following:

Feb. 2—"St. Anne's" Fugue, Bach; Largo (Concerto for Two Violins), Bach; Gigue (A major), Bach; Minuet, Handel; Russian March, Schminke.

Feb. 9—Concerto (D minor), Vivaldi; Bach; Prelude to "The Blessed Damozel," Debussy; Festival Toccata, Fletcher.

Feb. 16—Largo-Allegro (Sonata), Wolsentholme; Flute Solo, Capocci; "A Concerto Movement," Dupuis; Fantasia, Beobide; Lento (Rhenish Symphony), Schumann.

Miss Alva C. Robinson, Miami, Fla.—The following program was given by Miss Robinson, organist, assisted by the choir and organist of the Shenandoah Presbyterian Church, Sunday night, Feb. 7, to dedicate the Kilgen organ recently installed: Fanfare in D, Bridge; "Träumerei," Schumann; soprano solo, "O Divine Redeemer," Gounod (Joyce Kelley); Communion and Elevation, Gullmant; anthem, "Day Is Dying in the West" (Glen Martin and choir); piano and organ duet,

"Voix Celeste," Batiste; contralto solo, "O God Have Mercy," Mendelssohn (Helen Amidon); medley of gospel hymns.

Lester Silberman, El Paso, Tex.—In a recital Feb. 1 at the Scottish Rite Cathedral Mr. Silberman played a program consisting of the following selections: Fantasia and Fugue in G minor, Bach; Adagio Cantabile from First Sonata, Mendelssohn; "Ave Verum Corpus," Liszt; Introduction and "Prayer" from Gothic Suite, Boellmann; Siciliano, Silberman; "Eli-Eli," Sandler-Silberman; Improvisation on "Old Black Joe."

Russell H. Miles, M. Mus., Urbana, Ill.—Professor Miles, who played the recital Feb. 14 at the University of Illinois, presented this program: Sonata in D major, Mendelssohn; Pastoral, Gullmant; "Alleluia," Bossi; "Scenes from a Mexican Desert" ("Sand Drifts," "Mirage" and "The Adobe Mission"), Neering; "Dreams," Stoughton; Paraphrase on a Theme by Gottschalk, Saul; "Ave Maria," Schubert.

John Reymes-King, F.R.C.O., Montreal, Que.—In his recital Feb. 9 at Trinity Memorial Church Mr. Reymes-King played this program: Fugue in G minor, Frescobaldi; "Jig" and "Haymakers' Dance" from "The Fairy Queen," and Trumpet Voluntary, Purcell; Preludes on the Passion Chorale by Delphin Strunck (1601-1644), J. S. Bach and J. P. Kellner (1705-1788); Andante Cantabile from "Unfinished Symphony," Schubert; "A Sea Song" and "To a Wild Rose," MacDowell; "A Folk Tune," Whitlock; "The Gate of the Ancient Slav City of Kief" (from "Pictures at an Exhibition"), Moussorgsky.

Laurel Everette Anderson, Lawrence, Kan.—In his vesper recital at the University of Kansas Sunday, Feb. 7, Mr. Anderson played: Three Preludes, Boely; "Noel sur les Flutes," d'Aquin; "Priere" in C minor, Franck; Chorale Improvisation on "In dulci Jubilo," Karg-Elert.

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

Feb. 7—Fantasia-Improptu, Roland Diggle; Cathedral Prelude, Joseph W. Clokey.

Feb. 14—Prelude No. 1, Albert Ribollet; "Mors et Resurrectio," Jean Langlais.

Feb. 28—First Movement (Moderato maestoso) from Sonata in G minor, Paul Krause; "Le Vol du Bourdon," Rimsky-Korsakoff.

