

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

Twenty-ninth Year—Number Two

CHICAGO, U. S. A., JANUARY 1, 1938

Subscription \$1.50 a year—15 Cents a Copy

ORGAN AT NEWBURGH OPENED BY DR. NOBLE

WORK OF ERNEST M. SKINNER

First Presbyterian Church Has Instrument Built at Methuen Factory—
Recital and Organ Win Acclaim at Dedication Dec. 5.

A three-manual organ of over thirty sets of pipes, built by Ernest M. Skinner at his Methuen, Mass., factory, was dedicated Dec. 5 in the First Presbyterian Church of the historic city of Newburgh, N. Y., on the Hudson. With T. Tertius Noble giving a recital in the afternoon and the dedication taking place at the morning service, it was a big day for the organ and a successful one, both the instrument and the performance of Dr. Noble arousing marked enthusiasm among the people of the church and the music-lovers of Newburgh and vicinity.

In the morning Lydia Harris Hamlin, organist of the church, was at the console. The program played by Dr. Noble was as follows: Toccata and Fugue in F minor, Noble; Chorale Prelude on "Charity" (by request), Noble; Fuga Scherzando in A minor, Bach; Chorale Preludes, "By Adam's Fall Debased" and "O Lord, Have Mercy upon Me," Bach; Suite from "Water Music," Handel; Prelude, Glieri; "Une Larme," Moussorgsky; "Silhouettes," Rebikoff; Lento from "Manfred," Reinecke; Toccata for Flute, Yon; Overture to the "Occasional Oratorio," Handel.

The new instrument was purchased by a committee of which Robert D. Williams was adviser, while Mr. Skinner designed the organ. The stop specification shows the following resources:

GREAT ORGAN.

Gemshorn, 16 ft., 10 pipes.
Diapason, 8 ft., 61 pipes.
Principal Flute, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
French Horn (in Choir expression box), 8 ft., 61 pipes.
Chimes, 25 bells.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celestes, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 134 pipes.
Octave, 4 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 4 rks., 244 pipes.
Flügel Horn, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Cor d'Amour, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Celesta.
Celesta Sub.
Tremolo.

CHOIR ORGAN.

Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.
Celesta, 61 bars and resonators.
Celesta Sub.
Tremolo.

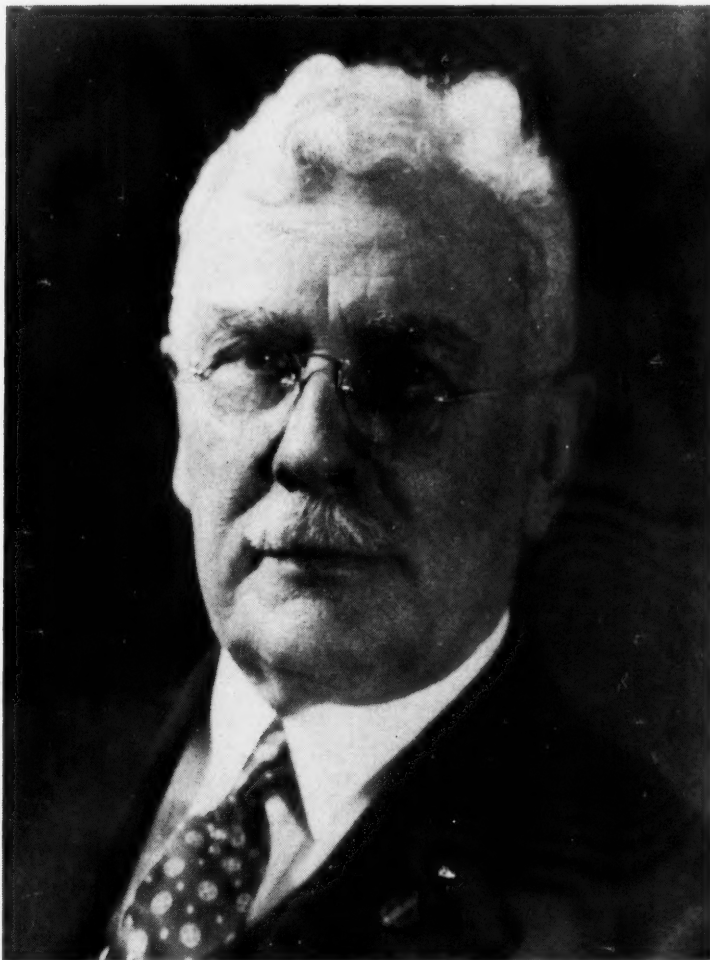
PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
Gemshorn, 16 ft., 32 pipes.
Echo Lieblich (Swell), 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Principal, 8 ft., 12 pipes.
Still Gedeckt (Swell), 8 ft., 32 notes.
Quinte, 5 1/2 ft., 7 pipes.
Fagotto, 32 ft., 12 pipes.
Flügel Horn (Swell), 16 ft., 32 notes.
Tromba (Swell), 16 ft., 32 notes.
Chimes.

"Petit Ensemble" Sales by Kilgen.

Among recent purchasers of Kilgen "Petit Ensemble" organs are St. Paul's Catholic Church, Akron, Ohio; Pilgrim Lutheran Church, Detroit, and John B. Stetson University, Deland, Fla.

DR. JOHN M'E. WARD, WHOSE GOLDEN JUBILEE IS CELEBRATED



THE ENTIRE ORGAN FRATERNITY of Philadelphia is being joined by his friends in every part of the country in felicitating Dr. John M'E. Ward on his fiftieth anniversary as organist and choirmaster of St. Mark's Lutheran Church in the City of Brotherly Love. The jubilee was celebrated Dec. 28 with a dinner at the church. An ac-

count of this happy event will appear in the next issue of THE DIAPASON. The dinner is to be followed by a musical celebration on Jan. 11. Dr. Ward is also the president of the American Organ Players' Club, a post he has held for many years. This organization is one of the majority of Philadelphia organists are members.

DICKINSON RECITAL OPENS MÖLLER ORGAN AT CAPITAL

Clarence Dickinson played the dedication recital on the Möller organ in the Covenant-First Presbyterian Church, Washington, D. C., Dec. 1, including in his program the following numbers: Chorale, Andriessen; Rondo, Rinck; "In the Church," Novak; Prelude and Fugue in F, Buxtehude; "Storm King" Symphony, Dickinson; "Erbarne Dich unser" and Cathedral Prelude and Fugue, Bach; "Piece Heroique," Franck, and a group of Christmas pieces: "A Lovely Rose," Brahms; "Komm, Herr Jesu," Bach; "Old Lullaby," Dutch; "Christmas," Dethier. The specification of this organ was published in THE DIAPASON last September.

Dr. Dickinson presented a series of Advent oratorios at the Brick Church in New York in December, including Handel's "Messiah," Bach's "Christmas Oratorio," Saint-Saens' "Christmas Oratorio" and an international carol service.

Mrs. Dickinson spoke on "Music in Worship" at the annual dinner of the ministerial association and the American Guild of Organists at Wilkes-Barre, Pa., Nov. 22, and on "Beauty in Worship" for the Association of Presbyterian Elders of Long Island at the Old First Presbyterian Church of Babylon, L. I., Nov. 29. She made an

address on "Christmas Carols" at the Church of the Messiah, Paterson, N. J., Dec. 15.

Clifford C. White in Philadelphia.

The Aeolian-Skinner Organ Company has opened a new Philadelphia office at 216 North Thirty-fifth street, with Clifford C. White in charge. Mr. White, for a number of years at the New York office, is well known to the Philadelphia organ fraternity. His territory includes Virginia, Pennsylvania, Delaware, southern New Jersey and Maryland. He hopes to meet his friends among the organists at the new quarters and in view of the regard in which he is held it is to be expected that his office will be a meeting-place for organists.

Memphis Throng Hears "Messiah."

The thirteenth annual rendition of Handel's "Messiah" at Calvary Episcopal Church, Memphis, Tenn., Adolph Steuterman, organist and choirmaster, took place Sunday evening, Dec. 12, before a packed church. The crowd was so large that chairs had to be placed in the aisles. The church adult choir of forty-six voices was assisted by an orchestra of professional musicians, with Harry J. Steuterman, organist and choirmaster of Grace Episcopal Church, at the organ. Thirty-six numbers were given, including fifteen choruses.

WALLACE A. SABIN DIES IN HIS CALIFORNIA HOME

CLOSE OF NOTABLE CAREER

Born in England Sixty-eight Years Ago, He Came to America in 1894 and Held a High Place as a Player and Teacher.

Wallace A. Sabin, F.R.C.O., F.A.G.O., one of the most distinguished organists on the Pacific coast, whose reputation was international, died Dec. 9 at his home in Berkeley, Cal., after a stroke. He would have reached his sixty-eighth birthday in a week. Since the early nineties, when he left his native land, England, to make his home in California, Mr. Sabin had been noted as an organist and as a teacher of organists. He was held in the highest esteem for his ability and character by all his fellows and by a large number of former pupils.

The suddenness of Mr. Sabin's death was a great shock to his host of friends. The day preceding his death he conducted the Christmas concert of the Loring Club. He suffered a heart attack at his home after the concert and died without regaining consciousness.

The funeral service was conducted by the Rev. Father Gee of the Episcopal Church, assisted by Cantor Reuben Rinder of Temple Emanu-El, J. Sidney Lewis, organist of Grace Cathedral, provided the only music, playing chorale preludes of Bach and other numbers which Mr. Sabin loved.

Wallace Arthur Sabin was born at Culworth, Northamptonshire, England, Dec. 15, 1869, and displayed marked musical talent at an early age. He received his first training in organ playing from Dr. M. J. Monk of Banbury Parish Church, and later continued his studies under Dr. I. W. Dodds, organist of Queen's College, Oxford, serving as Dr. Dodds' assistant when only 13 years of age. In the seven years he was a student at Oxford Mr. Sabin served as organist at St. George's Church and later at St. Mary and John. He passed the associate and fellowship examinations of the Royal College of Organists while still at Oxford.

In 1893 Mr. Sabin was appointed organist of All Souls' in Warwick, but resigned the next year to become organist and choirmaster at St. Luke's Episcopal Church, San Francisco. He remained at this church until the earthquake and fire of 1906, when he was appointed organist at the First Church of Christ, Scientist. Since 1895 Mr. Sabin had been organist of Temple Emanu-El, one of the oldest and most prominent congregations on the Pacific coast. Until a few years ago services were held in the historic synagogue in the downtown district, but now the congregation worships in a new temple which is considered by many to be the most beautiful building in San Francisco. The organ is a magnificent four-manual Skinner. Mr. Sabin also was on the faculty of the University of California.

While organist of St. Luke's Mr. Sabin was director of the Vested Choir Musical Club Choral and the Saturday Morning Orchestra, an amateur women's orchestra. He was one of the organists invited to play at the St. Louis Exposition in 1904 and in 1915 was official organist of the Panama-Pacific Exposition and also director of the exposition chorus. Mr. Sabin was twice president of the San Francisco Musicians' Club and twice dean of the Northern California Chapter of the American Guild of Organists.

Although not a prolific composer, what he has written is of the high standard of excellence which characterized all his work. Two of the most

popular Bohemian Grove musical plays were from his pen—"St. Patrick at Tara" in 1909, in conjunction with Henry Morse Stephens, and "The Twilight of the Kings" in 1918, with the libretto by Richard Hotelling. His charming "Bourree in the Old Style" is in the repertoire of many concert organists.

Mr. Sabin married Kathryn Wells Rader of San Francisco on April 1, 1913. He is survived by a daughter, Patricia.

"Like all great artists, Wallace Sabin is simple, kind, sincere, generous and sympathetic," wrote his colleague, William W. Carruth, in a sketch of Mr. Sabin's career in THE DIAPASON for October, 1930. "Notwithstanding his exceedingly busy life, he always has time to act as host to any visiting organist who passes by, and to extend a helping hand to any who may be in need. His greatest pleasure is to get as far away as possible from the nervous and artificial life of a great city, and to be close to nature, digging for clams, mussels or ferns."

JOHN SMALLMAN DIES AS HE IS CONDUCTING "MESSIAH"

By ROLAND DIGGLE, Mus. D.

In the dramatic passing of John Smallman while he was conducting "The Messiah" at the First Congregational Church Sunday, Dec. 19, southern California loses one of its most prominent musicians. Mr. Smallman had just signaled the choir to be seated after the first part of the work when he fell from the conductor's stand. He was carried to the choir room, but passed away in a few minutes.

Without doubt John Smallman did more for choral music in and around Los Angeles during the last twenty years than any other one person. His activities were manifold and he consistently gave of himself and his talent without stint in inspiring and directing choral bodies. Of his many activities his work as director of the music at the First Congregational Church in Los Angeles deserves first place. He built up an excellent choir of a hundred voices that is an inspiration to all who hear it and their singing of the larger works of Bach at the annual Bach festivals which he organized and directed was a tribute to his musicianship.

Mr. Smallman suffered a heart attack a little over a year ago, but after a few months of rest and a trip abroad he seemed to be quite himself again. He had lightened his work and was giving most of his time to his church and to the University of Southern California, where he was a member of the faculty. He was 51 years old.

AUSTIN IN NEW YORK TEMPLE REPLACES ONE DESTROYED

An effective instrument of two manuals, twenty-three speaking stops and 1,213 pipes has been built by Austin Organs, Inc., for the West End Synagogue, one of the most important of the Jewish temples of New York City. It replaces an old organ by Jardine which was destroyed by fire last summer. The finishing of the instrument was completed under the supervision of Dr. Harold V. Milligan and Herbert Brown. It has been carefully designed and voiced to meet the conditions of this particular building. The organ proper is on the gallery floor level, behind the ornamental grille at the southwest corner of the temple. The console is detached and placed in the choir gallery. There is an open section on the great division, consisting of an open diapason, an octave and a cymbal mixture of three ranks. The remainder of the organ is under expression.

Professor Louis W. Peil has been appointed organist and choir director of the Cathedral of the Immaculate Conception, Fort Wayne, Ind., by Monsignor Thomas M. Conroy, rector. Professor Peil, who held a similar position at St. Mary's Church during the last twenty-eight years, succeeds Josef Schnelker, who recently accepted a position in Detroit. He will direct the cathedral choir and the boys' choir and will organize a new choral organization of high school boys and girls, Monsignor Conroy announced.

WALLACE A. SABIN



REED ORGAN OF ENTIRELY NEW DESIGN MADE BY ESTEY

Something entirely new and different from the ordinary reed organ is announced from the factory of the Estey Organ Corporation at Brattleboro, Vt. It is an instrument with a standard two-manual and pedal console which in appearance is exactly like any pipe organ console and conforms to A.G.O. measurements. Tonally the organ is also a step in advance of any accepted reed organs. An entirely new design of cell and soundboard construction produces nine distinctly different tonalities and a large volume.

The action is pneumatic, with a top-resistance touch, the weight of which is constant regardless of the number of couplers in use. The coupler action is pneumatic and includes standard inter-manual and intramanual couplers and unison releases. The range of expression from *pp* to *ff* is controlled by a balanced expression pedal. A balanced crescendo pedal is also provided.

The blower is self-contained and noiseless, and operates from any ordinary electric receptacle. The stop action is tablet controlled, positive in operation, and attractive in appearance.

The Estey name has been associated with reed organs for ninety-one years, although the Brattleboro factory has also been in the business of making pipe organs for many years. Today by far the largest part of the reed organ production of the United States is under the Estey name, and in addition to meeting the demand in the United States the company supplies a large foreign trade.

RUSSELL L. GEE TO DIRECT AT UNIVERSITY FOURTH YEAR

For the fourth consecutive summer Russell L. Gee, director of choral music at the Glenville High School, Cleveland, has been engaged to conduct the chorus of the summer session at Western Reserve University and to teach courses in conducting and music in the junior and senior high school. A feature of the summer session choral program has been the performance for the first time anywhere of works for chorus and orchestra by outstanding American composers, notably Arthur Shepherd's "Song of the Pilgrims" (Rupert Brooke) and the "Cantate Domino" Psalm by Karl Grossman. Besides having charge of the choral music at the Glenville High School, Mr. Gee is organist and choirmaster at the Fairmount Presbyterian Church, Cleveland Heights.

Carols by Mrs. Walter Dill Scott Sung.

Mrs. Walter Dill Scott and President Scott of Northwestern University were the guests of honor at a "carol-tea" held in St. James' Methodist Church, Chicago, Sunday, Dec. 19, at 4:30. The St. James' choir sang eight carols recently written by Mrs. Scott and set to music by Bethuel Gross, the new organist and choirmaster of St. James' Church, who is active in arranging various novel events at this church.

DR. GEORGE E. STUBBS DIES AT AGE OF 80 YEARS

FAMOUS AS A CHOIRMASTER

At St. Agnes' Chapel, Trinity Parish, New York, for Forty-five Years—Trained Many in the Art of Developing Boy Choirs.

Dr. George Edward Stubbs, dean of American Episcopal choirmasters and one of the most famous trainers not only of boys, but of many of a generation of choirmasters, died Dec. 26 in New York, according to word received as this issue of THE DIAPASON goes to press. Dr. Stubbs had served St. Agnes' Chapel, Trinity Parish, for forty-five years as organist and choirmaster. He was 80 years old. Dr. Stubbs was one of the group of founders of the American Guild of Organists.

Dr. Stubbs' early days were spent in New Brunswick, N. J., where he was born in 1857, and where his father, the Rev. Alfred Stubbs, was rector of Christ Church for half a century. It was during the rectorship of Dr. Alfred Stubbs that the celebrated trial and sentence of the Rev. Stephen H. Tyng took place at the Church of the Transfiguration, New York—some times spoken of as the "first ecclesiastical trial" in the Episcopal Church. The complainant in the Tyng trial was rector of Christ Church, New Brunswick, whose parish was "invaded" by Mr. Tyng (whose father was the rector of St. George's Church, New York) for the purpose of preaching in a Methodist Church.

G. Edward Stubbs traced his connection with Trinity Parish as far back as 1867, when he became a pupil of Dr. Henry S. Cutler, who was his first teacher. The intermediate years between leaving St. John's and going to St. Agnes' were spent largely in the diocese of Connecticut, where he organized the first boy choir in that state.

Dr. Stubbs was a graduate of Rutgers College of the class of 1878. He was a pupil of Henry S. Cutler, George F. Le Jeune and Samuel P. Warren and was organist of St. James' Church, Madison avenue, for six years, going from there to St. Agnes' Chapel. Among other New York churches served by him were the Church of the Heavenly Rest (where he succeeded Oliver King) and Calvary Church. For thirteen years he was instructor in church music in the General Theological Seminary. The degree of doctor of music was conferred upon him by the University of the South in 1906.

Dr. Stubbs was the author of "Practical Hints on the Training of Choir Boys," published in 1888 (Novello & Co.), which is the first scientific work on the boy voice ever written. It was followed in 1892 by Sir George Martin's book, "The Art of Training Boys' Voices." Among his other books are "A Manual of Intoning for Clergymen," "The Adult Male Alto or Counter-Tenor Voices," "Current Methods of Training Boys' Voices," "The Church Service Book," and various essays on church music for ecclesiastical and musical journals.

Dr. Stubbs is survived by his widow; a daughter, Miss Violet Stubbs of New York, and a son, Eric Stubbs of Chicago.

THE DIAPASON.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.

Issued monthly. Office of publication, 306 South Wabash avenue, Chicago, Ill.

SALES MANAGER

To Take Over Entire Sales Dept. Established Builder Communications

Confidential Give all particulars

ADDRESS A-2, THE DIAPASON

IN THIS MONTH'S ISSUE

Events that made organ history in the year 1937 are noted in a review of the contents of THE DIAPASON.

Dr. Harold W. Thompson prepares for the benefit of church musicians a thorough and informative review of the new compositions published in 1937.

Wallace A. Sabin, distinguished San Francisco organist, teacher and composer, died suddenly Dec. 9.

Dr. George Edward Stubbs, dean of American choirmasters, died in New York Dec. 26 at the age of 80 years.

John Smallman, prominent Los Angeles choral conductor, died as he was rehearsing his choir Dec. 19.

New organ at Newburgh, N. Y., built by Ernest M. Skinner, is opened with a recital by Dr. T. Tertius Noble.

E. Power Biggs makes a remarkable record with his Bach recitals on the Baroque organ built at the factory of the Aeolian-Skinner Company for the Germanic Museum of Harvard University.

Christmas music marks the month and A. G. O. chapters throughout the country celebrate Christmas at their meetings. Annual party in New York Dec. 27 provides merry occasion for members at headquarters and for visiting Guild members.

Charles F. Hansen, blind organist of Indianapolis, plays new Kilgen organ for the first time on the occasion of his fortieth anniversary at the Second Presbyterian Church.

Two EASTER

Cantatas

by

JOSEPH W.

CLOKEY

ADORAMUS TE

In this latest of Clokey's many fine achievements, there are various episodes for a cappella performance skillfully interspersed by accompanied portions to achieve an atmosphere of simple reverence, with musical effects that are both lovely and stirring. The modal character of much of the harmony adds unusual interest. . . . "This is one of the most charming compositions by Clokey since his lovely Christmas cantata. . . . It is one of the best American cantatas."—Harold W. Thompson, in *The Diapason*. For mixed voices, with solos for all four voices. Piano-vocal score, \$1.25; chorus parts, \$0.30.

FOR HE IS RISEN

Set to the text of the distinguished American poet, Robert W. Hillyer, this cantata expresses the spiritual meaning of Easter in terms of joyous triumph over darkness. . . . "For He Is Risen created a sensation here . . . music of ethereal beauty."—F. W. Wodell, Spartanburg, N. C. For mixed voices with antiphonal chorus of treble voices. Solos for all four voices. Piano-vocal score, \$0.75; special organ score, \$1.00; orch. available.

Send for copies on approval

C. C. BIRCHARD & CO.
221 Columbus Ave., Boston, Mass.

YON PLAYS CHRISTMAS PROGRAM IN NEW YORK

OBSERVES HIS ANNIVERSARY

Performance in Carnegie Hall Dec. 18
Marks His Thirty Years' Career
in the United States—Own
Compositions Included.

Pietro Yon, organist and musical director of St. Patrick's Cathedral, New York, was presented in a Christmastide recital Saturday evening, Dec. 18, at Carnegie Hall. This recital had special significance since it marked the thirtieth anniversary of Mr. Yon's arrival in America.

Mr. Yon included several of his own compositions written in the Christmas spirit, one of them "Gesù Bambino," one of the most popular Christmas choruses ever written.

Mr. Yon was assisted by the Arion Singing Society of Brooklyn, Leopold Syre conducting. The society made a tour of Europe last summer, singing in the continental capitals and giving a concert in Mr. Yon's honor at his home in Settimo Vittone, Italy. This choral group was founded in 1863 to perpetuate the art of a *cappella* chorus singing.

Mr. Yon's compositions have been very popular. He has been knighted by the King of Italy and holds the rank of officer of the Crown of Italy.

Born in August, 1886, at Piedmont, Italy, Pietro Yon began his musical education at the age of 6 under the guidance of his older brother, Constantino. Subsequently he attended the Royal Conservatory of Milan and Turin. In 1904 he entered the Academy of St. Cecilia, Rome, and was graduated with the highest honors in piano, organ and composition, also winning the medal bestowed by the Italian minister of public instruction. He was then appointed organist and choirmaster of St. Francis Xavier, New York, and remained until 1926, when he was called to St. Patrick's Cathedral to be organist and musical director.

VAN DUSEN CLUB CHRISTMAS PARTY HEARS CLOKEY WORK

The Van Dusen Organ Club held its Christmas party in room 623 at Kimball Hall Dec. 13. The chorus of the American Conservatory, directed by Emily Roberts, entertained the club with Clokey's cantata "Christ Is Born." The rest of the evening was spent in games, which were arranged and directed by Burton Lawrence. Still later Santa Claus arrived and distributed presents. Christmas decorations and refreshments contributed to the pleasure of the evening.

St. James' Choir School will present members of the Van Dusen Organ Club in a recital at St. James' Methodist Church, Chicago, Sunday, Jan. 16, at 4:30. Following the recital, a reception will be held in the church parlors. The recital program will be: Prelude in B minor, Bach, and Allegro (Sixth Symphony), Widor (Winston Johnson); Fantasia in C, Franck, and Allegro Maestoso (Third Symphony), Vierne (Wilbur Held); Moderato, Andante and Allegretto (Seventh Symphony), Widor (Kenneth Cutler); "Carillon," Sowerby, and Finale (First Symphony), Barnes (Burton Lawrence).

Appointed to First M. E., Akron, Ohio.

Gordon Farnell has been appointed minister of music of the First Methodist Episcopal Church in Akron, Ohio, and entered upon his duties there Nov. 28. Mr. Farnell plans the enlargement of the church's musical program to include a junior choir, a high school chorus and a senior choir. Altogether he hopes to have a choral group of 125. The organ is a three-manual Skinner about 20 years old.

Charles Forlines has resigned at the First Baptist Church, Wheaton, Ill., and has been appointed organist and director of music at Grace Lutheran Church, Chicago. Mr. Forlines has been succeeded at the First Baptist Church of Wheaton by Miss Isabelle Smith, one of Frank Van Dusen's organ pupils.

PIETRO YON, WHO CELEBRATES CAREER IN AMERICA



WILLIAM E. ZEUCH DRAWS THRONGS TO BOSTON RECITALS

Thronged admirers of organ music crowded the First Church in Boston Dec. 5 to hear William E. Zeuch's revival of the popular "hour of organ music" programs. The wide variety of selections included not only music written for the organ, but several transcriptions from popular orchestral works.

Mr. Zeuch played another recital Dec. 12 at 4:30 and included in his program Brahms' "Academic Festival Overture," Bach's Prelude and Fugue in D major and the Gavotte from Handel's Tenth Concerto. Dec. 19 he directed a large chorus in Handel's "Messiah."

The program Dec. 5 was as follows: Prelude and Fugue (G major), Bach; "Ave Maria" and Allegro Moderato (Unfinished Symphony), Schubert; "Ronde Francaise," Boellmann; "Kamennoi-Ostrow," Rubinstein; Allegro (Tenth Concerto), Handel; "Gesù Bambino," Yon; Rustic March, Boex; "Aria da Chiesa," author unknown, and "Marche Slav," Tschaiakovsky.

"FROM JEHOVAH TO JAZZ"

STORY OF AMERICAN MUSIC

"From Jehovah to Jazz" is the arresting title of a new volume from the presses of Dodd, Mead & Co., the author of which is Helen L. Kaufmann. It is an interesting history, in popular language, of the beginning and development of music in America. Though the title may offend the sensibilities of those of us who still are reverent, it is descriptive, for the book is a review of our music from the days of New England psalmody to the excrescences of the modern night club. While it deals with a sad general fact in this respect, it is one which we may well ponder, for consciousness of sin must come before repentance.

What has happened in 300 years to bring music in America from discordant, restricted psalmody to a freedom which admits jazz as a legitimate tool in serious music? What actors have taken part in this drama of progress? What outside forces have altered its course? The answers to these questions, and many others, are discussed.

In tracing the development of choral music, symphony, opera, song and instrumental music in America, the author dwells on such contributing factors as Negro and Indian music.

With a fresh approach, and in the simple conversational style which have made her other books popular, Mrs. Kaufmann has drawn upon a wealth of fascinating material to present a readable narrative of one of the most colorful and important phases of our progress.

Recital by Blodgett at U. of C. Jan. 18.

Walter Blodgett of Cleveland, Ohio, will play a recital at the Rockefeller Memorial Chapel on the evening of Jan. 18 at 8:15, according to an announcement by the University of Chicago. As usual admission will be without charge.

FINAL ANNOUNCEMENT

Mlle. RENEE NIZAN

the celebrated young French
ORGANIST

BEGINS HER THIRD TOUR
UNITED STATES AND CANADA
AT

ST. THOMAS' CHURCH,
NEW YORK

January 12, at 4:30 P. M.

FOR AVAILABLE DATES, ADDRESS

ALAIN NIZAN
MANAGER

UNITED STATES - CANADA

17 LOWELL RD. 116 NOTRE DAME QUEST
BROOKLINE, MASS. MONTREAL, P. Q.

TITUS ARRANGES SERIES OF ORATORIOS AT CINCINNATI

Parvin Titus has arranged a series of oratorio performances at Christ Church, Cincinnati, Ohio. In addition to his elaborate and beautiful Christmas services the Christmas part of Handel's "Messiah" was sung at a special musical service on the afternoon of Dec. 26. Nov. 28 Brahms' "Requiem" was sung. In January Mendelssohn's "St. Paul" will be presented, in February the Mass in C by Beethoven, in March Gounod's "De Profundis" and on Palm Sunday the Lenten portion of Handel's "Messiah" and "St. Patrick's Breastplate," by G. F. Mountford, in manuscript.

Mr. Titus is working on the design of an organ for the edifice being erected by Grace Church, Pemberton, N. J. Dec. 28 he played a recital for the M. T. N. A. annual convention in Pittsburgh and Jan. 20 he will give a Bach program at the Cincinnati Conservatory of Music, of whose faculty he is a member.

On Dec. 19 E. M. Haas, organist and director of St. Peter's Lutheran Church, Bethlehem, Pa., introduced a new set of chimes donated in memory of the father of the Misses Schall, members of St. Peter's. Mr. Haas prepared a beautiful program of music for the chimes, which pleased the large congregation.

RECENT PUBLICATIONS

CHORUSES

THE ALBANY DIOCESAN CHOIR FESTIVAL SERIES. (Mixed Voices).
Thy Kingdom Come—Gardner C. Evans..... .12
Benedictus Es, Domine—Everett Titcomb..... .15
Before the Ending of the Day. Hymn—Healey Willan..... .12
BLESSED IS THE MAN (S.A.T.B. with Contralto Solo)—Ferdinand Dunkley. .15
THEE WE ADORE (S.A.T.B.)—T. Frederick H. Candlyn..... .15
THY KINGDOM COME (S.A.T.B.)—Gardner C. Evans..... .12
BEFORE THE ENDING OF THE DAY (S.A.T.B.)—Hymn—Anthem—
Healey Willan12

BOOKS

ON COLORING—As distinct from Tone-Inflection.
A lecture by Tobias Matthay..... .n— .80
THE LATER WORKS OF VAUGHAN WILLIAMS—Frank Howes.
The latest addition to "The Musical Pilgrim Series"..... .75
SINGING—THE ART AND CRAFT—W. S. Drew.
Gives instructions on the best way to make use of Nature's endowment. Hence, in addition to Hints on Vocal Training, there are chapters on Spoken English, The Postulates of Art, and The Pleasures of Poetryn— 3.00

CARL FISCHER, INC., 56 Cooper Square, New York, N. Y.
BOSTON CHICAGO

Power Biggs Makes History at Harvard's New Baroque Organ

By WILLIAM E. ZEUCH

History is being made in the Northeast sector of our country. That in itself is not news, for history has had a habit of being made here from our earliest days. What arrests one's attention is the nature of this particular history. It is no novelty for an organist to launch a recital series, playing all the works of Bach. Others have done this, including such luminaries as Marcel Dupré and our own Lynnwood Farnam, but it is admittedly an undertaking of no mean proportions, requiring not only superb technical equipment, but considerable hardihood as well—Bach being not exactly a popular composer in the general acceptance of the word. That such a program could be carried out successfully, attracting capacity audiences who actually paid \$10 for each season ticket of twelve recitals, is, however, reason for amazement. All this on an organ of but twenty-five stops, with no swell-boxes, tremolos or so-called solo stops! If this isn't making organ history, what is it? Nevertheless, this is precisely what E. Power Biggs has accomplished on the Baroque organ in the Germanic Museum of Harvard University, Cambridge, Mass.

It was no surprise, possibly, that the first recital attracted a capacity audience; good publicity will do that almost every time. It is, however, gratifying to record that not only did the attendance keep up to that of the first recital, but it actually increased each succeeding week, chairs being crowded into every available space. Even the torrential rainstorm which raged for the last recital of the first series did not affect the attendance.

The audiences are a cross-section of such as one finds at all major musical events, many of them faces seen at the symphony, including, as well, some of the symphony orchestra men. In other words, not particularly organists alone. Indeed, one of the newspaper critics made mention of how few organists are present.

As might be surmised, the programs are most skillfully arranged. In general the order is chronological, though not slavishly so. Each program concludes with one of the larger and better-known works, which, incidentally, has never failed to evoke a veritable ovation for the artist.

The organ in specification and scope is almost identical with the one Bach had in his Weimar period, during which many of his greatest works were created. [See description and specification in May, 1937, issue of THE DIAPASON.] The Germanic Museum, with its intimate proportions and its atmosphere, is most helpful to a thorough enjoyment of the feast. In Mr. Biggs the assignment finds an artist of highest attainments, whose understanding of his task, sparkling technique, unflinching rhythm and fine sense of the seventeenth century color re-creates this music with a vitality to which his audiences have never failed to respond. This is one instance, at least, in which it is not true that a fugue is a piece of music in which the voices come in one by one while the audience goes out one by one.

The music commentators of all the leading journals have attended each recital and have been unanimously laudatory in their critiques.

All in all, here has been an outstanding success for which Mr. Biggs, who conceived and planned the venture; Donald Harrison, who designed the organ, and Curator Kuhns of the museum, who so sympathetically cooperated, all deserve unstinted praise. It should be most heartening to all who are seriously interested in our great art.

Arrived: Paul Truman Weinrich.

A new arrival in the organ world is Paul Truman Weinrich, who on Dec. 7 made his appearance at the home of Mr. and Mrs. Carl Weinrich in Princeton, N. J., in time to take part in the Christmas music and to carry on the tradition for artistry at the console established by his distinguished father.

BAROQUE ORGAN IN GERMANIC MUSEUM AT HARVARD



JOHN B. WATERMAN, VETERAN BATTLE CREEK ORGANIST, DIES

John Benoni Waterman, organist at the First Baptist Church of Battle Creek, Mich., from 1904 to 1918 and widely known in Battle Creek musical circles, died at the home of his sister, Miss Grace E. Waterman, in Battle Creek, Dec. 12. For the last ten years he had been in failing health and he had been ill with a heart ailment since March.

Mr. Waterman was born in Athens, Mich., March 2, 1865. He attended Athens schools and later took a business course at Kalamazoo. For a time he worked in an Athens bank and then went to Aberdeen, S. D., where he held a position in a bank and played the organ in the Episcopal Church.

Returning to Battle Creek, Mr. Waterman took a position in the collection department of the Nichols & Shepard Company, now the Oliver Farm Equipment Company. While with Nichols & Shepard he became organist at St. Thomas' Episcopal Church and in 1904, when a new organ was installed in the First Baptist Church, he went there to play for a period of fourteen years.

