

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
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Twenty-ninth Year—Number One

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OPEN AUSTIN ORGAN IN HISTORIC CHURCH

DEDICATION IN NEW YORK

Three-Manual of Thirty-six Stops in
West End Collegiate Edifice
Replaces Old Roosevelt—
Shackley the Organist.

Austin Organs, Inc., has completed the installation of a three-manual organ in the West End Collegiate Reformed Church of New York City and the instrument was dedicated Sunday evening, Nov. 14, with Philip James and George H. Shackley, organist of the West End Church, at the console. A number of prominent organists of New York and vicinity were present and the builders of the organ received numerous compliments on the work done. One of the features of the program was Mr. Shackley's own "Festival Hymn." The dedicatory recital program included these compositions: "Lament" (from Celtic Suite), Foulds; "Meditation a Ste. Clotilde" (with the composer at the organ), Philip James, and Festival Hymn, George H. Shackley. The choir sang Cesar Franck's "150th Psalm."

The construction of the new organ was under the supervision of Herbert Brown, who for many years has been the New York representative of the Austin factory, and the church accorded him special recognition for his work. The old organ in the church was a Roosevelt and about one-half of the stops in the new instrument are from the old organ. They received a thorough renovation, going through the pipe shop and voicing-rooms. The reeds are all new. Great pains were taken in the finishing of the organ, with plenty of time, so that it was no rush job.

The entire great and the choir are enclosed in one expression chamber, while the swell has its own chamber. The instrument has a total of thirty-six stops, including a set of twenty-one tubular chimes, and 1,911 pipes.

The stop specification of the organ is as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Spitz Flöte, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Octave, 4 ft., 61 pipes.
Hohl Flöte, 4 ft., 61 pipes.
Octave Quint, 2 1/2 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Trumpet, 8 ft., 73 pipes.
Chimes (Mayland all-electric), 21 tubular bells.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Violin Diapason, 8 ft., 73 pipes.
Dolce, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Gemshorn, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Flageolet, 2 ft., 61 pipes.
Cornet, 3 rks., 183 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

*Gamba, 8 ft., 73 notes.
*Spitz Flöte, 8 ft., 73 notes.
*Spitz Flöte Celeste, 8 ft., 61 pipes.
*Viole d'Amour, 8 ft., 73 pipes.
*Unda Maris, 8 ft., 61 pipes.
*Hohl Flöte, 4 ft., 61 notes.
*Clarinet, 8 ft., 73 pipes.
*Chimes, 21 notes.
Tremolo.

*Interchangeable with Great organ.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
Flute (extension Bourdon), 8 ft., 12 pipes, 20 notes.
Still Gedeckt (from Swell Bourdon), 8 ft., 32 notes.
Cello, 8 ft., 32 pipes.

MARSHALL BIDWELL AT CARNEGIE MUSIC HALL, PITTSBURGH



MARSHALL BIDWELL CONTINUES in his recitals at Carnegie Music Hall, Pittsburgh, Pa., to present not only the organ classics, but various new compositions for the organ. For instance, in his November recitals he played for the first time in the famous Carnegie Hall recitals pieces by Robert Bedell, Van Denman Thompson, William Wadland of Oxford, Horace Alden Miller, Garth Edmundson and others. Examples of the latest offerings of Dr. Bidwell at the post at which he succeeded Heinroth, Lemare and Archer, and where he is heard every Saturday evening and Sunday afternoon, have been the following:
Nov. 21—"Psalm 19" and "Psalm

18," Marcello; "By the Sea," Schubert; Minuet in A, Boccherini; "Peer Gynt" Suite No. 1, Grieg; Intermezzo from "Goyescas," Granados; Reverie and "The Little Shepherd," Debussy; "Berceuse et Priere," Bedell; "Ariel," Thompson; Siciliano and Fugue a la Gigue, Bach.

Nov. 20—Overture to "Egmont," Beethoven; Suite in Five Movements, Edmundson; "Divertissement," Vierne; Introduction and Passacaglia in D minor, Reger; "It's a-Me, O Lawd," from "Suite Negroid," Miller; "The Lark's Song," Tschaiakowsky; Concerto No. 2, for piano and orchestra, MacDowell (Gertrude Robinson Dodds at the piano).

ANDRE MARCHAL, FRENCH ORGANIST, COMING IN 1938

Bernard R. LaBerge announces that he has made arrangements with Andre Marchal, the famous blind organist from St. Germain des Pres in Paris, for a transcontinental tour of America next fall.

Mr. Marchal came to America in 1930 for a series of ten recitals at the Cleveland Museum of Art and played a limited number of dates following this series. His success was such that everyone who engaged him at that time has asked Mr. LaBerge to bring him back.

Recital by Detroit Women.

The Woman Organists' Club of Detroit gives its monthly organ recital Nov. 30 at the Church of the Ascension. The public is invited. The hostess will be Adelaide Lee, F. A. G. O. The program will be given by Miss Lee, Margaret McMillan and Naomi Henkel. Members will meet for dinner at 6:30.

Organ Repairman Ends Life.

Frank Janura, Jr., 30 years old, of 3125 South Ridgeway avenue, Chicago, an organ repairman, walked into the bathroom of his home late in October and hanged himself. He had not been ill or depressed, his parents told the police. Mr. Janura had been employed by D. S. Wentz.

ALFRED Y. CORNELL TAKEN BY DEATH; NEW YORK ORGANIST

Alfred Y. Cornell, organist of the South Congregational Church, Brooklyn, N. Y., and director of the Hunter College choir, died Nov. 21 at his home in New York. He was 63 years old.

Mr. Cornell had been organist at various churches, including the old Church of the Pilgrims in Brooklyn, with which he was connected for twenty-one years. He was born in New York and was graduated from the College of the City of New York. He attended the Institute of Musical Art, and studied under Alfred Giraudet, Herbert Witherspoon, Percy Rector Stephens and Oscar Seagle. He taught vocal classes at the Academy of the Holy Name and the College of St. Rose, both in Albany.

Mr. Cornell was a member of the American Guild of Organists, the MacDowell Club and the Music Teachers' National Association. His widow, Mrs. Carrie Buckhott Cornell, and a son, Alfred B. Cornell, survive.

E. Power Biggs Tour in April.

Owing to the numerous activities of E. Power Biggs in Boston and in connection with his Bach series at the Germanic Museum of Harvard University, his transcontinental tour is being postponed to April, instead of beginning in January.

UNIVERSITY ORDER FOR KILGEN FOUR-MANUAL

BUILDING NEW AUDITORIUM

Bowling Green Institution Awards Contract to St. Louis Firm for Large Instrument to Be Installed Early in 1938.

A contract has been awarded to George Kilgen & Son of St. Louis for a four-manual organ to be installed in the auditorium under construction for Bowling Green State University, Bowling Green, Ohio. The instrument is entirely "straight" in design. Different wind pressures will be used for the various sections. The organ will be entirely under expression, with the choir and great in one chamber and solo and swell in another chamber. The chambers will be placed one on each side of the stage. They will be screened by metal grilles. The console will be of the stopkey type, with Kilgen electro-magnetic combination action, so that no wind will be required in the console. It will be movable, so that it may be placed in any position on the stage. Installation is planned for the early part of next year.

The instrument will add to the list of Kilgen organs in educational institutions, among the more prominent of which are those at Stephens College, Columbia, Mo.; Ohio University, Athens, Ohio; Central High School, Tulsa, Okla., and Drake University, Des Moines, Iowa.

The specification of the Bowling Green instrument is as follows:

GREAT ORGAN.

(Four and one-half-inch pressure.)

Quintaton, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Harmonic Flute, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Chimes (from Solo).

SWELL ORGAN.

(Five and one-half-inch pressure.)

Spitz Flöte, 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 4 rks. (12, 15, 19, 22), 244 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

(Five-inch pressure.)

Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Dulciana, 4 ft., 12 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Dulciana Twelfth, 2 1/2 ft.
Dulciana Fifteenth, 2 ft.
Bassoon, 16 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Chimes (from Solo), 8 ft.
Tremulant.

SOLO ORGAN.

(Ten-inch pressure.)

Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Clear Flute, 8 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Harmonic Trumpet, 8 ft., 73 pipes.
Chimes (Deagan, class A), 21 bells.
Tremulant.

PEDAL ORGAN.

(Eight-inch pressure.)

Double Diapason, 16 ft., 32 pipes.
Quintaton (from Great), 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Spitz Flöte (from Swell), 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Flute Major (extension Pedal Bourdon), 8 ft., 12 pipes.
Flute Harmonic (from Great), 8 ft., 32 notes.
Gamba (from Solo), 8 ft., 32 notes.

Dulciana (from Choir), 8 ft., 32 notes.
Flute (from Solo), 4 ft., 32 notes.
Trombone, 16 ft., 32 pipes.
Bassoon (from Choir), 16 ft., 32 notes.
Trumpet (extension Trombone), 8 ft., 12 pipes.
Clarion (from Swell), 4 ft., 32 notes.

A seven and one-half-horsepower Spencer Orgoblo will provide the wind.

REVISED EDITION OF BOOK

BY WILLIAM H. BARNES IS OUT

A new and thoroughly revised edition of "The Contemporary American Organ," William H. Barnes' practical and informative volume on organ design and construction, is just off the presses and no doubt will meet with a large demand from organists who wish to know all about the instrument they play. The work is published by J. Fischer & Bro.

The new edition has 372 pages, with the same page size as before, and 150 illustrations, many of them halftones. All of the features presented originally concerning the design, evolution and construction of the organ, which have caused the work to become standard in its field, are retained. To these features Dr. Barnes has added considerable new material. Special mention should be made of a supplement on electronic instruments which gives both the theory of these instruments and a non-technical description of about a dozen of the more important examples. The chapters on tonal design have been completely rewritten. All of the latest ideas in this field have been examined and discussed and leading authorities are quoted.

Since the first and second editions of this work appeared, seven and four years ago, the continued demand for it from organists, builders and amateurs throughout the country, as well as England, has made it necessary for the author to prepare this edition. The third edition, like the second, has been produced by a photographic process at much less cost for printing and platemaking than the first. Modern developments in this process of printing have made it possible to improve the clearness of the halftones and type pages. It is Dr. Barnes' wish to continue to give the purchaser all the benefit of these lower costs and improvements. It is expected that the low price, in keeping with the times, will continue to make the book available to many of the younger generation.

INVITATION TO COMPOSERS

FOR WESTMINSTER FESTIVAL

The Westminster Choir School announces the third annual festival of American music for May 23 to 27, 1938. American composers are invited to submit original compositions in five different classes, including organ. Eight programs will be presented by outstanding artists such as Carl Weinrich, the Roth Quartet and the Westminster Chorus. Roy Harris is program director. Details may be obtained by addressing "American Music Festival," Westminster Choir School, Princeton, N. J. The deadline for compositions is Feb. 1, 1938. For the last two years this festival has encouraged the writing of about 300 new and original compositions. The best have been performed by outstanding artists and many of them have been published.

Akin Opens Aeolian-Skinner.

The new Aeolian-Skinner organ recently installed in St. Peter's Church, Hazleton, Pa., was formally opened with a recital by Paul Akin, organist of St. Mark's Church, Mauch Chunk, Pa., on the evening of Nov. 4. The organ is a large two-manual, occupying a chamber built for the purpose. Mr. Akin succeeded admirably in demonstrating how many effects may be obtained from a medium-sized instrument. The following program was played: "Grand Jeu," Du Mage; Larghetto in B minor, Handel; Chorale Prelude, "What God Does Is Well Done," Kellner; Fantasie in G minor, Bach; Chorale Prelude, "Come, Thou Saviour of the Gentiles," Bach; Prelude in G major, Bach; Andantino, Franck; Chorale in A minor, Franck; Scherzo, Fifth Symphony, Vienne; "Benedictus," Rowley; Toccata, Fifth Symphony, Widor.

NEW ORGAN BY REUTER REPLACES ONE BURNED

ORDER FOR TOPEKA CHURCH

Three-Manual to Be Installed in Rebuilt Edifice of First Christian Church at Kansas Capital—Mrs. Drenning Organist.

Fire wrecked the First Christian Church at Topeka, Kan., last August and with it a fine three-manual Hutchings-Votey organ. The church is being rebuilt and to replace the former instrument a new Reuter organ has been ordered.

The instrument is to be a substantial three-manual of twenty-four stops, including twenty-five-note Deagan chimes. Preparation is also being made for the later addition of a harp and echo organ. The specification is of "straight" design and the entire organ will be under expression. Mrs. Mildred H. Drenning, past dean of the Kansas Chapter of the A. G. O., is organist of the church, and Mrs. John D. Zimmerman is assistant organist.

Following is the stop list which shows the resources of the new organ:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Mixture, 3 rks., 183 pipes.
Harmonic Tuba, 8 ft., 73 pipes.
Chimes, 25 tubes.
Tremolo.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Chimes, 25 notes.
Tremolo.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp (preparation).
Tremolo.

ECHO ORGAN.

(Preparation in console.)

Fern Flöte, 8 ft.
Muted Viol, 8 ft.
Vox Humana, 8 ft.
Chimes.
Tremolo.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.
Chimes, 25 notes.

SEVEN MONTREAL RECITALS ARRANGED BY DR. EGERTON

A series of seven Saturday afternoon recitals has been arranged by Arthur H. Egerton, Mus.D., F.R.C.O., at Trinity Memorial Church in Montreal. The first took place Nov. 6 and the last will be played Dec. 18. All the recitals except two are played by Mr. Egerton, and the others by John J. Weatherseed, A. R. C. O. Several prominent choirs are assisting. At the first recital Dr. Alfred Whitehead's choir from Christ Church Cathedral sang.

Mr. Egerton's initial program was as follows: Prelude in G, Purcell; Chaconne, Purcell; "Miserere," William Byrd; "Rosasolis," Giles Farnaby; "The Fall of the Leaf," Martin Peerson; Prelude, Fugue and Chaconne in C, Buxtehude; "My Soul Doth Magnify the Lord," Bach; "In Thee Is Joy," Bach; Prelude and Fugue on the Rouen tune "Iste Confessor," Arthur Egerton; Four Versets to the Hymn "Ave Maris Stella," Dupré.

On Nov. 13 he played: Voluntary in G minor, John Stanley; "Ye Boundless Realms of Joy" ("Croft's 136th"), C. Hubert Parry; "Thither Be All Thy Children Led" ("Rockingham"), Parry; "Rhosymedre," Vaughan Williams; Prelude on "Andernach," Willan; "Now Come, Thou Saviour of the Gentiles," "Rejoice, Good Christians," "The Old Year Is Gone" and Prelude and Fugue in D major, Bach; "The Reed-Grown Waters," Karg-Elert; "Harmonies of Evening" and Chaconne, Karg-Elert.

KYLE DUNKEL



GERMANI ON TOUR PLAYING HAMMOND; OPENS IN BOSTON

A capacity audience, with more than a hundred standees, heard Fernando Germani, the famous Italian organist, play the initial concert of his current American tour at Symphony Hall in Boston Nov. 10. Germani, who is using the Hammond electronic organ as his solo instrument, is scheduled for fifty-two performances in the larger cities from coast to coast. Four of these will be appearances as soloist with the Philadelphia Orchestra under Leopold Stokowski.

KYLE DUNKEL WILL GO TO PARIS AS GUEST ORGANIST

Kyle Dunkel, organist and choirmaster of All Angels' Church in New York City, has been invited to take charge of the music at the American Cathedral

IN THIS MONTH'S ISSUE

Extended hearings on the charges brought by the Federal Trade Commission against the Hammond Instrument Company come to a close after testimony by Dr. Charles P. Boner in Washington. Action of the commission is now awaited.

Among the new organs described is a four-manual Kilgen to be placed in the new auditorium of Bowling Green University in Ohio.

Impressive memorial service is held in Pittsburgh for the late Dr. Charles N. Boyd.

Third edition of William H. Barnes' "The Contemporary Organ" comes from the presses.

Reports from chapters of the American Guild of Organists show great activity in November.

Canadian College of Organists announces examination requirements for 1938.

THE DIAPASON.

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of the Holy Trinity in Paris for two months during the absence of Lawrence K. Whipp, the regular organist and choirmaster. Mr. Dunkel held the position in Paris for three years immediately after the war, resigning to return to America and to the Cathedral of the Incarnation, Garden City, Long Island. For the past twelve years he has been organist and choirmaster at All Angels' Church.

Mr. Dunkel will sail on the Normandie Dec. 26 and will return to his regular post early in March in time for the Lenten and Easter services.

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**HAMMOND TESTIMONY
FINISHED AT CAPITAL**

DR. C. P. BONER IS A WITNESS

Reports on Interesting New Experiments Made Outdoors with Organ Pipes and Hammond Instrument on Top of Pole.

Hearings on the charges brought by the Federal Trade Commission against the Hammond Clock Company (now the Hammond Instrument Company), involving claims made for the electronic organ manufactured by this company, were brought to a close at Washington, D. C., Oct. 28. It now remains for the members of the commission to study the vast amount of testimony elicited at the hearing in Chicago and Atlantic City and finally at the capital. A decision may be expected any time within the next three months, according to the best-informed prophets. The trial was marked by two and a half days of testimony in Washington by Dr. Charles P. Boner on some new experiments in tone analysis by him.

Finish in Atlantic City

The Atlantic City hearing, reported in THE DIAPASON last month, came to a close Oct. 22. On the preceding day ex-Senator Emerson L. Richards completed his direct testimony under the lead of the government attorney, Colonel William T. Chantland.

The senator denied Laurens Hammond's assertion on the stand in Chicago as to "hissing" in organ pipes, stating there was no such rush of air as had been described when a pipe is properly voiced. He was supported in this statement, especially as to the salicinal pipes tested at the Atlantic City Auditorium, by Dr. Charles M. Courboin, who was recalled to the stand for a few moments.

Senator Richards continued throughout the day to answer various statements in Mr. Hammond's testimony. "It is the fact that the ear is getting a large number of individual messages which differentiates the organ from the Hammond," he said, "because the Hammond has only one source of tone—the loud-speaker—whereas in the organ you have a great multiple of messages."

The thirty-piece test at the University of Chicago was condemned as valueless because the group of judges did not hear either instrument first so as to form a basis of judgment. The witness denied that the organ builders had been trying for years to make the speech of the organ faster. One violin amplified is nothing like twenty-four violins, he asserted. In connection with previous testimony a list of the stops of the Skinner organ at the university which were not heard in the comparative test was placed in the record.

Cross-examination of Senator Richards began Oct. 22 and Benjamin F. Wupper, counsel for the respondent, first asked a number of questions bearing on the witness' organ study. recitals he had played and his knowledge on scientific subjects. The senator, asked when he gave his last recital, said he had never given a recital for pay, but had played many without pay. His organ teacher had been J. T. Roberts. He also asserted in answer to other questions that he knew as much as Mr. Hammond about acoustics. Further queries elicited replies to the effect that he held no engineering degrees and belonged to no scientific societies. He had read no books on acoustics within the last year.

Bermuda Onion Plays Its Part

Q.—Did you know that the definition of sound in the *British Review* for 1937 was identical with that of Mr. Hammond?

This the witness said he did not know, nor did he care. Following a series of other questions the senator declared that it was "silly to say that air vibrates and that that is what makes sound." In direct testimony the witness had used an onion for illustration in describing the action of sound. Mr. Wupper produced a large Bermuda onion and this luscious and fragrant vegetable was sacrificed amid excited dialogue on the altar of organ music, a

ceremonial that occupied a part of the morning.

The matter of synthetic stops was taken up at length and the witness declared that these synthetic tones were not "successful" organ tones.

The Atlantic City hearing was completed with this cross-examination.

New Experiments by Dr. Boner

When the hearing was resumed in Washington Oct. 26 Dr. Charles P. Boner, professor of physics at the University of Texas, whose tests with the General Radio Corporation wave analyzer were a prominent feature of the Chicago proceedings in the spring, was the principal witness and he occupied nearly all the time spent at the capital. Dr. Boner was called to tell of interesting new experiments he made with organ pipes and with a Hammond instrument and to rebut the attacks on his previous testimony, made by Laurens Hammond. His two days on the stand were devoted to a scientific argument in detail of all the questions that came up in Chicago. Considerable time was devoted to a discussion of the oscillograph as compared with the wave analyzer. Mr. Hammond's testimony as to theories as to sound waves was challenged by the witness and he declared the oscillograph used by Mr. Hammond as "of no value for tonal analysis." To support his declaration he relied on the authority of a number of the most prominent scientists of America. As to imitation of other instruments by the organ, Dr. Boner said that no organ builder claims, for example, that his violin stop duplicates the tones of the violin.

Dr. Boner's tests at Austin, Tex., since he was on the stand in Chicago, were made outdoors, a trumpet pipe being placed in a tower twenty-three feet high and a microphone in another tower of the same height, while a Hammond electronic organ was raised to the top of a pole with block and tackle and the wave analyzer was again brought into use.

Would Require Many Drawbars

Continuing the next day, Dr. Boner asserted that his analysis showed that to duplicate the various complex organ tones thirty to forty drawbars such as are used on the Hammond would be necessary. The results of his tests, Dr. Boner said, "pattern after the results in the Chicago tests."

In concluding his direct testimony the witness declared in answer to questions by Colonel Chantland that in the light of his experiments "the Hammond cannot produce pipe organ music." Other claims dealt with in the complaint of the commission were similarly contradicted by the witness.

Mr. Wupper cross-examined Dr. Boner in detail on the afternoon of Oct. 27 and the following morning, and much was added to the scientific discussion that forms a large part of the information elicited during the days of the trial.

The Federal Trade Commission members are now engaged in the task of studying the voluminous record before reaching their long-awaited decision.

Join in Worcester Festival Service.

All Saints' Church, Worcester, Mass., has founded five other Episcopal churches in Worcester and they all join in a festival service with the mother church on All Saints' Day. This service was held Nov. 1 and four other churches sent choirs. Accordingly there were five choirs in the procession, with a total of 115 men and boys. The anthem "Souls of the Righteous," by Dr. Noble, has been used at these services for twenty-seven years. The other anthem was Martin's "Hail, Gladdening Light." An organ recital as follows preceded the service: Prelude in B minor and Chorale Prelude in E flat, Bach (Neil Farrow); Pastorale in F sharp, E. Townsend Driffield (Alfred H. Booth); "Ave Maria," Arkadelt, and Adagio (Sonata 1), Mendelssohn (C. A. Bostock). William Self, organist and choirmaster of All Saints', directed the service and James A. S. Gow of St. Matthew's presided at the organ and played as the postlude Guilmant's Grand Chorus in D. The sermon was preached by the Rt. Rev. William Appleton Lawrence.

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CHRISTMAS GIFT SUGGESTION

A presentation copy of George Ashdown Audsley's Temple of Tone in Christmas gift wrapper will be sent to any address on receipt of five dollars. This book makes an ideal gift for any person interested in the organ. It is Dr. Audsley's last published work—contains sixteen detailed specifications of various types of organs—beautifully bound—printed on the finest paper available.

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WORK OF THE HALL COMPANY

Three-Manual in New Presbyterian Edifice in Suburb Effectively Designed to Produce a Satisfactory Ensemble.

An interesting fall installation in the Chicago territory is a three-manual built by the Hall Organ Company of West Haven, Conn., for the new edifice of the Wilmette Presbyterian Church. This organ was installed in two chambers, on the two sides of the chancel, the swell on the right side, and the great and choir, which are partly duplexed, on the left side, behind two handsome grilles. Both sections of the organ are under expression, and are on four and three-fourth-inch wind pressure.

By using a spotted metal for the diapason and the inclusion of a separate 4-ft. octave on the great, and fairly wide mouths and low cut-up, the builders have been able to produce a pleasing ensemble, despite the limitations imposed. The acoustics of the building have helped greatly in this and the addition of a reed on the great has helped, as this reed is fairly bright, with not too large a scale.

The resources of the instrument are shown by the following stop list:

GREAT ORGAN.

- First Diapason, 8 ft., 73 pipes.
- Second Diapason, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Tuba, 8 ft., 73 pipes.
- Chimes, 8 ft., 21 bells.

SWELL ORGAN.

- Bourdon, 16 ft., 97 pipes.
- Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 notes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Cello, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 61 notes.
- Nasard, 2 1/2 ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

- Diapason, 8 ft., 73 notes.
- Dulciana, 8 ft., 73 notes.
- Concert Flute, 8 ft., 73 notes.
- Unda Maris, 8 ft., 61 pipes.
- Harmonic Flute, 4 ft., 73 notes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN.

- Diapason, 16 ft., 12 pipes, 20 notes.
- Bourdon, 16 ft., 44 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Flute, 8 ft., 32 notes.
- Dolce Flute, 8 ft., 32 notes.
- Cello, 8 ft., 32 notes.

Among the mechanical features of the organ is a patented double-touch cancellation by means of which all stops of any division can be instantly canceled through a slightly heavier touch on any stop, or group of stops, at the same time leaving on for solo use the stop or stops so selected.

Samuel R. Warren, technical director of the Hall Company, designed the organ. The sale was made by Kenneth Butler, Chicago representative.

American Conservatory Program.

Students under Frank Van Dusen at the American Conservatory of Music, Chicago, were heard in a recital at Kimball Hall Nov. 13, playing this program: Finale, Eighth Symphony, Widor (Kenneth Cutler); Prelude in B minor, Bach, and Allegro, Sixth Symphony, Widor (Winston Johnson); Andante Sostenuto ("Symphonie Gothique"), Widor, and Toccata, Schmidt (Mario Salvador); Reverie, Bonnet, and Finale, Seventh Symphony, Widor (Burton Lawrence).

Schnelker Goes to Detroit.

Josef Schnelker has resigned his position at the Cathedral of the Immaculate Conception in Fort Wayne, Ind., and has been appointed organist at Holy Redeemer Church, one of the largest parishes in Detroit, with a membership of over 10,000. The organ is a three-manual Casavant with floating solo of five stops. Possibilities for the choirs are unlimited, and the pastor, Father E. F. Buhler, is very much interested in the musical program.

KENNETH R. OSBORNE



BESIDES HIS REGULAR RECITALS at Hope College, Holland, Mich., Kenneth R. Osborne is earning honors in choral directing and other musical activities. On Dec. 14 he will conduct a performance of "The Messiah" in the college chapel, with orchestra and organ accompaniment. Soloists from Chicago and Detroit have been engaged. The chorus is a combination of two choral groups trained by Mr. Osborne—the Holland Civic Chorus of 100 voices and the Hope College choir of eighty. At his vesper recital Nov. 7 Mr. Osborne played these selections: Chorale, Andriessen; Largo (Trio-Sonata 2), Bach; Toccata, Adagio and Fugue in C. Bach; "Twilight at Fiesole," Bingham; "Pensee d'Automne," Jongen; Toccata, "Thou Art the Rock" (by request), Mulet.

MARION WHITTAKER MARCH PASSES AWAY IN OKLAHOMA

Mrs. Marion Whittaker March, for twenty-six years a prominent musician of Muskogee, Okla., and an active organist throughout her career, died Nov. 1 at the Muskogee General Hospital after a long illness, in the course of which she underwent two operations.

Funeral services were held Nov. 3 at the First Methodist Episcopal Church, of which Mrs. March was organist for fourteen years. The Rev. Oscar Evanson, pastor of the church; Dr. L. S. Barton, pastor of St. Paul's Methodist Church, and Dr. Walter G. Letham, pastor of the First Presbyterian Church, conducted the services. Mrs. A. C. Wilcoxon sang "Passion-tide," an anthem composed by Mrs. March. A hymn, "Hear My Cry, O Lord," composed by Mrs. March, which won recognition two years ago from the Oklahoma Federation of Music Clubs, also was sung.

Mrs. March was organist at St. Paul's Church for seven years and at the First M. E. Church, South, for four years, in addition to her fourteen years at the First M. E. She was a member of the American Guild of Organists. She had studied under Alfred Robyn of St. Louis and Arthur Dunham of Chicago and also studied piano for two years at the Cincinnati Conservatory of Music.

Mrs. March is survived by her husband, John R. March, an engineer of Muskogee and Oklahoma City, and two sons, John R., Jr., 21, and Gordon, 19. It is planned by Mrs. March's musical friends to have her compositions published and to devote the proceeds from such publication toward furthering hymn playing contests among the younger musicians of the Southwest, through the annual gatherings of the Federation of Music Clubs. A beautiful little Christmas carol was nearing the completion stage, but she was unable to finish it.

Designed and Opened by R. W. Ross.

An organ designed and built by R. Wilson Ross was dedicated in the Memorial Baptist Church at Mechanicsville, N. Y., late in September with a recital by Mr. Ross, whose home is at Mansfield, Pa. Visitors from many nearby towns heard the new instrument.

FOUR-MANUAL ORGAN FOR WILLIAMSPORT, PA.

JOB BY CANNARSA COMPANY

Additions and Extensive Work of Reconstruction Make Large Instrument Out of Two-Manual in Pine Street Methodist.

The Pine Street Methodist Church of Williamsport, Pa., now has a four-manual organ as the result of extensive work done by the Cannarsa Organ Company of Pittsburgh. This firm has added a choir division of seven stops to the two-manual and echo organ and has installed a four-manual console, giving the echo its own manual. At the same time a number of sets of pipes were added to enhance the tonal resources of the instrument.