Joseph H. Greener, A.A.G.O., Seattle, Wash.—The following compositions were played in recitals at Trinity Parish (Episcopal) Church during the month of January by Mr. Greener, organist and choir-master: Prelude and Fugue in A, Bach; Chorale Preludes, "In Thee Is Gladness" and "Come, Redeemer of Our Race," Bach; Sarabande, Bach; Adagio (Symphony 4), Widor; Fifth Concerto, Handel; Andante Grazioso, Smart; "Choeur Ecclesiastique," Vincent; Fantaisie in C, Franck; "From Chapel Walls," Hoek; Scherzoso (Sonata in E minor), Rheinberger; Toccata in G, Greener; Pastoral (First Sonata), Gullmant; "Saluto d'Amor" Federlein; Fantasia in C, Handel; Minuetto in B minor, Gigout; "Laudate Dominum," Sheldon.

W. Arnold Lynch, A.A.G.O., Topeka, Kan.—Mr. Lynch played the following program at the First Presbyterian Church Sunday afternoon, Jan. 24: Fugue in G minor and Chorale Prelude, "Rejoice Now, Christian Souls," Bach; Cantilena, McKinley; Allegro Vivace from First Symphony, Vienne; Variations on an Old Noel, Dupré; Chorale Prelude, "From Heaven High," Pachelbel; "Christmas in Sicily," Yon; Serenade, Schubert; "Carillon-Sortie," Mulet.

Charles H. Demarest, Chicago—Mr. Demarest played a program on the Hammond electronic organ in the high school auditorium at Joliet Feb. 15 and his numbers were: Trumpet Tune, Purcell; Gavotte in B flat, Handel; Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach; Grand Offertoire in F minor, Batiste; Londonderry Air, arranged by Coleman; "The Flight of the Bumble-bee," Rimsky-Korsakoff; "Oriental Dance," Herbert; "Parade of the Wooden Soldiers," Jessel; "The Rosary," Nevin; "Chorus of Pilgrims," Wagner.

George Dok, Rockford, Mich.—Mr. Dok, with the cooperation of Frances Hunter Carlson, soprano, gave "an hour of music"

at the Congregational Church, known as "The Little White Church in the Valley," Sunday evening, Feb. 7. The organ selections were: "Entree du Cortège" from "Messe de Mariage," Dubois; Prelude and Fugue (E flat major), Bach; "In Winter," Kullak-Faulkes; Fantasia on "Old Hundred," J. H. Loud; "Air du Dauphin," Roedel-Best; Fountain Reverie, Fletcher; "Narcissus," Nevin; Triumphal March from "Aida," Verdi. Forty-five Wolverine salesmen who were in Rockford attending a two weeks' sales school and representing the Wolverine Shoe and Tanning Corporation were the invited guests.

G. Huntington Byles, New Haven, Conn.—Mr. Byles arranged four afternoons of organ music at Trinity Church for Lent. He is playing all except the one Feb. 25, when William Strickland, assistant organist of St. Bartholomew's Church, New York, presided at the console. The program by Mr. Byles Feb. 18 was as follows: Prelude in E flat minor, d'Indy; Air with Variations, Haydn; "Piece Heroique, Franck; "The Bells of St. Anne de Beaupré," Russell; Sixth Symphony, Aria and Scherzo, Vienne; "Marche Religieuse," Gullmant.

On March 4 he will present this program: Chorale Prelude on "St. Cross," Parry; "Requiescat in Pace," Sowerby; Prelude and Fugue in C minor, Bach; "Distant Chimes," Albert Snow; First Symphony, Allegro Vivace, Andante and Finale, Vienne.

Katheryn Missimer, New York City—Miss Missimer, an artist pupil of Ralph Mazziotta, gave a recital for the Brooklyn Women's Club at a New York studio and her program included: Fantasia in F, Mozart; Prelude and Fugue in F major, Bach; Prelude and Fugue in F minor, Handel.