On resigning at the Baptist Church Mr. Waterman went to Philadelphia to study with Henry S. Fry and Harry Banks, Jr. Because of failing health, however, he returned to Battle Creek to make his home with his sister.

Mr. Waterman was unmarried, the only surviving relative being his sister.

Organ and Pianos in Aurora Concert.

Under the chairmanship of Miss Clara R. Wilson the St. Cecilia Musical Club of Aurora, Ill., arranged an organ and octet recital on the evening of Nov. 2 at the First Congregational Church. It was the only open meeting of the season and drew a large audience. The organ is a four-manual Möller. Two organ and piano numbers and one number for organ and two pianos were features of the evening, in addition to organ solos and several numbers by the women's octet, directed by Marion M. Royston. The organ and piano duos were the *Fantasia* by Demarest, played by Miss Wilson and Margaret Seidelman, and the *"Dialogue"* from Clokey's *Symphonic Sketch*, played by Frances K. L. Sherwood and Elizabeth Davis. Organ solos included: *"Prayer and Cradle Song,"* Guilman (Frances L. Sherwood); *Cathedral Prelude*, Clokey, and *"Caprice Heroique,"* Bonnet (Walborg A. Swansen); *Allegro Appassionato* from Fifth Sonata, Guilman (Emma Skinner Miller); *"In the Garden"* from *"Rustic Wedding"* Symphony, Goldmark; *Toccata*, Fifth Sym-

phony, Widor (Clara R. Wilson); *"Contrasts,"* J. Lewis Browne, and *"Midsummer Caprice,"* Johnston (Edna Cota Sprinkel). In the final program number, Wagner's *"Ride of the Valkyries,"* Edna Cota Sprinkel and Elizabeth Davis were at the two pianos and Miss Wilson at the organ.

Opens Kilgen at South Holland, Ill.

A Kilgen two-manual with 964 pipes and a set of chimes, installed in Bethany Christian Reformed Church at South Holland, Ill., a Chicago suburb, was opened before a congregation which jammed the church on the evening of Dec. 8. William H. Barnes, Mus. D., played the dedicatory recital and his program included the following compositions: *Chorale No. 1*, in E major, Franck; *Sketches Numbers 1 and 4*, Schumann; *Chorale Preludes, "Adorn Thyself, Dear Soul"* and *"O God, Thou Faithful God,"* and *"Legend of the Mountain,"* Karg-Elert; *Chorale Prelude, "Jesu, Joy of Man's Desiring,"* and *"St. Anne's"* Fugue, Bach; *"Beside the Sea,"* Schubert; *Prelude to "Lohengrin,"* Wagner; *Scherzo (First Sonata)*, Rogers; *Toccata in G minor*, Matthews.

Swiss Work Reaches Chicago.

Dr. Wilhelm Middelschulte of Chicago has received the manuscript of a new Concerto in G sharp minor by Hans E. Theodor Meyer of Zürich, one of the leading organists of Switzerland. The new work, in distinctly modern style, is inscribed to Dr. Middelschulte. The composer is organist of the Prediger Kirche in Zürich and his compositions are attracting highly favorable attention. On the occasion of his visit to Germany last summer Dr. Middelschulte played the same composer's Concerto No. 4, entitled *"Eroica,"* in Dresden with marked success, and the newspaper critics accorded it enthusiastic praise.

Honor for Robert Elmore.

When Miss Jessica Dragonette, after being a star of radio for a number of years, decided to make a "personal appearance" concert tour, she insisted that her first program be opened with a number sung with organ accompaniment. The tour was opened at the Philadelphia Academy of Music, and

she asked Robert Elmore, the young organ virtuoso, to play for her first number—an aria from Handel's *"Ode for St. Cecilia's Day."* As the concert was Nov. 22, St. Cecilia's Day, this was appropriate. Mr. Elmore presided at the new Hammond at the Academy of Music.



FRAZEE ORGANS
favorably known
for
FRAZEE TONE
FRAZEE ORGAN COMPANY
Everett, Mass.

Ernest WHITE Recitals

Church of St. Mary the Virgin
145 West 46th St., New York
Bard College
(Columbia University)

ROBERT ELMORE
ARCH ST. METHODIST CHURCH
PHILADELPHIA
"An Instrumentalist of Consummate Powers"
Musical Courier, New York

Bethuel Gross, A.B., B.M.E., M.Mus.
Theorist — Organist
St. James' — Chicago

Choir Pulpit GOWNS
Choral and Graduation Apparel
Fine materials, beautiful work,
pleasingly low prices. State your
needs. Catalog and samples on
request. DeMoulin Bros. & Co.
1143 S. 4th St., Greenville, Ill.

FRANCIS SNOW, Mus. Doc.
TRINITY CHURCH
BOSTON
RECITALS — INSTRUCTION
IN ORGAN AND CHOIR TRAINING

ROBERT LEECH BEDELL
Organist — Composer
BROOKLYN MUSEUM OF ART, N. Y.
RECITALS—CHURCH—RADIO

MAURO-COTTONE
Organist
Holy Trinity R. C. Church
and
New York Philharmonic Society
RECITALS — INSTRUCTION
25 East 30th St. New York City

CAROLYN M. CRAMP

M.A. — F.A.G.O.

Organ Instruction — Theory
DIRECTOR—SCHOOL OF MUSIC EDUCATION

160 West 73rd Street, New York City, N. Y.

AEOLIAN-SKINNER ORGAN COMPANY

Another Triumph by

THE SKINNER ORGANIZATION

An appreciation by a famous Organist of the

SKINNER ORGAN

recently completed in the Strong Auditorium at

The University of Rochester

THE UNIVERSITY OF ROCHESTER
EASTMAN SCHOOL OF MUSIC

Rochester, New York



Aeolian-Skinner Organ Co.
Boston,
Massachusetts

Dear Sirs:

The new Aeolian-Skinner Organ in Strong Auditorium at the University of Rochester was formally opened this fall with a series of six recitals.

It is impossible to describe the enthusiasm with which this organ has been received. The general public, as well as musicians, have been quick to notice the remarkable clarity, infinite variety of real organ tone, power and refinement of this instrument. Altho there are only two stops of imitative orchestral tone in the entire organ, one of the most frequent remarks has been in regard to the seemingly limitless varieties of color.

The mixtures are so perfectly designed that there is no harshness or "squeal" and they serve admirably in building up the organ to a thrilling climax without the aid of heavy reeds.

The independent pedal is perfectly balanced and has sufficient variety to form a bass for almost any combination without the necessity for coupling the Manuals to the Pedal.

Needless to say the mechanics are perfection itself and the operation of the entire organ is silent and efficient. In the construction of this instrument, and others of similar design, I see a renaissance in organ building, organ playing and in composing for the organ. The fact that this type of instrument is just as satisfactory a medium for interpreting the Sowerby Symphony as it is for music from the Sixteenth to the Twentieth Centuries, is proof enough of the soundness and artistic value of your ideals.

Sincerely yours,
[Signed] HAROLD GLEASON.

November 9, 1937

AEOLIAN-SKINNER ORGAN COMPANY

ORGAN ARCHITECTS AND BUILDERS

SKINNER ORGANS

AEOLIAN ORGANS

CHURCH

RESIDENCE

AUDITORIUM

UNIVERSITY

677 - - 689 Fifth Avenue, New York
FACTORY: Boston, Mass.

Rare Art Is Shown
by **Palmer Christian**
in **Chicago Recital**

EDWARD SHIPPEN BARNES



Palmer Christian, whom Chicago claims as its own, despite his fourteen years at the University of Michigan, made one of his too infrequent appearances on a Chicago organ bench when he played at the University of Chicago Nov. 30 and made the fine Skinner organ in Rockefeller Chapel serve his skill in registration. Mr. Christian is no longer to be classed among the younger artists of the country, but he continues to grow, as his performance proved. The greatest appeal to a majority of his large audience was made no doubt by the rare effects he achieved in Karg-Elert's "Improvisation." His playing of this number convinced one that here was a recitalist who could interpret Karg-Elert as few can do it. It used to be the common opinion that few concert pianists could really play Chopin, and the same may be said in reference to the organists and Karg-Elert. In Jepson's "Pantomime" he used the orchestral resources of the organ to the best advantage.

The Bach Prelude and Fugue in B minor and the Sowerby Passacaglia, of which Mr. Christian is one of the most distinguished exponents, were skillfully played and into the Andriessen Chorale Mr. Christian instilled profound majesty. Two pieces of interest which are still in manuscript were E. William Doty's "Haze" and a Nocturne by Eric DeLamarter. Mr. Doty is Mr. Christian's assistant at Ann Arbor.

The entire program was as follows: "Air Majestueux," Rameau; Concerto in D, Vivaldi-Bach; Prelude and Fugue in B minor, Bach; Chorale in D, Andriessen; Improvisation (Basso Ostinato e Fughetta), Karg-Elert; Passacaglia (Symphony for Organ), Sowerby; Three Impressions: Nocturne (MS), DeLamarter; "Pantomime," Jepson, and "Haze" (MS), Doty; Finale from Sixth Symphony, Widor.

The remaining events of the season in the evening organ recital series at Rockefeller Chapel, for which Chicago music-lovers are indebted to the University of Chicago, are announced as follows:

Feb. 8—Paul Callaway.
April 12—Charles M. Courboin.
April 26—Chicago Club of Woman Organists.

NEW KILGEN FOUR-MANUAL
AT WFIL OPENED BY COURBOIN

Dr. Charles M. Courboin played the opening recital on the four-manual Kilgen organ at the studio of WFIL Broadcasting Company in the Widener building at Philadelphia. The program, which was given at 9 p. m. Dec. 9, was broadcast over the Mutual network and drew an impressive audience, as was evidenced by many letters, telephone calls and telegrams following the recital.

The new organ is a four-manual installed in chambers and is one of the special Kilgen designs for a broadcasting organ. It is the first of this type installed along the East coast and is comprehensive in tonal design.

WFIL has arranged with Robert Elmore of Philadelphia for a series of classical organ broadcasts every Sunday evening from 10 to 10:30 Eastern standard time. This series was opened Dec. 11.

In his programs Mr. Elmore is trying to present only the best in organ music, but to present it so colorfully that the public will enjoy and appreciate it. The first three programs were as follows:

Dec. 12—"Now Thank We All Our God," Karg-Elert; "Frere Jacques! Dormez-Vous?" Ungerer; "Ave Maria," Bossi; "The Squirrel," Weaver; "Hymn of Glory," Yon.

Dec. 19—"Fantasie sur Des Noels," de la Tombelle; "Nun komm, der Heiden Heiland," Bach; Berceuse, Vierne; "Christmas in Sicily," Yon; "Rejoice Greatly, O My Soul," Karg-Elert; "In dulci Jubilo," Karg-Elert.

Dec. 26—"Marche" ("Deuxieme" Suite), Boellmann; "In dulci Jubilo," Bach; "From Heaven Above," Bach;

EDWARD SHIPPEN BARNES, one of the most prominent composers for the organ of the present time in America, will leave Philadelphia soon to make his home on the Pacific coast. He has resigned his position at St. Stephen's Church, Philadelphia, where he has spent a happy fourteen years, effective Feb. 1, to accept an invitation from the First Presbyterian Church of Santa Monica, Cal., to be its minister of music beginning March 1.

Mr. Barnes' place at St. Stephen's will be taken by Dr. H. Alexander Matthews, who will relinquish his position at the Church of St. Luke and the Epiphany. Mr. Barnes leaves Philadelphia and his church there with deep regret, he writes, but admits a strong predilection for California and its climate.

"Cantilene Pastorale," Guilman; "Gesu Bambino," Yon; Rhapsody on Spanish Christmas Carols, Gigout.

Millard Spooner has been engaged to play on staff programs and it is interesting to hear that the organ has already been sold on a series of commercial broadcasts sponsored by a Philadelphia company, with Mr. Spooner at the console.

The new studios of WFIL are among the best equipped in the country today. While the company is an old one in broadcasting, these studios have just been completed on the top floor of the Widener building.

Records Made at Choir Concert.

The choirs of the Prospect Presbyterian Church at Maplewood, N. J., gave their annual concert Dec. 10 under the direction of Walter N. Hewitt, A. A. G. O. Isabelle Herziger, violinist, and Carl Wegman, cellist, were the guest artists. Willard L. Wesner was the piano accompanist and Will A. Theuer was at the organ. The choral forces were the adult choir of thirty-five voices, the girls' choir of thirty-one voices and the children's choir of fifty. A feature of the concert was the recording of several of the choral numbers. Two of the numbers will be made into permanent records by a commercial company and sold throughout the congregation. Mr. Hewitt was engaged again as accompanist at the fifth annual choral concert of the Vincent Methodist Choir in Nutley, N. J., under the direction of Willard L. Wesner. He was re-engaged also as organist for the annual rendition of "The Messiah" by the choir of the First Presbyterian Church of Cranford, N. J., under the direction of A. R. Watson.

Blodgett Directs Ensemble Program.

At a musical service in St. James' Church, Cleveland, Ohio, at 5 o'clock Nov. 21 a special feature was the singing of Gabriel Faure's Requiem, as orchestrated by Walter Blodgett, organist and choirmaster of the church. Besides soprano, contralto and baritone soloists those taking part included Laura Louise Bender, harpist, and a string ensemble of eight instruments from the Cleveland Music School Settlement. Alvina Wochele was at the organ. Another program feature consisted of Three Sonatas for strings and organ by Mozart.

M. P. MÖLLER, INC.

presents to the

Readers of The Diapason

(By permission of the writer)

a copy of a letter received from

DR. WILLIAM H. BARNES

noted concert organist and organ architect

1112-1118 South Wabash Avenue
Telephone Harrison 3444
CHICAGO

December 1, 1937

M. P. Möller, Inc.
Hagerstown, Md.

Attention—Mr. E. O. Shulenberg

Gentlemen:

Sixteen years ago I installed an organ of thirty sets of pipes in my mother's home. Parts and pipes were assembled and used from a dozen different builders. In fact, the organ was described as "a thoroughbred residence organ of mongrel antecedents." Ten years ago the organ was moved to my home, and at that time your firm furnished me with new windchests throughout, which from that time to the present have never given a moment's trouble, even though the organ is located in the basement, where extremes of dampness and dryness alternate during each year.

Naturally, since the organ was first designed, my ideas, as well as the ideas of others, have changed as to what a large residence organ should be, tonally. As all available space was used in the first instance, any changes had to be substitutions rather than additions. While I know that your firm does not make a practice of furnishing pipes to the "trade," you have been good enough to supply me with ten sets of pipes, which I have carefully selected over a period of years to substitute for pipes of other builders. The latter pipes were satisfactory enough in their day, but ideas changed. The total effect of these changes has been to transform the organ tonally in its ensemble effects, so that great clarity and magnificent cohesion of tone are the result. In other words, by the judicious substitution of ten sets of your pipes, voiced as you are now doing, I have completely modernized the organ tonally, bringing it into line with the best present-day tonal ideals.

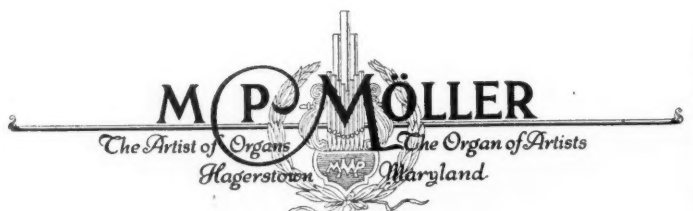
The new pipes embrace all the major tonal classifications. In place of the keen Viole d'Orchestre and its Celeste, I now have a pair of your much more useful and blending, 56-scale, Gambas. Also a charming Muted Viol. For the tubby Swell Diapason and Piccolo, I now have a Whitelegg, 43-scale, wide-mouth, spotted metal, Diapason and Geigen Octave. By other rearrangement of stops, I was enabled to get a Whitelegg French Trumpet, which is something, I assure you. An innocuous slim Cornopean you transformed into a fine 16' Fagotto, a most useful Swell Double. One of your charming Harmonic wood Concert Flutes was substituted for an uninteresting Melodia. Your 32' Contra-Bourdon to GGGG is absolutely invaluable. Finally the crowning achievement, so far as I am concerned, was for Mr. Whitelegg and yourself to sell me a IV-Rank Diapason Mixture to complete the Swell ensemble. These pipes were successfully installed in the space occupied by a villainous large-scaled Flute.

And so the transformation is completed. All of the original lovely solo reeds, and many of the softer flutes and Strings were retained, but the ensemble effects which are now so completely satisfying, have been made possible by the superlative pipes you are now making. In all fairness, I think the name "Möller" should be added to the console—and that I should tell you how much I appreciate your work. With best regards and wishes,

* [Signed] WILLIAM H. BARNES.

We are receiving many similar testimonials from noted authorities, not only emphasizing the artistic tone development in the present-day Möller organs, but also their mechanical perfection.

*We extend our very best wishes to all
of the readers of The Diapason for a
Very Happy and Prosperous New Year.*



ESTEY has created A NEW MUSICAL INSTRUMENT



We offer this notable and completely new organ as the crowning achievement for our ninety-one years of organ building.

In size the instrument is somewhat smaller than a standard two-manual organ console. The attractive case is designed in strict accordance with A. G. O. measurements. A thirty-two-note Pedalboard and bench are provided.

The action is pneumatic, with a top-resistance touch, the weight of which is constant regardless of the number of couplers in use.

The coupler action is pneumatic and includes standard intermanual and intramanual couplers and unison releases.

The range of expression from *PP* to *FF* is remarkable and is controlled by a balanced expression pedal. Balanced Crescendo pedal is also provided.

The blower is self-contained, noiseless, and operates from any ordinary electric receptacle.

The stop action is tablet controlled, positive in operation, and attractive in appearance.

AN ENTIRELY NEW DESIGN OF CELL AND SOUND BOARD CONSTRUCTION PRODUCES NINE DISTINCTLY DIFFERENT TONALITIES AND AN ASTONISHING VOLUME.

The tone is true—without distortion or artificiality—throughout the range from *Pianissimo* to *Fortissimo*.

THE PRICE IS UNBELIEVABLY LOW FOR AN INSTRUMENT OF SUCH QUALITY AND RESOURCES.

We shall be pleased to furnish additional particulars concerning this remarkable instrument upon request.

Estey Organ Corporation

BRATTLEBORO, VERMONT

CHARLES F. HANSEN, FORTY YEARS AT INDIANAPOLIS CHURCH



CHARLES F. HANSEN, the blind organist of Indianapolis, received a most welcome Christmas present, and he celebrated his fortieth anniversary at the Second Presbyterian Church by playing with and on it. The gift is the new Kilgen organ which replaces an old Hook & Hastings tracker two-manual from which Mr. Hansen drew the music of his church for two-score

years. The new instrument, which has been described in THE DIAPASON, was used for the first time at the services Dec. 12. The formal dedication took place Dec. 26—a date which marked Mr. Hansen's anniversary.

The organ is a gift to the historic Indiana church from Mrs. S. C. Carey in memory of her husband, who at one time sang in the choir.

CHOIRS OF LANCASTER AND WORCESTER GIVE FESTIVAL

Nearly 5,000 people, all the auditorium could hold, heard a choral festival Sunday afternoon, Nov. 14, in the Maple Grove Field-house at Lancaster, Pa., in which two guest choirs and the choirs of two Lancaster churches united. The chorus consisted of 390 adults and children. A Hammond electronic organ was used for the accompaniment. The guest choirs came from Wesley Methodist Church at Worcester, Mass., conducted by A. Leslie Jacobs, and from the Central Congregational Church of the same city, conducted by Ruth Krehbiel Jacobs. The Lancaster forces consisted of the choirs of Trinity Lutheran Church, under the direction of Dr. Harry A. Sykes, and of the First Methodist Church, under the leadership of Donald Nixdorf. A similar festival, with the same choirs participating, is planned for the spring at Worcester.

Directed by Marshall H. Pierson. Marshall H. Pierson directed the singing of Saint-Saens' Christmas Oratorio by his choir and a solo quintet at St. John's Lutheran Church in Poughkeepsie, N. Y., Sunday afternoon, Dec. 12. The church was filled to the last sitting and the work of the choir and organist was received with enthusiasm. The choir consisted of thirty-eight voices, which Mr. Pierson has trained painstakingly. Mr. Pierson was graduated last June from the School of Sacred Music of Union Theological Seminary in New York after completing a two-year course and doing private work under Clarence Dickinson. Previously he studied with Andrew J. Baird, the Poughkeepsie organist.

Installed in Denver Temple. A Robert Morton four-manual organ has been installed in the new Pillar of Fire Temple in Denver, "Alma Temple," situated under the shadow of Colorado's towering capitol. The dedicatory service of the temple and the dedication of the organ were held simultaneously, with the mayor of Denver and other men of note paying tribute to those responsible for the structure and to Bishop Alma White, founder of the Pillar of Fire movement. A congregation of nearly 2,000 was in attendance, while hundreds were turned away. The organ was found in storage, having been hastily removed from a large theater when the building was about to be torn down. Its size, requiring three large chambers, made it

necessary to re-design a section of the new structure. Subsequently the organ was rebuilt and then installed simultaneously with the construction of the temple. The church procured the services of Eugen Braun, formerly voicer for the Aeolian Company, for the re-voicing and tuning. All pressures were considerably lowered and the pipes re-voiced. In some instances flue stops were substituted for reeds, as there was a preponderance of reeds in the original specifications.

Robinson on White-Smith Staff.

Raymond C. Robinson, F.A.G.O., organist at King's Chapel in Boston, has accepted the invitation to serve on the advisory committee of the recently re-organized publication department of the White-Smith Music Publishing Company, of which Hugo Norden is the new editor. Professor Robinson's "Harmony—Elementary and Advanced," which has been used in mimeographed form with gratifying results for the last two years in the music theory classes at the Boston University College of Music and in university extension courses, is being prepared for publication by the White-Smith Company in response to a demand for it from a number of universities and conservatories in different parts of the country.

Takes Allentown, Pa., Position.

J. Atlee Young has been appointed organist and choirmaster of Asbury Methodist Church at Allentown, Pa. He succeeds Paul Bennyhoff, who handed in his resignation two months ago and retired in November. Mr. Young is a graduate of Peabody Institute of Music, Baltimore, and has served in the capacity of organist and choirmaster at St. John's Lutheran Church, Hagerstown. He is a skilled player of wind instruments and is solo clarinetist in the Hagerstown band, which he serves as associate director. He is also an instructor in piano, organ and voice. Asbury Church is equipped with a large Möller organ installed sixteen years ago.

IMPROVE YOUR PLAYING

Send for free booklet that explains a remarkable home-study course to improve your accuracy, technique, sight reading, memorizing and playing through mental-muscular coordination. Quick results—practice effort minimized. Used by famous organists and students. No obligation. Broadwell Studios, Dept. 920-A, Bendix Bldg., Los Angeles, Cal.

Things that go into a MASTERPIECE



In the building of a Wicks organ, great precision and care is used in the selection of skilled men and fine materials. Every phase of design and construction is given minute and intelligent study commencing with the first sketch of the installation.

In addition to this, the experience provided by many years of fine organ building coupled with a keen artistic appreciation of the result desired, make Wicks instruments the world's greatest organ value.

WICKS ORGAN COMPANY
HIGHLAND-ILLINOIS-DEPT. DIA.

"The only Pipe Organ with a Nationally Advertised Standard Price."

from \$895

WICKS ORGANS

FOR SALE

Modern Three-Manual Möller Organ

GREAT ORGAN

1. Open Diapason	8'	73	Pipes
2. Gross Flute	8'	73	"
3. Concert Flute	8'	73	"
4. Gamba	8'	73	"
5. Harmonic Flute	4'	73	"
6. Tuba	8'	73	"
7. Tremolo	..	..	..
8. Chimes	..	25	"

SWELL ORGAN

9. Bourdon	16'	73	Pipes
10. Open Diapason	8'	73	"
11. Rohr Flute	8'	73	"
12. Salicional	8'	73	"
13. Vox Celeste	8'	61	"
14. Aeoline	8'	73	"
15. Flute d'Amour	4'	73	"
16. Oboe	8'	73	"
17. Vox Humana	8'	73	"
18. Tremolo	..	..	..

CHOIR ORGAN

19. English Diapason	8'	73	Pipes
20. Melodia	8'	73	"
21. Dulciana	8'	73	"
22. Unda Maris	8'	61	"
23. Flute Traverso	4'	73	"
24. Clarinet	8'	73	"
25. Tremolo	..	..	..

PEDAL ORGAN

26. Resultant	32'	32	Notes
27. Open Diapason	16'	32	Pipes
28. Bourdon	16'	32	"
29. Lieblich Gedeckt	16'	32	Notes
30. Major Flute	8'	12	Pipes
31. Flute	8'	12	"
32. Dolce Flute	8'	32	Notes
33. Chimes—(From Great)	..	..	..

Twenty-two couplers. Twenty combination pistons. Console, new detached. A.G.O. Price \$6,000, including installation. Guarantee for ten years.

CANNARSA ORGAN COMPANY
401 NOBLES LANE, PITTSBURGH, PA.

EDWARD JOHE



Mr. Johe, who won his musical spurs in Pittsburgh, finds a congenial atmosphere and a fertile field in Allegheny College, whose choir has won a reputation for its excellence under the direction of Mr. Luvaas. It was therefore to be expected that the new recital series would attract good audiences, as it has done. During examination week Mr. Johe also will play twenty-minute recitals. He is interested in the student orchestra and one of the plans includes the performance of the Bach cantatas with orchestral accompaniment.

Mr. Johe studied piano in Pittsburgh under H. Kloman Schmidt and Dr. Caspar P. Koch, and organ under Charles A. H. Pearson and Dr. Koch. In 1935 he was a student at the Leipzig Conservatorium, taking piano with Carl Martienssen and organ under Günther Ramin. He has held positions as follows: Organist of South Avenue M. E. Church, Wilkesburg, Pa.; assistant to Dr. Charles Heinroth at the Third Presbyterian Church, Pittsburgh; associate organist at Third Church upon Dr. Heinroth's leaving for New York; assistant to Dr. Marshall Bidwell at Third Church. His present positions at Allegheny College are chapel organist, instructor in piano and organ and history of music, and assistant in choral work. He is also organist and choirmaster of Christ Episcopal Church, Meadville.

Program at St. George's, New York.

George W. Kemmer arranged his annual Christmas carol service at St. George's Church, New York City, for Sunday afternoon, Dec. 19, and in addition to the quartet of soloists the choir had the assistance of Mildred Dilling, harpist; Lucie Bigelow Rosen, playing the theremin, and Edwin Ideler, violinist. Mr. Kemmer's prelude was Rousseau's "Pastoral Variations on an Old Noel" and the postlude was Bach's "In Thee Is Joy." Clokey's "A French Noel" was the theremin number. Richard Strauss' "Wiegenlied" was played by violin and harp. Carols both modern and old made up the program sung by the junior choir.

EDWARD H. JOHE HAS INITIATED a series of organ recitals at Allegheny College, Meadville, Pa., where he is a faculty member. The first two programs played by him were as follows:

Nov. 14—Allegro Maestoso and Andante con Moto, from "Water Music" Suite, Handel; "Variations de Concert," Bonnet; Passacaglia and Fugue in C minor, Bach; "Legend," Clokey; "Liebestod," from "Tristan and Isolde," Wagner; "The Swan," Saint-Saens; "Finlandia," Sibelius.

Dec. 5—Chorale Preludes, "From Heaven Above to Earth I Come," "O Hail This Brightest Day of Days" and "To Shepherds as They Watched by Night," Bach; "Noel Eccosais," Guilman; Christmas Cradle Song, arranged by Poister; Variations on an Ancient Carol, Dethier; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Hymn-tune Prelude, "O Little Town of Bethlehem," Oetting; Hallelujah Chorus, from "The Messiah," Handel.

*Precision Construction.
Superb Tone.
Quality!*

These represent the every-day practice in the building of the Renter Organ.

There is a Renter Organ near you. A demonstration will gladly be arranged upon request.

*The Renter Organ Co.
Lawrence, Kansas*

BUILDERS OF FINE PIPE ORGANS EXCLUSIVELY

Kilgen



Organs

We are grateful for the many important organ contracts placed with us during the past year.

The Kilgen Organization looks forward with a great deal of pleasure to further service—to further contributions in the art of pipe-organ building.

Geo. Kilgen & Son, Inc.

Established U. S. A. 1851

ST. LOUIS, MO.

4010 UNION BOULEVARD

New York

Los Angeles

Chicago

Detroit

Philadelphia

Cincinnati

History of the Year 1937 in the Organ World in Review

A review of the principal events of 1937 in the organ world is presented in the following summary of the news published in the twelve monthly issues of THE DIAPASON:

January—

Dr. William C. Carl, for a generation prominent as an organist and teacher in New York, and for forty-four years organist of the Old First Presbyterian Church, died in New York Dec. 8.

An organ of 102 speaking stops for Westminster Abbey was approaching completion at the factory of Harrison & Harrison in Durham, England, and was described in THE DIAPASON.

A three-manual Wicks organ was dedicated at the Benedictine Abbey in Conception, Mo., on the occasion of the golden jubilee of Dom Gregory Hügle, O.S.B., prior of the abbey and authority on Gregorian chant.

A review of a Carnegie Hall recital by Robert Elmore Dec. 2 hailed this young organist as a new star.

Frank Elwood Streeter's forty years of service to the Mathewson Street Methodist Church at Providence, R. I., was celebrated.

Arthur Harrison, senior partner in the firm of Harrison & Harrison, prominent organ builders in Durham, England, died Nov. 14 at the age of 68 years.

February—

Clarence Eddy, dean of American organists, died in Chicago Jan. 10 at the age of 85 years, bringing to a close a long and distinguished career.

Austin Organs, Inc., was organized as a successor to the Austin Organ Company at Hartford, Conn., and the business liquidated in June, 1935, when the senior partners decided to retire, was resumed by the second generation of Austins and their associates in the old company.

The fifteenth anniversary of the Hymn Society of America was celebrated with a dinner at Union Theological Seminary Jan. 11.

The twenty-fifth anniversary of Dr. Henry S. Fry as organist and choir-master of St. Clement's Church in Philadelphia was observed Jan. 14 with a recital and a reception.

Friends of M. P. Möller in many walks of life paid tribute to him at a dinner Dec. 29 in honor of the veteran organ builder at Hagerstown, Md.

Willard I. Nevins was appointed organist and director at the First Presbyterian Church, New York City, as the successor to the late Dr. William C. Carl.

Casavant Freres, the noted firm of Canadian organ builders, completed a century of activity.

New chapters of the American Guild of Organists were organized in Erie, Pa., and Salt Lake City, Utah.

Ralph Kinder played his thirty-eighth annual series of Saturday afternoon recitals at the Church of the Holy Trinity, Philadelphia, in January.

March—

An aggregate of 479 pipe organs had been built in the depression year of 1935, and their total value was \$1,438,453, according to a bulletin issued by the Census Bureau at Washington. This compared with 917 organs in 1931, and with 1,799 instruments, of a total value of \$11,153,383, in the banner year 1929.

The State Teachers' College at Harrisonburg, Va., dedicated its four-manual Möller organ Jan. 28 with a recital by Charlotte Lockwood, and the new instrument attracted much favorable attention.

Ernest M. Skinner began work on an organ of 114 sets of pipes for the Washington Cathedral and the specification of the instrument was published.

Northwestern University held its annual church music field day Feb. 22 and many organists and ministers heard topics of interest to them discussed.

Henry Pilcher's Sons, Louisville, Ky., suffered loss at their factory in the severe floods which ravaged Louisville and many other cities, but rehabilitation was begun immediately after the waters had receded.

Dr. Ray Hastings' twenty-fifth anniversary as organist of the large Temple

Baptist Church in Los Angeles was made the occasion for a celebration Feb. 14 by the church, in which warm praises were bestowed upon Dr. Hastings.

A midwinter convention of the A. G. O. in New York City from Feb. 7 to 9 was marked by a program of great excellence.

S. Lewis Elmer rounded out thirty years of service as organist at the Memorial Presbyterian Church of Brooklyn Jan. 31 by closing the console there for the last time and departing on a world tour.

April—

Charles Marie Widor, the grand old man of the organ world, died in Paris March 12 at the age of 92 years. He was organist of the Church of St. Sulpice from 1870 until 1934.

Extended hearings on charges by the Federal Trade Commission against the Hammond Clock Company, because of claims made on behalf of its electronic organ, were begun in Chicago March 9.

Susi Hock (Lady James Jeans) made her American debut and began a tour of the United States with a recital March 31 at the Town Hall in New York City.

The centenary of the birth of Alexandre Guilmant was observed by the organists of France and a number of the most eminent Paris organists gave a recital of his compositions at Trinity Church, Paris, March 12.

New Aeolian-Skinner organ in St. Mark's Church, Philadelphia, is dedicated at Easter services and is described as an outstanding work.

World-famous organ in the Mormon Tabernacle at Salt Lake City, heard by thousands of tourists every year, is modernized and a new console is installed by Austin.

Edward P. Kimball, Mormon organist of note, died March 15 in Washington at the age of 55 years. After playing for many years in Salt Lake City he had been transferred to the Church of Jesus Christ of Latter-Day Saints at the capital.

Dudley L. Smith, organist and director at the Buena Memorial Presbyterian Church, Chicago, who had held important positions in various places, died at his home in Winnetka, Ill., March 3.

The historic Christ Church Cathedral at Nassau, Bahama Islands, opened its new Kimball organ Feb. 21 and Mrs. Blanche Armbrister completed half a century of service as the cathedral organist.

A two-day celebration marked the reopening of the large organ at Stanford University in California Feb. 28 and March 2. The instrument now has a new console and various additional stops, the work of the Aeolian-Skinner Company.

"Wilderness Stone," a work of Seth Bingham, the New York organist, had its initial radio performance Feb. 12, when it was presented by the Schola Cantorum of New York and the NBC orchestra under the baton of Hugh Ross, and made a highly favorable impression.

May—

Mathias P. Möller, dean of American organ builders, who had installed more than 6,500 instruments in his career of sixty-two years, died at his home in Hagerstown, Md., April 13 at the age of 81 years.

An interesting organ installation completed in the Germanic Museum of Harvard University in April was a two-manual designed by G. Donald Harrison and built at the Aeolian-Skinner factory. It is of the pure Baroque type, and is a replica of the organs played by Johann Sebastian Bach.