The work of reconstruction included also new chests for the echo and part of the pedal, new expression chambers for the great and choir, new electric action and swell engines, a new three-horsepower Orgoblo, besides magnets, etc. The pitch of the organ has been raised to A-440.

All this work has been done at the Cannarsa factory. The result is virtually an entirely new instrument, whose resources are shown by the following stop specification:

GREAT ORGAN.

- Open Diapason, 8 ft., 61 pipes.
- Doppel Flöte, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.
- Chimes, 25 tubes.
- Harp, 49 metal bars.

SWELL ORGAN.

- Bourdon, 16 ft.
- Open Diapason, 8 ft., 61 pipes.
- Rohr Flöte, 8 ft., 61 pipes.
- Viole d'Orchestre, 8 ft., 61 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 61 pipes.
- Flute Harmonic, 4 ft., 61 pipes.
- Flageolet, 2 ft., 61 pipes.
- Cornopean, 8 ft., 61 pipes.
- Oboe, 8 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

- Violin Diapason, 8 ft., 61 pipes.
- Melodia, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 61 pipes.
- Unda Maris, 8 ft., 49 pipes.
- French Horn, 8 ft., 61 pipes.
- Tremolo.
- Harp, 49 notes.

ECHO ORGAN.

- Geigen Principal, 8 ft., 61 pipes.
- Gedeckt, 8 ft., 61 pipes.
- Viole d'Amour, 8 ft., 61 pipes.
- Vox Angelica, 8 ft., 49 pipes.
- Forest Flute, 4 ft., 12 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Chimes, 25 notes.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Echo Bourdon, 16 ft., 12 pipes.
- Octave, 8 ft., 12 pipes.
- Flute, 8 ft., 12 pipes.
- Dolce Flute, 8 ft., 32 notes.
- Trombone, 16 ft., 12 pipes.

The organ committee is headed by Dr. W. M. Ash, Miss Mabel F. Gohl is the organist and Edward L. Smead is the choir director.

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WEST VIRGINIA ORGAN IS REBUILT BY PILCHER

WORK DONE AT HUNTINGTON

New Sets of Pipes, New Console and Improvement of Tonal Resources Included in Reconstruction at First Presbyterian Church.

Henry Pilcher's Sons of Louisville have completed a thorough modernization of the organ in the First Presbyterian Church, Huntington, W. Va., of which the Rev. A. L. Currie is pastor. The work includes a number of new sets of pipes and a new console. The specifications were prepared by Dr. Harry Mueller, organist and choirmaster of the church and head of the music department of Marshall College, Huntington, in collaboration with the Pilcher Company.

The old organ was a good, solid instrument, though it lacked delicate tone coloring. Such coloring was added to the different divisions, mostly to the choir section, as ample space was available in the choir chamber. The installation and tonal regulation was carried out by John Gunther, a member of the Pilcher staff. The organ is divided into three sections, the swell being to the left and elevated somewhat above the choir loft, the great and pedal being immediately back of the choir and the choir division to the right.

This church has a seating capacity of approximately 1,000 and draws its congregation from all sections of Huntington and vicinity.

Following is the specification of the organ:

GREAT.

Open Diapason, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Flute Harmonic, 4 ft., 61 pipes.
Dolce Flute Celeste, 8 ft., 61 pipes.
Unda Maris, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Cathedral Chimes, 20 bells.

SWELL.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Flute Traverse, 4 ft., 73 pipes.
Mixture, 3 rks., 183 pipes.
Quint, 2½ ft., 61 notes.
Flautina, 2 ft., 61 pipes.
Trompette, 8 ft., 73 pipes.
Cor Anglais, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR.

Geigen Principal, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Viol Celeste, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Dolce Flute, 8 ft., 73 pipes.
Dolce Flute Celeste, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Tremolo.

PEDAL.

Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Violone, 16 ft., 12 pipes, 20 notes.
Flute, 8 ft., 12 pipes, 20 notes.
Violoncello, 8 ft., 32 notes.
Flute, 4 ft., 32 notes.

There are twenty-three couplers, twenty-seven combinations, eight pedal movements and five accessories.

Last spring the Pilcher firm completed a three-manual organ in Trinity Episcopal Church, Huntington, which instrument replaced an old Pilcher installed in 1893, and the factory is now building a new organ for the Baptist Temple, which will be installed when the new edifice is completed.

New Mass by Mauro-Cottone.

Melchiorre Mauro-Cottone, organist of the New York Philharmonic Society and of Holy Trinity Catholic Church in New York City, has composed a new mass for four-part chorus of boys' and men's voices. It is scored for sopranos, first and second tenors and basses, with organ accompaniment. This work, written in polyphonic style, will have its first performance at the midnight mass in Holy Trinity Church at Christmas under the direction of the composer.

BUXTEHUDE "ABENDMUSIK" GIVEN AT WINSTON-SALEM, N. C.

Dietrich Buxtehude's cantata "Rejoice, Beloved Christians," as edited by Clarence Dickinson, was presented at an "Abendmusik" after the manner of Buxtehude's day, and in an appropriate setting, at the Home Moravian Church of Winston-Salem, N. C., on the afternoon of Nov. 7. Clifford Bair was the conductor and Miss Anna Withers was at the organ. About 400 people heard and admired the singing.

Immediately after the clock struck the hour, a part of the church "band," out of sight of the audience, "announced" the "Abendmusik" by playing the chorale. Then the service began with the organ prelude. Because of the prominence of the brasses ("band") in the Moravian Church, especially in Salem, Miss Withers wrote some brass parts to the cantata. The fanfare was arranged for three trumpets and organ, and in order to be sure the congregation would follow the chorale in the last chorus (the organ has a descant) she placed a trumpet on the tune an octave below the first soprano.

Miss Withers was asked to make a talk at the weekly "music hour" of Salem College, tracing the history of the German church cantata until Bach, with emphasis on Buxtehude—his life, style and work.

CATHARINE CROZIER HEARD ON NEW ORGAN IN ROCHESTER

One of the outstanding recitals in the series opening the new seventy-five stop Aeolian-Skinner organ at the University of Rochester was that given Nov. 7 by Catharine Crozier. The exacting program was played entirely from memory with a finish and verve that were amazing. A recent graduate of the Eastman School of Music, Miss Crozier is now holding a teaching fellowship at the Eastman School in the organ department.

Miss Crozier has played many recitals in and around Rochester and appeared last June at the national convention of the A. G. O. in Cincinnati, playing the Hindemith Concerto.

Her Rochester program was as follows: Toccata, Adagio and Fugue in C major, Bach; Chorale Preludes, "Come, Redeemer of Our Race," "Christ, Our Lord, Came over the Jordan" and "Kyrie, Thou Spirit Divine," Bach; Chorale in A minor, Franck; Passacaglia (Symphony in G major), Sowerby; Scherzo (Second Symphony), Vierne; Prelude, Samazeuilh; "Gargoyles," Edmundson.

Carl Adams, St. Louis Veteran, Dies.

Carl Adams, an organist for seventy-one years and for thirty-eight years choirmaster of St. Boniface Catholic Church in Carondelet, Mo., who composed half a dozen masses and arranged scores of sacred works, died Oct. 10 at the home of his son-in-law, John J. Moran, in St. Louis. He was 84 years old. Mr. Adams was a native of Germany. He came to this country in 1870, going to Norwalk, Ohio, where resided his uncle, a priest. Later he was sent to Milwaukee, where he entered a teachers' seminary and devoted his attention to the study of English and music. Two years later he became organist and choirmaster of his uncle's church, then in Cleveland, and at the same time taught in a parochial school. Surviving Mr. Adams are two daughters, Mrs. Moran and Mrs. George J. Dillmann, and four grandchildren.

Death of Gene W. Ware.

Gene W. Ware of Providence, R. I., organist and choir director at the First Congregational Church of Fall River, Mass., for the last ten years and director of the Choral Art Society, died at the Rhode Island Hospital, Providence, Oct. 12 at the age of 53. Mr. Ware, a native of Shelburne Falls, was graduated from Brown University with the class of 1905. He joined the faculty at Brown, in the music department, and was professor there when he retired in 1930 to take up private teaching in piano and voice. Surviving him are his widow, Lois (Nuzum) Ware, formerly of Pawtucket; a daughter by a previous marriage, Mrs. Oscar Murphy of Westley, and two sisters.

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WILLIAM H. BARNES

Since the first and second editions of this work appeared, seven and four years ago, the continued demand for it from organists, builders, and amateurs throughout this country as well as England, has made it necessary for the author to prepare a third and revised edition.

The third edition, like the second, has been produced by a photographic process at much less cost for printing and plate-making than the first. Modern developments in this process of printing have made it possible to greatly improve the clearness of the halftones and type pages in this edition. It is Dr. Barnes' wish to continue to give the purchaser all the benefit of these lower costs and improvements. The price of the new edition is \$2.50 postpaid, the same as the second edition. It is hoped that this price, which is in keeping with the times, will continue to make the book available to many of the younger generation of organists, who have known of it, but who were unable to buy it at its former price.

The book has 372 pages with the same page-size as before, and 150 illustrations, many of them halftones. All of the features presented originally concerning the design, evolution and construction of the organ, which have caused the work to become standard in its field, are retained. To these features, Dr. Barnes has added considerable new material.

Special mention should be made of the addition of a supplement on Electronic Instruments which gives both the theory of these instruments, and a non-technical and unprejudiced description of about a dozen of the more important examples. The chapters on Tonal Design have been completely rewritten. All of the latest ideas in this field have been examined and discussed and leading authorities quoted.

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MEMORY OF DR. BOYD HONORED AT SERVICE

BEAUTIFUL TRIBUTES PAID

Life of Pittsburgh Musician and Scholar Appraised in Address—
Three Organists and Large Choir Provide the Music.

Dr. Charles N. Boyd's memory was fittingly honored at an impressive memorial service held Nov. 16 in the Bellefield Presbyterian Church of Pittsburgh. The service was sponsored by Western Theological Seminary, of which the Pittsburgh organist and scholar, who died April 24, was for years a faculty member, and by the Western Pennsylvania Chapter of the American Guild of Organists. A committee of the Guild consisting of Earl Collins, chairman; William H. Oetting, Alan Floyd and Herbert C. Peabody took part in the arrangements.

Mr. Oetting played as a prelude the "Invocation" from the Sonata in D minor by Reger. As the interlude Dr. Marshall Bidwell played Dr. Boyd's arrangement of the Largo from Haydn's Symphony No. 88. The postlude, "Come, Sweet Death," by Bach, was played by Arthur B. Jennings. The memorial choir, directed by Frank Kennedy and consisting of the choirs of the First Baptist Church, the Bellefield Presbyterian, the Glen-shaw Presbyterian, the Highland Presbyterian, the Sewickley Congregation and the Cecilia Choir of the Western Theological Seminary, sang Tschai-kowsky's "Praise Ye the Name of the Lord" and "O Blessed and Ever-Gracious Lord," Arkhangelsky's "O Glad-some Light" and Noble's "Souls of the Righteous."

James A. Kelso, D.D., president of Western Theological Seminary, who delivered the memorial address, referred to the fact that Dr. Boyd was the son of a minister, was graduated from the University of Pittsburgh at the age of 18, when the majority of boys are just matriculating, and held a position on the faculty of the seminary for thirty-four years. He then spoke of his valuable service in teaching musicology and hymnology, and of his fine work as a writer. He said that Dr. Boyd's position in the sphere of musical history and development was unique. The speaker emphasized Dr. Boyd's modesty and faithfulness to duty, and spoke of him as a man who placed his knowledge at the service of others and gave of himself generously—a man of many sides and of versatile activities. Dr. Kelso summarized his eulogy in these words: "We scarcely realized his capabilities, his national reputation and his influence as a man of God. The supreme aim of his life was a devotion to others in the Christian service of music. We honor him in memory and in gratitude."

The spirit of the service and the feeling of all his friends and associates for Dr. Boyd was expressed in the closing prayer of Dr. William R. Farmer of the seminary, which was the climax of an appropriate and beautiful program.

Heaps Directs Debussy Work.

Claude Debussy's "The Prodigal Son" was presented under Porter Heaps' direction Sunday afternoon, Nov. 14, at the New England Congregational Church, Chicago, worshipping in Thorne Hall on the Chicago campus of Northwestern University. As a prelude Mr. Heaps played Franck's Chorale in B minor on the four-manual Kimball organ and the postlude was the "Ave Maris Stella" of Dupré. The New England Church choir and soloists did beautiful singing in the Debussy work.

Dr. Manville to New Church.

Dr. Edward B. Manville, F.A.G.O., president of the Detroit Institute of Musical Arts, has been appointed organist and musical director of the Fort Street Presbyterian Church, Detroit, succeeding Edgar R. Danby, who will become organist of the Episcopal Church of the Messiah. Dr. Manville began his service Nov. 1.

DR. CHARLES N. BOYD



DOERSAM OPENS GRAND RAPIDS ORGAN BY AEOLIAN-SKINNER

Opening of the three-manual organ in the Westminster Presbyterian Church in Grand Rapids took place Nov. 17 and brought out not only the organ fraternity of Grand Rapids, but visiting organists from Muskegon, Holland and other cities, to hear Charles H. Doersam, F. A. G. O., of Columbia University, New York, play a thoroughly enjoyable program on the new Aeolian-Skinner instrument. The organ was described in THE DIAPASON Aug. 1. It made a very favorable impression under the touch of Mr. Doersam. The organ stands in the rebuilt church, one of the large downtown edifices of the Furniture City.

Mr. Doersam included the following compositions in his program: Toccata and Fugue in D minor, Bach; "I Call to Thee, O Christ," Bach; Prelude, Clerambault; "Benedictus," Couperin; "Grand Jeu," Du Mage; "O How Blessed, Faithful Spirits, Are Ye," Brahms; Rhapsody on Breton Melodies, in D major, Saint-Saens; Evening Song, Schumann; Sketch in F minor, Schumann; "Adoration," Bingham; Finale in B flat, Franck. Two encore numbers completed the offerings of the evening.

At a luncheon on the same day in the Pantlind Hotel, in honor of Warden Doersam, at which about twenty-five were present, steps were taken to organize a chapter of the American Guild of Organists with headquarters in Grand Rapids. It will probably be known as the Western Michigan Chapter and Harold Tower was selected as the first dean.

Handel's "Messiah" will be sung at the First Baptist Church, White Plains, N. Y., Sunday, Dec. 12, at 8 o'clock. The organist and choir director is Elizabeth B. Cross, who has a chorus of fifty voices. A junior choir festival was held in this church Sunday afternoon, Nov. 14. Seven choirs from White Plains, Scarsdale and Port Chester took part, numbering 200 choristers.

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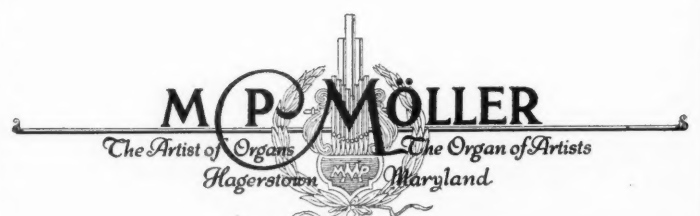
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Making new phonograph records and playing over the air have made Charles M. Courboin's artistry literally resound over the earth in recent months. He is now broadcasting every Sunday at noon Eastern standard time from station WOR in New York over the entire Mutual network from coast to coast and likewise over the Canadian Broadcasting Company's network. This includes 136 stations. The recitals are played at the American Academy of Arts and Letters, on the four-manual Aeolian-Skinner organ. While the hour of the recitals is not one convenient for active church organists, it offers an opportunity to hear Mr. Courboin which constitutes probably the most widespread recognition of good organ playing thus far given by the radio.

At the same time Mr. Courboin has been making Victor red seal records which are so much in demand that the supply has at times run out. The demand for these records is a testimonial to the fact that organ playing by a virtuoso is still decidedly popular. Among the compositions recorded by Mr. Courboin have been the Franck Andantino, Schumann's "Abendlied," the final chorus from the Bach "St. Matthew Passion," as arranged by Widor, and Schubert's "Ave Maria." They were made on the great Wanamaker organ in Philadelphia. President Roosevelt has received these records and has written Mr. Courboin a cordial letter of appreciation. Alexander Russell's "Song of the Basket Weaver" and Clarence Dickinson's Berceuse will be issued soon.

To show the way in which these records have been received it may be

noted that two prominent physicians representing the Rockefeller Institute of Research who were departing for Africa asked to have the records autographed by Dr. Courboin before taking them on their long journey.

J. A. SCHEHL'S ANNIVERSARY IS OBSERVED IN CINCINNATI

J. Alfred Schehl, choirmaster and organist of St. Lawrence Church, Cincinnati, Ohio, celebrated his twenty-five years of service with that parish Sunday, Oct. 10. A special musical program made up of Mr. Schehl's compositions was sung at the solemn high mass. His Mass in Honor of St. Lawrence, parts of which were sung at the recent convention of the A. G. O. and which made such a fine impression, was sung in its entirety. The choir also sang Mr. Schehl's "Ave Maria" and the gradual "Domine Refugium." The prelude and postlude were from the volume of twenty-five pieces for organ composed last summer and now being published by the Merrell Schwarz Music Company. A large congregation, including many of Mr. Schehl's former boy choristers, were present. The choir of fifty men and boys has earned for itself a fine reputation both in church and on the concert stage. On three occasions the choir sang with the Cincinnati Symphony Orchestra at its "popular" concerts, besides giving performances in Cincinnati and surrounding cities.

Alfred Redhead Dies at Age of 82.

Alfred Redhead died at Effingham, England, July 17 at the age of 82 years. He was born in October, 1854. Mr. Redhead was appointed organist of St. Augustine's, Kilburn, in 1878, and subsequently held many posts as organist, including St. Mark's, London. In recent years he had lived in the neighborhood of Rammore Common, Surrey, where he was organist of the private chapel of Lord Ashcombe. He was a prolific composer of anthems, part-songs and carols, many of which obtained world-wide popularity.

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ORGANISTS OF THREE STATES IN CONVENTION

GOOD PROGRAM IN MEMPHIS

Draws Guild Members from Tennessee, Arkansas and Mississippi — "St. Matthew Passion" Sung — Recitals and Addresses.

The eleventh annual tri-state convention of the American Guild of Organists for Arkansas, Mississippi and Tennessee was held under the auspices of the West Tennessee Chapter in Memphis Oct. 26 and 27. It was perhaps the most successful convention yet arranged by this energetic group of organists. Sixty were registered, with thirteen organists from Arkansas, six from Mississippi and the remainder from Memphis and Tennessee.

The convention opened with registration and a reception at the Hotel Peabody Tuesday afternoon, followed by a banquet, presided over by the dean of the West Tennessee Chapter, Adolph Steuterman, F.A.G.O. This was followed by a Guild service at Calvary Episcopal Church, of which the Rev. Charles F. Blaisdell, D. D., is rector and the dean is organist and choirmaster. The service was a full choral evensong, with Bach's "St. Matthew Passion" sung in part by a group of twenty-five from the adult choir of Calvary under the direction of Mr. Steuterman. Eleven numbers were given—two double choruses, two single choruses, two chorales, two recitatives, two choruses with solo voices and a duet with chorus. The choir was well balanced, with a particularly good blend of voices. The outstanding numbers were the two double choruses, "Have Lightnings and Thunders," in which a splendid climax was reached, and "Here Yet Awhile," the air with chorus, "I Would Beside My Lord Be Watching," sung by Miss Virginia Moreno Sledge, soprano soloist, and the chorus with solo "And Now the Lord to Rest Is Laid." The shadings of the choir in the chorales were noteworthy. The accompaniment, with Harry J. Steuterman, brother of the dean and organist and choirmaster of Grace Episcopal Church, Memphis, at the organ, and Mrs. W. E. McLain at the piano, was sympathetic and smooth. The prelude, Franck's Chorale in A minor, was played by Adolph Steuterman and the postlude, the Finale from Vierne's First Symphony, was played by Harry J. Steuterman. This was not only the first presentation of the Bach work in Memphis, but also the initial introduction of descants.

After the Guild service an informal reception was held at the home of Mrs. E. A. Angier, Jr., where, after a demonstration of the new model of the Hammond electronic organ through the courtesy of the Hollenberg Company, refreshments were served and a musical "professor quizz" contest was indulged in under the expert "professorship" of Mrs. M. W. Jessup of Little Rock.

Wednesday morning opened with a business meeting at the Idlewild Presbyterian Church. Greetings were read from Warden Doersam and others and a formal invitation to hold the 1938 convention in Nashville was presented by Sidney Dalton, representing the Central Tennessee Chapter. This invitation was accepted. Next came a recital by Sheldon B. Foote, F.A.G.O., organist and choirmaster of the Idlewild Presbyterian Church, a newcomer to Memphis. Mr. Foote gave a splendid account of himself in the following program: Suite in F, Corelli-Noble; Minuet, Rameau-Dickinson; Toccata in F, Crawford.

At 11 o'clock four addresses of exceptional merit and inspiration were delivered, as follows: "Summer Choir Schools and What They Offer," by Henry Sanderson, A.A.G.O., of Little Rock; "The Function of Music in the Act of Religious Worship," by the Rev. Sterling H. Tracy, Ph.D., of Memphis; "The Volunteer Choir and Its Development," by Sidney Dalton of Nashville, and "The Gregorian Chant," by Sister Marie Clare, R.S.M., of Memphis.

Luncheon was enjoyed in the guild hall. The Rev. R. K. Young, pastor of the Idlewild Presbyterian Church, delivered a word of greeting and appreciation of the aims and objects of

the American Guild of Organists. The feature of the luncheon was the singing by a group of 100 young people of the glee club of Central High School under the direction of Ernest F. Hawke, F. A. G. O. Included in the group of numbers sung were three compositions of Mr. Hawke.

The afternoon was taken up with a tour of four churches, with a twenty-minute recital in each. The first was at St. John's Methodist, where Miss Evelyn Hohf, M.M., head of the organ department of Mississippi State College for Women, Columbus, Miss., gave a fine reading of the following program: Chorale Preludes, "Kommst Du nun, Jesu, vom Himmel herunter" and "Wachet auf, ruft uns die Stimme," Bach; Chorale Prelude, "Wachet auf," Karg-Elert; Symphony in G minor (Adagio), Widor. This was followed by this program at the Bellevue Baptist Church, where Miss Frances Patrick of Nashville made a fine impression: "The Quiet of the Forest," Dunham; Scherzo in G major, Dunham; "The Nightingale and the Rose," Saint-Saens; "Hungary," Moszkowski-Sanders. Mrs. Sidney Nutt of Hot Springs showed clean technique in the program played at the Jewish Temple Congregation Children of Israel. It was as follows: Fantasie and Fugue in G minor, Bach; Intermezzo, Callaerts; "Dreams," McAmis; Toccata, Dubois. The convention closed with the following program played by Paul S. McConnell, A.A.G.O., of the University of the South, Sewanee, Tenn., at St. Peter's Catholic Church: Magnificat ("Misterioso E Adagioissimo"), Dupré; "Ave Maris Stella" (Finale), Dupré; "Pastorale Ancienne," Edmundson; Sonata in C minor, Baldwin.

An interesting feature of the convention was that six churches of different denominations, having six different makes of organs, were visited. They were as follows: Calvary Episcopal (Aeolian-Skinner), Idlewild Presbyterian (Skinner), St. John's Methodist (Austin), Bellevue Baptist (Pilcher), Jewish Temple Congregation Children of Israel (Steere) and St. Peter's Roman Catholic (Casavant).

Great credit is given Dean Steuterman and his efficient committee chairmen for the excellent program and the smooth, prompt manner in which it was carried out. The chairmen were the following: Mrs. E. A. Angier, Jr., A. A. G. O. program; Mrs. O. F. Soderstrom, registration; Mrs. Wicliffe Follin, luncheons; Mrs. H. P. Dachselt, A. A. G. O., decorations, and Arthur Hays, receptions.

New Church for Miss Winsor.

Miss Louise Winsor has resigned her position as organist and director at the Church of the Messiah, Providence, R. I., to accept an appointment to St. Luke's Episcopal Church at East Greenwich, R. I. In her new church Miss Winsor will have charge of a choir of twenty voices.

Dupré at White Plains Dec. 6.

On Monday, Dec. 6, Marcel Dupré will give a recital at St. Matthew's Lutheran Church, White Plains, N. Y. His daughter, Marguerite Dupré, will play in a number for piano and organ, and there will be an improvisation on submitted themes. Mr. Dupré will play a Hillgreen-Lane organ of three manuals and echo.

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SARAH ALICE TRICKEY



by the left elbow of the player. She was succeeded by Mrs. Georgia Hurlin Wescott, and in turn by Miss Lillian Trickey, sister of the present organist, who died in 1891.

Miss Alice Trickey is still carrying on as organist and is also custodian of the charming and well-equipped town library, which stands beside the old church. She has no permanent choir, but enlists the services of the many singers and violinists who come to the fine hotels of Jackson in the summer to enjoy the grandeur of the scenery of this beautiful spot.

Hear Guy Criss Simpson in Recital.

Guy Criss Simpson of the faculty of Kansas University gave a recital for the Kansas City Music Club Oct. 25 at the First Baptist Church. Later in the evening steps were taken toward the formation of a Kansas City Chapter of the A.G.O. Mr. Simpson played these compositions for his audience, which included many of the prominent organists of Kansas City: Prelude in C minor, Mendelssohn; Verset No. 4 from the Magnificat, Dupré; Prelude and Fugue in A minor, Bach; "Marche Pontificale," from First Symphony, Meditation from First Symphony, Scherzo from Fourth Symphony, Variations from Fifth Symphony, First Movement from Gothic Symphony, Pastorale from Second Symphony, Moderato Cantabile from Eighth Symphony and Finale from Eighth Symphony, Widor.

Choirs Mark Church's 114th Birthday.

The Thanksgiving service at St. Mary's-in-the-Garden, West One Hundred and Twenty-sixth street, New York City, was a festival one because it marked the founding of this parish 114 years ago that day. Six of the eight choirs under the direction of Grace Leeds Darnell sang at this service, making a procession of nearly 125 choristers. The program included a "Benedictus es Domine" by Grace Leeds Darnell and the anthems "Doubt Not the Father's Care," Elgar; "O Lovely Peace," Handel, and "The 150th Psalm," Franck.

A REMARKABLE RECORD for long service as organist in a single church is that of Miss Sarah Alice Trickey of Jackson, N. H., a well-known summer resort in the White Mountains, now becoming famous as a center for winter sports. September marked the completion of Miss Trickey's fiftieth year as organist and choirmistress of the old Jackson Church, which was built in 1846. This church is undenominational and was organized under the title of "Protestant Chapel Association of Jackson." When Miss Trickey began as organist in September, 1887, her instrument was a reed organ, but in 1906 a new Hook & Hastings two-manual organ was installed.

One of the earliest organists of this church, Mrs. Sarah Meserve Stillings, died in August at the age of 93 years. It is interesting to know that the instrument she played was a table melodeon, a queer instrument of perhaps two and one-half or three octaves, which rested upon a table and had a bellows attached at the left side, worked

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25. Tremolo

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Friday Noon Recitals in Kimball Hall Have an Auspicious Start

The series of Friday noon recitals in Kimball Hall under the auspices of the Illinois Chapter had a good start when Edward Eigenschenk gave the first program Nov. 5. Good audiences have attended the recitals to date. The series is made possible through the generosity of the W. W. Kimball Company.

Mr. Eigenschenk's program included the following works: Toccata and Fugue in D minor, "Jesu, Joy of Man's Desiring" and Fugue a la Gigue, Bach; "Liebtedst" ("Tristan and Isolde"), Wagner; Andante, Haydn; "Clouds," Ceiga; Finale, Fourth Symphony, Vierne.

Miss Alice R. Deal gave the second program Nov. 12, playing: Chromatic Fantasie, Thiele; Evening Song, Bossi; Autumn Sketch, Brewer; "Osannare," Moline; Slumber Song, Groom; "The Primitive Organ," Yon; Prelude and Fugue on B-A-C-H, Liszt.

Dr. Wilhelm Middelschulte was the recitalist Nov. 19 and a large audience came out to hear this distinguished organist. His program was made up as follows: Chromatic Fantasie and Fugue, Bach; Concerto No. 4 (F major), Handel; Sonata in C major, Mozart; "Perpetuum Mobile" and Contrapuntal Symphony on Themes by J. S. Bach, Middelschulte. The Handel and Mozart works are embellished with cadenzas by Dr. Middelschulte. His last group, and especially the "Perpetuum Mobile," a stunt piece essayed only by the most footsure performers, aroused the enthusiasm of the audience and gave evidence of the fact that the years have not affected Dr. Middelschulte's pedal technique. As an encore he played a portion of the Guilment Sonata in D minor.

Porter Heaps gave the program Nov. 26.
The recitalists on the schedule for December are:
Dec. 3—Wilbur Held.
Dec. 10—Herbert E. Hyde.
Dec. 17—Mrs. Lily Moline Hallam.

The Illinois Chapter will give a dinner Dec. 6 at 6:30 at the Cordon Club, 410 South Michigan avenue, in honor of Mrs. Lily Moline Hallam, who is leaving Chicago to take up her residence in Los Angeles. The Chicago Club of Woman Organists is cooperating in sponsoring this dinner.
ORA E. PHILLIPS, Registrar.

Philadelphia Choral Festival.

