

THE DIAPASON

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KENTUCKY RESIDENCE HAS NEW FOUR-MANUAL

WORK OF KIMBALL COMPANY

Installation of Instrument on Newly-Built Estate of Mrs. M. F. Yount Near Lexington Is Completed—The Specification.

The W. W. Kimball Company of Chicago completed in October the installation of a very interesting four-manual residence organ for Mrs. M. F. Yount on her newly-built estate, the famous Spindletop Farms, near Lexington, Ky.

The main organ is installed in chambers on the lowest level of the residence, speaking into a sound mixing chamber from which various tone outlets lead into the music room, a grand staircase hall and a ballroom. The echo organ is placed above the dome of the grand staircase hall, which is adjacent to the music room and therefore will be in a really fine position for echo effects.

This organ is equipped with the Kimball-Welte reproducing player, operated by six remote control program panels located throughout the residence. Specifications of the organ are as follows:

GREAT.

Open Diapason, 8 ft., 73 pipes.
Claribel Flute, 8 ft., 73 pipes.
Viola (from Choir), 8 ft.
Dulciana (from Choir), 8 ft.
Unda Maris (from Choir), 8 ft.
Octave, 4 ft., 73 pipes.
Lieblich Flute (from Choir), 4 ft.
Trumpet, 8 ft., 73 pipes.
Chimes, 8 ft., 25 tubular bells.
Harp (from Choir), 8 ft.
Celesta (from Choir), 4 ft.
Tremolo.

SWELL.

Echo Lieblich, 16 ft., 73 pipes.
Violin Diapason, 8 ft., 73 pipes.
Rohrlöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Traverse Flute, 4 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR.

Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Lieblich Flute, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
French Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 8 ft., 61 pipes.
Celesta, 4 ft., 61 pipes.
Tremolo.

ECHO.

Cor de Nuit, 8 ft., 61 pipes.
Viola Aetheria, 8 ft., 61 pipes.
Vox Angelica, 8 ft., 61 pipes.
Fern Flöte, 4 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

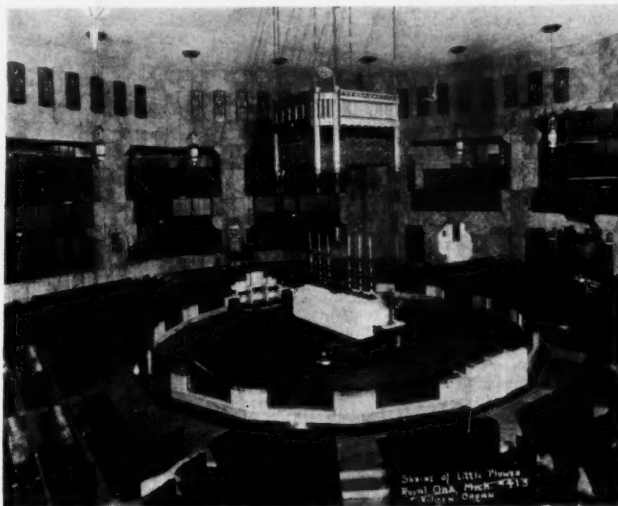
PEDAL.

Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Violone, 16 ft., 12 pipes.
Echo Lieblich (from Swell), 16 ft.
Octave, 8 ft., 12 pipes.
Flute, 8 ft., 12 pipes.
Dulciana (from Choir), 8 ft.
Still Gedeckt (from Swell), 8 ft.
Chimes (from Great), 8 ft.

Work of Detroit Woman's Club.

The Woman Organists' Club of Detroit held its first fall meeting in the home of Mrs. Minnie Caldwell Mitchell, the new president, Sept. 28. Officers for the season are, in addition to Mrs. Mitchell: Vice-president, Miss Margaret McMillan; secretary, Mrs. Helen Watson Edwards; treasurer, Miss Elizabeth Root. The club presented a Bach-Widor program at the Central Presbyterian Church Oct. 26. Preceding the program the members met for dinner at the Green Cottage.

FATHER COUGHLIN'S CHURCH WITH NEW KILGEN ORGAN



THE LARGE KILGEN ORGAN ordered in 1933 for the Shrine of the Little Flower, Royal Oak, Mich., delivery of which was delayed while waiting for the completion of the church, has been finished. The organ, the specification of which has been published in THE DIAPASON, is a four-manual with a sanctuary division. It has ninety-one ranks of pipes, with harp and chimes, and duplicate consoles, making any part of the organ playable from either console. The main or gallery organ is in the choir gallery in four specially prepared tone chambers, screened by grilles, and

is completely under expression. A four-manual console which controls both gallery and sanctuary organ is in the gallery. The sanctuary division is in two tone chambers under the floor of the church, speaking through grilles into the auditorium.

The church is one of the most imposing edifices in the country. It was built by the Rev. Charles E. Coughlin, known through his radio talks.

The music is under the direction of Cyril Guthoerl, the organist. Mr. Guthoerl has a full choir, a large section of which is composed of a boys' group.

DICKINSON TO NEW CHURCH

Will Be Organist of Merged Brick and Park Avenue Presbyterian.

Dr. Clarence Dickinson, who has just completed twenty-five years at the Brick Presbyterian Church, Fifth avenue and Thirty-seventh street, New York City, will remain as organist of the merged Brick and Park Avenue Presbyterian Churches. James R. Sydnor, organist of the latter church, has accepted a like position with the Second Reformed Church, New Brunswick, N. J. Mr. Sydnor is a son-in-law of the Rev. Edmund Melville Wylie, pastor of the Park Avenue Church, who becomes co-pastor with the Rev. Dr. William P. Merrill, pastor of the Brick Church. The merged congregation will erect a new edifice at Park avenue and Ninety-first street. On Nov. 1 the Brick congregation abandoned its present edifice, the site of which has been sold.

RECITALS ON AIR RESUMED

First Four Kilgen Sunday Evening Programs by Scholin.

The Kilgen organ recitals broadcast from station KMOX in St. Louis were resumed Oct. 24 for the season. They are played from 10:30 to 10:45 p. m. central standard time every Sunday and rank among the best organ presentations on the air. C. Albert Scholin plays the first four of the programs and his offerings include:

Oct. 24—"The Swan," Saint-Saens; Toccata and Fugue in D minor, Bach; "Ronde Francaise," Boellmann.

Oct. 31—"Abendlied," Schumann; "The Bells of St. Anne de Beaupre," Russell; "Harmonies du Soir," Karg-Elert.

Nov. 7—"Ave Maris Stella," Bedell; "Praeludium Festivum," from First Sonata, in G, Becker; Air for G String, Bach.

Nov. 14—Arioso, Handel; Prelude in D major, Bach; Andante Cantabile from Fourth Symphony, Widor.

FOR FAMED GOTHAM CHURCH

St. Bartholomew's Orders Gallery Organ of Aeolian-Skinner.

Word comes from New York late in October of the award to the Aeolian-Skinner Organ Company of a contract for a gallery organ by St. Bartholomew's Episcopal Church. This famous church on Park avenue has a chancel organ built by the same company in 1918 and a dome organ built in 1927. The gallery organ, of strictly classic design, is to complete the organ equipment of the church. The organist and choirmaster of St. Bartholomew's is Dr. David McK. Williams. It is announced that the order was given to the Aeolian-Skinner Company without competition.

Program of Works of Americans.

A program of organ music by American composers, some of it still in manuscript, was given by Rho Chapter of Sinfonia Oct. 6 at the home of Dr. and Mrs. William H. Barnes in Evansville. It was an occasion of more than ordinary interest and served to present an estimate of the talent of a number of the fraternity than in past years attended this founder's day memorial program and the compositions were of unusual merit. The entire program was as follows: "Carillon," Eric DeLamar; "Dreams," Hugh McAmis, and Toccata in G minor, H. Alexander Matthews (played by William H. Barnes); Sonata in C minor (MS.), Irving Gingrich (played by Gregory Konold); Sonata in B minor (MS.), Arthur C. Becker (played by Mr. Becker); Prelude on a Traditional Tune, Milligan; "Old Aunty Chloe" (from "Fireside Fancies"), Clokey; "In Indian Summer" (MS.) and "Alla Toccata" (MS.), William Lester (played by Mr. Lester); Intermezzo (from Suite), Clokey; "The Lake at Evening," Charles Griffes, and Fantasie (MS.), Malcolm McMillan (organ and piano duos, played by Dr. and Mrs. Barnes).

REOPEN HAMMOND CASE WITH NEW WITNESSES

HEARING IN ATLANTIC CITY

This Is Followed by Taking of Final Testimony in Capital—Registrations Used in Chicago Tests a Subject of Criticism.

After a lapse of five months hearings in the case involving charges of misrepresentation concerning the Hammond electronic organ were reopened by the government in October. The week of Oct. 18 was spent in Atlantic City, where rebuttal testimony was heard by the Federal Trade Commission in answer to the defense made by the respondents in the Chicago proceedings. This was followed by what is expected to be the final hearing in the proceedings, begun in Washington Oct. 26, with Dr. C. P. Boner, professor of physics at the University of Texas, as the principal witness. It will be recalled that Dr. Boner testified at the first of the Chicago hearings after having made tests with the wave analyzer.

In the course of the four days spent in Atlantic City Dr. Charles M. Courboin and T. Scott Buhman were new witnesses in the case and Ex-Senator Emerson L. Richards took the stand again and supplemented at length his extended testimony in Chicago with the purpose of proving to the commission that the Hammond cannot reproduce organ music in the manner advertised by its makers.

One of the chief subjects of attention was the registrations used on the organ at the University of Chicago in the tests in which a jury of organists and others was asked to tell when the organ and when the Hammond was being played. These registrations were presented in evidence by a witness for the defense in Chicago. All of the Atlantic City witnesses proceeded to rip them to pieces with the object of showing that they were not such as good organists would select for the performance of the compositions in question and that by the introduction of an unwarranted amount of flute tone the large Skinner organ at the university was made to sound like a Hammond, to the confusion of the jury.

Judge John L. Horner, the trial examiner in the Chicago hearings, presided at the Atlantic City hearing, and Colonel William T. Chantland again conducted the Federal Trade Commission's case, while Benjamin F. Wupper of Chicago, associated with Lynn A. Williams, the patent attorney who represented the Hammond Company in Chicago, represented the makers of the electronic instrument. While there was a thoroughgoing inquiry into organ registration and into the testimony of Laurens Hammond, the hearing lacked the pyrotechnics that developed in Chicago. No "gallery" of representatives of either side or other interested persons looked in upon the scene in the court room of the Board of Chosen Freeholders and the press was represented only by a reporter for THE DIAPASON, who listened to the augmentation of the voluminous record, which had grown bulky in the days from March 9 to 18 and from May 25 to 29.

Charles M. Courboin Testifies

When the rebuttal hearing was opened on the morning of Oct. 18 it became evident at once that since the adjournment in Chicago the University of Chicago tests had been the subject of inquiry. The first witness was Dr. Charles M. Courboin, eminent concert organist and designer of organs. After he had qualified, as an expert he was handed a list of the pieces played in what was known as the "thirty test."

with the registrations used on the organ, and was plied with questions as to the selections. He declared in answer to a question by Colonel Chantland as to the effect of this registration on the tone of the organ that "it would change its character, making it too fluty." In nearly every instance Dr. Courboin pronounced the setups as made by John Hammond and others for the Hammond Company and submitted to the commission as too "fluty," and in the case of the Dubois selection he characterized it as "an abomination." For the Boellmann Gothic Suite Dr. Courboin found the registration correct.

Q.—"Is the Hammond strong in flute tone?" A.—"Yes. Still, it is a wonderful instrument, lovely to play. I love to play it; it is great fun; but I would say it is too fluty."

Various questions as to what might have motivated the selections were overruled in response to objections.

Q.—"Was this registration that which one would use to show the Skinner organ to best advantage?" A.—"No."

Dr. Courboin testified that the playing of short excerpts from so many compositions was unfair, since it did not allow sufficient time to recognize the composition and decide as to the instrument used. Very little of the great resources of the university organ was utilized, he testified. He saw no "malice" in this, adding that "Jack Hammond just tried to get away with it." This was stricken out after an argument.

Must Follow Intent of Composer

Counsel for the Hammond Company asked Dr. Courboin several questions to bring out that different organists would use different registrations for the same piece and that organs differed greatly, especially French compared with American, but the witness said that the main scheme of all organs is very much the same, some having more brilliancy. He emphasized that the registration must follow the intent of the composer.

In answer to a question by Mr. Wupper whether he believed the Hammond makes organ music, Dr. Courboin said that "it makes sustained tones—very good flute tones." On redirect examination Colonel Chantland received negative answers to questions as to whether a Hammond can reproduce geigen diapasons, reeds or strings.

Q.—"Will the Hammond produce a diapason chorus?" A.—"Not in my estimation."

Hammond counsel asked: "It is fair to say that you have devoted your life to the pipe organ?" "Yes, it is. I was also interested to find what was in a Hammond organ."

Shown by Colonel Chantland a picture in some Hammond literature of a lad of 8 or 10 years sitting at a Hammond console, Dr. Courboin remarked that it was "a shame that the youth of the United States should be educated to have a wrong conception of organ tones."

As to the ability to play fast music on the Hammond, Dr. Courboin testified that the organ is just as fast. Then came questions as to the large range of the swell pedal in the Hammond, which led the witness to say that the minute you amplify the tone the harmonics disappear, whereas in opening the swell-box of the organ the tone quality also is changed.

T. Scott Buhman on Stand

T. Scott Buhman of New York was the second witness, going on the stand when the afternoon session opened. He related his musical experience, having begun organ study when in high school, going to New York in 1906, graduating from the Guilman Organ School in 1909 and winning the F.A.G.O. certificate the same year. He then took the opportunity to place in the record his version of some ancient organ history when he testified that in 1917 he was asked by the American Guild of Organists to found and edit *The American Organist*.

"But they could not finance it and were afraid of free expression of opinion, and so in 1918 they sold the publication to me."

His statement that the pipe organ is the only instrument which has a right to call itself an organ led to objections which were sustained. The witness was

asked to define organ registration and then was handed a copy of the pieces played at the University of Chicago March 10 and the registrations used. As each composition was brought up the comments from the witness were such as: "Normal registration aims to please, rather than to make it horrible." "This was not correct or artistic registration, such as a good organist would use, and seems to have been planned for a definite purpose." "Very bad! No defense of this at all." "Don't see how you can get music out of that." Summarizing his comments, Mr. Buhman described the registration as "an inevitable effort to cripple the organ and put it at a disadvantage."

From this point on the cross-examination resolved itself into a colloquy, at times excited, between the witness and Mr. Wupper. Mr. Buhman admitted that registration was a matter of good taste, but declared that if it was too bad it was no longer organ music. He had told in direct examination of the registration of the Widor Andante and stated that Dr. William C. Carl in editing it had varied from Widor's suggested registration, a right which he defended on the ground that Dr. Carl "probably played it better than did Widor and on better organs."

Asked whether all organists considered Bach's chorales good organ music he replied that he himself did not.

Q.—"They all accept the Widor Toccata as good music?" A.—"No. It is just a lot of noise to me."

He also paid his respects to Handel's Concertos, admitting that good organists played them, but that "I wouldn't listen to them." In the Franck Chorales the Hammond attorney found works that Mr. Buhman unequivocally approved.

Returning to the Chicago registrations Mr. Wupper asked the witness if he ever had tried them as laid out for the tests.

"They are so bad I would not try them. Have you tried carbolic acid?" was the answer.

Judge Hornor interrupted repeated reference to the use of the name "organ" by Hammond by calling the attention of the witness to the fact that nothing in the complaint against the Hammond Company involved the question whether or not it has a right to be called an organ.

This ended Mr. Buhman's inning as a witness and Ex-Senator Emerson L. Richards, who spent many hours testifying in Chicago, went on the stand and joined the earlier witnesses in condemning the registrations used on the Skinner organ at the University of Chicago.

"No organist who pretended to the dignity of the name would have used such registrations on that organ, or on any other of normal tone structure," he said. "It was so loaded with flute tone as to disguise the organ tone, and made the Skinner organ resemble the Hammond."

Richards on Stand All Day

The testimony of Senator Richards continued all day Tuesday, Oct. 19. The forenoon was given up to continuation of a discussion of the registration used in the Chicago test. The English horn on the organ, the witness asserted, would have been recognized had it been left alone, but the 4-ft. harmonic flute added to it so destroyed its character, he maintained, that anyone would hesitate to say whether he had heard an English horn. The hymn "Hark, the Herald Angels Sing" anyone would play brightly, he said, but of the stops used "only the fifteenth was bright at all." Mixtures and reeds should have been used. The flauto mirabilis added to the French horn "simply wiped out the French horn." In speaking of one of the registrations Mr. Richards stated that there was "no earthly reason" for its use. Colonel Chantland later asked him what he meant by this, eliciting the answer that "it was a diabolical reason." On the Dubois Offertory he noted the omission of a chorus effect. An objection by Hammond counsel prevented the witness from stating what stops Dubois would have used on his composition, but the senator was permitted to tell the ones he himself would have used. In the Handel Concerto he noted that the crescendo pedal

REUTER FACTORY IS BUSY

Orders from Many Places Are Received by Kansas Builders.

The Reuter Organ Company of Lawrence, Kan., reports decided activity in sales. New organs in process of construction at the Reuter factory are for the following purchasers:

St. Paul's Episcopal Church, Des Moines, Iowa.
Zion Lutheran Church, Maywood, N. J.
First Presbyterian Church, El Reno, Okla.
Calvary Lutheran Church, Detroit Mich.
Fitch & McEachron Mortuary, Omaha, Neb.
Eastern Nazarene College, Wollaston, Mass.
First United Presbyterian Church, Akron, Ohio.
Sacred Heart Catholic Church, Topeka, Kan.
First Presbyterian Church, Osawatomie, Kan.
First United Lutheran Church, Dallas, Tex.
St. Alban's Episcopal Church, McCook, Neb.
Trinity Lutheran Church, Pomona, Cal.
Calvary Episcopal Church, Los Angeles, Cal.

NEW SCHANTZ WORK OPENED

Organ in St. Peter's Evangelical, Pleasant Ridge, Cincinnati.

A. J. Schantz, Sons & Co., of Orrville, Ohio, have just completed a new two-manual organ for St. Peter's Evangelical Church, Pleasant Ridge, Cincinnati. The organ, which includes a set of cathedral chimes playable from great and pedal, was installed in the new chancel and is screened by beautiful Gothic grilles and panel work. The great and swell are under expression in separate chambers. The console is detached and of the stopkey type, with Schantz all-electric action. Miss Elizabeth Browning played the dedicatory recital Sunday, Oct. 3, before a large and appreciative audience of organists.

IN THIS MONTH'S ISSUE

Federal Trade Commission holds rebuttal hearings in Atlantic City and Washington in the case involving the Hammond electronic organ and a large amount of testimony is added to the record.

Maple tree is planted in memory of Lynnwood Farnam at Dunham, Que., where he first studied music and held a position as organist as a boy, and friends pay eloquent tributes to the famous organist.

Reginald L. McAll completes thirty-five years at the Church of the Covenant, New York, and anniversary is celebrated.

Philip Hauser rounds out service of fifty years at the historic Norfolk Street Reformed Church in New York City and is honored on the occasion.

Dr. Harold W. Thompson presents a comprehensive review of the new Christmas music published this year.

Reports from chapters of the A. G. O. throughout the country reflect renewal of activity as the season opens.

THE DIAPASON.

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laymen and visiting ministers of the Evangelical and Reformed Church.

Palmer Christian in Chicago Nov. 30.

The University of Chicago announces that Palmer Christian of the University of Michigan will give a recital at the Rockefeller Memorial Chapel Nov. 30 at 8:15 p. m.

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[Continued on page 4]

**SERVICE OF 35 YEARS
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DR. H. AUGUSTINE SMITH

PARISH HONORS ITS ORGANIST

Reunion at Church of the Covenant in New York on Anniversary—Career Marked by Promotion of Good Hymn Singing.



The first Sunday in October marked the completion of thirty-five years of service by Reginald L. McAll as organist of the Church of the Covenant (Presbyterian), New York City. The following Sunday old and present members of the choir shared in a reunion at the morning service. Greetings were read by the pastor, the Rev. Donald B. Blackstone, from three former pastors with whom Mr. McAll had been associated—Dr. George S. Webster, Dr. Graham C. Hunter and the Rev. Howard V. Yergin.

To celebrate the anniversary a series of three special evenings of musical appreciations was arranged. George W. Volkelt spoke Oct. 14 on "Orchestral Music of the Masters," ending with Sibelius. On Oct. 28 Willard I. Nevins took as his subject "Choral Music, Past and Present." Friday, Nov. 12, Irving Kolodin, music critic of the *New York Sun*, will speak on "Modern Music in America and Europe." These evenings are illustrated with master records from the lecturers' private collections, with excellent electric reproduction.

AN INDEFATIGABLE WORKER in the field of church music, with a record of many years of distinguished service as a choral conductor, editor of hymn-books and trainer of church musicians, is H. Augustine Smith, M. A., Litt. D., LL. D.

After his graduation from North Central College, from Oberlin College and from the American Conservatory of Music Mr. Smith taught for sixteen years in the Chicago Theological Seminary and the Divinity School of the University of Chicago. He organized and for sixteen years directed the five vested choirs of the New First Congregational Church, Chicago. On moving to Boston he became head of the department of fine arts in religion at Boston University, which included church music, drama and religious art. He is now head of the department of church music at Boston University. Since 1918 he has been head of hymn-books and worship for the D. Appleton-Century Company, New York City, and has edited ten hymn-books and text-books, aggregating over 2,000,000 circulation. He is also a worldwide traveler, having in the last twenty years averaged 500 miles of travel every weekend, or 500,000 miles in this time, on four continents, directing pageants, lecturing on art, acting as choral conductor and directing audiences in singing and worship.

Dr. Smith was appointed at Chattanooga, Tenn., in September to the chairmanship of church music for the National Federation of Music Clubs and here his plans call for many distinct activities—choirs and choral festivals, hymn studies and congregational singing, research in the field of the religious folk-song of America, literature and programs for church choirs, hymn festivals, choral ritual and musical vespers, and church music and the allied arts of worship, drama and art; also church music and the radio and phonographic records.

Festival Evensong at Trinity, Chicago.

Under the auspices of the Chicago Choirmaster's Association festival evensong is to take place at Trinity Episcopal Church Nov. 7 at 4:15, with south side choirs taking part. Robert R. Birch is to play Jongen's "Sonata Eroica" as the prelude and George Ceiga will play Gigout's "Grand Choeur Dialogue" as the postlude. Noble's "Souls of the Righteous" and Webbe's "God Is Our Refuge" will be the anthems. The choirs participating are those of the Church of the Redeemer, St. Bartholomew's, St. Margaret's, St. Paul's and Trinity.

LeRoy E. Wright Now in Toledo.

The Rev. LeRoy E. Wright has left St. James' Methodist Church, Chicago, to accept an appointment as minister of music of the First Congregational Church of Toledo, Ohio. In this large church his proved ability as a church musician and organizer of chorus choirs will have full sway and the resources at his command are ample. Mr. Wright came to Chicago a year ago after a very successful period of service at the Court Street Methodist Church of Rockford, Ill.

Novel Publishing Concern Launched.

Announcement has just been made of the formation of the Cornell Publishing Company of Altadena, Cal., at the head of which is Horace Alden Miller. This company's output is to be rather limited. It is a project to be carried on, as Dr. Miller explains, by a "retired music professor who still desires to have an avocation." Its publications will be limited to certain types of manuscript which, if kept as manuscript, might be lost or forgotten. Many important compositions have been neglected because of difficulties of manuscript duplication. "The further development of German chorales is an unessential procedure; the masters of the past have accomplished all that needs to be done there," says Dr. Miller. "There are certain American hymns, Negro melodies and Indian themes that can be made veritable classics if ingeniously treated. Why not use these themes for our modern harmonic and contrapuntal treatment?" Proof of the timeliness of this venture may be found in the fact that organ and choral works published by Cornell College, Mount Vernon, Iowa, have had an enthusiastic reception by the best musicians.



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New and devotional.
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Original music, with part for medium voice solo.
- 801 The Prince of Peace.....(SATB) Wm. E. Ashmall .15
(Also arranged for TTBB). A brilliant, easy chorus.
- 878 Now Let The Heavens Resound.....(SATB) Richard K. Biggs .15
A modern piece effective for choirs of boys and men.
- 813 Hark! What Mean Those Holy Voices.....(SATB) G. M. Compagno .15
An original setting of the familiar words, with an arrangement of the traditional "Angels We Have Heard On High" in the same copy.
- 644 Glory To God.....(SATB) P. Griesbacher .20
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DESIGN OF THREE-MANUAL

Entire Instrument Will Be Placed Under Expression — Specification Drawn to Meet the Requirements of Limited Space.