Arthur Foote, one of the most distinguished organists and composers of America, died April 8 in Boston at the age of 84 years.

Edwin Arthur Kraft, F.A.G.O., completed thirty years at Trinity Cathedral in Cleveland and received the tributes

not only of his parish, but of the entire city.

Charles J. Custer completed fifty years of service as organist of the Lutheran Church of the Transfiguration in Pottstown, Pa., May 9.

An important work of reconstruction completed in England was the organ in Colston Hall. This instrument, originally built by Willis in 1900, now has 125 speaking stops and more than 7,000 pipes.

Dr. Charles N. Boyd, prominent Pittsburgh organist, author, lecturer and publicist, died suddenly April 24 while seated at the organ.

John J. Miller, for many years one of the most prominent organists of the South, died April 5 at his home in Norfolk, Va. He served Christ Church in Norfolk from 1889 to 1928.

June—

The Federal Trade Commission hearings on the charges against the Hammond Clock Company were resumed in Chicago April 25 and the defense presented its case.

Frank Wright's fortieth anniversary at Grace Church, Brooklyn Heights, New York City, was observed with a special musical service May 4. Dr. T. Tertius Noble conducted the choir in his anthem "O Wisdom." Many organists were present to do honor to Mr. Wright.

Louisiana State University placed an order with George Kilgen & Son for a solo organ and several other additions, making the university's instrument a four-manual.

The new Wicks organ in St. Mary's Cathedral at Peoria, Ill., was inspected May 24 by visitors from Chicago and St. Louis who made the trip as guests of the Wicks Organ Company.

H. Matthias Turton, prominent Canadian church musician, died in Toronto May 15. Before moving to Canada he was for over twenty years at St. Aidan's Church in Leeds, England.

The Cathedral Church of St. Stephen, Harrisburg, Pa., ordered a four-manual organ of M. P. Möller, Inc., and its specification was presented.

A five-manual built by G. F. Steinmeyer & Co. for the Cathedral of St. Lawrence in Nuremberg, Germany, was dedicated. It has a total of 157 sets of pipes.

Professor E. B. Kocher's thirtieth anniversary at Christ Lutheran Church, Allentown, Pa., was celebrated May 2.

Mark Andrews, whose name is familiar to every organist, observed his twentieth anniversary as organist and choir-master of the First Congregational Church of Montclair, N. J., at the services April 25.

George H. Fairclough retired under the age limit the last of June as organist of the University of Minnesota but continues at the Church of St. John the Evangelist in St. Paul, where he has served for thirty-six years.

Six choirs united May 6 at St. Bartholomew's Church in New York in an Ascension Day service under the direction of Dr. David McK. Williams. The service was under the auspices of the American Guild of Organists.

At the annual meeting and dinner of the American Guild of Organists in New York May 24 Charles H. Doersam was re-elected warden.

Ohio organists gathered in convention at Toledo May 10 and 11 and enjoyed four recitals, a lecture, a choral clinic and other interesting events.

The twenty-first annual rally of the New Jersey Guild forces was held May 11 at Princeton and an excellent program was arranged. The second annual convention of the Rhode Island A.G.O. Chapter was held May 15 and 16 in Providence. Florida members of the Guild held their annual convention March 29 and 30 at Gainesville.

Organists of Kansas, Oklahoma and Texas met at Oklahoma City April 28 and 29 to attend the fourth A. G. O. regional convention for the Southwest. Warden Charles H. Doersam was the guest of honor and played a recital.

Requirements for the 1938 examinations of the American Guild of Organists, to be held June 2 and 3, 1938, were published, with workings of the 1937

examination papers by several eminent composers.

A service in memory of Dr. William C. Carl was held on the evening of May 5 in the First Presbyterian Church of New York, which he served for forty-four years.

Emory L. Gallup completed twenty-five years as a church organist and his church, the Fountain Street Baptist of Grand Rapids, and his fellow organists of that city joined in honoring him at a dinner May 12 which was attended by 200 persons.

July—

Louis Vierne, the great French organist and composer, was stricken in the midst of a recital June 2 at the Cathedral of Notre Dame in Paris and died before he could be taken to a hospital. He was born in 1870 and had made an American tour in 1927.

The sixteenth general convention of the American Guild of Organists was held the week of June 13 in Cincinnati and the program consisted of recitals of high merit and interesting papers and discussions. One of the outstanding features of the convention was a concert at the Cincinnati Music Hall in which the famous old organ, a diapason chorus provided by M. P. Möller, Inc., and an ensemble of brass and percussion were combined, with Julian R. Williams, Robert Noehren, Kenneth R. Osborne and Catherine Crozier at the organ.

New organs described included a three-manual with a sanctuary division by Kilgen for Our Lady of Mount Carmel Church in New York, an Austin three-manual for the First Unitarian Church of Oakland, Cal., and a large Kilgen for St. Paul's Catholic in Los Angeles.

Taking of testimony in Chicago was finished by the Federal Trade Commission May 29 in the case of the Hammond Clock Company and the company closed its defense against the charges made in the commission's complaint.

Horace Alden Miller retired from his post at Cornell College, Mount Vernon, Iowa, in June after being on the faculty of the Iowa institution for thirty-three years. The degree of doctor of music was conferred on him before his departure for California to devote himself to composition.

A festival of sacred music at St. Clement's Church in Philadelphia May 26 closed the season of the Pennsylvania Chapter, A. G. O.

Results of the 1937 examinations of the A.G.O. were announced, with a list of successful candidates for F.A.G.O. and A.A.G.O. certificates.

The Bach festival at Berea, Ohio, presented by the musical forces of Baldwin-Wallace College under the leadership of Albert Riemenschneider, was held June 11 and 12.

Marcel Dupré was engaged by the Duke and Duchess of Windsor to play at their wedding.

Dr. Albert W. Harned, prominent Washington organist and teacher, who was organist and choir-master of the Universalist National Memorial Church at the capital, died May 29. He was born in 1872.

Dr. Charles M. Courboin played at the wedding of Ethel du Pont to Franklin D. Roosevelt, Jr., June 30.

August—

Two large new four-manual organs the specifications of which were presented were a Möller under construction for Wilson College, Chambersburg, Pa., and an Aeolian-Skinner for Plymouth Church in Brooklyn.

Ralph Kinder left the Church of the Holy Trinity in Philadelphia after a distinguished tenure of thirty-eight years to accept an appointment to St. Thomas' Episcopal Church in the fashionable suburb of Whitmarsh, Pa.

Arthur Poister of Redlands University in California was appointed organist of the University of Minnesota.

Laurel E. Yeaman, professor of organ at Oberlin Conservatory of Music, and a musician of fine attainments, one of whose achievements was the preparation of the definitions of all

Events of Twelve Months as Recorded in The Diapason

terms relating to the organ for the latest edition of Webster's New International Dictionary, died July 4 at the age of 47 years.

Rollo F. Maitland of Philadelphia played his Festival Overture, "Victory," with the Philadelphia Civic Symphony Orchestra June 9.

Dr. Charles H. Mills, F. R. C. O., A. R. C. M., for twenty-three years head of the school of music at the University of Wisconsin, and previously at the University of Illinois, died July 22 at Madison. He was born in 1873 in Nottingham, England, and came to America in 1907 after achieving a reputation as a musician in his native country.

Dietrich Buxtehude's memory was fittingly honored throughout Germany on the occasion of the 300th anniversary of his birth and an elaborate celebration took place June 4 to 6 in Lübeck, where he spent most of his life.

Temple Beth-El in Detroit made Abram Ray Tyler, A. G. O., organist emeritus with the same salary he received as active organist, in recognition of his long and distinguished service.

September—

New organs under construction included a four-manual Kimball for St. John's Episcopal Cathedral in Denver, a Kilgen four-manual for the new St. Robert's Church in Milwaukee, and a Möller four-manual for the Covenant-First Presbyterian Church of Washington, D. C. The stop schemes of these instruments were presented.

Joseph J. Carruthers, a veteran organ expert, for many years on the staff of the W. W. Kimball Company and previous to that an associate of Robert Hope-Jones both in England and the United States, died Aug. 4 in Chicago on his eighty-second birthday.

Hope Ford Clokey, the talented wife of Joseph W. Clokey, organist and composer, died July 11 in her California home.

Mrs. Glenna Baker Leach, a prominent organist of Tampa, Fla., died July 27. She was the wife of the Rev. F. Barnby Leach and had been organist and choirmaster of St. Andrew's Church in Tampa for ten years.

Ernest White was appointed organist of the Church of St. Mary the Virgin in New York City and planned a series of recitals at this prominent church in October.

Leading organists of France took part in the program of an international congress of sacred music held in Paris July 19 to 25.

J. Riley Chase, for thirty-one years active as an organ expert in Spokane, Wash., dropped dead in Seattle July 20.

Dr. F. C. L. Schreiner, for fifty-eight years organist of St. John's Catholic Church, Orange, N. J., and a member of the faculty of Seton Hall College, died Aug. 7. He was born in Bavaria in 1861.

Station WFIL in Philadelphia ordered a four-manual organ of George Kilgen & Son, St. Louis.

October—

Six recitals were arranged to introduce a new four-manual Aeolian-Skinner organ in Strong Auditorium at the University of Rochester. The large instrument was designed by G. Donald Harrison and Harold Gleason.

Bernard R. LaBerge, the organ impresario, announced plans for a big recital season by artists under his management, including what promised to be a record-breaking tour by Marcel Dupré.

Henry Pilcher's Sons completed the reconstruction and modernization of an instrument originally built by them in the Second Presbyterian Church of Louisville, making it an up-to-date four-manual.

The appointment of Count St. Martin to be organist of the famous Notre Dame Cathedral in Paris, as the successor to the late Louis Vierne, aroused a storm of protest from leading French organists.

The Canadian College of Organists held its annual convention in Toronto Aug. 30 to Sept. 1 and heard recitals and papers of pronounced interest.

* These Finished Their Tasks in 1937 *

Persons of prominence in the organ world, by virtue of their achievements as organists, composers or organ builders, who died in 1937, with the dates of their passing, are herewith listed:

- Clarence Eddy, Chicago—Jan. 10.
- Joseph J. B. Ferry, Jersey City, N. J.—Jan. 4.
- Henri Libert, Paris, France—Jan. 14.
- Laura P. Ward, F.A.G.O., Bloomfield, N. J.—Jan. 2.
- Charles Marie Widor, Paris, France—March 12.
- Edward P. Kimball, Washington, D. C.—March 15.
- Dudley L. Smith, Chicago—March 3.
- Mrs. Julia Voris, Franklin, Ind.—March 5.
- Joseph A. Mengler, Brooklyn, N. Y.—Feb. 11.
- Miss Nora F. Wilson, Columbus, Ohio—Feb. 23.
- Robert Wilson, St. Louis, Mo.—Feb. 9.
- Mathias P. Möller, Hagerstown, Md.—April 13.
- Arthur Foote, Boston, Mass.—April 8.
- Charles N. Boyd, Mus. D., Pittsburgh, Pa.—April 24.
- John Jacob Miller, Norfolk, Va.—April 5.
- H. Matthias Turton, Toronto, Ont.—May 15.
- Victor L. Boenau, Washington, D. C.—May 9.
- Louis Vierne, Paris, France—June 2.
- Dr. John Ernest Borland, London—May 15.
- Sidney H. Bourne, Trenton, N. J.—May 19.
- Dr. Albert W. Harned, Washington, D. C.—May 29.
- Miss Margaret Starr, F.A.G.O., Haileyville, Okla.—
- Laurel E. Yeamans, A.A.G.O., Oberlin, Ohio—July 4.
- William J. Timlin, Milwaukee, Wis.—July 7.
- Dr. Charles H. Mills, Madison, Wis.—July 22.
- Mrs. Ida Nichols Holt, Manitowish, Colo.—June 24.
- B. Frank Gebest, Washington, D. C.—July 17.
- George Enzinger, St. Louis, Mo.—Aug. 16.
- Joseph J. Carruthers, Chicago—Aug. 4.
- Mrs. Joseph W. Clokey, Claremont, Cal.—July 11.
- Glenna Baker Leach, Tampa, Fla.—July 27.
- J. Riley Chase, Spokane, Wash.—July 20.
- Dr. F. C. L. Schreiner, Orange, N. J.—Aug. 7.
- Mrs. Holcomb Snyder, Dayton, Ohio—July 16.
- Alfred Redhead, Effingham, England—July 17.
- Christian H. Stocke, St. Louis, Mo.—Aug. 16.
- Mrs. Ben Ball, Highland Park, Ill.—Sept. 12.
- Dr. Henry Hadley, New York City—Sept. 6.
- Ernest H. Cosby, Richmond, Va.—Aug. 8.
- Charles F. Chadwick, Yarmouth, N. S.—May —.
- William Z. Roy, Lancaster, Pa.—
- Walter L. Shumway, Springfield, Mass.—Sept. 27.
- Frank Niemann, Philadelphia, Pa.—Sept. 29.
- John A. Schehl, Cincinnati, Ohio—Oct. 10.
- Alfred Y. Cornell, New York City—Nov. 21.
- Marion Whittaker March, Muskogee, Okla.—Nov. 1.
- Carl Adams, St. Louis, Mo.—Oct. 10.
- Gene W. Ware, Providence, R. I.—Oct. 12.
- Wallace A. Sabin, San Francisco, Cal.—Dec. 9.
- John B. Waterman, Battle Creek, Mich.—Dec. 12.
- John Smallman, Los Angeles, Cal.—Dec. 19.
- Dr. George Edward Stubbs, New York—Dec. 26.

George D. Atkinson was elected president.

The M. P. Möller factory was completing the installation of a large four-manual in the Broad Street Presbyterian Church of Columbus, Ohio, and the specification showed its resources.

A three-manual was being built by Kilgen for the historic Second Presbyterian Church at Indianapolis, where Charles F. Hansen, the blind organist, has been at the console for forty years.

E. Power Biggs was to present twelve interesting programs, playing all the organ compositions of Johann Sebastian Bach, on the new Baroque organ in the Germanic Museum of Harvard University from Nov. 1 to April 11, 1938.

After thirty-seven years of service to the West End Collegiate Reformed Church of New York Henry Hall Duncklee resigned to take a well-earned rest.

Henry Hadley, noted American composer and orchestral conductor, and for many years an active organist, died

Sept. 6. He was born in 1871.

Ernest H. Cosby, A.A.G.O., for thirty-five years at All Saints' Episcopal Church, Richmond, Va., died Aug. 8.

November—

The large four-manual Kilgen organ installed in the Shrine of the Little Flower, at Royal Oak, Mich.—Father Coughlin's church—was completed. It has ninety-one ranks of pipes.

St. Bartholomew's Church in New York awarded to the Aeolian-Skinner Company the contract for a gallery organ to be added to the large chancel and dome organs over which Dr. David McK. Williams presides.

The Federal Trade Commission hearing on the charges against the makers of the Hammond electronic organ was reopened in Atlantic City, N. J., where a week was devoted to an examination of witnesses by the government in rebuttal.

English organ circles had been stirred to a long and interesting debate in the columns of the organ magazines

over the merits and demerits of electronic organs and the discussion was reviewed in THE DIAPASON.

Dr. Clarence Dickinson, for the last twenty-five years organist and director at the Brick Presbyterian Church, New York, was selected for the post at the merged Brick and Park Avenue Presbyterian Churches after the Brick Church abandoned its edifice on Fifth avenue.

Reginald L. McAll completed thirty-five years' service as organist of the Church of the Covenant, New York, in October and a choir reunion and three special evening programs were arranged in honor of the anniversary.

One hundred friends and former associates of the late Lynnwood Farnam gathered at Dunham, Que., Oct. 16 to plant a tree in his memory. After the addresses which marked the ceremonies a recital was played in the United Church, of which Mr. Farnam was organist when he was only 12 years old.

Philip Hauser's fiftieth anniversary at the Norfolk Street Reformed Church of New York was observed Sept. 28 and a reception in his honor was held by the church.

News was received from Nova Scotia of the death of Charles F. Chadwick, prominent for years as an organ man and for some time president of the old Steere Organ Company of Springfield, Mass.

The annual convention of the Pennsylvania Association of Organists was held Oct. 5 and 6 at Pottsville and prominent performers were heard in recitals.

December—

The contract for a four-manual organ was awarded by Bowling Green State University, Bowling Green, Ohio, to George Kilgen & Son.

A large three-manual, the work of the Austin factory, was opened in the West End Collegiate Reformed Church, New York City, Nov. 14.

The Reuter Organ Company won the contract for a three-manual instrument for the First Christian Church, Topeka, Kan., to replace one destroyed when lightning struck the church in August.

Hearings on the charges involving claims made for the Hammond organ were brought to a close at Washington, D. C., Oct. 28 and the decision of the Federal Trade Commission is awaited.

Dr. Charles N. Boyd's memory was honored at an impressive service Nov. 16 in the Bellefield Presbyterian Church, Pittsburgh.

Organists of Tennessee, Arkansas and Mississippi gathered at their eleventh annual tri-state convention of A. G. O. chapters in Memphis Oct. 26 and 27.

Chicago organists opened a series of Friday noon recitals in Kimball Hall, Chicago, Nov. 5, under the auspices of the Illinois Chapter, A.G.O., with the cooperation of the W. W. Kimball Company.

The Canadian College of Organists announced its examination requirements for the tests to be held for the fellowship and associateship degrees next June.

Chicago welcomed Marcel Dupré on his latest American tour and a dinner in his honor preceded his recital at St. James' Methodist Church Oct. 29.

The third edition of William H. Barnes' practical and informative book, "The Contemporary American Organ," came from the presses. The latest edition is thoroughly revised and contains a new chapter on electronic organs.

Bach Oratorio Sung Twice.

Under the baton of Alan Irwin, Bach's Christmas Oratorio was sung by the Singing Quakers of Friends University and the choir of the Broadway Presbyterian Church of Wichita, Kan., twice during the Christmas season. The first performance took place at the First Presbyterian Church of Enid, Okla., Dec. 5 and the second at the First Presbyterian of Wichita Dec. 12. Miss Dorothy Davis was the organist for both occasions.

American Guild of Organists

United States and Canada

(Name and seal registered in U. S. Patent Office)

Organized
April 13, 1896

Charter Granted
December 17, 1896

Incorporated
December 17, 1896



Amended Charter
Granted
June 17, 1909

Amended Charter
Granted
June 22, 1934

Authorized by the Board of Regents of the University of the State of New York

General Office: RKO Building, Rockefeller Center,
1270 Sixth Avenue, New York City

COUNCIL

- SAMUEL A. BALDWIN, A.G.O., F.A.G.O.
- CHARLES O. BANKS, F.A.G.O.
- SETH BINGHAM, F.A.G.O.
- LILIAN CARPENTER, F.A.G.O.
- MARION CLAYTON, M.S.M.
- MARY ARABELLA COALE, A.A.G.O.
- NORMAN COKE-JEPHCOTT, F.A.G.O.
- GRACE LEEDS DARNELL, F.A.G.O.
- VERNON DE TAR, F.A.G.O.
- CHARLES HEINROTH, MUS. DOC.
- CHANNING LEFEBVRE, MUS. DOC., F.A.G.O.
- HAROLD VINCENT MLLIGAN, MUS. DOC., F.A.G.O.
- WILLARD I. NEVINS, F.A.G.O.
- T. TERTIUS NOBLE, MUS. DOC.
- HUGH PORTER, F.A.G.O.
- G. DARLINGTON RICHARDS, F.A.G.O.
- FRANK L. SEALY, A.G.O., F.A.G.O.
- GEORGE W. VOLKEL, M.F.E. BAC., F.A.G.O.
- MORRIS W. WATKINS, M.F.M., A.A.G.O.
- DAVID MCK. WILLIAMS, MUS. DOC., F.A.G.O.
- R. HUNTINGTON WOODMAN, A.G.O., F.A.G.O.
- FRANK WRIGHT, MUS. BAC., A.G.O.

- Warden
CHARLES HENRY DOERSAM, F.A.G.O.
- Sub-Warden
FRANK E. WARD, A.A.G.O.
- General Secretary
RALPH A. HARRIS, M.S.M., F.A.G.O.
- General Treasurer
HAROLD W. FRIEDEL, F.A.G.O.
- General Registrar
S. LEWIS ELMER, A.A.G.O.
- General Librarian
JAMES W. BLEECKER, A.A.G.O.
- General Auditors
OSCAR FRANKLIN COMSTOCK, F.A.G.O.
HUGH MCAMIS, F.A.G.O.
- Chaplain
THE REV. HARRY EMERSON FOSDICK, D.D.

DEANS OF CHAPTERS AND REGENTS OF BRANCH CHAPTERS

- Arkansas—Mrs. Irene M. Mathis.
- Atlantic City—A. E. Weeden.
- Binghamton—Michael L. Harendza.
- Buffalo—DeWitt C. Garretson, A.A.G.O.
- Lockport Branch (Buffalo)—Harland W. D. Smith.
- Niagara Falls Branch (Buffalo)—Walter H. McDaniel.
- Camden—Rowland Ricketts.
- Cedar Rapids—Marjorie Hungerford.
- Central California—T. Harold Grimshaw.
- Central Missouri—Nesta L. Williams, F.A.G.O.
- Central New Jersey—Mrs. John A. Peterson.
- Central New York—J. Lawrence Slater.
- Central Ohio—Gertrude Schneider.
- Central Tennessee—Paul L. McFerrin.
- Chesapeake—Katharine E. Lucke, F.A.G.O.
- Delaware—Pirmin Swinnen.
- District of Columbia—Walter H. Nash, F.A.G.O.
- Eastern New York—J. Stanley Lansing, A.A.G.O.
- East Tennessee—Mrs. D. G. Stout.
- Erie—Charles H. Finney, A.A.G.O.
- Florida—Margaret W. Dow, F.A.G.O.
- Jacksonville Branch (Florida)—Mrs. Turner Bishop.

- Orlando Branch (Florida)—Walter Kimble.
- St. Petersburg Branch (Florida)—Mrs. F. H. Broadfield.
- Tallahassee Branch (Florida)—Margaret W. Dow, F.A.G.O.
- Tampa Branch (Florida)—Mrs. Leonard McManus.
- Fort Worth—W. Glen Darst.
- Georgia—Emilie Parmalee, A.A.G.O.
- Harrisburg—Mrs. John R. Henry.
- Hartford—Elsie J. Dresser, F.A.G.O.
- Illinois—Whitmer Byrne.
- Indiana—Cheston L. Heath, M.A.
- DePauw Branch (Indiana)—Charles Tritt.
- Kansas—Irving D. Bartley.
- Lehigh Valley—Frank Graver.
- Lincoln—Donald Ketting.
- Long Island—Luis Harold Sanford, A.A.G.O.
- Los Angeles—Alexander Schreiner, A.A.G.O.
- Louisiana—Mrs. Carruth Jones.
- Louisville—Archibald D. Jonas.
- Macon—Fannie Matthews.
- Maine—Alfred Brinkler, F.A.G.O., A.R.C.O.
- Bangor Branch (Maine)—Mrs. Grace B. Howes.
- Miami—Mrs. Gertrude T. Baker.

- Michigan—Grace M. Halverson, A.A.G.O.
- Minnesota—Frederick W. Mueller, A.A.G.O.
- Missouri—C. Albert Scholin, M.M.
- Monmouth—Abbie Strickland.
- Nebraska—Mrs. Flora Sears Nelson.
- New England—Homer P. Whitford, F.A.G.O.
- New Jersey—Russell Snavely Gilbert, State Dean.
- North Carolina—Eugene Craft.
- North Texas—Mrs. A. H. Mahaffey.
- Northern California—Harold Mueller, F.A.G.O.
- Northern Ohio—Henry F. Anderson, F.A.G.O.
- Toledo Branch (Northern Ohio)—Mrs. Ethel K. Arndt.
- Youngstown Branch (Northern Ohio)—Walter Hirst, A.A.G.O.
- Northeastern Pennsylvania—Helen Bright Bryant.
- Oklahoma—Mrs. Marle M. Hine, A.A.G.O.
- Oklahoma City—Edward A. Flinn.
- Southwest Branch (Oklahoma City)—Mrs. L. N. Gilliland.
- Oregon—Lauren B. Sykes, A.A.G.O.
- Pasadena—Loren W. Adair.
- Pennsylvania—Harry C. Banks, Jr., A.A.G.O.
- Rochester—Austin F. Grab.
- Rocky Mountain—Mrs. Thomas R. Walker.

- Rhode Island—George W. Stanley, Jr.
- Sacramento—Mrs. Zue G. Fense.
- San Diego—Royal A. Brown.
- San Jose—Theresa C. M. Antonacci.
- South Carolina—Russell Broughton, F.A.G.O.
- South Shore—M. Eva Wright.
- Southern Arizona—W. R. Voris.
- Southern Ohio—Edward G. Mead, F.A.G.O.
- Staten Island—Carlos F. Newman, A. T. C. L.
- Tennessee—Adolph Steuterman, F.A.G.O.
- Texas—Mrs. Ernest Peoples.
- Union-Exes—W. Norman Grayson.
- Utah—Frank W. Asper, F.A.G.O.
- Vermont-New Hampshire—Harold Frantz.
- Virginia—L. E. Weitzel.
- Petersburg Branch (Virginia)—Emily B. Mason.
- Western Iowa—Sara Hanson.
- Western Michigan—Harold Tower.
- Western Pennsylvania—Edgar Bowman.
- Western Washington—Wallace M. Seely.
- Wilkes-Barre—Mrs. B. Aubrey Ayre.
- Hazleton Branch (Wilkes-Barre)—George F. Schwartz, Jr.
- Wisconsin—Arthur Knudson.
- York—Mrs. Miriam E. Baumgardner.

New York Christmas Party Draws 150 and the Organists Relax

Merriment alternated with marks of respect for the dead at the annual Christmas party of the Guild, held at Schrafft's on West Fifty-seventh street in New York the evening of Dec. 27. The dinner and the entertainment which followed it drew, as usual, not only a large representation of headquarters members, but a number of visiting organists who were spending the holidays in the metropolis, and 150 sat down to the dinner.

After a greeting from Warden Doersam and a silent tribute to those who passed from this earth in 1937, a program was given by the Madrigal Singers, directed by George Mead, a group of twenty who sing "for the love of it." Their interpretation of carols was of beautiful quality, with rare diction and perfect pianissimo effect. A magician also entertained the members and there was a musical guessing game, in which everyone had the name of a carol or hymn on his back and had to sing all the songs he knew until he struck the right one.

Seth Bingham was the author of a letter from Santa Claus to the assembled organists which was read by S. Lewis Elmer and then all joined in singing carols under the direction of Mr. Bingham, who for the time being adopted the role of a Gospel song leader. Presents for all and dancing completed the evening's program, in which the New York organists relaxed after their season of Christmas work.

Hugh McAmis, chairman of the public meetings committee, had arranged the successful and enjoyable program, which concluded the activities of 1937.

Long Island Chapter.

The first meeting of the season for the Long Island Chapter was held Nov. 16 at Huntington. About thirty-five members and guests enjoyed a dinner at the Village tea-room, with Dean Luis Harold Sanford presiding. After dinner a short business meeting was held and the party adjourned to St. John's Episcopal Church, where G. Everett Miller, sub-dean, is the organist and director of music. The recital of the evening was played by Luis Harold Sanford, A.A.G.O., M.S.M., on the Casavant organ. This was Mr. Sanford's first appearance before the chapter as a recitalist since he became dean. His program was interesting and varied and his playing was thoroughly enjoyed. His program follows: "Nun danket

Alle Gott," Karg-Elert; Rondo for the Flute, Rinck; "Giles Farnaby's Dream," Giles Farnaby; Toccata, Adagio and Fugue in C, Bach; "The Sun's Evening-song," Karg-Elert; Intermezzo ("Storm King" Symphony), Dickinson; "Impromptu" and "Carillon de Westminster," Vierne.

Farewell Dinner for Mrs. Hallam.

The Illinois Chapter and the Chicago Club of Woman Organists gave a dinner at the Cordon Club Dec. 6 in honor of Mrs. Lily Moline Hallam, who is moving the first of the year to Los Angeles, where she will make her home. Some forty members were present.

Whitmer Byrne, the dean, presided to the Illinois Chapter and greeted Mrs. Hallam, and then in turn introduced Dr. Wilhelm Middelschulte, Frank Van Dusen and Dr. Samuel J. Kenison, all of whom spoke of Mrs. Hallam's good work in the Guild and as president of the N. A. O. in Illinois. Greeting cards from absent members were read, and also letters from Rossetter Cole and S. E. Gruenstein, editor of THE DIAPASON, who could not be present. For the Chicago Club of Woman Organists the president, Mrs. Helen Searles Westbrook, greeted Mrs. Hallam, and then introduced the past presidents of the club, Alice R. Deal, Ora Bogen and Edith Heller Karnes; these members told of the inspiration and assistance Mrs. Hallam had been to the club, as its founder, and of her untiring efforts in furthering the interests of the organization. Mrs. Westbrook then presented to Mrs. Hallam on behalf of the club a leather book containing a testimonial of the club's appreciation for her work and best wishes for her success.

Mrs. Hallam responded graciously to these felicitations and stated that even though California is a long distance from Chicago, she hoped to return for a visit next year.

ORA E. PHILLIPS, Registrar.

New England Chapter.

The Polyphonic Singers, a recently organized group under the baton of Homer Whitford, dean of the New England Chapter, gave a concert in the First Church in Boston Oct. 4 on the occasion of the annual get-together supper of the chapter.

The New England Chapter gave its one hundred and ninety-second concert at the First Church in Boston Monday evening, Nov. 29. A program of sacred choral music was sung by the combined choirs of the First Church in Boston, William E. Zeuch, organist and director, and the Old South Church, Dr. Carl McKinley, A.A.G.O., organist and director.

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 handled.

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.

Maine Chapter.

The subject considered Nov. 16 by the Maine Chapter was "New Sacred Choral Music." Composers whose compositions were presented were Webbe, Whitehead, Bonnet, Dickinson, Candlyn, J. L. Bennett, Elinor Warren, O'Hara and Graham George.

Every Sunday at 4:30 Dean Alfred Brinkler, A. R. C. O., F. A. G. O., gives an "hour of organ music," assisted by a soloist. This musical service has been held at St. Luke's Cathedral for several winters.

Our next meeting will be held in January and the subject will be "New Organ Music."

VELMA WILLIS MILLAY, Secretary.

Fort Worth Chapter Events.

The Fort Worth Chapter will have a New Year's party Jan. 1 at the Woman's Club. Plans for the event and for the presentation of Virgil Fox in a recital Jan. 24 at the First Presbyterian Church were made at a meeting Dec. 6 at the home of Mrs. Q'Zella Oliver Jeffus. Mr. and Mrs. W. Glen Darst will hold a reception the afternoon of Jan. 23 in honor of Mr. Fox. He will be one of several organists presented this season by the chapter.

The Fort Worth Chapter presented Marcel Dupré in a recital at the First Presbyterian Church Nov. 22 to a capacity audience. Among the guests were former Dupré pupils from Kansas and Missouri. For the improvisation at the close of the program themes were submitted by Carl Wiesemann of Dallas, Miss Jeanette Tillet, Clyde Whitlock and Jack Cummings of Fort Worth. MAE UPTEGROVE MOORE, Corresponding Secretary.

Louisville Chapter Hears Experiences of George Latimer

The Louisville Chapter met Dec. 6 at the French Village. After dinner and business had been disposed of the meeting was turned over to George Latimer, speaker of the evening. Mr. Latimer, who is known as an outstanding organist in Louisville, proved his versatility by delivering an entertaining talk on some of his musical experiences in England, particularly London. Mr. Latimer knows London as a native of the great city might know it, yet he retains an American point of view and sharpness of wit, with the result that his statements, while informative, carry a pungency delightful to his hearers. His account of his experiences while substituting for a friend at the organ of a small country chapel gave an interesting sidelight on music in the smaller English communities. And from his description of the singing of the "St. Matthew Passion" at St. Paul's Cathedral one could easily imagine this event to be a real climax in musical experience.

During the holiday season several members of the Louisville Guild arranged special Christmas programs worthy of note. The most pretentious of these was the annual presentation of "The Messiah" by the Handel Oratorio Society Dec. 21 at St. John's Evangelical Church. The oratorio was sung by a chorus of 100 voices and an orchestra of twenty pieces, under the direction of Mrs. Julia Bachus Horn, organist and director at St. John's. W. Lawrence Cook, A.A.G.O., organist and director at the First Lutheran Church, presided at the organ.

Part 1 of "The Messiah" was given at a Christmas Eve service by the choir of the Fourth Avenue Methodist Church under the direction of Farris Wilson. "The Child Jesus," by Clokey, was sung by the choir of the Highland Baptist Church under the direction of Elsa G. Ropke; "A Mystery for Christmas," by McKinney, was given at the Broadway Baptist Church under the direction of Harry William Myers, and "The Story of Bethlehem," by J. E. West, was sung by the choir of the Third Lutheran Church, under the direction of W. MacDowell Horn. A special instrumental and organ program, with the singing of "Gallia" by the choir, was given at St. Mark's Episcopal Church Sunday afternoon, Dec. 5, under the direction of William E. Pilcher, Jr. W. MACDOWELL HORN, Secretary.

News of the American Guild of Organists—Continued

Christmas Service Big Pasadena Event; Program for Season

The program committee of the Pasadena and Valley District Chapter has announced activities for the remainder of the season. The December event, a carol service, will be followed in January by a recital at the First Methodist Church in Alhambra by Edward J. Tompkins, F.A.G.O., assisted by the choir. In February the Los Angeles Chapter invites us to a "hi-jinks" dinner. On March 7 a program of compositions by Joseph W. Clokey will be given at Pomona College, Claremont, and March 14 an organ recital will take place at Calvary Baptist Church, Pasadena. The April meeting will be a dinner at Messiah Lutheran Church, with two papers on various phases of church music, followed by a short organ program. The annual dinner and election of officers in May at Pilgrim Congregational Church, Pomona, will be followed by an organ recital.

The Christmas carol service Dec. 13, at the First Baptist Church, Pasadena, was the most ambitious affair of its kind that the chapter has undertaken. A chorus of 420 participated, including eight senior and eight junior choirs from the following churches: Central Christian, Oneonta Congregational and Calvary Baptist, Pasadena; St. Mark's Episcopal, Glendale; Pilgrim Congregational, Pomona; the First Baptist, First Congregational and Washington Methodist, Pasadena; the First Methodist, Alhambra, and St. Mark's, Pasadena. Frank Van Gundy directed the massed choirs, while Mabel Oakes directed the junior choirs. Mildred C. Wickland and Paul Goodman were accompanists. The organ preludes—Second Offertory on Christmas Hymns, Guilman; "Christmas Eve," Malling; "The Holy Night," Buck, and Christmas Offertory, Grison—were played by Florence Jubb. The organ offertory, "In Joyful Adoration," Mueller, was played by Evelyn T. Ellison. The postlude, "Sit Laus plena, sit sonora," by Best, was played by John E. P. Clark, A.A.G.O.