Forrest L. Shoemaker, Indianapolis, Ind.—Mr. Shoemaker, organist and director at the North Methodist Church, was heard in a recital in the chapel of Wabash College at Crawfordsville, Ind., Sunday afternoon, Feb. 7, and played these com-

positions: Allegro ma non troppo, from Sonata No. 1, Borowski; "Jesu, Joy of Man's Desiring," Bach-Grace; "Echo Bells," Brewer; "In Springtime," Kinder; Andante, Borowski; "L'Arlequin," Gordon Balch Nevin; "Evening Bells and Cradle Song," Macfarlane; Allegro con fuoco, Sonata No. 1, Borowski.

Albert F. Robinson, Potsdam, N. Y.—Mr. Robinson, who since last November has been organist and choir-master of Trinity Church, Potsdam, and previously was at Holyrood Church in New York City, gave his first recital at his new church on the afternoon of Jan. 31. He was assisted by Fern Mathes, mezzo contralto. The organ selections included: "Prayer" from "Suite Gothique," Boellmann; Chorale Prelude on "St. Cross," Parry; Third Organ Sonata, Gullmant; Fugue from Suite in F minor, Handel.

Herbert Ralph Ward, New York City—In his Tuesday 1 o'clock recitals in March at St. Paul's Chapel Mr. Ward will play these programs:

March 2—Communion for the Midnight Mass, Huré; Fantasia and Fugue in C minor, Bach; Andante (Concerto in G minor), Handel; Prelude and Fugue on the Name of "Bach," Liszt.

March 16—Prelude in F, Bossi; Toccata and Fugue in D minor, Bach; Chorale in E, Luis De Freitas Branco; "Marche Pontificale" (Op. 112), Henry Eymieu.

March 23—Chorale Preludes, "All Mankind Must Die" and "O Sacred Head, Now Wounded," Bach; "My Jesus, What Dread Agony," Bach-Jackson; "Come, Sweet Death," Bach-Jackson; "March to the Holy Grail" ("Parsifal"), Wagner.

Gene Stanton, Norwalk, Ohio—Mr. Stanton, organist and choir-master at St. Paul's Church, with the assistance of the St. Cecilia Choral Guild, gave a program Feb. 14. The organ numbers were: Chorale in E major, Jongen; Andante Cantabile, Widor; "Liebestraum," Liszt; Prelude in D minor, Clerambault; Fugue in G minor, Bach; "Ave Maria," Schubert; "Dreams," McAmis; "Alleluia," Dubois.

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Of Dr. Woodman's 76 Years 63 Have Been Spent in Choir Loft

(From the Brooklyn Eagle, Jan. 17)

R. Huntington Woodman celebrated his thirteenth birthday anniversary by climbing into the choir loft of St. George's Church in Flushing to play the organ for his father, who had injured his hand and was unable to play that Sunday.

On Jan. 18 Dr. Woodman will celebrate his seventy-sixth birthday—still in the choir loft. Of sixty-three years as organist, almost fifty-seven have been with the First Presbyterian Church, where he is also director of the choir. For forty-odd years he has been music director at Packer Collegiate Institute and plays the organ there twice a week at chapel exercises. Besides that he has a library of more than 200 of his own published works, including cantatas, songs, anthems, hymns, etc.

Fifty-seven years in the choir loft have only added to the peace and calm of Dr. Woodman, a dapper, debonaire little man, with a distinguished Van Dyke beard and a gay manner. He smiled at the suggestion his birthday was an occasion and said: "I'm getting to have too many of them."

Dr. Woodman happily recalled his debut at the organ, when he became "pinch hitter" for his father, Jonathan C. Woodman, a distinguished organist of his day. Young Woodman's feet barely touched the pedals, but even now he can remember the thrill when the organ pealed forth the rich notes. The maestro's crystal-clear memory even brought forth that it was the Credo from one of Haydn's masses that he played in old St. George's Episcopal Church.