Plans have been completed for the choral festival of Advent and Christmas music to be held in the chapel of Girard College, Philadelphia, Dec. 22. The chorus consists of a group of 100 voices under the capable direction of Dean Harry Banks and is sponsored by the Pennsylvania Chapter of the A. G. O. This festival is open to the public as well as to members of the Guild. The singing of familiar carols by the audience with descants by the chorus will be featured.

On Saturday evening, Oct. 2, a dinner was given in honor of Marcel Dupré by the Pennsylvania Chapter. Dean Banks extended a welcome to M. Dupré and his family and Warden Charles H. Doersam, who was also a guest of honor, spoke briefly.

Callaway Plays in St. Louis.

Paul Callaway gave a recital for the Missouri Chapter Oct. 25 at Christ Church Cathedral in St. Louis. He presented a program which those who heard him testify was exceptionally well played. The outstanding numbers were the Mozart Fantasie in F, the Liszt "Ad Nos" Fugue, the Fantasy for Flute Stops by Sowerby and Bach's Prelude and Fugue in G major. The program was as follows: Prelude and Fugue in E minor and Chorale Prelude, "Lobt Gott, Ihr Christen, allzugleich," Buxtehude; Fantasie in F, Mozart; Toccata on a Chorale, Tournemire; Introduction and Fugue, "Ad Nos, ad salutarem undam," Liszt; Prelude on "Iam Sol recedit Igneus," Simonds; Fantasy for Flute Stops, Sowerby; Versets for the "Nunc Dimittis," Harold Friedell; Prelude and Fugue in G major and Chorale Preludes, "Nun komm, der Heiden Heiland" and "De Profundis," Bach.

Portland Recitals in Review.

At the October meeting of the Maine Chapter the reports of the twenty-fifth anniversary summer organ course on the municipal organ in the City Auditorium were read. Bach's name appeared twenty-nine times on the twenty-eight programs. A curious coincidence was the choice of the Finale from Vierne's First Symphony by four guest organists from various cities who played the same week. The four Portland recitalists were Dean Alfred Brinkler, Sub-dean John E. Fay, Howard W. Clark and Fred Lincoln Hill. Eleven guest organists played, besides assisting artists from Curtis Institute of Music, who appeared at the final four concerts. The guest organists were: George Faxon, Homer C. Humphrey, Dowell P. McNeill, Mus.B.,

F. Carroll McKinstry, Edward H. Prescott, A.A.G.O., Douglas L. Rafter, A.A.G.O., Raymond C. Robinson, F.A.G.O., Francis W. Snow, Mus.D., Walter Peck Stanley, F.A.G.O., Homer Whitford, F.A.G.O., and William E. Zeuch.

The subject for the evening of Oct. 19 was "Modern French Organ Music," with Mr. Fay as chairman. He read sketches of the lives of Vierne and Dupré and played excerpts from Vierne's symphonies and the "Carillon de Westminster," and selections from "Fifteen Antiphons" by Dupré. Mr. Clark played "Wedding Song," Bonnet, and Mrs. Gratia Woods the Prelude from the First Symphony by Vierne.

VELMA WILLIS MILLAY, Secretary.

Annual Service in Buffalo.

The annual service of the Buffalo Chapter took place Nov. 2 in St. John's Episcopal Church, where the Rev. Walter Russell Lord, D. D., chaplain of the chapter, is the rector, and Robert G. Noehren, the sub-dean, is organist and choir director. About fifty attended a dinner in the parish-house at 6:30, which was followed by a short business meeting. Charles H. Finney, A.A.G.O., dean of the Erie Chapter, was a guest and brought greetings from his chapter. The choir of St. John's sang choral evensong from the chancel under Mr. Noehren's direction. The anthems were "Bow Down Thine Ear," Palestrina, and "Give Us the Wings of Faith," Ernest Bullock. An address was delivered by the Rev. William R. Otto.

On Dec. 14 the chapter will have its annual choir rehearsal under the direction of Clara Mueller Pankow, and Leonard Adams, A.A.G.O., will demonstrate his new musical games.

GILBERT W. CORBIN, Secretary.

Chapter Inspects New Rangertone.

The regular meeting of the Union-Essex Chapter was held at the State Normal School in Newark, N. J., Nov. 22, and a new type of electronic organ was heard and inspected. This new instrument is the "Rangertone" and is the second installation of its kind, the first having been completed in the State Normal School, Oneonta, N. Y. Rangertone, Inc., which has developed this instrument, is headed by Captain Richard H. Ranger of Newark. It is "all-electronic," which means that there are no rotating wheels or vibrating reeds, such as were used in earlier models. Instead, the entire tone generation and amplification is accomplished by means of radio tubes. The console is set up for three manuals, with pedals, but only two manuals and

CORRESPONDENTS PLEASE NOTE.

Guild chapter reports must show when and where events have taken place. If these essential facts are omitted the items cannot be published.

All reports should reach THE DIAPASON by the 15th of the month. In the case of events late in the month, they may be accepted until the 20th. After that date only news of great importance can be accepted.

Addressed envelopes for the convenience of chapter correspondents may be obtained by writing to THE DIAPASON.

Use the typewriter and be sure that proper names are correctly spelled. Don't guess!

Do not send programs and other data, but write the article just as you wish to have it printed. Be brief and to the point and avoid superfluous adjectives. Make your story interesting to every DIAPASON reader.

pedals have been installed, with five stops on each of the three. Twenty-five Mayland tubular chimes are playable from the swell console and the string, reed and diapason tones are said to be very satisfactory.

In demonstrating the Rangertone, Captain Ranger acknowledged valuable assistance from the following firms which have helped materially in supplying equipment in their special fields: R. H. Mayland's Son, Midmer-Losh, Möller, Reischer, Klann, Pratt-Read, Jensen and R. C. A. Manufacturing Company. Particular acknowledgment was made to R. P. Elliot, organ architect, for helpful suggestions about console design and tonal structure.

The business portion of the chapter's meeting dealt with plans for future meetings. In January round-table discussions at a dinner-meeting are planned; in March George W. Volkel has been engaged to play a recital at the Church of the Holy Communion, South Orange; in April another junior choir festival is considered. December will include the usual fine Christmas carol service at the Reformed Church, Newark, in which ten choirs will participate.

The chapter was grieved to have Dean Lee Richardson present his resignation, effective Jan. 1, 1938. Mr. Richardson was elected head of the chapter last spring, but a call to St. Paul's Episcopal Church in Cleveland compelled him to relinquish his duties in the East. Norman Grayson, sub-dean, was unanimously elected to succeed Mr. Richardson. Naturally, the best wishes of all chapter members go with Mr. Richardson.

WILLARD L. WESNER, Registrar.

News of the American Guild of Organists—Continued

Indiana Begins Work with Dinner and Fine Guild Service Oct. 27

MISS FRANCES TARBOUX, FLORIDA RECITALIST



THE FIRST OF A SERIES of recitals to be presented this season by members of the Miami Chapter was given Oct. 25 at the Miami Beach Community Church by Frances Tarboux, organist of the church, with Ruby Showers Baker, soprano, assisting.

The series included a recital Nov. 26 by Marcel Dupré.

Miss Tarboux began her organ studies at an early age when she was living

in Berlin. Her first lessons were on the organ in the Dom. Having spent a large part of her life in Brazil, Miss Tarboux held positions in Rio de Janeiro and also conducted a studio for piano pupils, having studied with the celebrated pianist and composer Xavier Scharwenka. Since moving to Miami she has coached with Iva Sproul Baker and Mana-Zucca, while being active in teaching and accompanying.

played the first, Julian R. Williams the second and Dr. Marshall Bidwell the third. This meeting proved highly valuable. Doughnuts and cider topped off a fine evening.

On Nov. 22 the women of the Emory Methodist Episcopal Church served a real treat—a turkey dinner. This was followed by a strictly Methodist program, the first of a series aiming to show the music of the different Christian churches. A short organ recital, including writings of the Wesleys, was played by Charles H. Shotts, and a service according to the Wesleyan precedent was presented, with the choral numbers under the direction of William Kugel, with Elizabeth Snyder at the organ. The program was distinctly a success.

LORETTA BERGMAN, Registrar.

Hear Dupré at Columbia, Mo.

The Central Missouri Chapter held its October meeting Oct. 31 in Columbia, when a recital by Marcel Dupré was given in the Stephens College auditorium. A large, attentive and enthusiastic audience welcomed M. Dupré. Organists from Kansas and Illinois, as well as Missouri, were present, in addition to many students and townspeople. Two of his former pupils were present also—Lucille Hamil of St. Louis and Neta Williams, organist of Stephens College. Undoubtedly the climax of the afternoon was the improvisation on four themes submitted at the close of the formal program. First a symphony was improvised on a Gregorian theme submitted by Mrs. R. T. Dufford of Columbia and on an old song presented by Austin Faricy of the Stephens College faculty. Next a toccata and fugue were improvised on a Gregorian theme by Leo Sowerby and on an original theme by Dr. James T. Quarles of the University of Missouri.

After the recital M. Dupré received a number of his audience. Later a dinner in his honor was given by the music faculty at the Stephens College Country Club.

New Louisiana Chapter at Work.

The Louisiana Chapter presented a program at the University Theater, Louisiana State University, Baton

Rouge, Nov. 3. This was the first recital of the season, and the program committee is planning to present one a month. The program was: Prelude and Fugue in G major, Bach (Mayze Vaughn); "Sunrise," "Mid-Day," "Rain" and "Song of the Wine Press," from "Hours in Burgundy," Jacob (Frank Crawford Page, F. A. G. O.); Allegro from Sonata 3, in C minor, Guilman (William Henderson); Chorale Prelude, "Alle Menschen müssen sterben," Bach, and "A Joyous March," Sowerby (Marion Banks); Chorale Prelude, "Liebster Jesu, wir sind hier" and Prelude and Fugue in A minor (the "Great"), Bach; Symphony 2 in E minor (Cantabile and Allegro), Vienne (Frank Crawford Page).

The first meeting of the Louisiana Chapter was held Oct. 4 at the home of Mrs. W. Carruth Jones, with the dean, Mrs. Jones, presiding, and sixteen members answering roll call. A communication from headquarters was read, accepting the list of officers for the chapter which was sent in with application for the charter. The officers are:

Dean—Mrs. W. Carruth Jones.
Sub-dean—Frank Collins, Jr.
Recording secretary—Mrs. Joseph C. Baddock.

Corresponding secretary—LeRoy Carlson.

Treasurer—Dr. Stanley Preston.
Librarian—Mrs. P. J. Becker.

Program committee chairman—Frank Crawford Page.

Publicity chairman—Mrs. Martha Eskridge.

Mrs. Baddock resigned as recording secretary and Mrs. Jones appointed Miss Mary Blanche Seales to this office. After a discussion of the programs it was decided to have two before Christmas. It was voted that business meetings be held on the second Monday of every month.

An interesting talk was made by Mr. Collins, offering valuable suggestions. He introduced the members, reciting their musical history. An interesting talk was made by Mr. Page, stressing the importance of the examinations as a part of the Guild activities apart from the social aspect.

After refreshments, prepared and served by Mrs. Becker, assisted by Miss Banks and Miss Seales, the meeting adjourned.

Jacksonville Group Marks Ten Years of Activity in Florida

The Jacksonville branch celebrated the completion of ten years of activity Nov. 1 with a dinner in St. John's Lutheran Church Sunday-school building. The colors of the Guild, red and gold, were carried out in the decorations used in the different rooms. In the hall where the dinner was served were vases of red roses and at each end of the table were bowls of red rosebuds connected by a musical staff on which was written the opening phrase of Bach's chorale prelude on "Ich ruf zu Dir." The place cards were silhouettes of an organist at his instrument.

Mrs. Agnes Green Bishop, regent of the local Guild and organist and director at St. John's Lutheran Church, presided at the dinner, which was prepared and served by members of the ladies' aid society. The Rev. C. F. H. Krueger offered the invocation. Later in the evening a short business meeting was held, at which time the regent called for reports from committees.

Mr. Murphree concluded the meeting with an interesting account of the convention in Cincinnati in June.

The chapter plans a hymn festival in the early part of December, to be held in the Riverside Presbyterian Church, Miss Margaret Hook organist. The combined senior and junior choirs of the Jacksonville churches will sing, augmented by the glee clubs from the three high schools. The second program to be sponsored will be one of Hebrew, Catholic, Greek, Russian and English church music. The symposium of liturgical music will be held in January. Claude L. Murphree, F.A.G.O., of Gainesville will give a recital in the Riverside Baptist Church in February, and the last program of the year will be in March, when James R. Black will aid in presenting music for orchestra and organ and orchestra and chorus.

MARGARET HOOK, Secretary.

Binghamton Chapter Guests of Dean.

Members and friends of the Binghamton, N. Y., Chapter were served a Slovakian dinner Oct. 26 at the parish-house of St. Cyril and Methodius Church, where the dean, Michael Harendza, is professor of music and organist and director of the church choirs. Members of the choir, dressed in beautiful Slovakian costumes, served the guests, and the Rev. James Benish, O. F. M., welcomed them to the church and school.

After dinner the dean read a fine paper on plain-chant and a vested choir of sixty men and boys sang to demonstrate the different phases of the chant. These boys showed their training by their pure tone quality and clear enunciation. This was sacred music with perfection of performance. After the plain-chant the choir sang a group of polyphonic music by Palestrina, Ravanello and Vittoria. In the school hall a group of Slovakian dancers in costume gave a touch of hilarity to the evening.

A recital on the Kilgen organ was given by Paul Loomis and Mr. Harendza, showing two types of organ writing, modern and classical. Programs with the Guild emblem and motto were prepared in Latin script by the sisters of the convent of St. Cyril and Methodius Church.

Dupré Guest at Seattle.

A capacity crowd filled the University Temple Methodist Church in Seattle, Wash., Saturday evening, Nov. 6, to hear the concert by Marcel Dupré and his daughter, Marguerite Dupré. The audience was very enthusiastic. At noon the Western Washington Chapter held a luncheon at the Meany Hotel in honor of Mr. and Mrs. Dupré and Miss Dupré, all of whom spoke briefly.

LOUISE SCHENKEN, Secretary.

News of the American Guild of Organists—Continued

Erie Chapter Hears Robert Noehren in an Inspiring Recital

Robert Noehren, organist of St. John's Episcopal Church, Buffalo, was presented by the Erie Chapter in an inspiring recital Nov. 1 at the Church of the Covenant, Erie. The program was beautifully played and was thoroughly enjoyed by everyone present. It was as follows: Three Chorale Preludes, Bach; Fugue in E flat major, Bach; "Grande Piece Symphonique," Franck; Scherzo from Second Symphony, Vierne; Chorale Improvisation, Karg-Elert; "Carillon-Sortie," Mulet. Following the recital a reception for Mr. Noehren was held in the parlors of the church.

On Sunday afternoon, Nov. 21, a Buxtehude program of organ and choir music, in commemoration of the tercentenary of his birth, was presented by Charles H. Finney, organist, and the choirs of the Church of the Covenant under the direction of Mr. Finney.

Our treasurer, James H. McKeever, has accepted a position in Covington, Ky., and Mrs. Dorothy Boshart Bollman has been elected treasurer to fill Mr. McKeever's unexpired term. Robert Fox, formerly of Toledo, Ohio, has been appointed organist and choir-master of St. Peter's Cathedral, Erie, in Mr. McKeever's place.

DORIS M. FAULHABER, Secretary.

Michigan Chapter Meeting.

The Michigan Chapter met at St. John's Episcopal Church in Detroit Nov. 16. Dinner was served in the dining-room of the main Y. W. C. A. near the church. Dean Halverson presided at the meeting. Treasurer Wisdom read his financial report. Mr. Laughton suggested that the Northern and Central Ohio Chapters and the Canadian organists cooperate with us in planning a regional convention.

The music for the Guild service in the church was in charge of John L. Edwards, organist and choir-master, and Mrs. Edith W. Bailey, associate organist. The full choir of adults, boys and girls was in attendance. Mr. Edwards' organ selections were: Andante Serioso, Franck; Introduction, Scherzo and Andante from Suite, Bartlett; Allegro Moderato from First Sonata, Mendelssohn; Finale, Lemmens. Mrs. Bailey's numbers were: Offertory in D and Adagio, J. H. Rogers. The choir sang "Hold Thou Me Up," by Gaines, and "O Come, Let Us Worship," Mendelssohn. Abram Ray Tyler, A. G. O., led us in the recitation of the religious principles. The preacher was the Rev. Irwin C. Johnson, rector of St. John's Church.

ERNEST J. KOSSOW, Secretary.

Inspiring Service at Wilkes-Barre.

The Wilkes-Barre Chapter held an inspiring evensong service in St. Stephen's Church, Wilkes-Barre, Nov. 1, in commemoration of All Saints' Day. A massed choir of 250 voices, made up of several choirs of Wyoming Valley churches, sang. The audience was composed of 800 people.

The service opened with the prelude, "Marche Funebre et Chant Seraphique," by Guilment, played by Marguerite Houseknecht, organist of St. Luke's Lutheran Church, Freeland, Pa. A long procession of choir members, headed by choir boys of St. Stephen's and St. Clement's Churches, entered singing "Onward, Christian Soldiers." The Rev. Fred Trumbor, rector of St. Clement's, Wilkes-Barre, intoned the service music. The Rev. Joseph Kane, pastor of the First Presbyterian Church, Nanticoke, Guild chaplain, offered prayer. The Rev. Gardiner M. Day, rector of St. Stephen's Church, preached the sermon. Dr. Fowler Richardson, St. Stephen's organist and director, accompanied hymns and played the postlude, Prelude and Fugue in E minor, Bach. During the offertory the massed

choir sang the anthem "Souls of the Righteous," by Noble. Following the closing prayer the choir sang "Thine Is the Kingdom," from "Holy City," Gaul, directed by Professor James Harrison, F.A.G.O., organist and choir-master at the First M. E. Church, Wilkes-Barre, and director of the music department at Wyoming Seminary, Kingston.

The following choirs participated in the service: St. Stephen's, St. Clement's, First Presbyterian, First M. E., Central M. E., Westminster Presbyterian, First Reformed, First Baptist, Holy Trinity Lutheran and St. John's Lutheran, Wilkes-Barre; First Presbyterian, Nanticoke; First M. E., Plymouth; First M. E., Ashley; First M. E., Wyoming; First M. E., Trucksville.

The Wilkes-Barre Chapter met Oct. 11 at the First M. E. church-house, Wilkes-Barre. Professor James Harrison, F.A.G.O., gave an illustrated talk on Christmas music. Miss Betty Pauling, a subscriber member, sang. A social hour followed.

On Oct. 24 the chapter met at the First Presbyterian church-house, Wilkes-Barre. Edwin Clark, organist and choir-master, gave an illustrated talk on the Bach chorales. The members present sang several of the chorales. A social hour followed.

E. ADELE ALDEN.

Meetings of Texas Chapter.

The Texas Chapter held its October meeting on the third Wednesday morning at the Westminster Presbyterian Church, Dallas, with the dean, Mrs. Ernest Peoples, presiding. The new year-books were presented by Mrs. H. V. Culp, chairman of the year-book committee. Following the business session a very interesting talk on "Observations from Abroad" was given by Miss Dora Poteet, who spent the summer in Europe and studied with Marcel Dupré.

The November meeting was held at the Westminster Presbyterian Church Nov. 17. Four new members were received, and a letter was read by the dean announcing the formation of a new chapter at Texarkana. The recital committee announced the next recital would be given on the evening of Dec. 7 at the Oak Cliff Presbyterian Church, with Mrs. J. H. Cassidy of Dallas and Miss Beulah Beaver of Austin as soloists, assisted by Roger Harris, tenor.

After the business session Dr. David Lefkowitz, rabbi of Temple Emanu-El, spoke on "Jewish Music."

KATHERINE HAMMONS.

San Diego Chapter.

The San Diego Chapter held its November meeting in the organ studio of one of its members, Edward G. Borgens. The dean, Royal A. Brown, F. A. G. O., who has made a nation-wide reputation playing the largest outdoor organ in the world, in the Spreckels Amphitheater, Balboa Park, San Diego, appointed committee chairmen for the year, after which definite plans were made to sponsor a recital to be given in San Diego Jan. 24 by Fernando Germani, who is on an American tour playing the Hammond electronic organ. Another recital of importance was the presentation of Marcel Dupré Nov. 14 playing the magnificent Austin in St. Joseph's Cathedral.

EDWARD G. BORGENS,
Corresponding Secretary.

Camden Chapter Program.

The monthly meeting of the Camden Chapter was held Nov. 16 at Grace Lutheran Church in Camden. The Rev. James Bristol, pastor, welcomed the members and their guests. This was followed by a brief but excellent *cappella* rendition of four selections by the choir under the direction of Robert Haley. The program consisted of: "O Sacred Head Surrounded," Bach; "Bless the Lord, O My Soul," Ippolitoff-Ivanoff; "In Excelsis Gloria," Henry S. Fry, and "Good Neighbors All of Chartres," a French carol arranged by Manney. Mr. Haley's years of experience as an organist and a teacher and director of choral music in the Cam-

den Senior High School, as well as in several churches, was admirably displayed in the handling of his choir, which, though small in number, was excellently balanced, and revealed a flexibility of tone and a responsiveness to the will of their leader that some larger and more pretentious choirs might well copy.

Dr. Ricketts, dean of the chapter, extended the greetings of the Guild to the pastor and members of the church and introduced as guest speaker of the evening Dr. Henry S. Fry, the distinguished Philadelphia organist and conductor. Dr. Fry addressed us on the problems of the organist, touching more upon the ethics of our calling and its relation to the clergy and the various committees organized to "run" the music. Dr. Fry brought a message long to be remembered, including some sound and sincere advice as to how to meet and solve many problems. At the close of this address Dr. Fry answered questions by members of the audience, and assumed the lead in a general discussion.

The meeting adjourned to the social rooms of the church for a short business session, after which refreshments were served.

ROWLAND RICKETTS, M. D., Dean.

Camden Chapter.

The monthly meeting of the Camden Chapter was held Tuesday, Oct. 19, at the First Methodist Church of Haddon Heights, N. J. John Heckmann, organist and musical director of the church, played the following short recital of compositions of Edward Shippen Barnes: Prelude and Andante, these being the first and fourth movements of the "Symphonie pour Orgue," Op. 18, and three selections from Mr. Barnes' well-known work "Seven Sketches for Organ"—"Chanson," "Shining Shore" and "Esquisse."

Following this recital the audience adjourned to a lecture-room, where Mr. Barnes talked on the subject of "The Organist and His Place in Church Worship." Mr. Barnes filled his talk with the rich personal experience which has been his. At the close we were regaled with the dainties of the season by our refreshment committee and continued a general discussion of the topics in Mr. Barnes' paper. Some very interesting personal experiences were brought up and many of our problems were analyzed.

Louisville Chapter.

The Louisville Chapter held its second meeting of the season Monday, Nov. 8, at the Puritan apartment hotel. Following dinner a brief business session was held. As a result of a series of conflicts and complications the program originally announced for the November meeting was not available, but another program had been arranged and after the dinner and business meeting the chapter adjourned to the physics building on the campus of the University of Louisville. Here Dr. D. M. Bennett of the Speed Scientific School of the U. of L. delivered an absorbing illustrated lecture on the subject of "acoustics." Beginning with whirling gears, vibrating rods and strings, and similar lecture-room demonstrations of sound wave form and motion, Dr. Bennett proceeded through a general and detailed description of the various types of audible waves, utilizing the university's modern demonstrating equipment to illustrate his points. Of these demonstrating devices the cathode ray oscillograph was of particular interest. Comparisons of the wave forms and the harmonics of string tones, flute tones, etc., were given on this device. Dr. Bennett also touched briefly upon the relatively new developments in the field of electric oscillatory vibrations, which, when controlled and converted into sound, form the basis for construction of the various electronic "organs."

Several members of the Louisville Chapter have been active in the presentation of recitals. Oct. 10 Julia Bachus Horn gave a program at St.

John's Evangelical Church, where she is organist and choir director; W. Lawrence Cook, A.A.G.O., presented a recital on Nov. 21 at the First Lutheran Church, of which he is organist and choir director, and a recital was given by Miss Ruth Ewing, organist and director at Calvary-St. Paul's Episcopal Church, Louisville, in St. Luke's Evangelical and Reformed Church, Jeffersonville, Ind., when the new organ for that church was dedicated.

W. MACDOWELL HORN, Secretary.

District of Columbia.

The November meeting of the D. C. Chapter was held in the chapel of Mount Vernon Seminary Monday evening, Nov. 8, Walter H. Nash, F. A. G. O., the dean, presiding. Business included an encouraging report from the recital committee on the Dupré recital, played Oct. 24 in the Shrine of the Immaculate Conception, Catholic University. M. Dupré was assisted by his daughter, Marguerite, in presenting "Variations on Two Themes" for piano and organ, composed by Dupré expressly for this tour.

Following the business session the program feature of the evening, a recital by Esther Jones, organist of Mount Vernon Seminary, assisted by a trio from the National Symphony Orchestra, was presented. Miss Jones' program included: Toccata, Adagio and Fugue in C major, Bach; Chorale Prelude, "Ich ruf' zu Dir," Bach; Vivace from Trio-Sonata, Bach, which was repeated by the trio from the National Symphony Orchestra with wonderfully satisfying clarity; "Clair de Lune," Vierne; "Naiades," Vierne; "Le Banquet Celeste," O. Messiaen; Chorale Variations on the "Veni Creator," Durufle.

A social hour, at which the members were guests of Miss Jean Cole, dean of Mount Vernon Seminary, was held in the field-house, bringing to a close one of the most pleasant meetings.

Applications for membership continue to come in to the chapter with gratifying regularity; plans for a recital series by local artists are under way and our dean apparently has endless devices for increasing interest and adding to the efficiency and resources of the chapter.

MRS. JOHN MILTON SYLVESTER,
Registrar.

Pasadena and Valley Districts.

Two interesting programs were given last month by members of the Pasadena and Valley Districts Chapter. The first recital, at the Seventh Day Adventist Church of Glendale, drew an audience of over 600. The participating organists were Mildred Brockway, A. A. G. O., of St. Mark's, Glendale, and V. Gray Farrow, A. A. G. O., of St. Mark's, Pasadena. They were assisted by Doreen Lescher, soprano, in the following program: Theme with Variations, Faulkes; Capriccio, Lemaigre; Aria in D, Bach; "Will-o'-the-Wisp, Nevin, and Finale in A, Cuthbert Harris (Mildred Brockway); Andante and Allegro, F. E. Bache; Extract, "Music on the Waters," Lindahl; Variations on "Jerusalem, the Golden," Dearnaley; "Westminster," Eric Coates, and Toccata in C minor, Boellmann (V. Gray Farrow).

At the second recital, in the Oneonta Congregational Church, South Pasadena, one of the most interesting features of the program was Cesar Franck's "Variations Symphoniques," played by Mary Leigh Putnam, pianist, accompanied by Mildred C. Wickland at the organ. Miss Putnam had previously played the "Variations" with the Pasadena Civic Orchestra at the Civic Auditorium and on both occasions she proved herself an accomplished young artist, giving a sympathetic and colorful interpretation of this interesting work. The program opened with a Scherzo by Meale and a Pastorale by Guilment, played by R. Ivonne Brown. It closed with: Meditation ("Westminster"), Eric Coates, and Allegro and Fughetta, Salome, played by V. Gray Farrow.

News of the American Guild of Organists—Continued

Service of Georgia Chapter.

The annual service of the Georgia Chapter was held at All Saints' Episcopal Church in Atlanta Nov. 15. Under the direction of Joseph Ragan, F. A. G. O., organist of All Saints' Church, and Mrs. Victor Clark of the Peachtree Christian Church, the combined choirs of seventy-five voices led in this service before a packed church. Two chorale preludes, "Lobe den Herren, O meine Seele" and "Jesu, hilf siegen," by Karg-Elert, played by Mrs. Clark, opened the service. The processional hymn was "O Jesus, Thou Hast Promised," sung to the tune "Water-mouth." The Rt. Rev. H. K. Mikell, bishop of the diocese of Atlanta, was in the procession. All of the responses were sung by the choir of All Saints' Church. Three anthems were sung by the combined choirs—"Now Let Heaven and Earth Adore Thee," Bach; "O Lord, Support Us," Thiman, and "In the Year That King Uzziah Died," by David McK. Williams. All were interpreted with excellent taste. The new anthem by Dr. Williams marked the climax of the service. The sermon was delivered by Bishop Mikell. A highlight of the service was the singing of the hymn "St. Anne," with descant by Norman Coke-Jephcott. The exquisite blessing "God Be in My Head," by Walford Davies, brought the service to a close, followed by the martial recessional, "God of Our Fathers," to "Pro Patria." Mr. Ragan and Mrs. Clark were congratulated on one of the outstanding choral services of the year.

The annual Christmas carol service will be held about the middle of December at the Druid Hills Methodist Church, Ethel Beyer, organist and director. Dean Emilie Parmelee announces that the chapter is enthusiastically planning to present Alexander McCurdy in a recital in January.

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

Central New Jersey Chapter.

The Central New Jersey Chapter held its first get-together meeting Oct. 11 at the home of Mrs. Wilfred Andrews. After the business meeting a program was enjoyed. Those taking part were Mrs. Margaret Hartman Cantwell, Miss Ruth Wright and Miss Isabel Hill. Mrs. Cantwell sang a group of songs. Miss Hill spoke on her trip to England and Scotland last summer. Following the program refreshments were served.