FLORENCE JUBB, Librarian.

Guest Night Program at Youngstown.

The Youngstown sub-chapter gave its annual guest night program Nov. 23. This program is open to all interested in the musical activities of the church. The ministers of the entire city are always invited. This year the Rev. Joseph Sittler, Jr., of Messiah Lutheran Church, Cleveland, was the speaker, his subject being "Music in the Church." He made the following statements:

"Principles in church music must be formed on a theological, and not on an aesthetic, basis; that is to say, we must conduct the search for principles from the ground of these questions: What is the church? Its task? Its purpose? What is that thing for which alone it was created?"

"The church exists to serve the absolute sovereignty of the Gospel; the church was created by this; the church has reality only in this; the church is dead from within without this. When that is understood and taken seriously, all other things fall into the proper place. From this functional ground a critical principle emerges for music in the church: that music which projects and communicates the Gospel is proper to the church; that music which serves any other function is not proper to the church. This may be otherwise stated: Church music is functional and not ornamental. Music that serves the Gospel is impressive music, but its end is not impression. Music that serves the Gospel is not sentimental, although it is suffused with feeling."

The assisting soloists were Mrs. Laura Belle Hornberger, A.A.G.O., and Mrs. Helen Davis Healy, contralto, who gave an excellent program. Mrs. Healy sang "Prepare Thyself, Zion," and "Slumber, Beloved," from Bach's

Christmas Oratorio, accompanied by Mrs. Hazel Wilkins Buchanan. Mrs. Hornberger played: Cathedral Prelude, Clokey; Prelude on "Divinum Mysterium," Candlyn; Pastorale from "Le Prologue de Jesus," arranged by Clokey; "Benedictus," Couperin; Meditation on "Ah, Dearest Jesus," Dickinson; "Hebrew Prayer of Thanksgiving," Harvey Gaul.

Central Ohio Chapter.

The first of a series of hymn festivals for the city of Columbus, sponsored by the Central Ohio Chapter, Gertrude Schneider, dean, was held on the evening of Nov. 17 at the Indianola Methodist Episcopal Church. Nine vested choirs of representative churches led the singing of the congregation in hymns of excellent musical value and spiritual content. Bach chorales, played by a brass quartet of high school boys, served as a fitting prelude to the hymn service. The quartet also accompanied the singing of the hymns. Sermonettes by ministers on the adventurous, joyful and victorious character of the Christian life were pointed and highly inspirational. These hymn festivals are expected to contribute much to the general elevation of church music and hymn singing in this city.

A successful result under the auspices of the Central Ohio Chapter was given Oct. 15, when the chapter presented Marcel Dupré at the First Congregational Church, Columbus. He delighted his audience, which was too large for the seating capacity of the church. Mr. Dupré ended his program by improvising on four submitted themes.

MRS. A. C. EIDE, Registrar.

District of Columbia.

The December meeting of the District of Columbia Chapter was held in Epiphany Church Monday evening, Dec. 6, Dean Walter H. Nash, F. A. G. O., presiding. Routine reports and matters of business occupied the first half of the evening, after which the sub-dean, Arthur W. Howes, Jr., F. A. G. O., was called to the chair and the celebration of the chapter's twenty-seventh birthday began. When we have counted a great many more years we may possibly be too dignified, or too doddery, to mark our anniversary with any frivolity, but to date we have retained our youthful state of mind and can still actually enjoy ourselves occasionally.

Mr. Howes' versatility was shown clearly in the interesting program he had arranged, wherein several unique games, resurrected from early years, were made the chief feature and were artlessly enjoyed. Indeed, we lacked only the candid camera man so that our innocent gayety, in part at least, might have been preserved for posterity. The birthday cake, with its twenty-seven gleaming candles, held the center of the refreshment table. The newest members were appointed to blow out the candles and the ceremony of cutting the cake was delegated to Miss Jennie Glennan, one of the charter members present.

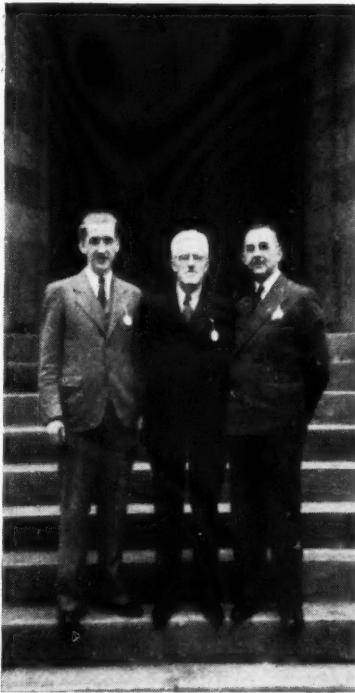
Members are being continually added to our roll. A dinner meeting is planned for January.

MRS. JOHN MILTON SYLVESTER, Registrar.

Union-Essex Christmas Service.

The Union-Essex Chapter of New Jersey observed its annual Christmas carol sing Wednesday evening, Dec. 15, with more than usual success. The service, held at the First Reformed Church, Newark, was attended by a large congregation and included the following music: "Carillon-Sortie," Mulet; Andante Cantabile from Fourth Symphony, Widor, and Improvisation on Christmas Themes (Lee H. Richardson, A. A. G. O., Church of the Holy Communion, South Orange); "The Holy Night," Dudley Buck (Leonard J. Fox, Holy Trinity Episcopal Church, West Orange); choirs and congregation, "Good King Wenceslas" and "Good Christian Men, Rejoice"; carols by the choirs, "Now Is the Time," Lauben-

THREE DEANS IN A ROW



THE PICTURE herewith presented was taken at the recent convention of the Northern Ohio Chapter in Youngstown. It shows three deans. Reading from left to right they are: Charles H. Finney, A.A.G.O., dean of the Erie Chapter; Henry F. Anderson, F.A.G.O., of the Northern Ohio Chapter, and DeWitt C. Garretson, A.A.G.O., of the Buffalo Chapter.

stein (W. Norman Grayson, M. A., director, First Reformed Church, Newark); "The Quest of the Shepherds," Harvey Gaul (Florence Maltby, director, Memorial Presbyterian Church, Newark); "When the Sun Has Sunk to Rest," Old English Carol (Charles Roy Castner, director, Calvary Baptist Church, Newark); "Holy Angels Singing," Russian Carol, arranged by Dickinson (Roberta Bitgood, M. S. M., F. A. G. O., Westminster Presbyterian Church, Bloomfield); "Born Today," Sweelinck (Elwood W. Hill, M. S. M., Hillside Presbyterian Church, Orange); "Let All Men Sing God's Praises," Bohemian Carol (Willard L. Wesner, Mus. B., Vincent Methodist Church, Nutley); Chorale Improvisation on "In dulci Jubilo," Karg-Elert (W. Norman Grayson, M. A.).

Indiana Chapter.

The November meeting of the Indiana Chapter was held at the Tabernacle Presbyterian Church in Indianapolis. Paul R. Matthews, sub-dean, was the host. Dinner was followed by a short business meeting. Plans for the tri-state convention, to be held in Indianapolis in the spring, including the Southern Ohio, Louisville and Indiana Chapters, were discussed. At 8 o'clock in the church auditorium Robert Stofer, organist of the chapel at Wabash College, gave a splendid program on the four-manual Casavant, displaying considerable color in his registrations. He was assisted by the Tabernacle Church choir, with Paul R. Matthews, organist and choirmaster, at the console.

The Christmas party Dec. 22 at Christ Church proved to be a prelude to the holiday season. We climbed off the organ benches, leaving our dignity behind, and indulged in various stunts from "Daffy Dill" to "A Dickens of a Carol." We had no idea there was so much unused talent in the chapter.

VIRGINIA JEFFRY, Secretary.

Minnesota Chapter Hears Poister.

The Minnesota Chapter held a dinner meeting Nov. 30 at the Minnesota Union building on the campus of the University of Minnesota. Dean F. W. Mueller presided at the business meeting following the dinner. The mem-

bers then adjourned for the recital by Arthur Poister, A. A. G. O., at Northrop Auditorium, where he appeared as the third artist in the university artist course series. Mr. Poister established his place in the musical life of this community in a finely executed program in which he also showed his ability as an interpreter of Bach.

The following program was played: Aria from Twelfth Concerto, Handel; Toccata in F major, Bach; Chorales, "Jesus, Joy of Man's Desiring," "I Call to Thee, O Lord My God" and "In Thee Is Joy," Bach; Passacaglia and Fugue in C minor, Bach; Sketch in D flat, Schumann; Chorale in B minor, Franck; Grave and Fugue-Finale from "Ninety-fourth Psalm," Reubke; "Carillon," Sowerby; Scherzetto, Vierné; Finale from Seventh Symphony, Widor. Repeatedly recalled, Mr. Poister responded with: "Ave Maria," Schubert, and Gavotte, Benedetto-Poister.

HENRY ENGEN, Chapter Secretary.

Buffalo Christmas Party.

A Christmas party was combined with the Buffalo Chapter's annual choir rehearsal Dec. 14, when the members gathered at Christ Evangelical Church, where Susa Heller Spaulding, A.A.G.O., is the organist. To top an exceptionally good dinner, Santa appeared with gifts for the executive board members, and what a sight it was to see, as well as what a noise to hear, F. A. G. O. and A. A. G. O. pound away on miniature instruments! Carols were sung and then Leonard Adams, A. A. G. O., demonstrated his recently published music game, "Rhythm."

The choir rehearsal, at which the directors had a taste of their own medicine and a tonic in the form of new ideas, was conducted by Clara Mueller Pankow, who studied last summer at the Christiansen Choral School. To illustrate her points she used the Bach "At Thy Feet," Gretchaninoff's "Come and Let Us Worship," and "Now Is Come Our Salvation," by Pierre Dagues. The members sang these under her direction and her lecture and demonstration proved a profitable part of the evening.

The newly-organized festival chorus composed of choirs of chapter members and directed by the dean, DeWitt C. Garretson, A. A. G. O., has had two joint rehearsals. The chorus is working on "Judas Maccabaeus," which is to be presented in May.

GILBERT W. CORBIN, Secretary.

Cedar Rapids, Iowa, Chapter.

The Cedar Rapids Chapter held its first meeting of the year Oct. 20 at the Colonial tea-room. Following the dinner Marjorie Hungerford, as dean, presided over the business meeting, appointed the committees for the year and distributed the year-books. Eugene Devereaux, professor of organ at Cornell College, is to give a recital in Cedar Rapids which the Guild will sponsor. Harold Baltz, also of the Cornell College music faculty, invited the members to be his guests for dinner before the Feb. 1 meeting at the college chapel in Mount Vernon. The program time was accorded to Mr. Devereaux, who told of the numerous and interesting activities of the Guild in New York.

NORMA L. DIETRICH, Registrar.

Dupré Honored in Portland, Ore.

Nearly 2,000 people attended the Dupré recital in the Portland Municipal Auditorium Sunday afternoon, Nov. 7. The attendance was a record-breaker for Portland organ performances. Immediately following the program the Society of Oregon Composers joined the Oregon Chapter of the A. G. O. in a reception for the Duprés at the home of Mr. and Mrs. Ralph L. Brackett. A number of the city's most prominent people, including Alfred J. Herman, French consular agent, were guests. Lauren B. Sykes, dean of the Oregon Chapter and president of the Society of Oregon Composers, presented to M. Dupré an honorary membership in the Society of Oregon Composers.

META HIGGINBOTHAM, Secretary-Treasurer.

News of the American Guild of Organists—Continued

Compositions of Its Members on Guild's Cincinnati Program

At an open meeting of the Southern Ohio Chapter held Dec. 7 in Isaac M. Wise Temple, Cincinnati, members and friends had the privilege of hearing a scholarly address on "American Nationalism in Music" by Rabbi James G. Heller, Mus. D. After the address the following program of music composed by chapter members was presented: Prelude and Fugue in G minor, Wayne Fisher (composer at the organ); "Fantasie Nocturne," William B. Field (composer at the organ); Festal Song, Edward G. Mead (male quartet); Sonata for Violin and Piano, Henry Woodward (Elizabeth Kinney, violin; Henry Woodward, piano); Two Chorales from Op. 6, John Hausserman, Jr. (Lucile Scharringhaus Meyer at the organ); "The Spirit of God Moved upon the Face of the Waters," C. Hugo Grimm (composer at the organ); Theme and Variations for String Quartet, Parvin Titus (string quartet); Intermezzo and Festival Postlude, Sidney C. Durst (composer at the organ).

EVA PEALE, Registrar.

Three Arkansas Chapter Programs.

The first of three programs by the Little Rock unit of the Arkansas Chapter was given Sunday afternoon, Dec. 5, at Trinity Cathedral, with the choirs of Trinity, Christ Episcopal Church and the Central Presbyterian taking part.

Henry Sanderson, A.A.G.O., organist and choirmaster of Trinity Cathedral and director of musical education at the Central Presbyterian, directed the combined choirs. David Robertson, head of the violin department of Hendrix College, Conway, Ark., was guest soloist and in his artistic manner played: Arioso, Bach; "Romance," Wieniawski, and Adagio, Reis. He was accompanied by Mr. Sanderson. The program opened with an organ prelude, "O Come, Emmanuel," Kreckel, by Mrs. Patsy C. Farrell, organist of the Central Presbyterian Church. Dean Williamson of Trinity Cathedral conducted evensong with full choral response by the choir. Mrs. Morris Jessup, organist of Christ Church, played the Pastorale from the First Sonata of Guilman, and "Sortie," Ropartz. The chorus sang "Sleepers, Wake," Bach; "Lo, a Voice from Heaven Sounding," Bortniansky, and "The Voice in the Wilderness," Scott, with organ accompaniment by Mrs. Farrell.

The second program of the series will be given in February, and will consist of instrumental ensemble music used in worship. John Summers, organist and choirmaster at the First Methodist Church, will be in charge. The third program will be given in April. All choirs of the city whose directors are affiliated with the A. G. O. will take part in a festival of song. It is expected that 150 voices will constitute the chorus. Mrs. Irene M. Mathis, dean, will direct.

A very interesting meeting was held in November, when Mrs. Jack Sanders discussed "Ritualistic Service Music," and Howard Stebbins, prominent lawyer, as guest speaker, delivered an excellent address on "Symbolism in Architecture."

Service for Binghamton Chapter.

The third of a series of organ recitals this season under the auspices of the Binghamton Chapter was played by John E. O'Shea, organist and choirmaster of St. James' Church, Johnson City, N. Y. Mr. O'Shea is a pupil of Frank Daniels, F.A.G.O., of Scranton, Pa. Mr. O'Shea gave an excellent program on the organ. His choir of sixty boys and a senior choir of forty mixed voices showed careful training. The boys, who rendered their numbers in two, three and four-part harmony, had a fine sense of tone and rhythm. In his lighter organ numbers Mr. O'Shea showed rare taste in his registration and

interpretation, and a fine technique in his Bach and Widor numbers.

The Rev. D. Gerard Horan, supervisor of music in the diocese of Syracuse, preached the sermon. His text was "The Organist and the Choir" and their place in the liturgical services of the church. Father Horan congratulated Mr. O'Shea and the A. G. O. on their high aims and ideals.

MICHAEL L. HARENDZA, Dean.

Louisiana Chapter Meetings.

The Louisiana Chapter held its third meeting for the season on Dec. 13 in the home of Mrs. P. J. Becker, with the dean, Mrs. W. Carruth Jones, presiding and nineteen members present. There was discussion of the plan to present a concert organist once a year and the sponsorship of such recitals was adopted as one of our most important projects. Plans are being made to present memorial programs of music by Widor and Vierne in the spring of 1938. After the business session Mrs. Becker served refreshments. The evening closed with the singing of carols.

The November meeting of the Louisiana Chapter for the season was held Nov. 8 at the home of Mr. and Mrs. Frank Collins, Jr., with the dean, Mrs. W. Carruth Jones, presiding, and twenty-one members answering roll-call. The secretary read letters from Carl Wiesemann of Dallas, Tex., regarding a regional convention to be held there in April, 1938, for which LeRoy Carlson was elected official delegate from the Louisiana Chapter. There was discussion of requirements for the formation of chapters and branch chapters, and the corresponding secretary was requested to write letters to Shreveport, Monroe, Lake Charles and Alexandria.

The meeting adjourned after further discussion of details incidental to reorganization of the chapter, which recently was transferred from New Orleans to Baton Rouge.

MARY BLANCHE SCALES, Recording Secretary.

Northeastern Pennsylvania.

The 1937-1938 season of activities for the Northeastern Pennsylvania Chapter got under way in October, with a get-together meeting at the home of the dean, Mrs. Helen Bright Bryant. Our first activity was a dinner, at which each organist had as guest his minister. A very instructive evening was spent, at which a number of problems were discussed by both organists and ministers.

The following is the program outlined for the year in Scranton:

Dec. 29—Christmas party.
Jan. 22—Lecture on composition, by Miss Marjorie Brook, teacher of harmony, Mansfield College.
January—West Scranton public service at First Evangelical Church.
Feb. 13—Bach program, Immanuel Baptist Church.
March 11—First of Lenten recitals.
March 13—Tour of churches in city.
April—Public recital in St. Peter's Cathedral, by Frank J. Daniel, F. A. G. O.
May 17—Annual dinner.

ALWYN T. DAVIES, A.A.G.O., Secretary.

Chesapeake Chapter.

The Chesapeake Chapter held the second meeting of the fifteenth season since it was chartered Feb. 11, 1924, in the Seventh Baptist Church of Baltimore on Nov. 1. The dean, Miss Katharine E. Lucke, F.A.G.O., was in the chair. Twenty-three active members and a number of subscribing members were present. The membership committee announced four new active members and six subscribing members.

The business session was taken up with discussion of the regional convention to be held in Baltimore in the spring. The professional part of the session consisted of a resume of Christiansen's summer school, presented by Miss Lucke. The social feature consisted of a spelling bee, the subject being musical nomenclature. Miss Mabel Thomas of the Peabody faculty came

out first, with Miss Dorothy Bitterman a close second.

The professional feature for the December meeting was "Original Compositions."

The third meeting of the Chesapeake Chapter's current year was held in the parish rooms of the Seventh Baptist Church Dec. 6. The examination class, preparing for the Guild examinations, met at 7 o'clock. Miss Lucke conducted an ear training session. The chapter then assembled for the usual professional part of the meeting. This session was devoted to original compositions of members. Miss Margaret Page Ingle, F. A. G. O., winner of Chesapeake's nation-wide anthem contest last spring, directed fourteen of her choir (five men and nine women) in her prize anthem, "Awake, My Soul." Miss Lucke at the piano accompanied three of her vocal numbers sung by Miss Naomi Thomas, contralto—"O Lord, I Pray," "Since You Awakened Love for Me," and "Scarecrow." Later in the evening Miss Lucke returned to accompany Miss Jean Schroeder, cellist, in two of Miss Lucke's compositions—Andante Cantabile and Intermezzo. W. Henry Baker, winner of the chapter's hymn contest in May, 1936, played three of his compositions on the piano—"Hedge Roses," "Novellette" and "Nocturne in A minor." Ernest M. Ibbotson accompanied Granville Erwin, boy soprano and soloist at Mr. Ibbotson's church, in his Magnificat on a Christmas cantata. Miss Doris G. Wright, soprano, sang six children's songs, accompanied by their composer, Howard R. Thatcher. The numbers, the words of which were taken from the writings of Virginia Powell Harris, consumed about one minute each. Mr. Thatcher and Miss Wright responded with an encore, two equally short numbers. Frederick R. Huber, municipal

director of music, an organizer of one of Chesapeake Chapter's predecessors, was a visitor. In a short talk he entertained the chapter with reminiscences.

The entertainment committee had collected twenty-seven juvenile pictures of members. These were thrown on a screen and those present were invited to guess who they were. Witticisms were as numerous as were mistaken identities. The refreshment committee then took over the meeting for the usual finale.

NORRIS HARRIS, Secretary.

Dupré Recital at Headquarters.

A number of Guild chapters had the opportunity of hearing Marcel Dupré in recital this season, and Dec. 3 headquarters was thus privileged. The recital was played at the Tompkins Avenue Congregational Church in Brooklyn, where Edward K. Macrum is organist and choirmaster. A large audience greeted M. Dupré as he began his program. His playing delighted his audience by the crispness and sparkle of his technique and the clarity of his ideas. These were brought out in such compositions as the Sowerby "Comes Autumn Time," Schubert's "The Bee" and his own Prelude and Fugue, not to mention the two encores, the Prelude by Clerambault and the famous Widor Toccata. In the Mendelssohn Sonata M. Dupré achieved a thrilling crescendo toward the restatement of the introductory theme. Three interesting movements were improvised on themes submitted by David McK. Williams, Hugh McAmis and Edward K. Macrum.

Following the recital Guild members had the opportunity of meeting M. Dupré at a reception in the parish-house, where refreshments were served and a pleasant social hour was enjoyed.

GRAY - NOVELLO

BOOKS on the ORGAN

THEORY

CLIFFORD DEMAREST. <i>Hints on Organ Accompaniment</i>	\$1.00
LESTER GROOM. <i>Accompanying Harmonies. For use with the Plainsong Psalter</i>	1.00
JOHN STAINER. <i>The Organ</i>	1.50
J. F. BRIDGE. <i>Organ Accompaniment</i>	1.50
H. F. ELLINGFORD. <i>The Organ. A study of its Principles and Practice</i>	1.25
B. W. HORNER. <i>Organ Pedal Technique. In two parts, each</i>	1.50
H. F. ELLINGFORD. <i>The Art of Transcribing. A complete textbook for the organist in arranging choral and instrumental music</i>	5.00

ORGAN-PLAYING

CLARENCE DICKINSON. <i>The Technique and Art of Organ Playing. A complete course of instruction</i>	3.50
MARCEL DUPRE. <i>Seventy-nine Chorales. An excellent introduction to the study of Bach's "Little Organ Book"</i>	3.50
W. T. BEST. <i>The Art of Organ Playing</i>	Part 1 2.25 Part 2 5.75
<i>Studies for the Pedal.</i>	
W. T. BEST. <i>Studies for the Pedal (from Art of Organ Playing, Pt. 2)</i> ..	2.00
C. H. RINK. <i>Practical Organ School. Edited by W. T. Best. Complete, cloth</i>	8.00
	Or in 6 books, each 1.75

REFERENCE

ERNEST SKINNER. <i>The Modern Organ. Illustrated with diagrams and photographs</i>	1.25
HARVEY GRACE. <i>The Organ Works of Bach</i>	4.50
HARVEY GRACE. <i>The Organ Works of Rheinberger</i>	2.50
G. A. AUDSLEY. <i>Organ Stops and Their Artistic Registration</i>	2.50

NEW COMPOSITIONS

LEO SOWERBY	JOSEPH GILLES
"Pageant of Autumn" A major American work, to be ready Jan. 20th.....	Symphony in E major. Played by Marcel Dupre during his recent tour. \$1.75
HANDEL - DUPRE	A COLLECTION OF BACH TRANSCRIPTIONS. Compiled by John Holler.....
Twelve Concertos Complete, cloth	\$1.50
In 2 Volumes, paper.....	each \$2.00

THE H. W. GRAY CO., 159 E. 48th Street, New York
Sole Agents for NOVELLO & CO.

GRAY - NOVELLO

News of the American Guild of Organists—Continued

Pennsylvania Chapter Christmas Concert at Girard College

Wednesday evening, Dec. 22, was marked by one of the most important events of the season for the Pennsylvania Chapter. A concert of Christmas and Advent music, sponsored by the chapter, was sung by a chorus of 100 voices under the direction of Harry Banks, A. A. G. O., dean. The festival was held in the chapel of Girard College and was so well attended that late-comers had difficulty in finding seats. Dr. Merle Odgers, president of the college, extended greetings to the Guild and its guests.

Arthur Bryan, F. A. G. O., played as a prelude the "Fantasy on Two Well-Known Christmas Carols" by J. E. West, a Chorale Prelude on "Puer Nobis nascitur," Willan, and Pastorale, Corelli. One of the special features was the Buxtehude cantata "Rejoice, Beloved Christmas," for five-part chorus. This is one of the "Abendmusik" cantatas. A festival anthem written for the occasion by Harry Banks and dedicated to Warden Charles H. Doersam, F. A. G. O., was considered the finest number on the program. This anthem, "Behold, a King Shall Reign," is recommended to all organists. This is undoubtedly one of the major choral works of our season. It is highly original, dramatic and rhythmic. Other compositions were by Holst, Thiman, Warlock and Franck. The audience took part by singing familiar carols, while the chorus sang descants.

Marie Kennedy was the accompanist for the chorus and the arranger for the Dupré "Cortege and Litany" for organ and piano, with Mr. Banks at the organ.

On the last four Saturdays in January at 4 o'clock, our dean, Harry Banks, will play a series of recitals in the chapel of Girard College. One Saturday will be devoted to a Bach program and another to an American program. At the latter he will improvise on submitted themes. "Cortege and Litany," by Dupré, arranged for piano and organ by Marie Kennedy, will be played with Miss Kennedy at the piano.

ETHEL M. REED.

Wilkes-Barre Hears Mrs. Dickinson.

The Wilkes-Barre Chapter held its annual ministers' dinner at the Victorian tea-room Nov. 22. About fifty members and ministers and their wives were present. Mrs. Eunice Berry DeWitt read excerpts from the book "The Pipe Organ Pumper." A few items of business were brought before the group. The principal feature of the evening was an address by Mrs. Clarence Dickinson of Union Theological Seminary. Mrs. Dickinson chose as her subject "Beauty and Worship." Her message was inspiring both to the clergy and organists.

E. ADELE ALDEN, Secretary.

Toledo Branch Activities.

The Toledo branch of the Northern Ohio Chapter is having a successful series of musical events and has succeeded in arousing the interest of Toledo music-lovers. Under the energetic leadership of Mrs. Ethel Kimball Arndt, regent, an active year is in store for Toledo organists.

Oct. 31 the Guild presented John Gordon Seely in a Bach recital at Trinity Episcopal Church. His program included: Prelude and Fugue in A major; Nine Chorale Preludes; Andante from Trio-Sonata 4; Prelude and Fugue in C minor. Mr. Seely's ability to interpret Bach made this recital memorable. The audience numbered nearly 200.

Despite a rainy evening Nov. 12, a good turnout heard Maurice Douglas Pedersen give an excellent recital at the Collingwood Avenue Presbyterian Church. The program included: "Fantasie Dialogue," Boellmann; Fugue a la Gigue, Bach; Two Cradle Songs, Botting; Passacaglia and Fugue, Bach;

Chorale in B minor, Franck; "Frere Jacques! Dormez Vous?" Ungerer; "The Legend of the Mountain," Karg-Elert; "Pageant," Sowerby. For a well-deserved encore, Mr. Pedersen played the Toccata from Widor's Fifth Symphony.

A hymn festival was presented at the First Baptist Church Nov. 21. Over forty choirs participated, with a total of about 500 singers. Nearly 1,200 were in the church for the service and many were turned away for want of seating space. Leroy Evert Wright, minister of music of the First Congregational Church, gave the address—"A Living Te Deum"—while Chester Brinkman, Dale Richard, J. Harold Harder and Preston Brown played the organ interludes. John Gordon Seely was organist for the service.

DALE RICHARD.

Texas Chapter Christmas Party.

The December meeting of the Texas Chapter was held Dec. 15 at 10:30 a. m. at the home of Mrs. Walter Alexander in Dallas, with the dean, Mrs. Ernest Peoples, presiding. Plans for the regional convention to be held in Dallas next April were discussed, after which the Rev. Thomas F. Gallaher, pastor of the Oak Cliff Presbyterian Church, gave an interesting talk on "The Place of Music in Worship." Mrs. H. V. Culp, program chairman, then introduced the chaplain, the Rev. Jasper Manton, whom she had asked to give the story of a carol. This was followed by a Christmas tree, each guest receiving a gift, and it was amusing to see dignified organists on the floor playing with mechanical toys. Luncheon was served by the hostess, assisted by Mrs. Ernest Peoples, Mrs. H. L. Gharis, Mrs. Frank Frye, Miss Alice Knox Fergusson, Miss Anita Hansen and Miss Gertrude Day.

KATHERINE HAMMONS.

Duprés Make Organists in Miami.

The Miami Chapter put another feather in its cap when it presented in recital Marcel Dupré Nov. 26 at Trinity Episcopal Church, Miami. One of the largest audiences that ever greeted any artist in Miami came out to hear Mr. Dupré. There were 1,800 in attendance and hundreds of music-lovers were turned away.

The program reached a high point of interest in the improvisation of a symphony on four themes presented by Mana-Zucca, Frances Tarboux, Annie Laurie Lee and Bertha Foster. Mr. Dupré made a deep impression at this, his first appearance in Florida. Marguerite Dupré made a place for herself in the hearts of Miamians when she played a piano recital for the Mana-Zucca Club at Mazica Hall Nov. 26. The Mana-Zucca Club is the only organization of its kind in the United States, a composer (Mana-Zucca) opening her beautiful home, which is more like a museum, with its valuable collection of art from all over the world, to a group of music-lovers for recitals.

Many members of the Miami Chapter went to the train Thanksgiving evening to meet M. and Mme. Dupré and their daughter, Marguerite, upon their arrival in Miami. All of the group gathered at the home of Mr. and Mrs. E. R. Treverton at Miami Beach for an informal buffet supper. M. and Mme. Dupré were the guests of Mr. and Mrs. Treverton while in Miami. Friday morning the Duprés were interviewed over WTOD and Isabelle Schaffer, organist of the station, dedicated her noon program to them. They were guests for luncheon of Mr. and Mrs. William J. Lee. Saturday at noon the Miami Chapter gave a luncheon in honor of the Duprés at the Biltmore Hotel and Sigma Chi Chapter of Sigma Alpha Iota honored Marguerite Dupré. E. R. Treverton was toastmaster. Around the table were seated many musicians.

Missouri Chapter.

The Missouri Chapter opened its recital season Dec. 13 with a program by Ernest Prang Stamm, played at Christ Church Cathedral. The Bach Prelude and Fugue in E minor received a pres-

entation which was described by critics as at once honest and informed. There followed Cesar Franck's "Grande Piece Symphonique." In the third group of the program outstanding was Mr. Stamm's own Gavotte, based upon a theme by Rameau.

After the regular dinner and meeting of the chapter Nov. 29 at the First Presbyterian Church in St. Louis Gladys V. Williams played a short recital, assisted by Louise Heimueller, soprano, while Walter Wismar delivered a talk on "Organs and Choirs I Have Heard in Europe." Miss Williams played: Festival Prelude on "A Mighty Fortress," Faulkes; Petite Pastorale, Ravel; "Now Thank We All Our God," Karg-Elert.

Christmas Recital in Seattle.

The Western Washington Chapter met for its regular luncheon meeting at the Y. W. C. A. in Seattle Dec. 8. Arville Belstad gave an interesting account of his trip and studies in the East last summer.

On the evening of Dec. 14 the Guild presented three members in a recital of Christmas music at the First Swedish Baptist Church. The following numbers were heard: Chorale Prelude, "Come, Redeemer of Our Race," Bach; "Offertoire sur des Noels," Boellmann; Carol Prelude, "God Rest You Merry, Gentlemen," Diggle, and Christmas Pastorale, Joseph H. Greener (played by Joseph H. Greener, A. A. G. O.); Chorale Prelude, "A Babe Is Born in Bethlehem," Bach; Christmas Pastoral, "From High Heaven," Bach; "Noel," Dubois, and "The Shepherds in the Field," Malling (Wallace Seely, A. A. G. O.); Christmas Chorale, "A Rose Bursts Forth," Deigendesch; "The Christmas Pipes of County Clare," Gaul, and "Joy to the World," Lemarc (Louise Mercer Schenken).

LOUISE SCHENKEN, Secretary.

Oklahoma Chapter.

The Oklahoma Chapter met on the night of Dec. 13 at Jill's House, with the dean, Marie M. Hine, presiding at the business session. The chief feature of the meeting was a talk and demonstration by Sub-Dean Carl Amt on the method of teaching ear training at the Eastman School of Music.


John Knowles Weaver has presented this fall a young organ pupil of unusual attainments, 12-year-old Helen Miller, who on Nov. 20 played for a group of 500 Campfire Girls. Dec. 15 Mr. Weaver presented the same youthful organist, with Miss Marcella Pearson, an advanced piano pupil. Miss Pearson played the first piano part of Chaminate's Andante and Scherzettino, with the second part played by Mr. Weaver on a Hammond electronic organ.

At the annual good cheer concert of the Hyeckka Club, held at the Boston Avenue M. E. Church Sunday afternoon, Dec. 5, "There's a Song in the Air," an excerpt from Marie M. Hine's cantata, "In Bethlehem," was sung by Kathryn Kirkham Reed, with Mrs. E. E. Clulow as accompanist. Mrs. Clulow, organist of the Boston Avenue Church, played Gigout's "Rhapsody on Christmas Themes." Mrs. J. H. Engelbrecht played the Introduction and Allegro from the First Sonata of Guil-mant.

Staten Island Chapter.

The Staten Island Chapter met Saturday evening, Dec. 4, at Christ Church parish-house, West Brighton. Miss M. Lois Aplin, soprano, gave a talk on voice production, followed by a recital that ranged from Negro spirituals to arias by Bach and Mozart. The meeting closed with refreshments and a social hour.

DOROTHY A. SPEAR,
Corresponding Secretary.



ACCLAIMED BY CRITICS

BEST CHORAL WORK IN YEARS

ACCORDED OVATION BY AUDIENCES

IN ITS THIRD EDITION

A FINE WORK

SUPERB

UNUSUAL

THE ORDERING OF MOSES

R. NATHANIEL DETT

INSPIRATIONAL!