His father's injury was permanent and young Woodman remained as organist in St. George's until he was 19. From there he went to Christ Church, Norwich, Conn., and a year later returned to his native Brooklyn to become organist of the First Presbyterian Church on the Heights. His work in Brooklyn has been interrupted only by four months in 1888, when he went to Paris to study composition with Cesar Franck. In America he had been a pupil of Dudley Buck.

Dr. Woodman celebrated his seventieth birthday by instituting the Sunday afternoon concerts at the Brooklyn Museum in the Sculpture Court. He played there for two years, giving twenty-six recitals each year, from May to November, and never once repeated a number.

The choirmaster is proud of his choir. In his long career he has turned down two opportunities to play in larger and more important churches.

"I like Brooklyn; it's my home," he said simply.

Dr. Woodman has trained hundreds of singers and choirmasters who have gone out to win fame. Frank Kaschau

was one of his pupils, and so was Ralph Davis, organist of the Baptist Church of the Redeemer.

A founder and fellow of the American Guild of Organists, Dr. Woodman also is a member of the American Society of Composers, Authors and Publishers.

His only advice to young musicians is to practice when they are young, "because when you get old," he philosophized, "you are interrupted in more ways than anyone could possibly think of."

Radio Recitals by Arthur C. Becker.

Featuring organ selections of a religious character, Arthur C. Becker, A. A. G. O., dean of the De Paul University School of Music, Chicago, played compositions of J. Baptiste Calkin, Cesar Franck and Alphonse Maillly in a recital from radio station WGN Sunday, Feb. 7. Dean Becker gives regular recitals once a week at the same time. In addition to his recital Dean Becker presents the De Paul University *a cappella* choir every Sunday at 2 from the same radio station.

Roy E. Staples with Austin Organs, Inc.

Roy E. Staples of Atlanta, Ga., who was in charge of the Southern territory for the Austins since 1922, is now in charge of the same section for Austin Organs, Inc. In a letter he states that he hopes his friends will bring their organ problems to him for attention. In this way Austin owners are to be assured of prompt attention.

A new composition by Everett Titcomb, Boston organist and composer, written especially for the occasion, was sung by Bruce Dougherty, tenor, Sunday, Feb. 7, at the Knowles Memorial Chapel, Rollins College, Winter Park, Fla. The words are by Dean Campbell of the school of religious education. The chapel is the gift of Mrs. George E. Warren of Boston, in memory of her father, Francis B. Knowles.

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EVERETT V. SPAWN



HAZEL ATHERTON QUINNEY.

In the shadow of the University of Chicago, Hazel Atherton Quinney has presided over the music in the beautiful University Church of the Disciples for a period of fourteen years and by her work has established herself as one of the ablest in the large group of capable woman organists of the city. At the same time she has played in the chapel of the Holy Grail on Fifty-seventh street, giving weekly programs on Thursday afternoons on the Aeolian organ. At her church Mrs. Quinney has a large three-manual Skinner and works with an equipment that should

make her the envy of many not so blessed. But it was not always thus, for when she took up her work there Mrs. Quinney had a choralcello and then a piano, followed for several years by a very small pipe organ. At frequent intervals Mrs. Quinney is invited to give the recitals at the University of Chicago, and here, too, she has an opportunity to display her fine musicianship.

Hazel Atherton was born at Elmwood, Ill. She was graduated from the Knox College conservatory of music, receiving most of her training under that very able organist and composer, John Winter Thompson. Coming to Chicago, she became a pupil of Arthur Dunham and Frank Van Dusen. Last year she won the Phi Beta scholarship for woman organists.

In a recent University of Chicago recital Mrs. Quinney played a program made up of the following works:

Chorale in A minor, Franck; Berceuse, Vierne; Andante from Sixth Symphony, Widor; Reverie, Richard Strauss; "Pilgrims' Chorus," from "Tannhäuser," Wagner.

EVERETT V. SPAWN.