The Central New Jersey Chapter made a trip to the Hopewell Presbyterian Church Nov. 1. A box luncheon was served, after which an organ recital was played in the church. Miss Clara Fetter is organist of the church. The program was as follows: Chorale, "O Jesus My Joy," Bach, and Fugue in C major, Buxtehude (played by Miss Carlotta Davison); "Pilgrims' Chorus" from "Tannhäuser," Wagner; Air on the G String, Bach; "Deck Thyself, My Soul," Bach, and Chorale in G minor, Mueller (played by James E. Harper); Caprice, Guilmant, and "Variations de Concert," Bonnet (played by Charles Wilson); baritone solos sung by Renaldo Rovers. Miss Davison is chief accompanist at the Westminster School, Princeton, and organist of the Connecticut Farms Presbyterian Church, Union, N. J. She is now taking a post-graduate course at the university. Charles Wilson is also studying at the Westminster School. He is a graduate of Kansas University.

MRS. EMMA YOS, Secretary.

Four Address Eastern N. Y. Chapter.

J. Stanley Lansing, dean of the Eastern New York Chapter, invited four outstanding musicians in the chapter to appear at the November meeting in Hale House, Union College, Schenectady, Nov. 20, to discuss and clarify the problems confronting candidates for the Guild examinations. Many organists of the vicinity attended the Schenectady meeting, regardless of their affiliation with the Guild. The four organists are Dr. Elmer A. Tidmarsh, musical instructor at Union College; Dr. T. Frederick H. Candlyn,

instructor at State College for Teachers in Albany; Miss Helen R. Henshaw, sub-dean of the chapter, and John K. Zorian, organist and choirmaster at St. George's Episcopal Church, Schenectady.

Dr. Candlyn offered as his portion of the program a talk on the Guild's written examinations, touching on transposition, improvisation and other subjects of interest to the group, while Dr. Tidmarsh, Miss Henshaw and Mr. Zorian played the required test compositions.

Dupré Guest of Minnesota Chapter.

The Minnesota Chapter held a dinner meeting at the Central Lutheran Church in Minneapolis Nov. 2. It was our privilege to have as guests Marcel Dupré, Mme. Dupré and their daughter, Marguerite. At the close of the dinner Dean F. W. Mueller introduced the guests. M. Dupré expressed his appreciation of the hospitality accorded him on his tour and spoke of the Guild and what it means to the organists here. He said he wished France had a similar organization, though necessarily on a smaller scale. Mme. and Mlle. Dupré also responded with short greetings.

The recital by M. Dupré, assisted by his daughter, Marguerite, was under the auspices of the senior choir of Central Lutheran Church. The large audience was stirred by the masterly interpretations of a wide range of organ works. Mlle. Dupré revealed herself a pianist of real ability in the "Variations on Two Themes" for piano and organ and also in a group of piano solos. For the improvisation which closed the program themes were submitted by Arthur Poister, Hamlin Hunt, Rupert Sircom, Francis Richter and Stanley Avery. On these five themes M. Dupré built a symphony in three movements: Allegro, Scherzo and Fugue. Enthusiastically recalled, he responded with a Prelude by Clerambault.

HENRY ENGEN, Secretary.

Harrisburg Chapter News.

Would it be presumptuous to say that the Harrisburg Chapter occupies a unique position in the musical life of our nation? Accredited as one of the prominent musical organizations of Harrisburg, the capital of Pennsylvania, the "Keystone State" of the Union, this chapter has "location." Unique also are some of the ideas in the minds of members of the executive committee when it convened for the first time this fall to formulate plans for the 1937-38 season. This committee consists of the dean, Mrs. John R. Henry; sub-dean, Clarence E. Heckler; secretary, Arnold S. Bowman; registrar, Miss Laura M. Zimmerman; treasurer, Miss Doris F. Stuart, and includes these chairmen of the several committees: Program, Mrs. Vivian E. Steele; social, Mrs. Nelson L. Maus; membership, Henry W. Van Pelt; publicity, A. S. Bowman; flowers, Miss Irene E. Bressler.

The first feature of the season was the setting aside of the first Sunday night of each month, when the dean will act as hostess to all executive committee members at her new home-studio. The first of these meetings was held in October, at which time the Rev. Alfred B. Haas was unanimously elected chaplain of the chapter. Mr. Haas is assistant pastor of Grace Methodist Church.

Another feature is the study club, which started its activities in October. This club, now in its second year, has a membership of twelve and studies theory and harmony under the guidance of Mr. Van Pelt, with oral dictation of music under the direction of Miss Stuart. The club meets the first and third Tuesdays of each month.

The scheduled program got under way on the evening of Nov. 4 at Zwingli Hall with fifty organists and friends present to enjoy a birthday party. The evening was spent in games and stunts, and each person's anniversary was celebrated individually with a birthday gift drawn from a huge "fish-pond." The climax came when

the guests were seated at a long table, illuminated by candle-light, and treated to real birthday-party refreshments—home-made ice cream and cake—each guest holding a small lighted candle set in a white rose.

Dean Henry entertained the executive committee members at the second meeting Nov. 7 to complete this Thanksgiving program which will be given in the Fifth Street Methodist Church on Tuesday evening, Nov. 30: Sinfonia to "We Thank Thee, God," Bach, and "Ancient Hebrew Prayer of Thanksgiving," Harvey Gaul (Miss Helen K. Croll, Grace Methodist Church); "Rejoice, Ye Christians" and "Now Let All the Heavens Adore Thee," Bach (combined choirs of Fifth Street and Stevens Memorial Methodist Churches); "Autumn," Johnston, and Offertoire in F, Lefebure-Wely (Mrs. Vivian Eves Steele, Stevens Memorial Methodist Church); "Accept Our Thanks" ("Finlandia"), Sibelius (combined choirs); "Antiphon on the Litany," Alan Floyd, and "Fantasie über das Altniederländische Dankgebet," Edward Kremser-Karl Hoyer (Clarence E. Heckler, minister of music, Christ Lutheran Church); "Psalm 150," Franck (combined choirs).

Mrs. Henry will accompany the choirs and Professor Earl Miller, director at the Stevens Methodist Church, will direct.

The Christmas program will be presented Dec. 9 in the First Church of God, where Robert Smith, one of the younger members of the chapter, is organist.

LAURA M. ZIMMERMAN, Registrar.

Oklahoma Chapter Meetings.

The Oklahoma Chapter meets in Tulsa the second Monday of each month, beginning with October, and this year a special meeting was called for Sept. 13 for dinner and a business session at which the dean, Marie M. Hine, presided. New members elected at this time were Jack Fortney and Mrs. E. H. Benedict, organist of the Second Presbyterian Church, Tulsa. Most interesting reports of the national convention of the Guild were given by our delegates, Miss Ruth Blaylock and Reed Jerome. A second meeting of the chapter was held Oct. 11 and on Nov. 8 the third took place.

Dean Hine has appointed the following committees for the year: Recitals, Philip Morgan, Mrs. E. E. Clulow and Mrs. Nell Doering; study classes, Mrs. Clulow, Mr. Weaver, Esther Handley and Ruth Blaylock; publicity, John Knowles Weaver and Lucile W. Mason; membership, Ruth Blaylock, Alice Williams and Marie Gardner Swift; telephone, Mrs. C. H. Smith and Mrs. J. Harold Haynes; representative to the Tulsa Federation of Music Clubs, Frances Wellmon Anderson.

The recital committee announces a recital for the third Sunday of January at the Boston Avenue M. E. Church; organ soloists on this occasion will be Carl Amt of Stillwater, Mrs. E. E. Clulow and Miss Alice Williams, with Mrs. Pauline Keaton as soprano soloist.

At each meeting of the chapter the major part of the time is devoted to the study classes. So far these have been on "Questions on General Musical Knowledge," "Ear Tests," "Transposition" and "Sight Reading."

JOHN KNOWLES WEAVER, Registrar.

Central Missouri Chapter.

The Central Missouri Chapter met at Marshall Nov. 15. After the business meeting the members were entertained at the home of Dean C. L. Fichthorn as guests of Mr. and Mrs. Frank Utz and Dean and Mrs. Fichthorn. An interesting and varied program was presented in the evening by Marshall musicians and students of Missouri Valley College. The program was given in the chapel of the college and the new three-manual Kimball organ was used. The program: "Hymn of Glory," Yon, and "Marche Funebre et Chant Seraphique," Guilmant (Franklin R. Mitchell); "Ave Verum," des Pres; "O Filii et Filiae," Gevaert; "In These Delightful, Pleasant Groves," Purcell,

and "Persian Serenade," Matthews (Morning Choral of Marshall, C. L. Fichthorn, director); Sonata in G minor, Tartini (Steven L. Barrett, violinist; Franklin Mitchell, accompanist); "God Is a Spirit," Kopyloff; "Ave Maris Stella," Grieg; "Poor Wayfaring Stranger," Early American; "Gypsy," Zolatarieff (A Cappella Choir of M. V. C., Louis Hansen, director); "Evening Bells and Cradle Song," Macfarlane, and Toccata, Utz (Frank Q. T. Utz).

Dupré Guest of Southern Ohio.

An outstanding event of the season took place at Music Hall, Cincinnati, Oct. 26, when the Southern Ohio Chapter presented Marcel Dupré, organist, and Marguerite Dupré, pianist, in a joint recital. These artists more than delighted a very appreciative audience. The ovation they received was tremendous. Edward G. Mead, F.A.G.O., dean of the chapter, announced that the themes for the improvisations played by M. Dupré were submitted by Rabbi James G. Heller, Mus. D., Martin Dummer, Mus. D., Adolf Stadermann and Parvin Titus, F.A.G.O.

After the recital a reception was held in the drawing-rooms of the dormitory of the College of Music in honor of M., Mme. and Mlle. Dupré.

EVA PEALE, Registrar.

Lincoln Branch Chapter.

The regular meeting of the Lincoln Chapter was held in the form of a joint luncheon with the Lincoln Ministerial Association Nov. 8 at the Y. M. C. A. Dr. Paul Johnston of the Westminster Presbyterian Church presided and after a short business meeting he introduced the Rev. William Swartzwelder of the Second Presbyterian Church, who in turn called on Donald Kettinger, minister of music of Westminster Presbyterian, to speak on the "Situations in Church Music Today," challenging both ministers and organists in their work. Wilbur Chenoweth, minister of music of the First Plymouth Congregational Church, gave a talk on "Church Music from the Standpoint of the Musician," followed by the Rev. R. A. Dawson, minister of the Vine Congregational Church, who dealt with "Church Music from the Viewpoint of the Minister."

The regular meeting of the Lincoln Chapter was held Oct. 25 at the University Club and luncheon was served. Seven choir directors were invited as guests of the Guild and nineteen members were present. Miss Grace Finch made the plans for the meeting and acted as chairman in place of Dean Donald Kettinger, who was out of the city. Miss Alice Sexton welcomed the choir directors and told them what the A. G. O. requires of choir directors.

Mrs. Rolla Van Kirk gave a very interesting resume of her study of choral work at the Westminster School in New Jersey and Professor Oscar Bennett gave some valuable ideas in telling how he directs his choir at the First Presbyterian Church of Lincoln.

MRS. VERA M. ROST.

Staten Island Meeting.

The second meeting of the Staten Island Chapter for this season was held Saturday evening, Nov. 6, at the parish-house of Christ Church, West New Brighton. Dean Carlos F. Newman presided. After the business session Mrs. George S. Dare read a very instructive paper on the life of Bach.

DOROTHY A. SPEAR,

Corresponding Secretary.

Virginia Chapter.

The Virginia Chapter held its meeting for November in Grace Covenant Church, Richmond. A short recital was given by a member, Miss Claire Whitfield. Miss Whitfield played the Chorale from the "Suite Gothique" by Boellmann, the Prelude to "Lohengrin" and the Toccata by Kinder. Following the recital came a series of ear tests, which proved very helpful.

The Virginia Chapter plans no special program for Christmas but does plan to open the new organ at All Saints' Episcopal Church, Richmond, with a recital in January.

American Guild of Organists News—Continued

Central Tennessee Chapter.

The Central Tennessee Chapter held its second public service in the McKendree Methodist Church at Nashville Nov. 9. The organists taking part were Margaret Vance of Moore Memorial Presbyterian Church, who was heard in numbers by Diton and Harris; Alice Grass, organist of Fisk University, who played a Bach chorale prelude and the Fantasie in G minor, and Paul L. McFerrin of the First Presbyterian Church and F. Arthur Henkel of Christ Church, who played the accompaniments for the chorus. Representatives of twenty church choirs made up a chorus of fifty voices and, under the direction of Lawrence H. Riggs of Ward-Belmont, sang two groups, including chorales by Bach and the "Hallelujah Chorus" from Handel's "Messiah." The Rev. Roger T. Nooe of the Vine Street Christian Church gave an interesting address on "Music and Religion."

Palmer Christian gave a recital at Vanderbilt University Nov. 16 and the Guild chapter entertained Mr. Christian at a luncheon at the Centennial Club. He made a brief talk, as did Paul L. McFerrin, dean of the chapter, and Miss Katherine Morris, who was in charge of arrangements for the luncheon. An informal social get-together followed the luncheon.

Monmouth Has Unique Program.

The Monmouth Chapter met Nov. 15 at Christ Church, Shrewsbury, N. J. A short business meeting was held in the parish hall, with Dean Abbie Strickland presiding. Members and friends then gathered in the church for a brief service conducted by the Rev. Carroll Mathews Burck. The musical program was of unusual interest since all of the numbers used were compositions of Earl Broadwell, organist and choir-master of Christ Church. Mr. Broadwell was assisted by his choir, two soprano soloists and a violinist. The following program was presented: "Benedictus es Domine" (Christ Church choir); "Blest Are the Pure in Heart" and "Roses and Pearls" (Miss Dorothy Douglass); Andante Cantabile from Tschaikowsky's String Quartet, transcribed for violin and organ, and "Ave Maria" (Mrs. Marguerite Douglass); "Let Not Your Heart Be Troubled," "The Night Has a Thousand Eyes" and "Good Night" (Mrs. Marjorie King). Mr. Broadwell closed the program with his "Marche Triomphale."

The history of Christ Church, as presented by Father Burck, proved unusually interesting. Since the church was founded in 1702 and the cornerstone of the building laid in 1769 the church's history is also that of the early settlers and of their struggle for freedom. The original Indian deed has been preserved; the English crown still stands on the spire and the Queen Anne communion service presented by the Queen in 1708 has been in continuous use since.

BONITA S. GALLAGHER, Secretary.

Oklahoma City Chapter.

The Oklahoma City Chapter had a pleasant meeting early in the fall and planned a very interesting program for the year. It will have five programs to which the public is invited. These meetings are held Sunday afternoons

and afford the people of the city an opportunity to enjoy an hour of music with us.

Our programs this year start with Bach and Handel. Then come the Romantic period, the modern period and the late modern, and we close the year with a program of original compositions by members of the chapter. Our other meetings will be devoted to business, study and social fellowship.

The first vesper service for this year was the thirty-ninth vesper service for this chapter and was held Oct. 24 at the Congregational Church, with the following program: "Psalms and Music in the Church," address by the Rev. Theodore Fisher, pastor of the First Unitarian Church; Concerto No. 2, Handel (Edward A. Flinn); Chorale, Buxtehude, and Prelude in D, Bach (Amanda O'Connor); Chorales, "Wachet auf" and "Alle Menschen müssen sterben," Bach; Largo, Handel (Mrs. D. W. Faw).

Mrs. D. W. FAW, Secretary.

Reed Jerome at Detroit Church.

Reed Jerome has assumed the post of organist at the Woodward Avenue Presbyterian Church, Detroit. He formerly served at the First Methodist Church in Tulsa, Okla., and was choral instructor in the Central High School there. He was graduated from Northwestern University and later studied under Marcel Dupré in Paris.

Mrs. L. C. Harrington, a Grand Forks, N. D., organist and instructor, has been engaged to conduct organ classes in the conservatory of music of Wesley College. Since her graduation from the New England Conservatory of Music, Boston, Mrs. Harrington has instructed students from many parts of the country. Her appointment as assistant professor of organ was made in October. Robert L. Hunt is head of the department.

MISS VIRGINIA ALLEN



MISS VIRGINIA ALLEN, a pupil of Pietro Yon, played a recital at the Yon Music Studios in Carnegie Hall, New York City, on Nov. 4, opening a series of recitals to be given during the season. Miss Allen played a very interesting program, including compositions by Guilmant, Johnston, Yon, Dubois and Bach. Her playing was marked by beautiful phrasing, effective registration, clarity and artistic interpretation.

Miss Allen is the daughter of Dr. and Mrs. Herbert Allen of San Francisco and a niece of Daniel C. Jackling, president of the Utah Copper Company and the American Institute of Mining Engineers, and an enthusiastic lover of organ music. Among the guests at the recital were Mrs. D. C. Jackling, Mrs. Robert Patchin, Alfred Houston and Mr. and Mrs. Earl Daveler.



By WILLIAM LESTER, D.F.A.

"One Hundred and Thirty-nine Selected Organ Pieces," edited by Harry L. Vibbard; published by AmSCO Music Sales Company, New York City.

A few months ago in this column was reviewed a companion volume of organ music compiled by this same editor and the same publisher. The words of approval accorded to that collection apply equally to this new candidate for attention. The book under present consideration is much the simpler of the two—the numbers included are shorter and easier from the standpoint of playing demands. Attractive melodic units have been assembled from a widely-assorted sequence of composers, ranging from Batiste to Bach, Hauser to Handel, Battman to Brahms. Most of the material is the familiar Schubert, Chopin, Beethoven, Wagner, etc., common to most collections; of more pertinent value are the original compositions by Professor Vibbard and the pieces by Rinck and Lemaigre.

A valuable and unique feature of the volume is the appendix dealing with modulation and improvisation; this alone is worth the price of the book!

Christmas Fantasia for organ, by Richard T. Rohlfing; published by the Concordia Publishing House.

This short three-page number should meet with cordial response from the organist looking for interesting and appealing music for the Christmas season. This number (originally presented as the instrumental introduction to the composer's Christmas Cantata, published last year) is simple in nature, diatonic in idiom, easy to play and appropriate to the season of rejoicing.

"October Twilight," by Henry Hadley; published by Carl Fischer, Inc., New York.

This lovely color sketch by the late lamented American composer, originally conceived as a string solo with piano, has been effectively transcribed for the organ by Earl R. Larson. Rather than losing by the transmutation, in the opinion of this reviewer, the conception has gained in poignancy and effect. It represents not the flamboyant Hadley of "Nero" and "Cleopatra's Nights," but an older, gentler and more serene seer, who realizes in tone something of the hazy melancholy of Indian summer and after-harvest. Only the softer stops are involved, and the construction is of the simplest. But the result is music of real loveliness—ideal for use as relaxation material for the concert program.

Dr. Minor C. Baldwin, who is as busy as ever at the console despite his years, filled the following engagements in November: Granville, N. Y., and Poulitney, Vt., Nov. 7; Mechanicsville, N. Y., Nov. 14; Ballston Spa, N. Y., Nov. 21, and Newburgh, N. Y., Nov. 28.

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A MERRY CHRISTMAS

THE DIAPASON wishes all of its readers a very merry Christmas.

This is the twenty-eighth time it has been our privilege to express the same wish at this season. We have gone through war, through seemingly boundless prosperity, through apparently hopeless depression; through the days when many large organs—more than ever before in the world's history—were built and when organists could spread themselves like the green bay tree, and through days of drastic salary cuts and of idleness, not only for the skilled hands of the player, but for the skilled hands of the artisan whose work makes organ music possible.

Both the years of plenty and the lean years have their benefits and their harmful effects. Humanity no doubt needs to be taken down periodically, for its own good—which is merely a homely way, we believe, of stating an old theological doctrine. One fact is always plain, however; it is that our profession has survived every storm and comes out of every fire more refined. Since it has been necessary for church music to fight its way it has striven harder for higher standards. And organ building today has higher ideals, no doubt, because it has had to face the competition of imitators.

If the churches throughout the land which reduced their musical budgets, some of them mercilessly, when the depression struck them, would take occasion at this Christmas season to restore them, what a happy Christmas it would be for the church musician generally!

MEN WHO WRECK ORGANS

An organ maintenance man in one of the Southern states has sent to the office of THE DIAPASON a metal pipe, mutilated by a person who claimed to be an organ tuner. It is a small pipe, from a 2-ft. set, and it presents a picture to arouse pity in anyone who has affection for the organ. The man who sends in this mute evidence of the folly of entrusting the mechanism of an organ to ignorant and unreliable hands testifies that he finds similar examples in many instruments.

This is nothing new. THE DIAPASON continually receives similar complaints and perennially calls attention to the situation. Yet unskilled and dishonest men continue to ply their trade and find victims throughout the land. In the larger cities conditions are not usually favorable to these frauds; but in the thousands of smaller towns, out of touch with the centers, the wiles of the faker are employed. He usually has a letter—spurious or genuine—from a minister who knows very little about organs or who was persuaded to help someone who appealed to his tender heart. The offender never has financial responsibility and in many instances cannot even be found after he has been paid and has departed. This class finds it cheaper to move than to pay rent—besides, it avoids embarrassment. Sometimes the man is not dishonest, but imagines that because he can tune a

piano or repair a radio he is fully qualified to tamper with an organ.

The principal appeal of these men is one of price, but the victim soon discovers that a responsible and skilled man would have cost much less. In many cases the faker does more damage than good, and it would have been better to have the organ left without attention. As THE DIAPASON pointed out some years ago, no man of judgment would entrust a good watch to anyone of whose reliability and skill he was not convinced. Yet an organ is as delicate as a watch. There are so many capable organ men available that it is folly to deal with any others. If you are in doubt, write to the builder of your organ, or to any reputable organ builder of financial responsibility, for information, or apply to any of the established maintenance men in all parts of the country who are vouched for by the churches that employed them.

CALLING ON THE PSALMIST

While the Federal Trade Commission is pondering the claims made for the electronic instruments, our old philosopher-organist friend Sam Riegel, out in Oceanside, Cal., has solved that other disturbing question, whether an electronic has a right to a place in the church. Mr. Riegel has gone back to the Psalmist for his authority rather than to rely upon the debaters of the present day. His communication appears in another column on this page.

For the benefit of those who never have memorized the 150th Psalm—a Psalm that should be the inspiration of every organist—let us quote from this eloquent call to praise, entitled in our copy of the Bible "an exhortation to praise God with all kinds of instruments." Beginning with the third verse it reads:

Praise Him with the sound of the trumpet: praise Him with the psalter and harp.

Praise Him with the timbrel and dance: praise Him with stringed instruments and organs.

Praise Him upon the loud cymbals: praise Him upon the high sounding cymbals.

Let everything that hath breath praise the Lord.

The italics are not David's, but ours. Well, that is pretty definite. Electronic organs, unlike the real article, don't have any "breath." How the electronic salesmen will get around that we do not know. Perhaps they will try to enlist the help of friendly theologians and revise the Psalm. David was primarily a harpist anyway, with a very limited knowledge of organs.

A beautiful tribute to the late Dr. William C. Carl, in the form of a booklet which has been privately printed, was received in November. It was prepared and compiled by Marion M. Shields with the aid of former pupils of the New York organist and teacher, and gives evidence of the affection in which Dr. Carl was held. It was made possible through the kindness of his niece, Mrs. Elsie Carl Smith. On the cover is a picture of the plaque executed on the occasion of Dr. Carl's fortieth anniversary as organist of the First Presbyterian Church of New York. The frontispiece is the excellent picture of him seated at the organ which was published in THE DIAPASON after his death. In addition to a sketch of his career and the addresses delivered at the memorial service held for him, there are letters from a number of old associates of Dr. Carl. The tastefully prepared and printed booklet will be cherished by every person who came in contact with Dr. Carl in the course of his long and active life.

Hyde Gives Lecture-Recital.

Dr. Herbert E. Hyde, organist and choirmaster of St. Luke's Pro-cathedral, Evanston, gave a lecture-recital Nov. 10 in Thorne Hall, Chicago, as the eighth feature of the "History and Enjoyment of Music" series presented by Northwestern University. Dr. Hyde's topic was "History of the Organ and Organ Music."

Letters from Our Readers

Welcomed by Reader in Sweden.

Stockholm, Sweden, Oct. 7, 1937.—THE DIAPASON, Chicago, Ill., U. S. A. Gentlemen: * * * I will take this opportunity to express the satisfaction and enjoyment I get out of THE DIAPASON, which with its articles, pictures and "ads" has much of value to those interested in the organ.

Since several years ago I became a regular subscriber to THE DIAPASON I welcome it as a friend every month.

Yours very truly,
B. W. HENNING.

Could Scarcely Be Without It.

Rochester, N. Y., Oct. 20.—Mr. S. E. Gruenstein, Publisher. Dear sir: I am enclosing money order for THE DIAPASON. * * * As I have stated to you before, I have had the paper several years and could scarcely be without it. Every page is full of interest to me.

OLIVE E. LANE.

Finds Many Features of Interest.

Cleveland, Ohio, Sept. 16, 1937.—Dear Mr. Gruenstein: Just a few lines in appreciation. THE DIAPASON has always been an interesting journal, but the increasing number of accounts of historical events with the news of the day make it both a newspaper and a journal of growing interest. In the August number is a remarkable review of the 300th anniversary celebration (held at Lübeck) of the birth of Buxtehude. The pictures of the organ case and especially of the restored keyboard of the original organ remind me of the console on which I took lessons of August Haupt in Berlin. However, in the Haupt organ the long keys were black and the short ones white.

Another article in the August number of interest to everybody is "Women in the Field of Organ Music Must Overcome Prejudice," by Laura Louise Bender, F.A.G.O. In the September number "Memories of Gigout" gave me information that I have wanted. The article on hymn singing in China is interesting.

Judging by the many contracts of four-manual organs the depression is lifting. We are glad to see the specifications. All who read THE DIAPASON grow in a sense of appreciation for it. Sincerely yours,
J. R. HALL.

Yes, It Has No Breath.

Oceanside, Cal., Nov. 11, 1937.—My dear Mr. Gruenstein: Of course the argument was that the Hammond is not an organ. That aside, I think it is eliminated as a church organ by the last verse of Psalm 150. It has no breath. Am I right or am I wrong?
Yours truly,
S. J. RIEGEL.

Continues to Enjoy The Diapason.

Stevens College, Columbia, Mo., Nov. 7, 1937.—My dear Mr. Gruenstein: * * * I continue to enjoy reading THE DIAPASON each month. It is not only a very interesting and readable publication, but, in addition, is so well written.

Sincerely yours,
NESTA WILLIAMS.

Music at Episcopal Convention.

Cincinnati organists were enlisted to provide music of high excellence for the various meetings of the fifty-second triennial general convention of the Protestant Episcopal Church. At the opening service Oct. 6 there was a choir of 400 voices, conducted by Parvin Titus of Christ Church, and a brass band of fifty pieces, conducted by Frank Simon. At a presentation of "Glory of the Light, the Drama of Missions," in the Cincinnati Music Hall Oct. 10, organ preludes were played by Dr. Sidney C. Durst and George Y. Wilson played the postludes. For the play Parvin Titus was organist and David Pew directed the choir of invisibles.

Nathaniel Dett's oratorio "The Ordering of Moses" was presented at Graham Tyler Memorial Chapel of Park College, Parkville, Mo., Sunday evening, Oct. 31, with Charles Griffith, Ph. D., organist and choirmaster, directing the *a cappella* choir.

That Distant Past
as It Is Recorded in
The Diapason Files

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

What was described as the largest church organ in the world was completed in St. Michael's Church at Hamburg by the Walcker firm of Ludwigsburg. It had 163 speaking stops, according to the specification published for the first time in America by THE DIAPASON.

A four-manual Skinner organ had just been installed in Plymouth Congregational Church at Seattle and Judson W. Mather was the organist.

Norman & Beard of London completed a large four-manual in Usher Hall at Edinburgh and the specification appeared in THE DIAPASON.

The A. G. O. held a memorial service for Dr. Gerrit Smith Oct. 30 at the Old South Reformed Church in New York, of which Dr. Smith had long been organist.

The Illinois Chapter, A. G. O., held its first dinner of the season Nov. 11 and Rossetter G. Cole, the new dean, presided.

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

Clarence Eddy was recovering at his Chicago home from a major operation.

The large Austin organ built for the Sesqui-centennial Exposition in Philadelphia was bought by Cyrus H. K. Curtis and presented to the University of Pennsylvania.

John Wesley Norton, organist and choirmaster of St. George's Episcopal Church, Flushing, N. Y., was found dead in his apartment Nov. 3 and the gas burners had been turned on. Mr. Norton, who before going to New York was at St. James' Episcopal Church, Chicago, for many years, had been in ill health for some time.

Large new four-manual organs the specifications of which were presented included a Reuter for Westminster Presbyterian Church, Pasadena, Cal.; an Aeolian for Vassar College, Poughkeepsie, N. Y.; a Kilgen for the Church of Our Lady of Perpetual Help, Brooklyn, N. Y.; a Möller for the New York Military Academy, Cornwall, N. Y., and a Möller for the Second Swedish Methodist Church in Worcester, Mass.

Fernando Germani, 21 years old, youthful Italian organ virtuoso, was to begin his first American tour in January, it was announced, making his American debut on the great organs in the Wanamaker stores in Philadelphia and New York.