SCHEDULED FOR MANY SPRING PROGRAMS

DETT HAS SCORED A HUGE SUCCESS

EXCELLENT

ORATORIO OF TOP RANK

MARVELOUS

STUPENDOUS

J. FISCHER & BRO.

119 WEST 40TH STREET

NEW YORK

Some Special Articles Published in 1937

- Organ Development from Thirteenth to Eighteenth Century*—Seth Bingham, Mus. B., F. A. G. O., prominent New York organist and composer, presents in the January and February issues the last installments of a translation and review of the colossal work of Norbert Dufourcq on "The Organ in France from the Thirteenth to the Eighteenth Century," telling of the great builders of that period.
- New Church Music of 1936*—Dr. Harold W. Thompson, Ph. D., Litt. D., prepares a comprehensive review of the new compositions in the field of church music published in the course of the year in America.
- An American Organist in the Orient*—Adolph Steuterman, F. A. G. O., of Memphis, Tenn., writes for the issues from February to April a fascinating account of his tour of China, Japan, Korea and Manchuria by rail, air, riksha, and other means.
- The Hymn Society of America*—On the occasion of the fifteenth birthday anniversary of this society the history of its activities is reviewed by Philip S. Watters, D. D., its president.
- Survey of Christmas Music*—In the February issue Dr. Thompson gives for the benefit of choirmasters a review of the music in the churches of America for Christmas, 1936, after a study of hundreds of service lists.
- Great Bach Library in a College Town*—In connection with the annual Bach festival at Berea, Ohio, under the inspiring leadership of Albert Riemenschneider of Baldwin-Wallace College, the large Bach library of Mr. Riemenschneider is described in a splendid article by Dr. Charles N. Boyd.
- Orchestra as Aid to Organ in Church*—Lloyd Morey of Urbana, Ill., points out the uses of an orchestra as a support for choir and organ in the service and presents a list of compositions suitable for this purpose.
- Famous Organ in Salt Lake City*—Frank W. Asper, one of the organists who give the recitals on the world-famous instrument in the Salt Lake City Mormon Tabernacle, tells readers of THE DIAPASON the history of the organ since its inception in 1866 and the stop specification of the instrument as it stands today is presented.
- What Organists Are Playing in Recitals*—Don Malin of Lyon & Healy makes a thorough study of 900 recital programs and church service lists published in THE DIAPASON during the first six months of 1936 and prepares tables showing the relative popularity of leading composers and the most frequently played compositions, making interesting deductions from these data.
- How Organ Won Its Way into Historic Church*—Sumner Salter relates history of the "Old First" Presbyterian Church, New York City, of which he was the first organist, and how prejudice was overcome and first instrument was installed.
- Palestrina Library in Pittsburgh*—Dr. Marshall Bidwell, organist of Carnegie Music Hall, deals with life of Palestrina in telling of library of 800 of the master's compositions, in thirty-three volumes, presented to Carnegie Library.
- Famous French Organists Forty Years Ago*—Glimpses of the French and Italian organ world, with intimate character portraits of Gigout, Guillemant, Widor, Dallier, Saint-Saens, Pierne, et al, who were the leaders, is contained in an article written by the late Clarence Eddy in 1887.
- Music for the Coronation*—All the music used at the coronation of King George VI, of Great Britain, is reviewed by Dr. Harold Thompson.
- Great New Organ in Nuremberg*—A specification and description of the five-manual Steinmeyer work completed in the Cathedral of St. Lawrence is published.
- Guild Examination "Workings"*—How a group of the ablest organists and composers would have "worked out" the examination questions of 1937 is offered for the benefit of candidates for the Guild certificates.
- Cincinnati Music Hall Organ*—This organ, one of the most famous in the United States, is described and its history is told by Parvin Titus, F. A. G. O.
- Anthems of 1920 and of 1936*—Don Malin of the Lyon & Healy staff lists the best sellers of each year, revealing the change in taste in church music, in the June issue.
- Creative Work of T. F. H. Candlyn*—An American composer's contribution to the church music of today is reviewed and appraised and his works are listed by Dr. Harold Thompson in the October issue.
- Healey Willan, Mus. D.*—The noted Canadian church musician writes of organ playing in its proper relation to the music of the church in the October issue.
- A Plea from the Scaffold*—Percy A. Scholes, noted writer on musical subjects, tells of admonition as to music of the service given by Major Jean Abram Davel before his execution near Lausanne in 1723, as discovered by him in old records in Switzerland.

A REMINDER

On January 1, 1935, Ernest M. Skinner, creator of the Skinner organ, moved from Dorchester, Mass., to Organ Hall, Methuen, Mass., where he is continuing to build organs upon the principles which made the Skinner name. Colorful, always musical, and with the same flawless mechanism—a traditional foundation, plus the "symphonic" colors so long desired, but never realized until the advent of the Skinner inventions.

Ernest M. Skinner & Son Company
Organ Hall
METHUEN, MASS.

If organ problems are curtailing your musical services, consult

AUSTIN

Organ Architects and Builders Controlling Exclusively all Austin Patents

AUSTIN ORGANS, INC.
Hartford, Conn.

ORGANISTS!

Why not form a Chapter or a Branch Chapter of the Guild in YOUR community?

There are numerous advantages in organization, and the Chapter Committee of the Guild, 1270 Sixth Ave., Room 1011, RKO Bldg., New York City, will gladly furnish the necessary information and instruction for securing a chapter status.

WRITE NOW!

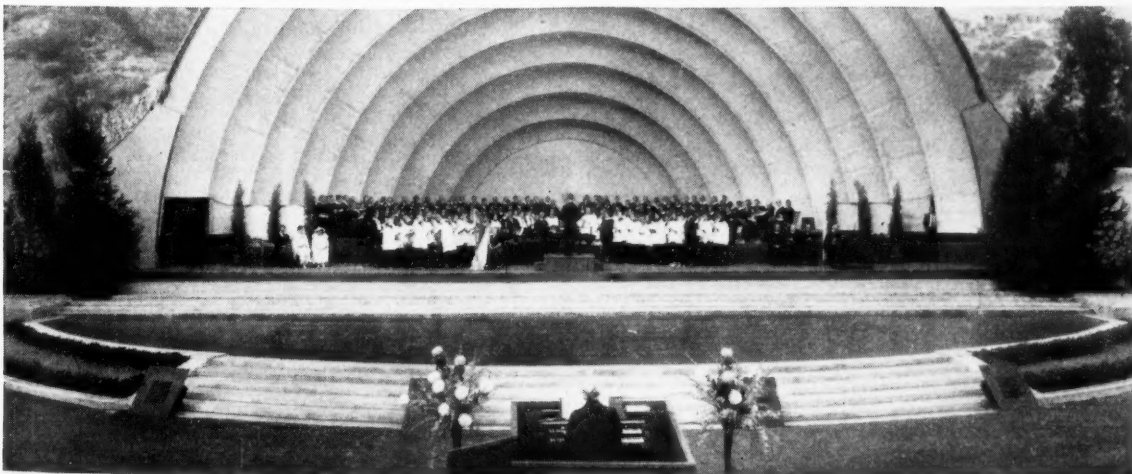
Authoritative slants on the much-discussed HAMMOND Electric ORGAN



PHILADELPHIA ORCHESTRA in rehearsal with its new Hammond Organ, Eugene Ormandy conducting. Mr. Ormandy says: "I was quite truthfully amazed at the superlative musical quality of the instrument . . . it will add greatly to the repertoire of the Philadelphia Orchestra."



CHICAGO MUSICAL COLLEGE has a special course of study for the Hammond. Dr. Rudolph Ganz, President, (center above) says of the Hammond: "It has come to stay . . . is destined to occupy an important place. Self-expression finds a new stimulus in the rich variety of sound combinations made possible by the incredible resources of this instrument."



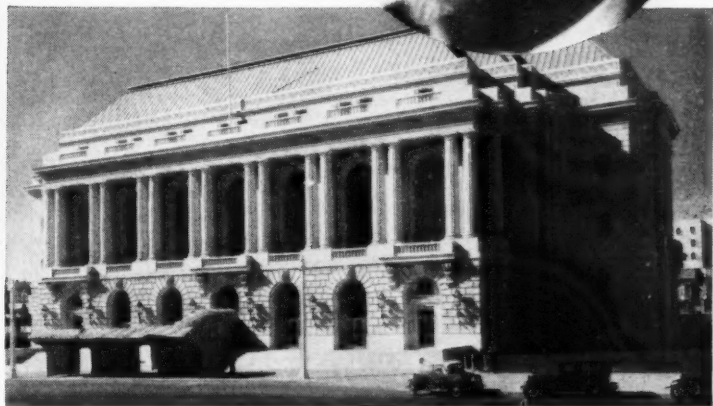
HOLLYWOOD BOWL is one of the most interesting Hammond installations. In this vast outdoor amphitheatre, the Hammond's never-varying pitch and

tone, impervious to temperature and humidity changes, has been a priceless asset. And the Hammond supplies ample volume to fill the Bowl with majestic sound.



CINCINNATI CONSERVATORY OF MUSIC is now Hammond-equipped. Dr. John C. Hoffman, Director and Dean of Faculty (center in photo) says of the Hammond Organ: "Its great variety of tone qualities is truly astonishing. It is quite as capable of soft and warm effects as it is of those of sonorous and majestic proportions. It will add much to the artistic success of our concerts and recitals."

SIR THOMAS BEECHAM uses a Hammond with the London Philharmonic. He writes: "The Hammond most adequately fulfills all the purposes for which we acquired it. It makes possible the utmost variety of effect, from the most subdued pianissimo to a fortissimo capable of filling the largest building."



SAN FRANCISCO OPERA has been using a Hammond for two seasons. Gaetano Merola, Director, is more than enthusiastic about the instrument. "It has not only filled every requirement," he says, "but has been the source of universal favorable comment."



Thousands of Hammonds are in use in churches, homes, schools, etc., in this country and abroad. It is by far the largest selling organ in the world. Completely portable, the Hammond can be installed in any auditorium on an hour's notice. For full information, see the Hammond dealer in any principal city, or write to Hammond Organ, 2941 N. Western Ave., Chicago.

THE DIAPASON

ESTABLISHED IN 1909.
(Trademark registered at United States
Patent Office.)

A Monthly News-Magazine Devoted to the
Organ and to Organists.

Official Journal of the American Guild of
Organists and of the Canadian College
of Organists. Official Organ of the
Hymn Society.

S. E. GRUENSTEIN, Publisher.

Editorial and business office, 1511 Kimball
Building, Wabash avenue and Jackson
boulevard, Chicago. Telephone: Harrison
3149.

Subscription price, \$1.50 a year, in ad-
vance. Single copies, 15 cents. Foreign
subscriptions must be paid in United
States funds or the equivalent thereof.
Advertising rates on application.

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

CHICAGO, JANUARY 1, 1938

HAPPY NEW YEAR!

As we bid farewell to 1937 and enter another year most of us would be happy to be able to peer into the future, but, alas, we lack the gift of prophecy. We may, however, take a backward look and gain inspiration and encouragement from the picture. There have been, indeed, discouragements, and no doubt many a man or woman who has devoted his life to the music of the church has at times lost hope; yet as one sign it may be mentioned that in 1937 more four-manual organs have been built than in any other twelve months since the major depression struck the world. And we have a leaven for the entire loaf in the fine group of young organists who have grown up to carry on the traditions of good church music in spite of every obstacle. Study the news items and the activities of the chapters of the American Guild of Organists and you will note that the old zeal remains and that the best types of music are being advanced. Peruse the recital program pages and you will find evidence that a serious purpose prevails and that ideals are being preserved, at least in the great majority of instances. Compare what is played today with the offerings printed forty and fifty years ago and you will no longer doubt that we have made progress.

Time like an ever-rolling stream still bears all its sons away, and when we ponder the losses the organ profession has suffered in the year 1937 that doleful verse in the fine old hymn impresses itself upon us. But they do not "fly forgotten as a dream dies at the opening day," for their influence and example live after them. Looking at the necrology of the year we find first on the list the name of Clarence Eddy, who died in January, full of years and honors. He had earned the title "dean of American organists" and had been recognized on two continents as one of the ablest performers of his day. Other organists of national reputation who have gone from us include such men as Arthur Foote, Dr. Charles N. Boyd, Albert W. Harned, Dr. Charles H. Mills, and, last on the list, Dr. Wallace A. Sabin, who died in December.

Then in the spring Mathias P. Möller, dean of American organ builders, was taken. His career of more than four-score years was marked by a record in building organs and his rise to fame and fortune from a Danish immigrant boy is an American epic.

In France, in the course of the year, three men passed away who were almost as much a part of America as of their native land by virtue of their compositions and of their pupils from this side of the ocean. They were Charles M. Widor, who had passed the ninetieth milestone; Louis Vierne and Henri Li-

bert. All of the men mentioned made their permanent contribution—Mr. Eddy as a

recitalist who was one of the foremost in establishing organ popularity; Mr. Möller, whose work will be heard for many years to come in thousands of churches; Widor, a great teacher and composer; Dr. Boyd, writer, musicologist and teacher of future ministers.

"All passes; art alone endures." While one generation follows another, and we mourn those that are taken away, we find that true art, as exemplified in the highest ideals of organ playing and building, is permanent. On this assurance rests our faith, and so we enter 1938 with a feeling of confidence.

In the program issued for the convention of the Pennsylvania Association of Organists in October there appeared, in a statement of the aims and history of the organization, this quotation, the source of which was not given: "One of the secrets of the success of this organization lies in the fact that it has for years made it a practice to bring out new talent to encourage the rising generation of organists. One could compile a long list of men of fame whose first introduction to the organ world at large has been through appearances at its convention." Merely to keep the facts unobscured may we say that the quotation is from THE DIAPASON of March 1, 1929; that it was part of an editorial advocating the consolidation of the American Guild of Organists and the National Association of Organists; that it constituted a part of an appraisal of the N. A. O. national conventions, and that it did not refer to the Pennsylvania Association of Organists, an organization not in existence at that time, or to any other state or local body of organists, independent or affiliated with one of the national organizations.

Belated word comes from Switzerland of the death of Professor Ernest Graf, who in addition to his duties as organist of the Berne Cathedral was editor of *Der Organist*, the official organ of the unions of Reformed Church organists of the Swiss republic. He had held the post in Berne since 1912 and ranked as one of the ablest Swiss organists.

ARTHUR FOOTE PROGRAM IS GIVEN IN COMPOSER'S MEMORY

A recital was played in the First Church in Belmont, Mass., Sunday afternoon, Nov. 21, by Willem Friso Frank, organist and choirmaster of the church, as a memorial tribute to Arthur Foote, Mus. D., who died April 8. The program consisted entirely of music written by Dr. Foote. Mr. Frank was a pupil of the late Everett E. Truette and studied in Holland and England. His playing was most interesting, displaying excellent taste in his choice of music and in his registration. He was assisted by the choir of the church and by Edmond Boucher, bass. In spite of very icy streets, a large number of friends of the church and of the late Dr. Foote attended the recital. Tea was served in the vestry after the program by the ladies of the church. Mrs. Arthur Foote and her daughter were present. The organ is a Casavant of twenty-five stops, with chimes and harp. The following was the recital program: Improvisation, from Suite in D minor; Solemn March; Cantilene in G; Toccata; "Jubilate" in A flat major (sung by the choir of the church); Nocturne in B minor; Maestoso, from Suite in D minor; "Pater Noster"; "Requiem" (solo sung by Edmond Boucher); "Night"; Festival March; Communion in E.

Death of Mrs. N. Lindsay Norden.

Mrs. Grace V. Norden of Germantown, Philadelphia, died Nov. 18, after an illness of eighteen months. She was the wife of N. Lindsay Norden, prominent Philadelphia musician, who is organist and choirmaster of Rodeph Shalom Synagogue, Philadelphia, and of the First Presbyterian Church of Germantown. Besides her husband Mrs. Norden is survived by two children, Grace Elise, 11, and Warren Everett, 7 years old.

Letters from Our Readers

Timely Suggestion by Dr. Peaker.

Toronto, Ont., Dec. 13.—Sirs: I wish to move for the adoption of a new plan by the examining boards of the A.G.O. and the C.C.O. Most of us (with the exception of Dr. Healey Willan, who is safe in a gallery) are dangerously accessible following the service, and this accessibility is a serious menace to the postlude. In view of this fact would it not be possible to ask all candidates to perform a fugue—maintaining at the same time a constant and easy flow of conversation? I would work it thus:

Candidate begins in silence (orally speaking). Then, when the four voices have all entered, an examiner approaches the console and asks him how his mother is. While he is framing a suitable answer and getting through the episode to the relative key, a lady enters and extends her hand to say good morning, at the same time commending his choir. Here, of course, he should arrive somehow at a dominant pedal and, standing on it, should smile and bow, meanwhile retiring the great to pedal with his left hand.

I would go no farther than this simple test for the associate examination, but the prospective fellows should be able to tell the librarian what number the evening anthem is, pacify irate old gentlemen whose favorite hymn-tunes have been changed, and even fish the choir-vestry keys out of their trouser pockets during the pedal solo in Bach's D minor.

In short, I would like to see all candidates prepared for the exigencies of church playing, and marks would be given for facial expression during the ordeal, even a sympathetic noise in the throat getting some recognition.

I do hope some of our American colleagues will further adumbrate on this scheme, for I am sure it is a very logical one.

CHARLES PEAKER.

Mr. Nuttall Much Alive.

Chicago, Dec. 17, 1937.—Editor of THE DIAPASON: May I take this means of addressing a letter to you (which I hope you will share with your readers by publishing) to correct a misstatement I made in the third edition of "The Contemporary American Organ"?

The second paragraph on page 358 states: "The late Mr. James H. Nuttall of Los Angeles, a former organ builder, before his death was working on an electronic * * * I am reliably informed that Mr. Nuttall is very much alive, so that this statement must be corrected to read in the future tense, rather than the past. I can only say in extenuation of my error that I had Mr. Nuttall confused either with Mr. Edward Clark or Mr. Joseph J. Carruthers or Mr. Brockbank, all of whom were English organ builders who recently died in this country. I wish to offer my profound apologies to Mr. Nuttall, and hope that he will be inclined to pass off this erroneous statement as Mark Twain did when he said that the report of his death had been "greatly exaggerated."

WILLIAM H. BARNES.

Reads It Avidly and Completely.

Kansas City, Mo., Dec. 1, 1937.—My dear Mr. Gruenstein: Like every other organist worthy of the name, I read THE DIAPASON avidly and completely. I especially appreciate the page of programs, having formed the habit of underlining the compositions which I should like to have in my own repertoire. The list of most-played works was very useful. * * * THE DIAPASON is one magazine that I sit down to read the minute the postman brings it. Cordially yours,

JOSEPH A. BURNS.

Faithful Since First Issue.

Jacksonville, Ill., Dec. 7, 1937.—Dear Mr. Gruenstein: I have taken THE DIAPASON since its first issue and still find it indispensable. Sincerely yours,

HENRY WARD PEARSON.

Sees Increase in Value.

University of Louisville, Louisville, Ky., Nov. 29, 1937.—Dear Mr. Gruenstein: May I say a word of appreciation of your fine editorship of THE DIAPASON? It seems to me that its value

That Distant Past as It Is Recorded in The Diapason Files

TWENTY-FIVE YEARS AGO, ACCORDING to the issue of Jan. 1, 1913—

It was announced that T. Tertius Noble had sailed Dec. 28 from England to make an American recital tour.

Dr. William C. Carl gave his 150th recital at the First Presbyterian Church, New York City.

A three-manual Austin organ in All Saints' Memorial Church at Providence, R. I., was opened with a recital by John Hermann Loud of Boston.

Edwin Lemare, father of Edwin H. Lemare, celebrated his fiftieth anniversary as organist of Holy Trinity Church, Ventnor, England.

Roland Diggle was giving a series of twilight recitals at the Cathedral of St. John, Quincy, Ill., on alternate Sunday afternoons.

Two husky footpads who held up C. Gordon Wedertz, then organist of St. Bartholomew's Episcopal Church, Chicago, were put to flight with a revolver by the quick and doughty Wedertz.

TEN YEARS AGO, ACCORDING TO THE issue of Jan. 1, 1928—

New four-manual organs under construction included one by Möller for the Ninth Street Baptist Church in Cincinnati; an Austin for the Church of the Saviour in Cleveland and one by the Hall Company for the Main Street Methodist Church, Danville, Va.

Announcement was made by the American Guild of Organists that the 1938 convention would be held in Detroit beginning June 19.

G. Donald Harrison was introduced to American organists through THE DIAPASON, having come from England to take a prominent part in the designing of Skinner organs at the Boston factory of the Skinner Organ Company.

Lynnwood Farnam was giving a series of Brahms-Franck recitals at the Church of the Holy Communion, New York.

and interest are constantly on the increase. Sincerely yours,

W. LAWRENCE COOK.

Awaits Its Monthly Arrival.

Niagara Falls, N. Y., Dec. 6, 1937.—My dear Mr. Gruenstein: Would like you to know that I thoroughly enjoy your publication and look forward to its coming each month very eagerly. Sincerely,

ROBERT W. STIRLING.

Reads News When It's Fresh!

Freeport, Ill., Nov. 20, 1937.—THE DIAPASON, Chicago, Ill.: I am enjoying THE DIAPASON each month and am another one of those who can hardly wait to sit down and read it through as soon as it arrives. Very sincerely yours,

ESKIL RANDOLPH.

SEWICKLEY, PA., INSTRUMENT IS REBUILT, WITH ADDITIONS

The organ at St. Stephen's Church, Sewickley, Pa., has been entirely rebuilt by Moorhouse, Bowman & Brandt, Inc. It has been enlarged, re-designed and reapportioned and is now considered one of the finest instruments in the Ohio valley. Throughout the winter Julian R. Williams, organist of St. Stephen's, is presenting a musical program on the third Sunday afternoon of each month. On Dec. 19 the program was of a Christmas nature.

The organ is divided into two chancel sections and a section at the rear of the church. Material in these sections has been reapportioned to give a better ensemble and more expressive possibilities. The work has included new swell engines and on the swell there have been added new strings, a new vox humana and a three-rank mixture playable in separate ranks. On the great a new harmonic flute, 8 ft., has been added. The console has been rebuilt. The new stops, chests, etc., came from Möller and Austin. The organ originally was built by Austin in 1915.

The Free Lance

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

A young organist in Warren, Pa. (Marcus Naylor, First Presbyterian Church), prints at the head of his programs his confession of faith: "To spread the gospel of good music—such is the mission of this organ." I like that. It is direct; it smacks of youthful devotion. One's work must be directed towards an ideal, if it is to become fruitful.

It was bound to come! What was bound to come? Why, the "Digest" in music. Did you read the satire on the various "Digests" appearing two or three months ago in the department of *Harper's* called "The Lion's Mouth"? It gave samples of a supposititious "digest" of the "reader's digests," these to be succeeded by "digests" of the second crop, until articles were finally condensed into a single sentence. Why not digest the long and tedious works of the classical composers, giving the themes, to be sure, but omitting the episodes, and especially that terrible "developments section"? Well, why not?

I see that the *Daily Telegraph* has found an American broadcaster (why is it that our English cousins always find an American at the bottom of aesthetic mischief?) who has made drastic cuts in several well-known compositions; he calls it a "streamlining" process. He has reduced the playing time of Tchaikowsky's "Romeo and Juliet" from sixteen minutes to four minutes and forty-five seconds; "The Barber of Seville" (I imagine the overture by that name is meant) from seven minutes to one minute and thirty seconds. Good work! I know several works by prominent composers (some of ancient and some of modern lineage) that I would like to hear—if at all—in "streamlined" versions.

The printer last month somehow made nonsense out of my paragraph about "Lead, Kindly Light." What I tried to say was that "Hymns of the Ages" had made the first line of Newman's hymn to read "Shed kindly light, amid the encircling gloom, And lead me on." Does any authority in hymnology know the history of the change? I have always felt the identification of Deity with light, even "kindly Light," in this hymn had something artificial or strained about it. That objection vanishes in "Shed kindly light, amid the encircling gloom, And lead me on! The night is dark, and I am far from home, Lead Thou me on!" However, on such matters I imagine my opinion is not worth a button.

Did you ever sing "Adeste Fideles" with a crowd of people in Christmas week and find yourself stumped with the second stanza beginning "God of God, Light of Light," the words sprawled over four bars? The new "Methodist Hymnal," London, 1933, gets over this embarrassing place by filling in the gaps thus: "True God of true God, Light of Light eternal," "Hymns Ancient and Modern" and the "English Hymnal" stick to Oakeley's unrhythmical translation.

Do we not all deeply regret Harold Samuel's death last January and have we not feared that his place would never be filled? Please take notice that the *London Daily Mail* (Nov. 20) states: "There is an artist playing in London at Grotrian Hall every day next week except Wednesday, who is rapidly stepping into the shoes of Harold Samuel. Iso Elinson is his name; he is playing Bach during the six recitals." Turning to the advertising columns I note that Elinson's first program of his "Bach week" chooses Partita in B flat major, the Italian Concerto, Eight Preludes and Fugues, Book I. I hope this is not a false alarm.

It was a great pleasure to have a card from Waldo S. Pratt, an old and highly valued friend. He writes: "I send you a companion-piece to your

'Universalist' story. An Englishman was crossing the Irish Sea one very stormy night, when every other passenger was laid low. Encountering the captain about midnight, the bishop remarked: 'This is getting dangerous.' 'Yes, my lord, if this keeps up, we'll all be in heaven by morning.' 'God forbid!' exclaimed the bishop."

We had a blizzard in Boston and its suburbs on Sunday, Nov. 21, which must have affected the attendance at the recital of Arthur Foote's organ and vocal compositions, given by William Friso Frank, organist of the First Church in Belmont. The program included ten organ pieces, the Jubilate in A flat major, sung by the choir of the church, and the "Requiem," sung by Edmund Boucher. It is true that Arthur Foote did a good deal for the organist's church and recital repertoire; his taste was impeccable; his invention was fluent; his ideals were high. Let us by all means hold his memory in esteem. I suggest that every piano teacher, every violinist, every singer and every group of musicians interested in ensemble music might well find a place for a Foote composition in many of their programs; the songs, the first piano suite (too little played), the cantatas, the piano and violin sonata, the melodious trio for piano, violin and cello, etc. It is not necessary to wait until there is time and leisure for a full commemorative service. I regret I could not hear Mr. Frank's well-planned and no doubt interesting recital.

Kenneth E. Runkel writes me a letter, too long to insert here, with regard to the question of an A. G. O. diploma preliminary to the A. A. G. O., but if he will not be offended by my condensing it on the plan of the *Reader's Digest* I'll simply say he is fearful that a "subsidiary rank" for the Guild will be a false step. In this connection Rollo Maitland's long letter in the November *DIAPASON* (page 12) should be read, for this is a matter of great importance to the future of the Guild. It has always been my conviction that the Guild examinations were the foundation reasons for its existence. With this in mind add the facts (a) that candidates for the Guild diplomas are much more interested in playing than in studying harmony and counterpoint, (b) that a working knowledge of theory is not gained in a few weeks or months of study, but comes only after spoiling reams of music paper, (c) that expert teachers of theory are less common than expert teachers of organ, voice and piano, and finally (d) that theory study is regarded more often as something taken up in an emergency, rather than as a fundamental subject bearing on phrasing, on registration (in the organ), on improvisation, on broad musicianship. It is my impression, judging from the fate of candidates coming from the vicinity of Boston, that more have been "flunked" in theory than in playing. Would there be any serious difficulty in passing the A. A. G. O. examinations if theory, from the start, had been thought of by the young player as vitally connected with learning to play like a musician? We can't argue this matter out in advance of the trial of what may seem to us the best way at the time; if success comes, our ideas are proved correct.

Heaps Presents Gibbs Cantata.

For the second of his vesper services at the New England Congregational Church, held Dec. 19 in Thorne Hall on the Chicago campus of Northwestern University, Porter Heaps, organist and director, with his choir of twenty-two voices, gave a Christmas program. The feature of the evening was the cantata "The Birth of Christ," by Armstrong Gibbs. "The Birth of Christ," a fine example of modern English choral composition, was written in 1930 especially for the Three Choirs Festival, the oldest of the provincial music festivals in England, dating back to 1724. The next vesper service is on the schedule for Jan. 9 and the Northwestern University A Cappella Choir and the Northwestern University Chorus, a group of 200 voices under the direction of Max Krone, supplemented by a string orchestra and the organ, will present a program including Cantata No. 142 of Bach.

LILY MOLINE HALLAM



CHICAGO IS LOSING one of its most capable and most public-spirited organists in the departure of Mrs. Lily Moline Hallam, who starts for Los Angeles Dec. 30 to make her home. She and her husband, Joseph W. Hallam, are driving to the coast. They plan to enjoy the well-publicized climate of California in the city where Mr. Hallam has a daughter and a son, besides grandchildren and great-grandchildren. Mr. Hallam, former state's attorney at Sioux City, Iowa, has retired from the practice of law and has not been in robust health for the last year. Mrs. Hallam, who has established an enviable reputation not only as an organist, but as a composer for the organ, whose works appear on programs throughout the country, retires as organist of the Seventh Church of Christ, Scientist, Chicago, after an incumbency of two years. Before going to the Seventh Church she was for twenty years at the First Church in Oak Park. Ten years ago she founded the Chicago Club of Woman Organists. She is a former state president of the N. A. O. and has been prominent in the activities of the Illinois Chapter of the A. G. O. Mrs. Hallam's many friends arranged a number of entertainments in her honor before her departure. A farewell dinner by the Illinois Chapter, A. G. O., and the Chicago Club of Woman Organists was held Dec. 6 and many tributes to Mrs. Hallam were paid on that occasion. Other parties in her honor were held with Mrs. Irene Belden Zaring and Miss Caroline Marshall as the hosts.

Winslow

CHENEY

"One of the elect of his generation of organists." *The Musical Courier*, New York.
10 WEST 58TH ST. NEW YORK CITY

Wm. W. Carruth

ORGANIST

Mills College, California

Walter Flandorf

CHICAGO

Rollo

MAITLAND

"One of the finest concert organists on the American continent today."
Ottawa Citizen.
2129 Chestnut Street, Philadelphia

RALPH KINDER

ST. THOMAS'S CHURCH

Whitemarsh, Pa.

FRANKLIN STEAD, Mus. D.

Recitals—Instruction

Cosmopolitan School of Music
Res. Phone: Wabash 6295

CHARLES H. FINNEY

A. B., Mus. B., A. A. G. O.

CHURCH OF THE COVENANT
(Presbyterian)

ERIE, PENNA.

HAROLD TOWER

Organist and Choirmaster
Trinity Methodist Church

GRAND RAPIDS, MICHIGAN

Seth Bingham

Associate Professor of Music (Composition),
Columbia University

ORGANIST AND CHOIRMASTER

Madison Avenue Presbyterian Church
921 Madison Ave., New York

A. M. Bac. Mus. F. A. G. O.

LESLIE P. SPELMAN

University of Redlands

REDLANDS CALIFORNIA

CLARENCE DICKINSON

Concert Organist

Organist and Director of Music, The Brick
Church and Union Theological Seminary.

Director of the School of Sacred Music of
Union Theological Seminary.

412 Fifth Avenue, New York

HENRY OVERLEY

Head of Music Department,
Kalamazoo College

Organist-Choirmaster, St. Luke's Church

MAX GARVER MIRANDA

A. A. G. O.

RECITAL ORGANIST
Beloit College, Beloit, Wis.

JOHN M. KLEIN

Recitals

BROAD STREET PRESBYTERIAN
CHURCH
Columbus, Ohio

David Hugh Jones

Westminster Choir School

PRINCETON, NEW JERSEY

JOHN STANDERWICK

RECITALS — INSTRUCTION

Bethel Presbyterian Church

EAST ORANGE, N. J.

Survey of New Publications of Church Music in 1937

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

One feature of the year 1937 was the superabundance of music for Christmas. The publishers started to send it for review in the summer, and it was still arriving in December. I should guess that about five times as much was published as could possibly be sold, and there were times when I thought that there was three times as much as I could possibly examine. I believe that I have scrutinized almost all of it—at any rate enough to justify beginning my annual article with lists of the most attractive numbers. Perhaps the weeding has gone far enough before the article is written, but for those who may like one man's opinion regarding the very best compositions of the year I have added an asterisk to indicate my own favorites.

Christmas Carols and Anthems

In the case of traditional carols, I have named first the editor or arranger, then, after a hyphen, the country or period of origin:

*Austin—"In the Beginning Was the Word." S solo. Eight pages. Not easy. (Gray.)

*Barnes—"Silent Stars Were Watching." S or T ad lib. Can be used by quartet. (G. Schirmer.)

Bitgood—"The Christmas Candle." (G.) Black—"The Lonely Shepherds." Unaccompanied, seven parts. Twelve pages. (Gray.)

Brahms—"The Hunter." Carol. (E. C. Schirmer.)

Branscombe—"Hail, Ye Tyme of Holie-Daies." Unaccompanied. (Schmidt.)

Bortniansky—"Glory to God in Heaven." Edited by Wilhousky. Unaccompanied. SSAATB. (C. Fischer.)

Burgess—"The Parish Carol Book." Twenty-two carols. (Novello.)

Burgess—"Carol Service of Nine Lessons." To be used with the Carol Book, to make a complete choral service. (N.)

*Butcher—"Let All Mortal Flesh." Based on the tune "Picardy." S. Parts available for three trumpets, bells, cymbals, tympani. (Ditson.)

Conant—"The Christ-Child Lay." Words by Chesterton. Can be sung by a quartet. (Galaxy.)

de Brant—"A Carol of Good Tidings." Introduces an old French carol. Part for organ chimes. (McLaughlin & Reilly.)

*Dickinson-Catalonian—"Hasten, Children, One and All." Parts available for violin, cello, harp. S solo. Choir of children ad lib. (Gray.)

*Dickinson-Swiss—"Little Child in Manger Bare." S. Quartet can sing. (Gray.)

*Prothingham—"Descants on Ten Christmas Hymns and Carols." (Summy.) Gilbert, N.—"A King in Bethlehem." (Ditson.)

*Hagemann—"Christmas Eve." Poem by Kilmer. Get the edition made by P. James. (Galaxy.)

Heckenlively—"Gloria in Excelsis Deo." Unaccompanied, five parts. Thirteen pages. (G. Schirmer.)

Holler—"A Great and Mighty Wonder." S. Ten pages. (Gray.)

Hokanson—"The Virgin's Lullaby." Edited by Luvaas. S. Unaccompanied chorus best. (Birchard.)

Kopyloff—"Heavenly Light." Unaccompanied. Three pages. Edited by Wilhousky. (C. Fischer.)

*Krone-Czech—"The Birds and the Christ-Child." Unaccompanied chorus. (C. Fischer.)

Latham—"O Glorious Maid." SBar. (Oxford.)