Everett V. Spawn, young New York City organist, was born in Johnstown, N. Y. While attending the public schools of Johnstown, he studied piano, organ and theory with Jeannette Stetson Whitehead, organist of the Second Reformed Church in Schenectady and a pupil of the late Frank Sill Rogers of Albany. Upon her recommendation he was appointed organist and choirmaster of Trinity Episcopal Church, Gloversville, N. Y., which position he held until he departed for New York for further study.

Mr. Spawn was graduated from the Institute of Musical Art of the Juilliard

HAZEL ATHERTON QUINNEY



School of Music in 1930. Here he studied organ with Gaston M. Dethier, piano and organ with Lilian Carpenter and theory with Dr. A. M. Richardson.

At present Mr. Spawn is organist and director of music of the First Presbyterian Church, Yonkers, where he has a quartet choir, a chorus, and a junior choir.

Besides being an organist, Mr. Spawn studies piano with Dr. Leonard Elsmith, an exponent of the Matthey method. He is also a member of the faculty of the Brearley Girls' School in New York, teaching piano and keyboard harmony.

four movements are headed "In Memoriam—Chorale," Scherzando, "Into the Silver Night" and "Carillon-Finale."

Dr. Marshall Bidwell is following a long-standing custom in substituting lecture-recitals for the usual organ recitals at Carnegie Music Hall on the Saturday evenings in Lent. The chief subject of his discussions this year is "Musical Form," and each lecture is illustrated by examples played on piano or organ. Dallmeyer Russell assists Dr. Bidwell as solo pianist or in two-piano arrangements of symphonies. Dr. Bidwell's Sunday afternoon recitals continue as usual.

At the North Side Carnegie Hall Dr. Caspar P. Koch gives a recital every Sunday afternoon.

M. T. N. A. to Meet in Pittsburgh.

Pittsburgh has been selected by officers of the M. T. N. A. for their 1937 convention. Dates chosen are Dec. 29, 30 and 31. The last meeting of the M. T. N. A. in Pittsburgh was in 1923, with Dr. Charles N. Boyd of that city acting as president. Dr. Boyd, who was elected to the executive committee at the recent Chicago convention, and Oscar W. Demmler, treasurer of the association, also a Pittsburgh resident, are forming a strong local committee.

"Requiem" at White Plains March 7. The choirs of the First Baptist Church, White Plains, N. Y., fifty

voices, will present the Verdi "Requiem" at the church Sunday evening, March 7, at 8 o'clock. The junior choir of forty girls will sing the "Agnus Dei" antiphonally with the senior choir. Soloists will be Margaret Ascolese, soprano; Mary Hopple, contralto; Frederic Baer, baritone; Elfrida Bos Mestechkin, violinist. Drums will also accompany. Elizabeth B. Cross is organist and director.

POWER BIGGS AT HARVARD

Series of Three Recitals in January at Memorial Chapel.

E. Power Biggs played a series of three recitals in the Memorial Church at Harvard University in January. Mr. Biggs, who is organist of the Harvard Church, Brookline, and who is known throughout America by virtue of his recital tours, has done some of his best playing at Harvard and his performances there have received the highest praises from the Boston critics. His first recital of the latest group, that of Jan. 5, was devoted largely to Bach and of it the *Boston Herald* of Jan. 6 said among other things: "His logical phrasing and sureness of touch provided a solid foundation for his excellent registration. Indeed, Mr. Biggs' mastery of the art of spacing the notes often produces the illusion of dynamic accents. This was particularly striking in his performance of the Handel Concerto."

The three programs were made up as follows:

Jan. 5—Concerto in A minor, Vivaldi-Bach; Fugue in D minor (the Fiddle Fugue), Bach; "Komm, süsser Tod," Bach; Fugue in G major (the Jig Fugue), Bach; Concerto No. 10, in D, Handel; Fugue in G minor (the Little G minor), Bach; Fantasy and Fugue in G minor (the Great G minor), Bach.