Trinity Lutheran Church, Columbus, Ohio, has ordered a three-manual organ from George Kilgen & Son, Inc., of St. Louis. The organ will be installed adjoining the chancel and screened by a conventional case, with display pipes of unfinished polished zinc. The entire instrument will be under expression. Because of space limitations several stops have been "borrowed." The Kilgen factory branch in Cincinnati conducted negotiations with the church and installation is planned for December.

The specifications of the organ are as follows:

**GREAT ORGAN.
(5-inch pressure.)**

- Open Diapason, 8 ft., 73 pipes.
- Gross Flöte, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Fifteenth, 2 ft., 73 pipes.
- Tromba (high pressure), 8 ft., 73 pipes.
- Clarion (from Tromba), 4 ft., 61 notes.
- Chimes, 25 tubes.

**SWELL ORGAN.
(6-inch pressure.)**

- Lieblich Bourdon, 16 ft., 73 pipes.
- Geigen Principal, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Violine, 4 ft., 73 pipes.
- Nazard (from Flauto Traverso), 2 3/4 ft., 61 notes.
- Flautino (from Flauto Traverso), 2 ft., 61 notes.
- Mixture, 3 rks. (12, 15, 19), 183 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- (Enclosed in Great organ chamber.)
- Open Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Chimes (from Great), 25 notes.
- Tremolo.

**PEDAL ORGAN.
(5-inch to 8-inch pressure.)**

- Resultant, 32 ft., 32 notes.
- Violine (12 pipes down from Swell Principal), 16 ft., 32 pipes.
- Major Bass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt (Swell), 16 ft., 32 notes.
- Bass Flute (from Major Bass), 8 ft., 12 pipes.
- Still Gedeckt (Swell), 8 ft., 32 notes.
- Violin (from Swell Principal), 8 ft., 32 notes.
- Dulcet Flute (from Swell Stopped Diapason), 4 ft., 32 notes.
- Trombone (Tromba extended), 16 ft., 12 pipes.
- Tromba (from Great), 8 ft., 32 notes.
- Wind is provided by a seven and one-half-horsepower Spencer Orgbbo.

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State Teachers' College

ALFRED C. KUSCHWA AT NEW MÖLLER ORGAN IN HARRISBURG



THE LARGE FOUR-MANUAL ORGAN in St. Stephen's Episcopal Cathedral in Harrisburg, Pa., built by M. P. Möller, Inc., the specification of which was published in THE DIAPASON June 1, was played for the first time Sept. 19. Alfred C. Kuschwa, organist of the cathedral, was at the console. The service marked the reopening of St. Stephen's after having been closed for several months while changes were being made in the interior.

The new Möller instrument takes the place of an organ built by the same company in 1901 and rebuilt in 1917. The new console is of the English type with drawknobs placed at the side in diagonal jambs. It has four manuals, with a total of forty-three sets of pipes, chimes and harp.

REOPEN HAMMOND HEARING

(Continued from page 2.)

was employed, but with the swell-boxes closed.

"In all these numbers never once was a pedal reed drawn, nor a 32-ft. stop. Had they been used they would have given away the fact that it was not the Hammond which was played."

The now well-known 253,000,000 tones came up next, the witness finding fault with Mr. Hammond's mathematics, but adding that exactly as many tonal possibilities as a Hammond presented could be figured out in a pipe organ costing less than \$10,000.

Refuses to Send Instrument

When the afternoon session opened Mr. Whipper announced that a request for a Hammond instrument to be used in a test in Atlantic City would not be honored by his client. "We are of the opinion that the test proposed is not proper rebuttal," he asserted, "and do not feel called upon to comply. Auditory tests were made in Chicago in accordance with certain correspondence with the commission and additional tests are not contemplated."

The examination of Senator Richards was resumed and the remainder of the day was devoted to consideration by the witness of statements in the record of testimony of Laurens Hammond in Chicago. The senator reaffirmed that "you can't synthesize tone if any harmonic is out of place." He also said that the "principal trouble with the oscillograph is that it is a very inaccurate instrument." Directly contradicting Mr. Hammond, he declared that sound is not vibration of air and that "it is at most energy which in wave form travels to your sensory organs." After an extended exposition of various theories, old and new, as to sound and hearing, and a reading of Mr. Hammond's testimony as to sound production in organ pipes, the witness stated that "we must come to the irresistible conclusion that Mr. Hammond knows nothing about how sound is produced in an organ pipe."

With this the day ended.

Hammond's Testimony Attacked
Wednesday, Oct. 20, saw the fore-

The great organ is built over the ceiling of the nave directly in front of the chancel, and the tones from it will be deflected through grilles. The antiphonal organ is in the rear over the ceiling and contains several sets of beautiful floating string pipes. The swell organ has been built in a room at the rear of the new chapel and its tones will come through a hand-carved grille which forms the background of the new altar. The new chapel is a memorial to Mrs. John C. Kunkel, Jr., given by her son, John C. Kunkel III. The choir organ is built in a room under the chapel and its tones are sent upward through grilles in the floor.

In addition there is the processional organ in the choir room, consisting of a set of English diapason pipes.

noon devoted to further scrutiny of the testimony of Laurens Hammond in Chicago, with Colonel Chantland leading Senator Richards over it page by page and line by line while the witness pointed out alleged errors and contradictions.

"When you draw a string and a flute on the organ you get a series of sound waves," said the witness, "from different angles—a multiple number of waves at slightly different periods. Of course, on the Hammond this does not happen. What comes out all comes at once. The idea of combining the two into a synthetic new tone is radically different from the result with two pipes."

"Mr. Hammond's contention that you do not hear the higher harmonics is, generally speaking, untrue. However, this is to be said, that as you go up the musical scale to the top keys some of the harmonics get up to a frequency beyond the range of audibility."

Referring to the entire testimony of Mr. Hammond, the witness declared that "all this demonstration leads to the climax that the Hammond machine has only six harmonics because you can't hear the rest. The real reason is that it would cost too much to install additional tone generators."

The inquiry adjourned to meet in the afternoon at St. Augustine's Episcopal Church (colored), for a demonstration of the Hammond electronic organ, the tests on which were followed by adjournment to the Atlantic City Convention Hall, where pipes in the great organ installed there were utilized. This test was held after Judge Hornor had overruled strenuous objections by Hammond counsel to the demonstrations as not being proper rebuttal.

At the church certain notes and chords were sounded to show the character of the tone when certain preset keys were depressed, illustrating flute, string and reed tones as produced on the Hammond. The proceedings were followed by listening a few minutes later to tones of the same families as produced on pipes of the convention hall organ. Following this Dr. Courboin was recalled and testified that while the characteristic tones of the organ stops were easily recognized in the organ pipes, these tones were not produced, according to his ear, on the Hammond.

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CEREMONY IN CANADA IN MEMORY OF FARNAM

PLANT TREE AT DUNHAM, QUE.

Maple Taken from Farm on Which Famous Organist Was Brought Up—Whitehead and Brewer Pay Eloquent Tributes.

A company of approximately 100 organists and other friends of the late Lynnwood Farnam went to Dunham, Que., sixty miles from Montreal, Oct. 16 to be present at the planting of a tree in memory of the famous organist. Several brief addresses were delivered and an informal recital was played on the organ—a small instrument in the United Church, of which Farnam was organist when he was only 12 years old. The ceremony took place on the grounds of St. Helen's School, where he first studied music. In his infancy his home was at Dunham and he lived there until he was 15, when he went to Montreal for further study.

George M. Brewer, chairman of the Montreal Center of the Canadian College of Organists, welcomed those who had come to pay tribute to the genius of Farnam. He referred to the happy thought of J. W. Watson, who had taken the maple tree from the farm on which Farnam had been brought up. He also pointed out that the occasion was unique inasmuch as there were present the two successors to Farnam at Christ Church Cathedral, Montreal—Dr. Arthur H. Egerton and Dr. Alfred Whitehead.

Tribute by Alfred Whitehead

Dr. Whitehead, introduced by Mr. Brewer, delivered an address in which he said:

We have come to do honor to the memory of a great Canadian. This simple ceremony institutes another Farnam shrine, for already there are memorials to him at Christ Church Cathedral, Montreal, where his fame may be said to have begun; in Boston and New York, which were the scenes of his later activities; in Saskatoon, and, I believe, in California, which places he frequently visited as being the homes of certain of his family.

It is good to have these memorials of him, these Farnam shrines. They will serve, if such help be needed, to perpetuate the memory of a most extraordinary man and artist. Certainly the memorial which we mark today is most fitting, for it was here at Dunham, within the walls of St. Helen's School, in whose grounds we now stand, that he began to study music. Also, this spot is within easy distance of Sutton, his birthplace, from which this memorial tree has most happily and fittingly been taken. And only a few miles to the south is the American border. As a boy his eyes must often have turned to the hills of Vermont, which can be seen from many local vantage-points. This is significant. I think we have in this fact a ready explanation why this proud and ardent Canadian should, in later life, so willingly have obeyed the friendly hands that beckoned him to that great and hospitable land of opportunity.

I have described Farnam as great, as extraordinary. He was truly great and extraordinary both as an organist and as a personality. It is the general opinion among those who knew him well and frequently heard him play that there was much in his organ playing that was unique. Undoubtedly he stood alone. He stood alone among his contemporaries, and as a conservative London writer once said during Farnam's lifetime, in all probability he stood alone in the whole history of our art. In his playing everything seemed right—just right—impeccable alike in execution, coloring, phrasing, tempo. He had all the qualities demanded for organ playing and had them in such harmony and in such measure as to place him among the immortals.

Farnam has become a legend. Wherever organists gather and speak of their art, his name is sure sooner or later to be spoken, and spoken with profound respect and veneration. Those who knew him will speak of this or that quality, this or that which helped to make the sum of his amazing gifts; but always there will be a reference to his aptitude for hard work.

I suppose there are comparatively few now who could tell us of his student days, of his methods then. We can be sure, however, that those methods would not only be highly individual, but thorough and painstaking in no ordinary manner. Even in his prime, when he

had the easy, sure stride of a master, he remained the eager and humble student, willing in his search for perfection to take pains and to go to lengths which seemed incredible to his friends and colleagues. At a time when few concert organists memorized their music, he had a huge repertoire always ready to hand, securely in his memory.

A great composer of organ music, the Frenchman Widor, used an English motto, the words "Soar aloft." (If you look for it you will find it on all of his symphonies.) Farnam, too, could have used this proud motto, for nothing mean or trivial entered into his art. His art, as well as Widor's, was found on lofty heights, and those spirits who could follow him there rejoiced in the purity of vision and splendor of conception.

He had a genius for his instrument—I refer now to his quick grasp of the possibilities of any organ he played. In a few moments not only its salient qualities, but also its secrets, stood revealed to him. It often happened that these secret beauties had hitherto passed unnoticed by other players. Farnam quickly sensed them, displayed them with unerring judgment and distinction, and registered them in his brain forever.

I have spoken briefly of the artist. I shall be even more brief in speaking of the man, for there are others in this gathering who knew him more intimately. On several occasions he slipped into Christ Church Cathedral for the evening service and, in his quiet, unostentatious way became one of the worshippers in the nave. After service it was easy to prevail on him to play to friends and members of the choir. At such times, as always, one sensed the modesty, the purity, the gentleness, the quiet charm for which everyone loved him. In earlier years I think he had few interests apart from organs, organ music and organ playing. Later, however, his interests widened, with good effect (in all probability) upon his already superb artistry. I remember wise and shrewd things that he said to me about music in general, about painting, drama and other matters. He was evidently in great sympathy with them.

I am sure that you will agree with me that for all musicians, especially church musicians, this Farnam shrine is a call to service, and that our visit here should be marked by a re-dedication to the things of art and life which are pure, lovely and of good report.

Address by George M. Brewer

Mr. Brewer thanked Dr. Whitehead and concluded the proceedings in the following words:

Ritual and ceremony express man's most deeply felt emotions. Monuments, tablets, universities and churches are erected to the memory of men whose lives have been devoted to great causes. These monuments must be consecrated by some sort of ceremony. We have chosen an unpretentious, though none the less beautiful, monument. We are consecrating it by a simple, though none the less beautiful, ceremony. It is the sort of monument that Lynnwood would have liked. We have called in the assistance of Mother Nature, thereby admitting that we are unable fully to express our respect for the one whom we are commemorating. There is no ostentation about a tree. There was no ostentation about Farnam. This tree will grow with the passing of years. The name of Farnam will also grow with the passing of years.

Lynnwood Farnam was a great artist. That artistry has made itself felt all over the American continent. And why? Because, coupled to his artistry, there was that extraordinarily simple, naive character of his that won the hearts of all who were privileged to come into contact with him. You will recall how easy it was to meet Lynnwood. His utter absorption in his art made for complete self-abnegation. It was indeed difficult, merely meeting him, to realize what a great man he was. He had none of the trademarks of the conventionally great. I venture to say that the extension of his influence is due to that mysterious blending of superb artistry with child-like simplicity.

Dr. Whitehead has given such an admirable estimate of his position in the world of the organ that I can scarcely add anything that would not be redundant. Two words express his greatness—"enthusiasm" and "work." I am disposed to prefix two adjectives—"unbounded enthusiasm" and "indefatigable work." I feel sure that all your cherished memories of the man, which in some cases go far back into the early years of the century, will substantiate this statement.

It might not be irrelevant for me to give voice to a personal memory. It extends back more than thirty years. At that time I met him once on a train. Spread out over his knees was the score of some intricate work by Max Reger. He looked up and smiled as I accosted him, saying "Hello George! Oh! I say,

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I'm having a lovely time. I'm memorizing this."

Well, the work blossomed and spread, as this tree will grow and spread. He became known all over this continent and in Great Britain and Europe. Did he ever forget a friend, amid all his extensive touring? I think not. I know of one person to whom he wrote, saying that he had about twenty minutes between trains at such and such a place. That twenty minutes spent with him is a very cherished memory to that person. Speak to whoever you will, and you will find admiration for him as an artist struggling, as it were, with admiration for him as a man.

The touching thing to remember is that if Lynnwood himself were to appear among us now—and who is to say that he is not—he, of all persons, would be the most embarrassed and self-conscious.

It is seldom that qualities such as these are combined in one personality. We remember his various hobbies—his autograph album, and his camera. He realized that one must have a hobby. In pursuance of that idea I have tried, through a hobby, to pay him a slight tribute appropriate to this occasion. I found to my surprise that the two names "Lynnwood Farnam" were made up of fourteen letters. This gave birth to the idea of combining an acrostic with sonnet form. If the muse willed, something resembling poetry might emerge. This is what has emerged. I crave your leniency for its faults. They belong to the author. Whatever rings true belongs to the subject which I have endeavored to serve.

Let who will read, and find within this verse

Y et but another tribute to his fame,
N o need herein to call him by his name,
N o need his acts of genius to rehearse,
W e'll remember how he could immerse
O ur souls in organ music, till the flame
O f spirit all unruly thoughts would tame,
D ark gloom dispel, and sombre mood
D isperse;

F or, by consummate mastery he could raise

A structure full of majesty and might,
R inging from out its dome a paean of praise

N ot of this earth, but drawn from heavenly height.

A man was he, and simple all his days,
M ust not his spirit dwell in realms of light?

This concludes our commemorative act of planting a tree to the memory of Lynnwood Farnam: Canadian Organist—superb artist—masterly teacher—loyal friend.

Recital on Organ Farnam Played

Following the tree-planting a short informal recital was given in the United Church of Canada on a diminutive organ, frequently used by Farnam when he was organist of the church. John Weatherseed, organist and choir-master of St. George's Church, Montreal, played a Chorale and Variations by Bach. Graham George, formerly of Montreal but now organist and choir-master of St. Peter's Church, Sherbrooke, Que., improvised on some of the letters of Farnam's name. The girls' choir of St. Helen's School sang several Bach chorales and an anthem. Dr. Arthur Egerton, organist and choir-master of Trinity Memorial Church, Montreal, performed a composition of the well-known American organist, Albert Snow, which Lynnwood Farnam had persuaded Dr. Snow to compose for Dr. Egerton's wedding. It was conceived programmatically, and made use of the initials of the bride and groom, which were woven skillfully in an interesting device into which were incorporated strains of Mendelssohn's Wedding March.

Verne R. Stilwell
ORGANIST and CHOIRMASTER
Grace Episcopal Church
Grand Rapids, Michigan

James Philip Johnston, F.A.G.O.
Organist and Choirmaster
Church of the Holy Innocents
Brooklyn, N. Y.

Kilgen Organs

The large Kilgen Organ in the Shrine of the Little Flower, Royal Oak, Michigan, has been completed in the church. This organ, with its 4-Manual Gallery division and 2-Manual Sanctuary division, with its two 4-Manual consoles and its 91 ranks of pipes, is one of the most complete organs in the United States and is one more instrument that adds to the long list of conspicuously fine Kilgen Liturgical Organs.

We have the privilege of printing herewith a number of comments regarding this organ.

Detroit, Michigan
February 22, 1937

Geo. Kilgen & Son, Inc.
St. Louis, Mo.

Gentlemen:

I wish to congratulate you on the magnificent organ installed recently by your firm in the Shrine of the Little Flower, at Royal Oak, Michigan.

The perfect ensemble of its tonal qualities and resources is unsurpassable. The voicing in all the different divisions of the organ is superb. The diapasons are wonderful, the strings are so real and quick of response; the reeds, by the clarity of attack and alertness of speech, together with the tremendous scope of the mutations, will make this organ an outstanding instrument.

The two consoles (duplicate) installed at the Shrine are gems of perfect mechanism in every detail. The four divisions in the gallery organ are as classic, as one would expect, while the two divisions in the sanctuary organ will fill all the demands of the Liturgy of the Church.

Sincerely,

(Signed) D'Avignon Morel, Organist

Royal Oak, Michigan,
July 3, 1937

Mr. Eugene R. Kilgen, Vice Pres.
Geo. Kilgen and Son, Inc.,
4010 Union Blvd.,
St. Louis, Mo.

My dear Mr. Kilgen:

I wish to take this occasion to thank you for the personal interest you have manifested in the organ which your company installed in the new Shrine of the Little Flower.

Your workmanship was excellent, your material honest and the gentlemen who represented you were most conscientious. Please convey my appreciation of their cooperation and skill.

With kindest regards, I am

Sincerely yours,

(Signed) (Rev.) Chas. E. Coughlin,
Pastor Shrine of the Little Flower

Royal Oak, Michigan,
October 1, 1937

Mr. Eugene R. Kilgen,
c/o Geo. Kilgen and Son, Inc.,
St. Louis, Missouri.

Dear Mr. Kilgen:

Now that the organ in the Shrine is completed, I want to congratulate you on the really magnificent work that you have done.

You have complied in every way with the contract and have built an organ for us that not only is perfectly proportioned to our auditorium, but its tonality and design make it one of the finest organs for the accompaniment of Catholic Liturgy that has ever been built.

The selection of scales and wind pressures has been done with such infinite care and discrimination and the voicing of all registers is so superb that the result is an instrument of conspicuous tonal artistry in which individual stops have the utmost beauty and the ensemble has cohesion, dignity and power.

It has already won the enthusiastic praise of many prominent musical authorities and thousands of visitors.

I believe that in this instrument you have built one of the really great organs of all times, and because it is a genuine work of art, its tonal beauty will long endure in the minds of those who have been privileged to hear it.

I wish you continued artistic success.

Sincerely,

(Signed) Cyril Guthoerl, Organist
Shrine of the Little Flower

The Kilgen Brothers and the Kilgen organization acknowledge with grateful thanks these words of appreciation, and are deeply grateful for the many enthusiastic comments on this organ.

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Jacob Astor Worshipped.**

Philip Hauser's fiftieth anniversary as organist and choirmaster of the Norfolk Street Reformed Church, New York City, was observed Sept. 28, when Mr. Hauser was guest of honor at a reception arranged by the pastor and members of the church at the New York Turner Hall. Dr. Edwin Franko Goldman was present at the celebration and was one of the speakers. Letters of congratulation were received from Governor Herbert H. Lehman of New York, Mayor Fiorello La Guardia, Dr. Walter Damosch, Justice Edward J. Gavegan of the New York State Supreme Court, Theodore Roosevelt, Jr., and others. Many of those at the reception were former members of the choir who received their training under Mr. Hauser. The Rev. Julius Jaeger, pastor of the church, was host and William A. Kottman, principal of public school 65, acted as toastmaster.

Mr. Hauser was a school boy of 17 years when he was chosen for the position of organist of the Norfolk Street Church, which was founded in 1758 and had as one of the early communicants Baron von Steuben, aide-de-camp to General Washington, while one of its early treasurers was John Jacob Astor.

Mr. Hauser was born in San Francisco on Sept. 30, 1870, son of E. A. Hauser, a pioneer of gold rush days. The musical interests of the family had always been intense, one of the organist's older brothers, Carl, having studied under prominent organists in Leipzig and London. Philip Hauser came East to study at Cincinnati, and then to New York to seek his fortune.

In the years that followed he was

president of the Musical Mutual Protective Union, organist of the New York Philharmonic Society, accompanist and assistant director of the New York Liederkrantz Society and composer and publisher of many piano compositions. He still gives lessons in piano and organ at his home in the Bronx.

Mr. Hauser is married and has four children—Albert C., Edith, Gladys and Selma, the last-named now Mrs. Ralph Stansbury.

Mr. Hauser was a charter member of the N. A. O. and since the merger of that organization with the A. G. O. has been a member of the latter organization.

E. D. Anderson in Cleveland Post.

Edwin D. Anderson, Mus.B., A.A. G.O., has been appointed organist and director at the Euclid Avenue Christian Church in Cleveland, as successor to the late Laurel E. Yeamans. Mr. Smith was graduated from Oberlin Conservatory in 1933, having had Mr. Yeamans as his teacher for five years. He began organ studies while in high school with Harold Funkhouser of Youngstown, Ohio. Mr. Smith's former positions include four years at St. Paul's Church in Elyria, Ohio, while a student at Oberlin, and one season at the East End Christian Church in Pittsburgh. For the last three years he served as organist and choirmaster at the Church of Our Saviour (Episcopal) in Salem, Ohio. During the winter of the first year in Salem he also substituted at Rodef Sholem Temple, Youngstown, for Harold Funkhouser, who spent that season in Florida for his health.

Powell Weaver at Ottawa University.

Powell Weaver, Kansas City organist and composer, has been engaged as head of the Ottawa University music department and instructor in piano and organ. Mr. Weaver is organist and director of music of the Grand Avenue Methodist Church and of Congregation B'nai Jehudah in Kansas City. He will retain these two positions in addition to his duties at Ottawa, Kan.

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WILBUR CHENOWETH



WILBUR CHENOWETH'S MUSICAL ACTIVITY is as varied as it is strenuous. In addition to his work as professor of organ, piano and composition at the University of Nebraska School of Music, he is organist, choirmaster and carillonneur at First Plymouth Congregational Church in Lincoln, Neb.

Mr. Chenoweth was initiated as national patron of Theta Chapter of Delta Omicron at formal services held in Lincoln recently.

Mr. Chenoweth's musical training took him from piano teachers in Tecumseh, Neb., his birthplace, to New York City, where he studied under Sigismond Stojowsky. From there he went to Italy for a summer of study under Pietro Yon. The Nebraska musician has appeared in many organ recitals both here and abroad. He accompanied Montgomery Davis, Los Angeles baritone, when the latter sang at Town Hall in New York City. On that occasion Mr. Davis sang Chenoweth's latest composition, "The Arrow and the Song."

Recently he accompanied Charles Kullmann, tenor of the Metropolitan Opera Company, in concert at Omaha. Mr. Chenoweth is at present engaged in writing a book, "An Aid to the Church Organist." He has done extensive work in radio, including programs broadcast from Radio City over NBC.

Having written for the voice, piano and organ, Mr. Chenoweth has established a reputation as a composer.

Death of Charles F. Chadwick.

Word reached the office of THE DIAPASON in October of the death of Charles F. Chadwick, which occurred in Yarmouth, N. S., in May. Mr. Chadwick was for more than forty years active and prominent in the organ business and sold and supervised the construction of a number of large organs throughout the United States. For many years he represented the old J. W. Steere & Son Company. When it became the Steere Organ Company he was elected its president. One of the most prominent instruments built by that company during his period at the head of the concern is that in the Municipal Auditorium at Springfield, Mass. Upon leaving the Steere Company, which later was absorbed by the Skinner Organ Company, Mr. Chadwick conducted a maintenance business in Springfield and did considerable work in rebuilding organs until illness compelled his retirement. He then went to Nova Scotia, where he and Mrs. Chadwick lived with their daughter. Mr. Chadwick is survived by his widow and daughter, who are making their home in Yarmouth.