Luvaas-Breton—"In Excelsis Gloria." Unaccompanied, eight parts. Ten pages. (Birchard.)

*Mackinnon—"Christ Is Born of Maiden Fair." Rearranged for unison singing. (Gray.)

McCollin—"Hail to the King of Glory." Unaccompanied, eight parts. Poem by C. Rossetti. Eleven pages. Not easy. (Gray.)

Milford—"Fifteen Christmas Carols for Unbroken Voices." With descants for some. (Oxford.)

*Nagle-German—"Joseph, Dearest Joseph." Unaccompanied, six parts. (Presser.)

*Nagle—"A Christmas Carol Cycle." Four parts, published separately. (G. Schirmer.) As follows:

1. "No Room in the Inn." Unaccompanied.

2. "A Star Shines Bright." Unaccompanied.

3. "Cradle Song." Solos for SA.

4. "Of the Father's Love Begotten." Nine pages. A splendid accompanied anthem on the "Divinum Mysterium."

*Niles—"Ten Christmas Carols from the Southern Appalachian Mountains." Unison. The best collection of mountain carols yet published. Appeared late in

1935, but not sent for review. (G. Schirmer.)

Novello Carol Leaflets—The following are best:

*Radcliffe—"The Trees of the Field." Medium solo.

*Sampson—"Lullay, My Liking." Medium solo.

Murray—"New Prince, New Pomp." Wilson—"In Excelsis Gloria."

Richardson—"Christmas Day in the Morning." Unison. (Novello.)

Sampson—"Gloria in Excelsis." Invitational introit. Three pages. Best of a good set. (Novello.)

Sellew—"Three Christmas Carols." Unaccompanied chorus. Fine old English texts. (Willis.)

Thomas, C.—"Christmas in Greece." Unaccompanied carol. Refers to St. Francis. (Schmidt.)

Whitehead-German—"Three Christmas Carols." (Western Music Company, Vancouver.)

*Wihermann—"Dayspring of Eternity." Advent. Twelve pages. SMed. Twelve pages. Not easy. (Gray.)

Williams, D. McK.—"To Bethlehem." Carol. (Gray.)

Williams, F.—"Bethlehem." (Flammer.) *Voris—"Three Shepherds." ATB solos. Women divide into SSA. Poem by K. L. Bates. (Gray.)

Wilson, J.—"In the Ending of the Year." (Novello.)

*Yon-Indian—"Twas in the Moon of Wintertime." Editions for unison or accompanied carol. (Galaxy.)

Most of these have been reviewed previously. I am very sorry that Mr. Nagel's cycle arrived too late for earlier mention: the big anthem is one of his best compositions. Writing before Christmas, I am guessing that the numbers by Dickinson, Yon, Hagemann and Voris will be the best sellers.

New Music for Easter

For Easter we had fewer numbers from which to select, but the quality was so uniformly high that you couldn't go wrong on any of the following:

Bitgood—"Joy Dawned Again." Excellent arrangement of the noble and popular "Lasst uns erfreuen." for adult and children's choirs. (Gray.)

Clokey—"Christ Conquereth." Uses an ancient melody creatively. Eleven pages. Perhaps his best anthem. (J. Fischer.)

Curry—"Arise in Us." Poem by Masfield. Eight pages. (Gray.)

Dickinson-Swiss—"Our Lord Jesus Knelt in the Garden." A or Bar. Useful for Lent as well as Easter, for any sort of choir. (Gray.)

Dickinson-Twelfth Century—"Now Christ Is Risen." Unaccompanied ad lib., but quartet can do. Parts available for two trumpets and two trombones. (Gray.)

Edmundson—"Bethlehem's Own." Eight parts. (J. Fischer.)

Federlein—"On the Third Day." Ten pages. (G. Schirmer.)

Gaul-Huguenot—"Jesus Lives." (Galaxy.)

Gaul-Norwegian—"The Lights of Easter." (Galaxy.)

Lester—"On Wings of Living Light." Based on ancient carol-tune. Accompanied quartet could sing it. Ten pages. One of his best. (J. Fischer.)

Whitehead—"If Ye Then Be Risen." SBar. Ends with chorale begun by men's voices; needs chorus. (Gray.)

To this remarkably fine group should be added Dr. Mauro-Cottone's anthem for Palm Sunday, "Hosannah to the Son of David." It has a medium solo, preferably baritone, and is published by Galaxy.

Accompanied Anthems, Other Seasons

The Novelty of the year is Harvey B. Gaul's "Armenian Great Entrance" (Flammer), with florid solos for tenor and baritone. As you expect from the Prince of Pittsburgh, it is a dashing performance and really interesting music also, needing a fine performance. Here is a list cut down from a much longer one:

*Banks, H. C., Jr.—"Behold, a King Shall Reign." Bar. Twenty-two pages. Unhackneyed words, sturdy music. (Gray.)

Blake—"Ride On, Ride On, My Heart." T. March rhythm. (Novello.)

*Brown, A. G. Y.—"Only Begotten Word." On the grand Rouen melody for the "Iste Confessor." Easy. (Gray.)

*Candlyn—"Thee We Adore." On the "Te Adoro Devote." Any choir. (C. Fischer.)

Coke-Jephcott—"Come, Holy Spirit." (Gray.)

*Dickinson-Hebrew—"The Shofar Is Sounded." B. Change the word "shofar" to "trumpet" and use as a festival introit. (Gray.)

Dyson—"A Prayer for the King." SATB and unison editions. (Novello.)

Evans, G. C.—"Thy Kingdom Come." At end unison and mixed choruses. Trumpet in C ad lib. For a diocesan festival. (C. Fischer.)

*Genet—"Eternal Ruler of the Ceaseless Round." Eight pages. Composed for a Michaelmas festival with massed choirs. Eight pages. (Gray.)

George—"If Ye Love Me." Three pages. (Gray.)

Marks—"O Lord, My God, I Will Exalt Thee." Quartet. (Presser.)

Mueller—"Lo, God Is Here." (G. Schirmer.)

Porter—"The Fruit of the Spirit." T. Late 1936. (Gray.)

Snow—"When Wilt Thou Save the People?" SS. Antiphonal effects ad lib. (Gray.)

Thiman—"Blest Are the Pure in Heart." Quartet can do. Short. (Novello.)

Wadely—"That God Doth Love the World." SBar. Can be sung without a tenor. (Oxford.)

Whitehead-Merkel—"O Blest Are They." Easy. (Western Music Company.)

Whitehead-Merkel—"Jesus, Bread of Life." (Western Music Company.)

*Willan—"Before the Ending of the Day." S ad lib. (C. Fischer.)

If I could buy only three of these, I should take the ones by Candlyn, Brown and Willan. They are all easy and of a beauty likely to be permanent.

J. William Jones of the Episcopal Cathedral at Albany did an interesting and very intelligent thing when he commissioned composers to write anthems for his annual diocesan festivals. For 1938 he got an exquisite accompanied anthem by Willan and a good sturdy one by Evans, not to mention a canticle by Titcomb.

Unaccompanied Anthems

These include another Armenian novelty by Gaul and several compositions by two men who have large and varied choral experience, Mueller and Jones:

Candlyn—"Bread of Heaven." Four pages. (Gray.)

Gaul—"Armenian Canticle of Thanksgiving." T. (Flammer.)

Ingle—"Awake, My Soul." Won the prize of the Chesapeake Chapter, A. G. O. (Gray.)

Jones, D. H.—"How Beautiful upon the Mountains." Eight parts. (C. Fischer.)

*Jones—"Prayer for Guidance." Three pages. Russian style. (C. P.)

Jones—"O Sing unto the Lord." Three pages. (C. Fischer.)

*Ley—"The Evening Hymn of King Charles First." Two pages. This is No. 6 of a series of short anthems. Lovely music. (Oxford.)

Mueller—"Montclair A Cappella Series." (G. Schirmer.) All worth seeing.

*Oldroyd—"Prayer to Jesus." Words by Rolle of Hampole. Music in Phrygian mode. (Oxford.)

Porter—"O Master, Let Me Walk." (Galaxy.)

Whitehead—"Almighty God, We Praise Thy Goodness." Short. (Gray.)

Whitehead-Italian Melody—"Saviour, Breathe an Evening Blessing." Seven pages. One stanza for TTBB. (Western Music Company.)

Whitford—"Let All That Hath Breath." Eight parts. His best. (J. Fischer.)

Of all the accompanied anthems of the year that come from England I have chosen the ones by Ley and Oldroyd as the two that everyone should see. Both are apparently easy, but deserve loving care.

New Editions

Of the older English music the most important numbers published this year are probably those in the "Tudor Church Music, Second Series" (Oxford). They include a number of fine things, but should all be inspected, for there seems no subject on which there is greater diversity of taste. I merely recommend the Weelkes Evening Service for Five Voices and the Magnificat from the Second Evening Service of O. Gibbons.

I have reviewed two books published by Hall & McCreary of Chicago, both important contributions: "Praetorius Settings for A Cappella Choir," edited by Buszin, and Professor Lundquist's edition of "Later Renaissance Motets"; there are twelve in the former volume and sixteen numbers in the second. Personally I enjoyed more the Praetorius collection.

For the Flammer Company, Mr.

Riegger has been editing some well-known numbers, including the Morales "O Vos Omnes" (Latin and English words), the Schubert "Ave Maria" (Latin and English) and Bach's most popular choral piece, "Jesu, Joy of Man's Desiring."

J. Fischer & Bro. publish three important numbers by Palestrina:

"Missa Papae Marcelli." For SSATBB and orchestra. Edited by Hansen. A bold experiment. I have not heard a performance to judge how the accompaniment affects the choral texture.

"Bonum est Confiteri" for SATTB and "Super Flumina Babylonis" for SATB. Edited by C. Rossini. Published separately.

A few other numbers which deserve mention are:

Bach, ed. by Holler—"Come, Dearest Lord." S or T. (Gray.) Probably most of the congregation are unfamiliar with the original words, which are nearly useless anyway.

Bruch, ed. by Milligan—"Evening Hymn." Twelve pages. S obbligato. (Gray.)

Byrd—"Sanctus" for SATTB, as used at the Coronation. (Stainer & Bell.)

For Women's Voices

Excellent series are being edited by musicians in our leading women's colleges. This year I have had no new numbers in the Radcliffe, Wells or Vas-sar series; but the first set in the Mount Holyoke Series, edited by Miss Clara Tillinghast, for SSA, has been completed (Witmark) and it will be worth while to give you a list of these admirable works:

Dvorak—"Blessed Jesu." from "Stabat Mater."

Bach—"To Thee Be Praise." from Cantata No. 41.

Bach—"Praise Our God Who Reigns." from No. 11.

Handel—"May No Rash Intruder." from "Solomon."

Purcell—"Rejoice in the Lord Alway." Brahms—"How Lovely Is Thy Dwelling." from the Requiem.

Bach—"My Friend, 'Tis So Much Wind." from "Phoebus and Pan." (Secular.)

Aieghinger—"Assumpta Est Maria." Aieghinger—"Regina Coeli."

Handel—"Awake the Trumpet's Lofty Sound." from "Samson." Piano, four hands.

Handel—"Let Their Celestial." from "Samson." Piano, four hands.

Sweetinck—"Hodie Christus Natus Est." The Elmira College Choral Series, edited by Gwynn S. Bement (J. Fischer), now lists the following numbers (I have not seen all of them and think some are still in press):

Handel—"Sing unto God." SSAA. From "Judah Maccabaeus." Twelve pages.

Bach—"Jesus, Who Didst Ever Guide." SSA.

Bach—"Hear, King of Angels." SSAA.

Lotti—"Sanctus." SSAA.

Josquin de Pres—"Miserere" (motet). SSA.

Palestrina—"Benedictus." SSA.

The most interesting novelty has been the arrangement by Jackson and Gatwood of the old white spiritual, "Poor Wayfaring Stranger" (J. Fischer), for SSA and S solo. This is a beautiful melody with a text of deeply impressive piety—a real discovery.

And now for a list of other excellent things:

Bach, ed. by Holler—"Jesu, Joy of Man's Desiring." SSA. Violin ad lib. (Gray.)

Bach, ed. by Wild—"Abide with Us." SSA. (Schmidt.)

*Barnes—"Christmas Nocturne." or "Sweet Dreams, Form a Shade." Famous poem by William Blake. SSA. (Gray.)

Gruber, ed. by Spier—"Silent Night." SSA, accompanied. (J. Fischer.)

Hagemann, ed. by Gilbert—"Christmas Eve." Poem by Kilmer. For SSA, accompanied. (Galaxy.)

McCollin—"Christmas Lullaby." SSA, easy. (Presser.)

Mendelssohn, ed. by Mansfield—"He, Watching Over Israel." For SSA. (Novello.)

*Noble, H.—"Magdalen." SSAA, unaccompanied, difficult. The most original and impressive English number of the year for women's voices. (Oxford.)

Panchenko, ed. by Gorakhoff—"The Beatitudes." SSA A, unaccompanied. (Gray.)

Richards—"A Ballad of Trees and the Master." SSAA. (Gray.)

*Snow—"Brotherhood." Fine poem by Whittier. SSA. Composed for the English Boy Choristers, who featured it, but

equally admirable for women's voices. (Homeyer, Boston.)

Music for Junior Choirs

The publishers are realizing the importance of this new demand. So far, the best books have been those edited by Mr. Holler for Gray, entitled "The Junior Choir Anthem Book"; the third book appeared this year. Another collection of merit is Harts' "The Two-Part Choir" (Birchard), published in two books of fifteen anthems each. Separate numbers from these books are issued; for example, Mr. Holler published this year the "Bless the Lord" by Ippolitoff-Ivanoff, with second part *ad lib.*, and also Bach's "Jesu, Joy of Man's Desiring," for SAB, and Bach's "O Saviour Sweet" for SAB and S solo (Gray). Mr. Harts issued several numbers separately, including the old harvest favorite by West, "The Woods and Every Sweet-Smelling Tree" (Birchard).

D. H. Jones of the Westminster School has published a second set of "Hymns and Anthems, Children's Voices" (C. Fischer); the first set was evidently popular.

Over in England Robin Milford, son of the famous publisher and himself well known as a composer of organ pieces, brought out a book entitled "Fifteen Christmas Carols for Unbroken Voices" (Oxford). The tunes are lovely ones from the well-known Oxford collection; for some, descants are furnished.

Here are more:

Bach-Akerman—"Jesus, Joyance of My Heart." Medium solo and two-part choir. (Novello.)

Kopp-Runkel—"Cradle Hymn to the Child Jesus." SA. Three pages. (Gray.)

Robson—"O Worship the Lord." In the Sunday-school Hymn Series. (Novello.)

Wild—"O Earth, Throughout Thy Borders." Easter. For SA or SAB or SSA. (Gray.)

Williams, ed. by Holler—"The King's Highway." SAB. (Gray.)

In England a considerable number of very fine numbers for unison are being published, not necessarily for children's choirs; I list a few of this year's best, with one or two American companions:

Blake—"And Now Another Day Is Gone." (Novello.)

Blake—"Teach Us, Good Lord." (Novello.)

Bach-Dickinson—"O Saviour Sweet." (Gray.)

Ippolitoff-Ivanoff—"Bless the Lord." (Gray.)

MacMahon—"Arm Us, O Lord." School dedication, etc. (Oxford.)

Thiman—"Lord, While for All Mankind." Patriotic; useful for any country. (Novello.)

Thomas—"Lord, Thou Hast Been Favorable." Patriotic. (Schmidt.)

For Men's Voices

The most interesting new set is one of Scottish psalm-tunes edited by Sir Hugh Robertson of the Glasgow Orpheus Choir and published by Paterson (imported by C. Fischer). I recommend particularly the glorious "Old 124th" tune, beginning "Now Israel may say"; also "Belmont," or "By Cool Siloam," and "Kedron," or "Come, Let Us to the Lord."

Here are others, some of which appeared late in 1936:

Greenfield-Old English Carol—"Good King Wenceslaus." (Gray.)

Handl, J.-Greenfield—"Christmas Eve in Song." (Gray.)

Hagemann, ed. by Greenfield—"Christmas Eve." Poem by Kilmer. (Galaxy.)

Jackson and Gatwood, editors—"Poor Wayfaring Stranger." White spiritual. (J. Fischer.)

Kopoiyoff, ed. by Gaul—"Alleluia! Christ Is Risen." (Ditson.)

Spalding—"Blessed Are They That Dwell." (Schmidt.)

Teschner—"O How Shall I Receive Thee." Chorale. (J. Fischer.)

For the Episcopal Service

The number that made the deepest temporary impression was certainly the magnificent Te Deum on traditional themes that Vaughan Williams wrote for the Coronation, now published separately by the Oxford Press in twenty pages. Over the radio it sounded almost as fine as I expected, and I dare say that it will often be used as one of the few really great festival settings.

I can recommend as more frequently useful a number of settings of various parts of the service:

Candlyn—Te Deum in G minor. (Gray.)

This is divided in such a manner that any section may be sung separately, and yet it does not seem to suffer musically. It may all be sung by men's voices in unison. Excellent in every way.

Willan—Benedictus es, Domine, on plainsong theme with *fauxbourdon*. (Gray.)

Sowerby—Communion Service in E. (Gray.) Nobly austere, but not dissonant, as some of Sowerby's things are. Fairly easy.

Waters—Benedicite. Shortened form. (Oxford.)

Whitehead—Fivefold Amen, on card. (Gray.)

Means—Benedictus es, Domine, in G minor. (Gray.)

Williams, D. McK.—Magnificat and Nunc Dimittis in A minor. (Gray.) Mostly unison, with second part *ad lib.*

These are the first ones to be examined by any Episcopal choirmaster, and it will be strange if some of them do not appeal. Then the following may be considered—some of them may belong in the first list:

Campbell—Magnificat and Nunc Dimittis in A minor. (Oxford.) Easy.

Hutchings—Communion Service on Russian Themes. (Novello.)

Titcomb—Benedictus es, Domine, in C. (C. Fischer.)

Wood—Two settings of the Magnificat and Nunc Dimittis for double choirs, now in American editions (Birchard)—the one in G and the one known as "Collegium Regale."

Cantatas, Oratorios, Pageants

The most important American number is an oratorio by the famous Negro composer, Nathaniel Dett, entitled "The Ordering of Moses" (J. Fischer). It has solos for all four voices and runs to 123 pages. Reports from its first performance at Cincinnati were very favorable; certainly the music looks beautiful on the page.

Perhaps the most important English work is G. K. Scott's music for the old morality play, "Everyman" (Oxford). It is 183 pages in length.

For most of us, useful numbers will be found in the following list:

Dunhill—"The Christmas Rose." A lovely work of fifty-five pages for treble voices in unison and two parts, children or women. Published by Arnold, imported by C. Fischer.

Buxtehude, ed. by Dickinson—"Rejoice, Beloved Christians." Solos for SAB; parts for two violins and 'cello. Perhaps Bach walked to hear this. It is beautiful and not difficult—not unlike Handel. I expect this to be the most popular cantata of the year. (Gray.)

Lester—"Tidings of Great Joy." Easy and pretty work for SA, either children or women. Section 5 particularly effective. Only nineteen pages. (Schmidt.)

Marryott—"The Nativity." Mystery play. Eighteen pages. Music mostly of pretty traditional carols. (Gray.)

Richards—"Pageant of the Christ-Child." Solos for STBar. Forty-eight pages. (Gray.)

Tily—"Saints and Seraphs." Solos for SATB. Orchestral parts available. Fifty-nine pages. By a great conductor who knows all about both pageantry and music. (Gray.)

New Sacred Solos

Nearly all the solos of any quality are for Christmas:

Black—"Cradle Hymn." High. Violin *ad lib.* (Gray.)

Black—"In the Sky a Wondrous Star." High. (Gray.)

Cole—"Omnipresence." Three keys. (Summy.)

Conant—"The Christmas Tree." Soprano. (Galaxy.)

Hagemann—"Christmas Eve." Words by Kilmer. Two keys with organ part by Philip James; also three keys with piano. (Galaxy.)

Hurst—"Turn Thy Face from My Sins." Low. Old-fashioned, but so are practically all other solos. (Galaxy.)

Piety and Bailey—"O Bethlehem Beloved." Medium. (Gray.)

Thorp—"Come, Mary, Take Courage." Medium. (Galaxy.)

Wright, N. S.—"Twenty-third Psalm." Medium. (C. Fischer.)

Organ Solos

There are some valuable pieces on hymn-tunes and chorales. R. C. Penick has "Two Chorale Preludes" (Gray) that I admire much, on "Die Tugend wird" and "Ach Gott im Himmel." He seems to write easily in the form, and with distinction. Garth C. Edmundson has a second Christmas suite called "Christus Advent" (Gray), four pieces based on old tunes, including a stunning Toccata, the only difficult one of the set. Beautiful and likely to last a long while is Dr. Whitehead's quiet

Prelude on "Winchester Old," otherwise entitled "A Christmas Pastorale" (Gray); it is easy, perhaps because it is dedicated to me. Then Hugh Porter has an admirable Prelude on "A Rose Breaks into Bloom," short but sensitively planned and really touching (C. Fischer). Mr. Mueller had the happy idea of composing three preludes in a set called "Faith, Hope and Love" (G. Schirmer), based on the tunes "Olivet," "Amsterdam" and "Martyr." Dr. Diggle has two vigorous numbers—an "Exultate Deo" on "Darwall" (White-Smith) and a Toccata on "St. Theodulph" (Gray). And finally, Mr. Holler has edited a whole book called "A Collection of Hymn-Tunes for the Organ" (Gray), made up of preludes, mostly of recent composition. A few years ago I was urging organists to write preludes on hymn-tunes; my prayers certainly have been answered.

Then there are the romantic and atmospheric pieces that you are seeking for recitals:

Bedell—"Ave Maris Stella." Uses chimes. (Summy.)

Bedell—"Legende." (Summy.)

Edmundson—"Folk-song Prelude." Eleven pages. (Gray.)

Hokanson—"A Nordic Reverie." Tuneful. (Gray.)

James, Dorothy—"Autumnal." Three pages. To me the prettiest little piece of the year. (Gray.)

Phillips—"Three Miniatures." Very easy. (Oxford.)

Phillips—"Lullaby." Useful at Christmas. (Oxford.)

Russell—"The Citadel of Quebec." He has done it again. The fourth of the "St. Lawrence Sketches" is likely to be a best seller. (J. Fischer.)

Thompson, V. D.—"Ariel." A fleet and pretty scherzo. (Gray.)

Timings—"Serenata." Very easy, tuneful. (C. Fischer.)

Vardell—"Skyland." Uses old ballad-tune from Appalachians. Bit for the celesta. Good climax. (Gray.)

Weaver—"Prayer of St. Chrysostom." Easy, short. (J. Fischer.)

Mr. Bedell seems to have come into his own as a composer of effective romantic music this year. His pieces and the ones by Miss James, Dr. Russell, Professor Thompson and Mr. Vardell should be heard in recitals often.

For an original piece for organ there is Mr. Mead's prize-winning "Fantasy" in seven pages (C. Fischer). From France, via H. W. Gray, comes a Symphony in E by Joseph Gilles, the only important new and big work I have seen from that country—which will give you an idea of how far behind I am.

For new editions there are many, and also lots of transcriptions. Marcel Dupré has edited the "Douze Concertos" of Handel (Gray) in one handsome volume bound in cloth or in two paper-covered ones. The older English composers have been attracting attention in their own country. For example, there is a delightful and easy edition by Hutchings of Boyce's Symphony No. 4 in F (Novello). I should call this attractive music for any ear; also a Concerto in D by Avison (Harker, ed.) and two pretty Trios by Greene (Wall, ed.), all published by Novello.

To accompany Dr. Dickinson's edition of the Buxtehude cantata, there are new editions of organ pieces by that important master. For his own recital series Dr. Dickinson has edited Buxtehude's Prelude and Fugue in F (Gray) and his short Chorale Prelude on "Praise God, Ye Christians" (Gray).

I like even better Mr. Nevin's edition of an Aria in G from a "Cantate Domino" by Buxtehude (Gray), though it is only three pages in length.

For two dainty numbers see Karg-Elert's transcription of a Musette and Tambourin by Rameau, entitled "Deux Ritournelles" (Schmidt). I haven't seen any prettier transcriptions this year.

The "Second Bristol Organ Book," by Colborn (Weekes, London), is worth mention, not only because the little pieces it contains are deftly made, but also because the composer seems to be one of the English organists who know something about our North American church music. Another book that I recommend is Thiman's "Varied Accompaniments to Thirty-four Well-Known Hymn-Tunes for Unison Singing" (Oxford), which will show you what a resourceful organist can do. And for those who like Rheinberger I should mention that Dr. Grace is still beaver-ing away at the sonatas and has brought out an edition of the Thir-

teenth, in E flat, with a tuneful cantata and a well-built fugue.

If you use additional instruments at Christmas, you can get from the Oxford Press an arrangement of a Corelli "Christmas Concerto" for string orchestra and piano, and of the Bach "Pastoral Symphony" for strings with optional *continuo*. Just for your own pleasure you will like Maier's five adaptations for two pianos, four hands, of Two-Part Inventions by Bach (J. Fischer).

Books for the Organist

The most important book of the year seems to me to be Professor C. P. Jackson's "Spiritual Folk-Songs of Early America," published in New York by J. J. Augustin at 30 Irving Place. Professor Jackson is the man who has traced at least some of the Negro spirituals to white spirituals that preceded them. He now gives 250 tunes and texts, with notes and bibliography, to show that the white people had in their old religious ballads, folk-hymns and revival songs music so interesting and even enthralling that our modern composers should lose no time in studying it. Mrs. Buchanan and her associates have given us a few of these remarkable works (J. Fischer); now Professor Jackson presents so many that to remain ignorant of them is inexcusable for all who pretend to musical scholarship. I confess that, in spite of some scattered previous knowledge of the subject, I have been amazed at the material collected in this volume.

I suppose that for many the book to be remembered is the handsome "Order of the Coronation" (Novello), which marks a milestone in British taste. It is a pity that time was not found in the ceremony for all the anthems prepared, but the impression of what was done was almost uniformly grand and elevated, so far as the older music was concerned, and in spite of one or two feeble modern efforts. Certainly Williams, Bullock and Barstow gave us memorable new insights into beauty. I shall look at my copy of the "Order" often, remembering the emotions that came with that music over the radio. I made records of some of the music.

While we were interested in the Abbey there came the handsome volume by Perkins, "The Organs and Bells of Westminster Abbey" (Novello), and at the same time "The Oxford Coronation Song-Book" (Oxford Press).

Of the works of scholarship I should mention Dr. Seashore's "Objective Analysis of Musical Performance" (University of Iowa), a learned work by the psychologist who has done the most noted musical research. Then there is the "Hymnal" of Appleton-Century, in which E. S. Barnes and H. Augustine Smith had a part. I dare say that I missed many important books, but these are the ones that I really remember and recommend.

Summary

No epilogue is needed this year. Like Vachel Lindsay's "Chinese Nightingale," I can say: "I remember, I remember, that the spring came on forever." For nineteen years I have been reviewing the new ecclesiastical music for the readers of this journal and even more for my own delight. There is every year some new composer arriving, as Mr. Bedell has done this year; some new high mark, as we had this year in the Episcopal canticles; some new phase to study, as Professor Jackson has given us in his most recent book. Ours is a whole world in itself; for the most part, a world of kindness and fidelity to great traditions. We enjoy and represent and interpret the oldest beauty of the world, which, we are promised, will be the chief art of the world to come. We are like the boys described in Latin on one of Harvard's gates—"thrice and four times blest, if they had known their own happiness." At Christmas we do know it and rejoice with the humble blest.

Chicago Club of Woman Organists.

The Chicago Club of Woman Organists plans two vesper programs to be given during the month: Sunday, Jan. 16, at the United Church of Hyde Park, at 4 p. m. Frances Frothingham, chairman, and Sunday, Jan. 23, at the River Forest Presbyterian Church, 4:15 p. m. Margaret Zoutendam Schwarz, chairman.



**Canadian
College of
Organists**

OFFICERS OF THE C. C. O.

Honorary President—Albert Ham, Mus. D., F. R. C. O., Toronto, Ont.
 President—George D. Atkinson, Toronto.
 Registrar—Charles E. Wheeler, F. C. C. O., London, Ont.
 Secretary-Treasurer—H. G. Langlois, Mus. B., 252 Heath street East, Toronto, Ont.
 Registrar for Examinations—Frederick C. Silvester, 135 College street, Toronto.
 Headquarters—14 Elm street, Toronto, Ont.

Toronto Center.

Toronto organists turned their attention Saturday, Dec. 4, to the music of Wagner. Through the courtesy of Heintzman & Co. we met in their palatial quarters and listened to recorded music from "Parsifal" and "Die Meistersinger" and excerpts from "Tannhäuser." Following this we betook ourselves to Massey Hall and listened to Sir Ernest MacMillan, the large Toronto Conservatory Choir and the Toronto Symphony Orchestra, rehearsing the "Good Friday Music" from "Parsifal" and a large part of the third act of "Die Meistersinger." The witnessing of the final tryout on works of such magnitude was both pleasant and instructive and we are very grateful to Sir Ernest for inviting us into his workshop.

The center was favored with a lecture-recital Saturday, Nov. 20, by Dr. Arthur Egerton, F.R.C.O., organist and choirmaster of Trinity Memorial Church, Montreal. This took place at the Howard Park United Church. The recital had been arranged by our fellow member, H. H. Troop, organist and choirmaster of that church. The program consisted of works by Bach and his forerunners, with examples of compositions of earliest German and early Italian masters and North German predecessors of Bach, concluding with a number of Bach's own compositions. Dr. Egerton gave a very interesting talk about each group of numbers. John Biddle, the newly-appointed tenor soloist at the Bloor Street United Church, sang several numbers, ably accompanied by Harvey Robb. Following the recital a social hour was spent in the church parlors and refreshments were served by the ladies of the church.

Dr. Egerton's program, divided into three parts, included the following works: Earliest German organ music—"Pro Oemium in Re" and "From Deepest Woe I Call to Thee," Hans Kotter; "Resonet in Laudibus," Anonymous; "Carmen Magistri Pauli," Paul Hofhaimer. Early Italian masters—Canzona, Andrea Gabrieli; Capriccio Pastorale and "Toccata per L'Elevazione," Frescobaldi. North German predecessors of Bach—Variations on the English Tune "Fortune My Foe," Samuel Scheidt; "From God I'll Ne'er Turn Me" and Prelude, Fugue and Chaconne, Dietrich Buxtehude.

Brantford Center.

Chairman, George T. Veary, A.R.C.O.

The December meeting of the Brantford Center was held Saturday evening, Dec. 11, in the auditorium of the Colborne Street United Church under the chairmanship of George T. Veary, organist and choirmaster of Zion United Church. The meeting took the form of a recital, the guest artist being E. Dowling, F.C.C.O., organist and choirmaster of the Central Presbyterian Church, Galt, who was heard in three groups of solos. The remainder of the musical program was by the Varie Singers, a talented ensemble of young artists under the direction of their founder-conductor, George A. Smale, school music supervisor and organist and choirmaster of the Colborne Street United Church.

Mr. Dowling's numbers, played with fluent technique and fine musicianship, were as follows: Prelude and Fugue in C minor, Bach; Fantasia from Sonata No. 12 in D flat, Rheinberger; Pastorale in E major, Cesar Franck; "Moto Perpetuo" and Intermezzo, Edgar Ford, and "Carillon-Sortie," Mulet. The Varie Singers sang the following numbers

with fine tone and excellent interpretation: "Christ Bore Our Sins," Palestina-Saer; "Come unto Him," from Handel's "Messiah"; "List! the Cherubic Host," four-part chorus, with baritone solo, from Gaul's "Holy City"; "Come, Sweet Lass," unison song from "Pills to Purge Melancholy," 1699 Old English; Nocturne, Cain, and "La Margherita," arranged by Crist.

Following the recital the ladies of the Colborne Church served refreshments and a brief business meeting closed a most enjoyable evening.

Ottawa Center.

Hugh Huggins, Chairman; Kenneth Meek, Press Secretary.

"Gilbert and Sullivan" was the interesting topic selected by H. Bramwell Bailey for a paper read at the monthly meeting of the Ottawa Center Saturday evening, Nov. 27, at the Chelsea Club. Mr. Bailey's paper was enlivened by many amusing anecdotes of Sir Arthur Sullivan. The chairman, Hugh Huggins, welcomed two new members to the local center—W. A. Crandall and Gordon Ward.

Hamilton Center.

A splendid program was enjoyed at the second meeting of the season of the Hamilton Center Saturday evening, Nov. 20, in the Ryerson United Church, Hamilton, Ont. An organ recital was played by Miss Muriel Gidley, guest organist from the Toronto Center, and R. Leslie Leman of the Hamilton Center. George Clapham, baritone, sang a group of songs and Leslie Sommerville acted as his accompanist.

A feature of the evening was the attendance of the members from the Kitchener and Brantford Centers, guests of the local center. Their coming to Hamilton, their interest in things musical in connection with the affairs of the Canadian College of Organists and their interchange of friendly greetings furthered the success of the evening.

The recital, which was open to the public, was skillfully played and much appreciated by the large audience present. The instrument in the church is a three-manual Casavant with fifty-two ranks of pipes, and was heard to good advantage. Miss Gidley's program was as follows: Prelude and Fugue in C major, Bach; Pastorale (Psalm XXIII), Whitlock; Chorale in A minor, Franck; Pastorale, from Sonata in F minor, Speer; Chorale Prelude, "Wie schön leucht' uns der Morgenstern," Karg-Elert; Chorale Improvisation on "In dulci Jubilo," Karg-Elert. Mr. Leman played: Berceuse, Lemare, and Fourth Concerto, Handel.

A buffet supper, arranged and presided over by Miss Nellie M. Hamm, was enjoyed by eighty organists and their friends after they had adjourned to the church parlors following the recital. Paul Ambrose, chairman of the Hamilton Center, spoke briefly, greeted the members from the other centers and commended those who had taken part on the program for their excellent performances.

HARRY MARTIN, Secretary.

London Center.

The London Center met at Wong's cafe Dec. 1. Dr. Frederic T. Egner presided over the business session. The carol service sponsored by the center was to be held at Dundas Center Dec. 19 and was to consist of well-known carols. J. Parnell Morris is conducting and Edward Daly is organist, assisted by the boys' choir.

ETHEL L. MATTHEWS, Secretary.

LEE H. RICHARDSON, A.A.G.O.