Beebe Plays for Lutherans.

Joseph C. Beebe played a request program of Bach chorale preludes on his four-manual Skinner organ at the South Congregational Church in New Britain, Conn., on the evening of Oct. 26. The recital was one of the high lights of a convention in New Britain of the Atlantic district of the Missouri Synod of the Lutheran Church. The audience was composed of ministers, organists and lay delegates of the Lutheran churches of the East as well as many local music-lovers. The request for such a program was the outcome of a private recital played for a small number of these same Lutherans a year ago. That first recital was greeted with such enthusiasm that Mr. Beebe was asked to present a formal recital this year to be open to the entire delegation and to the public. The church was filled by appreciative listeners. The program was presented in three parts. The first part was composed of selections from the "Little Organ Book"; the second and third parts included many of the longer church preludes taken from volumes 6 and 7 of Peters edition. There was no particular design in the choice of the chorales except to present those melodies which are most used in Lutheran churches. The opening number, "If Thou but Suffer God to Guide Thee," set the pace for the whole program. Mr. Beebe's interpretation of "Out of the Depths I Cry to Thee" was unique. The prelude which evoked the greatest number of favorable comments from his Lutheran listeners was "O Sacred Head Now Wounded."

The Free Lance

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

When Uncle Mo and I get to talking about music, particularly organ music, we usually wind up with tributes to the best Bach players we have heard. Uncle Mo invariably lauds a performance of the Toccata in F by the late J. Warren Andrews as the best he ever heard; and from that he ends by showering praises—as we all do—on Harold Samuel, now alas! deceased. The other day, after a rather better dinner than usual at our favorite dining place, we settled down to pipes, ready to review the world and its politics. I had been reading that charming little book, "A Little Night Music," by Gerald W. Johnson (Harper & Bros., 1937), and was anticipating many growls from Uncle Mo, for he is rather tart at times. But no. "Sensible book, Mac; I wish we had more like it. Johnson says: 'I sing the ruthless amateur, the loud and unabashed amateur, who plays music for no good purpose, but solely to the base and sordid end of having a good time.' Another page: 'The game is a good game, never mind the art. Spread Mozart's pages on your music racks and prepare for crime. Let us play.'"

It has seemed to me for some years that we were working joylessly in our music. The standards of execution are rising all the time. Take the organ, for example: We now have more than one player who does all the J. S. Bach music in a series of recitals. Harold Samuel, in desperation, first compelled the British public to recognize his existence by giving a five-day festival of Bach all "by himself." Ye gods, what a job! Our young men and maidens play Bach letter-perfect and from memory. Our programs are models of propriety; we admit only first-rate names to them. We used to play tuneful pieces; Batiste and Lefebure-Wely were our delight. We were unabashed, unshrinking in our devotion to the vox humana and the tremolo; we even used transcriptions and gave pleasure to the man-off-the-street. Those, after all's said, were great days.

But I horrify the "unco guid" of Robert Burns. I am reminded of two very orthodox ladies who had listened to that modern saint, Edward Everett Hale, under the misapprehension that he was a Universalist.

"What is a Universalist?" they asked a bystander.

"A Universalist is a person who believes God's mercy is so abounding that all the impenitent will finally be saved."

"How dreadful!" the ladies chorused.

As Johnson says in his sensible and captivating book, we must encourage the amateurs; we need more bum players. Buy his book; it's only a dollar and a half; read it, renew your youth and adolescent happiness.

"Lead, Kindly Light, amid th' Encircling Gloom," Cardinal Newman's hymn, I am told is one of the favorite hymns of the wide church. I have two volumes of "Hymns of the Ages" (1858), Ticknor & Fields, Boston, which belonged to my mother. I was disquieted to find the first line of "Lead, Kindly Light" turned into "Shed, Kindly light, amid th' encircling gloom." Has this change ever received approval of any sort?

Rollo F. Maitland's letter in the November DIAPASON interested me greatly; I refer especially to his first paragraph. The general principles of harmony and of counterpoint may be learned without much difficulty; but their application in actual harmonic and contrapuntal writing requires much time. Am I right in thinking that candidates for the A.A.G.O. and F.A.G.O. certificates are much more interested in playing than in theory? Aside from organ teachers, who are also interested in composition, is there not a tendency to think of theory as a sort of educational trimming? Do we not separate theory and playing? And are we not

put to it to make it clear to pupils, whether working for the A.A.G.O. or not, that to have (a) a knowledge of theory and (b) skill in its constant application in playing is of supreme importance?

It is to laugh at the subsidence of the furore over the Schumann Violin Concerto. Much excitement, broadside in a prominent New York paper, great American violinist heroically devoting himself to the renaissance of the work so long unplayed, noted British violinist plus spirit messages—notes and notes in the musical journals—and finally the bitter thought that if the concerto had been worth while it would have been performed long ago, obstacles or no obstacles. Har!

Since I am content to have offended my betters by saying that we need more bum players, or, more exactly, that we ought not to discourage the amateurs (many of whom are mighty clever) I must in self-defense transcribe an article in the *Christian Register* (June 24) by Kenneth C. Gesner:

"I regret the radio; for one thing, it ruined my desirability as a cornetist. I used to be asked to gatherings, and people hoped I would bring my cornet along. Now they hope I won't; they'd rather twist the dial and hear Heifetz or Ben Bernie. * * * I regret all the modern mechanical devices which go to discourage amateur dabbling in the fine arts and encourage a supercilious and critical attitude, in former appreciative audiences, towards any but the best and most professional performances. * * * There must be a differentiation between the dabbling in the fine arts and the finished accomplishments of the professional. * * * The direction of the work of the finished professional artist is outward; that of the amateur dabbler is inward; the purpose is not to please, inspire, instruct others, but rather to discover an inner wealth of spirit and understanding."

The BBC says we must spell *Chaykovsky* and *Skryabin*. Well, well!

So far as possible I have not committed myself to the Hammond and its merits as (a) a substitute, competitor, or what you will, for the pipe organ, or (b) an entirely new application of electricity in making a practical musical instrument. But I am looking forward to hearing German exhibit the instrument in Symphony Hall. There is a dramatic element in the coming recital that intrigues me.

It was not until the hullabaloo over the Hammond had been going for some months that I began to sit up and take notice. I find several references to the use of the electric current usually taking the shape of an "organ," in recent numbers of *Musical Opinion*. That monthly (July, 1937) states that "none of the electronic organs on the market are generic inventions, but are practical developments of what has been known to scientists for sixty years." In 1908 Dr. Cahill (American) invented the "Telharmonium"; this means that on an ordinary keyboard and pedals the performer can obtain the tones of the piano, violin, harp, brass, flute, single and double reed. The tone of the various instruments can be sent forth singly, or they may be delivered in orchestral combinations. The "Trautonium" is a German solo instrument with an expressive touch, for which music has been composed by Hindemith and Schmidt. Another is the "Electronde," a monophonic instrument with a tone similar to that of the bowed hand-saw. The two main types of electric instruments are those whose tonal frequencies are electrically generated (as those mentioned), and those whose tonal frequencies are generated by strings, pipes or reeds. The "Radiotone" employs the second method, in which the one generator is a violin string bowed mechanically, giving a wide range of tone color and intensity. Still other instruments are the "neo-Bechstein" piano, the French "Orgue Radio-synthetique," the Compton "Electrotone," the "Welte" photo-electric organ, the Everett "Orgatron" and the "Hammond." And there are others here and abroad.

Here is evidence enough that the scientists are after us!

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Examinations, June, 1938.

The following pieces have been chosen as organ tests in the June, 1938, examinations of the Canadian College of Organists:

Associateship Examination.

Two pieces to be played.

1. Three chorale preludes from the "Little Organ Book," Bach. (These three preludes to be considered as one piece.);

A. "Der Tag der ist so freudenreich."

B. "Jesu, meine Freude."

C. "Puer natus in Bethlehem."

These preludes are to be had in the following editions:

Novello—Book XV, pages 18, 31, 13.

Peters—Book 244, pages 13, 34, 50.

Augener—Volume 8, pages 1048, 969, 997.

2. Prelude, Fugue and Variation, Cesar Franck (Durand).

Fellowship Examination.

Three pieces to be played, one from each of the following groups:

Group I—Prelude and Fugue in B minor, Bach (Novello, book VII, page 52; Peters, book 241, page 78; Augener, volume 2, page 198); or Toccata and Fugue in D minor (Dorian), Bach (Novello, book X, page 196; Peters, book 242, page 30; Augener, volume 3, page 360).

Group II—Theme and Variations in D flat, Noble (Novello), or "Thou Art the Rock," Mulet (Leduc).

Group III—Overture, "Ruy Blas," Mendelssohn, arranged by Lemare (Novello), or Prelude and "Angels' Farewell," from "Dream of Gerontius," Elgar, arranged by Brewer (Novello).

The above only will be accepted as tests. No substitution will be permitted.

For further information regarding these examinations apply to Frederick C. Silvester, 135 College street, Toronto, Ont., registrar for examinations.

H. G. LANGLOIS, Secretary.

New Center Formed in Brantford.

With representatives present from Toronto, Hamilton, Kitchener and Galt, the Brantford Center held its inaugural meeting at Grace Anglican Church Saturday evening, Nov. 6. About 100 organists and their friends attended the banquet in the parish hall.

The chairman of the Brantford Center, George T. Veary, A. R. C. O., A. R. C. M., organist and choir-master of Zion United Church, heartily welcomed the guests. Ven. Archdeacon A. L. G. Clarke, rector of Grace Church, welcomed the organists on behalf of the church. Brief addresses of congratulation on the formation of a center of the Canadian College of Organists in Brantford were made by the following:

G. D. Atkinson, president of the C. C. O., Toronto; Dr. Charles Peaker, Toronto; Paul Ambrose, chairman of the Hamilton Center, C. C. O.; Walter Mason, chairman of Kitchener Center, and Dr. W. H. Hewlett, well-known Hamilton musician. The Rev. W. K. Roberts, pastor of the First Baptist Church; A. G. Merriman, organist and choir-master of Grace Church; Frederic Lord, founder-conductor of the Canadian Choir and organist and choir-master of the First Baptist Church; H. D. Jerome, organist and choir-master of the Central Presbyterian Church; George A. Smale, public school music supervisor and organist and choir-master of the Colborne Street United Church, and George C. White, organist and choir-master of Park Baptist Church, added words of welcome and appreciation to those responsible for the organization in Brantford and those who arranged the banquet and recital.

After the banquet the gathering adjourned to the church to hear and thoroughly enjoy a distinctive musical program by Dr. Charles Peaker and Frederick Silvester, Toronto organists, and Dorothy Allan Park, Toronto vocalist. The program was as follows:

"On Hearing the First Cuckoo in Spring," Delius, and Concerto in B flat, Handel (Frederick Silvester); "This Joyful Eastertide," Sommerville; "The Soul at Heaven's Gate," Dickinson, and "O Had I Jubal's Lyre," Handel (Dorothy Allan Park); Allegro from Sonata No. 3, Bach; Fugue in C sharp minor, Honegger, and Toccata, Reger (Dr. Charles Peaker); "Turn Thee to Me," Dvorak, and "How Shall I Sing the Majesty," Pointer (Dorothy Allan Park); Three Chorale Preludes, Bach (Dr. Peaker); Introduction, Passacaglia and Fugue, Willan (Mr. Silvester).

The following is the executive of the Brantford Center: George T. Veary, A.R.C.O., A.R.C.M., chairman; A. G. Merriman, A.R.C.O., A.T.C.L., vice-chairman; Eleanor L. Muir, secretary-treasurer; Miss Mary C. O'Grady, A.T.C.M., Mrs. J. F. Schultz, George A. Smale, A.T.C.M., and Harold Jerome.

Montreal Center.

The October meeting of the Montreal Center took the form of an illustrated lecture on "Some Earlier Periods of Church Music," given by Dr. Arthur H. Egerton in his studio. Dr. Egerton, well known in Montreal as the immediate successor to the late Lynnwood Farnam at Christ Church Cathedral, has returned to his native city after an absence of several years, and recently was appointed organist and choir-master of Trinity Memorial Church.

Starting with the Gregorian period, the lecturer showed how each phrase of the traditional plainsong of the early church had met with melodic embellishment, calculated to throw into relief its textual significance. Two recordings taken from a set made by the Solesmes Monks were offered as illustrations—"Alleluia Justes Germinabit" and a portion of the plainsong mass "Lux et Origo." These were followed by a record of the sequence "Veni Sancte Spiritus" with organum, made by the St. George's Singers. The English and Flemish schools of the fifteenth century were represented by a three-part setting of Dufay's hymn "Conditor Alme Siderum."

The lecturer then made comments on brief examples of the art of Dunstable and a "Sanctus" by King Henry VI. of England, and in conclusion touched on the three great lights of this early period of English music—John Taverner, Thomas Tallis and William Byrd.

The chairman, George M. Brewer, voicing the thanks of the meeting, drew attention to the splendid balance between erudition and enthusiasm which had characterized the lecture.

Announcement was made of the next event of the center, Nov. 27—a lecture on "Console Control, Past and Present," by Stephen Stoot of the organ building firm of Casavant Freres, St. Hyacinthe, Que.

GEORGE M. BREWER, Chairman

Hamilton Center.

Members of the Hamilton Center convened in the Scottish Rite Club, Hamilton, Monday, Oct. 18. This was the inaugural meeting of the season, and was fully attended. Paul Ambrose, newly-elected president, and Dr. W. H. Hewlett, honorary president, welcomed the members and their guests in the round room, where supper was served. Following the supper the members of the new executive committee were installed in office and high tribute was paid to the retiring officers.

Paul Ambrose, in his address to the center, spoke briefly on the concern felt for more unity among the members of the organist's profession and drew a comparison between it and the legal and medical professions, where all persons from the oldest member to the novice were united, and thereby presented to the public a united purpose and brought a dignified outlook to the profession as a whole. His remarks further emphasized the fact that a thorough preparation for our profession requires as much time, money and industry as any of the other professions, but through lack of unity it did not seem to have, in the estimation of the public, the same prestige, dignity and recognition. When only an individual speaks, the public, rightly or wrongly, attributes to him a motive of

self-interest. When a whole profession speaks through its delegated representatives the accusation of individual interest is removed. He concluded his remarks by urging that the organists of Hamilton and district become united and that those present endeavor to bring into the center all who were not already members.

Mr. Ambrose then introduced the Rev. Dr. G. G. D. Kilpatrick of Melrose United Church, who spoke on the subject "The Minister and His Organist." Dr. Kilpatrick pointed out that the ideal of service in worship was found where the ministry was based on firm friendship with the organist, and where a common standard of taste in good music was observed. He further stated that the best music should be offered, and that it should be in keeping with the form of service, and not presented as an interlude. He used the following quotation by Dr. J. H. Howett: "Never let the anthem be an unchartered libertine playing its own pranks irrespective of the rest of the service—at best an interlude, at worst an intolerable interruption and antagonism; but let the anthem be leagued to the dominant purpose, urging the soul in the one direction and preparing the way of the Lord. A preacher and his organist, profoundly one in the spirit of the Lord Jesus, have an inconceivable strength in the ministry of redemption." His listeners were enriched by his account of many years of experience in the ministry, of his appreciation of organ playing and church music in the churches where he had served, and his words of commendation for the various organists whom he had known.

Miss Grace Johnson, soprano, and past secretary of this center, gave a beautiful rendition of the following two songs: "That Night in May," Brahms, and "I Bring You Heartsease and Roses," Branscombe. She was accompanied at the piano by Howard W. Jerome. Vernon T. Carey, tenor, sang the Handel aria "Where'er You Walk," followed by the Quilter arrangement of "Drink to Me Only with Thine Eyes." Mr. Carey, a favorite singer to Hamilton audiences, and choir-master of Ryerson United Church, brought a very worthwhile contribution to the center. His accompanist at the piano was Egerton Boyce.

A short business meeting was then conducted by the president, at which time an outline of the proposed programs and events of the season was given. A new constitution and by-laws for Hamilton Center, presented by the special committee appointed last season, were read and adopted. Many suggestions were made by the members, with a view to creating new interest at the regular meetings and for the purpose of encouraging proper interpretation and appreciation of good music in general as well as organ playing among the members.

Kitchener Center.

Maitland Farmer, F.R.C.O., organist and choir-master of St. Paul's Church, Toronto, presented a recital at the Church of Our Lady, in Guelph, Ont., Nov. 15 under the auspices of the Kitchener Center. The following program, largely representing the modern school, was splendidly rendered by the recitalist: Prelude and Fugue in B major, Dupré; Prelude and Fugue in G minor, Dupré; Minuet-Caprice, Jongen; "Autumn," Jongen; Chorale Fantasia, "Come, Holy Ghost, Lord God," Bach; Allegretto from Sonata No. 1, Elgar; "Carillon-Sortie," Mulet; Aria and Finale from Symphony 6, Vierne.

Following the recital the members and friends of the Kitchener Center

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were guests of Clifford J. McLelland at a reception with Mr. Farmer as guest of honor. W. R. Mason, chairman of the center, thanked the artist of the evening. Eugene Fehrenbach expressed the appreciation of the guests for the hospitality of the host and his mother and sister.

Method of Organ Playing

By

HAROLD GLEASON

Published by the
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PRICE \$3.00

Chicago's Welcome to Dupré Expressed at Recital and Dinner

Chicago's welcome to Marcel Dupré on the occasion of the famous French organist's latest American tour was expressed in the form of an audience which filled every seat of the spacious St. James' Methodist Church on the south side Oct. 29 and a dinner preceding the recital at which 200 organists and others were present to honor Mr. Dupré, Mme. Dupré and Mlle. Dupré. A number of men prominent in the musical world, as well as leaders among churchmen, were present at the dinner and were introduced by the Rev. Thomas M. Pender, pastor of St. James', and Bethuel Gross, the organist and choirmaster.

Mr. Dupré's recital was another of those brilliant performances for which those who love organ music hunger and thirst. The program, which was supplemented by two encore numbers, included the following: Finale from Fifth Sonata, Guilmant; Cantilene from Third Symphony, Vierne; Toccata from Fifth Symphony, Widor; Passacaglia and Fugue in C minor (by request), Bach; "Comes Autumn Time," Sowerby; Fantasy and Fugue on B-A-C-H, Liszt; Allegro from Tenth Concerto, Handel; "Up the Saguenay," Russell; "The Bee" (transcribed by Dupré), Schubert; Intermezzo from First Symphony, in E major, Joseph Gilles; Elevations in E major and in G major, Dupré; Prelude and Fugue in C major, Dupré. This was topped off with one of the brilliant improvisations for which this recitalist is famous. The improvisation, in symphonic form, was based on a theme submitted by Horace Whitehouse and on the hymn-tune "St. Anne." It had the same fascination for the audience and aroused the same admiration that Mr. Dupré always evokes when he performs this "stunt"—a word used with every respect for the product of the player's imaginative talent.

As for the set program, it was refreshing to hear the Guilmant composition, dedicated to our own Clarence Eddy and offering something that many more modern works so sadly lack. As played by Mr. Dupré, the Widor "warhorse" Toccata gave the listener the opportunity to hear much more than a "lot of noise"—as one critic recently dubbed this movement. The noise followed in the applause of the audience, which seemed very deeply appreciative of what Widor wrote and his disciple interpreted. Sowerby's "Comes Autumn Time" was played with the spirit required by this exuberant piece. After the Bach Passacaglia and the Liszt work Russell's "Up the Saguenay" provided a fine contrast and it and Schubert's "The Bee" were played with consummate art and a fine use of tone color. The composition of Joseph Gilles is the work of a talented Dupré pupil.

Record of the Late John A. Schehl.

John A. Schehl, well-known Cincinnati organist and former violinist in the Cincinnati Symphony Orchestra, whose

death on Oct. 9 was reported in the November DIAPASON, had fallen on July 5 and broken his hip, and never recovered from the shock and two operations which he underwent. Mr. Schehl was 80 years old on July 23 and the oldest organist in his section of the country. He served continuously for sixty years and never missed a service. At St. Francis' Church, where he served from 1884 to 1917, he began the reform in church music with his choir of forty men and women. In 1917 he resigned at St. Francis' and accepted the position at St. Leo's Church, where the work was lighter and where he remained to the day of his injury. For twenty years he was a violinist in the Cincinnati Symphony Orchestra under Theodore Thomas and Frank Van der Stucken. He was buried with a solemn requiem high mass from St. Francis' Church. A double quartet of men from the St. Lawrence choir sang J. Alfred Schehl's arrangement of Bottiglieri's Requiem Mass. Mr. Schehl is survived by two sons, J. Alfred Schehl, choirmaster and organist of St. Lawrence, and Justin, and by five daughters: Mrs. Bernard Goettke, Mrs. August Brown, Mrs. Alma Burkart, Mrs. August Geile and Leona Schehl, with whom he made his home.

Dorr's Choristers on Air Dec. 19.

St. Luke's Choristers of Long Beach, Cal., directed by William Ripley Dorr, will sing with Jeanette MacDonald on Vick's open-house program Sunday, Dec. 19, over the Columbia network. The Metro-Goldwyn-Mayer Studios called them to sing and be photographed in a Christmas scene with little Judy Garland for a short film to be shown as the studio's Christmas greeting to the world. Judy sings a verse of "Silent Night" with a background of boys' voices in four-part harmony. Her father was an Episcopal organist and choirmaster in Lancaster, Cal., and she sang in his choir from the time she was 6 years old until his death about two years ago.

Addresses by Mrs. Dickinson.

Mrs. Clarence Dickinson has delivered several addresses in the last month in the interests of church music. In Columbus, Ga., Oct. 1 she spoke under the auspices of the Music Teachers' Association and the Ministerial Association; in Atlanta, Ga., Oct. 4, she appeared before the A. G. O. and the Ministerial Association; in West New York, N. J., Oct. 20, she spoke for New York University, while Oct. 23 she made two addresses in Sharon, Pa., at the conference on church music, her subjects being "Beauty in Church Worship" and "Hymns, a Record of the Great Periods in Church History."

Position Held by Miss Parker.

Through an error in information the title of head of the department of hymn-books and worship of the D. Appleton-Century Company of New York was attributed in the November DIAPASON to another than Miss Caroline B. Parker, who has held this position for a period of years with distinction, as everyone familiar with this field of publication knows.

Ernest M. SKINNER



Organ Hall
Methuen, Massachusetts

Christmas Is Coming!

Can you think of a more useful gift to any friend who is an organist than a subscription to THE DIAPASON for 1938? Any pupil or fellow organist who may not yet have become a regular Diapason addict can be made such for the small sum of \$1.50. He will then do just as you are doing—drop everything else as soon as the monthly issue arrives and read it from cover to cover. *Make a friend happy and grateful to you at a very small expenditure.*

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Programs of Organ Recitals of the Month

Charles Heinroth, Mus. D., New York City—Dr. Heinroth's recitals at the College of the City of New York Sunday afternoons at 4 and Thursdays at 1 o'clock have been marked by the following programs in November:

Nov. 7 and 11—Overture to "The Magic Flute," Mozart; Andante con Moto from "Scheherazade," Rimsky-Korsakoff; Sonata, "The Ninety-fourth Psalm," Reubke; "Ronde Française," Boellmann; Toccata, Callaerts.

Nov. 14 and 18—Compositions of Johann Sebastian Bach: Prelude and Fugue in B minor; Sonatina from "God's Time Is the Best"; "Marche du Veilleur de Nuit"; Toccata in C major; Chorale Preludes, "Dearest Jesus, We Are Here," "Come, Holy Ghost, Lord God" and "From God Naught Shall Divide Me"; Prelude and Fugue in A minor (The Great).

Nov. 21—Prelude and "Love-Death," from "Tristan and Isolde," Wagner; Three Movements from Symphony No. 5 in F minor, Widor; "Speranza" (Hope) and "Arpa Notturmo," Yon; "Piece Heroique," Franck; Chorale Improvisations, "A Mountain Fastness Is Our God" and "Now Thank We All Our God," Karg-Elert.

Edwin Arthur Kraft, A.A.G.O., Cleveland, Ohio—In his recital at Trinity Cathedral on the evening of Dec. 6 Mr. Kraft will present the following program: Prelude and Fugue in G major, Bach; "Ave Maria," Henselt-Kraft; "Grand Choeur Dialogue," Gigout; Folk-tune, Whitlock; Toccata-Prelude on the Chorale "Vom Himmel hoch," Girth Edmundson; Capriccio, Faulkes; Fanfare from Eighth Symphony, Widor; Christmas Cradle Song, Widor; "Crown Imperial—A Coronation March" (1937), William Walton.

Hugh Porter, New York City—In a recital at New York University on the afternoon of Nov. 7 Mr. Porter played this American program: Prelude in C minor, Roulade and Passacaglia, Seth Bingham; Toccata on "O Filii et Filiae," Lynnwood Farnam; "Pantomime," Harry B. Jepson; "Meditation a Sainte Clotilde," Philip James; Second Symphony (Allegro, Rhapsodie and Finale), Edward Shippen Barnes.

Parvin Titus, Cincinnati, Ohio—Mr. Titus, organist and choirmaster of Christ Church, Cincinnati, and head of the organ department at the Cincinnati Conservatory of Music, gave a recital in Memorial Hall, University of Kentucky, Lexington, Sunday, Nov. 21, playing this program: Suite from "Water Music," Handel-McKinley; Chorale Preludes, "Jesu, Priceless Treasure," "Have Mercy on Me, O Lord," and "In Thee Is Gladness," Bach; "Carillon," DeLamarter; Fantasy on a Welsh Tune ("Ton-y-Botel"), Noble; Fantaisie, Saint-Saens; "Into the Silver Night," Alfred H. Johnson; Toccata, Symphony 5, Widor.

F. Arthur Henkel, Nashville, Tenn.—In a recital Sunday afternoon, Oct. 17, at Christ Church Mr. Henkel was assisted by Mrs. Thomas H. Malone, Jr., in the following program: "Piece Heroique," Franck; "Echo Bells," Brewer; "Dreams," Wagner; Toccata in D, Kinder; "Twilight Evening" ("Summer Sketches"), Lemare.

George W. Volkel, New York City—Mr. Volkel played Advent recitals at Emanuel Baptist Church in Brooklyn on the first three Mondays in November. His offerings Nov. 1 consisted of the following: Allegro (Symphony 2), Edward S. Barnes; "October Twilight," Hadley; "Minuetto Antico e Musetta," Yon; "Will-o'-the-Wisp," Gordon Balch Nevin; "To a Nordic Princess," Percy Grainger; "Noel from Scotland" ("Noel Ecossais") and Scherzo in C minor (Sonata No. 5), Guilmant; "L'Angelus," J. Stuart Archer; Sonata on the Ninety-fourth Psalm, Reubke.

On Nov. 15 Mr. Volkel's selections included: Concert Overture in C major, Hollins; Prelude on the Welsh Hymn "Rhosymedre," Vaughan Williams; Prelude and "Love-Death" ("Tristan and Isolde"), Wagner; "A Synthetic Symphony" (Allegro, Symphony No. 6; Andante, Symphony No. 2; Scherzo, Symphony No. 4; Pastorale, Symphony No. 2, and "Marche Pontificale," Symphony No. 1), Widor.

Albert B. Mehnert, F.A.G.O., Erie, Pa.—Mr. Mehnert played the dedicatory recital on an organ built by Val Durst for Nazareth Lutheran Church, Wilcox, Pa., Oct. 17. His selections were the following: Prelude and Fugue in F major and Prelude and Fugue in G minor, Bach; "Romanze"

and "Vision," Rheinberger; Lento Espressivo, Ketelbey; "Abendruhe," Loeschhorn; Cantilene, Faulkes; "Te Deum Laudamus," Claussmann; Meditation, Kinder; Largo from "Xerxes," Handel; "Ave Verum," Mozart, arranged by Mehnert; "Idyl," Albert B. Mehnert; "The Temple March," Vincent.

Dudley Warner Fitch, Los Angeles, Cal.—In an hour of organ music on the evening of Nov. 15 at St. Paul's Cathedral Mr. Fitch, the cathedral organist, played the following numbers: "The Purcell Suite" (Rondeau, Minuet and Sarabande, and Trumpet Tune), arranged for organ by Fricker; "Infant Song" and "Song without Words," from "Twelve New Pieces for Organ," Bonnet; Fantasie on the Hymn "Now Thank We All Our God," Bonset; Old Irish Air, "The Little Red Lark," arranged by Clokey; Allegro con brio (abridged) from the First Sonata, James; "Sundown at Bethany" (dedicated to the performer), Diggle; Allegro con fuoco from Sixth Sonata, Guilmant.

Alexander Schreiner, Los Angeles, Cal.—In his noon recital at the University of California at Los Angeles Nov. 2 Mr. Schreiner, the university organist, played: First Sonata in F minor, Mendelssohn; Andante Cantabile from the Fourth Symphony, Widor; "The Prophet Bird," Schumann; Quintet from "Die Meistersinger," Wagner; Meditation and Toccata, d'Evry.

Mr. Schreiner's program Sunday, Oct. 31, was as follows: Second Sonata in C minor, Mendelssohn; Andante Sostenuto and Finale from "Symphonie Gothique," Widor; Fanfare, Lemmens; Nocturne, Grieg; "Pilgrim's Song of Hope," Batiste; Symphonic Poem, "Les Preludes," Liszt. At his recital Nov. 14 Mr. Schreiner was assisted by Dorothy Simpson, pianist, in this program: Cathedral Prelude and Fugue in E minor, Bach; Fountain Revery, Fletcher; "Will-o'-the-Wisp," Nevin; Overture to "Oberon," Weber; Third Piano Concerto in C minor, Beethoven.