New Heir in Finney Family.

Announcement has been made of the arrival of James Abbott Finney on Aug. 20 in the home of Mr. and Mrs. Charles H. Finney at Erie, Pa. Young Mr. Finney has a big brother now 27 months old and likewise a distinguished father, Charles H. Finney, who has charge of the extensive musical ministry at the Church of the Covenant.

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News of the American Guild of Organists—Continued

Youngstown Is Scene of Semi-Annual Ohio Northern Conclave

The fourteenth semi-annual convention of the Northern Ohio Chapter—the usual fall meeting—was held at Youngstown Oct. 18 and 19 and the program filled two busy days. Rain failed to mar the first day and the organists appeared to be well water-proofed.

The sessions of Oct. 18 were held at St. John's Church, where there is a Skinner organ. Miss Jean Fawcett played a recital at 2 and at 4:15 Parvintus of Cincinnati was heard in a recital. Between these performances an edifying address was delivered by DeWitt C. Garretson, dean of the Buffalo Chapter, on "Hymns, Historical and Practical." Miss Fawcett, of St. John's Church, Youngstown, played: Prelude and Fugue in D major, Bach; Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach; Passacaglia in C minor, Bach; Melody, Tschaiowsky; "Liebestod" ("Tristan and Isolde"), Wagner; Allegro and Toccata (Fifth Symphony), Widor. Mr. Titus' offerings consisted of the following: "Grand Jeu," DuMège; Three Chorale Preludes, Bach; Fantaisie, Saint-Saens; "Variations Symphoniques" on a Sarabande of Chambonnières, Parker Bailey; "Into the Silver Night" (Carillon Suite), Alfred H. Johnson; Prelude and Fugue in G minor, Dupré.

The Guild service in the evening was thoroughly inspiring. The Rev. Leonard W. S. Stryker, rector of St. John's, addressed the visitors. Miss Bernice K. Price of the First Methodist Church of Girard played as the prelude: Toccata on "O Filii et Filiae," Lynnwood Farnam; Meditation, Bossi; "Carillon de Westminster," Vierne. Frank E. Fuller of St. John's directed the choir and played the service. Miss Lu R. Rowan accompanied the offertory and anthem and also played for the offertory Rheinberger's "The Vision." Walter Hirst, regent of the Youngstown Chapter, played Pierne's "In the Cathedral" as the postlude. Agreeing that this service must be the high-light of the two days, the fine choirs of St. John's and of Christ Church, Warren, to the number of over eighty-five boys and men, rose to the occasion and it was a heart-warming experience for their choirmasters and the congregation.

The day closed with an informal reception at the home of Mr. and Mrs. Bert H. Printz. This lovely home has been opened to the convention on other occasions.

The second day was fair and warmer. All events took place at St. Luke's Lutheran Church, which has a Hillgreen-Lane organ. Mrs. Hazel F. Buchanan is the organist. The day opened with a recital by Henry F. Anderson of Cleveland, whose program consisted of a set of preludes and postludes for the occasional church service. He played: Chorale Prelude, "Wachet auf, ruft uns die Stimme," Josef Schmid; Prelude and Fugue, No. 3, in A minor, Faulkes; "Paysage Landais," J. Arnold Bonnal; "Souffrance, Trouble, Triomphe" ("Impressions Dominicaines," No. 5), Georges Jacob; Duetto, Psalm 55, Percy Whitlock; "Exultemus," Psalm 81, Whitlock; Arioso, F major, Schmid; Introduction and Fugue, Op. 175, Rheinberger.

A symposium on the Guild examinations was led by Henry V. Stearns, who gave a well-rounded and instructive presentation of the subject, amplified by Miss Laura Bender and volunteers with "pet peeves." With examiners, candidates and "would-be's" present, the very informality of the occasion invited discussion. The test pieces for 1938 were played by Crandall Hendershott, A. A. G. O. Luncheon was with members of the Youngstown Music Teachers' Association. A "humorous journey" was made with Walter Leedy of the *Youngstown Vindicator*.

The afternoon recital was by Homer Wickline of Pittsburgh. Mr. Wickline played these compositions: Prelude in E flat (Pro Organo Pleno) and Sonata 3 in C major, Bach; Cantilena (arranged by Philip James), Bach; "Largo Patetico" (arranged by Caspar Koch), Bach; "Tidings of Joy" (arranged by J. W. Clokey), Bach; Sonata in One Movement, Sidney Homer; Spiritual, "Sailing over Jordan," Seth Bingham; "In the Cathedral," Walter P. Zimmerman; Evensong (Sonata-Rhapsody), T. F. H. Candlyn; "Dithyrambus," Gaul.

The planning and direction of the convention was in the hands of Walter Hirst, regent of the Youngstown Chapter, and his associates.

Eric Chapter's Activities.

Eric Chapter held its monthly meeting Monday evening, Oct. 4. A dinner preceded a short business meeting, after which Mrs. Marguerite House and Dean Charles H. Finney reported on the convention of the Guild held in Cincinnati in June. Following this report the meeting adjourned to St. John's Lutheran Church, where a program of Christmas music was presented by Percival LeSueur, Mrs. Marguerite House, Mrs. Dorothy Boshart Bollman and Robert F. Fox, all members of the Guild.

Members of the chapter were the guests of the A. Gottfried Company Tuesday evening, Sept. 28, in a tour through the plant of the company. A two-manual practice organ just built for the Westminster Choir School at Princeton, N. J., designed by Carl Weinrich, was shown and played by various members.

About eighteen organists from Eric planned to attend the Dupré recital at Baldwin-Wallace College, Berea, Ohio, Oct. 12.

DORIS M. FAULHABER, Secretary.

Lincoln Chapter Makes Plans.

The Lincoln Chapter held its September meeting at the Chamber of Commerce, with a 12 o'clock luncheon. After luncheon Donald D. Ketting, minister of music at the Westminster Presbyterian Church, gave a very interesting report on the A. G. O. convention at Cincinnati.

The officers for the ensuing year are: Dean—Donald D. Ketting. Sub-dean—Paul Le Bar. Secretary—Mrs. Vera M. Rost. Treasurer—Miss Esther Quick.

Plans for the meetings this year were arranged and booklets will be sent out to each member of the chapter. The plans include: (1) A joint meeting of the ministers and organists, (2) a joint meeting of the choir directors and organists, (3) a Christmas party, (4) a festival service using Lincoln composers' manuscripts, (5) a choral discussion by Professor Rangelor of the Lincoln High School faculty, (6) a recital by a distinguished visitor, (7) an organ and piano recital by our own members, and (8) an annual picnic.

Georgia Chapter.

At the invitation of Miss Eda E. Bartholomew, the Georgia Chapter's first meeting of the season was held in the beautiful new home of Miss Bartholomew near Emory University, Atlanta, Monday evening, Sept. 28. Miss Emilie Parmalee, the new dean, presided, and stimulating plans for the year were discussed. The new officers are: Miss Parmalee, dean; Mrs. Victor Clark, sub-dean; Mrs. Charles W. M. Johnson, treasurer; J. Louis Sayre, secretary; Mrs. Elizabeth Abbott Taylor, registrar; George L. Hamrick, auditor, and Carroll Ramsey, librarian. The feature of the program was a demonstration of the Hammond electronic organ by Mr. Hamrick, preceded by a short explanatory talk. Miss Margaret Fisher, mezzo-soprano, a newcomer to Atlanta, sang a group of songs, accompanied by Miss Bartholomew.

The members expressed heartfelt appreciation to the retiring dean, Miss Ethel Beyer, for her splendid leader-

ship during the two years. Refreshments and a social hour followed.

It was announced that Dr. Charles Sheldon, who has been very ill for the last two months, is out of danger and will be able to resume his activities in a few weeks.

On the evening of Oct. 4 the chapter presented Mrs. Clarence Dickinson of New York in her talk on "Integration of Music in the Church Service" at the North Avenue Presbyterian Church. Dr. Richard Orme Flinn, pastor of the church, made a brief address of welcome and Mrs. Dickinson was introduced by Miss Parmalee. The church was well filled, with nearly 500 ministers, organists, choirmasters and singers of Atlanta, as well as organists from distant parts of the state present. After the address a reception was held in honor of Mrs. Dickinson. During her stay in Atlanta Mrs. Dickinson was entertained by Miss Parmalee, Mrs. C. W. Dieckmann and others.

ISABEL MAWHA BRYAN, A.A.G.O.

Arkansas Chapter.

The Little Rock unit of the Arkansas Chapter held the first meeting of the 1937-38 season Sunday afternoon, Oct. 3, at the Second Presbyterian Church. Mrs. Irene M. Mathis, dean, presided over a short business session and made a talk outlining the prospectus of the year. We have an enrollment of nineteen members. The following program was presented: "Recitals, from the Standpoint of the Audience," paper by Mrs. N. H. Bright; Chorale in A minor, Franck (played by Henry Sanderson, A. A. G. O.); solo, "Prayer," Hawley (Conrad Farell, accompanied by Mrs. Farell); Sonata No. 3, Mendelssohn (Mrs. Irene Mathis); "O Lord, Most Holy," Franck (Miss Marjorie Bell, soloist, with male quartet directed by Mrs. Morris Jessup).

I. M. MATHIS, Dean.

MRS. N. H. BRIGHT, Secretary.

Program Opens Pasadena Season.

The Pasadena and Valley Districts Chapter held its first meeting of the season at the First Congregational Church in Pasadena Monday, Oct. 18. A large number of members and guests turned out for the "get-together" dinner and the organ recital following. An ambitious program has been planned for the year, including some unusual and interesting features.

The officers for 1937-38 are: Loren Adair, Mus.B., of Pomona, dean; V. Gray Farrow, F.A.G.O., sub-dean; Verdell Thompson, secretary; Evelyn T. Ellison, treasurer; Ruth Trued, registrar; Florence Jubb, librarian; Edward P. Tompkins, F.A.G.O., Paul R. Goodman and Helen Root Wolf, executive committee members.

Robert Meacham was the recitalist of the evening, playing in his usual capable and inspiring manner. He was assisted by Janet Stevenson Wood, soprano. The program was as follows: Prelude in F minor, Reger; "Ave Maria," Reger; "Grande Piece Symphonique," Cesar Franck; vocal, "Prayer" and "To an Ancient Picture," Hugo Wolf, and Fifth Biblical Song, Dvorak (Miss Wood; Helen Root Wolf, accompanist); "Memorial Melody," Sir Walford Davies; "Soeur Monique," Couperin; Fantasia in G major, Bach.

FLORENCE JUBB.

Host to the Michigan Chapter.

The Michigan Chapter met once again (as we did exactly one year ago) in the home of Mrs. Lavonne Moww, our sub-dean, in Royal Oak, on Oct. 19. Miss Grace Halverson, the dean, presided at the meeting. Mark Wisdom, our treasurer, read the financial report; he also announced that the Guild charter had been framed and would be on display at all future meetings. After some preliminary discussion, Benjamin Laughton submitted the motion that "Dean Halverson confer with the Chicago organists relative to the proposed regional convention, and inviting them here." Treasurer Wisdom spoke briefly about the payment of dues. Miss Nellie B. Huger arose to make a few remarks about a new musical organi-

zation originated by the Detroit Council of Churches; this precipitated a lively discussion. The program consisted of numbers by Armin G. Zapf, Eric Franker and Charles Wuerth, organists; Mrs. Eileen Whitley, soprano; Mrs. Ruth Prochazka, contralto, and Donald Dean, baritone. Accompanists were Mrs. Moww and Mr. Wuerth. Mr. Zapf played a parody on the "Lohengrin" Wedding March—the cleverest thing we have ever heard, and very effective, too! The program and the social period constituted one of the most enjoyable evenings we have ever had, thanks to our hostess.

ERNEST J. KOSSOW, Secretary.

Chesapeake Chapter.

The first meeting of the season of the Chesapeake Chapter was held Oct. 4 at the Seventh Baptist Church in Baltimore with a good attendance. The membership committee reported six new members. The Guild examination class met from 7 to 8 o'clock and was conducted by Miss Maud C. Lewis.

Howard R. Thatcher, sub-dean and chairman of programs this year, outlined his monthly events as follows: November, "Review of Christiansen's Summer School"; December, "Evening of Original Compositions"; January, New Year's party; February, "Unfinished Symphony"; March, "Choral Practice," Ernest M. Ibbotson conducting; April, "A. G. O. Examination Pieces"; May, social at Mr. Thatcher's home.

The dean, Miss Lucke, reported that a series of eight monthly recitals has been planned for the season.

A motion was adopted that we conduct a regional convention in the spring. Mr. Ibbotson was appointed chairman of the convention committee. Mrs. Lentz presented "Echoes of the Cincinnati Convention," assisted by Wilmer Bartholomew and Katherine Beasley. An original paper on "Organs in Grandfather's Day" was read by Edgar T. Paul. Its contents were humorous, as were Mr. Paul's demonstrations, thus transforming our members into very gay moods for refreshments which followed.

NORRIS HARRIS, Secretary.

Camden Chapter Dinner.

The Camden Chapter held the opening meeting of its season Sept. 21 in the form of a banquet for members and their guests. Dinner was served in the banquet room of the Centenary-Tabernacle Methodist Episcopal Church, and was attended by a goodly number. Howard C. Eagin presided as toastmaster and Raymond B. Heston, sub-dean, greeted the members and guests and outlined the program for the year's activities, in the absence of Dr. Rowland Ricketts, the dean, who was confined to bed by illness.

Russell S. Gilbert, dean of the New Jersey Council, A. G. O., gave a most interesting talk on the advantages of Guild membership, while Dr. Rollo Maitland entertained the organists with remarks in his characteristic manner. Miss Marguerite Maitland provided the artistic part of the program by playing three groups of her piano transcriptions of the works of Bach.

Dr. Henry S. Fry was one of the guests of honor and voiced some words of greeting, as did Louis Luberoff, sales manager of the Everett Organon.

The affair was a distinct social success and the members look forward with pleasure to a fine season of activity.

ROWLAND RICKETTS, M. D., Dean.

Plays for Petersburg, Va., Branch.

Miss Lou Chapman White, a former pupil of F. Flaxington Harker and Palmer Christian, was heard in a recital under the auspices of the Petersburg branch of the Virginia Chapter at the Washington Street Methodist Church of Petersburg Oct. 4. Miss White played: Prelude and Fugue in G major, Bach; Three Chorale Preludes, Bach; Fantasia in A, Franck; Concert Variations, Bonnet; "Matin Provincial," Bonnet; "Benedictus," Reger; "Carillon-Sortie," Mulet.

News of the American Guild of Organists—Continued

Yearbook of Buffalo Chapter.

A feature of the Buffalo Chapter's activities this season is a yearbook. Its twenty-eight pages contain the list of chapter officers and committees, the membership roll and schedule of activities for the year; also the declaration of religious principles, the code of ethics and an article, "Why Join the Guild?" The remainder of the book is devoted to advertisements of music publishers and organ builders and professional cards of chapter members. The yearbook has proved a profitable as well as interesting venture.

The October meeting of the chapter was held in Trinity Episcopal Church parish-house through the hospitality of Seth Clark. After a dinner and short business meeting the program was turned over to Carleton Bullis of Baldwin-Wallace Conservatory, who, aided by eight of his students, gave an interesting demonstration of his methods of teaching and the results. Student compositions in piano and voice and an improvisation for two pianos were features of the evening.

Harry W. Stratton, A.A.G.O., of the Buffalo Chapter, gave the following program for the Niagara Falls branch in St. Paul's M. E. Church Oct. 5: Sonata No. 1 in D minor, Guilman; Song Tune from "The Peasant Cantata," Bach-Grace; Allegro from Secular Cantata "Amor Traditore," Bach-Grace; "Overture Triumphant," Ferrata; "The Old Castle," Moussorgski; "Ronde Francaise," Boellmann; Nocturne, "Bells Through the Trees," Edmondson; "Hymn of Glory," Yon.

GILBERT W. CORBIN, Secretary.

Monmouth Chapter.

A dinner meeting opened the 1937-38 season for Monmouth Chapter Monday evening, Oct. 18. Twenty members and four guests assembled at the Marine Grill, Asbury Park, N. J., to enjoy, besides a delicious meal, the reunion with fellow members. After dinner Miss Ruby Hartcorn, accompanied by Mrs. Charles Gallagher, sang a group of songs.

The chapter felt honored to have as guest Warden and Mrs. Charles H. Doersam. Mr. Doersam gave a short address on the history of the A.G.O. and outlined the plans for regional and national conventions. The committee of which Mrs. Ferd Rassman was chairman was congratulated upon a most successful meeting.

BONITA S. GALLAGHER, Secretary.

Virginia Chapter.

The Virginia Chapter sponsored a recital by Miss Lou White, B.A., Mus. B., in Pace Memorial Church, Richmond, Sept. 27.

Our first study program was held Oct. 12 in Grace Covenant Church, Mrs. B. P. Vaden gave us biographical sketches of French composers who have passed away recently. This talk was helpful as well as very interesting, giving us a better understanding of French composers and the circumstances in which many of their compositions were written. Following Mrs. Vaden's talk V. E. Marean told us something of "Organs of Today."

Louisville Chapter.

The Louisville Chapter held the first of its monthly dinner meetings for the season Oct. 4, with an attendance gratifying to all concerned. After dinner a short business session was held. A recital was announced as the feature of the next meeting. This recital will be given by Farris Wilson at the Fourth Avenue M. E. Church, where he is organist and choirmaster. Mr. Wilson will be assisted by Mrs. Albion Cornwall. A Guild examination class was reported under way, with W. Lawrence Cook, A. A. G. O., as its teacher. The remainder of the evening was devoted to an interesting account by Mrs. Frank A. Ropke, sub-dean, of her recent trip to Europe. High spots of Mrs. Ropke's experiences included a visit to Bach's home in Eisenach, where she had the opportunity to play on an organ built in 1706 for a Scotch princess; attendance at an all-Buxtehude program during the celebration of the

three hundredth anniversary of the birth of Buxtehude; a visit to the organ at Lucerne, one of the largest in Europe, of especial interest to organists because of the great board of combination presets behind the performer, and visits to several of the famous cathedrals.

W. MACDOWELL HORN, Secretary.

Northern Ohio Chapter.

The opening meeting of the Northern Ohio Chapter was held at Emmanuel Episcopal Church, Cleveland, Sept. 27. The new dean, Henry F. Anderson, presided. Greetings were voiced by the dean and by former deans of the chapter, several of whom were present. There was a short discussion as to ways and means of enlarging the membership and increasing the interest of the members in the events of the year.

On the evening of Oct. 12 Marcel Dupré gave a recital at the Baldwin-Wallace Conservatory of Music, Berea. A record-breaking audience was present and all were filled with admiration of M. Dupré's musicianship. The program included some of his own compositions. One of the numbers was M. Dupré's Variations on Two Themes for piano and organ, in which he was assisted by his daughter, Mlle. Marguerite Dupré, who was recalled for a piano solo. The climax of the evening was an improvisation by M. Dupré on five themes submitted by Arthur Shepherd, Carleton Bullis, Carl Schuler and Herbert Elwell. These themes were used by M. Dupré to improvise an entire symphony.

ALICE E. WILLSON,
Registrar and Librarian.

Recital for Binghamton Chapter.

The Binghamton Chapter opened its fall and winter series of organ recitals Sunday, Sept. 26. The recital was given by Harold O'Daniels at the Union Presbyterian Church, Endicott, N. Y. Mr. O'Daniels displayed great talent and held the attention of an audience that filled the church. A short talk was given by J. E. O'Shea, sub-dean, on the accomplishments of the Guild and the reason for its organization. The program played by Mr. O'Daniels was as follows: Prelude and Fugue in E minor, Bach; Gavotte, Martini; Rhapsodie in E major, Saint-Saens; "Piece Heroique," Franck; Adagio from Second Symphony, Widor; "Sunrise," Jacob; Capriccio, Lemaigre; "Harmonies du Soir," Karg-Elert; "Nun danket Alle Gott," Karg-Elert.

JOHN E. O'SHEA, Sub-dean.

Western Washington.

The Western Washington Chapter held its first luncheon meeting at the Y. W. C. A. Oct. 13. The new officers are: Wallace Seely, A.A.G.O., dean; Walter Eichinger, sub-dean; O. H. Winther, treasurer, and Louise Schenken, secretary. During the year four new members have been added to the list—Miss Ada Heppenstall, O. H. Winter, D. Robert Smith and Arthur Chubb, of Vancouver, B. C., who has just received the associate certificate. Plans were discussed for the Dupré recital Nov. 6. Lauren B. Sykes, dean of the Oregon Chapter, presented a tentative plan for a Washington-Oregon convention in the spring and invited the Western Washington Chapter to Portland at that time. The idea was enthusiastically received.

LOUISE SCHENKEN, Secretary.

Central Missouri Chapter.

Members of the Central Missouri Chapter look forward to the first meeting of the season, which is always held in Moberly. At that time the members are guests of the Moberly organists and a bountiful dinner and pleasant reunion of friends make it a delightful occasion. As usual, the afternoon meeting and dinner was held at the home of Mrs. Stella Price Eisenstein and the organ numbers were played on the Wicks organ in her home. Pieces suitable for church were selected. Mrs. J. B. Macdonald playing "Ave Maria," Arkadelt-Liszt, and Miss Nesta Williams play-

ing the aria from the Concerto in D minor by Handel. Mesdames Heuer, Reynolds, Wiggington, Eisenstein, Miss Bartle and Mr. Liedl played the "Zampa" Overture, by Herold, arranged as a piano quartet, organ and violin ensemble. At the business meeting Miss Nesta Williams, dean of the chapter, gave an interesting report of the convention in Cincinnati.

The evening program was held in the Coats Street Presbyterian Church and was open to the public. A model church service was presented by Mrs. Wiggington, organist; Mrs. A. H. Wheelton, choir director, and the junior and adult choirs of the church. For a prelude Mrs. Wiggington used "Thou Art the Rock," Mueller, and a Nocturne by Kreckel. The senior choir sang "Sing Aloud unto God," by Peace, and the junior choir sang Tchaikovsky's "Legende." For the last half of the program Mrs. Stella Price Eisenstein played a recital of the following numbers: "Onward, Christian Soldiers," Sullivan-Whitney; Two Chorale Preludes, Bach; "Fountain Reverie," Fletcher; Cradle Song, Eisenstein; "Aloha Oe," arranged by Lemare; Intermezzo and Toccata (from Suite), Rogers.

The October meeting of the chapter is held Oct. 31 in Columbia, in order that members may avail themselves of the opportunity to hear Marcel Dupré, who will give a recital at Stephens College at that time.

Fort Worth Chapter.

The Fort Worth Chapter met in the home of Mrs. N. H. Moore for its first event of the season. Dinner was served, after which came the business meeting and plans for the winter. W. J. Marsh, concert committee chairman, announced the appearance of Marcel Dupré Nov. 22, assisted by his daughter, Marguerite Dupré, pianist. Virgil Fox will be presented Feb. 21.

Clyde Whitlock told of his visit to the summer home of Dvorak in Spillville, Iowa. Plans were made for a local artists' program each month.

MAE UPTEGROVE MOORE.

Tallahassee October Meeting.

The Tallahassee branch of the Florida chapter met Tuesday, Oct. 5, for the first event of the year. Plans were made for the southeastern convention to be held in Tallahassee in May, 1938, at which time delegates from Florida, Alabama, Georgia, South Carolina and other states will be privileged to hear Dr. Charles M. Courboin in recital.

JESSICA JANE MACKEY, Secretary.

Orlando, Fla., Opens Season.

The first meeting of the Orlando Chapter was held at the residence of Walter Kimble, regent, on Tuesday evening, Oct. 12. Plans were made to attend in a body the recital of Marcel Dupré in Gainesville Nov. 28, at Florida University. Plans for the year were discussed.

WALTER KIMBLE, Regent.

Maitland on Guild "Ranks".

Philadelphia, Pa., Oct. 14, 1937.—Dear Mr. Gruenstein: I believe I have gone Mr. Runkel a little better, having read Mr. Hoerlein's article in the September issue three times, also Mr. Runkel's answer three times. As usual, there is much to be said on both sides. It seems to me that Mr. Hoerlein is entirely justified in asking for a "subsidiary rank" for the Guild. My own experience has been—and it is backed up by opinions of those high in authority in examination circles—that a candidate for the Guild associateship, if he started from "scratch" in theory, as most of them have to do, requires at least three years of preparation; four would be much better. I think the failure of so many candidates every year is due to this very fact, that youngsters—yes, most of them are youngsters, if not in years, in experience—fail to realize the importance of the time required, and we teachers often are so anxious for our students to have the degrees that we may overlook the same fact. Many who do not rush in

for the examinations, knowing how long it would take, think their achievement is such a long time away, and just remain content to be colleagues. I believe the "subsidiary rank" would help this situation considerably, as those who take it would be more apt to go for the higher degrees later on. It does not seem to me to be Mr. Hoerlein's idea to encourage mediocrity, but to give a much-needed stabilization to a situation which we all must admit exists.