AFTER A TENURE of nearly ten years as organist and choirmaster of the Church of the Holy Communion, South Orange, N. J., Lee H. Richardson, A. A. G. O., has resigned to accept the position of organist and choirmaster of St. Paul's Church, Cleveland, Ohio. St. Paul's is one of the oldest and largest Episcopal parishes in the Cleveland area, and the church was for many years downtown. Some years ago this property was sold and a site was acquired in Cleveland Heights, to which section most of the congregation had moved. There St. Paul's has a splendidly equipped new plant about two-thirds completed. The church auditorium was left until the last as the completed parish building contains a churchly Gothic auditorium with a two-manual Skinner organ, eventually to be used for the church school. Plans are under way to complete the plant as soon as possible, at which time a large organ will be installed.

The change is especially happy for Mr. Richardson as he was brought up in Cleveland and will be able to live at home for the first time in over twenty years. He has served as summer organist at St. Paul's for the last eight years.

The present organist of St. Paul's, George Gale Emerson, is retiring to take a well-earned rest after fifty years as organist, nearly twenty-five at St. Paul's. Mr. Richardson's place at South Orange is to be taken by Leon H. Wood, who has been at Christ Church, East Orange, for over ten years.

Mr. Richardson has resigned as dean of the Union-Essex Chapter, A. G. O., effective Jan. 1, when he leaves New Jersey. The new dean is W. Norman Grayson, M. A.

Death of Canadian Veteran.

Charles Bennett Kaye, a veteran Canadian organist of English birth, died at his home near Niagara Falls, Ont., Dec. 9. He was known not only as a musician, but as a newspaper writer. Born at Durham, England, where his father was soloist at the cathedral, he was educated at the cathedral school and was afterward assistant organist. For a time he assisted Dr. Dykes, the celebrated hymn writer. Moving to Canada in 1911 he became organist at All Saints' Church in Niagara Falls, Ont., a position he held for many years. Mrs. Kaye died eight years ago.

FRANK WRIGHT

MUS. BAC. (TORONTO) A.G.O.

For twelve years chairman of the Examination Committee of the American Guild of Organists

Correspondence or personal lessons in preparation for A. G. O. or University examinations

Studio—46-50 Grace Court, Brooklyn, N. Y.

NOW PUBLISHED

Ear Training Tests

Clarifying the use of the Material of Harmony

By Frank Wright and T. Tertius Noble

and

The Essentials of Strict Counterpoint

By FRANK WRIGHT
 Either Book, Price Postpaid \$2.00 net

Order from Frank Wright, 46-50 Grace Court, Brooklyn, N. Y.

OUTSTANDING ORGAN NUMBERS

by HORACE ALDEN MILLER

1. Thakay Yama (Japanese Chime Clock).
2. Melodie Negroid.
3. O Zion.
4. Negro Portraiture.
5. Scottie's Moods and Pranks.
6. Steal Away.

60c Each
 Three for \$1.00

Cornell Music Pub. Co.
 2970 Maiden Lane, Altadena, Calif.

JOSEPH W.

CLOKEY

COMPOSER-ORGANIST

POMONA COLLEGE
 CLAREMONT CALIFORNIA

F. ARTHUR HENKEL

Head of Organ Department
 Ward-Belmont College
 Organist, Choir Director
 Christ Church
 Nashville, Tenn.

Method of Organ Playing

By **HAROLD GLEASON**

Published by the
**EASTMAN SCHOOL OF MUSIC
 OF THE
 UNIVERSITY OF ROCHESTER
 ROCHESTER, NEW YORK
 PRICE \$3.00**

Bach Records Made
by **Dr. Schweitzer**
Issued by **Columbia**

T. LESLIE CARPENTER

By **GEORGE WILLIAM VOLKEL, F.A.G.O.**

Volume 1 of Bach's Preludes and Fugues, played by Dr. Albert Schweitzer on the organ of All Hallows' Church, London, has been issued in seven twelve-inch records in Columbia Masterworks Set No. 270.

We are indebted to the Columbia Phonograph Company for its tireless efforts to record the organ with any degree of success. The lack of satisfactory organ discs is due not to the unwillingness of recording companies to make them, but to the sometimes insuperable technical difficulties in trying to capture both the highest and lowest tones, and from the softest to the most thunderous in dynamic ranges. Ten years ago microphones could not cope with the problem, and any attempt to overload the pickup resulted in tone distortion. Now, with the latest equipment and the proper set-up, we are able to get somewhere near to what organists expect in organ recordings.

With Dr. Albert Schweitzer, the greatest living exponent of Bach's organ music, on the bench, the Columbia Company has produced this set. Readers of THE DIAPASON are familiar with Dr. Schweitzer's unique achievements as surgeon, theologian and musician. In this set Dr. Schweitzer played the Fantasia and Fugue in G minor; the Preludes and Fugues in G major, C major and F minor; the Toccata and Fugue in D minor, and the Little G minor Fugue. His playing is straightforward and probably would disappoint those who expect the quasi-orchestral in Bach interpretations. Listening dispassionately, however, we realize Dr. Schweitzer tries to plumb the depths of the music in hand, rather than to weaken it by attempting to add "program" to it.

An excellent brochure by Harvey Grace is supplied with this set.

The organ in All Hallows' Church sounds solid, having fullness without soggy and brilliance without screechiness. In playing these records it is advisable to have the turn-table revolve somewhat faster in order to bring the pitch of the organ to standard 440 on "A."

Dr. Schweitzer's second volume of Bach recordings will be reviewed at a later date.

FINE OFFERINGS FOR SEASON
AT **NEVINS' NEW YORK CHURCH**

An outstanding performance of Palestrina's "Missa Papae Marcelli" was given at the First Presbyterian Church in New York under the direction of Willard Irving Nevins Sunday evening, Nov. 28. The intonation of the choir throughout the singing of this *a cappella* work was declared to be remarkably fine. Other oratorios heard during the fall season at the First Presbyterian included Haydn's "Creation" and Handel's "Messiah." Three historical programs showing the development of



sacred choral music were given. This series will be continued through January, February and March. Mendelssohn's "Elijah" will be sung Sunday evening, Jan. 30.

T. LESLIE CARPENTER WINS
CONTEST FOR STATE SONG

T. Leslie Carpenter of Wilmington, Del., has been adjudged winner of the lyric contest conducted by the Constitution Sesqui-centennial Commission of Delaware for fitting music to "Our Heritage," prize-winning ode written by Captain Herman H. Hanson of Dover, Del. The ode was sung officially for the first time in Dover Dec. 7, at an all-day session in commemoration of Delaware's ratification of the Constitution of the United States. Delaware was the first state to ratify the Constitution, thereby becoming the first state of the Union. The ode becomes a state song.

Presentation of awards to poet and composer will take place April 30 at an all-day session in Georgetown commemorating the inauguration of George Washington as first President. Awards will take the form of gold medals.

Second place in the contest went to Firmin Swinnen. Honorable mention was given to Max Schuller, Miss Viola Moffit and Paul Buechse. The judges were John Thoms of Wilmington and Mary Lockheart March and John Gray of Philadelphia.

Mr. Carpenter is also composer of the music for the official city song, "Hail Wilmington." His setting for this was selected in a contest eight or ten years ago.

The composer is the former organist and choirmaster of Trinity Episcopal Church in Wilmington, where he maintained a high standard of efficiency for forty-four years. Some of his published music for the church service is used throughout the English-speaking world.

HILLGREEN, LANE & COMPANY



EXTEND

BEST WISHES

FOR THE NEW YEAR

TO THEIR MANY

FRIENDS AND PATRONS



ALLIANCE, OHIO

Now Ready for Delivery

A Third and Revised Edition of
"THE CONTEMPORARY
AMERICAN ORGAN"

by
WILLIAM H. BARNES

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.

"Amazingly Comprehensive"

Now it is possible to buy an improved and up-to-the-minute edition of the book you have wanted at the price you want to pay.

Sent Postpaid to any address for \$2.50

Order through

J. FISCHER & BRO. or **ORGAN INTERESTS, Inc.**
119 West 40th Street or Richmond, Staten Island
NEW YORK, N. Y. NEW YORK, N. Y.

NEW ORGAN MATERIAL!

EVERYBODY'S FAVORITE ORGAN PIECES "Everybody's Favorite" Series No. 11

139 SELECTED ORGAN PIECES "Everybody's Favorite" Series No. 17



← Arranged and supervised by one of America's leading organ instructors, Prof. H. L. Vibbard, M.M.! . . . Over fifty specially selected compositions covering the entire field of organ music in a manner never before attempted in any one volume. No student or teacher can afford not to have a copy!

A book that organists will welcome with open arms! The varied contents embraces the finest works in the literature of music. Preludes, Interludes, Postludes, Chorales, Marches, Sacred Music, Selections from Operas and Oratorios AND . . . INSTRUCTIONS on how to MODULATE and IMPROVISE . . . No organist can afford to be without this volume.



192 PAGES

192 PAGES
\$1.00 EACH — AT YOUR LOCAL DEALER OR DIRECT FROM
AMSCO MUSIC SALES CO., INC. 1600 BROADWAY
NEW YORK CITY

Programs of Organ Recitals of the Month

Henry T. Wade, A.A.G.O., Frederick, Md.—Mr. Wade, assisted by Frances Fuller, of the class of 1939, at the piano, gave a Christmas recital Sunday afternoon, Dec. 5, at Hood College. His offerings were the following: "Christmas," Dethier; Chorale, "A Rose Breaks into Bloom," Brahms; Chorale Improvisation on "In dulci Jubilo," Karg-Elert; Pastorale, Otto Diemel; "Ave Maria," Schubert; Pastorale, Op. 26, Guilman (piano and organ); "La Tabatiere a Musique," Liadoff-Heinroth; "The Infant Jesus," Yon; "Dance of the Candy Fairy" and "Dance of the Reed Flutes," from "Nutcracker" Suite, Tchaikowsky; "Christmas Carologue," Diggle; "March of the Magi Kings," Dubois.

Arthur Landers, Exeter, N. H.—Mr. Landers, organist and director at Phillips Exeter Academy, conducted a Christmas vesper service of great beauty, at which his chorus of male voices sang, Dec. 12. The organ selections on the program of the afternoon included the following: "Sleepers, Wake! A Voice Is Calling," Bach; Pastoral Symphony from "Christmas Oratorio," Bach; "Noel Languedocien," Guilman; "Fall on Your Knees, All Ye Christians," Lithuanian, arranged by Whitmer; Pastoral Symphony from "The Messiah," Handel; "A Rose Breaks into Bloom," Brahms; Hallelujah Chorus, from "The Messiah," Handel.

Joseph Burns, Mus. M., F.A.G.O., Kansas City, Mo.—In a recital for the Kansas City Musical Club, played Nov. 29 at Park College, Mr. Burns gave the first public performance in that part of the country of Sowerby's Suite for Organ in four movements. At a vesper recital in the Country Club Christian Church Nov. 14 Mr. Burns played: Prelude and Fugue in E minor, Bach; Andante Cantabile from Fourth Symphony, Widor; Toccata from "Oedipus at Thebes," Le Froid de Mereaux; "Ave Maria," Schubert; Six Woodland Sketches, MacDowell. On Dec. 12 he played a Cesar Franck program.

Beatrice Hatton Fisk, New London, Conn.—In a Christmas recital at the First Church of Christ, Scientist, Dec. 29 Mrs. Fisk presented a program made up as follows: "Noel sur Les Anches," d'Aquin; "Soeur Monique," Couperin; "In dulci Jubilo," Bach; Pastorale, Giordani; "While Shepherds Watched," Mauro-Cottone; "Noel Polonais," Guilman; Allegretto from Sonata 4, Mendelssohn; Pastorale and Finale from First Symphony, Guilman. Beatrice Hatton Fisk is a pupil of Dr. Mauro-Cottone.

J. Frank Frysinger, York, Pa.—Mr. Frysinger, organist and choirmaster of the First Presbyterian Church, was heard in a recital at Grace Evangelical Church Nov. 30 and played these compositions: "Paeon" in D major, Janet Dickson; "A Lovely Rose Is Blooming," Brahms; Chorale, "Have Mercy upon Me," and "St. Anne's" Fugue, Bach; Rondino, Beethoven-Frysinger; "In Moonlight," Kinder; Toccata in B flat, Wolstenholme; "In Paradise," Frysinger.

Henry F. Seibert, New York City—In a recital Sunday afternoon, Dec. 5, at the Lutheran Church of the Holy Trinity Mr. Seibert played: "If Thou but Suffer God to Guide Thee," Bach; "Carillon," Sowerby; "Gloria in Excelsis," Reger; Cantabile, Franck; Caprice, Sturges; Adagio, Andante Recitativo and Allegro assai vivace (Sonata 1), Mendelssohn; "Jesu, Joy of Man's Desiring," Bach; Concert Scherzo in F, Purcell J. Mansfield.

Clara L. Murphee, F.A.G.O., Gainesville, Fla.—Mr. Murphee played a Christmas program at the University of Florida Sunday afternoon, Dec. 12, making use of the following compositions: Overture to "The Messiah," Handel; A Carol Fantasy, Diggle; "Christus Adventi" (Christmas Suite No. 2), Edmundson; "Christmas in Sicily," Yon; Carol Prelude, Diggle; "Gesu Bambino," Yon; "Joy to the World," Lemare; "Christmas Evening," Mauro-Cottone; Variations on a Noel, Dupré.

John Summers, Little Rock, Ark.—Mr. Summers, minister of music at the First Methodist Church, South, played a dedicatory recital on a two-manual built by the Wicks Company in the First Baptist Church of Mena, Ark., Nov. 25 and his program consisted of these numbers: Chorale Prelude, "Our Father, Who Art in Heaven," Bach; Third Sonata, in C

minor, Guilman; "Wind in the Pine Trees," Clokey; "Humoresque," Dvorak; "Caprice Viennois," Kreisler; "Birdling," Grieg; "Dreams," McAmis; "The Swan," Saint-Saens; "Finale alla Minuet," Meale; "Paeon," Whitlock.

Frank B. Jordan, Bloomington, Ill.—Professor Jordan, head of the organ department at Illinois Wesleyan University, dedicated a two-manual organ built by the W. W. Kimball Company in the Evangelical Church at Streator, Ill., Nov. 7, and on Dec. 7 he opened a rebuilt organ in the First Methodist Church of Herrin, Ill., playing the following program: Preludio, Corelli; "Tambourin," Rameau; "Songe d'Enfant," Bonnet; Scherzo, Rogers; Allegro from Sixth Symphony, Widor; Communion, Torres; Scherzo, Dunham; "Dreams," McAmis; Echo Caprice, Mueller; Fanfare, Shelley.

At a vesper musicale sponsored by the school of music of Illinois Wesleyan Sunday afternoon, Nov. 14, Professor Jordan played: Preludio, Corelli; "Tambourin," Rameau-Karg-Elert; "Songe d'Enfant," Bonnet; Scherzo, Rogers; Allegro from Sixth Symphony, Widor.

Frank W. Asper, Salt Lake City, Utah—With Mr. Asper at the famous Salt Lake City Tabernacle organ the following programs were presented among others in December:

Dec. 8—Allegro Vivace from Fifth Symphony, Widor; "A Viennese Refrain"; Allegro Moderato from First Sonata, Bach; Andantino, Lemare; Mormon Hymn, "Sweet Is the Work," arranged by organist; An Old Melody, arranged by organist; "Gargoyles," Edmundson.

Dec. 9—Prelude in B minor, Bach; "The Swan," Saint-Saens; Prelude, Clerambault; "Reflections in a Crystal Pool," Bedell; Toccata, Dubois.

Dec. 10—Concert Variations, Bonnet; "Swing Low, Sweet Chariot"; "Thistle-down," Loud; Aria from Tenth Concerto, Handel; Hallelujah Chorus from "The Messiah," Handel.

Paul Callaway, Grand Rapids, Mich.—In a recital at the First Unitarian Church of Omaha, Neb., Nov. 29 Mr. Callaway played: Toccata, Adagio and Fugue in C and Chorale Preludes, "Liebster Jesu, wir sind hier" and "Nun freut Euch," Bach; Fantasia in F, Mozart; "Piece Heroique," Franck; Fantasy for Flute Stops, Sowerby; Toccata on a Chorale, Tournemire; Andante Cantabile from Fourth Symphony, Widor; Introduction and Fugue, "Ad Nos, ad salutarem undam," Liszt.

Arthur C. Becker, Chicago—Mr. Becker, dean of the De Paul University School of Music, played the following organ numbers at a sacred concert in St. Mary's Church, Evanston, Sunday evening, Dec. 12: Chorale Improvisation, "In dulci Jubilo," and Sicilliana, Karg-Elert; "Gigg," Arne; "Carillon," Sowerby; Caprice ("The Brook"), Dethier.

Herbert Bruening, Chicago.—Mr. Bruening was guest organist at Immanuel Lutheran Church in Milwaukee Sunday evening, Dec. 12, and played the following selections before a congregation which filled the large church to hear him and the chorus under the direction of A. W. Stelhorn: Prelude in C major, Bach; Variations on "O Sanctissima," Hiller; "Silent Night," Kreckel; Christmas Meditation on "The First Noel" and "Holy Night," Burdett; Scherzo on "In dulci Jubilo," Candlyn; Pastorale, Fugue and Finale on "From Heaven Above," Pachelbel; "March of the Magi Kings," Dubois; "Hallelujah Chorus," Handel.

Hugh McAmis, F.A.G.O., New York City—In the last recital of his fall series at All Saints' Church, Great Neck, Long Island, played Nov. 22, Mr. McAmis included these selections: Toccata on the Chorale "Praise God, Ye Christian Men," Karg-Elert; Tune for Flutes, John Stanley; Toccata and Fugue in D minor, Bach; Andante Cantabile, Tchaikowsky; Negro Spiritual, "Steal Away," arranged by H. A. Miller; "The Little Shepherd" and "Clair de Lune," Debussy; Sixth Sonata, Mendelssohn.

Clarence E. Heckler, Harrisburg, Pa.—To demonstrate a new set of Mayland chimes installed in the Austin organ at Christ Lutheran Church Mr. Heckler played the following program in "an hour of organ music," Saturday afternoon, Nov. 27: "Carillon et Fugue," Van den Gheyn; "Little Bells of Our Lady of

Lourdes," Gaul; "Carillon-Sortie," Mulet; "Distant Chimes," Snow; "The Citadel at Quebec," Russell; Caprice, "The Brook," Jethier; "The Virgin's Slumber Song," "Carillon" and "Bells through the Trees" (Nocturne), Edmundson; "Carillon de Westminster," Vierne.

Adolph Steuterman, F.A.G.O., Memphis, Tenn.—Mr. Steuterman's program for the ninety-ninth recital at Calvary Episcopal Church, played Sunday afternoon, Nov. 28, was as follows: "Epilogue," Willan; Andante Cantabile, Widor; "Christmas in Sicily," Yon; Fugue in G minor (lesser), Bach; Intermezzo, Kramer; Gavotte, Debat-Ponsan; Magnificat and "Ave Maris Stella," Dupré; "Dreams," McAmis; "Marche Pontificale," de la Tombelle.

W. Lawrence Cook, A.A.G.O., Louisville, Ky.—In a recital at the First Lutheran Church Sunday afternoon, Nov. 21, Mr. Cook played this program: Fantasie and Fugue in G minor, Bach; Chorale Prelude, "O World, I e'en Must Leave Thee," Brahms; "Benedictus," Reger; Prelude, Fugue and Variation, Franck; Scherzetto and "Lied," Vierne; "Thou Art the Rock," Mulet.

Ralph Douglass, New York City—Mr. Douglass played the following selections in a Christmas recital on the evening of Dec. 17 at the Madison Avenue Baptist Church: Rhapsodie on Christmas Themes, Gigout; "L'Heure Exquise," Jepson; Largo from "New World" Symphony, Dvorak; Allegro Vivace in A minor (First Symphony), Vierne; "Prayer" in F major, Guilman; Finale (Sixth Symphony), Widor.

Charles Heinroth, Mus. D., New York City—Among Dr. Heinroth's December programs at his Sunday 4 o'clock and Thursday 1 o'clock recitals at the College of the City of New York were the following:

Dec. 5 and 9—Johann Sebastian Bach: Prelude and Fugue in C minor; Siciliano from Sonata for Flute and Piano; "Miserere Mei Domine," Widor-Bach; Doric Toccata and Fugue; Chorale Prelude, "Humble Us by Thy Goodness," from Cantata No. 122; Bourree in B minor; Prelude and Fugue in G major.

Dec. 12 and 16—Overture to "Rienzi," Wagner; Larghetto from Second Symphony, Beethoven; Sonata in D minor, No. 6, Mendelssohn; Two Arabesques, Debussy; Chorale Fantasy and Fugue on "Sleepers, Wake, a Voice Is Calling," Reger.

Dec. 19 and 23—Pastoral Symphony and Hallelujah Chorus from "The Messiah," Handel; "The Holy Night" (Noel), Dudley Buck; "Carillon," Sowerby; Pastoral Sonata, Rheinberger; "Benedictus," Reger; "Christmas," Dethier.

For January Dr. Heinroth's offerings are announced as follows:

Jan. 9 and 13—Johann Sebastian Bach: Prelude and Fugue in E flat ("St. Anne's"); Pastoral Symphony from "Christmas Oratorio"; Gavotte in G minor; Fugue in G minor (The Little); Two Chorale Preludes, "In dulci Jubilo" and "Jesu, Joy of Man's Desiring"; Partita on "O God, Thou Faithful God"; Prelude and Fugue in D major.

Jan. 16 and 20—Chromatic Fantasy and Fugue, Thiele; "Clock Movement," Haydn; Sonata in A minor, Mark Andrews; "Forest Murmurs," from "Siegfried," Wagner; "Ronde des Princesses" and Berceuse and Finale, from "The Fire-Bird," Stravinsky; Toccata in C minor, Fleuret.

Jan. 23—Six Pieces from "Water Music," Handel; Pastorale, Roger-Ducasse; "L'Arlesienne" Suite, No. 1, Bizet; Prelude on the Welsh Hymn "Rhosymedre," Vaughan Williams; Dithyramb, Harwood; Fugue in D major, Guilman.

Sherman P. Hall, Fitchburg, Mass.—In observance of the Advent and Christmas season Mr. Hall played two recitals and directed a vesper service at the Federated Church, Ashburnham, of which he is organist and musical director. The programs:

Dec. 5—Prelude in C major, Bach; Adagio from Sonata 1, Mendelssohn; "Christum wir sollen loben," Bach; Improvisation on "Italian Hymn," "Vision," "Prayer," Toccata and Meditation, Dunham; "Vexilla Regis," Whiting.

Dec. 12—Prelude in C sharp minor, Vodorinski; "Absoute," Salome; Movement from Suite for Organ, Hall; Nor-

wegian Tone Poems: "In a Mountain Church," "Folk Song" and "Midnight," Torjussen; Fugue in D minor, Bach; Larghetto, Op. 37, No. 1, Batiste; Festal March in C major, Calkin.

At the morning service Dec. 19 Mr. Hall's organ numbers included: Fantasia in F major, Polleri; Meditation, Valdes; "Sit Laus Plena, Sit Sonora," Best.

Charles A. Rebstock, Cleveland, Ohio—Mr. Rebstock played the following program Sunday, Dec. 5, in a vesper recital at the Church of the Covenant, of which he is organist and choirmaster: Sonatina from the Cantata "God's Time Is Best," Bach; Chorale, "Jesu, Joy of Man's Desiring," Bach; "Soeur Monique," Couperin; Andante Sostenuto from "Symphony Gothique," Widor; "Benedictus," Reger; Pastorale, Foote; Cantilena, McKinley; "Marche Religieuse," Guilman.

Kenneth R. Osborne, Holland, Mich.—In his recital at Hope College Dec. 5 Mr. Osborne played: Chorale Preludes, "In Thee Is Gladness" and "I Cry to Thee," Bach; Prelude in A minor, Bach; Pastorale (Sonata 1), Guilman; Cantilena, McKinley; "Alsacien Noels," Guilman; "Noel" (Byzantine Sketches), Mulet; Chorale Improvisation on "In dulci Jubilo," Karg-Elert.

Juanita M. Jamison, Burlington, Iowa—Mrs. Jamison arranged a recital Sunday afternoon, Nov. 28, at the First Methodist Church to mark the twentieth anniversary of the installation of the organ and her tenth anniversary as organist and director. She was assisted by Dorothy Hallam Shover, harpist, in the following program: Toccata and Fugue in D minor, "Jesu, Joy of Man's Desiring," Bourree from the Second Violin Sonata and Prelude on the Name "Bach," Bach; "Ancient Hebrew Prayer of Thanksgiving," Gaul; "Steal Away," transcription by Horace Alden Miller; "Will-o'-the-Wisp," Nevin; "Musical Snuff-box," Liadoff; Andante Cantabile from Fourth Symphony, Widor; "The Harp of St. Cecilia" (harp and organ), Wiegand; "Finlandia," Sibelius.

Mrs. Jamison presented three of her choir soloists at the vesper recitals in December and on Dec. 19 the full choir took part in a service the theme of which was "Bells of Christendom." The numbers of the afternoon included: "Christmas Bells of Abruzzi," "Carillons of Poland," "Carol of the Bells" (Ukrainian) and "Bells of Norway," arranged by Gaul; "Christmas Bells," Stevenson, and the short cantata "Christmas Chimes," by Shelley.

F. Arthur Henkel, Nashville, Tenn.—In a recital Dec. 9 at Ward-Belmont College, of whose faculty he is a member, Mr. Henkel played: Ciaconna and Fugue in C, Buxtehude; Fantasy on One Note, Purcell; Chorale Prelude, "Herzlich tut mich verlangen," Brahms; Sonata No. 7, in F minor, Rheinberger; "Piece Heroique," Franck; Scherzo, Gigout; "Intercession," Bingham; "Etude Symphonique," Bossi.

Guy Criss Simpson, Lawrence, Kan.—Mr. Simpson gave a program in memory of Charles Marie Widor for the Sunday afternoon recital at the University of Kansas Dec. 5. The offerings included the following compositions of Widor: "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; Finale from Eighth Symphony.

Eugene Devereaux, Mount Vernon, Iowa—In a faculty recital at Cornell College Nov. 26 Mr. Devereaux played these compositions: Sketch in F minor, Schumann; Chorale Prelude, "Wachet auf, ruft uns die Stimme," Bach; Chorale Prelude, "Heut triumphiret Gottes Sohn," Bach; Prelude and Fugue in A minor, Bach; Andante from Fourth Symphony, Widor; Four Selections from "Les Heures Bourguignonnes," Jacob; Finale from First Symphony, Vierne.

Lanson F. Demming, Mus. B., Urbana, Ill.—Mr. Demming played these numbers for the University of Illinois Sunday afternoon recital Dec. 5: Meditation, Buebeck-Dickinson; Second Movement from "Sonata Dramatica," Candlyn; Sonata in E minor, Rogers; "The Angelus" (request), Massenet.

Programs of Organ Recitals of the Month

Howard L. Ralston, Washington, Pa.—For his vesper recital at the Second Presbyterian Church Nov. 14 Mr. Ralston arranged this program: Third Sonata (Allegro Maestoso e con fuoco and Adagio), Guilman; Aria (Suite in D), Bach; Prelude, Clerambault; Sketches in C major and D flat major, Schumann; Largo, Handel; Prelude on the Tune "Pilgrims," Calver; "The Golden Wedding," Gabriel-Marie; Festal March, Teilmann.

Dec. 5 Mr. Ralston gave "an hour of Christmas music," playing: Chorale Prelude, "Come Now, Saviour of the Gentiles," Bach; "Good News from Heaven," Pachelbel; "A Rose Breaks into Bloom," Brahms; Variations on a Christmas Carol, Guilman; "Fall on Your Knees, Ye Christians," Lithuanian Carol arranged by T. Carl Whitmer; Improvisation on "Adeste Fideles," Kreckel; "Christmas Fantasia," Mueller; "The Infant Jesus," Yon; "March of the Magi," Dubois; "The Holy Night," Buck.

Marcus Naylor, Warren, Pa.—Mr. Naylor played the following program Sunday afternoon, Nov. 28, at the First Presbyterian Church: Finale from Fifth Sonata, Guilman; Vivace from Sixth Trio-Sonata and Fugue a la Gigue, Bach; Fantasia in F minor, Mozart; Intermezzo and "Carillon," Vierne; Allegro from Tenth Concerto, Handel; "Distant Chimes," Snow; Toccata from Fifth Symphony, Widor.

Frederick Boothroyd, Mus. D., A.R.C.O., Colorado Springs, Colo.—Dr. Boothroyd's program Dec. 16 in the Grace Church memorial recitals included the following works: Prelude on "In dulci Jubilo," Bach; Chorale Prelude, "Good News from Heaven the Angels Bring," Pachelbel; Rhapsody No. 3 on Breton Melodies, Saint-Saens; Two Variations on "Puer Nobis nascitur," Guilman; Rhapsody on an old Wallon Carol, Guy Weitz.

Dr. Boothroyd's program at Shove Memorial Chapel, Colorado College, Nov. 30, was marked by a performance of the following works: Concerto No. 5, in F, Handel; Andantino from Pianoforte Sonata, Op. 12, Sibelius; Nocturne in E flat, Chopin; Three Songs, Boothroyd (sung by Ruth Montgomery); Polonaise from "Eugen Onegin," Tschalkowsky.

Alexander Schreiner, Los Angeles, Cal.—Mr. Schreiner was assisted by Robert Seymour Tally at the piano in a Bach program at the University of California at Los Angeles Sunday afternoon, Dec. 5. The program was made up as follows: Fourth Concerto in C major; Fantasia in G major; Passacaglia and Fugue in C minor; Piano Concerto in D minor.

A Christmas program played by Mr. Schreiner Dec. 19 was made up as follows: Chorale, "Good News from Heaven the Angels Bring," Pachelbel; Fantasia and Fugue in G minor, Bach; Pastorale in A major, Schreiner; Allegro from Sixth Symphony, Widor; Chorale, "Lo, How a Rose E'er Blooming," Brahms; Fantasy on "Adeste Fideles," Edmundson; Prelude and Siciliana from "Cavalleria Rusticana," Mascagni.

John Standerwick, East Orange, N. J.—In a recital at Bethel Presbyterian Church Sunday, Jan. 23, at 4 o'clock Mr. Standerwick will play: Toccata in C. Siciliano, "Anna Magdalena's March," "Jesus, Joy of Man's Desiring" and Gavotte from Sixth 'Cello Sonata, Bach; Toccata and Fugue in F minor, Noble; Old Dutch Lullaby, Dickinson; "Echo Caprice," Mueller; Passacaglia from Second Symphony, Edmundson; Hymn Fantasy, "I Need Thee Every Hour," Miller; Toccata from Fifth Symphony, Widor.

Robert Leech Bedell, New York—Mr. Bedell, organist of the Brooklyn Museum of Art, will include the following programs among his weekly offerings at the Museum Sunday afternoons at 2:30 in January:

Jan. 2—Sonata in G major (Pastorale), Rheinberger; Slumber Song, Horatio Parker; Chorale Preludes, "Sleepers, Awake," "My Heart Is Filled with Longing" and "In Thee Is Joy," Bach; "Chant de Bonheur," Lemare; "Cornelius March," Mendelssohn; "Lohengrin" (Prelude to Act 1), Wagner; "Eine kleine Nachtmusik" (Minuet), Mozart; Nocturne, Grieg; "Finlandia," Sibelius.

Jan. 16—Doric Toccata, "Jesus, Joy of Man's Desiring" and Fugue in D minor (the Giant), Bach; "Chant Pastorale," Dubois; Grand Chorus in A major, Guil-

mant; Prelude to Act 3, Love Music and "Love Death" ("Tristan and Isolde"), Wagner; Minuet in E flat, Beethoven; Humoresque, Dvorak; "Don Giovanni" Overture, Mozart.

Jan. 30—Fantasia and Fugue in G minor (the Great), Bach; Chorale Preludes, "When in the Hour of Deepest Need" and "Lord, Hear the Voice of My Complaint," Bach; "Marche Triomphale," Guilman; "Where Dusk Gathers Deep," Stebbins; Grand Chorus in D, John E. West; Nocturne in E flat, Chopin; Gavotte in F, Wesley; "Dreams," Wagner; "L'Arlesienne" (Farandole), Bizet.

Homer Humphrey, Boston, Mass.—In a commemorative recital of compositions of Alexandre Guilman and Charles M. Widor, played in Jordan Hall, New England Conservatory of Music, Nov. 17, Mr. Jordan of the conservatory faculty gave this program: Sonata 1, Op. 42 (Introduction et Allegro), Sonata 7, Op. 89 (Lento assai), "Lamentation," Op. 45, and Sonata 5, Op. 80 (Scherzo), Guilman; Fantasia and Fugue in G minor, Bach; "Symphonie Romane," Op. 73 (Moderato), Symphony 5, Op. 42 (Allegro Cantabile), "Suite Latine (Adagio quasi Andante), Symphony 7, Op. 42 (Finale), Widor.

F. Rayner Brown, Los Angeles, Cal.—Mr. Brown, who played the recital at St. Paul's Cathedral Dec. 20, included in his program the following works: Toccata and Fugue in D minor, Bach; "Skyland," Vardell; Scherzo (Fourth Symphony), Widor; "Souvenir" (Seven Pieces), Dupré; First Concerto, Handel; "While Shepherds Watched," Mauro-Cottone; Toccata on "Vom Himmel hoch" (Christmas Suite No. 3), Edmundson.

Charlotte Morse, Columbia, Mo.—Miss Morse gave a recital in the auditorium of Christian College Nov. 26 and played this program: Toccata in C major, Adagio and Fugue, Bach; Chorale in A minor, Franck; Canon in B minor, Schumann; Chromatic Fantasia, Thiele; "The Bells of St. Anne de Beaupre," Russell; "The Christmas Pipes of County Clare," Gaul; "In Paradisum" and Toccata, "Thou Art the Rock," from Byzantine Sketches, Mulet.

Raymond C. Robinson, F.A.G.O., Boston, Mass.—At his Monday noon recitals at King's Chapel Mr. Robinson played these programs in December:

Dec. 6—"Piece Heroique," Franck; "Noel," Mulet; Allegro Vivace (Symphony 1), Vierne; "Christe Redemptor," Matthews; Finale (Symphony 2), Widor; Arioso, Bach; "Rhapsodie Catalane," Bonnet.

Dec. 13—Concerto in B flat, Handel; Andantino, Chauvet-Guilman; "Clair de Lune," Karg-Elert; "Marche Religieuse," Saint-Saens; "Silhouette," Dvorak; "Westminster Chimes," Vierne.