William O. Tufts, South Bend, Ind.—The first fall vesper service at the First Methodist Church took place Nov. 21 and on this occasion Mr. Tufts played his annual organ recital, with the assistance of the choir of forty voices. The program was as follows: "Psalm 19," Marcellio; "Nun freut Euch," Bach; Prelude and Fugue in D, Bach; "Storm King" Symphony (complete), Dickinson. The choir sang: "We Praise Thee," Schvedoff; "Cherubic Hymn," Gretchaninoff, and "Beautiful Saviour," Christiansen.

Ernest J. Kossow, Detroit, Mich.—Mr. Kossow played the following program at the dedication of an Estey organ at a vesper service on Reformation Day, Oct. 31, in the Hazel Park Lutheran Church: "A Mighty Fortress," Linnarz; Improvisation on the Gregorian Chant, "Ecce Sacerdos Magnus," Kreckel; Chorale Prelude, "Herzlich thut mich verlangen" and Prelude and Fugue in G minor, Bach; "In Deepening Shadows," Stoughton; Prelude in B minor, Franck; Sarabande from English Suite, Bach; Chorale Prelude, "Wachet auf," Bach; "At Eventide," Harris; "Gothic March," Foschini.

Alexander McCurdy, Mus. D., Philadelphia, Pa.—Dr. McCurdy, who played the dedicatory recital on the four-manual Möller organ in the Broad Street Presbyterian Church of Columbus, Ohio, Nov. 9, presented a program made up of the following compositions: Sketch in F minor and Sketch in D flat, Schumann; Toccata on "O Filii et Filiae," Farnam; "Ronde Française," Boellmann; Prelude and Fugue in A minor, Bach; Allegro from First Trio-Sonata, Bach; Chorale Prelude, "O God Have Mercy," Bach; Scherzo from Second Symphony, Viernie; "Sunrise," from "Hours in Burgundy," Jacob; Chorale Preludes, "O World, I e'en Must Leave Thee" and "A Rose Breaks into Bloom," Brahms; Chorale Improvisation, "Adorn Thyself, O My Soul," Karg-Elert; Two Versets, "He Remembering His Great Mercy" and "Glory Be to the Father," Dupré.

Squire Haskin, Buffalo, N. Y.—Mr. Haskin was heard in a recital at the First Presbyterian Church of Buffalo Nov. 17, playing the following selections: Fantasie and Fugue in G minor, Bach; Chorale Preludes, "Jesu, My Joy," "To God on High All Glory Be" and "We Believe in One God," Bach; Chorale in B minor, Franck; Prelude, Adagio and Chorale Varie, Durufé; "Harmonies du Soir," Karg-Elert; Scherzetto and "Idylle

Melancolique," Viernie; Toccata, "Thou Art the Rock," Mulet.

Marcella Brownson, Mus. B., Joliet, Ill.—Miss Brownson played a program sponsored by the music department of the College of St. Francis in the college auditorium Nov. 2. Her offerings consisted of the following: Fantasie in G minor, Bach; Canzone, Reger; "Sonata Cromatica" (Andante rustico), Yon; "Drink to Me Only with Thine Eyes," Miles; "Harmonies du Soir," Karg-Elert; "The Rosary," Nevin.

Raymond C. Robinson, F.A.G.O., Boston, Mass.—In his Monday noon recitals at King's Chapel Mr. Robinson has included the following offerings:

Nov. 1—Passacaglia and Fugue, Bach; Canzona, Barnes; Scherzo (Symphony 2), Viernie; "Carillon," Viernie; Aria, Quantz-Dickinson; Finale ("Piece Symphonique"), Franck.

Nov. 8—"Veni Creator" ("Impressions Dominicales"), Jacob; "Soeur Monique," Couperin; Prelude, Fugue and Variation, Franck; "Carillon," DeLamarter; "Lamentation," Guilmant; Grave (Fantasia in G), Bach.

Nov. 15—"Prière," Franck; "Stella Matutina," Dallier; Fantaisie in E flat, Saint-Saens; "Lied," Viernie; Menuet, Viernie; "Twilight at Fiesole," Bingham; Toccata on "Lord Jesus Christ, to Us Draw Nigh," Karg-Elert.

Harold Heeremans, New York City—Mr. Heeremans played a program of Romantic music at New York University Oct. 24. It included these compositions: Fantasia, Parry; "Chant de May," Jongen; "Carillon-Sortie," Mulet; "Rosace," Mulet; Scherzetto, Viernie; Adagio from "The Ninety-fourth Psalm," Reubke; Folk-tune, Whitlock; Chorale Prelude, "To Thee, Jehovah," Kaun; "The Reed-grown Waters" and "The Mirrored Moon," Karg-Elert; "Carillon," Viernie.

Mr. Heeremans moved from the organ bench to the pulpit at his church, the Memorial Presbyterian of Brooklyn, when he spoke on the topic "The History of Music in the Church" at the afternoon service Oct. 31.

Charles H. Finney, Erie, Pa.—Commemorating the tercentenary of the birth of Dietrich Buxtehude, the following program of his compositions was presented Nov. 21 in the Church of the Covenant by Mr. Finney: Prelude, Fugue and Chaconne, Chorale, "From God I Ne'er Will Turn Me"; Cantata, "Rejoice Beloved Christians"; Fugue in C major.

William H. Barnes, Mus. D., Chicago—Dr. Barnes, who designed the three-manual Möller organ for the Second Congregational Church of Beloit, Wis., played at the dedication Nov. 2 and demonstrated the resources of the new instrument with the following selections: "Grand Choeur Dialogue," Gigout; Sonata in D minor (Andante and Finale), Mailly; Andante from "Grande Piece Symphonique," Franck; Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach; "St. Anne's" Fugue, Bach; "The Legend of the Mountain," Karg-Elert; Scherzo (First Sonata), Rogers; "Dreams," McAmis; Minuet, C. P. E. Bach; "Beside the Sea," Schubert-Barnes; "A Christmas Cradle Song," Poister; Toccata in G minor, H. Alexander Matthews.

Vera Melone Conrad, Harrisonburg, Va.—Mrs. Conrad presented the following program in a recital at the First Presbyterian Church, Pulaski, Va., Oct. 21: Prelude and Fugue in E minor ("Cathedral"), Bach; "Soeur Monique," Couperin; "In Summer," Stebbins; "Ronde Française," Boellmann; "The Answer," Wolstenholme; Allegretto, Horatio Parker; "The Angelus," Jules Massenet; Sketch in D flat, Schumann; Triumphant March from "Naaman," Costa.

Arnold S. Bowman, Harrisburg, Pa.—In an effort to develop a deeper appreciation for organ music in the community, the senior choir of the First Church of God in New Cumberland, a suburb of Harrisburg, has arranged a series of recitals on the last Sunday afternoon of every month from October to May at 3:30 p. m. Mr. Bowman, organist and choirmaster of the church, played the first recital Oct. 31 and was assisted on the program by Robert G. Coble, baritone. The organ compositions were: Second Suite, Rogers; "Echo Bells," Brewer; Arioso in C minor, Bach; Sketch in F minor, Schumann. The second recital was played Nov. 28 by Mr. Bowman

and the program included: Prelude in G major, Bach; "Moonstone," Barrett; "Meditation a Sainte Clotilde," James; Gavotte, Martini; "Indian Love Call," Friml (by request); "Song of India," Rimsky-Korsakoff; Pastorale from "Prologue of Jesus," arranged by Clokey; "The Caravan of the Magi," Maunder; Second Sonata, Mendelssohn.

Helen Bright Bryant, Mus. B., Scranton, Pa.—Miss Bryant gave a recital in memory of Charles Marie Widor and Louis Vierne Sunday afternoon, Oct. 31, at Immanuel Baptist Church. Her selections were the following: Cantabile from Sixth Symphony and Allegro Vivace from Fifth Symphony, Widor; Pastorale from First Symphony, Viernie; Allegro Vivace from First Symphony, and Chorale, Viernie; Allegro Cantabile from Fifth Symphony, Widor; "Divertissement" and "Lied," Viernie; Toccata from Fifth Symphony, Widor.

Ruth E. Bailey, Chambersburg, Pa.—In an organ vesper program at Penn Hall Nov. 14 Miss Bailey played these selections: Chorale Improvisation, "Nun danket Alle Gott," Karg-Elert; "Jesu, Joy of Man's Desiring," Bach; "The Bells of Ste. Anne de Beaupre," Russell; "Piece Heroique," Franck; "The Tragedy of a Tin Soldier," Nevin; Scherzando, Piernie; "Where Wild Judea Stretches Far," Stoughton; "Hebrew Prayer of Thanksgiving," Gaul; Sketch in D flat, Schumann; Meditation from "Thais," Massenet; "Thou Art the Rock," Mulet.

C. Albert Scholin, St. Louis, Mo.—Mr. Scholin's December and January programs, to be broadcast from station KMOX and its Kilgen organ by Mr. Scholin at 9:45 p. m. central time are as follows:

Dec. 19—"Gesu Bambino," Yon; "Adeste Fideles," from Christmas Suite No. 2, Edmundson; "A Rose Breaks into Bloom," Brahms.

Dec. 26—Pastorale and Chorale Prelude on "In dulci Jubilo," Bedell; Offertory on Christmas Carols, Guilmant; "Christmas in Sicily," Yon.

Jan. 2—"Evening Shadows" and Berceuse, de Launay; Prelude in E minor, Dethier; Chorale, "Es ist das Heil uns kommen her," Bach.

Jan. 9—American composers: Berceuse, Dickinson; Allegro con brío from Sonata in E minor, Rogers; Chorale Prelude, "Erbarm Dich mein, O Herre Gott," Louis Victor Saar.

Leslie P. Spelman, Redlands, Cal.—In his most recent recitals at Redlands University Mr. Spelman played programs made up as follows:

Nov. 7—Fantasie and Fugue in G minor, Bach; Gavotte, Handel; Air, Handel; Three Sonatas for Organ and Strings, Mozart; Three Mountain Sketches, Clokey.

Nov. 14—Chorale Preludes, "My Jesus, Thou Who Didst," "Saviour of My Heart," "O World, I e'en Must Leave Thee," "My Inmost Heart Rejoiceth," "Deck Thyself, O My Soul" and "O How Blessed Faithful Spirits Are Ye," Brahms; Songs, Brahms; Cantabile, Franck; Third Chorale, Franck.

Nov. 21—Chorale Preludes, "O God Thou Holiest," "A Rose Breaks into Bloom," "My Inmost Heart Doth Yearn" and "O World, I e'en Must Leave Thee," Brahms; Prelude, Fugue and Variation for piano and organ, Franck; "Grande Piece Symphonique," Franck.

Russell H. Miles, Urbana, Ill.—At the Sunday recital at the University of Illinois Oct. 31 Professor Miles was assisted by the University Women's Glee Club directed by Lanson F. Demming. The organ selections included: Chorale, Boellmann; "Lied des Chrysanthes," Bonnet; "Chant sans Paroles," Faure; Prologue Tragicus, Karg-Elert; "Mountain Twilight," Bailey.

Herman F. Siewert, F.A.G.O., Winter Park, Fla.—Among Mr. Siewert's programs at the organ vespers in the memorial chapel of Rollins College have been the following in November:

Nov. 4—Prelude and Fugue in C major, Bach; Nocturne, Grieg; "Divertissement," Viernie; Valse in D flat, Chopin-Siewert; Overture to "Rienzi," Wagner.

Nov. 18—Toccata on "O Filii et Filiae," Farnam; "Clair de Lune," Debussy; Valse, from Fifth Symphony, Tschalkowsky; Serenade, "Frasquita," Lehar; "Variations Symphoniques," Franck-Siewert.

Programs of Organ Recitals of the Month

John Glenn Metcalf, M.Mus., Urbana, Ill.—Mr. Metcalf, who played the University of Illinois Sunday recital Nov. 7, presented a program commemorating Armistice Day. It was made up as follows: "Piece Heroique," Franck; "Adoratio et Vox Angelica," Dubois; "Lamentation," Guilmant; "Requiem Aeternam," Vierne; Andante Cantabile, Dethier; March from "Premiere Symphonie," Widor.

Donald D. Kettring, M.S.M., Lincoln, Neb.—In a novel program entitled "Organ Impressions," played at the Westminster Presbyterian Church on the afternoon of Oct. 24, Mr. Kettring included these compositions: Trumpet calls—Trumpet Tune, Henry Purcell, and "Wachet auf, ruft uns die Stimme," Bach. The spectre of war—"Chant for Dead Heroes," Harvey Gaul. A tone picture—"Clair de Lune," Karg-Elert, Dissonance—"Carillon de Westminster," Vierne. Description—"Ave Maris Stella of the Nova Scotia Fishing Fleet," Harvey Gaul. Nature study—Intermezzo ("Storm King" Symphony), Dickinson. Commanding majesty—Toccata and Fugue in D minor, Bach. Imitation—"La Concertina," Yon. Tidings of Joy—Pastorale, Bach.

Joseph H. Greener, A.A.G.O., Seattle, Wash.—The following compositions were played in recital at Trinity Episcopal Church during the month of October by Mr. Greener: Fugue in E minor ("Cathedral"), Bach; Toccata and Fugue in D minor, Bach; "In Paradisum," Dubois; Fantasie in C minor, Bach; Toccata in F (Fifth Symphony), Widor; Scherzo in A, Greener; "Clair de Lune," Karg-Elert; Fugue in G minor (The "Little"), Bach; "Piece Heroique," Franck; Toccata in B minor, Gigout; "Jubilate Deo," Black; "Praeludium" in G, Bach.

Dr. John T. Erickson, New York City.—In recent recitals at Gustavus Adolphus Church Dr. Erickson played these compositions: Toccata in D minor, "In dulci Jubilo," "Lob sei dem allmächtigen Gott" and Bourree from Trumpet Suite, Bach; "Geistliches Lied," Beethoven; Gregorian Prelude, Bossi; Prelude, Chopin; Suite in F, Corelli-Noble; Communion, Chorale Prelude, "Fiat Lux," Dubois; "Thanksgiving," Demarest; "Pomp and Circumstance," Elgar; Prayer in A flat, Guilmant; "Peasants' Song," Grieg; St. Cecilia March, Handel; "Angelus," "Introitus," Karg-Elert; Morning Song, Mendelssohn; "Ave Verum," Andante Grazioso, Mozart; "Vision," Intermezzo (Pastoral Sonata), Rheinberger; "Romance," Rimsky-Korsakoff; "L'Hermite," Rubinstein; "Friede, schönstes Glück der Erde," Schubert; "Erotikon," Sjögren; Adagio in B minor, Spohr; "Morgenstimmung," Torjussen; Andante Cantabile and Adagio, Fourth Symphony, Widor.

George L. Scott, St. Louis, Mo.—Mr. Scott's programs from station KMOX at 9:45 p. m. central time in December will be:

Dec. 5—Prelude in G major, Bach; Pastorale, Franck.

Dec. 12—Third movement of Fifth Symphony, Widor; Scherzo, Second Symphony, Vierne; "Fragments," "Grand Choeur" and Fugue, Franck.

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

Nov. 7—"Three Tone Poems, after Böcklin paintings, Fritz Lubrich, Jr.

Nov. 14—"Toccata di Concerto," E. H. Lemare; Variations on an Irish Melody, Geoffrey Shaw.

Nov. 21—Chorale Studies, Op. 12, Krause.

Nov. 28—"Sursum Corda," P. J. M. Plum; Chaconne on the Credo, Godfrey Scats; "Esquisse Pastorale," C. A. Collin.

Robert L. Bedell, New York City.—Mr. Bedell's programs in the recitals on Sunday afternoon at 2:30 in the Brooklyn Museum will be marked by the following programs in December:

Dec. 5—Concerto in A minor (Allegro), Vivaldi-Bach; Trio-Sonata No. 3 (Adagio e Dolce), Bach; "St. Anne" Fugue, Bach; "Priere et Berceuse," Guilmant; "Marche Funebre," Chopin; "New World" Symphony (Largo), Dvorak; Minuet in A, Boccherini; Hawaiian Hymn, arranged by Lemare; "Semiramide" Overture, Rossini.

Dec. 12—Prelude in E minor (The Great), Bach; Pastorale in F, Bach; Fugue a la Gigue, Bach; "Cantilene Pas-

torale," Guilmant; "Rigaudon," Lulli; "Cavalleria Rusticana" (Prelude and Siciliana), Mascagni; Gavotte, Durand; Largo, Handel; "William Tell" Overture, Rossini.

Dec. 19—Prelude and Fugue in C major, Bach; Adagio from Toccata in C, Bach; Water Music (Allegro vivace—Air), Handel; "Salve Regina," Bedell; "Marche Funebre," Beethoven; String Quartet (Andante Cantabile), Tschaiakowsky; Minuet, de Severac; "Caprice Viennois," Kreisler; "Tannhäuser" (March and Chorus), Wagner.

Dec. 26—Introduction and Fugue on the Chorale "Ad Nos, ad salutarem undam," Liszt; Trio-Sonata No. 4 (Andante), Bach; Fanfare in D, Lemmens; Pastorale in A, Guilmant; Trumpet Minuet, Hollins; "Noel" (with Variations), Bedell; "Gesu Bambino," Yon; "Silent Night," Gruber-Bedell; "Hallelujah Chorus," Handel.

Henry F. Seibert, New York City.—In a recital at the Lutheran Church of the Holy Trinity Sunday afternoon, Nov. 7, Mr. Seibert played: "Te Deum," Reger; "Evening Chimes," Wheelton; Intermezzo, Rogers; Allegro moderato e serioso (Sonata 1), Mendelssohn; "Ave Maria," Bach-Gounod; Chorale Prelude, "It Is Now the Time," Bach; Concert Scherzo in F, Mansfield; Hymn Preludes, "Holy Ghost, with Light Divine," Gottschalk-Reuter; "Come, Thou Almighty King," Giardini-Reuter, and "What a Friend We Have in Jesus," Converse-Reuter; Allegro Vivace (Prima Sonata), Pagnella.

Elmer A. Tidmarsh, Mus. D., Schenectady, N. Y.—Dr. Tidmarsh selected the following program for his Sunday recital at Union College Oct. 10: "Psalm XIX," Marcello; "Twilight at Fiesole," from "Harmonies of Florence," Seth Bingham; Aria, Lotti; "The Five Daughters of Orlamonde," from "Ariane and Bluebeard," Paul Dukas; "Celestial Banquet," Oliver Messiaen; "Gymnopédie" No. 3, Eric Satie; Berceuse and Finale from "Firebird Suite," Stravinsky; "Peer Gynt" Suite, Grieg; Finale from Symphony No. 8, Widor.

Edna Scotten Billings, Kansas City, Mo.—A recital commemorating All Saints' Day was played by Mrs. Billings Nov. 1 at Grace and Holy Trinity Cathedral with the assistance of the cathedral choir. The organ selections were these: "The Harmonious Blacksmith," Handel-Karg-Elert; "Nun komm, der Heiden Heiland," Bach; Prelude and Fugue in A minor, Bach; "Prelude Solonelle," Noble; "Marche Funebre et Chant Seraphique," Guilmant; "Hymn of Glory," Yon.

Ethel Sleeper Brett, Sacramento, Cal.—On the occasion of the annual fall choir concert-recital in the First Methodist Church of Sacramento Sunday evening, Nov. 7, Mrs. Brett played these organ numbers: "Carillon," Sowerby; Allegretto in A. W. H. Williams; "A Song of Thanksgiving," Diggle.

Gene Stanton, Norwalk, Ohio.—Mr. Stanton, organist and choirmaster at St. Paul's Church, gave a recital Sunday afternoon, Nov. 21. He played the following program: Sonata 2 (Grave-Adagio), Mendelssohn; Prelude and Fugue in C major, Bach; "Prayer," Weber; Chorale in E major, Jongen; Prelude to "The Blessed Damozel," Debussy; "Divertissement," Vierne; Andante Cantabile, Tschaiakowsky; "Song of the Basket Weaver," Russell; Chorale in A minor, Franck.

Frank M. Church, A.A.G.O., Athens, Ala.—Mr. Church gave a recital for 250 school children at the First Methodist Church of Sheffield, Ala., on the afternoon of Nov. 10 and played these selections: Overture to "Martha," Flotow; "To the Rising Sun," Torjussen; "Mattinata," Stickles; Variations on an American Air, Flagler; Musette, Dandrieu; "Dawn," Sheldon; Caprice, Guilmant; Overture to "William Tell," Rossini.

Herbert Ralph Ward, New York City.—Mr. Ward's offerings at the Tuesday 1 o'clock recitals in December at St. Paul's Chapel will include these:

Dec. 7—Largo ("New World" Symphony), Dvorak; "Prelude Gothicque," H. R. Ward; "Elsa's Bridal Procession" ("Lohengrin"), Wagner; Arioso in A. Bach-Barnes; Grand Chorus in G minor, Hollins.

Dec. 14—"Clair de Lune," MacDowell; Allegro ma non presto (Concerto in B flat), Handel; March ("Die Folkunger"), Kretschmar; Air for the G String, Bach-

Nevin; "Canyon Walls" (Mountain Sketches), Clokey.

Dec. 21—Largo, Handel; Festal March, Stoughton; Chorale Prelude, "We All Believe in One God," Bach; Chorale and Prayer ("Suite Gothicque"), Boellmann; "Piece Heroique," Franck.

Heinz Arnold, New York City.—Mr. Arnold will give the Tuesday 1 o'clock recital at St. Paul's Chapel Dec. 28 and his program will be as follows: "Christmas," Dethier; Cradle Song (Christmas Oratorio), Bach; Chorale Prelude, "From Heaven on High," Bach; "Silent Night" ("Musica Divina," Book 1), Kreckel.

Walter A. Eichinger, Seattle, Wash.—In his recital at the University Temple Oct. 6 Mr. Eichinger included these compositions: Allegro (Symphony 1), Maquaire; Air in D, Bach; "Nun freut Euch," Bach; Fantasie in D flat, Saint-Saens; Gavotte, Wesley; "Piece Heroique," Franck; Prelude on "Iam sol recedit Igneus," Simonds; "Benedictus," Rowley; Pastorale (Symphony 2), Widor; "Mr. Ben Jonson's Pleasure," Milford; "Carillon de Westminster," Vierne.

Gordon Young, Winfield, Kan.—In a recital Nov. 1 at the First Presbyterian Church under the auspices of the School of Fine Arts of Southwestern College Mr. Young played these numbers: Chorale Preludes, "Saviour of the Heaven," "Now Is Salvation Come to Earth" and "In Death's Strong Grasp the Saviour Lay," Bach; Symphony in D minor (Introduction and Allegro), Guilmant; "Priere a Notre Dame," Boellmann; "An Ancient Hebrew Prayer of Thanksgiving," Gaul; Toccata in G major, Dubois.

Eugene M. Nye, McMinnville, Ore.—The following programs have been played by Mr. Nye at the Wednesday evening vesper services held in the Memorial Chapel of Linfield College:

Nov. 3—"Träumerei," Schumann; "Pilgrim's Song of Hope," Batiste; "Evening Star," Wagner; "Fantasie de Concert," Nye.

Nov. 10—"O Sacred Head Once Wounded," Bach; Second Movement, Third Son-

ata, Guilmant; "Slavonic Cradle Song," Neruda; Fantasia, Morgan.

Nov. 17—"Holy Night," Hawley; "Pilgrims' Chorus," Wagner; Minuet, Beethoven; Fantasia in G, Bach.

Nov. 24—Cantabile, Franck; Serenade, Schubert; "At Dawning"; "War March of the Priests," Mendelssohn.

Jerome F. Murphy, Jr., Boston, Mass.—Mr. Murphy, organist of Steinert Hall, Boston, played the following program at an evensong dedication service Sunday, Nov. 14, on the Hammond electronic organ in Kay Chapel, Trinity Parish, Newport, R. I.: "A Prayer of St. Chrysostom," Weaver; "O Sacred Head, Now Wounded," Bach; "Harmonies du Soir," Karg-Elert; "Romance sans Paroles" and "Songe d'Enfant," Bonnet; "To the Setting Sun," Edmundson; Largo, Handel; "Grand Choeur" in D, Guilmant.

[Continued on next page.]

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Recital Programs

[Continued from preceding page.]

Carl Weinrich, Princeton, N. J.—In a faculty recital at the Westminster Choir School Nov. 11 Mr. Weinrich offered this program: Concerto in A minor, Vivaldi-Bach; Prelude, Fugue and Chaconne in C, Buxtehude; "Toccata per l'Elevazione," Frescobaldi; Prelude, Clerambault; Fantasia in Echo Style, Sweelinck; Fifth Trio-Sonata, in C major, Bach; Passacaglia and Fugue in C minor, Bach.

J. Herbert Springer, Hanover, Pa.—Every Sunday afternoon during Advent Mr. Springer is giving a recital at St. Matthew's Lutheran Church, on the large Austin organ. At each of his recitals he has the assistance of vocal soloists. His programs are as follows:

Nov. 28—"Praise to the Lord, the Almighty," Walther; "Whate'er My God Ordains Is Right," Kellner; Sonatina from "God's Time Is Best," Bach; Sketch in D flat, Schumann; Introduction and Passacaglia in F minor, Reger; Chorale in E major, Franck; "Evening Song," Bossi; "Comes Autumn Time," Sowerby.

Dec. 5—"Toccata in A major and Air and Gavotte, Purcell; Little Fugue in G minor, "Blessed Jesus, at Thy Word," "Wake, Awake, for Night Is Flying," and Fantasia and Fugue in G minor, Bach; Chorale in B minor, Franck; Prelude to "The Blessed Damozel," Debussy; Finale from First Symphony, Vienne.

Dec. 12—"Prelude Solennel," Noble; "Bourree et Musette," Karg-Elert; Largo and Allegro moderato from "The Cuckoo and Nightingale" Concerto, Handel; "Up the Saguenay" and "The Bells of St. Anne de Beaupre," Russell; Chorale in A minor, Franck; Andante Sostenuto from Gothic Symphony and Allegro from Sixth Symphony, Widor.

Dec. 19—Prelude and Fugue in F major, "A Boy Was Born in Bethlehem," "O Morning Star, So Pure, So Bright" and Fugue in C major, Buxtehude; "The Infant Jesus," Yon; Improvisation, "Silent Night, Holy Night," Kreckel; Fantaisie on Two Noels, Bonnet.

Julian R. Williams, Sewickley, Pa.—In a program of organ and choral music at St. Stephen's Church on the afternoon of Nov. 21 Mr. Williams played these organ selections: "Les Preludes," Liszt; "A Prayer of St. Chrysostom," Weaver; "The Bee," Schubert; "Up the Saguenay," Russell; "Fisherman's Song," de Falla; "The Bells of Berghall Church," Sibelius; "Finlandia," Sibelius.

Herbert Bruening, Chicago—Mr. Bruening was guest recitalist at a Thanksgiving vesper service in Cross Lutheran Church, Milwaukee, and was assisted by the Walthers League Choir, directed by Gerhard Schroth. Mr. Bruening's selections included: "Now Thank We All Our God" ("Marche Triomphale"), Karg-Elert; "How Brightly Shines the Morning Star," Pachelbel; "Jesus, Priceless Treasure," Walther; Prelude in B minor, Bach; "Echo Bells," Brewer; "Arpa Notturna," Yon; "Grand Choeur Dialogue," Gigout.

J. Norris Hering, F.A.G.O., Baltimore, Md.—Mr. Hering played the following dedicatory recital on an Everett Organ at the Roland Avenue Methodist Episcopal Church in Baltimore Oct. 28: "Paqueta Cancion," Urteaga; Elevation, Cesar Franck; "Marche Pontificale," de la Tombe; Andante con Moto, from Sonata in D major, Mendelssohn; Andante con Moto, Smart; "Carillon," Wolstenholme; "The March to Calvary," de Maleingreau; Scherzando and "Romanza," from Sonata in E minor, J. Norris Hering; Oriental Sketch in C minor, Bird; "The Swan," Saint-Saens; Finale, from Symphony in D major, Widor.

Elmer A. Tidmarsh, Schenectady, N. Y.—Among Dr. Tidmarsh's November programs at Union College on Sunday afternoons were the following:

Nov. 14—"Marche Hongroise," Berlioz; Prelude to "The Blessed Damozel," Debussy; "The Submerged Cathedral," Debussy; "En Bateau," Debussy; "Marche Slav," Tchaikowsky; Melodie in E flat, Tchaikowsky; "Symphony Pathetique," Tchaikowsky.

Nov. 21—"Pomp and Circumstance," Elgar; Largo Sostenuto, "Sea Symphony," Vaughan Williams; "On Hearing the First Cuckoo in Spring," Delius; "Benedictus," MacKenzie; "In Modo Marcia," "German Requiem," Brahms; Cradle Song, Brahms; Chorale Prelude, "Herzlich tut mich verlangen," Brahms; Chorale Prelude, "O

MISS CLARIBEL GEGENHEIMER, HEARD ON THE AIR



THE FIRST OF A SERIES of organ broadcasts from the Curtis Institute of Music, Philadelphia, was a program presented on the afternoon of Oct. 27 by Claribel Gegenheimer, assisted by Leonard Rose, violoncellist. Miss Gegenheimer played: Fugue in D major and Chorale Prelude, "Hark! A Voice Saith 'All Are Mortal,'" Bach; Adagio in A minor from Toccata, Adagio and Fugue in C major, Bach (Mr. Rose and Miss Gegenheimer); "The Legend of the Mountain," Karg-Elert; Toccata, "Thou Art the Rock," from "Byzantine Sketches," Mulet. The program was heard over the Columbia coast-to-coast network.