The American Organ Players' Club of Philadelphia, the oldest organization of organists in the country, realized this very condition some years ago. For a long time we had one examination for membership. The designers of the requirements for this examination, which included men of the caliber of Dr. David D. Wood, Frederick Maxson, George Alexander A. West, and others, realized the importance of adequate playing of a church service as well as recital numbers. Since it was, and is, a "players' club", no paper work is required; yet on at least one occasion in my recollection the club examiners turned down a candidate who had passed the Guild associateship. Not so long ago another candidate was turned down who had credentials from an important musical institution. This examination consists of playing two contrasted pieces, reading a trio at sight, adapting for and playing effectively on the organ a standard anthem accompaniment, selected from a list made by the examination committee and prepared by the candidate, transposing a hymn or chant at sight, not more than one tone up or down, harmonizing a melody in four parts at sight and reading at sight a short vocal score of four parts in G and F clefs. Some such examination as this, with the addition of the work in hymn playing, might meet Mr. Hoerlein's requirements.

Even so, it was felt that another class of membership should be instituted, with an examination that might appeal to younger students. Consequently the original membership was termed "senior" and the second membership "associate." The latter examination is different from the senior in that the pieces required, the reading trio test and the anthem accompaniment are of an easier grade, the transposition of a familiar hymn-tune may be prepared in advance, and the melody harmonizing and score reading are omitted.

I beg to differ with Mr. Hoerlein as to the matter of choir directing; in these days of choir schools almost any organist who wishes to direct a choir should have some knowledge of tone placement, so-called; a better name is proper tone production; also he must have knowledge enough of human nature to manage and discipline a choir. I agree that perhaps the knowledge of plainsong and the comparative evaluation of the composers of the sixteenth century might be dispensed with in an examination for subsidiary rank, except in churches where plainsong is the basis of their music. However, all these things are in their proper place in the present Guild choirmaster requirements.

I must disagree with Mr. Runkel in reference to the organist in a small community trying to prepare difficult numbers without at least some instruction; it seems to me undesirable habits are easily formed through lack of training and experience in what is according to best standards. I do heartily concur, however, with his last command to read THE DIAPASON; it does a lot more good than disturbing one's complacency.

Very sincerely yours,
ROLLO F. MAITLAND.

RALPH KINDER
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CITY:	DATE:	CITY:	DATE:
Boston, Mass.....	November 10	Lancaster, Pa.	January 12
Newark, N. J.....	11	San Angelo, Tex.....	14
Englewood, N. J.....	15	Santa Fe, N. Mex.....	19
Newark, N. J.....	16	Phoenix, Ariz.....	21
Roanoke, Va.....	18	Long Beach, Calif....	24
El Paso, Tex.....	22	Pasadena, Calif.....	25
Tucson, Ariz.....	24	Santa Barbara, Calif. .	26
San Antonio, Tex.....	26	Los Angeles, Calif....	27
Hartford, Conn.....	28	Fresno, Calif.....	29
Plainfield, N. J.....	30	Alameda, Calif.....	30
Wilkes-Barre, Pa.	December 1	Mills College.....	31
Brooklyn, N. Y.....	2	San Francisco, Calif....	February 1
Syracuse, N. Y.....	4	NBC coast-to-coast hook-up	3
Harrisburg, Pa.....	6	Edmonton, Alberta....	8
Toledo, Ohio.....	7	Ft. William, Ontario...	11
Detroit, Mich.....	8	New Orleans, La.....	14
Springfield, Mass.....	10	Birmingham, Ala.....	15
Erie, Pa.....	14	Cleveland, O.....	18
Buffalo, N. Y.....	15	Hanover, N. H.....	21
Philadelphia, Pa.....	17		
Cincinnati, O.....	January 9		
Jackson, Michigan....	10		
Wheeling, W. Va.....	11		

Concerts for which no dates have yet been set will be held in Washington, Chicago, Milwaukee, Dayton, and other cities.

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THE
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Music for Christmas Published This Year; Offerings Reviewed

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

Sometimes in the middle of October there are so few new Christmas numbers from the press that I am compelled to remind you of what has been published in recent years; but this year all the leading houses seem to have decided to be forthcoming in publication and in advertising. Consequently I can write an entire article on the new music.

Carols on Traditional Melodies

We have come to expect the finest of traditional carols from Clarence Dickinson, and he has not disappointed us this year. Of the two which he publishes this time I like better the delightful Swiss one, "Little Child in Manger Bare" (Gray). It is for any sort of choir, including quartet, accompanied; there is a delightful soprano solo. The other is a Catalonian carol, "Hasten, Children, One and All" (Gray), accompanied, with parts available for violin, cello and harp. There is no reason why a quartet cannot manage this, but it will be more effective with soprano solo and chorus; on one stanza a choir of children is suggested in place of the solo. Undoubtedly these two carols will be best sellers.

A few years ago Healey Willson published with the Frederick Harris Company of Oakville, Ont., two carols, including an Indian one called "Jesus Ahatonhia," the Indian words by Father Jean de Brebeuf, as first sung in Canada in 1642. This year Pietro Yon has published editions of the same carol for mixed voices or men's voices, accompanied or unaccompanied (Galaxy Music Corporation). His editions state that this was the first carol sung on Manhattan Island—which may need proof. It is a lovely carol, anyway. The title is: "Twas in the Moon of Wintertime." I have used this for several years in the Willan edition and have found it very effective.

Mr. Nagle has a new and excellent edition of the old German carol, "Joseph, Dearest Joseph" (Presser), for unaccompanied chorus in six parts. Dr. Whitehead has three German carols in a set, arranged simply in four parts, like hymns, called "Three Christmas Carols" and published by a new Canadian house, the Western Music Company, Ltd., of Vancouver. They make an attractive and auspicious beginning for a series. The three are "Dear Nightingale, Awake," "The Christ-Child Smiles" and "Come In, Dear Angels."

An extremely pretty Czech carol is Mr. Krone's edition of "The Bird and the Christ-Child" (C. Fischer), for unaccompanied chorus with cuckoo effects.

The best French carol is Luvaas' edition of the Breton one, "In Excelsis Gloria" (Birchard), for SSAATBBB unaccompanied. This runs to ten pages.

Other Carols and Anthems

Richard Hagemann has a number called "Christmas Eve" (Galaxy), which is a setting of Joyce Kilmer's lovely verses beginning "There Was a Gentle Hostler." The poem is one of the half-dozen most beautiful American works inspired by Christmas, and the famous accompanist-composer has given it a suave setting. The arrangement for mixed chorus, accompanied, has been done just right by Philip James. Be sure to specify that you want the James edition with organ part. It comes also for solo, women's voices and men's voices. This will be very widely used, undoubtedly.

One of his characteristically lovely carols is signed by E. S. Barnes "Silent Stars Were Watching" (G. Schirmer), which has short solos *ad lib* for soprano and tenor. It is as easy as it is lovely, and will fit a quartet perfectly. A more ambitious work is the jolly and resonant "Gloria in Excelsis Deo" by Miss Heckenlively (G. Schirmer). This is for an unaccompanied chorus in five parts and runs to thirteen pages. It has a bounce that suggests some of the old German carols.

Another carol by one of our talented women is Miss Harkness' "The Vir-

ROBERT L. BEDELL AT BROOKLYN MUSEUM OF ART CONSOLE



ROBERT LEECH BEDELL, official organist of the Brooklyn Museum of Art, Brooklyn, N. Y., opened his fall season of Sunday afternoon recitals Oct. 3 at 2:30 p. m. The series extends from October through May, 1938. The programs are planned with the idea of being both educational and entertaining.

Mr. Bedell is achieving a reputation as a composer, having twenty-five works in print. These compositions are published by such firms as Schirmer, Summy, Flammer and Schubert. Leading organists have played Mr. Bedell's numbers in the past season. M. Commette, the French organist, played the

gin's Lullaby," arranged for chorus unaccompanied or accompanied quartet, with an important soprano solo (Birchard). It is tuneful, and Mr. Luvaas has arranged it skillfully. The melody is like a folksong, easily enjoyed.

Christopher Thomas has an unusual carol called "Christmas in Greccio" (Schmidt), telling of how St. Francis made the first Christmas cradle, or *crèche*. This is a strophic carol, easy, with sensitive feeling for the pretty words. Be careful to have the words printed. It should be sung unaccompanied.

Mr. Holler's "A Great and Mighty Wonder" (Gray) is vigorous, straightforward music, with an attractive soprano solo. It runs to ten pages. It is not difficult.

Mr. Wilhousky has arranged some novelties for Carl Fischer. I like best Kopyloff's "Heavenly Light," which might be used at Advent or at Whitsunday. It is typically Russian, but in only four parts and only three pages in length. It is a real discovery. The same editor has arranged Bortniansky's "Glory to God in Heaven" for SSAATB unaccompanied. There aren't many Russian anthems available for Christmas; this is a good one. I don't know why the vogue of the Russians has waned so markedly, except that the texts were often clumsy.

For men's voices there are these

Bedell "Legende" over the radio from Paris.

The recent WQXR radio broadcasts of Mr. Bedell from the studios of the Aeolian-Skinner Organ Company have evoked much comment of a favorable nature. Mr. Bedell is known also to the audiences of WEA, WJZ and WOR, having represented the Aeolian-Skinner Company on the air for two seasons.

As organist and choirmaster of Old St. Ann's Episcopal Church, New York, Mr. Bedell directs a choir of thirty voices, with paid soloists. In the past season Mr. Bedell was guest organist at Carnegie Hall, New York.

numbers:

Hagemann-Greenfield—"Christmas Eve." (Galaxy.)

Yon—"Twas in the Moon of Wintertime," Indian carol. (Galaxy.)

Greenfield (arr.)—"Good King Wenceslaus." (Gray.)

Handl-Greenfield—"Christmas Eve Song," or "Resonet in Laudibus." By Jacob Handl. (Gray.)

Teschner—"O How Shall I Receive Thee." Simple chorale. Lies rather low; likely to be muddy. (C. Fischer.)

For women's voices and for children: Barnes—"Christmas Nocturne." Blake's poem beginning "Sweet dreams, form a shade"—one of the most exquisite poems in English, set with grace for SSA. (Gray.) Needs a delicate performance; best number of the year for women at Christmas.

Kopp-Runkel—"Cradle Hymn to the Child Jesus." For junior choir, SA, three pages. Pretty. (Gray.)

Hagemann-Gilbert—"Christmas Eve." for SSA, accompanied. (Galaxy.)

Gruber-Spier—"Silent Night," for SSA, with pretty accompaniment. (J. Fischer.)

Bach-Bement—"Hear, King of Angels," for SSA, from the "Christmas Oratorio." One of the new "Elmira College Choral Series." Excellently arranged. (J. Fischer.)

Holler—"Junior Choir Anthem Book." Book III. (Gray.) Has three excellent carols and other numbers.

Milford—"Fifteen Christmas Carols for Unbroken Voices," arranged from carols in the "Oxford Book of Carols," some of them with descants. (Oxford-C. Fischer.)

Lester—"Tidings of Great Joy." An easy and charming cantata for SA; children or women's voices. Nineteen pages. (Schmidt.) I recommend especially "I Heard the Bells," No. 5, as solo or duet.

Dunhill—"The Christmas Rose." Cantata for treble voices in unison and two parts, children or women. Fifty-five pages. Supple and delicious music; highly recommended to colleges and schools especially. You can use these sections as solos or duets also. (Arnold, imported by C. Fischer.)

Addenda on Christmas Music

Late additions include four easy and pretty strophic carols:

Bitgood—"The Christmas Candle." Pretty poem by Anna Hempstead Branch. The reference to candles makes this appropriate for Candlemas as well as Christmas. (Gray.)

Radcliffe—"The Trees of the Field." One of the Novello carol leaflets. Charming alternation between minor and major tonality; admirable and unusual words. (Novello.)

Williams, Frances—"Bethlehem." Tuneful. Triple Alleluia. (Flammer.)

Gilbert, Norman—"A King in Bethlehem." (Ditson.)

Of these the third is the only one which really needs an accompaniment.

More ambitious carols and carol-anthems include three:

Voris—"Three Shepherds." Lovely poem by Katherine Lee Bates. Solos for ATB. The women's voices are in three parts, SSA, much of the time. One of the best publications of the year; perhaps the finest original carol-anthem. (Gray.)

Butcher—"Let All Mortal Flesh Keep Silence." Music based on the old French tune "Picardy." Much use of unison. One strophe for soprano solo. At the climax you may use three trumpets, bells, cymbals and tympani. Seven pages. The composer has written some excellent carols; this is his best, I think. Published late in 1936. (Ditson.)

De Brant, Cyr—"A Carol of Good Tidings," or "Flos de Radice." Introduces a traditional French carol, "Gloria in Excelsis." Delightful use of chimes. Eight pages. Latin and English words. (McLaughlin & Reilly, Boston.)

These three would make any season remarkable. To them we must add two notable anthems, more difficult than the average and both decidedly original. Edward C. Austin's "In the Beginning Was the Word" (Gray) runs to eight pages. It has a soprano solo. It is strong, majestic writing. Russell Wichmann's "Dayspring of Eternity" (Gray) probably will be appropriate for Advent in most churches. It has twelve pages of vocal writing that achieves instrumental effects, partly by humming. There are solos for medium and soprano voices. This will take careful preparation and will repay it, especially in the exquisite dying fall. In fact, it is all music of nuance, and it is hard to appreciate such music until it is actually sung by a supple choir.

I can recommend two other works, still in press. One of them is a quiet and beautiful Pastorale on "Winchester Old" by Dr. Alfred Whitehead. I saw it in manuscript after it had been accepted, and urged Mr. Gray to publish it this year instead of next, as planned. It is announced for November. The Arthur P. Schmidt Company tells me that it will have a mixed voice version of Gena Branscombe's popular Christmas song, "Hail, Ye Tyme of Holie-Days."

Cantatas and Pageants

Besides the two cantatas already mentioned there are a few others worth mentioning, especially Dr. Dickinson's edition of Buxtehude's Advent cantata, "Rejoice, Beloved Christians" (Gray), with solos for SAB, running in all to thirty-two pages. This may be one of those examples of "Abendmusik" that Bach walked 200 miles to hear. It is jolly and not difficult, very much like Handel. You can get parts for two violins and cello.

The famous conductor Dr. Herbert J. Tilly has written a cantata called "Saints and Seraphs" (Gray) which will give his choir and others opportunity for splendid choral effects. It has solos and runs to fifty-nine pages. You can procure orchestral parts and you can also get free with it an illustrated booklet showing how to use it as a pageant.

Mr. Maryott has a mystery play called "The Nativity" (Gray), made up mostly, so far as music is concerned, of traditional carols. There is also a useful "Processional" by C. P. E. Bach. It is all easy and effective and taste-

fully done.

G. Darlington Richards has a more ambitious "Pageant of the Christ Child" (Gray), as performed at St. James' Church in New York. It has solos for STBar, and runs to forty-eight pages.

Solos for Voice

There is first of all Mr. Hagemann's "Christmas Eve" (Galaxy), already mentioned. You can get it with the original piano accompaniment in three keys, or, better for us, in two keys, with accompaniment for organ by Philip James. This will probably be the most popular solo of the year.

Charles Black has two (Gray)—a "Cradle Hymn," for high voice, with excellent climax and a chance to use a violin *obbligato*; the other is called "In the Sky So Wondrous," for high voice, tuneful.

"O Bethlehem Beloved" (Gray) is for medium voice, the tune by C. R. Piety and the harmonization (very simple, but effective) by Parker Bailey. These two have worked effectively together before. The solo has a mystical tone which I like very much.

Organ Music for Christmas

I like best an unassuming but pretty and not obvious "Lullaby" by Gordon Phillips (Oxford). Garth Edmundson has a second Christmas Suite called "Christus Adventit" (Gray) on four well-known tunes: "Adeste Fideles," "Veni Emmanuel," "In dulci Jubilo" and "Vom Himmel hoch." The last of the four, a toccata, is the best and is the only one which is at all difficult.

In Mr. Holler's "Collection of Hymn Tunes for the Organ" (Gray) there are two numbers for Christmas, including the matchless Brahms "A Lovely Rose," and one for Advent. You get six pieces for \$1.50, list price.

Perhaps some people will try the edition for violin and piano of Dr. Harvey Gaul's new "Palestinian Mother's Song" (J. Fischer), a beautiful, exotic piece, not specially in the mood of Christmas. Or there are two new editions of Christmas numbers for strings and

piano or harpsichord (Oxford)—Corcelli's "Christmas Concerto" and the Bach "Pastoral Symphony" from the "Christmas Oratorio." That's enough, isn't it?

And I am writing in October, before the lists are complete.

A Correction

Please note that Dr. Candlyn's Toccata on "Neander," recommended last month, is published by the Arthur P. Schmidt Company, who publish so much good music for the organ, including the most widely used of modern chorale preludes, those composed by Dr. Noble.

KOCH PLAYED 38 RECITALS

Presents Works of 114 Composers at Carnegie Hall, Pittsburgh.

Dr. Caspar Koch's annual report as organist of Carnegie Hall, North Side, Pittsburgh, has just been published in book form, and, as usual, is an interesting volume containing the programs played by Dr. Koch during the season, with valuable analytical notes. The season 1936-1937 was the forty-eighth in the history of free organ recitals under the auspices of the municipality. For Dr. Koch it was the thirty-fourth season. Thirty-eight recitals were given from Oct. 4, 1936, to June 27, 1937, embracing numbers 1,913 to 1,950 of the entire series.

During the season 395 compositions were performed. The organist played 227 works by 114 composers. Of these 111 were originally written for the organ and 116 were transcriptions. In this enumeration the individual movements of sonatas and suites are counted as separate pieces. Dr. Koch was assisted by forty-two guest soloists, four vocal quartets and five choruses. They contributed 168 compositions, by 130 composers.

A list of composers most frequently represented on the organ program, together with the number of compositions performed, is as follows: Bach, 19; Mendelssohn, 11; Wagner, 8; Grieg, 5; Guilman, 5; Handel, 5; Widor, 5; Karg-Elert, 4; Mozart, 4.

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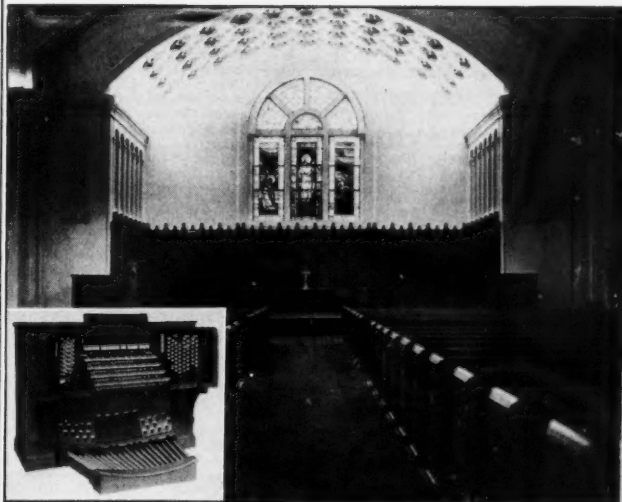
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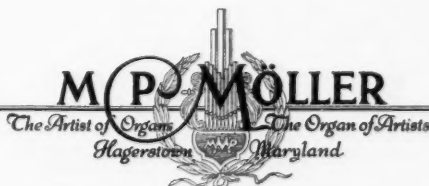
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Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

CHICAGO, NOVEMBER 1, 1937

ENGLAND STIRRED TO DEBATE

The electrical disturbance that has made itself felt in the American organ world for nearly two years has had very interesting and prolonged reverberations abroad and the issue of electronic organs has become indeed international, judging from our English contemporaries. It is proverbial that the Englishman who has formed deep convictions on any subject or who has a grievance immediately sits down and sends a letter to the *London Times*. In this case it is principally the *Musical Times* and *Musical Opinion* which have resounded in their columns with a debate that has continued for about six months and now has been brought to an abrupt conclusion so far as the musical press is concerned with the terse announcement by the editor of *Musical Opinion* in the October issue that "This correspondence must now be closed." The expressions of opinion have been as strong and as varied in England as they have been in the United States. Nestling among the letters from various readers are full-page advertisements of two American electronic instruments, one of which calls itself an organ, whereas the other has a trade name of its own resembling that of the organ, while its makers state that it "looks, sounds, plays—in fact does everything like a pipe organ," but hasten to add that it "is not sold as, or represented to be, an organ." (There we have what appears like one of those traditional distinctions without a difference.)

Herbert Westerby, the writer on organ subjects who is also a prominent organist, has contributed his share in a practical way by rewriting in a condensed form for the benefit of readers of *The Musical Times* the reports of the Hammond hearing in Chicago as published in *THE DIAPASON*.

The published letters deal in detail with the possibilities, the resources, the accuracy or inaccuracy of the claims of both sides. One correspondent seems to summarize the debate in the October *Musical Opinion* when he begins his own contribution of one column by saying:

The long correspondence on the above subject has surely been one of the most remarkable series of letters ever published in the columns of *Musical Opinion*, and yet today, after months of wrangling, we appear to be no nearer the truth than we were at the start.

He goes on to say farther on in his communication:

* * * And here is the fundamental blunder of so many of your correspondents. They persist in comparing on equal terms an admittedly clever machine still

in the experimental stage and suffering all the disadvantages of exaggerated claims with the pipe organ, enjoying years of tradition and proved efficiency. I can think of nothing more likely to prejudice the cause of the Hammond or to enhance the prestige of the pipe organ than such muddle-headed thinking.

One correspondent who is the champion of an electronic instrument and with whose letter "finis" is written to the debate, confides to the English organ public the interesting information that the "battle of the organs," as he describes the Chicago hearing of the Federal Trade Commission, was merely a bit of humor, using these words:

If he [another writer] is referring to the test, or the "battle of the organs," recently held in Chicago (at which an acquaintance of mine was actually present), then it may amuse him to know that the whole thing was a complete joke, and looked upon by the Hammond Company as such.

Those who attended the hearings or who read the reports of it in *THE DIAPASON* likewise will be "amused" to read this inside information. The big question not yet answered is: "On whom is the joke?"

One mathematical wag who takes up the matter of the 253,000,000 tones arrives at the conclusion, over a path too involved and devious for us to follow, that there are actually 387,420,488. He goes on thus:

We now come to the fact that my record-breaker would require over 120 years to use up all the 387,000,000-odd combinations. Since that would not be possible unless Methuselah could take on the job, the record-breaker would have to reduce his time to three seconds per combination to get through in a little over seventy years. To some people, this may sound like progress; anyway, it is faster.

In the August issue of *Musical Opinion* one of the debaters seems to summarize dispassionately the conviction of those who contradict claims that the music of the pipe organ is duplicated by any modern invention when he writes:

The main issue is that many people (equally as good musicians as the Hammond supporters * * *) are of the opinion that the claims made for the Hammond organ are exaggerated, and that the sooner the comparative method is dropped as useless the sooner will the new instrument be seen for what it is: a remarkable innovation in tone production which will have to be reckoned with, seeing that improvement is certain. But we are dealing with present facts; what will happen in the future is hypothetical.

To the discriminating ear, it is obvious that the electronic organ cannot yet produce anything comparable to a well-voiced rank of open diapason pipes, let alone a complete chorus of mixtures. What it offers is a substitute, bearing a superficial resemblance to the real thing, and no amount of talk on power and dynamic range will overcome the physical limitations set by a restricted selection from the harmonic series.

Meanwhile England is to make its own contribution to the development of electrical instruments, none other than John Compton, one of the best-known of English organ builders of this day, having brought out a new one after experiments which were begun in 1903. Mr. Compton makes it clear that he does not claim that what he describes as "electro-phonics" instruments can "reproduce any and every musical tone quality," and no doubt with a twinkle in his eye, declares:

If the electro-phonics instruments are to serve any really useful purpose, they must not be developed with the aim of imitating the defects of other instruments, even though those defects are so ancient and so ineradicable as to have acquired a halo of merit. We are used to the idea that the organ is the king of musical instruments, but it is rather foolish to imagine that something even more royal and beautiful cannot be evolved.

It has been an enlightening debate for all those who seek after facts, just as the Federal Trade Commission hearings in this country have developed information. And that is what we want, rather than all sorts of exaggerations

and the injudicious and unjudicial re-eminations which they provoke.

TWO FRIENDS OF ORGAN PASS

The late summer saw the passing of two men—one in England and the other in France—who were among the most devoted lay friends of the organ. Both of them were counted among the life-long friends of *THE DIAPASON*, for they had been members of its family of readers since the first issue. One of these men was the Rev. John Henry Burn of Whatfield, Suffolk, England, and the other was Dr. Georges Bedart of Lille, France.