Jan. 12—Introduction and Fugue on the Chorale "Ad Nos, ad salutarem undam," Liszt; Prelude and Variation, Franck; "Piece Heroique," Franck; Fantaisie in E flat, Saint-Saens; "Behold, a Rose Breaks into Bloom," Brahms; Canon in B minor, Schumann; Sketch in D flat, Schumann; Sonata in C minor (by request), Reubke.

Jan. 19—Introduction and Passacaglia in G minor, T. Tertius Noble; "A Fantasy for the Flutes," Leo Sowerby; Movement 2 from the Symphony in G, Sowerby; "The Reed-Grown Waters," Karg-Elert; Variations from Fifth Symphony, Widor; Prelude and Fugue in G minor, Dupré; Ballade for Piano and Organ, Dupré. Colette Lionne was at the piano for the last number.

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THE MONTH IN PITTSBURGH

By CHARLES N. BOYD

Pittsburgh, Pa., Feb. 18.—Pittsburgh church choirs seem to be unusually active with special musical services this season. At the Bellefield Presbyterian the quartet and senior choir of thirty voices, with Earl B. Collins as organist and director, is giving selections from Verdi's "Requiem," Parker's "Hora Novissima," Franck's and Gounod's "Redemption" on Sunday evenings during Lent. At Calvary Church Harvey B. Gaul and his choir are doing his "Psalm of Deliverance," "Gallia," Rheinberger's "Stabat Mater" and Stainer's "Crucifixion" on successive Sunday evenings. At the First United Brethren Church of Greensburg the choir of thirty-five voices, directed by Albert Reeves Norton, has a special program once a month and will have a musical vesper service Easter. At the First Baptist Church, where Alan Floyd is organist and director, Sunday evening recitals are given by visiting players, among them the Misses Elizabeth Snyder and Loretta Bergman. Apt comment on the organ music is provided by the pastor, Dr. Bernhard C. Clausen.

A "festival of music" will be held in St. Stephen's Church, Sewickley, March 18, afternoon and evening, under the direction of organist and choirmaster Julian Williams. In the afternoon Charles Pearson will play and Harvey Gaul will speak; after a choir dinner three choirs, numbering 150 voices, will sing Gounod's "De Profundis," with Alfred Johnson of the Sewickley Presbyterian Church as organist and Mr. Williams as director.

Alfred Johnson's latest composition for organ is a "Carillon" Suite, being published by J. Fischer & Bro. The

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We wish to thank our many friends who, in response to our recent announcement, sent in letters of congratulations. These are being acknowledged promptly, but the task is too great to permit of answering by return mail as we would like to, consequently we are taking this way of showing our appreciation of this encouragement until we can personally reply to them all.

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Music for Catholic Service by R. K. Biggs and Mauro-Cottone

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

McLaughlin & Reilly of Boston have published some really worthwhile compositions in the form of a new mass by Richard Keys Biggs and a collection of original motets called "Melodiae Sacrae" from the pen of Melchiorre Mauro-Cottone.

In the mass, which is in honor of St. Anthony and written for four mixed voices, Mr. Biggs shows his usual gift for melody and a faculty for writing comparatively simple music which sounds more difficult than it really is. The mass is strictly harmonic and abounds in unison passages. It contains some lovely solo parts, particularly for the bass. This mass is strictly liturgical both as to length and as to musical conception.

The contents of "Melodiae Sacrae" consist of several motets. "Jesus Christus" is for Christmas and is replete with beauties of an extraordinary nature. I may say before proceeding that Dr. Mauro-Cottone shows in all of these motets his ability as a contrapuntist and his feeling for mood and text.

The second on the list is "Crux Fidelis," for Good Friday, and I believe it should fit in admirably with a Tre Ore service, being used instead of the old hymn "Oh Faithful Cross," a standby for years in many churches.

The third is outstanding in many ways. It is a motet for Easter. "Christus Resurrexit" is its title, and it abounds in splendid passage work and several solos for baritone which call for skill. The final "Alleluia" in this motet are particularly effective.