This was the first broadcast on the recently enlarged Curtis Institute

organ. It is now an Aeolian-Skinner of five manuals; a positif of fifteen stops, 32-ft. and 16-ft. pedal reeds, and a new console have been added.

Miss Gegenheimer began organ study when she was a high school student under Leo C. Holden at the Oberlin Conservatory. In 1934 she won the A.A.G.O. certificate and upon graduation the following year was elected to Pi Kappa Lambda, national honorary musical society. Since then she has been a student under Dr. Alexander McCurdy at the Curtis Institute of Music. Her appearances have included a performance of Handel's Fifth Concerto with the Curtis Symphony Orchestra in New York Town Hall and recitals at Curtis Institute.

Mensch, bewein' Dein Sünde Gross." Bach; Sinfonia from Cantata "We Thank Thee, God," Bach.

Edward Hall Broadhead, Durham, N. C.—Among Mr. Broadhead's programs at the Duke University Chapel on Sunday afternoons in November were the following:

Nov. 21—"Toccata, Adagio and Fugue in C major, Bach; Chorale Preludes, "Vater unser im Himmelreich" and "Herzlich tut mich verlangen," Bach; "Scheherazade," Rimsky-Korsakoff; Fantasia and Fugue in G minor, Bach.

Nov. 28—"Chorale, "Ein feste Burg," Hanff; Andante, Stamitz; Prelude and Fugue in B minor, Bach; "Fisherman's Song" and "Pantomime," De Falla; Entr'acte from "The Atonement of Pan," Hadley; "Saluto Angelico" and "Lauda Sion," Karg-Elert.

For the recital Dec. 5 Mr. Broadhead has prepared the following program: Fantasia in F, Mozart; "Marche Pontificale," Karg-Elert; Prelude to "Tristan and Isolde," Wagner; "Ariel," Bonnet; "Benedictus" and Toccata in D minor, Reger.

John M. Klein, Columbus, Ohio—Mr. Klein, organist at the Broad Street Presbyterian Church, Columbus, was presented in a recital in the Center Methodist Church, Cumberland, Md., Nov. 10. The audience filled the auditorium to hear Mr. Klein. The program was as follows: Toccata from "Suite Gothique," Boellmann; Chorale Preludes, "Christ lag in Todesbanden" and "Jesu, meine Freude," Bach; Toccata and Fugue in D minor, Bach; "Ich ruf zu Dir, Herr Jesu Christ," Bach; Toccata from Fifth Symphony, Widor; Chorale Preludes, "Vom Himmel hoch" and "Es ist ein Reis entsprungen," Langstroth (MS); "The Swan," Saint-Saens; "Dance of the Reed Flutes," Tchaikowsky; "Pale Moon Through Evening Mist," Klein (MS); Chorale Fantasy on "The Old Hundredth," Gern; "Pantomime," Jepson; "Etoile du Soir," Vienne; "Carillon de Westminster," Vienne.

Hans Feil, Kansas City, Mo.—In his recital at the Independence Boulevard Christian Church Sunday afternoon, Nov. 21, Mr. Feil played: Sonata in the Style of Handel, Wolstenholme; "On Wings of Song," Mendelssohn; "Marche Funebre" from Sonata, Op. 35, Chopin; "Carillon Suite," Alfred H. Johnson; "Thanksgiving," from Pastoral Suite, Demarest. Mr. Feil's program Nov. 7 was as fol-

lows: Concert Prelude in D minor, A. Walter Kramer; Air from Suite in D, Bach; "Autumn Twilight," Diggle; In-

termezzo, Henry M. Dunham; "The Swan," Saint-Saens; Concert Toccata in C, Purcell James Mansfield.

Dr. Ray Hastings, Los Angeles, Cal.—Following are selections played by Dr. Hastings in his most recent popular programs at the Philharmonic Auditorium: Prelude to "The Creation," Haydn; "Ave Verum," Mozart; "Ave Maria," Arkadelt; "The Nightingale and the Rose," Saint-Saens; "Starlight," Brisbane; "Prelude Solennelle," Ray Hastings.

BEATRICE KLUENTER PUTS HISTORICAL RECITALS ON AIR

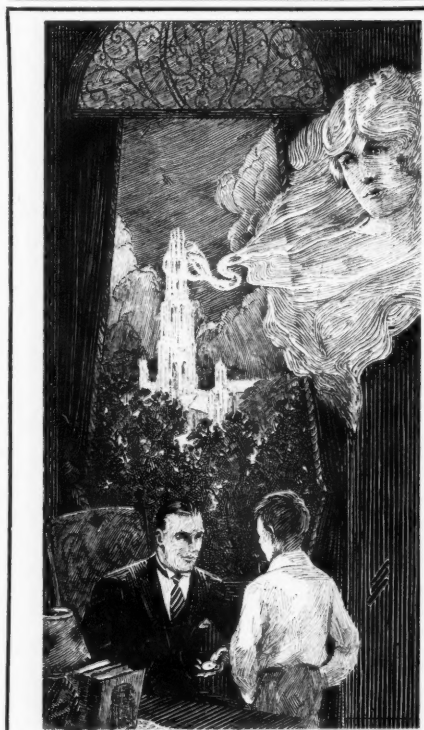
Miss Beatrice Klunter is broadcasting a series of historical recitals from the auditorium of the American Academy of Arts and Letters in New York City every Tuesday afternoon from 4 to 5. In December a Saturday afternoon recital is to be included. The programs are put on the air via the Municipal Broadcasting System. These recitals were intended at first to be made up of a thirteen weeks' series during July, August and September, but the response was so encouraging that the arrangement has been renewed for three additional months beginning with the new year.

Miss Klunter's series at the Brooklyn Museum was concluded in September. These programs ran for four years and during that period 500 recitals were played by her.

Miss Klunter is organist and director at the Presbyterian United Church of Van Nest, N. Y. Here she has three choirs—a junior, an intermediate and a senior.

Program by Chicago Women Dec. 2.

A program under the auspices of the Chicago Club of Woman Organists will be given at 7:45 p. m. Dec. 2 at St. James' Lutheran Church, in Levere Memorial Temple, Sheridan road, Evanston. Organists who will play are Vivian Martin, Caroline Marshall and June Judy Langworthy. Virginia Wells, organist of the church, is in charge of the concert.



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Who's Who Among the Organists of America

MARK WISDOM, F.A.G.O.

One of the most active and capable of the organists of Detroit is Mark Wisdom, now at the First Congregational Church, but before that in other prominent churches in Detroit and earlier in his career a church organist and teacher in several cities and colleges.

Mr. Wisdom is a native of Michigan, having been born in the town of Milan Sept. 6, 1889. He was graduated from the University School of Music at Ann Arbor in piano in 1909. Four years later he finished the organ course. In 1916 he received the master of arts degree from the University of Michigan. During the summers of 1917 and 1921 he continued his study at Columbia University. In 1923 Mr. Wisdom won his A.A.G.O. certificate and two years later became a fellow of the Guild.

Beginning his church career in 1909, Mr. Wisdom played for four years at the First Congregational Church of Ann Arbor, a position later held by Palmer Christian. Next he taught in the high school in Kansas City, Mo., playing in the Oakley Avenue Methodist Church meanwhile. Then he taught in Monmouth College, Monmouth, Ill., from 1916 to 1918, playing in the First United Presbyterian Church. Following this he taught in Marietta College, Marietta, Ohio, from 1919 to 1923, playing in the First Baptist Church in the same place.

From 1923 to 1924 Mr. Wisdom was organist of the Eutaw Place Baptist Church, Baltimore. Then he went to Grace Episcopal Church, Detroit, remaining until 1926. The next eleven years he was at Westminster Presbyterian Church, Detroit. He was ap-

MARK WISDOM, F.A.G.O.



pointed organist of the First Congregational Church Sept. 1, 1937.

Mr. Wisdom has been on the teaching staff of the Waldenwoods School of Sacred Music since its foundation in 1932. He was dean for two terms of the Michigan Chapter, A.G.O., and was the first president of the Detroit Musicians' League, an organization of music teachers.

In October, 1929, Mr. Wisdom married Miss Matilde Saner of Marietta, Ohio. She was contralto soloist in the church he served as organist from 1919 to 1923—the First Baptist of Marietta.

Mr. Barnes' suite was a feature of the program, and, so far as this reviewer recalls, this was its first performance in the city. The four movements were all heard with interest and real enjoyment. Miss Halverson paid a graceful tribute to four Chicago composers in her final group. Altogether the evening was one of satisfaction, the beautiful church auditorium and the fine Skinner organ providing an excellent setting for the occasion.

Eigenschenk Tour in Northwest.

Edward Eigenschenk will be on a recital tour in the Northwest in December. His engagements are as follows: Dec. 6, First English Lutheran Church, Fergus Falls, Minn.; Dec. 8, State Teachers' College, Minot, N. D.; Dec. 10, First Methodist Church, Duluth, Minn.; Dec. 12, Masonic Temple, Duluth; Dec. 15, Yankton College, Yankton, S. D. These recitals are under the management of Frank Van Dusen.

Raymond Allyn Smith Appointed.

Raymond Allyn Smith, director of music at the Central Y. M. C. A. College, Chicago, has been appointed organist and director of the Bryn Mawr Community Church. Mr. Smith mawr his duties at the church by giving a recital preceding the 11 o'clock homecoming service. Mr. Smith has served as organist at the Bishop Cheney Memorial Church, the First Baptist Church of Oak Park and the Winnetka Congregational Church.

CHICAGO WOMEN WELCOME

MISS HALVERSON OF DETROIT

Miss Grace Halverson, A.A.G.O., the invited guest of the Chicago Club of Woman Organists, who played as a representative of the Detroit Club of Woman Organists, was greeted with enthusiasm at the University Church of Disciples Nov. 1. A dinner at the church attended by seventy members of the Chicago club and of the Illinois Chapter of the A.G.O., which cooperated in making the occasion a success, preceded the recital. Helen Searles Westbrook, president of the Chicago club, presided gracefully and introduced a number of persons who made brief remarks, including Dr. Edward Scribner Ames, pastor of the church; Albert Cotsworth, Dr. Wilhelm Middelschulte, Whitmer Byrne, dean of the Illinois Chapter, A.G.O.; Mrs. Lily Moline Hallam and S. E. Gruenstein of THE DIAPASON.

As Miss Halverson began her program a thunderstorm broke on the south side and provided an obligato for her first number. Miss Halverson's offerings consisted of the following: "Piece Heroique," Franck; "Clair de Lune," Karg-Elert; Gavotte, Martini; Three Mountain Sketches, Clokey; Five Chorale Preludes, Bach; Suite, Edward Shippen Barnes; "Prayer and Cradle Song," Lily Wadhams Moline; "On the Ontonagon River," Helen Searles Westbrook; "Carillon," Leo Sowerby; "A Song of Gratitude," Rossetter G. Cole.

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**Los Angeles News;
Visit by Dupré and
Bach Festival Noted**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Nov. 15.—The event of the month was the visit of Marcel Dupré, who gave recitals at the First Congregational Church, Los Angeles, and the First Methodist Church, Hollywood. Needless to say, both recitals were magnificent. The first was the opening recital of the fourth annual Bach festival of the Congregational Church and was, of course, a Bach program, played perfectly on the fine Skinner organ. The recital in Hollywood was a typical Dupré program, including an improvisation done in masterly style.

The Bach festival under the direction of John Smallman was a great success in every way and I was very glad to see that the organ took so prominent a part. Besides Mr. Dupré there was an excellent recital by our own Clarence Mader, who gave an outstanding performance, among other things, of the Toccata in F major. On the same program was heard a delightful solo from the Cantata No. 206, sung by Terry Koechig, and other selections by a quartet. The climax was the performance of the B minor Mass, in which the choir was assisted by members of the Los Angeles Philharmonic Orchestra, with Clarence D. Kellogg at the organ.

On Nov. 1 the Los Angeles Chapter of the Guild held its regular meeting and we had an excellent dinner. The meeting was followed by a program of Catholic church music under the direction of Mr. and Mrs. Richard Keys Biggs, given at the new St. Paul's Catholic Church. The dinner may have had something to do with my reaction, but it seemed to me that this was one of the best programs we have heard in many a long day. Mr. Biggs directed his choir of the Blessed Sacrament Church of Hollywood in numbers by Palestrina, Schuetky, Franck, Biggs and others and Mrs. Lucienne Gourdon Biggs directed her women's choir in numbers by Tozer, Biggs and others. Both choirs sang well, but the delightful singing of the women's choir appealed to me tremendously. Rarely have I heard such warm, fresh voices.

The new Kilgen organ proved most effective and Mr. Biggs, in numbers by Marcello and Dubois, displayed it to great advantage. The strings call for special comment, as does the diapason on the choir. The organ fits the church admirably and gives Los Angeles another organ of distinction.

Miss Florence Linticum gave a recital on the three-manual Möller organ in Trinity Episcopal Church Nov. 9. I liked very much her playing of the Franck "Piece Heroique" and the "Cortege et Litanie" of Dupré. These numbers showed fine musicianship. Other composers represented were Mulet, Archer, Widor and Poister, besides chorales by Bach.

The Pasadena Chapter of the Guild held an interesting meeting Nov. 8 at the Ononta Congregational Church and a recital was given by V. Gray Farrow, Yvonne Brown, Mary L. Putman, Mrs. Wickland and the choir of the church under the direction of Albert Button. Perhaps the best thing on the program was the playing of the Franck Variations for piano and organ by Mrs. Wickland and Mary Leigh Putman.

An excellent musical service was given under the direction of Clarence Mader at Immanuel Presbyterian Church Oct. 31 and it was refreshing to see so many American composers represented. There were anthems by D. H. Jones, Candlyn, Thompson, Matthews and Lutkin and other pieces by Farnam, Van de Water and Diggle.

It is nice to know that times are improving. One of our larger churches, I understand, is increasing the salary of the organist and choirmaster from \$10 to \$20 a month! At another church

in a nearby town the salary of the organist has been increased from \$7.50 to \$10 a month on the condition that he also play for the Sunday-school. On the other side of the ledger is the church, perhaps the largest in the southland, which asked an organist to play for an evening service each week and when at the end of some four or five weeks he suggested that a check would come in handy he was told that the pastor understood his services were a donation to the cause.

Dudley Warner Fitch has resumed his monthly recitals at St. Paul's Cathedral and the recital in November drew a good audience. Mr. Fitch always plans an interesting program. One of the most interesting numbers was the first movement of Philip James' Sonata—not an easy work, but one that certainly deserves a wider hearing than it receives.

STATEMENT OF THE DIAPASON.

Statement of the ownership, management, circulation, etc., required by the Acts of Congress of Aug. 24, 1912, and March 3, 1933, of THE DIAPASON, published monthly at Chicago, Ill., for Oct. 1, 1937.

State of Illinois }
County of Cook } ss.
Before me, a notary public, in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the owner of THE DIAPASON, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the act of Aug. 24, 1912, as amended by the act of March 3, 1933, embodied in section 537, postal laws and regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher—S. E. Gruenstein, 306 South Wabash avenue, Chicago.
Editor—Same.
Managing Editor—None.
Business Managers—None.
2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)
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(Seal) S. E. GRUENSTEIN.
Sworn to and subscribed before me this 30th day of September, 1937.
MILDRED BIRMINGHAM.
(My commission expires March 1, 1941.)

**DUPRÉ TOUR EXTENDED TO
DEC. 8; PLAYS 52 RECITALS**

Owing to the large demand for dates the Marcel Dupré tour has been extended to Dec. 8, when Mr. Dupré and his family will return to Europe. Mr. Dupré is giving fifty-two recitals in less than ten weeks. His December appearances will be as follows:

- Dec. 1—Princeton, N. J.
 - Dec. 2—Hartford, Conn.
 - Dec. 3—Brooklyn, N. Y.
 - Dec. 5—Radio broadcast over station WJZ from 11:30 a. m. to 12.
 - Dec. 6—White Plains, N. Y.
 - Dec. 7—Groton, Mass.
- Mr. Dupré's White Plains recital will take place at St. Matthew's Evangelical Lutheran Church.

Eugene M. Nye has taken a leave of absence from his duties at the Fremont Baptist Church in Seattle and is now at Linfield College, taking advanced organ study. During September and October he played for the Wednesday vesper service in Melrose Memorial Chapel.

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GATHERING FACTS ON STORIES OF HYMNS AND HYMN-TUNES

By BENJAMIN S. WINCHESTER

The Hymn Society of America has undertaken as a project the gathering of information from living writers and composers concerning the circumstances out of which recent hymns and their tunes have arisen. Such questions as the following are asked: When was the hymn or tune written? For what occasion? What experience or incentive called it into being? At what special occasions has it been used? Where is the authentic version to be found? What translations, if any, have been made? Where is the original manuscript?

That there is a widespread and growing interest in such facts is indicated by the recent publication of several large volumes in which the stories of hymns and their tunes, with biographical sketches of their authors and composers, have been gathered. It is the purpose of the Hymn Society to collect from the authors and composers themselves a body of authentic data to be kept in the archives of the society and to be made available, under proper safeguards, to all who may be interested.

Already a very gratifying response has been made to this request for information. Not only have authors and composers shown a readiness to cooperate in the undertaking, but their replies have been highly revealing of the creative process and technique by which hymns and their tunes come into being. Ideally considered, it would seem that hymn writer and composer might best cooperate in a joint production in which each would aid the other by expressing a critical judgment at each stage in the evolution of the common product. In at least one notable instance this has been the method followed. [Harry Webb Farrington and Rob Roy Perry—Hymn, "Dear Lord Who Sought at Dawn"; tune, "Stirrewalt," and "The Airman's Hymn"; tune, "Byrd."] But this seems to be the exception rather than the rule. It is seldom that a qualified author and an equally expert composer find themselves in convenient proximity to each other, and alike impelled to produce, at the moment of creation. Occasionally the offer of a prize has served as a stimulus to the writing of a hymn, and another such offer has led to the composition of an appropriate tune. Sometimes the editor of a hymn-book has requested a hymn upon a given theme, and more often a composer has been asked to provide a setting for a hymn which it is desired to include. Now and then a composer [Tertius Noble—Tunes, "Ely Cathedral" and "St. Audrey," written for the diocesan festival at Ely Cathedral, and six other tunes written at request of committee in charge of the New Hymnal.] has been asked to produce a setting for a hymn to be used on some anniversary occasion or at a musical or hymn festival. But hymns seem to spring more naturally out of some deep experience of the hymn writer and the letters received indicate a wide variety of emotions which the writers have endeavored to express.

One writer, for example, on a vacation retreat on an island off the coast of Maine, "simply wanted to see whether or not it was possible for him to express some of his attitudes in singable hymns." As a result we have three hymns: "God of Grace and God of Glory," "O God in Restless Living" and "The Prince of Peace His Banner Spreads." [Harry Emerson Fosdick.] Another writer, also "on vacation,"

gave us the hymn "O Lovely City Seen of John." [Walter Russell Bowie.] A third, having long brooded over his experience in visiting the scenes in Palestine "as the boy Jesus must have seen them," was ready when the request came to write a new hymn on the youth of Jesus, "The Hidden Years at Nazareth." And again, deeply touched by the words of Edith Cavell, spoken just before her tragic death, he was inspired to write "Though Fatherland Be Vast and Fair." [Allen Eastman Cross.] "Thee, Holy Father, We Adore" "was born out of a great domestic sorrow that left the author's heart and home bereft of an inspiring companionship," when "the experience of God's grace, in its ministry of comfort, and a sense of victory in this soul crisis, not only illumined the darkness that fell but revealed the majesty and greatness of God in unforgettable glory." [Calvin W. Laufer.] One feels, in reading such letters, that he is indeed walking on holy ground.

The composer, on the other hand, finds it less easy to express in words the story of his writing. One says frankly: "I fear that there are no romantic associations connected with the publication of my work." [Edward Shippen Barnes.] Frequently the composer says simply of his tunes: "They were written at the request" of one or another editor. But this is evidently not the whole story. As we all know, the composer, while serving his friend, the editor, must enter into the spirit of the writer of the hymn and attempt to give emotional expression to its words through his music. One such composer writes of several tunes set to hymns at the request of an editor: "They were splendid hymns, and if there is life in the tunes it came straight out of the hymns." [Grace Wilbur Conant.]

The Hymn Society would welcome suggestions concerning further information which should be procured or methods for making it available.

COMMUNITY HYMN SERVICE

HELD AT BRATTLEBORO, VT.

A community hymn festival was held in Brattleboro, Vt., at the First Methodist Church, Sunday evening, Nov. 7, through the cooperation of choristers, ministers and young people's societies of the Protestant churches of the town. Including adult and junior choirs and a capacity congregation, over 400 persons participated. Aisles were lined with chairs to accommodate the congregation, which overtaxed the seating capacity. The program was planned by James W. Stearns, organist and director of the church. The Rev. Donald B. F. Hoyt of All Souls' Church led a meditation based upon three hymns. A chancel choir of twenty-five voices drawn from the choirs of the various churches, and the junior choirs of the Methodist, Baptist and Congregational Churches led the singing.

The program of an hour and a quarter included: Organ prelude, Chorale and Three Variations from Sonata 6, Mendelssohn, and Fantasy on "St. Clement," McKinley; processional hymns, "Day Is Dying in the West" (Chautauqua) and "For the Beauty of the Earth" (Dix); invocation and Lord's prayer; Netherland folksong, "We Praise Thee, O Father" (junior choirs, directed by Mrs. C. H. Presbrey); Psalm 98, evening prayer and response by chancel choir; anthem by chancel choir, "Angel Voices Ever Singing," Macfarlane; hymn, "O God, Our Help in Ages Past" (St. Anne) with descant by Norman Coke-Jephcott; meditation, "The Voices of God," using hymns "The Spacious Firmament on High" (Creation), "A Mighty Fortress Is Our God" (Ein feste Burg) and "Be Still, My Soul" (Finlandia), the last a *cappella* by chancel choir; recessional hymn, "Rejoice, Ye Pure in Heart" (Marion), followed by the vesper hymn, "The Day Thou Gavest, Lord, Is Ended" (St. Clement).

Following a brief closing prayer the choir sang Lutkin's benediction and the organ postlude consisted of an improvisation upon this familiar response.

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Lessons

Music for Christmas; Suggestions Found in the Latest Issues

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

One type of carol hard to find is the American traditional one, occasionally discovered in the Southern highlands. Mrs. Buchanan's "Jesus, Born in Beth-lea" (J. Fischer) and Harvey Gaul's "And the Trees Do Moan" (Ditson) are the only two that are very widely used. I have just discovered a set which I should have known more than a year ago if the publisher were in contact with THE DIAPASON. John J. Niles was giving one of his enchanting recitals to my class in folk-literature at the State College in Albany. Many of you have heard his remarkable counter-tenor voice, accompanied by the dulcimer; others perhaps know him chiefly for his book called "Singing Soldiers," which is by all odds the most interesting account of the American folksongs born in the great war. He sang to my class (and with them) some of his set entitled "Ten Christmas Carols from the Southern Appalachian Mountains," a delightful collection made in Kentucky, North Carolina, Tennessee and Virginia. They are all for solo or unison singing, with simple accompaniments; several of them are as lovely examples of modal tunes as could be found even in England, the country to which their origin can easily be traced. If you want another carol for solo use, get the set. Some of them have refrains which can be sung by the choir answering the soloist. My class liked singing the refrain—simply "Ah"—of "See Jesus the Saviour," whose dreamy cadence lets the angels go on singing, when the choir has fallen silent.

Admirable Set of Descants

Through inadvertence on the part of the publisher I did not receive earlier an admirable set of "Descants on Ten Christmas Hymns and Carols" by Frances Frothingham, though I hope you saw mention of them in Summy's advertisement. The difference between these descants and many others is that the descants here usually have melodies of charm instead of being mere twitterings. I haven't seen anything previously published by Miss Frothingham, but I hope to see more.

Another new composer with something to contribute of merit is Donald E. Sellew, A.A.G.O., of LaSalle, Ill.; he has a set of "Three Christmas Carols" (Willis) on old English texts: "I Sing of a Maiden," "Lullay My Liking" and "Now the Holly Bears a Berry." They are all for unaccompanied singing; the first has sections for TTBB and needs SSA, while the second is for a soprano soloist singing with a soft chorus in four parts. Though quite easy, they give opportunity for fine shading and have genuinely beautiful tunes.

We haven't had many compositions yet from J. Willis Conant, so far as I know, but his new carol, "The Christ-Child Lay on Mary's Lap" (Galaxy), is a good one. The poem, by Chesterton, is one of the best modern examples of religious verse. This can be sung well by a quartet and will attract any sort of choir.

Charles Black can hardly be called a new composer, though he did not begin to publish until recently. He has this year an ambitious anthem of twelve pages called "The Lonely Shepherds" (Gray), which calls for a chorus singing unaccompanied, sometimes in seven parts, though this could be described fairly accurately as for six voices. The men's sections are particularly effective; the work depends on a sense of climax and harmonic effects.

Miss Frances McCollin also has an anthem for unaccompanied chorus, in eight parts, entitled "Hail to the King of Glory" (Gray). The poem is by Christina Rossetti, who wrote some of the best carols of England. This runs to eleven pages and is not easy.

As I prophesied last month, the Arthur P. Schmidt Company is publishing Miss Branscombe's carol "Hail, Ye Tyme of Holie-Dayes" as a strophic carol for accompanied choir in four parts. It is rather better for chorus

than for solo; you get more of the swing and clangor of bell-music which the composer strives to get and in this edition really achieves. A quartet could do it fairly well, though for full effect you certainly need a chorus. It is easy.

Some Good Things from England

A number of good things from England arrived late. The most useful of them, perhaps, is an invitational introit by Geoffrey Sampson called "Gloria in Excelsis" (Novello). It is accompanied, joyful, and just the thing for the opening of a Christmas service in the non-liturgical churches, besides its obvious use in the Anglican church. It is only three pages in length. You really need a chorus.

John Wilson has an attractive setting of a Latin carol of the fourteenth century, here translated as "In the Ending of the Year" (Novello). The Latin short refrains are kept, properly. The rhythm is treated in such a way as to suggest plainsong freedom. I like it very much.

Arnold Richardson has a unison carol called "Christmas Day in the Morning" (Novello) to the traditional text beginning "I sat under a sycamore tree." It is one of the old pieces that played with the idea of the three ships of Christmas Day.

The same text will be found with twenty-one others in a booklet called "The Parish Carol Book," edited by Dr. Francis Burgess (Novello). Dr. Burgess has also edited—though I have not seen it—a "Carol Service of Nine Lessons" with traditional inflections (Novello). It may reach the United States by December.

In the set of leaflets called "Novello's Christmas Carols" there are three more excellent ones:

Sampson—"Lullay My Liking," with words by an anonymous poet of the fifteenth century. This is intended for medium solo, answered by unison choir. Because of the literary quality as well as the music, I recommend this especially to college choirs.

Murray, Dom Gregory—"New Prince, New Pomp," with words by the sixteenth century poet Southwell. A quaint poem and a pure melody that does not try to be modal. Also good for colleges.

Wilson—"In Excelsis Gloria," with words adapted from a traditional carol of the fifteenth century. This opens with the cantillation of a plainchant sentence in Latin, answered by the choir, which may sing in four parts. Very pretty.

There is an attractive and easy "Christmas Pastourelle" by Gustave Ferrari (Gray) on two Provençal Carols. (This is number 7 of his set of "Twelve Transcriptions" for the organ.) I haven't seen yet Dr. Whitehead's Christmas prelude to be published by Gray, but hope it may be out when these words are read.

The Galaxy Music Corporation has two vocal solos for Christmas:

Thorp, Carl—"Come, Mary, Take Courage." Medium voice, but best for soprano.

Conant—"The Christmas Tree." Preferably for soprano. At the close Christ welcomes the children. It would therefore be appropriate for a Sunday-school service. The text is somewhat sentimental, but the music is charming.

New Anthem by Harry Banks

Harry C. Banks, Jr., of Philadelphia has a festival anthem of twenty-two pages—really a short cantata—called "Behold, a King Shall Reign" (Gray), which might very well be performed in Advent. The text, from the prophet Isaiah, is unhackneyed and resonant; the music is vigorous, rhythmical, melodious and not difficult. There is a baritone solo. The work is dedicated to Charles H. Doersam, who so richly deserves dedications. Several times I was pleasantly reminded of the music of Dr. Matthews, though the work is quite original. It is high time that we heard from him again.

Dr. Whitehead has published with the new Western Music Company of Vancouver a set of anthems including:

"Saviour, Breathe an Evening Blessing." Based on an Italian melody. One stanza for TTBB. Seven pages, unaccompanied.

"O Blest Are They That Fear the Lord." Adapted from an Andante for organ by Merkel, Op. 99, No. 9. Four pages, accompanied, easy.

"Jesus, Bread of Life." Based on another Merkel piece, the Moderato Assai, Op. 99, No. 1. Communion anthem, accompanied *ad lib.* Five pages.