Dr. Bedart died at Bordeaux at an advanced age after a long illness. He had been a professor at Lille University for many years. His collection of organ data in various languages must be one of the most extensive and interesting in Europe. His friendly letters and cards will be greatly missed by the editor of this paper.

The Rev. Mr. Burn, rector of Whatfield since 1919, who died July 26 at the age of 78 years, was a lifelong devotee of the organ and a scholar of wide interests and culture. In the theological world his writings were considerable in both number and extent. On musical matters his letters and articles commanded attention and respect, because he had an accurate knowledge of the things of which he wrote. On Schulze and other German organ builders, as well as on the literature of the organ, he was an acknowledged authority. His bibliography of the organ (*"Dictionary of Organs and Organists,"* 1921) is more than a mere list of works on that instrument and anyone contemplating the formation of an organ library would find Mr. Burn's notes helpful.

As a heading for its church page the *Los Angeles Times* always presents a pithy paragraph, usually by a well-known clergyman, that contains a thought-provoking statement on behalf of religion. It is interesting to note that the paper's religious editor asked Dr. Ray Hastings, organist of the Temple Baptist Church, to write this contribution in a recent issue. Under the heading of "Music in the Church" Dr. Hastings wrote: "Music and religion are—and have been for hundreds of years—virtually inseparable, because of what musicians and religious practitioners like to look upon as a mutual debt. They need each other. Not only has truly great music been written for specific use in churches—the greatest music of the concert stage has come from men possessed of a burning desire to serve their God by lifting the hearts of men with symphonies, operas—music! All of the arts owe much of their preservation and development to the Christian Church, but it is the particular duty of music, as the most universally appealing, to repay by making the congregation more susceptible to the effects of a good sermon—whether it is delivered by priest, pastor or rabbi."

Letters from Our Readers

Where It Pays to Advertise.

Camp Wa-Li-Ro, Put-in-Bay, Ohio, Aug. 17, 1937.—Dear Friend Gruenstein: Enclosed please find checks to cover my advertising. I must say to you that it has been the most profitable I have ever paid for. A large part of the initial success of our summer school has been due to *THE DIAPASON*, and I wish to express my sincere appreciation to you. Sincerely,

PAUL ALLEN BEYMER.

Keeps One Up to the Minute.

Gloucester, N. J., July 31, 1937.—My dear sirs: Enclosed find postoffice order for *THE DIAPASON*. I certainly enjoy every word. It keeps one up to the minute.

IDA E. COOK.

Pleased by October Issue.

New York, Oct. 13, 1937.—Dear Mr. Gruenstein: I must tell you how much I enjoyed the October issue. One of the best!

Sincerely,
HUGH McAMIS.

That Distant Past as It Is Recorded in The Diapason Files

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

Will C. Macfarlane was appointed municipal organist of Portland, Maine, to preside over the large Austin organ, the gift of Cyrus H. K. Curtis. He left St. Thomas' Church, New York, to accept this position.

The J. W. Steere & Son Organ Company of Springfield, Mass., was reorganized, with Charles F. Chadwick as president. George O. Kingsbury was elected treasurer and Harry F. Van Wart continued as superintendent.

The Scottish Rite Cathedral of Dallas, Tex., awarded to the Hook & Hastings Company a contract for a five-manual organ to be placed in its new edifice.

Robert Moritz Mohr, for forty years a well-known manufacturer of metal pipes, died late in September in New York at the age of 88 years. He was of German birth and took part in the revolution of 1848 in Berlin. In 1876 he took charge of the metal work for Hilborne L. Roosevelt. Mr. Mohr taught the organ business to his sons, who founded the present firm of Louis F. Mohr & Co.

The Hutchings Company announced the completion of its new factory at Waltham, Mass., which covered six acres.

Under the heading "As to a Paper's Policy," *THE DIAPASON* enunciated some principles to which it still adheres. The editorial was as follows:

In obedience to the new federal postal law *THE DIAPASON* publishes in this issue its sworn statement of ownership, etc., and we take occasion to say that this paper will not join the efforts made by a number of publishers to avoid compliance with the statute. It no doubt is true that the measure was the outgrowth of a desire to "get even" with certain newspapers, but as publicity for others is the main object of a newspaper, be it a daily or a class publication, we do not see what objection there can be to the application of a little of that publicity to the affairs of the purveyors of news.

As for section 2 of the law, requiring the labeling of all reading matter for which payment is made as advertising, we may say that *THE DIAPASON* never has received pay for any reading matter. We can only regret that any paper, musical or otherwise, ever should consent to sell its editorial or news columns, and we consider the "puff" for cash a distinct bane and disgrace to any editor who stoops to it. And it is to the credit of the organ builders that not once has one of them, nor any organist, whether he was an advertiser or not, even faintly suggested to the editor that he wished to corrupt our columns in the way indicated.

THE DIAPASON closes its third year with this issue and is happy to say that it has found its career encouragingly remunerative under the strictest divorce of its advertising columns from its reading matter.

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

The four-manual Kimball organ in the New First Congregational Church, Chicago, containing 121 speaking stops and 5,466 pipes, was opened in October.

The Auditorium Commission of Memphis, Tenn., awarded to the W. W. Kimball Company the contract for two organs, the main organ a five-manual.

Lynnwood Farnam announced a series of nine recitals for the season at the Church of the Holy Communion, New York City.

Stanley W. Williams joined the staff of the Skinner Organ Company as Pacific coast representative.

"Tin Pan Alley" Taken in by Church.

Under the heading "Tunesmiths Invade Church with Pastor's Permission" the *Los Angeles News* of Sept. 24 published the following unusual item:

"Tin Pan Alley" songs were substituted for solemn hymns at the Episcopal Church of St. Mary of the Angels Sunday, and yesterday the parishioners, their ears humming with "Happy Ending," were still talking about it. The Rev. Neal Dodd, rector of the church, likes to "think of popular songs as one of the best means of spreading cheerfulness," and so he had "Happy Ending" sung in church. Guest worshippers were Lew Pollack and Sidney Mitchell, composers of the song.

The Free Lance

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

My reference to the *B.B.C. Monthly* in October has nettled two of my British friends; they hasten to inform me that the B(ritish) B(roadcasting) C(orporation) has no monthly, but does have three weeklies. My old friend Percy A. Scholes chides me because I did not give Alfred Einstein full credit for his work on the new edition of the Koehel Mozart catalogue. Dr. Scholes writes me: "Einstein spent ten years on an entire revision and you credit him with twenty-four pages of preface!" Scholes will get ye, if ye don't look out.

Is there any organization in the United States whose name is habitually condensed to "B.B.C."? Dr. Scholes would be glad to know if that is so, as he wishes in that case to incorporate it in his "Oxford Encyclopaedia."

There is no proof of the truth of the following beyond that which is perhaps implied in the Italian proverb, "If not true, well invented." I take it from the *Daily Telegraph*:

A certain conductor attempted to regulate the breathing of his wind players on principles similar to those employed in choir training. This was received with the requisite humor, and the result was that, on the command to "breathe" a noise akin to that of escaping steam was heard from the wind section, augmented by enthusiastic assistance from the strings. The scheme was promptly dropped.

The *Wellesley College News* last week had a paragraph headed "Low Tones Threaten Chapel." It seems that huffed campus building inspectors recently noticed several sandstone blocks of the southeast wall of the chapel transept protruding three-quarters of an inch from their normal position and threatening to cause real damage. The problem remained unsolved until a workman remarked casually that he observed the tin roof of the chapel vibrate while he stood on it during an organ recital. The trouble was then recognized to be due to the pressure of sound waves from the new organ, which, traveling at a rate of sixteen vibrations per second in waves as long as eighty feet, pushed on the brick wall surrounding the organ chamber, which in turn forced out the sandstone blocks of the outer wall. As a temporary repair, the old wire ties in the wall have been replaced by iron ones.

Those who wish to be up to the minute in the Bach *kultur* should study "The Art of the Fugue." The remarkable growth in the music of the great Johann Sebastian has stimulated study of the minutest kind. Readers of European musical journals will recall performances in London the past season, highly praised for artistic interest and fervor, but pointing out certain difficulties in understanding and realizing the work's greatness. "The Art of the Fugue" had a recent performance by the Roth Quartet at the Westminster Choir School in Princeton, N. J.; this quartet has also played it in London and Budapest. Wolfgang Graeser, now deceased, made an orchestral version of the work which was played by Leopold Stokowski at the Library of Congress festival in 1929 and somewhat later by Albert Stoessel

and the Juilliard School orchestra. There are other arrangements or transcriptions by various people. The last fugue in the work is incomplete, although, unless I am misinformed, it has been completed by the Edinburgh musician Sir Donald Tovey.

This long (eighty minutes) and extremely complicated work is evidently hardly for the ordinary, sincere Bach lover, but rather for the musician who is steeped in the polyphonic mysteries or for the well-educated and musically intelligent amateur of leisure. There are fourteen fugues, four canons, and two fugues for two clavers. Various editions of the work exist.

Are you a parson? How do you get along with your choir and choir-master? Are they unsympathetic with your ideas of church music? What do you do for them? Do you ever compliment them on their excellent music? Do you ever meddle with the choice or with the execution of the service music? Or do you remember that your choir-master may be presumed to know his business, just as you may be presumed to know yours? Singers tell me that the parson interferes with the music so often and so unreasonably that they lose all interest and leave. One organist finds that his rector even tells him what stops to use in his anthem accompaniments; and another organist is discouraged because the rector, singing bass after a fashion, puts on the three or four chants the basses of which he knows, cutting out anything new.

On the other hand, I was once organist where the choir-master, shielded partly by drawn curtains in the organ loft, wrote letters every Sunday morning to his sweetheart, crawling about on his hands and knees at intervals to arrange music or otherwise to disport himself. Another choir I knew used to adjourn during the sermon to a small room back of the organ loft in order to smoke and read the Sunday papers. It never occurred to them that they owed anything to their own self-respect. The minister would certainly have a right to feel grieved. Poor parsons! Poor choir-masters! A parson with tact and a little sympathy for his musical co-laborers is worth his weight in gold and diamonds. I never had to serve under a tactless minister. How about your present boss?

It always interests me to note the organ soloists engaged for the Promenade Concerts in Queen's Hall, London. This season G. Thalben-Ball plays the Tenth Handel Concerto, G. D. Cunningham the Fifth Handel Concerto, Germani the Ninth Handel Concerto, and Berkeley Mason the Sinfonia for Organ and Orchestra from the Twentieth Church Cantata. Handel has for some time monopolized the organ concerto business in London.

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**PENNSYLVANIA GROUP
MEETS IN POTTSVILLE**

TWO-DAY CONVENTION HELD

Papers by Maitland and Hardy and Recitals by Akin, Miss Morgan, Pearson and Elmore Are Program Features.

The annual convention of the Pennsylvania Association of Organists was held in Pottsville Oct. 5 and 6. Registration was in charge of a committee headed by Francis G. Pyle, organist of the First Presbyterian Church, and Mrs. W. P. Strauch of the Second Presbyterian. At 2:30, in the First Presbyterian Church, there was an able lecture delivered by Rollo F. Maitland, Mus. D., of Philadelphia. His theme was "The Psychology of Practicing and Memorizing with Some Thoughts on Improvising." Dr. Maitland occupied an hour with his treatise, which was followed by an improvisation on a theme provided by Dr. William A. Wolf, the object being to show that the major diatonic scale is by no means outworn.

At 4 o'clock a recital was played by Paul Akin, organist and choir-master of St. Mark's Episcopal Church, Mauch Chunk, Pa., one of the younger generation. Mr. Akin displayed amazing virtuosity and unquestionable technique in the presentation of the following program: "Grand Jeu," Du Mage; "Recit de Tierce en Taille," De Grigny; Canzonetta, G major, Buxtehude; Toccata, D minor (Doric), Bach; Three Chorale Preludes, Bach; Prelude in G major, Bach; Chorale in A minor, Franck; Scherzo from Fifth Symphony, Verne; "Rhosymedre," Vaughan Williams; Finale from Eighth Symphony, Widor.

Following the recital members and their guests were transported in automobiles to St. John's Reformed Church at Schuylkill Haven, where dinner was served by the ladies of the congregation. Returning to the Second Presbyterian Church, Pottsville, Miss Catharine Morgan played the following program with reliable technique and solidity and brilliance: "Carillon-Sortie," Mulet; "Carillons," Bourdon; Chorale Prelude, "O Come, Redeemer," Bach; Passacaglia and Thema Fugatum in C minor, Bach; "Burgundy Hours" ("The Awakening at Morn," "The Flock Goes to Pasture," "The Shepherd's Song," "The Rainstorm," "The Dance at Close of Day"), Jacob; "Legende," Catharine Morgan; Toccata, "Sunshine," Swinnen.

Wednesday morning, following a brief business session, Edward Hardy, organist and choir-master of Christ Episcopal Church, Williamsport, delivered a lecture on "Technique, Piano vs. Organ" in a scholarly manner. At the conclusion of the lecture luncheon was served at the Necho Allen Hotel. The afternoon session opened with a concert by the Pottsville High School Ensemble at the high school. Earl Haviland, director and supervisor of music, had arranged a fine program. In the afternoon a musicale was given at the Braun School of Music by Mr. Steele, violinist; Leo Minnichbach, violoncello; Ben Scherring, flute; Miss Theresa Crossin, piano accompanist, and Miss Carrie Betz, pianist.

At 5 o'clock, in the First Presbyterian Church, Charles A. H. Pearson, organist and choir-master of Rodef Shalom Temple, Pittsburgh, played a recital of unusual significance, display-

JOHN M. KLEIN, A.A.G.O., AT NEW MOLLER ORGAN IN COLUMBUS



JOHN M. KLEIN, Mus. Bac, A.A.G.O., has been appointed organist of the Broad Street Presbyterian Church, Columbus, Ohio. Mr. Klein went to Columbus from Philadelphia Sept. 1. The church has recently undergone extensive alterations. Mr. Klein has at his disposal two new Möller organs—a small two-manual in the chapel and a large four-manual of eighty-four ranks in the church. The specification of the latter was published in the October issue of THE DIAPASON. Herbert Huffman, a graduate of the Westminster Choir School, directs the chorus of eighty-five voices. An elaborate program has been arranged for the season, including concerts with orchestra in Vaughan Williams' "O Clap Your Hands," and Widor's Fifth Symphony for organ, which Mr. Klein has scored for an orchestra of trumpets, trombones, tubas, cymbals and tympani. Wright and Howells, a concert piano team, will appear Nov. 21. At this

concert the Bach Passacaglia will be played with two pianos and organ. An all-Bruckner program is scheduled for the new year; also "Two Psalms," Holst; Fugue, Canzona and Epilogue, Karg-Elert; three Bach cantatas, Brahms' "Requiem" and Handel's "Messiah."

Mr. Klein received his training in Philadelphia, studying under Dr. H. Alexander Matthews, Edward Shippen Barnes and Dr. Rollo Maitland. In 1935 he studied at the Mozarteum, Salzburg, Austria. He won his associate certificate in the Guild in 1936 and this year his musical bachelor degree. The choir at the Broad Street Presbyterian Church sang at A Century of Progress fair in Chicago; took the Talbot prize in 1931; won the Welsh National Eisteddfod in 1932; sang at the biennial meeting of the Federation of Music Clubs in Indianapolis and has sung for three years over the Columbia Broadcasting System.

committee, Alfred C. Kuschwa, Harrisburg, chairman; President, Dr. William A. Wolf, Lancaster; vice-president, H. William Hawke, Mus. D., Philadelphia; second vice-president, Arthur Jennings, Pittsburgh; third vice-president, Julian R. Williams, Sewickley; secretary, John F. Dougherty, Williamsport; treasurer, Charles E. Wisner.

At the conclusion of his remarks Dr. Wolf announced that he would consent to serve again although "we must not overlook the oncoming generation and at all times encourage what may rightly be termed the profession of tomorrow."

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Toronto Center.

T. M. Sargent, Secretary.
 The first meeting of the Toronto Center for the season was held Oct. 16 at Heintzman Hall and the following officers were elected for the year: Chairman, Dr. Charles Peaker, F.R.C.O.; vice-chairman, W. Wells Hewitt, A.R.C.O.; secretary-treasurer, T. M. Sargent; committee, Dr. L. L. Balogh, A. E. Clarke, C. W. Clarkson, T. J. Crawford, Mus.B., F.R.C.O., Dr. T. Alexander Davies, J. W. Danson, Maitland Farmer, F.R.C.O., C. Franklin Legge, Henry Rosevear, F.C.C.O., H. G. Williams and W. R. Young.

Demonstrations on the Hammond electronic and Casavant studio organs were then given by various members.

This year marks the twenty-first anniversary of Dr. H. A. Fricker's conductorship of the Mendelssohn Choir of Toronto. In honor of this anniversary a performance of Bach's B minor Mass will be given by the Mendelssohn Choir Friday evening, Nov. 26, with orchestra and soloists, in the Metropolitan Church, Toronto. The new five-manual Casavant organ will be available for the important organ part. This should be of especial interest to members of the Canadian College of Organists, as Dr. Fricker is retiring this year from the chairmanship of the Toronto Center, an office which he has held with distinction for several years.

Montreal Center.

At the annual meeting of the Montreal Center, held May 25 in the Windsor Hotel, the following officers were elected: Chairman, George M. Brewer, F.A.G.O.; vice-chairman, D. M. Herbert; secretary, William Bulford; treasurer, Edward Sweeting; librarian, George M. Brewer, F.A.G.O.; executive committee, F. H. Blair, G. H. Brook, H. E. Colcomb, F.C.C.O., Dr. Arthur H. Egerton, F.R.C.O., J. McLean Marshall, P. Motley, B.A., A.C. C.O., Dr. Herbert Sanders, F.R.C.O., J. J. Weatherseed, A.R.C.O., Dr. Alfred E. Whitehead, F.R.C.O.

The incoming chairman, George M. Brewer, paid tribute to the work accomplished by D. M. Herbert during his tenure of office as chairman of the center for a period of three years. For the season 1937-38 a comprehensive program has been arranged, consisting of nine events, the first of which took place Saturday afternoon, Sept. 25. This took the form of a recital by Kenneth

Meek, Mus.B., organist of Stewarton United Church, Ottawa, who was brought to Montreal as guest recitalist for the center. The recital took place in Trinity Memorial Church, of which Dr. Arthur H. Egerton has been recently appointed organist and choirmaster. Mr. Meek's program was addressed primarily to the musical profession. It gave proof of his musicianship, substantiated as it was by a technique adequate to the most stringent demands, coupled to a well-ordered sense of color values, and tinged with poetic interpretation. The complete program was as follows: Concerto in C major, Vivaldi-Bach; Prelude and Fugue in B minor, Bach; Three Chorale Preludes, Bach; Toccata in F, Bach; Sinfonia from Cantata No. 21 and Polonaise from Suite for Flute and Strings, Bach; Chorale from Cantata No. 22, Bach; Introduction, Passacaglia and Fugue, Willan.
 GEORGE M. BREWER, Chairman.

Kitchener Center.

Thomas J. Crawford, Mus.B., F.R.C.O., gave a splendid lecture on "Keyboard Harmony and Extemporization" to the members and guests of the Kitchener Center at their meeting on the evening of Oct. 2, in the parish hall of the Church of the Holy Saviour in Waterloo. Mr. Crawford used the piano in his illustrations for the benefit of the student in his home practice. Eugene Hill, Mus.B., F.C.C.O., moved a hearty vote of thanks to Mr. Crawford, expressing the center's appreciation of his generosity and goodwill in coming to Kitchener to give its members this very instructive lecture. Edgar V. Merkel and Eugene Fehrenbach gave brief reports of the recitals and business sessions at the recent convention in Toronto. Glenn C. Kruspe, A.R.C.O., extended the best wishes of the center to Miss Olive Wormleighton on her approaching marriage and presented her with a handsome hostess plate. Refreshments were served at the conclusion of the meeting by Mr. and Mrs. Leonard Grigg, the former being organist and choirmaster of the church. W. R. Mason, chairman, presided at the meeting.

EUGENE FEHRENBACH, Secretary.

Ottawa Center.

The first meeting of the Ottawa Center for this season took the form of an organ recital and was held in the Stewarton United Church. Kenneth Meek, Mus. B., a member of the local center, was the recitalist, and played in his usual sure and finished style. The recital was open to the public and was well attended. During the intermission the thanks of the C. C. O. were expressed to Mr. Meek by Hugh Huggins, chairman of the Ottawa Center.

Mr. Meek's program was as follows: Concerto in C major, Vivaldi (transcribed by Bach); Prelude and Fugue in B minor, Bach; Chorale Preludes ("Nun komm, der Heiden Heiland," "In dulci Jubilo" and "Komm, Gott, Schöpfer"), Bach; Toccata in F, Bach; three transcriptions (Sinfonia from Cantata No. 21, Polonaise from Suite for flute and strings and Chorale from Cantata No. 22), Bach; Introduction, Passacaglia and Fugue, Healey Willan.
 H. W. MERRILL, Secretary.

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192 PAGES

Programs of Organ Recitals of the Month

Alan Van Dyke Bucher, Peekskill, N. Y.—In a recital for the benefit of the scholarship fund of the Peekskill Academy, presented at the Ford Auditorium Oct. 15, Mr. Bucher was assisted by Gustav M. Hagenah, violinist, and Margaret Griffin, accompanist. The organ selections by Mr. Bucher were the following: "Sonata Cromatica," Yon; "The Squirrel," Powell Weaver; Prelude and Fugue in C minor, Bach; "Romance sans Paroles," Bonnet; Toccata from Fifth Symphony, Widor.

Mr. Bucher also played a group of piano compositions.

Wallace Gray, Lowell, Mass.—In a recital at All Souls' Church Sunday afternoon, Oct. 10, Mr. Gray presented a program made up as follows: Toccata on "O Filii et Filiae," Farnam; Chorale, "Sleepers Wake," Bach; "Noel," d'Autin; Chorale in A minor, Franck; Three Chorales, Dupré; "Woodland Idyll," Clokey; Intermezzo, Callacets; "Before the Image of a Saint," Karg-Elert; "Carillon de Westminster," Vierne.

John Standerwick, East Orange, N. J.—In a recital Nov. 29 at the Bethel Presbyterian Church of East Orange Mr. Standerwick will play these compositions: Chorale Improvisation, "Nun danket Alle Gott," Karg-Elert; Chorale, "O Mensch, bewein Dein Sünde," Bach; "Anna Magdalena's March," Bach; Prelude and Finale from First Symphony, Widor; Fantasy on a Welsh Tune ("Ton-y-Botel"), Noble; Chorale Prelude, "Herzlich tut mich verlangen," Brahms; "The Citadel at Quebec," Russell; Toccata from "Oedipe a Thebes," de Mereaux-Dickinson; "Dreams," McAmis; Allegro from First Symphony, Maquire.

Thomas A. Long, Charlotte, N. C.—Dr. Long, organist of Johnson C. Smith University, played a recital in the University Church Sunday afternoon, Oct. 17, before a large audience, presenting the following program: Prelude and Fugue in E minor, Bach; "The Lost Chord," Sullivan; Concert Prelude and "By Still Waters," E. H. Sheppard; "Twilight at Fiesole," from Suite, "Armonie di Firenze," Seth Bingham; Largo from "Xerxes," Handel.

William Lester, D.F.A., Chicago—Dr. Lester was organ soloist on a program given by the Century Male Chorus at the New First Congregational Church Oct. 13. He played: "By the Waters of Babylon," Stoughton; "A Southland Song," Lester; Movement from a Concerto, Dupuis.

Hugo J. Gehrke, Chicago—In a recital at Concordia Lutheran Church Sunday afternoon, Oct. 10, Mr. Gehrke played the following program: "Now Thank We All Our God," Karg-Elert; "Have Mercy upon Me," Bach; Prelude and Fugue in A minor, Bach; "Angelus du Soir" (for violin and organ; Harold W. Paschke, violinist), Stebbins; Prelude on "Rhosymedre," Vaughan Williams; Scherzo, Rousseau; Toccata in F, Crawford; Berceuse, Scherzo from Symphony 2 and Finale from Symphony 1, Vierne.

Gertrude H. Hale, A.A.G.O., East Orange, N. J.—In a recital at Holy Trinity Lutheran Church Oct. 20 Miss Hale played this program: Toccata and Fugue in D minor, Bach; Andante Cantabile, Widor; "On Wings of Song," Mendelssohn; "Gavotte de Mignon," Thomas; Toccata, Dubois; "Finlandia," Sibelius.