The other numbers in the collection are: "Te Ergo Quaesumus," "O Sacrum Convivium," of outstanding quality; "Domine non sum dignus," "Adore Te Devote" and "Totu Pulchra es Maria," a composition which ranks with the finest examples of modern church music.

Dr. Mauro-Cottone's "Melodiae Sacrae" shows throughout a remarkable knowledge of polyphony and pure treatment of vocal counterpoint.

Unique Choir at Greenville, S. C.

One of the South's outstanding choral organizations is the Rotary Boy Choristers, sponsored by the Rotary Club of Greenville, S. C., as a project in boys' work. The organization is five years old, and in that time has gained an enviable record not only locally, but in the states in which the boys have been presented. The choristers are directed by George Mackey, Rotarian, organist of one of the city churches and director of music and recreation in the city schools. Associated with him in voice direction and accompanists are Miss Susie Lee Patton, Miss Mary Alta Easley and Mrs. P. H. Epps, all outstanding teachers and musicians. The repertoire of the choristers consists of sacred compositions exclusively and they are presented once a month in the city's largest church in a sacred

concert. On numerous occasions they have been heard over the radio. The membership of the organization is eighty-seven men and boys. On Feb. 14 the choristers led a very attractive hymn festival, while on March 21 they will sing Stainer's "Crucifixion" for the fifth annual service. In addition to the choristers, who come from the grammar schools of the city, Mr. Mackey has a junior high school boys' choir of 125 voices and a girls' junior high choir of 250 voices. With the three junior music organizations a great impetus is being given better music in Greenville.

William Frederic Miller, junior pastor and minister of music, conducted an afternoon musical service at the First Presbyterian Church of Warren, Ohio, Feb. 7. The anthems included "If Ye Love Me," Tallis; "Greater Love Hath No Man," Ireland; "Ave Verum Corpus," de Pres; "Give Alms of Thy Goods," Tye; "Fierce Was the Wild Billow," Noble; "To My Humble Supplication," Holst.

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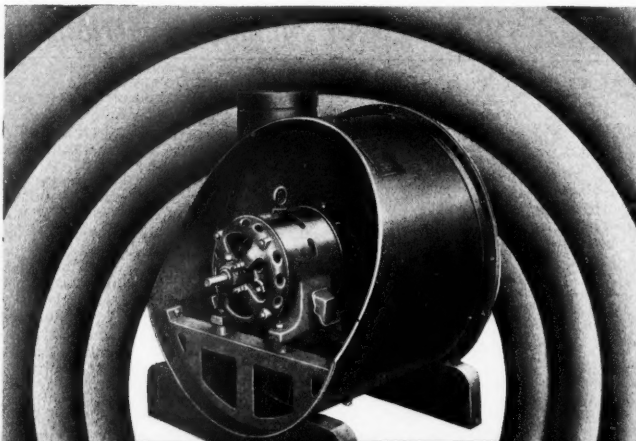
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**Notes from Capital;
Arthur Howes Giving
Lenten Recital Series**

By MABEL R. FROST

Washington, D. C., Feb. 17.—Arthur Howes, organist and choir-master of St. John's Church, Lafayette Square, announces a Lenten series of three recitals in March. It will be Mr. Howes' first recital series in Washington since assuming his post last fall. The first and third of these Mr. Howes will play. The second will be played by Conrad Bernier, head of the organ department of the Catholic University. They will be given on Monday evenings. The program March 8 will include: Fugue in G major, Bach; Chorale Preludes, "Our Father in Heaven," "Christians, Rejoice" and "In Thee Is Joy," Bach; Chorale Preludes, "Deck Thyself, My Soul, with Gladness" and "O God, Thou Faithful God," Brahms; Kyrie ("Cathedral Windows," No. 1), "From Deepest Woe," "Marche Triomphale" and "Now Thank We All Our God," Karg-Elert; Allegro Vivace (First Symphony), Vienne; Finale (Second Symphony), Widor; "St. Columba," Banks; Toccata and Fugue in D minor, Bach.