I like the first of these best. Merkel

AUGUST MAEKELBERGHE



AUGUST MAEKELBERGHE has been appointed staff organist of radio station WWJ, controlled by the *Detroit News*, and is heard regularly over the air in programs of a high type. Mr. Maekelberghe has been giving recitals on the three-manual Aeolian-Skinner organ at this station since last May, but now is on the staff of the station.

wrote some straightforward German music that was useful for organ pupils of my generation, but I am not anxious to have him exhumed. Better than any of these three pieces is Dr. Whitehead's "Ponder My Words, O Lord" (Curwen), based on the best-known organ piece of Samuel Wesley, the "Voluntary," Op. 6, No. 7, a quiet and serene piece that I have played very often, always with a sense of gratitude. There is an opening solo for medium voice; the anthem runs to five pages.

The Hall & McCreary Company has two interesting paper-covered books. One is of "Praetorius Settings for A Cappella Choir," a dozen beautiful compositions, including the well-known Christmas number, "To Us Is Born Immanuel." Most of us know this and "Lo, How a Rose." Professor Walter E. Buszin has done us great service by providing these other numbers of a master composer. I recommend these specially for school choruses; they are all simple, and easy as to range.

The other Hall & McCreary book is a set called "Later Renaissance Motets," edited by Professor M. N. Lundquist of Wartburg College. There are sixteen numbers by such composers as Walther, Joachim a Burgk and di Lasso. Here is early contrapuntal music of great interest, most of it reasonably easy. This is a distinguished addition to the "Auditorium Series," which includes Dett's four groups of Negro spirituals.

Three Novelties for Organ

In conclusion let me mention three organ pieces that will be interesting novelties for recitals and will not require a lot of preparation. Two are

by Robert L. Bedell (Summy). His "Ave Maris Stella" might well be used at Christmas, when we are thinking about the Virgin. Also your chimes get a chance. His "Legende" is colorful. Both pieces are intended as program music, but will do very well without the program.

The other organ number is called "Skyland" and is by Charles Vardell, Jr. (Gray). Inspired by the Southern mountains, it uses the old ballad-tune "Barbara Allen," works up to a big climax and dies away with a bit for your celesta stop.

To Review Year's Compositions

The January article will attempt again to appraise the accomplishments of an entire year. I hope that the composers and publishers will see that I have everything by the first week in December. Address me at the State College, Albany, N. Y. A merry Christmas to all! If it isn't merry, our composers and publishers are not to blame.

I had an interesting letter from A. Walter Kramer about Mr. Yon's edition of the Indian carol "Twas in the Moon of Wintertime" (Galaxy). Mr. Yon received the tune and words from Cardinal Hayes some five years ago and was totally unaware of Dr. Willan's edition. I am not surprised to hear this, and of course I knew that Mr. Yon acted in perfect good faith. Three years ago I was told about this remarkable carol by a pupil who heard it in Canada at an Indian reservation. Two years ago another pupil brought it to me in a magazine published by an upstate Catholic high school; the magazine said, in perfectly good faith, that this was the first publication. Of course, I have reviewed Dr. Willan's edition twice—it appeared about ten years ago; but its publishers, the Harris Company, are not well distributed in the United States. For so interesting and beautiful a composition there is room for at least two editions, especially when they are made by such outstanding composers as Willan and Yon.

The Yon arrangement, published by Galaxy in New York, can be obtained for solo, for mixed and male chorus with accompaniment, or for mixed and male chorus unaccompanied. I still don't see how it got sung, as advertised, at an early date in Manhattan. The Canadian Hurons, for whom the good saint composed the words to an old French folk-tune, were deadly enemies of the Mohawks, who would see to it that the Canadian tribe never got as far as Albany with carols or with anything else. The first carols sung in New York were probably Dutch. Or am I wrong?

Takes New Post in St. Louis.

Irving Lauf, organist and choir director of Trinity Episcopal Church, St. Louis, has been appointed organist and director at Salem Evangelical Church, succeeding the late Christian H. Stocke. He assumed his new duties Oct. 15. Mr. Lauf is a former pupil of Ernest Prang Stamm.

C. Albert Scholin's choir and soloists under his direction sang Mendelssohn's "Elijah" Nov. 28 at the Kingshighway Presbyterian Church in St. Louis.

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News in Washington; Large Möller Organ Ready for Dedication

By MABEL R. FROST

Washington, D. C., Nov. 20.—The new four-manual Möller organ in the Covenant-First Presbyterian Church has been completed and is now in use for church services. George H. Wilson, organist and director, plays fifteen-minute recitals every Thursday at 5 at the beginning of the vesper service. Dec. 1 at 8 Dr. Clarence Dickson, organist of the Brick Presbyterian Church, New York City, will give the dedicatory organ recital.

Elizabeth B. Jackson (Mrs. Dudley C.), organist at Takoma Park Presbyterian Church, composer and teacher, was the center of much of the festivities incident to the commemoration of 100 years of foreign missionary work. Mrs. Jackson is the great-granddaughter of the founder of the Board of Foreign Missions of the Presbyterian Church in the U. S. A., Dr. Elisha P. Swift. She was the guest of honor at the luncheon at the Mayflower Hotel Oct. 13, given by the missionary societies of the Washington Presbytery. Also she took the part of her own great-grandmother in the original three-act play based on the events surrounding the founding of the board, while her daughter had the part of her great-grandmother. Dr. Robert Speer, retiring head of the board, made the address on this occasion. The play, splendidly written and directed by Mrs. Paul Shearrer, wife of the minister of Takoma Park church, was compiled from hundreds of letters to and from Dr. Swift, all of which are in the possession of Mrs. Jackson, and a great deal of the conversation was taken from these letters. Before and after the service there was a display of the letters, books and personal belongings of the Swift family, among them Mrs. Swift's lace wedding veil, made by herself. The choir under the direction of Mrs. Albert Volkmer, contralto, sang at the service. Mrs. Jackson's offertory at the morning service was a chorale prelude on the hymn "Take My Life and Let It Be," written by her for the occasion as a memorial.

Miss Edith Athey, recently appointed organist at Francis Asbury M. E. Church, South, underwent a double operation Nov. 17. At this writing her condition is reported as satisfactory. John B. Wilson, A.A.G.O., is substituting for her at the church.

The Catawba College Chorus of Salisbury, N. C., gave a program of sacred music at Grace Reformed Church (Theodore Roosevelt's church) Nov. 15. This choir of forty-two mixed voices is under the direction of professor Arthur Rich. They were assisted by Mary Omwake Dearborn, organist, and Harold Dickensheets, tenor. Charles Edward Gauss, A.A.G.O., is organist and choir director at the church.

The choir of the Church of the Epiphany (forty-five voices), directed by Adolf Torovsky, A.A.G.O., will give its annual rendition of "The Christ Child," by Hawley, at the candlelight service at the church Dec. 23 at 5 o'clock. This will be preceded by a half-hour program of organ and chime music appropriate to Christmas, played by Mr. Torovsky.

Leopold Stokowski brings Fernando Germani to Washington as soloist for the second Philadelphia Orchestra concert Nov. 30. Mr. Germani will use the Hammond electronic organ.

The National Capital Parks Schola Cantorum has been invited to sing the Christmas carols on the occasion of the lighting of the National Christmas tree by the President in Lafayette Park Dec. 24 at 4:30.

Miss Gertrude Effenbach, Washington pianist and organist, has been appointed organist at St. Andrew's Episcopal Church. Miss Effenbach is prominent as a pianist and teacher and is Washington correspondent of the

Musical Courier. Her organ studies have been with Harvey Murray, for many years organist at the Church of the Covenant, and the late Arthur D. Mayo, at one time at Calvary Baptist Church. Mrs. James Jacobs has been appointed organist at the Takoma Park Christian Church and Miss Maxwell Galloway, soprano, choir director. Monthly musical services are planned for the season, the first of which was given on Sunday evening, Oct. 24, with Herman H. Hill, Jr., guest organist, at the new Hammond.

Mrs. A. A. Garthoff, soprano, has been appointed choir director of the Presbyterian Church in Alexandria, Va., and already has a flourishing choir of young people organized and at work.

Felix Foudray is the new director at the National Baptist Memorial Church. A native of Missouri, he was formerly associated with St. John's Evangelical Church, Evansville, Ind., where he conducted the civic choir of 400 voices.

William Bishop has been appointed organist of Petworth Baptist Church, succeeding Cullen Baxter, resigned.

Congratulations are in order to the following parents: Mr. and Mrs. Arthur Wellesley Howes, Jr., on the birth of a daughter, Anne Wellesley, Oct. 1, in Boston. Mrs. Howes and Miss Anne are in Washington now and the family is established temporarily in an apartment pending the completion of their new home. Mr. Howes is organist and choirmaster of St. John's Church, Lafayette Square, and sub-dean of the D. C. Chapter, A. G. O.

Mr. and Mrs. Conrad Bernier on the birth of a second son, Claude. Mr. Bernier is head of the organ department of the Catholic University of America and Mrs. Bernier teaches French.

All Souls' Unitarian Church has enlarged its musical organization somewhat. A mixed solo quartet has been engaged, with Lewis Corning Atwater, organist and director. Mr. Atwater has opened the fourteenth season of sunset quiet hour recitals on Sunday afternoons at 5 o'clock. The first one, Nov. 14, was the annual memorial program in honor of the donors of the beautiful four-manual Aeolian-Skinner organ, Mrs. Bernard L. Green and family.

The National Choral Union has added to its ranks the choir of Trinity Episcopal Church, Takoma Park. Ruth Farmer Vanderlip, organist and director.

Three Give Louisiana Program.

A joint recital by three organists constituted the vesper program at the Louisiana State University Sunday, Oct. 24. Frank Collins, Jr., played, "Piece Heroique," Franck; Chorale, "Ich ruf' zu Dir," Dupré; and Passacaglia and Fugue in C minor, Bach. Frank C. Page played the following compositions: "Regina Pacis" on a Gregorian Theme, Guy Weitz; Chorale Prelude, "Erbarm' Dich mein," Bach; Sketch in D flat, Schumann, and "Thou Art the Rock," Mulet. Genevieve Collins played Vierne's "Cathedrales" and "Westminster Chimes."

Prize Offered to Composers.

An original composition to be sung by a chorus of 5,000 voices when President Roosevelt goes to Philadelphia to dedicate the Franklin Memorial is being sought by the dedication committee of the Franklin Institute. According to Dr. Harl McDonald, chairman of the dedication music committee and musical director of the choral society of the University of Pennsylvania, musicians everywhere are invited to submit manuscripts which will be judged by a jury of eminent musicians headed by Dr. Eugene Ormandy, conductor of the



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Function of Music in Act of Worship; Plea for Restoration

By THE REV. STERLING TRACY, Ph.D.
(St. Mary's Cathedral, Memphis, Tenn.)

I would call your attention first of all to the function of music in the act of worship. My purpose is to discuss briefly some aspects of sacred music, not as an addition to the act of worship, not as an adornment from without, but as an integral and inseparable part of the act of worship itself.

It is a sad commentary on the state of church music today that many of the faithful in the pews, and I must say, also, too many of the clergy themselves, regard the hymns and anthems, the instrumental prelude and postlude, as things quite incidental to the service. The prelude is convenient enough to get the early comers decently into their seats. The processional hymn does the same for the choir. The sermon hymn, of course, allows the minister to collect his thoughts. The offertory anthem, usually the most pretentious opus of the day, serves to drown out the dropping of coins and much more rarely the rustling of paper money. And the postlude, obviously, is designed to clear the house with some semblance of order.

It seldom matters how well trained the choir may be, how mechanically satisfactory the organ, how amiable the minister, how reasonable the music committee, if any, and how generous the budget. The basic fact remains unaltered. In the great majority of churches music is regarded as an accretion—decorative, perhaps, but just the same subordinate to some other feature or features of public worship. It is against this point of view that I wish earnestly to protest.

We have only to take a cursory glance at the history of religion to see that music, both choral and instrumental, has always been one of the highest expressions of the human spirit reaching out in praise and adoration of God. The loftiest stretches of classical Greek piety, for example, are not to be found in philosophical tracts or homilies, but in the majestic choruses of Aeschylus, Sophocles and Euripides. The musical dramas of these masters were not mere theatrical spectacles; they were supreme acts of worship, explicit as well as implicit. The great Olympian deities were honored with song, with sacred dance and with the notes of the harp and lyre. The nine Muses themselves were regarded as divine beings.

The story is the same when we turn to the tradition in Judaism and Christianity. The historical religion of Israel begins with the deliverance from Egyptian bondage. And how do we find it celebrated? I read from Exodus: On passing the Red Sea "then sang Moses and the children of Israel unto the Lord: 'The Lord is my strength and my song,' and Miriam, the prophetess, 'took a timbrel in her hand and all the women went out after her with timbrels and dances.'" Mark you, these were spontaneous acts of worship, of praise and thanksgiving, for an epoch-making event in the material and spiritual life of a people. The music and the dance were not afterthoughts. Both sprang irresistibly out of religious experience. Both were expressions of that experience.

Then later in the heroic age of the Judges, when the stars in their courses fought against Sisera, it is the Song of Deborah that has survived the centuries. No one can read the pulsating lines without sensing the genuine religious passion inhering in the music: "Hear, O ye kings; give ear, O ye princes. I will sing unto the Lord. I will sing praises to the Lord God of Israel." Many scholars today regard this song as the oldest piece of writing in the Bible. Before the scribe came the musician. It happens over and over again in the cultural life of people.

And what shall we say of the Psalms, the noblest single repository of sacred music in the long history of man's aspiration to open his heart to God in song? These liturgical jewels were not fashioned for halting, half-hearted re-

sponsive readings. They came unbidden from the spiritual treasury of poet and harpist. In their own right they stood organically in the ritual of worship. Not only in the temple, but far away, in exile, music continued to haunt the minds and souls of the captives:

By the rivers of Babylon, there we sat down;
Yea, we wept when we remembered Zion.
We hanged our harps upon the willows
in the midst thereof;
For they that carried us away captive
required of us a song saying:
"Sing us one of the songs of Zion."
How shall we sing the Lord's song in a
strange land?

And do we not recall those solemn moments on the cross? The cry of anguish, "My God, my God, why hast Thou forsaken me" and the ultimate confession of faith and trust, "Father, into Thy hands I commend my spirit"? But do we all know that these are both from the Psalms that Jesus learned and loved as a child in Nazareth?

So great is the power of music.

It is no wonder that the early Christian Church turned naturally to song. Even before the Epistles and Gospels were compiled there was a large body of hymns known to the disciples, many of the classics surviving to this day. From the followers of John the Baptist came the Benedictus, from the story of the Annunciation the "Ave Maria," later the "Magnificat," the song of revolution (read it again and compare it with the modern "Internationale"), then the "Nunc Dimittis," and the heavenly song of the angels, "Glory to God in the Highest," and the triumphal chorus on the first Palm Sunday, "Blessed Is He That Cometh in the Name of the Lord."

Jesus and His disciples sang the centuries-old Passover hymn the night of the Last Supper. The Gospel story is inconceivable apart from the great music it inspired and has continued to inspire through subsequent ages of the church's history. Intellectually the faith is defined in the Nicene Creed. But as an act of worship I submit that the "Te Deum Laudamus" expresses the faith in a language that transcends the intellect.

Who remembers any of the sermons of Martin Luther or who can recall any of the ninety-five theses he nailed on the church door at Wittenberg? Yet who does not know "Ein feste Burg ist Unser Gott"? What is the deathless heritage of Methodism? The collected prose works of John Wesley? I doubt it. Rather it is "Jesus, Lover of My Soul" and "Love Divine, All Love Excelling." Can we picture General William Booth entering heaven without leading boldly with his big bass drum?

I have endeavored to show out of the record of man's experience that music is among the most powerful idioms of the human soul in its worship of God. On the basis of this fact I am pleading for a restoration of music to its lawful place of dignity and centrality.

A number of factors have combined to bring about the present unhappy condition in so many of our churches. We have, first of all, the pervasive influence of Puritanism, which by no means has disappeared from our midst. I am referring to the attitude of mind which is distrustful of the arts, regarding them as idle blandishments at best and works of the evil one at worst. Painting, sculpture, the drama, beautiful storied windows have in this territory been largely rejected, architecture has been degraded and music has been reduced in large part to dolorous hymns or hideous jingles. The result has been that generations of church people have been reared in ignorance of the wealth of great music composed to the glory of God.

Another element has been the general decay of religious faith. Music suffers, as does every other department of the church's life, from fundamental disbelief in the gospel of Christ. A lively faith has always created and will always create its own artistic medium of expression. The shoddiness of much modern sacred music is the inevitable outgrowth of shoddy religious faith. I might say here that it is just as important that organists and choir members have faith as it is for preachers, priests and altar boys.

We need a program of re-education in every congregation, beginning with

the minister and the organist and extending to the smallest child. What are the really great hymns of the church? Why are they great? What was the experience behind their creation? Do we know them in their entirety by memory? If not, we should.

I suggest in certain instances having some choir rehearsals open to the public. Let the people learn to listen intelligently to such excellent choral compositions as Bach's "Passion According to St. Matthew." Let them know the work that goes into the preparation of the Sunday morning selections.

The congregational repertory of hymns should be enlarged. Just how this can be done is a problem to be dealt with in individual cases. But it can be done. Much more ceremony should attend the singing of the hymns. Let the minister tell something of the composer, something of the background of the writing of the hymn, something of its influence on the lives of men and women.

In brief, I am urging that the same care and attention be given to music as to sermons, prayers, responsive readings and other liturgical features. We can abide poor preaching, indifferent reading and inappropriate prayers, but no true worshiper can abide poor music. Better the simple service of the Quaker with dignity than the sacrilege of third-rate music ineptly rendered and ignorantly attended.

NEW COMPOSITION BY HAILING HEARD BY BRITISH ROYALTY

A new organ composition by R. G. Hailing, the well-known Scottish composer, entitled "Souvenir Royale," was played recently when the King and Queen of England attended services in Edinburgh. According to the *Edinburgh Evening Dispatch* of Sept. 8 the royal couple followed the sermon closely. When it came to an end the strains of the new organ voluntary filled the little kirk. It was specially composed for Crathie Church by Mr. Hailing, whose "Highland Pastoral" was long a favorite of King George, and was always played when he attended Crathie Church. "Souvenir Royal" is a soft and melodious tune. It seemed to captivate the King as the "Highland Pastoral" had captivated his father.

Five Musical Services at Utica.

The fifty-voice vested choir of the Central Methodist Church, Utica, N. Y., under the direction of Frank Parker, presented the first of a series of five special musical services Sunday night, Nov. 14, when this program was given: Chorale, "Wake, Awake, for Night Is Flying," Bach; Chorale, "Lord Jesus Christ, with Us Abide," Bach; cantata, "Hear My Prayer," Mendelssohn (Mrs. Hugh Jones, soprano soloist); motet, Judge Me, O God," Mendelssohn. Mrs. Edward Kuhl was the organist.

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**CHURCH MUSIC SYMPOSIUM
M.T.N.A. PITTSBURGH FEATURE**

The program for the meeting of the Music Teachers' National Association in Pittsburgh Dec. 28, 29, 30 and 31 has been practically completed and, as announced by Earl V. Moore, president of the association, it displays an imposing array of worthwhile offerings calculated to enlist the interest of musicians. As last year in Chicago, when the meeting was attended by over 1,500, the M.T.N.A. will meet with the National Association of Schools of Music, which begins its sessions a day earlier, and with the American Musicological Society, which, besides its own sessions, will combine with the M.T.N.A. in a joint session Dec. 30.

The first general session of the M. T. N. A. opens Tuesday afternoon, Dec. 28, with a short memorial service for Dr. Charles N. Boyd, for many years active in the association and its president in 1918, 1919 and 1923. A symposium on church music has been arranged by Palmer Christian of Ann Arbor, chairman of the committee on organ and music history. In this meeting of the liturgy of the Protestant Church will be discussed by Eric DeLamarter of New York City, and that of the Greek Orthodox Church by Christos Vrioides of New York. The delegates will then go to the Sacred Heart Church for Gregorian vespers under the auspices of Father Thomas Cookley, D.D., and the choir of Sacred Heart Church, Edgar Bowman, director. Father William J. Finn of New York City will present a paper on the "Music and Liturgy of the Catholic Church." That evening at 8:15 delegates will listen to examples of Protestant church music, Greek church music and Jewish music by selected choirs from the city, as well as an address on "Music in the Synagogue" by an authority on Jewish music yet to be announced.

**HONOR GRACE CHURCH
VETERANS AT GRAND RAPIDS**

Present members of the Grace Church choir at Grand Rapids, Mich., of which Verne R. Stilwell is the organist and choirmaster, gave a turkey dinner Nov. 10 in honor of past and present choir members who have served as choristers ten years or longer. Sixty sat down to dinner, twenty-five of whom were found to qualify as members of the "old guard." Letters and telegrams of regret were read from several former rectors and choir members unable to be present.

After dinner the time was spent looking at interesting old pictures of former choir groups and recalling individual experiences and highlights in the life of the choir and its members. The evening closed with the singing of "The Song of the Old Guard," written for the occasion and sung to the tune of "Auld Lang Syne."

The Grace Church choir is over 50 years old. Its present organist and choirmaster has just begun his thirty-second year with the organization.

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New Volume Is Full of Information for Catholic Musician

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One of the most valuable contributions to the choir-master's library in recent years is the volume entitled "Sacred Music and the Catholic Church," by the Rev. George V. Predmore, published by McLaughlin & Reilly.

After a complete presentation and survey of papal documents on sacred music and the moral aspect of church music legislation, Father Predmore's book is presented in a catechetical manner. It is no exaggeration to say that there is hardly a question pertaining to church music, repertoire, the choir and the organ, that is not answered in a satisfactory manner. The book is constructive and an immense amount of rubrical and liturgical information is given, showing definitely what the choir is to sing at liturgical services. In this time of liturgical revival this is an opportune manual. There is no need on the part of priest or choir-master to be in the dark on any question which may arise. A feature of the book is the inclusion of a list of approved and recommended compositions for the church, from unison to highly involved polyphonic compositions.

A worthwhile book, indeed, and should be studied carefully by every professional organist or anyone contemplating a career in church music.

The firm of J. & W. Chester, Ltd., is doing real service with its publications for the Catholic service. In the series of "Latin Church Music of the Polyphonic Schools," edited by H. B. Collins, this department is in receipt of the following motets:

"Salve Sancta Parens," for five voices, suitable for feasts of the Blessed Virgin Mary, by the great English composer, William Byrd, and dating from 1610.

"De Profundis," offertory for five voices, appropriate for the twenty-third and following Sundays after Pentecost. This motet is by Palestrina and dates from 1593.

"O Bone Jesu," for four men's voices and by an anonymous English composer of the sixteenth century.

"Vox Dicentis Clama," for five voices, suitable for Advent and other penitential seasons, by Jacques Clement. This motet was originally published in Louvain in 1558.

From a musical as well as an aesthetic standpoint these motets rank among the great compositions of all ages. The intense spirituality and singleness of purpose, and the sublimity of the thematic material makes these motets a necessary part of the library of every well-equipped choir. Naturally only choirs proficient in polyphony and with a reverence for the truly beautiful in church music should attempt them.

A contribution to liturgical music which this writer considers apropos at this time is the recent publication of Four Offertories for the Sundays in Advent. These offertories are by Barbara Becker, a Chicago musician, and are published by Carl Fischer. The motets follow the ecclesiastical rubrics,

consisting of proper offertories for the Sundays in Advent, and are named as follows: "Ad Te Levavi," "Deus Tu Conversus," "Benedixisti Domine" and "Ave Maria."

These offertories display a forthrightness which is refreshing. Decidedly chromatic in idiom and possessing all the attributes of good counterpoint, they give an exact musical utterance to the liturgical text. While not easy, these offertories are singable and should be welcomed by choirs willing to expend time on the acquisition of really good music.

A new mass from the press of McLaughlin & Reilly and composed by the writer has just been published. The mass is in honor of St. Vincent De Paul and partakes of the qualities which are so necessary in our school of modern church music. It is based on a motive diatonic in character, which pervades the entire composition in one form or another. The mass is sufficiently chromatic to give added interest and variety and should give no well-trained choir any difficulty in its preparation and presentation. The mass is written for four mixed voices.

Choir Festival in Connecticut.

Fifteen choirs from Episcopal churches in the Connecticut River section of Massachusetts joined in a service of choral evensong at St. John's Church, Northampton, Mass., on the evening of Sunday, Nov. 14. The service was directed by the Rev. William E. Soule, Mus. B., choir-master of St. John's Church, with the Rev. George A. Palmer of West Springfield as precentor and Alfred R. Lincoln of All Saints', Springfield, as organist. The object of the service was not so much the presentation of elaborate music as to give the choirs of even the smallest missions the opportunity to share in a well-ordered choral service. Canticles and psalter were sung to plainsong, the two anthems were "Create in Me," by Brahms, and "Souls of the Righteous," by Noble, and the service included a solemn procession of the 250 singers, each choir being preceded by its processional cross or banner. An organ recital had been scheduled to precede the service, but a transformer blew out, leaving the church in darkness save for the candles on the altar. While repairs were being made, Mr. Soule led the congregation in the singing of familiar hymns, and the prompt work of the electricians enabled the service to start only three minutes late. An enthusiastic congregation filled every available seat and overflowed into aisles and vestibules.

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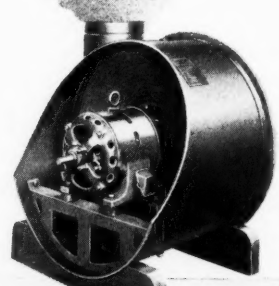
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NEWS FROM SAN FRANCISCO

By WILLIAM W. CARRUTH

San Francisco, Cal., Nov. 17.—The Northern California Chapter of the Guild met at the Chapel of the Chimes in Oakland Oct. 25 to listen to a program by Frederick Freeman, A.A.G.O., and Harold Hawley. These two artists are heard regularly from station KRE in organ solos, two-piano and piano and organ numbers, and have a large repertoire of interesting compositions which they play in excellent style. Their program follows: Chorale Preludes, "O Man, Bewail Thy Grievous Fall" and "Rejoice, Ye Christians," and Prelude and Fugue in D major, Bach (played by Mr. Freeman); "The Lonely Sailing Ship," Hugo Anson, and "The Newcastle Dance," Hubert Foss (two pianos); "Clair de Lune" and "Passepiéd," from Debussy's "Suite Bergamesque," and "Enrique Granados," Playera, for piano and organ; Finale from Ferrata's Modern Suite, Chorale Prelude, Karg-Elert, and "An Angry Demon," from Clokey's "Sketches from Nature," played by Mr. Hawley.

Under the combined auspices of St. Paul's Episcopal Church, the Oakland Forum and the Northern California Chapter of the Guild, Marcel Dupré appeared in a magnificent recital on the new three-manual Austin at St. Paul's Church. Although it was a stormy night, the church was filled to overflowing with lovers of organ music from far and wide. One organist came all the way from Denver. Once again the rector of St. Paul's, the Rev. Ronald Merrix, deserves the thanks of music-lovers for his interest and courage in arranging this event. Dupré's superb musicianship was most strikingly displayed in his improvisations. Ethel Whytal Miller, F.A.G.O., was thrilled when he selected her theme from among those handed in. After the recital Guild members and their friends met in the parish hall, where a reception was held for M. and Mme. Dupré and their daughter, Marguerite.

The music department and music federation of the San Francisco State College, in cooperation with the music committee of the Congregational Methodist Temple of San Francisco, presented a series of four vesper concerts in November. Raymond L. White, organist of the church and a member of the faculty of the State College, appeared at each concert in several groups of organ compositions.

Felix F. Schoenstein & Sons, the veteran organ builders of San Francisco, report a decided improvement in business in recent months. A new two-manual organ for St. Brendan's Church, San Francisco, was built and dedicated in May, with Uda Waldrop at the console. The large two-manual Odell organ in St. Francis de Sales Church, Oakland, was rebuilt and modernized, with a new console, several additions and a beautiful new case. This organ is now comparable with the best on the east side of the bay. A two-manual has been installed in the Geneva Avenue Community Church, San Francisco. The large Aeolian-Skinner organ formerly in the Temple M. E. Church has been removed and temporarily stored in the Schoenstein factory. A set of twenty-five Deagan chimes has been added to the organ of St. Peter's Episcopal Church, San Francisco.

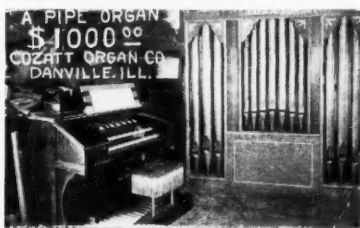


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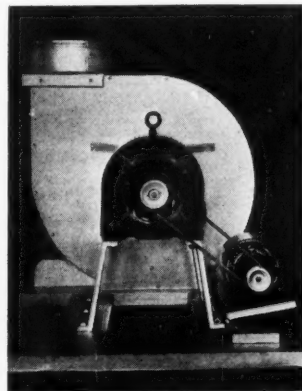
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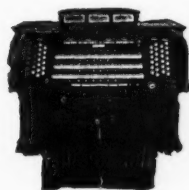
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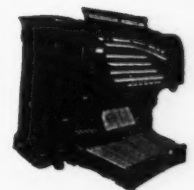
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