Beatrice Hatton Fisk, New York City—In an hour of organ music at Carnegie Hall Mrs. Fisk, organist of the First Church of Christ, Congregational, New London, Conn., played this program: Grave, Adagio and Fugue from First Sonata, Mendelssohn; Chorale, "Nun komm, der Heiden Heiland," Bach; Andante Cantabile, Tschalkowsky; Toccata, Adagio and Fugue in C major, Bach; Prelude to "The Deluge," Saint-Saens-Guillemant; "Priere," from Gothic Suite, Boellmann; Arioso, Handel; Melodia in B flat, Reger; "Pregiera," Ravanello; "Sabbath Peace," from "Synagogue Suite," A. W. Binder.

Joseph H. Greener, M. Mus., A.A.G.O., Seattle, Wash.—The following compositions were played in recital at Trinity Episcopal Church, Seattle, in September by Mr. Greener: Fantasia and Fugue in G minor, Bach; Chorale Prelude, "By the Waters of Babylon," Bach; Adagio (Second Symphony), Widor; "Suite Gothique," Boellmann; Intermezzo in E,

Greener; "Alla Breve" in D, Bach; Chorale in A minor, Franck; Scherzo in B minor, Rogers; Chorale Prelude, "We All Believe in One God," Bach; Prelude and Allegro Risoluto (Fourth Symphony), Vierne; "In Moonlight," Kinder; Fugue in C minor, Bach.

Harold Heeremans, New York City—Mr. Heeremans prepared a program of compositions of Dietrich Buxtehude to celebrate the 300th anniversary of Buxtehude's birth for the recital Oct. 10 at New York University. The compositions played are: Prelude, Fugue and Chaconne; Chorale Prelude, "Let All Together Praise Our God"; Prelude and Fugue in G minor; Chaconne; "Te Deum Laudamus."

In his recital Oct. 3 Mr. Heeremans played: Toccata in A minor, Froberger; Three Chorale Preludes, Pachelbel; Prelude, Fugue and Chaconne, Pachelbel; Capriccio, Froberger; Larghetto, Bassani; "Toccata Duodezima," Muffat.

W. Arnold Lynch, Topeka, Kan.—Mr. Lynch played the following compositions in a recital at the First Presbyterian Church Sunday afternoon, Oct. 24: Concert Overture in C, Hollins; Aria from the Suite in D, Bach; Scherzo, Gigout; Chorale in E, Franck; "Grandmother Knitting" and "Grandfather's Wooden Leg," Clokey; "Twilight in Fiesole," Bingham; Toccata, "Thou Art the Rock," Mulet.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree's offerings at the University of Florida Sunday afternoon, Oct. 10, consisted of the following compositions: "Carnival Overture," Dvorak; Madrigal, Lemare; "Caprice Viennois," Kreisler; "Up the Saguenay," Russell; "Song of the Basket Weaver," Russell; "Wedge" Fugue, Bach; "Loch Lomond," arranged by Lemare; "Elfin Dance," Edmundson; Longwood Sketches, Swinnen.

On Oct. 24 Mr. Murphree played the following Vierne program: "Carillon," Arabesque, Scherzetto and Berceuse, from "Twenty-four Pieces in Free Style"; Allegretto, Adagio and Finale from First Symphony; Chorale, Scherzo and Finale from Second Symphony.

George Lee Hamrick, Atlanta, Ga.—Mr. Hamrick was the guest organist at the dedication of the Memorial Chapel of the Mount Berry Boys' School, near Rome, Ga., Oct. 14. He played these selections on the Hammond electronic organ with echo and chimes: "Marche Pontificale," Lemmens; Toccata, Fifth Symphony, Widor; Chorales, "Our Father Who Art in Heaven," "My Heart Is Filled with Longing," and "Now Let Us Sing with Joy," Bach.

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

Oct. 3—Choral Studies, Op. 12, Krause.

Oct. 10—Fantasia Chorale, No. 1, Percy Whitlock.

Oct. 17—Prelude, Sicilienne and Toccata, from Suite for Organ, Maurice Durullé.

Oct. 24—"Etude Concertante pour le Pedalier," P. J.-M. Plun.

Oct. 31—Fantasia Chorale, No. 2, Percy Whitlock.

Dr. Henry F. Seibert, New York City—Dr. Seibert was guest organist at Grace Lutheran Church, Teaneck, N. J., Oct. 3 for the dedication of the Aeolian-

Skinner organ and played these compositions: Chorale Preludes, "If Thou but Suffer God to Guide Thee," "O Sacred Head" and "Es ist gewisslich an der Zeit," Bach; "Pleyel's Hymn," Burnap; Largo from "Xerxes," Handel; Sonata No. 1, Mendelssohn; Fountain Reverie, Fletcher; "Ave Maria," Schubert; "Te Deum," Reger.

Charles E. Gauss, A.A.G.O., Washington, D. C.—In a short evening recital at Grace Reformed Church Oct. 10 Mr. Gauss played the following program: Sonata, Rogers; Fugue in G, Bach; "Wind in the Pines," Clokey; "Diver-tissement," Vierne; "Dawn," Jenkins; Toccata in F, Widor.

Julia Bachus Horn, Louisville, Ky.—Mrs. Horn gave a recital Sunday afternoon, Oct. 10, at St. John's Evangelical Church and had a larger audience than at her last annual recital—in fact, she has drawn constantly increasing congregations to these programs. Her offerings included: Suite from "Water Music," Handel; "Dreams," Stoughton; "Angelus," Massenet; "Paradise," Fibich; "Prayer of St. Chrysostom," Weaver; Capriccio, Le-maigre; "To a Wild Rose," MacDowell; Negro Spiritual, "Sometimes I Feel Like a Motherless Child," Coleridge-Taylor; "At Evening," Buck; "Hymn of Glory," Ravanello.

George Dok, Rockford, Mich.—Mr. Dok, playing the Dorothea Krause memorial organ in the "Little White Church in the Valley," presented the following program before the ceremony at the Krause-Sherwood wedding on Oct. 2: "Invocation" (from "Messe de Mariage"), Dubois; "Cantilene Nuptiale," Dubois; "Russian Romance," Frimi; "At an Old Trysting-Place," MacDowell; "Dreams," Wagner. Frances Hunter Carlson was the soloist.

Minor C. Baldwin, Waltham, Mass.—In a recital Oct. 3 at the First Baptist Church of Waltham Dr. Baldwin played: Scherzo, Bossi; Reverie, Baldwin; "Pilgrims' Chorus" (from "Tannhäuser"),

Wagner; Symphony, Haydn; Second Movement, Tenth Sonata, Bononcini; "By the Sea," Schubert; Overture, Rossini.

Robert L. Bedell, New York.—Among Mr. Bedell's programs Sunday afternoon at 2:30 at the Brooklyn Museum of Art in November will be the following:

Nov. 7—Fantasia in C minor, Bach; "Resignation," Bossi; "Marche Funebre," Guillemant; "Pastorale Champenoise," Dubois; "Air a la Bourree," Handel; "Tristan and Isolde" (Prelude to Act I), Wagner; Gipsy Rondo, Haydn; "Songs My Mother Taught Me," Dvorak; "Pomp and Circumstance," Elgar.

Nov. 28—Sonata in C minor (First movement), Rheinberger; Andante in F, Mozart; Fugue in G minor, Bach; "A Cyprian Idyl," Stoughton; Shepherd Scene, Wolfram's Air, from "Tannhäuser," Wagner; Reverie, Debussy; Minuet in D, Beethoven; Londonderry Air, Traditional; "Il Seraglio" Overture, Mozart.

Harrison M. Wild Club Meets.

The opening meeting of the Harrison M. Wild Organ Club for the 1937-1938 season was held Tuesday noon, Oct. 12, at the Central Y. W. C. A., Chicago, with a good attendance. In the absence of Tina Mae Haines, the president, the vice-president, Charles H. Demorest, presided. Tentative plans were discussed for a service to be held under the auspices of the club at Ascension Church, Lester Groom organist and choirmaster.

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CHRISTMAS ORGAN MUSIC

Table listing Christmas organ music pieces and composers with prices. Includes: GEORGE A. BURDETT, A Christmas Meditation on "The First Noel" and "Holy Night" (.50); F. LESLIE CALVER, Christmas Fantasia (.60); T. FREDERICK H. CANDLYN, Prelude on "Divinum Mysterium" (.50); WILLIAM FAULKES, Paraphrase on a Christmas Hymn (.60); ARTHUR FOOTE, Op. 80, Christmas (.75); E. HARDY, The Hymn of the Angels (.50); JULIUS HARRISON, Gloria in Excelsis (.50); J. SEBASTIAN MATTHEWS, Chorale Finale (.50); CHARLES H. MORSE, The Coming of the Magi (.50); ALFRED WHITEHEAD, Christmas Slumber Song (.50); LUCINA JEWELL, The Vision of the Shepherds (2 keys) (.50); H. C. MACDOUGALL, All My Heart This Night Rejoices (2 keys, with violin obligato) (.60); W. J. MARSH, O Night Divine (2 keys) (.50); CLAUDE WARFORD, A Little Child Came He (2 keys) (.45).

CHORAL MUSIC FOR CHRISTMAS

Table listing choral music for Christmas with prices. Includes: G. A. GRANT-SCHAEFER, The Christmas Story (.75); CUTHBERT HARRIS, Christmas Morn (Mixed Voices) (1.00); WILLIAM LESTER, Tidings of Great Joy (S. and A. Soli and Chorus of Treble Voices) (.60); EDWARD SHIPPEN BARNES, Christmas Joy (.12); MABEL DANIELS, The Christ-child (Carol) (.12); J. LAMONT GALBRAITH, Awake, Put On Thy Strength (.12); GUSTAV HOLST, The Saviour of the World (.10); WALTER HOWE, Carols for Christmas-tide (.16); T. TERTIUS NOBLE, The Shepherds (.12); WALTER R. SPALDING, The Christ-child Lay on Mary's Lap (.15); W. R. VORIS, A Day of Glory (Ye Stars of Glory) (.12); ALFRED WHITEHEAD, The Jesus-child My Joy Shall Be (Whither, Shepherds) (.10); The Seven Joys of Mary (.16); PAUL AMBROSE, Far Away in Old Judea (S.A.) (.10); GUSTAV HOLST, The Saviour of the World (Unison) (.10); WALTER HOWE, Carols for Christmas-tide (Unison) (.16); JULIUS RÖNTGEN, Two Old Dutch Carols (S.A.) (.12).

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**Notes from Capital;
Choral Union Plans;
New Appointments**

By MABEL R. FROST

Washington, D. C., Oct. 18.—The National Choral Union has opened its second season, the first rehearsal being held Oct. 5 with Hugh Ross conducting. The first program will present compositions not heard in Washington previously—"Fantasy on Christmas Carols," by Vaughan Williams, for chorus and orchestra, and the pageant "Bethlehem," by Russell Broughton, for chorus, solo voices and orchestra. This is scheduled for rendition Dec. 21 at the Belasco Theater. A lay affiliate of the union is the newly-formed Church Music Society.

The committee in charge of providing a suitable memorial to the late Edgar Priest, for many years organist and choir-master of Washington Cathedral, has taken formal action looking to a change in the form of the memorial. In place of memorials previously proposed, it has been decided to make the memorial an organ to be installed in the Chapel of St. Joseph of Arimathea. Ernest M. Skinner, who was present at the meeting, estimated that the organ could be completed by the first of January, and it is planned, tentatively, to dedicate it on the next anniversary of Mr. Priest's birthday, which is Feb. 26, 1938. Contributions may be sent to the chairman of the committee, Dr. Noble C. Powell, Washington Cathedral office, or to the treasurer, Warren W. Grimes, Shoreham building, Washington, D. C.

The good work done by Alexander Schreiner during his six-weeks' stay in Washington last summer, in presenting three excellent recitals a week at the Chapel of the Latter-Day Saints of Jesus Christ, is being continued by D. Sterling Wheelwright. The recitals are given Monday, Wednesday and Friday evenings at 8 o'clock, the Monday program being preceded by a fifteen-minute analysis of works to be played during the week.

Ruth Farmer Vanderlip has accepted the position of organist and director at Trinity Episcopal Church, Takoma Park, where she will have complete charge of the music of the church, training both junior and senior choirs. Her early musical instruction was obtained at Peabody Institute and Maryland College of Music in Baltimore, and in Salt Lake City. For nine years she was organist and director at St. Paul's Episcopal Church, Rock Creek Parish. She goes to her new position from Western Presbyterian Church. Last June she received the bachelor of music degree from the Catholic University. Mrs. Vanderlip also has been heard in recitals in Washington and other cities.

Byron Blodgett has been appointed organist of the Western Presbyterian Church, succeeding Ruth Farmer Vanderlip. Mr. Blodgett is well known in Washington, having served a number of churches as organist.

I. Russell McKeever has been appointed organist at the Hamline M. E. Church, succeeding Edith B. Athey. Mr. McKeever was an admirer and one of the last pupils of Dr. J. Fred Wolfe, founder and for many years conductor of the Bach Choir of Bethlehem, Pa. Upon his death Mr. McKeever continued his study of the organ with Charles H. Doersam of Columbia University. Piano studies were with James Friskin of the Juilliard School and theory with Dr. A. Madeley Richardson and others of the Juilliard faculty. Before coming to Washington Mr. McKeever served churches in southeastern Pennsylvania.

Esther E. Jones has been appointed head of the music department of Mount Vernon Seminary. Miss Jones is a graduate of Smith College. She studied organ, harmony and counterpoint for two years with Louis Vierne and also at the School of English Church Music near London. In this country she studied piano with George Vieh of

Boston and Raymond Putman of Smith College and organ with Wilson T. Moog and Charles H. Doersam. In Paris Miss Jones was organist and choir-master for over two years at the English Wesleyan Church and she held similar positions in several churches in Northampton, Mass. During the past year she had charge of choral work at Smith College, including four choirs, a glee club and a group of madrigal singers. She is an associate of the American Guild of Organists. At Mount Vernon Seminary she will teach piano, organ and harmony and play for the chapel services.

Two major performances are scheduled by the Washington Choral Society, conducted by Louis A. Potter, the first the Brahms "Requiem," to be given at Washington Cathedral Nov. 1, where the society sang it first last winter, and the second of the Bach "St. Matthew Passion," March 21, the birth anniversary of Bach.

One of the highlights of the tenth anniversary celebration of the Takoma Park Evangelical Lutheran Church was the organ recital by Gene Stewart Oct. 17. A new Organtron recently installed was used.

Mr. and Mrs. J. Horace Smithey are the parents of a new baby girl, Linda Grace. The Smitheys' "pride and joy" was born Sept. 27 and is reported to be a model of good behavior, as is to be expected. Mrs. Smithey is organist of the National City Christian Church and Mr. Smithey is baritone soloist of the same church.

A recent bride is Ardis Ione Atkinson, organist and director of four choirs at Petworth M. E. Church, who was married to Truston Hayden Cannon at a beautiful wedding in the Petworth Church. Mrs. Cannon is the daughter of the Rev. and Mrs. Walter F. Atkinson of Dumbarton M. E. Church, Georgetown, while Mr. Cannon is the son of the Rev. and Mrs. Charles H. Cannon of Beltsville, Md. The bride's mother is an organist and choir director also, serving in the church of which her husband is pastor. Mrs. Cannon is a graduate of the College of Fine Arts of Syracuse University, where she received the bachelor of music degree. She studied organ there with Harry Vibbard and piano with George Smith. Mr. Cannon is a voice pupil of Harlan Randall, and Mr. and Mrs. Cannon are appearing frequently on programs together. Mr. Cannon is an employe of the Hyattsville, Md., postoffice.

Guilmant School Alumni Meet.

Seventy members of the Guilmant Organ School Alumni Association met for dinner at the Beethoven Association club-house in New York Oct. 25. Gertrude H. Hale, president, presided. Speakers included Mrs. John McClure Chase, president of the New York Federation of Music Clubs; Frank E. Ward, sub-warden of the American Guild of Organists; Hugh Ross, director of the Schola Cantorum; John Earle Newton, director of choral music at the New Jersey College for Women; Willard Irving Nevins, director of the Guilmant School, and J. Watson MacDowell, vice-president of the Bowery Savings Bank. Responses to toasts were made by many of the alumni. The musical program was by the Drane sisters, du-violinists, accompanied by George William Volkel. Willard Irving Nevins will give a recital for the alumni on Monday, Nov. 15, at the First Presbyterian Church.

New Aeolian-Skinner in Philadelphia.

The first service in the new and completely renovated St. Mary's Church, Hamilton Village, Philadelphia, was held Oct. 24, and the occasion was the first public hearing of the Aeolian-Skinner organ recently installed. This instrument replaces the old one destroyed by fire. The organ is one of twenty-seven sets of pipes and occupies a chamber south of the chancel, with the console on the opposite side. Charles W. C. Stein is the organist and at a recital preceding the service the following program of organ music was rendered: Concerto No. 1, first movement, Bach; Andante Cantabile, Symphony 4, Widor; Berceuse, Vierne; Three Chorale Preludes, Bach.

**Los Angeles News;
Guild Chapter Opens
with a Fine Meeting**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Oct. 14.—The opening meeting of the Los Angeles Chapter of the Guild under the leadership of Alexander Schreiner was held Oct. 4. It was one of the best meetings in a long time, over 100 being at the dinner, at which the guests of honor were Mr. and Mrs. Leslie P. Spelman. Mr. Spelman recently took the post of university organist at Redlands. Mr. Schreiner presided and made everyone feel at home. It looks like a banner year for the Guild.

The meeting was followed by a recital by Clarence Mader, A.A.G.O., at Immanuel Presbyterian Church, Los Angeles, where he is organist and choir-master. The program was beautifully played and again proved that in Mr. Mader we have one of the best recitalists in the West.

As homage to the memory of the composer, the Finale from Widor's "Symphonie Gothique" was played, and honoring an outstanding American composer, James H. Rogers, his fine Sonata in E minor was given a place on the program. Mr. Rogers, who was in the audience, seemed to enjoy hearing the work as much as we all did, and certainly Mr. Mader gave it a first-rate performance. Other numbers on the program were the Adagio from the First Trio-Sonata of Bach, a "Rigaudon" by Rameau, the Mulet Toccata and a first performance in the West of Percy Whitlock's "Fantasie Chorale" No. 2. Assisting Mr. Mader was the soprano soloist of the church, Miss Verna Osborne.

The Kilgen organ in the new St. Paul's Catholic Church in Los Angeles is having the finishing touches put to it and will be ready for the November meeting of the Guild. The organ is a large three-manual in the gallery, with a six-stop sanctuary organ and two consoles. The console downstairs is a

two-manual, but operates the complete instrument. The church seats about 1,000 and is admirable for sound. I believe this is one of the best Kilgen organs here and I shall look forward to hearing it used in recital Nov. 1. It is good to know that the pastor of the new church is keenly interested in the music and has engaged Richard Keys Biggs to train a boy choir with Carl Twaddell, A. A. G. O., as organist. Mr. Biggs has already some forty boys in training under the ideal condition of being able to have them during school hours two or three times a week. Mr. Twaddell is one of the younger organists who has grown up in Los Angeles. Between them we shall expect something really fine in the way of Catholic church music.

The many friends of Charles L. Reilly, for many years organist of the Second Church of Christ, Scientist, in Pasadena, will wish him success in his new field. He has sailed for Honolulu and will devote his time to teaching.

Archibald Sessions will resume his semi-weekly recitals at the University of Southern California. They are given Tuesday and Thursday at 10 o'clock. While primarily they are for the university students, the public is invited. Mr. Sessions is devoting all his time to the university this year, having given up his work as organist and choir-master in Pasadena.

Marcel Dupré will give a recital during the Bach festival at the First Congregational Church Nov. 12 and will also play at the Hollywood First Methodist Church Nov. 13. This is a wonderful opportunity for lovers of organ music and it is hoped that both recitals will be well attended and that the offering will be such as to encourage these progressive churches.

Some of the finest radio organ music is that played by Clarence D. Kellogg at the First Congregational Church and broadcast on Thursday morning. The organ comes over excellently and the music is the sort of thing you will enjoy hearing.

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"The New Church Hymnal"

"The New Church Hymnal," edited by H. Augustine Smith, D. Appleton-Century Company, New York.

"Of the making of books there is no end." How the "preacher" might enlarge upon this were he writing today challenges speculation! In the face of the large number of hymn-books already on the market—the number of excellent ones is not small—and in view of the fact that the editor of this volume has already contributed his ample share to the array, the D. Appleton-Century Company appears in the field with yet another hymnbook. To the wide-awake church musician this comes as a jolt—howbeit a welcome one, since H. Augustine Smith is of that rare species that dreads nothing so much as staleness.

It is of the essence of religion and of the function of the church that neither can become static. They never deal with life in the past, but are of the life that now is and that is to be. The media the church employs to convey its messages, its power, its life, must be of the time now present. The church can be expected to use the best that may have been developed in any field for the furtherance of its work among men. The church's hymnody can be no exception to this thesis.

To the organist this book presents several most interesting items. One finds that much of the musical editing was done by Edward Shippen Barnes, with the result that the old harmonizations of two decades ago have been rejuvenated by slight changes in inner voice leading and harmonization. Reference is had to the tunes "Tidings," by Walch, and "Terra Beata," by Sheppard. Mr. Barnes has also contributed interesting descants and original hymn-tunes.

But of still greater interest to the organist is the large number of tunes for unison singing with accompaniments that are organic in style. To the many who have felt themselves cramped playing the four-voice parts of the average hymn-tune, these will afford interesting and valuable opportunities for relief. The desirability of unison hymn singing is being more and more recognized and this hymnal makes a long stride forward to meet this need. Of course, most of these accompaniments are to be found among the new materials in the book, of which one-fifth have never been used in a hymnal before.

The 527 hymns in the book cover adequately the many phases of religious activity which the church encourages. From the quiet contemplation of private devotion to the church festival; from the regular hour of morning worship to the smaller but equally important services of youth and children—all are amply provided for. There is certainly no longer any reason for the use of the cheap, trite, commonplace materials still used in services in many places.

It appears to this writer that the following are fine examples of the interesting inclusions in this hymn-book:

"Hail, Gladdening Light," gleaned from the Greek Church by Keble, with unison setting by John Gower.

"The Splendor of God's Glory," from the Ambrosian days, with its sixteenth

century plainsong tune for unison singing.

Should someone prefer modern music, he will find hymn-tunes by Groatorex, Mark Andrews, Percy Buck, Winfred Douglas, Walford Davies, Geoffrey Shaw, Van Denman Thompson, Healey Willan, R. Vaughan Williams, T. Carl Whitmer and others whose names indicate the type of modern materials one may expect to find. Further, one is impressed on examining these materials that many a director would serve the cause of the church better if he would occasionally lay aside the pretentious anthem and draw his singers and hearers into the beauty and spirit of the new materials here available. Such a chorale tune as "Nun ruhen Alle Wälder," c. 1500, used as a response at an evening service, when done piano and pianissimo, has a delightful effect, and most fittingly sets forth the Gerhardt text as found translated in the "Yattendon Hymnal." Space does not permit citation of other materials that can be easily taken into the repertoire of congregation and choir. The forward-looking church musician will know how and will find ways to proceed.

Dean Robert G. McCutchan, writing in the October issue of *Religion and Life*, dwells at length on present-day trends in hymnody, ritualism, corporate worship, the increasing use of chants and responses, and the increasing emphasis on hymns that fit into a "more formal and stately worship." The picture he draws of this trend and its implications and probabilities for the future is minutely reflected in this new hymnal. The organist who cannot adopt the volume for his congregation will use it as a reference and guide.

The editor had no particular communion in mind, for he strides across denominational lines with complete abandon, gathering his materials everywhere without regard to sect or creed. And rightly so, for the hymnody of the church refuses to be so confined. Its history attests to the universality of its function and objective.

OLIVER S. BELTZ

(Chairman, Department of Church and Choral Music, Northwestern University.)

MISS HALVERSON IN CHICAGO

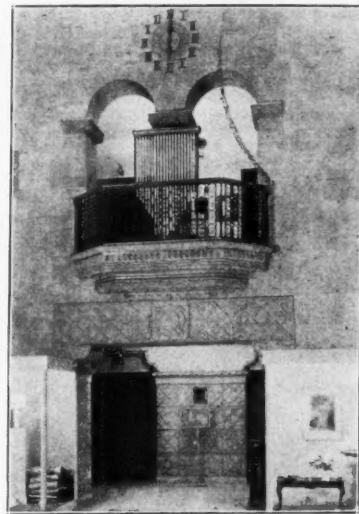
Recital by Detroit Organist as Guest of Chicago Club Nov. 1.