Washington heard two great choral renditions in January. The first was Rachmaninoff's choral symphony "The Bells," sung by the University of Pennsylvania Choral Society, Harl McDonald, director, in conjunction with the Philadelphia Orchestra concert. The sheer beauty of the work and perfection of its rendition left one speechless. The second event took the form of a memorial service on the first anniversary of the burial of King George V. of England and was given at the Washington Cathedral. For this the Washington Choral Society, Louis Potter, conductor, presented the "German Requiem" of Brahms. In its inspired performance the society had the assistance of about thirty members of the National Symphony Orchestra, Robert Barrow, organist of Washington Cathedral; Ruby Potter, soprano, and Edwin Steffe, baritone.

It was a delightful experience to hear the United States Naval Academy Chapel Choir in its annual service at the Washington Cathedral Feb. 7. Besides the processional and responses, hymns and recessional, the choir sang the anthems, "Thy Promised Mercies Send to Me," by Wooler, and "Ho, Everyone That Thirsteth," by Martin. This service is sponsored each year by the Society of Sponsors of the United States Navy.

We are pleased to announce the following recent appointments:
Florence Reynolds as organist and director at Brookland M. E. Church. Miss Reynolds studied organ with Lewis Corning Atwater and was presented in recital by the District of Columbia Chapter, A. G. O., at All Souls' Church (Unitarian) some time ago. She succeeded Pearl Hauer, who had resigned.

Pearl Hauer as organist of the Rialto Theater. She did extensive theater playing before coming to Washington.

Lenore Mueller as organist of the United Brethren Church. Mrs. Mueller is a pupil of Margaret Page Ingle of Baltimore and Louis Potter of Washington, and a voice pupil of John O'Connor of Baltimore. She was organist and director for three years at Homestead M. E. Church, for three years at Fulton Avenue Presbyterian Church and organist for two years at Memorial Evangelical Church in Bal-

timore before coming to Washington. Mary Camm as organist and director of the North Carolina Avenue M. P. Church. Miss Camm is also an accomplished soprano and a newcomer to Washington.

R. Deane Shure's first symphony, "Berkie Symphony in D minor," was given its premiere by the National Symphony Orchestra Feb. 17, as was Everett Stevens' Concerto in F sharp minor for piano and orchestra, in a program made up entirely of works of four living American composers, two of whom are Washingtonians. Mr. Shure named his symphony in memory of his daughter, Mary Bertha, known among intimates as "Berkie." The symphony contains four movements.

During March Mrs. Frank Akers Frost will use four of the Offertories of Elizabeth B. Jackson at services in the Georgetown Presbyterian Church. They are: "Trio," "Aiterglow in the Hills," "Forest Majesties" and "Sun through Mist." The beauties of nature surrounding Mrs. Jackson's summer cottage in the Maryland hills near Frederick were the inspiration of these charming little compositions. Of the four which Mrs. Frost played last June Mrs. Jackson has dedicated "Reverie" to Mrs. Frost, and "Tranquility" and "Berceuse" to Mrs. W. H. Barnhart, Mrs. Jackson's mother. All of these are still in manuscript. Mrs. Jackson is the wife of Dudley C. Jackson, and is the organist of the Takoma Park Presbyterian Church.

Dr. Albert W. Harned, organist and director at the Universalist National Memorial Church, is improving after his recent illness and hopes to be back at the console shortly. During his absence the choir has been under the direction of Jessie Masters, contralto soloist of the church, and Mr. Billings, a pupil of Dr. Harned, has been organist. On March 7 the choir will sing Gounod's motet "Gallia" at the morning service and March 14 Jessie Masters will sing "Mary," by Paul Bliss.

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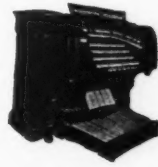
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