The Chicago Club of Woman Organists will present Miss Grace Halverson, past president of the Woman Organists' Club of Detroit and dean of the Michigan Chapter of the American Guild of Organists, in a recital to be given Monday evening, Nov. 1, at 8:15, at the University Church of Disciples, 5655 University avenue. The recital will be preceded by a dinner at the church in honor of Miss Halverson, and the Illinois Chapter, A.G.O., is co-operating in this affair.

On Sunday, Nov. 7, at 4 p. m., in the Luther Memorial Lutheran Church, Wilson and Campbell avenues, Chicago, the club will present a vesper service and Mary Ruth Craven, Helen Searles Westbrook and Hazel Atherton Quinney will play organ groups. Edna M. Bauerle is the organist of the church and has charge of the service.

Goes to St. Luke's Church, Scranton.

The Rev. George F. Davis has been appointed organist and choirmaster of St. Luke's Episcopal Church, Scranton,



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Pa., succeeding Leon Verrees, who has become professor of cello, organ and harmony at Syracuse University. Father Davis studied under the late F. Averay Jones, formerly organist of St. Mark's Church, Philadelphia, and with Dr. H. Alexander Matthews of the Church of St. Luke and the Epiphany, Philadelphia. His first position was at the Church of St. John Chrysostom, Philadelphia. Later he was appointed organist and choirmaster of Holy Trinity Church, Collingswood, N. J. He then became organist and choirmaster of St. John's Cathedral, Quincy, Ill., succeeding Dr. Roland Diggle. After ordination to the priesthood, Father Davis was made canon of music of the Quincy Cathedral. In addition to his duties at the cathedral he was organist and choirmaster of the Scottish Rite Cathedral in Quincy and a member of the board of directors as well as on the faculty of the Quincy College of Music. He then became choirmaster of St. Paul's Cathedral, Fond du Lac, Wis. He took up his new work at St. Luke's Church, Scranton, on Oct. 1. St. Luke's Church has a large three-manual Casavant organ built in 1924 and its choir of boys and men is noted throughout the region.

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Books for the Organist

"Method of Organ Playing," by Harold Gleason; published by the Eastman School of Music of the University of Rochester, N. Y.

This new school of organ playing represents a significant advance in the pedagogical field. It is a modern system of organ management expressed in modern terms and applicable to the modern instrument. But it is not a thing of fads and fancies—the irreplaceable of the past is given proper consideration, the evolution of both pedal and manual technique is preserved and narrow prejudices are successfully eschewed. The preface asserts bluntly: "The purpose of this method is to provide the beginning student with a solid and technical foundation for organ playing. * * * The music used in this book is either purely technical or of definite musical value. Many of the studies were selected not only for their musical quality, but to give the student a brief survey of the development of organ music from Conrad Paumann (c. 1410-1473) to J. S. Bach. The principles of technique and performance presented are derived mainly from the modern French school of organ playing founded by Jaques Lemmens (1823-1881) and developed by Alexandre Guilmant (1837-1911), Charles Marie Widor (1845-1937) and their many distinguished pupils. Some of these principles are: Perfection of technical details, a highly-developed sense of rhythm and phrasing, a recognition of the true organ style, and fidelity to the highest standards of repertoire and interpretation."

Excellent indeed is the scheme and the layout of the book. The text is marked by clarity of thought and statement, polish and significance. There is just enough of it, too—it never descends to preaching and prosing, neither is it ever crude or ambiguous. The musical examples are valuable. The original examples presented by Leo Sowerby, Wayne Barlow, Allen McHose and Philip Kreckel are of great interest.

The strictly pedagogical part of the book is divided into six parts, dealing respectively with registration and ornaments; manual technique; manual studies; pedal technique; studies for manuals and pedals and scales for manuals and pedals. Four equally valuable addenda are provided—a suggested graded course for correlative piano study; an outline of a four-year course in organ playing; sample specifications of representative organs and a detailed bibliography.

Certainly with such a volume available there remains little excuse for any teacher of organ to teach in haphazard style or to use out-of-date textbooks. This new book is flexible enough to suit anyone's pet way of doing things. It is complete, interesting and efficient.

WILLIAM LESTER.

"Church Music in History and Practice," by Winfred Douglas, Mus. D. Scribner's Sons.

This new book by Canon Winfred Douglas is a valuable addition to the literature of church music. It is derived from a series, "Studies in the Praise of God," given under the Hale lectures at the Seabury-Western Theological Seminary in 1935. These lectures were primarily for Anglican clergy, theological students and church organists. Of some 300 pages, the book is readable, interesting also to the layman and impeccable in literary style, and it reveals an impressive research in church liturgies and musicology. Helpful lists of music and of available phonographic recordings are appended at the end of each chapter, and an up-to-date and complete bibliography on church music is added at the end of the book. These practical helps increase the value of the work greatly to the practicing organist and choirmaster.

The author, Winfred Douglas, has climaxed a life devoted to religious and musical works and studies by writing this scholarly book in his seventieth year. His extensive sojourns in the centers of plainsong in France and England have made him an authority in this field. His advocacy of a return to this most churchly style of music is

thus quite understandable. It seems apparent that he foresees a future ascendancy of the Catholic liturgical service and a resuscitation of many of the ancient apostolic forms of worship, whose music and traditions he has sought out in so thorough a manner. He does not neglect the hymnology and traditional music of the modern churches and his summaries of what is best in current church music will be found valuable and informative.

The first four of the nine chapters of the book deal with the first fifteen centuries of the Christian Church and throw new light on many phases of worship, liturgy and music in that era of church history. Every organist and choirmaster will welcome the clear exposition of the developing musical forms of the early church in these chapters, especially with the illustrative lists of records and pieces of music.

Chapters 5 to 8 cover the changing status of liturgy and church music in England, Germany, France and Italy, in the pre and post-Reformation eras. Here are interesting descriptions of the origin and growth of the vernacular hymns, the Anglican chant, the anthem, the canticles, the metrical hymn, the processional, the carols and the "Laudi Spirituali." Chapter 8 is a concisely written review of the pre-modern period and deals with the Lutheran liturgy, the German chorale, the Calvinistic psalmody of Geneva, the hymns of Watts and of the Wesleys, and early American sources.

Everyone in church music will wish to read the last chapter, in which are discussed significant modern developments in English and American sacred music and liturgy. The strong Anglican outlook of the writer does not detract from his powerful argument in support of a more worshipful attitude for the church musician.

SAMUEL R. BURKHOLDER.

NEW MUSIC FOR THE ORGAN

By WILLIAM LESTER, D.F.A.

"The Liturgical Organist, Preludes, Interludes and Postludes for Pipe or Reed Organ"; compiled and arranged by Carlo Rossini; published by J. Fischer & Bro., New York.

The major interest of this book is probably with the Roman Catholic organist, although the busy organist in an alien fold will find such a volume handy if he lacks the power of improvisation and caters to a lazy memory. The tome consists of short essays in various keys, mostly sedate in character, churchly in style and marked by the utmost simplicity. All keys and modes are represented. The pages of modulations and cadences will prove of great practical value. Besides the purpose designed by the compiler and the publisher, the book will prove to be useful as a work book in classes studying harmonic analysis or aural harmony. At least that is one thing the present reviewer is going to do with it.

Prelude, Fantasy, and Postlude for organ, by Ernest L. M. Pritchard; published by Novello & Co., London; H. W. Gray, New York.

This set of three pieces, published individually, should interest our recital players and teachers dealing with fairly advanced pupils. The music is the product of a mature mind and an assured technical skill. The craftsmanship, indeed, seems to me to over-

shadow the musical inspiration. But, be that as it may, we are here offered excellent music, beautifully set for the instrument, certain to sound well, enjoyable to play and hear.

Reverie, for organ, Brahms-Black; "Mountain Twilight" (Nocturne), for organ, and optional piano, by Parker Bailey; published in the St. Cecilia Series by the H. W. Gray Company, New York.

The first title can be quickly identified and dismissed. It is a pleasing and tasteful setting for organ of the beautiful song by Brahms, "Wie Melodien zieht es mir"—one of the most ingratiating melodies ever conceived by that peerless melodist. The arranger has seen fit to call for considerable "thumbing"—always an uncertain element to make obligatory in arrangements; many organs are not arranged to allow for such stunts.

The second title is an interesting experiment. It can be played, and will reproduce well, as a conventional solo for the organ. But the composer has supplied also a part for piano, for optional use, that adds greatly to the ensemble effect. The music is of no great significance, well set down, likeable and colorful. But the combination adds a worthwhile number to an ensemble field as yet not overcrowded with good things.

PLAYS 51 YEARS; NO SALARY

Illinois Man Enters His Fifty-second Year at Same Church.

Albert E. Wuesteman began his fifty-second year as organist at St. John's Evangelical Lutheran Church, Champaign, Ill., Oct. 3. Mr. Wuesteman moved to Champaign from Collinsville in 1886 when 19 years old. Now at 70 he takes his seat at the organ as regularly as he did in his youth. During more than half a century he has refused to accept payment for the service, which he donates as a tribute to his mother, who was a member of the church, and in keeping with his work for the aid of crippled children. Mr. Wuesteman lives with his wife in Champaign, where he is in the jewelry business. He has one son, Albert, Jr., a Chicago physician.

Death of William Z. Roy.

According to word from Lancaster, Pa., William Z. Roy died at his home there at the age of 66 years. Prior to his illness he had been active in musical circles of his community, having served as organist at Grace Lutheran Church twenty-three years, Emmanuel Lutheran Church eight years and Temple Sharaai Shomayin thirty-six years. He planned and supervised the installation of a number of church organs and for some time was a member of the executive council of the Pennsylvania Association of Organists.

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TWENTIETH CENTURY HYMNS

By OLIVER HUCKEL

Recently one of the leading English religious journals ventured the remark, soon after the formation last year of the Hymn Society of Great Britain and Ireland, that it is probable that the new hymns of the present generation could be easily counted on the fingers of one hand. This statement may well be questioned. The extensive studies that we have been making in the Hymn Society of America during the last fifteen years have shown that the American contributions toward the hymnody of the present generation have comprised at least seventy worthy hymns that have come into use in our hymnals from American hymn writers during the period from 1900 to the present year. These comprise hymns by such well-known religious thinkers and leaders as William P. Merrill, Frank Mason North, Harry Emerson Fosdick, W. Russell Bowie, Henry Hallam Tweedy, James G. Gilkey, Maltbie D. Babcock, Frederick L. Hosmer, John Haynes Holmes, Ozora S. Davis, Henry Van Dyke, Sheppard Knapp, Alice Freeman Palmer, Allen Eastman Cross, Milton S. Littlefield, Vida D. Scudder, Earl Marlatt, Nolan R. Best, Katherine Lee Bates, Jay T. Stocking and many others. At least twenty-five of these new twentieth century hymns have already attained wide use in the leading hymnals, and the others are all worthy hymns, probably destined to a permanent place in the services of worship.

The latest hymnal, called "The New Church Hymnal," published by the D. Appleton-Century Company, introduces us also to about 100 hymns and as many tunes that are new material for use in our American churches. These are largely the products of the best-known hymn writers in England, Scotland and Germany, with some from Canada, South Africa and India. It is therefore evident that this generation of the first thirty-seven years of the twentieth century is finding its expression in new strains of devotion, enriching our hymnals and inspiring our hearts.

The new outlook in religious thought, the new emphasis upon ethical ideals and the greater number of hymns that call for Christian unity, social justice and the spirit of real brotherhood, with a deepening prayer for world peace, are given fresh voice in these latest hymns of devotion.

Hymn Festivals.

Many churches are asking about the best way in which to plan for hymn festivals—either alone or in conjunction with nearby churches. This year the Sunday before Thanksgiving Day is Nov. 21, and for the last three years this Sunday (which is the nearest to St. Cecilia's Day) has been the choice of an increasing number of churches. In some places each church will be planning its own service, but those which did so last year can well consider the holding of joint services in which other congregations and choirs will take part.

One good method would be to link churches using the same hymn-book—preferably one of the new books issued recently. This solves the question of making the good hymns desired available to all those who are to sing together, for a real festival requires knowledge of the tunes in advance by the groups that will lead the singing.

No such service should omit the use of one or two comparatively unfamiliar tunes, carefully chosen for their real

permanent value. Another objective is the skillful design of the service, with a significant theme and sequence, and with the wise use of meditations instead of a long address. Such methods preserve the dignity which keeps the service from being a series of tuneful but unrelated elements—in other words, what may be termed a "hymn sing."

Any assistance or suggestions which may be helpful will be sent by the committee on hymn festivals, at 2268 Sedgwick Avenue, New York.

REGINALD L. McALL, Chairman.

Hymn Festival at Somerville, N. J.

Under the auspices of the Hymn Society of America a chorus of approximately eighty voices, representing choirs of six Protestant churches of Somerville, N. J., presented a hymn festival at the monthly union service of these churches Sept. 26 in the First Reformed Church. The theme of the service selected by the organist and director, Helen R. Cook, was "Life in Christ as Revealed in the Hymns of the Church." "The Call of Christ" was sung by the choirs ("Jesus Calls Us o'er the Tumult"). It was answered by the congregation singing one stanza each of "Come, Thou Fount of Every Blessing," "Jesus, Lover of My Soul" and "Just as I Am." In the life of a Christian after answering the call comes penitence and confession ("Rock of Ages"), which result in dedication and consecration (one stanza each of "Alas, and Did My Saviour Bleed" and "Take My Life and Let It Be"). After this he aspires to a better life ("Rise, My Soul"). He develops loyalty and courage ("A Mighty Fortress"), learns to trust his Maker ("Jesus, Saviour, Pilot Me"). He derives comfort ("Come, Ye Disconsolate") through prayer and intercession ("In the Hour of Trial"). He experiences joy ("Rejoice, Ye Pure in Heart"), peace ("Dear Lord and Father of Mankind") and love. His communion ("O Holy Spirit") with his God develops a beautiful inner life ("I Need Thee Every Hour") which results in his whole-hearted adoration of his Creator ("Old Hundredth"). Each choir individually did a hymn, the congregation being requested on the printed programs to join in singing the refrains. The beauty of the service lay in the fact that there were no announcements and that by various devices no two stanzas were sung alike.

Mr. Foote's Former Position.

In the announcement of Sheldon Foote's appointment to the position at the Idlewild Presbyterian Church, Memphis, Tenn., in the September issue of THE DIAPASON it was stated that he went there from Little Rock, Ark. This was an error, Mr. Foote's previous post having been at the First Methodist Church of El Dorado, Ark., as he points out in a letter to the editor.

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Lessons

Marcel Dupre Heard by a Great Throng in Philadelphia Church

Never, perhaps, in the history of the Second Presbyterian Church of Philadelphia has that edifice held such a large congregation as that on Sunday afternoon, Oct. 3, when Marcel Dupre appeared there in an organ recital. The audience overflowed to the entrance steps, while inside the auditorium even the pulpit space was taken up by eager listeners.

The opening number was the Finale from Guilman's Fifth Sonata, rendered in such fashion as might predicate a revival of the distinguished Frenchman's compositions, now held in the discard by some modern organists. Compellingly lovely was the Canticum from the Third Symphony by Verne, and the vast assemblage was thrilled by the majestic rendition of the Toccata from the Fifth Symphony by Widor. Bach's Passacaglia and Fugue in C minor, which followed, received an interpretation from extreme pianissimo to mighty fortissimo, in such perfect registration that the hearers seemed spell-bound.

A distinct novelty was introduced at this point in the program by a number entitled "Variations on Two Themes for Piano and Organ," Op. 35, by Dupre. It had been planned originally to have a console from St. Mark's Church located alongside the piano for this rendition. However, the cable was defective and it was deemed unwise to risk the use of the temporary console. Consequently the selection was performed by the composer's youthful daughter, Marguerite Dupre, at the piano just in front of the pulpit, while her father officiated at the regular console in the gallery at the rear of the church. The opus is highly involved, but was played with precise synchronization, considering the wide separation of the performers. This number was replete with modernistic phrasing and bristled with technical difficulties. The daughter displayed considerable virtuosity, reflecting the painstaking instruction of her distinguished parent. As a compliment to an American composer of organ music the recitalist next played Alexander Russell's "Up the Saguenay," giving intriguing attention to the various descriptive phrases. Dupre's transcription of Schubert's "The Bee" was distinctly pleasing and was well received. Two Elevations, also by Dupre, from Opus 32, in E major and in G major, came next. The first one proved interesting but the latter was less popular, chiefly because of its modernity.

As the final number of the program M. Dupre played his own Prelude and Fugue in C major (Op. 36, No. 3), in which he rose to great heights. In closing he improvised a charming andante upon a theme by Harry Banks, organist of Girard College; a snappy little scherzo from a theme submitted by Miss Jeanne Behrend, local pianist of note, and, finally, a well-balanced fugue on a theme furnished by Dr. Harl McDonald of the music department of the University of Pennsylvania. Thronging admirers congratulated the performers at an informal reception held in the parish-house after the recital.

EDGAR N. FOUGHT, M. D.

Course in Gregorian in Cincinnati.

The College of Music of Cincinnati announces a new course in Gregorian Chant under the direction of the Rev. John de Deo, O. F. M., Mus. D. Sessions will be held Saturday mornings for a period of thirty-two weeks, beginning Oct. 16 and concluding June 11, 1938. The period will be divided into two semesters of sixteen weeks each. Father de Deo is an outstanding authority on Gregorian Chant. A graduate of St. Bonaventure College, Allegany, N. Y., he pursued his musical studies at the College of Music of Cincinnati, receiving the bachelor of music degree in 1930. He then went to Rome and entered the Pontifical University of Sacred Music. Having completed the course at that institution he was awarded the degree of doctor of music in 1935.

CLARINDA, IOWA, DEDICATION

Three Organs Incorporated into Modern Three-Manual in Iowa.

Clarinda, Iowa, offered the latest example of an abiding interest in church and organ despite depressions when the rebuilt and enlarged instrument in the First Methodist Church was dedicated in September in the remodeled edifice. Despite successive crop failures this corn belt community raised \$15,000 for the work of rebuilding and redecorating the church and making its organ strictly modern. The old Moline two-manual provided the pipes of the swell, a used Estey provided the echo and an Austin organ, almost new, was incorporated with these two to form the great. The three-manual is now played from an Austin console. The work of reconstruction was carried out by C. F. Dunn. The action is entirely electric and an Orgoblo provides the wind. The great and swell are in two chambers back of and above the altar and the echo division is in the balcony.

One of the strongest incentives to the movement to provide in this Iowa community an up-to-date organ of this size was the fact that Mrs. Helen Hall Hoskinson, A. A. G. O., had promised to return to the church as its organist if the organ would be modernized. At the dedication of the instrument on the evening of Sept. 5 Mrs. Hoskinson played: "Marche Religieuse," Guilman; "Hark, Hark, My Soul," Calver; Pastoral from First Symphony, Guilman; "St. Cecilia" Offertory, Batiste. At the vesper musicale Sept. 12 she played: Offertory and "Voix Celeste," Batiste; "Across the Infinite," Shure; "The Music Box," Liadoff; Sketches of the City, Nevin; "Love's Old, Sweet Song," Molloy-Lemare; "Poet and Peasant" Overture, Suppe.

MISS BIRMINGHAM A BRIDE

Member of Staff of The Diapason Married to Dr. Gordon T. Burns.

Miss Mildred Birmingham became the bride of Dr. Gordon Taylor Burns in a beautiful twilight wedding service at the First Presbyterian Church of Berwyn, Ill., Oct. 9. The ceremony was performed by the Rev. Gilbert T. Bremicker, pastor of the church. Siegfried E. Gruenstein of the First Presbyterian Church of Lake Forest presided at the organ and before the ceremony Alva Ostrom Anderson-Swedelius, contralto at the Lake Forest Church, sang "O Perfect Love." Mrs. Anderson also sang a group of songs at the reception in the church parlors.

Mrs. Burns is a daughter of Mrs. John Bernard Birmingham and is known to a large number of organists through her connection with THE DIAPASON, where she is secretary to the publisher. Dr. Burns, the son of Mr. and Mrs. Harry G. Burns of Berwyn, is a graduate of the University of Chicago and of Rush Medical College, and recently won a much-sought appointment as a resident physician at the Chicago Lying-In Hospital, affiliated with the University of Chicago, after having served his internship there and at the Chicago Maternity Center.

Dr. and Mrs. Burns will make their home in an apartment on Drexel avenue after Nov. 1.

Death of Walter L. Shumway.

Walter L. Shumway of Springfield, Mass., died Sept. 27 at Wesson Memorial Hospital. He was born at Sturbridge, but had been a resident of Springfield for thirty-seven years. Mr. Shumway had been organist of several Springfield churches and was official organist for several Masonic lodges. He is survived by his widow, Mary Eberhardt Shumway, and a son, Wilbur E., of Springfield.

The First Baptist Church Oratorio Choir at White Plains, N. Y., sang Verdi's "Manzoni Requiem" Sunday, Oct. 31, at 4 o'clock. The chorus of fifty voices and the junior choir of forty voices had as an accompaniment organ, drums and violin. Soloists were Margaret Ascolese, soprano, and Mary Hopple, contralto. A junior choir festival will be held in this church Nov. 14 at 4 o'clock. Junior choirs from Port Chester, Scarsdale and White Plains will take part. Elizabeth B. Cross is the organist and director.

Van Dusen Organ Club Opens a Busy Season; Two Recital Series

The Van Dusen Organ Club began a crowded season with a reunion of former members and a reception to new members in the American Conservatory organ salon in Kimball Hall, Chicago, on Monday evening, Oct. 11. A large group of new and former members was on hand to enjoy the program and participate in the business meeting. Kenneth Cutler, back from study with Marcel Dupre in Paris, opened the program with Bach's Fantasia and Fugue in G minor. Lydia Osterbusch and Alta Burton Mitchell, soprano and contralto soloists at the Glen Ellyn Congregational Church, sang two duets. Whitmer Byrne closed the program with "Jesus, geh' voran," Karg-Elert; "Am Meer," Schubert; "Arabesque," Seely, and the Herceuse and Finale from "The Firebird," Stravinsky.

At the business meeting the following officers were elected for the season: Wilbur Held, president; Esther Timmerman, vice-president; Kenneth Cutler, secretary-treasurer; directors, Edna Bauerle, Whitmer Byrne, Marjorie Deakman, Charles Forlines and Burton Lawrence. Albert Cotsworth, honorary member of the club, was present and spoke a few words.

The following definite program was outlined for the rest of the season: There will be a series of six Bach recitals by Dr. Edward Eigenschenk in the American Conservatory salon on the fourth Monday evening of each month. The first of these recitals was played Oct. 25 and included early Bach organ works and examples of Pachelbel, Buxtehude and Frescobaldi and other pre-Bach composers. Later recitals will follow Bach's works chronologically and will include analyses of the works played. There will be a series of six recitals by members in the American Conservatory salon on the second Monday evening of each

month. The first recital will take place Nov. 8 and will include works of the German school of the nineteenth century. The second recital will include works of the French school of the nineteenth century. The third will continue the works of the French school of the nineteenth century. At the fourth recital works of the modern German school will be played, at the fifth works of the modern French school, later nineteenth century and early twentieth century compositions and at the sixth recital works by American composers.

Gross to St. James' M. E., Chicago.

Bethuel Gross, it is announced by St. James' Methodist Church, Chicago, has been appointed organist and choir-master and began his work there in October, succeeding the Rev. Leroy Wright, who went to St. James' from Rockford. Mr. Gross, who founded a choir school in the City Church of Gary, Ind., which he leaves to go to St. James', has moved the school to Chicago and it is henceforth to be known as "St. James' Choir School." The school will be conducted from Oct. 14 to May 1. According to an announcement from the pastor, the Rev. Thomas M. Pender, "the choir school organization means that any child or adult in the community may obtain a well-balanced musical education in return for assisting in any one of the four musical organizations of the church."

Lawrence Choral Union Revived.

The Lawrence Choral Union, which from 1923 to 1929 played an important part in the musical life of the University of Kansas and surrounding territory, has been reorganized under the leadership of Dr. Otto Miessner, head of the department of public school music at the university, and will present a performance of "The Pilgrim's Progress," by Edgar Stillman Kelley, with symphony orchestra and soloists, in the early spring. The Choral Union in the earlier years was under the direction of Dean D. M. Swarthout, who for six years enrolled a chorus of more than 500 voices.

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Dramatic Plea for Church Music Made from the Scaffold

By PERCY A. SHOLES

Readers of THE DIAPASON who have been in Lausanne may remember seeing, against the wall of the castle, a monument to Major Davel — Jean Abram Davel, executed near Lausanne by the Bernese in 1723. They may have read the inscription on the monument, but one detail that they have not discovered therefrom is that this patriot was also a great music-lover and that he is the one person whom history records as having made a public plea for music from the scaffold. It is probable that the last-mentioned fact is known to very few musical people today, even in Davel's native Switzerland, and it has almost certainly never been mentioned in any book on music or any musical journal. Yet the circumstance is so remarkable (and so inspiring) that it merits being kept in mind.

Davel was born at Cully, near Lausanne, in 1670. In his early manhood he was a notary, but he took to the military life and fought in several foreign armies (as the Swiss often did in those days, and later), and in this activity he gained distinction. About 1717 he returned to his country and took service in his native Pays de Vaud. Now Vaud was, at that time and long thereafter, under the government of Bern—a government that many of the Vaudois found very irksome, and that at this moment was particularly so, as it was imposing upon the pastors of the churches a rigid profession of faith (the *Formula Consensus* of 1675, already abandoned as out of date in some others of the Protestant cantons), to which many of them could not conscientiously subscribe.

To men of Davel's way of thought the Bernese demands seemed positively anti-Christian, and to Davel himself, a man of austere life and severe judgment, the position seemed to call for the sternest opposition. On March 31, 1723, having called together at Cully, on Lake Geneva, all the troops under his charge, numbering 600, he marched on Lausanne, appealing to the council of the town to help him to eject the Bernese officers from the chateau and to proclaim the Pays de Vaud a separate canton of the Swiss Confederation, independent in civil and religious policy. The members of the council treacherously beguiled him with soft words, entertained him for the night and next morning gave him up to the Bernese authority. He was condemned to death and April 24 was publicly decapitated at Vidy, on the shores of the lake outside Lausanne.

Although Davel had thus failed in his project of freeing his native country of Vaud from an alien government, he had not failed in everything, for the religious formula against which he had protested was withdrawn and other irritating details of administration were corrected.

The manner in which the hero met his death aroused great admiration. He was escorted out of the city by a great procession of sympathizers and others and was allowed to make them a long speech. This speech, of which a full account has been preserved, breathes throughout the loftiest patriotism and religious fervor and abounds also in practical advice. For instance, the speaker dwells upon the spirit of litigation which was then ruining many of the peasants and urges its abandonment, and he begs the pastors to give more care to the preparation of their sermons. And, as already stated, he makes considerable reference to church music.

Now the music of the Calvinistic church of those days was of the simplest, consisting of little or nothing more than the congregational singing of the metrical Psalms, but that this should be properly carried out Davel considered to be of high importance. He himself, when young, had studied music with the preceptor of Lausanne Cathedral, and he deplored the spirit of discord and *laissez-aller* that then so frequently characterized the musical part of the services. Said Davel (and surely the words are very remarkable

coming from a man who knew that this was to be his last utterance):

"As concerns the praise of God, in what manner is it sung? Is there any sense of orderliness, any real music, anything whatever calculated to excite and sustain the devotion? Yet this part of divine service is one of the most considerable and the one by which is the most effectively demonstrated the lifting up of our hearts to God. * * * Such being the importance of this part of Christian worship, I cannot too much emphasize my exhortation to you to give it a new and serious attention, in order to correct the faults of which you are at present guilty in connection with it."

After this the speaker passed on to questions of the improper expenditure of funds destined for the upkeep of church buildings and the education of the young; he then turned to the divinity students present, telling them, frankly, that some of them seemed to show by their lives that they had no qualification for the high office to which they aspired, and urging them to apply themselves more diligently to their studies. Again the thought of the defective attitude of the day toward church music came into his mind, and, still addressing the divinity students, he went on as follows:

"You neglect your studies for worldly pleasure. You take no pains to learn music, which is so necessary for the singing of God's praises. The songs of the church form an essential part of divine worship, and have an infinite value in helping us to lift our hearts to God. I pray you, then, to apply yourselves with all possible zeal to your preparation for the holy ministry."

After touching on other subjects he declared himself ready for death ("*C'est ici le plus beau jour de ma vie*"), listened to a long and moving address from one of the pastors of the city, said good-bye to all the weeping pastors who stood beside him on the scaffold, took off his coat and laid his head on the block.

As already stated, no reference to this remarkable incident seems to have appeared in any book on music or musical journal and the present writer takes pleasure in bringing it to the notice of American church musicians—and divinity students.

FEATURES OF MAAS CHIMES

Los Angeles Manufacturer Uses Non-Metallic Plug, Etc.

The Maas Organ Company, Limited, of Los Angeles, which announces that it makes organ chimes exclusively and that it conducts the largest chime factory west of the Rocky Mountains, is making a special feature of a non-metallic plug in the head of each chime (a patented feature), in place of the usual metal plug. The non-metallic plug, of bakelite, projects above the metal body of the chime. The striking hammer strikes this plug, and not the metal part of the chime. It is claimed by the inventors that this method results in bell tone, with a full fundamental note and each succeeding overtone diminished in intensity. The chimes are suspended in a novel manner. The suspension cord passes through a small opening in the head of the chime, being fastened to a small bushing on the bottom of the plug. The cord does not touch the plug at any point. For this method several advantages are claimed, among them being fast repetition due to the fact that the chime returns practically instantly to its normal position after being struck by the hammer. It further simplifies mounting the chimes to any action.

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Organs of Early Day Built for Historic Churches of Boston

[Sumner Salter, the distinguished American organist, now retired, who for eighteen years was at Williams College, and who held important posts in various cities in the United States in his long career of activity, prepared for the meeting of the Music Teachers' National Association, held in 1890 in Detroit, a paper, based on extensive research, which presents the history of some of the earliest organs in America. Through the courtesy of Mr. Salter THE DIAPASON has the privilege of reproducing his paper, revised and brought up to date by the author. Our readers will find in what Mr. Salter writes historical material of interest to every student of the organ.]

By SUMNER SALTER

Third Installment.

Let us now return to King's Chapel, Boston. The Brattle organ, on its removal in 1756, gave place to one which became almost equally famous by reason of its long service and excellent character. It was made by Adrian Smith of London, and is said to have been approved by Handel. It cost £500, and continued in use in the church until 1860-104 years. Then it was reconstructed and enlarged by Simmons & Wilcox of Boston. The excellence of the Smith organ is proved from the fact that in the new organ the following eleven stops were incorporated:

- GREAT.**
Contra Diapason, 16 ft.
Stopped Diapason, 8 ft.
Twelfth.
Fifteenth.
Mixture.
- SWELL.**
Open Diapason, 8 ft.
Trumpet, 8 ft.
Clarion, 4 ft.
Mixture.
- CHOIR.**
Stopped Diapason, 8 ft.
Flute d'Amour, 4 ft.

The old case, made in London, was also retained, and this organ, including the eleven stops from the year 1755, was in use till 1884, when a Hook organ took its place, just one remove from the Brattle organ.

Another historic Episcopal church in Boston, Christ Church (later North Church), famous for having been Paul Revere's signal station, is said to have received an organ brought up from Newport, R. I. in 1736, three years after the Berkeley organ, and probably the third organ in the country.

In 1752 Thomas Johnston of Boston built an organ for Christ Church, which is commonly supposed to have been the first organ built in America, the Clemm organ in Trinity Church, New York, not being generally known. The Johnston organ was reconstructed, in its interior, by Goodrich in 1834, though just to what extent it is hard to say. With this modification it continued in service until a few years ago—about 130 years—when Hutchings of Boston incorporated a considerable portion of it in a new organ for the same church. The long and useful career of this organ makes it a most notable instrument.

In 1745 Edward Bromfield, born in 1723, who entered Harvard College (1738), was engaged in building a two-manual organ for the old South Church in Boston to contain 1,200 pipes, but his death in 1746 prevented its completion.

In 1743 an organ built by J. Clarke of London and purchased by subscription was imported and set up in St. Peter's Episcopal Church, Salem. In 1754 it gave way to one by Thomas Johnston, the American Father Schmidt, of one manual and six stops. Hook & Hastings have in their possession a portion of this early specimen of home manufacture, including the name-board, on which is inscribed in German text, executed in ivory, "Thomas Johnston fecit. Boston. Nov. Anglorum. 1754." The old London organ was presented to St. Michael's Episcopal Church in Marblehead.

Among the celebrated builders mentioned in Rimbault & Hopkins is the name of Snetzler, who was one of the

followers of Father Schmidt, from Germany. Christ Church in Cambridge contained an organ by John Snetzler in 1761, the metal pipes of which were appropriated by the patriot troops of the Revolution and converted into bullets.

In 1790 the old Brattle Street Church in Boston capitulated to the organ party, being the first independent church in America to admit an organ. So great was the opposition, however, that when the vessel containing the organ arrived below in the harbor, a wealthy gentleman of the parish, who had refused to subscribe toward it, offered to pay into the treasury of the church, for the benefit of the poor, the whole cost of the organ and freight, if it might be thrown overboard below the lighthouse. As the minister himself, the Rev. Dr. Thatcher, was luckily an advanced thinker on the subject of music, and in favor of the organ, he refused to be bought off by his wealthy parishioner.

This organ was the work of an English builder of the name of Green, probably Samuel Green, who ranked very high and was much patronized by King George III. The organ cost £400, and was used until the church was taken down in 1872. The year of its advent, 1790, marks the first instance of the enclosing of a great organ in the swell by the same builders, in the case of St. George's Chapel organ, Windsor, and also the first use of pedals, in connection with the manuals, in an organ for St. James' Church, Clerkenwell, England, built by G. P. England. A specimen of the organs by this builder found its way to this country in 1802, in St. Paul's Chapel, Trinity Parish, New York. Much of it still remains in the present organ, rebuilt by Odell in 1870.

At Salem, Mass., was an Avery organ, built in 1800. Avery was even more celebrated than Green. The dates on his organs range between 1775 and 1808. He was the first to use pedals with separate pipes, having applied a set with wood pipes to the organ in Westminster Abbey in 1793.

Such is the record of the more important early organs in America up to the beginning of the present century. With one notable exception, the organs were all in Episcopal churches and for the most part English organs. Of these it is interesting to note that many are by celebrated builders mentioned in Rimbault & Hopkins, the American copies of which may well receive numerous annotations.

Veteran Organ Man Found Dead.

Frank Niemann, 65 years old, a veteran organ builder, was found dead in his home at 812 South Fifty-eighth street, Philadelphia, Sept. 29. A deliveryman, unable to arouse Mr. Niemann, who lived alone since the death of his wife five years ago, called in neighbors. Police said he apparently died of a heart attack. A brother, John, lives in Baltimore. Mr. Niemann was installation and service man for the W. W. Kimball Company in Philadelphia for many years and installed most of the theater organs and church organs for that firm. He was also connected with the Welte-Mignon Company as assistant superintendent and did the installation work for the Welte-Mignon.

Miss Poteet Returns with Honors.

Miss Dora Poteet returned to Dallas Sept. 20 after spending the summer in Fontainebleau, where she studied organ under Marcel Dupré at the Conservatoire Americain. At the close of the summer session Miss Poteet passed the examinations with the highest honors ever accorded anyone in the organ department in the history of the school. She returned to Dallas to resume her duties as head of the organ department at Southern Methodist University, organist and director at the First M. E. Church and organist of the Scottish Rite Cathedral.

Curtis Institute Broadcast.

On Nov. 24 from 4:15 to 4:45 p. m. Eastern standard time Richard Purvis will broadcast a program under the auspices of the Curtis Institute of Music on a Columbia coast-to-coast network, playing the rebuilt and enlarged five-manual organ at the Curtis Institute.

NEWS FROM SAN FRANCISCO

By WILLIAM W. CARRUTH

San Francisco, Cal., Oct. 17.—The Northern California Chapter of the Guild met at Waters & Ross' music store in San Francisco Sept. 28 to get acquainted with the Everett Orgatron. After Harold Mueller, dean of the chapter; Winifred Jolley Bengson and Raymond White had been heard in a short program, those present had an opportunity to inspect the instrument and to try it themselves. After the demonstration members and friends adjourned to the "Pig 'n' Whistle" for refreshments.

On Aug. 28 Maurice Michaels, organist of the Seventh Church of Christ, Scientist, of San Francisco, was heard in a recital on the Hammond electronic organ recently installed in the Seventh-Day Adventist Church of Mountain View. Mr. Michaels played the following numbers: Third Movement from Rimsky-Korsakoff's "Scheherazade"; "The Bells of St. Mary's," Emmett Adams; "Sonata Pathétique," Beethoven; "By the Pool of Pirene," Stoughton; "Valse Triste," Sibelius; Allegro Cantabile from Widor's Fifth Symphony; "Romance," Tschaikowsky, and Toccata and Fugue in D minor, Bach.

On Oct. 6 the Bay Region Federal

Symphony Orchestra was heard in an interesting and unusual concert. The guest conductor was Antonia Brica, a former Oakland student who is making a name for herself on the eastern coast, and the soloist was Ludwig Altmann, a brilliant young organist who arrived recently from Germany and is now living in San Francisco. His instrument was the Hammond and he played Handel's Concerto No. 1 in G minor with the orchestra.

Much interest is shown in the forthcoming appearance of Marcel Dupré at St. Paul's Episcopal Church, Oakland, Nov. 10. As this is Dupré's only recital between Portland, Oregon, and Los Angeles, a capacity audience is anticipated. His program includes the following compositions: Finale from Guilman's Fifth Sonata (in memory of the centenary of Guilman's birth, March 12, 1837); Allegretto and Toccata from Widor's Fifth Symphony (in memoriam, Charles M. Widor); Passacaglia and Fugue in C minor, Bach; "Comes Autumn Time," Sowerby; Fantasy and Fugue on B-A-C-H, Liszt; Allegro from Handel's Tenth Concerto; "Up the Saguenay," Russell; "The Bee," Schubert, transcribed by Dupré; Intermezzo from Joseph Gilles' First Symphony in E major; Two Elevations from Op. 32 in E major and G major by Dupré; Prelude and Fugue in C major, by Dupré; Improvisation on submitted themes.

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- CLARENCE DICKINSON (ARR.)**
"Little Child in Manger Bare"
(Swiss)..... 12
- ALFRED HOLLINS**
"Christ's Bell"..... 15
- W. R. VORIS**
"Three Shepherds"..... 15
- EDWARD S. BARNES**
"Christmas Nocturne" (S.S.A.)... 12
- FRANCIS MCCOLLIN**
"Hail to the King"..... 15
- CHARLES BLACK**
"The Lonely Shepherds"..... 15
- JOHN HOLLER**
"A Great and Mighty Wonder".... 15
- KENNETH RUNKEL (ARR.)**
"Christians Arise, Salute"..... 15
(For Senior, Intermediate, and Junior Choirs).
- R. BITGOOD**
"Christmas Candle"..... 15
- EDWARD C. AUSTIN**
"In the Beginning"..... 15
- A. M. GREENFIELD (ARR.)**
"Good King Wenceslas" (T.T.B.B.) 15
- DAVID MCK. WILLIAMS**
"To Bethlehem"..... 10
- JACOB HANDEL**
"Christmas Eve Song"..... 12
(T.T.B.B.)

GENERAL ANTHEMS

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- HARVEY GAUL**
"Hear O Thou Shepherd"..... 15
- RUSSELL WICHMANN**
"Day-spring of Eternity"..... 15
- J. S. BACH (Chambers)**
"What God Ordains"..... 15
- ROBERT KROGH**
"Praise My Soul"..... 15
- A. G. Y. BROWN**
"Only Begotten Word"..... 12
- LEO SOWERBY**
"O Light from Age to Age"..... 15
- E. R. WARREN**
"Because of Thy Great Bounty".... 15
- F. MENDELSSOHN (Mansfield)**
"He, Watching Over Israel"
(S.S.A.)..... 15
- R. BITGOOD**
"The Greatest of These"..... 15
- HARRY C. BANKS**
"Behold a King"..... 25
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"Meet and Right" (S.S.A.A.)..... 15

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ISA McILWRAITH



ISA McILWRAITH, organist and director of music of the Society for Ethical Culture, Central Park West, New York City, has been appointed a member of the faculty in the music department at Mount Holyoke College, South Hadley, Mass., where she will give courses in harmony and lecture on modern music. Miss McLwraith resumed her work at the Society for Ethical Culture when it opened Oct. 10 for the season. In addition to her regular work there she is also planning a series of recitals.

Eigenschenk Heard in Recitals.

Edward Eigenschenk gave a recital for the Woman's City Club of Des Moines, Iowa, Oct. 6 and a dedicatory recital on the recently rebuilt organ of the First Congregational Church of Elgin Oct. 24. Oct. 25 he played the first of a series of six Bach recitals for the Van Dusen Organ Club, including in his program early works of Bach, with works of Buxtehude and other pre-Bach composers to show the influence of these composers upon the early writing of the master. Mr. Eigenschenk will be on a recital tour in the Northwest beginning Dec. 5 and includes in his itinerary Minnesota and North and South Dakota. He has resumed his work at the Second Presbyterian Church, where he has one of Chicago's finest mixed quartets under his direction, and has resumed his teaching at the American Conservatory.

Two New York State Choirs Unite.

In a festive evensong Oct. 10 at Trinity Church, Watertown, N. Y., the musical forces of Trinity, Watertown, and Trinity Church, Potsdam, N. Y., united. A congregation of more than 600 people was present. The anthems were: "Thou Knowest, Lord," Purcell; "Thus Saith the Lord of Hosts," Gilbert Macfarlane, and "Brother James Air" (Psalm 23), arranged by Gordon Jacob. Albert F. Robinson of the Potsdam church and Gilbert Macfar-

lane of the Watertown church directed the singing. The combined choirs numbered sixty voices, of whom thirty-five were boy sopranos. The musical parts of evensong were intoned by Dean Bell and the responses made by the choirs were entirely unaccompanied and in unison. The anthems were all unaccompanied, and showed excellent interpretation and musicianship. After the service the Potsdam guests were entertained at supper.

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RECITALS A SPECIALTY

Clinic in Cleveland Offers Evidence of Organ Renaissance

By CHARLES H. FINNEY

There is an organ renaissance in progress at the present time. Prominent and thinking builders are creating instruments enjoyable for the layman to hear and a widespread interest is arising in the playing fraternity as to the nature of these new organs. The matter of what to do about this new trend provided the basis for the organ and organ music clinic held Aug. 30 to Sept. 10 in Cleveland under the joint leadership of several men peculiarly qualified for the task. Organists from six states were in attendance for this course of lectures and recitals, which laid emphasis on the music of Bach and masters before his time. A large number of instruments by various builders were visited and much playing was done by both faculty and students.

A very thorough and highly comprehensive view of Bach was presented by Albert Riemenschneider, director of the Baldwin-Wallace Conservatory at Berea, Ohio, and Bach scholar extraordinary. The Riemenschneider Bach library (see article in February, 1937, DIAPASON) is amazing in its extent and worthy of a trip to see. A conception of its size may be had from mention of the eighty-three different editions of the "Well-Tempered Clavier," the presence of the complete Bachgesellschaft edition, the Neue Bachgesellschaft, twenty-seven editions of the "St. Matthew Passion," eighty Bach biographies and some 350 phonograph records. The library's genial owner explained its content and during the two weeks of the clinic showed and compared the various organ editions and discussed tone painting in Bach's music, with many examples from the cantatas and the "Orgelbüchlein." Again, several tables full of Bach biographies were evaluated and at other sessions the phrasing of the six Schubler chorales as drawn from the orchestrations of the cantata originals was given, and mention of the symbolism so prominent in Bach's works was explained, with keyboard examples.

Professor Melville Smith of Western Reserve University did much of the lecturing and played several recitals of Bach and pre-Bach music. Subjects discussed included pre-Bach literature, some aspects of rhythm, phrasing, style, touch and much practical work on registration, with attention to performance on different types of instruments. Of special interest were the lecture-recitals on the "Eighteen Great Chorales."

Walter Holtkamp, champion of the cause of free speech for organ pipes, spoke on organ design, with special reference to early instruments, location, and the function of the "Rückpositiv." The Holtkamp "Portativ" heard at the Cincinnati convention was present and much in use.

In the Rev. Joseph Sittler, Lutheran clergyman of Cleveland, one finds a combination often dreamed of but seldom encountered—a highly gifted theologian who has a deep and under-

standing interest in music. Mr. Sittler spoke ably on the religio-historical background for Bach's music as found in his personal religion and at another time on the theological aspects of a church musician's performance.

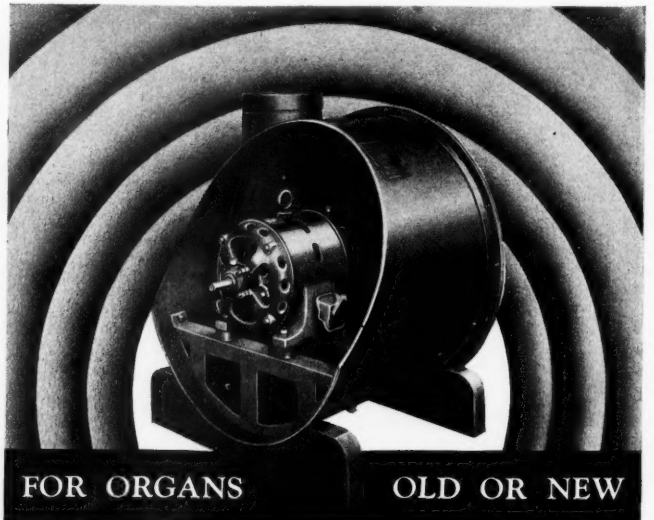
The versatile John Challis was there, with harpsichord and clavichord of his own make, to demonstrate and lecture on the subject of the early ornamentation, which matter is subject to a few definite rules, but mainly is a matter of the performer's taste and subject to great freedom.

Junior Choir Course a Success.

The junior choir methods course given in New York City the last two weeks in July under the direction of Miss Edith E. Sackett proved a very successful experience for a first attempt. The class, composed of six members, was from the metropolitan district with one exception. Classes were held from 1 to 6 and demonstration work was done with a small children's choir. Two musical programs planned for the group added interest to the course. The organ recital at the Church of the Holy Apostles by Miss Lilian Carpenter, who played her entire program from memory, was well attended and was a musical treat. The second program was a special musical offering at the morning service in the Fort George Presbyterian Church July 25, when eighteen young people, former junior choir members of Miss Sackett, sang two anthems, three responses, a descant, the processional and the recessional. Their work was a good demonstration of the value of junior choir training.

Death of John A. Schehl.

John A. Schehl, a veteran Cincinnati organist and composer and a former violinist in the Cincinnati Symphony Orchestra, died Oct. 10 at his home at the age of 80. He was organist at St. Leo's Church for the last twenty years and for thirty-three years he was choir-master and organist at St. Francis' Church. Two sons and five daughters survive and one of his sons is J. Alfred Schehl, organist of St. Lawrence Church and former dean of the Southern Ohio Chapter, A. G. O.



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ENGLISH BOYS ON NEW TOUR

Choristers Will Give Concerts From New York to Kansas City.

The English Boy Choristers, a group of ten choir boys chosen from the prominent churches of England and especially trained in the London Choir School, is to make a third tour of the United States. This school, founded fifteen years ago by Carlton Borrow, A.R.C.O., has for its object the maintenance of a central choir school in London, where the facilities for traditional training, both educational and musical, may be available to the parish churches. The ten choristers, selected by Director Borrow from 125 boys, range in ages from 11 to 13. Two interesting features of this choir are the fact that it includes choristers who sang in the choir at the coronation of George VI, as well as three outstanding boy soloists, who lead their own parish choirs. The education of the choristers while on tour is under the instruction of a qualified schoolmaster and a part of every day is allotted for their studies.

The object of the tour is twofold—first, to give practical expression to the feeling of amity and concord between the two great English-speaking nations of the world, and to enable young England to know America and America to know young England; second, to present in the churches of America the traditional choral evensong service as sung every Sunday in the cathedrals and churches of England.

The first tour of the English Boy Choristers was organized in 1933 by Derek A. Inman and covered eastern Canada and the United States. The receptions were so enthusiastic in both countries that they returned the following year and covered the Eastern and Middle Western states from New York to Chicago. The new tour starts in

New York City and will take the boys as far west as Kansas City, visiting Buffalo, Cleveland, Detroit, Chicago, St. Louis, Cincinnati, Pittsburgh, Philadelphia, Washington, Boston and other cities en route. Their repertoire will include airs, duets and anthems in three and four-part harmony by composers of ancient and modern periods. The secular program will include Elizabethan madrigals and part songs.

Music Teachers to Meet in December.

Pittsburgh has been chosen by the executive committee of the Music Teachers' National Association for the annual meeting. The dates are Dec. 29, 30 and 31, with headquarters at the Hotel William Penn. The M.T.N.A. will join with the American Musicological Society and the National Association of Schools of Music in several joint sessions. Earl V. Moore, president of the M.T.N.A., is completing the program arrangements, which will include talks and addresses by many of the leading music educators of the country as well as a number of demonstrations and concerts. The newly-dedicated Stephen Foster Memorial Theater and Shrine, which now houses the original manuscripts of the American composer's songs, will be a point of interest to visiting delegates.

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