Boies E. Whitcomb, New York City—Mr. Whitcomb, organist and director at St. Luke's Church, played the following works in a recital at St. Luke's Sunday afternoon, Dec. 5: Sonata in the Style of Handel, Wolstenholme; Chorale Preludes, "A Rose Breaks into Bloom" and "My Inmost Heart Doth Yearn," Brahms; "The Bells of St. Anne de Beaupre," Russell; Second Symphony, Vierne.

Eugene M. Nye, McMinnville, Ore.—The following selections were played by Mr. Nye at the vesper services held in Melrose Memorial Chapel, Linfield College:

Dec. 1—"To a Wild Rose," MacDowell; "Kammenoi Ostrow," Rubinstein; "To the Rising Sun," Torjussen; "Harmonies du Soir," Karg-Elert; "Moonlight," Fry-singer; Minuet in G, Paderewski.

Dec. 8—"The Rosary," Nevin; Elegy, Massenet; "Gesù Bambino," Yon; Cradle Song, Brahms; Largo from "New World" Symphony, Dvorak; Unfinished Symphony, Schubert.

Edward G. Mead, F.A.G.O., Oxford, Ohio—Mr. Mead divided his program for a recital at Trinity Evangelical Church, Upper Sandusky, Ohio, Dec. 10, into three parts, devoting one part to seventeenth and eighteenth century works, the second to nineteenth century music and the third to contemporary American compositions. His list of selections included: Allegro Vivace, Sammartini; Air, Tartini; Gavotte, Martini; Fantasia and Fugue in G minor, Bach; Sixth Sonata, first movement, Mendelssohn; Canon in B minor, Schumann; Andante Religioso, Liszt;

"Piece Heroique," Franck; Chorale Prelude on "Duke Street," Mead; "Romance," Gordon B. Nevin; "Humoresque Fantastique," Edmundson; March from Suite in G minor, Rogers; "Within a Chinese Garden," Stoughton; Toccata, Jepson.

Harry E. Cooper, Raleigh, N. C.—In his program Nov. 24, broadcast by station WPTF from the organ at Christ Church, Dr. Cooper, head of the music department at Meredith College, included these numbers: "In Thee Is Gladness" and "O Man, Thy Grievous Sin Bemoan," Bach; Minuet (Gothic Suite), Boellmann; Pastorale, Guilman; Scherzo, (Sonata in E minor), Rogers; Theme and Variations in E flat, Faulkes; "Song of Joy," Frysinger.

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:

Dec. 5—Concert Etude, Pfitzner; Passacaglia, Candlyn.

Dec. 12—First Movement, Concerto in F major, Handel; Arabesque, McKinley; Tuba Theme, Candlyn.

Dec. 19—Grave-Allegro and Andante, from Sonata Trava, Don Pagella.

Dec. 26—"Symphonie de Noel," Op. 19, de Maleingreau.

Wilbur Chenoweth, Lincoln, Neb.—Preceding the annual performance of Handel's "Messiah" at the University of Nebraska Dec. 12 Mr. Chenoweth played the following short Christmas program: Two Noels, d'Aquin; Pastorale, Bach; "In dulci Jubilo," Bach; "Christmas Evening," Mauro-Cottone; Variations on Christmas Carol, "Puer Nobis nascitur," Guilman.

On Thursday evening, Dec. 16, three of Mr. Chenoweth's choirs at First Plymouth Congregational Church, where he is choir-master and organist, presented Kriens' Christmas cantata, "The Star of the East."

Homer Whitford, F.A.G.O., Cambridge, Mass.—In a recital at the First Church in Cambridge Oct. 19 Mr. Whitford played: Chorale, with Variations, from

Sixth Sonata, Mendelssohn; Preludio, Corelli; Gavotte, Martini; Cantabile, Franck; Sketch in D flat major, Schumann; Toccata from Fifth Symphony, Widor.

Luther T. Spayde, M. Mus., Fayette, Mo.—Professor Spayde played his annual recital in the College Church Dec. 5, presenting a program made up of the following compositions: A Study on an Old English Tune, Milford; Suite from "Water Music," Handel (five movements); Passacaglia in C minor, Bach; "Prayer and Cradle Song," Guilman; Chorale in A minor, Franck; "Vendanges" (from "Les Heures Bourguignonnes"), Jacob; "Bells through the Trees," Edmundson; "Carillon de Westminster," Vierne.

Charles Edward Gauss, A.A.G.O., Washington, D. C.—Mr. Gauss was guest organist in Trinity Methodist Church Nov. 23 and played the following numbers on the new organ: "Praised Be Thou," Bach; Fugue in G major, Bach; Berceuse on "In dulci Jubilo," Bach; Chorale in A minor, Franck; "Wind in the Pine Trees," Clokey; "Divertissement," Vierne; Allegro from Sonata in E minor, Rogers; "Cantilene Nuptiale," Dubois.

Helen Henshaw, Schenectady, N. Y.—The following recital was given by Miss Henshaw at Union College Nov. 28: Fugue in C major, Bach; Introduction and Fugue on "Ad Nos," Liszt; Prelude to "Lohengrin," March from "Tannhäuser," "To the Evening Star," and "Pilgrims' Chorus," Wagner.

Robert Baker, Bloomington, Ill.—The Illinois Wesleyan University School of Music presented Mr. Baker in a senior recital at Presser Hall Nov. 23 and he played these works: Sonata, "God's Time Is Best," "Tidings of Joy" and Fantasia and Fugue in G minor, Bach; Chorale in B minor, Franck; "Thou Art the Rock," Mulet; "A Rose Breaks into Bloom," Brahms; "The Fifers," d'Andrieu; Finale from Sixth Symphony, Vierne.

[Continued on next page.]

ORGAN MUSIC by Arthur Foote

A Recital

by Mr. Willem Friso Frank

First Church, Belmont, Mass.

November 21, 1937

Program

"Improvisation," from Suite in D minor	Opus 54
Solemn March	Opus 71
Cantilene in G	Opus 71
Toccata	Opus 71
Jubilate, in A flat major, Sung by the Church Choir	
Nocturne in B minor	Opus 50
"Maestoso," from Suite in D minor	Opus 54
Pater Noster	Opus 50
Requiem	Vocal solo
Sung by Mr. Edmond Boucher	
Night. A Meditation	Opus 61
Festival March	Opus 29
Communion in E	Opus 71

"Arthur Foote must be awarded one of the very first places among contemporary organ composers, in this or any other country."—Harold Vincent Milligan in THE DIAPASON.

LATEST ORGAN MUSIC

F. LESLIE CALVER	Net
Fantasia on "Materna" (America the Beautiful) .....	.50
T. FREDERICK H. CANDLYN	
Prelude on a Gregorian Tone...	.75
Toccata on "Neander" (He is Risen) .....	.65
ROLAND DIGGLE	
Song of Exultation .....	.60
S. KARG-ELERT	
Op. 154. A Cycle of Eight Short Pieces	1.00
Toccata and Corale (from Op. 154) .....	.60
Op. 156. Rondo alla Campanella	.60
Deux Ritournelles (Rameau).	
I. Musette. II. Tambourin....	.60
J. SEBASTIAN MATTHEWS	
Cotswold Air (The Shepherd of Dumbleton) .....	.50
Chorale-Finale (in the old style), "Glory to God" .....	.50
3 Preludes on American Hymn Tunes (Martyn — Olivet — Bethany) .....	.75
T. TERTIUS NOBLE	
Autumn .....	.60
Introduction and Passacaglia....	1.50
Choral Preludes on Hymn Tunes	
"St. Peter" .....	.50
"Charity" .....	.50
Tallis' Canon "All Praise to Thee My God, This Night" ..	.50
W. R. VORIS	
A Twilight Picture .....	.50

THE ARTHUR P. SCHMIDT CO.

120 Boylston St., Boston, Mass.

Programs of Organ Recitals of the Month

[Continued from preceding page.]

Ralph Rexroth, Baltimore, Md.—Mr. Rexroth played the following recital Dec. 7 at the Keen Memorial Methodist Protestant Church in Baltimore: Prologue, Rogers; Intermezzo, Rogers; Scherzo, Gigout; Toccata and Fugue in D minor, Bach; Arioso, Bach-Ender; Andante Cantabile, Widor; "The Primitive Organ," Yon; Canon in B minor, Schumann; Finale, Franck.

George L. Scott, St. Louis, Mo.—Mr. Scott's January and February programs in the KMOX broadcasts at 10:30 p. m. central time from St. Louis, on the Kilgen organ, will be:

Jan. 16—"Chant de Mai," Jongen; Toccata in F, Bach.

Jan. 23—Fantasia in E minor, Scott; Intermezzo from Sixth Symphony, Widor.

Jan. 30—Third Symphony, first movement, Vierne; Prelude in C minor, Bach.

Anna Blanche Foster, Redlands, Cal.—In a recital Dec. 15 at the First Congregational Church Miss Foster played these compositions: Chorale Preludes, "O Hail, This Brightest Day of Days" and "To Shepherds as They Watched by Night," Bach; Symphony in F minor (Allegro Vivace, Allegro Cantabile and Toccata), Widor; "Song of the Basket Weaver," Russell; "Elves," Bonnet; Andante Cantabile, Dethier; Toccata-Prelude on the Plainsong "Pange Lingua," Bairstow; Londonderry Air, Traditional; Chorale Improvisation on "In dulci Jubilo," Karg-Elert.

Joseph C. Beebe, New Britain, Conn.—Mr. Beebe gave a Christmas program at the South Congregational Church on the evening of Dec. 5 and included in it the following compositions: Chorale Preludes, "To God on High Alone Be Praise" and "From Highest Heaven to Earth I Come," Pachelbel; Pastoral Symphony (Christmas Oratorio), Bach; "Noel" (Byzantine Sketches), Mulet; "The Holy Boy," Ireland; "Opus Sacrum" ("In Nativitate Domini"), de Maleingreau.

D. Robert Smith, Tacoma, Wash.—In a recital at the College of Puget Sound on the afternoon of Dec. 5 Mr. Smith made use of these compositions: Toccata in B minor, Gigout; Chorale Preludes, "Come, Christian Folk" and "Hark! A Voice Saith, All Are Mortal," Bach; Adagio e Vivace, Fourth Trio-Sonata, Bach; "Corrente e Siciliano," Karg-Elert; Canon in B minor, Schumann; Sinfonietta in B flat (MS.), D. Robert Smith; Allegro Cantabile and Toccata from Fifth Symphony, Widor.

J. Max Kruwel, Kansas City, Mo.—In a recital at the Linwood Boulevard Methodist Church Nov. 17 Mr. Kruwel played this request program: Toccata and Fugue in D minor, Bach; Largo from "Xerxes," Handel; "Ave Verum," Mozart; "Thistle-down," J. Hermann Loud; Evensong, Johnston; "Liebestraum," Liszt; "The Old Refrain," Kreisler; "Tranquility," J. Max Kruwel; "Desert Song," Sheppard; Andante Cantabile from Fifth Symphony, Tschalkowsky; "By the Waters of Minnetonka," Leurance; "Gesu Bambino," Yon.

John Glenn Metcalf, Urbana, Ill.—Mr. Metcalf of the University of Illinois faculty was heard in a recital at the First Presbyterian Church of Kennett, Mo., Nov. 28, and played these selections: Prelude in B minor, Bach; Air, Handel; Sonata No. 2, in C minor (first movement), Mendelssohn; "Marche Funebre et Chant Seraphique," Guilmant; "Evening Song," Bairstow; Caprice, Matthews; "Clair de Lune," Karg-Elert; Londonderry Air, Traditional; Meditation and "Marche Pontificale," from First Symphony, Widor.

Alle D. Zuidema, Mus. D., Detroit, Mich.—At a candle-light carol service in the Jefferson Avenue Presbyterian Church Dec. 19 Dr. Zuidema included the following organ selections: "Christmas Evening," Mauro-Cottone; Pastoral Symphony from "The Messiah," Handel; "March of the Magi," Dubois.

Edith Burlingim Ross, Lincoln, Neb.—Mrs. Ross, who played the dedicatory recital on a Reuter organ at St. Alban's Church, McCook, Neb., Dec. 12, presented by request a program of old favorites. Her offerings consisted of the following: "Water Music" Suite, Handel; Pastoral, Scarlatti; Minuet in D, Mozart-Frynsinger; Chorale, "In Dir ist Freude," Bach; "Ave

Maris Stella of Nova Scotia Fishing Fleet," Gaul; Largo in G, Handel-Whitney; Largo from "New World" Symphony, Dvorak; "Liebestraum," No. 3, Liszt; Christmas Pastorale, Harker; Fantasia on the Tune "Twrwyn," Morgan.

Gladys Owen, Lake Forest, Ill.—Miss Owen played the following numbers in a Christmas recital Dec. 21 at Redeemer Lutheran Church, Highland Park: "Noel," Buck; Pastoral Symphony ("The Messiah"), Handel; Christmas Pastorale, Rogers; "Lo, How a Rose e'er Blooming," Brahms; Christmas Pastorale on "Silent Night," Harker; "Gesu Bambino," Yon; "In dulci Jubilo," Bach; Chorale (Christmas Oratorio), Bach; Fantasia on Old Christmas Carols, Hugh Blair; "Chorus of Shepherds," Lemmens.

Russell H. Miles, Urbana, Ill.—Professor Miles was assisted by the university men's glee club, directed by LeRoy Hamp, when he played the University of Illinois Sunday recital Nov. 21. Professor Miles' numbers included: Prelude in E flat, Bach; Andante con moto, Fifth Symphony, Beethoven; Prelude in C major from "The Well-tempered Clavichord," Bach; Prelude in E minor, Samazeuilh; "Traume," Wagner.

Elmer A. Tidmarsh, Schenectady, N. Y.—The following recitals were given by Dr. Tidmarsh at the Union College Memorial Chapel:

Dec. 5—Prelude in C sharp minor, "Romance" and Melodie in E, Rachmaninoff; "Reve Angeliqne," Rubinstein; "Scheherazade" Suite, Rimsky-Korsakoff; "At the Convent," Borodin; "Polovetsian Dances," Borodin; "Song of India," Rimsky-Korsakoff; "Flight of the Bumble-bee," Rimsky-Korsakoff.

Dec. 12—"Veni Emmanuel," Egerton; "Noel on an old French Carol," Harker; "Journey of the Wise Men," Bird; "Christmas," Dethier; "Nativity," Dupre; "Christmas Evening," Mauro-Cottone; "March of the Magi Kings," Dubois; Hallelujah Chorus, Handel.

Irving D. Bartley, F.A.G.O., Baldwin, Kan.—In a Christmas recital Sunday afternoon, Dec. 12, at the First Methodist Church of Baldwin, Kan., Mr. Bartley played: Prelude and Fugue in G minor, Bach; Five Selections from "Burgundian Hours," Jacob; Largo, Handel; Canon in B minor, Schumann; "Commemoration March," Scotson Clark; "Adoration," from "The Holy City," Gaul; Adagio from Third Sonata, Guilmant; "Christ Church Bells," Dudley Peele; Toccata from Fifth Symphony, Widor.

Helen Hall Hoskinson, A.A.G.O., Clarinda, Iowa.—In a musicale at the First Methodist Church Oct. 20 Mrs. Hoskinson played the following numbers on the newly-rebuilt and enlarged organ: Meditation, Sturges; Pastorale, Matthews; Sketches of the City, Nevin; Caprice, Johnston; "From the Land of the Sky-blue Water," Cadman; "The Angelus," Matthews; "Hebrew Prayer of Thanksgiving," Gaul.

Paul Stroud, Sapulpa, Okla.—Mr. Stroud, 16 years old, a pupil of Philip Morgan and organist of the First Methodist Church, gave a recital at his church Dec. 5 and played: Chorale, "O Sacred Head Now Wounded," Bach; Toccata, Dubois; Sonata in C minor, Guilmant; "Piece Heroique," Franck; "Wind in the Pine Trees," Clokey; "Jagged Peaks in the Starlight," Clokey; Second Concert Study, Yon.

George Dok, Rockford, Mich.—Mr. Dok played these selections on the Dorothea Krause memorial organ, for a Christmas candlelight musicale, in the Little White Church in the Valley: "Now Let Heaven and Earth Adore Thee," Bach; "March of the Magi," Dubois; "Gesu Bambino," Yon; Cradle Song, Gretchaninoff; "Shepherds' Song," Guilmant; "Noel Polonaise," Guilmant. Frances Hunter Carlson directed the junior and senior choirs, who sang a choice selection of carols and anthems by Clokey, Yon, Christiansen, Tschesnekoft and Gaul.

Arthur H. Egerton, Montreal, Que.—The fifth recital in the series arranged by Mr. Egerton at Trinity Memorial Church was under the auspices of the C.C.O. and was played on the afternoon of Dec. 4. The program consisted of early organ music as follows: Sonata in the Style of Handel, Wolstenholme; "Ave Maris Stella" (tune in pedals), Sicher's Tabula-

tur (c. 1520); "Resonet in Laudibus," Sicher's Tabulatur; "Carmen Magistri Pauli," Paul Hofhaimer (1459-1537); Variations on "My Young Life Hath an End," Jan Pieter Sweelinck (1562-1621); "Ave Maris Stella," Jean Titelouze (1563-1623); "Flori Musicali," Girolamo Frescobaldi (1583-1643).

Dr. Ray Hastings, Los Angeles, Cal.—On recent "pop" programs at the Philharmonic Auditorium Dr. Hastings included: Prelude to "The Creation," Haydn; "Litany," Schubert; Chorale Prelude, "O Sacred Head," Bach; "Album Leaf," Wagner; Preludes Numbers 4, 6, 7 and 20, Chopin; "Adoration," Tours; "Immortality," Ray Hastings.

Carl Wiesemann, Dallas, Tex.—In his recital at Texas State College for Women, in Denton, Sunday afternoon, Nov. 21, Mr. Wiesemann presented this program: Overture to the Occasional Oratorio, Handel; Andante, Stamitz; Chorale Preludes, "O God, Thou Art Holy" and "A Rose Breaks into Bloom," Brahms; Chorale Variation, "All Praise to God, the Mighty King," Karg-Elert; Magic Fire Music from "Die Walkure," Wagner; "Carillon-Sortie," Mulet.

Iver Coleman, Tucson, Ariz.—Mr. Coleman, who went to Tucson Sept. 1 to succeed Henri N. Switten as professor of organ at the College of Fine Arts of the University of Arizona, gave his first recital there Nov. 21. The program was as follows: Fantasia and Fugue in G, Bach; "Lamento" and "Cortege et Litanie," Dupre; Chorale in A minor, Franck; Roulade, Bingham; Toccata from Fifth Symphony, Widor.

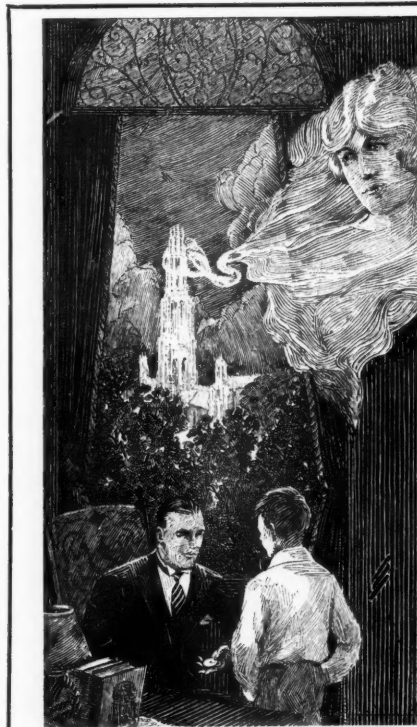
Q'Zella Oliver Jeffus, Fort Worth, Tex.—Mrs. Jeffus gave a recital on the Wicks organ in her home Sunday afternoon, Dec. 5, and played: Suite, "The Birth of Christ," Malling; "Ave Maria," Schubert; Cradle Song, Brahms; Cradle Song, Schubert; Pastorale, Guilmant; Paraphrase on "O Little Town," Faulkes; "A Lovely Rose Is Blooming," Brahms; "Away in a Manger," Marryott; Variations on an

Ancient Polish Carol, Guilmant; "Tidings of Joy," Bach; "Jesu, Joy of Man's Desiring," Bach; Pastorale from "Le Prologue de Jesus," Traditional; Hallelujah Chorus, from "The Messiah," Handel.

John M. Klein, Mus. B., A.A.G.O., Columbus, Ohio.—In a recital he will play for the Central Ohio Chapter, A. G. O., Jan. 24 on the new organ at the Broad Street Presbyterian Church Mr. Klein will present this program: "Nun danket Alle Gott," Karg-Elert; "The Reed-Grown Waters," from "Seven Pastels," Karg-Elert; Allegro Vivace, Fifth Symphony (with pedal cadenza by Firmin Swinnen), Widor; Prelude, Fugue and Variation in B minor, Franck; Chorale Preludes, "In dulci Jubilo" and "Christ lag in Todesbanden," Bach; Fugue in D major, Bach; "Will-o'-the-Wisp," Nevin; "O Zion," Miller; "The Legend of a Hermit," Klein; Chorale Prelude, "Es ist ein Reis entsprungen," Langstroth; "Carillon de Westminster," Vierne.

W. Arnold Lynch, Topeka, Kan.—Mr. Lynch, organist and director at the First Presbyterian Church of Topeka, was invited to give a recital Dec. 5 at Kansas State College, Manhattan, and presented the following program: Concert Overture in C, Hollins; Cantabile from Sixth Symphony, Widor; Scherzo in E, Gigout; Chorale Preludes, "Nun komm, der Heiden Heiland" and "Wachet auf, ruft uns die Stimme," Bach; Toccata and Fugue in D minor, Bach; Chorale in E, Franck; "Harmonies du Soir," Karg-Elert; Allegretto, Wolstenholme; "Carillon," Sowerby; Toccata, "Thou Art the Rock," Mulet.

Edward J. O'Donnell, Jr., Bernardsville, N. J.—Mr. O'Donnell, organist of the Church of Our Lady of Perpetual Help, played the following Christmas recital Dec. 26: Prelude and Fugue in C minor, Bach; Allegretto from Sonata 4, Mendelssohn; Berceuse, Rowley; "Chant du Soir," Bossi; "Ninna-Nanna" and "Adoration," Mauro-Cottone; Allegro Maestoso e Vivace, Mendelssohn.



"Just at six o'clock, my boy, you will hear the Chimes and every time you hear them, Son, I want you to think of your dear Mother, in whose memory they were erected . . . Let the voice of the Chimes be her voice to you . . . Let her ideals be yours and as the Chimes peal out the beautiful, sacred old melodies I want you to keep ever before you the teachings of her who bore you and whose memory you revere. And if you grow up in the way that she would have wanted, I shall be content."

In your church is an individual whose heart is filled with a deep yearning—the desire to express, in a particularly fitting manner, his devotion to a departed loved one . . . To suggest a Deagan Memorial Carillon to such a man or woman is to earn his lifelong gratitude—and to place at your command a musical medium that reaches into every heart and home of the community. No words can describe the beauty of organ and Tower Chimes when played in unison by an accomplished musician . . . May we tell you more?

The World's Finest Carillons are built in America by J. C. Deagan, Inc., Chicago, U. S. A. Available for as little as \$6,000.

J. C. Deagan Inc. 1770 Berteau Ave., CHICAGO

Who's Who Among the Organists of America

HOMER C. HUMPHREY



HOMER C. HUMPHREY.

Homer C. Humphrey is a Boston organist and all-around musician who has distinguished himself both on the organ bench in church and as a member of the faculty of the New England Conservatory of Music for a third of a century. At present he is organist of the Second Church in Boston, a position he has held for thirteen years.

Homer Corliss Humphrey was born in Yarmouth, Maine, Aug. 1, 1880. His early musical education was received under the tutelage of E. A. Blanchard in piano and organ. At the same time he studied the violoncello with Carl Osterberg. In 1899 he entered the New England Conservatory as major in cello, with the organ as his secondary subject, but soon changed to the organ, making it his major subject. His organ study at the conservatory was with Wallace Goodrich and counterpoint and composition were taken with the late George W. Chadwick. In 1901 Mr. Humphrey was graduated from the conservatory and the next year he won the soloist's diploma in organ playing. He also pursued organ study with Joseph Bonnet in Paris. He was appointed a member of the New England Conservatory faculty in 1904 and has continued in that capacity since that time.

Mr. Humphrey is a church organist and director of long experience and held positions in other prominent New England churches before going to the Second Church in 1924. At an early

age he conducted a chorus and is the former conductor of the Choral Art Society of Fall River, Mass. As a composer he has also made a name for himself. He has written a Nocturne for large orchestra. Ten years ago he won the Paderewski prize for chamber music with a Trio for piano, violin and cello. In 1930 the New England Conservatory alumni prize song contest was won by him with his "Give Me of Thy Delight." Among his compositions for the organ are a Finale in C major, published by H. W. Gray, and a Nocturne in F sharp, published by Leduc. Among works in manuscript are a Scherzo, "The Bateau on the River," and Canzone; a "Legend," for piano, and several songs and lighter pieces for small orchestra.

Mr. Humphrey is past president of Iota Chapter of the honorary musical society Pi Kappa Lambda. He is also sub-dean of the New England Chapter of the American Guild of Organists.

Many recitals have been played in New England cities by Mr. Humphrey, and one of the latest was a program at Jordan Hall in Boston Nov. 17 of compositions of Guilmant and Widor, in memory of these two great Frenchmen, but he is better known as a teacher because of his long service at the conservatory.

In 1919 Mr. Humphrey married Miss Alice B. Campbell and they make their home in Boston.

FRANCES ANNE COOK.

Fifteen years at the organ of the North Shore Baptist Church represent only a part of the noteworthy record of Miss Frances Anne Cook, a Chicago organist whose fine work is known to all her colleagues, while both her ability and her conscientious labors are known to her church.

Miss Cook is a native of Chicago. She pursued piano study in Europe with Moritz Moszkowski and with Jedliczka. Her organ study was carried on in Chicago with William E. Zeuch and the late Mason Slade. Miss Cook became a member of the fraternity of organists of the city when she was appointed to the position at the Sixth Presbyterian Church at the time that Dr. William P. Merrill, now of the Brick Church in New York, was the pastor. From this position she went to the Rogers Park Baptist Church at the time the Sixth Presbyterian closed its doors. Her next post was at the Hyde Park Baptist, at the time that Frank Parker was director of the choirs. She and Mr. Parker both moved to the north side just fifteen years ago and assumed the positions at the North Shore Baptist. A few years later Miss Cook was appointed director as well as organist. The music under her lead-

FRANCES ANNE COOK



ership is provided by a quartet of singers of outstanding reputations.

Miss Cook is a member of the executive committee of the Illinois Chapter of the American Guild of Organists, and is also a member of the Chicago Club of Woman Organists, of the Musicians' Club of Women and of the Gorden.

Concert Marks Bethlehem, Pa., Jubilee.

The choir of Holy Trinity Lutheran Church, Bethlehem, Pa., gave a concert at the close of the fiftieth anniversary of the congregation Nov. 19. The soloists were Frederick Baer, New York City, baritone; Ralph Kinder, Philadelphia, organ soloist; Myrtle Strohl Moehling, contralto; Miss Helen R. Body, violinist; Miss Mary C. Body, piano, and Miss Anna R. Diehl, organ accompanist. I. H. Bartholomew directed. Mr. Bartholomew, who is serving his thirty-fifth year as organist and choir director, wrote the words and music to an anniversary hymn dedicated to the members of the congregation. The choir also published a choir paper giving a resume of the choir activities, from the giving of 127 recitals to the purchase of two organs—one two-manual fifteen-stop instrument for the Sunday-school and a three-manual of forty stops for the church auditorium. This choir of thirty-six voices is a unique organization in its musical activities.

NOTES FROM THE CAPITAL; CONCERT BY CHORAL UNION

By MABEL R. FROST

Washington, D. C., Dec. 21.—Perhaps the outstanding novelty among Christmas music festivals was the concert by the National Choral Union Dec. 20 at the National Theater, with Hugh Ross conducting. The fifteen principals in the cast were drawn from the six choirs in the union and other leading church musical organizations. Also the Tuesday Evening Study Club and the St. Alban's St. Cecilia (children's) Choir provided special choral features. The program consisted of the Fantasia on Christmas Carols by Vaughan Williams for baritone solo, chorus and orchestra, and "Bethlehem," a choral drama with music by Rutland Boughton. It was given one night only.

R. Deane Shure's newest anthem, "Dwell Ye in Love," was given its first rendition Nov. 28 by the Mount Vernon Place Choir, to whom it was inscribed. A series of four lectures entitled "Two Thousand Years of Music" is announced by Mr. Shure. These will be given by Edward C. Potter in connection with the regular classes in music appreciation, meeting Tuesday evenings.

"The Christmas Story in Song Drama," with a cast of seventy-five, was presented at the National Baptist Memorial Church Dec. 12. Esther Linkins, director of children's choruses, arranged and directed the spectacle, as she has twice before.

The Washington Choral Society, Louis Potter, conductor, is rehearsing "The Passion According to St. Matthew," by Bach, for presentation March 21 at the Washington Cathedral at the request and upon invitation of the cathedral officials. The chorus will number 200.

Those interested in hearing the latest in organ music are trekking to the Church of the Pilgrims on Sunday evenings to hear the Warren F. Johnson recitals, which continue with regularity. These recitals are about twenty minutes in length and precede the evening services.

Sister Rose of St. Mary Dies.

Sister Rose of St. Mary, a Dominican sister at the Convent of the Perpetual Rosary, Milwaukee, died Oct. 18. Sister Rose had been organist at the convent thirty-five years. A nephew, the Rev. William Cullen of Brooklyn, officiated at the funeral service. Surviving are three sisters, also of Brooklyn.

Alvin W. Keiser of Manchester, Iowa, has been appointed organist and director at the Glen Ellyn, Ill., Congregational Church and assumed his duties in this prominent suburban community in November.

GUILMANT ORGAN SCHOOL

Dr. William C. Carl, Founder

Willard Irving Nevins, F.A.G.O., Director

WINTER SEMESTER OPENS JANUARY 4

Grace Leeds Darnell

Children's Choirs—Jan. 12

AMY ELLERMAN

Voice Culture for Choirmasters—Feb. 16

ENROLL NOW

12 West 12th Street, New York.

1938 GREETINGS

With profound thanks to our many friends and customers for their loyal support and patronage in 1937. May we see the realization of dreams come true in 1938, and the spirit of cooperation continue. Let your motto be "Service Above Self" with the Golden Rule ever before you, to bring to us all added prosperity in 1938.

THE W. H. REISNER MFG. CO., INC.

HAGERSTOWN, MD.

August Laukhuff, Weikersheim, Wurttemberg, Germany, Foreign Representative

PIPE ORGAN SUPPLIES

ORGAN SUPPLY CORPORATION

540-550 East Second Street, Erie, Penna.

**NOTES FROM SAN FRANCISCO;
AUSTIN OPENED IN OAKLAND**

By WILLIAM W. CARRUTH
San Francisco, Cal., Dec. 20.—The new three-manual Austin organ in the Unitarian Church of Oakland was dedicated Dec. 19. Miss Virginie de Fremery, organist of the church, was heard at the morning service, and in the evening Warren D. Allen, organist of Stanford University, played the inaugural recital. A series of recitals has been arranged by Miss de Fremery for Wednesday evenings in January. On the 5th Walter B. Kennedy and Connell K. Carruth will be heard; on the 12th Raymond L. White and Winifred Jolley Bengson; on the 17th Ethel Whytal Miller and Gordon Nicholson, baritone; on the 26th Frederick Freeman and Harrold Hawley.

The third vesper concert of the music department of the San Francisco State College was given Nov. 21 at the Congregational Methodist Temple in San Francisco. The program included numbers by the San Francisco State College Orchestra and organ numbers by Raymond L. White. Mr. White played: "Matin Provencal," Bonnet; "Harmories du Soir," Karg-Elert; "Fileuse," Dupré; "Comes Autumn Time," Sowerby. The final number was Handel's Tenth Concerto, played by Mr. White and the orchestra.

Henry Hallstrom, a former Californian, who has been organist and choir-master of the Church of the Redeemer in Morristown, N. J., for the last eight years, returned by motor to his parents' home in San Francisco with a bride. After Christmas they will return to the Eastern coast. Mr. Hallstrom has accepted a position as organist in an Episcopal church in Virginia.

**BACH PASSACAGLIA PLAYED
ON TWO PIANOS AND ORGAN**

An unusual program was presented Nov. 21 at 4:30 and 7 in the Broad Street Presbyterian Church, Columbus, Ohio, where Herbert Huffman directs the chorus and John M. Klein is organist. Agnes Wright and Eldon Howells, concert piano duo, were the guest soloists. The Bach Passacaglia and Fugue in C minor was presented with two pianos and the organ. It was based on the original score, Widor-Schweitzer edition, and the two-piano transcription by Dr. Herman Keller. The brilliant Festival Te Deum of Gustav Holst was presented with organ, two pianos and chorus in the arrangement from the orchestra score by Mr. Howells. Mr. Klein played Vierne's "Etoile du Soir" and Bach's Toccata and Fugue in D minor.

Guilmant Organ School Winter Work.

The winter semester of the Guilmant Organ School in New York will open Tuesday, Jan. 4. Grace Leeds Darnell will begin her course on children's choirs Jan. 12. This will be followed by a course in voice production for organists and choirmasters by Amy Ellerman Feb. 16. A Christmas party was held by the students of the school Dec. 15, following a recital by them which included Bach's Great G minor Fugue, Mendelssohn's Sixth Sonata, the First Symphony by Maquaire and works by other composers.

Takes New Position in Calgary.

Ernest A. Blick has been appointed organist and choirmaster of St. John the Evangelist (Anglican) Church in Calgary, Alberta. Mr. Blick was graduated from the Institute of Musical Art in New York City in 1924 after having

ANDRÉ WEHRLE, WHO ASSUMES POSITION AT GARY, IND.



ANDRÉ WEHRLE is the new organist and minister of music at the beautiful City Church at Gary, Ind. He succeeded Bethuel Gross late in October, when Mr. Gross came to Chicago to assume the post at St. James' Methodist Church. Mr. Wehrle has a fine four-manual Skinner organ and is in charge of varied activities of a musical nature which are emphasized in this church.

Mr. Wehrle was born in Fort Wayne,

Ind., in 1907. He was a pupil of Marcel Dupré from 1926 to 1931 and for the next year or two studied with Van Denman Thompson of DePauw University. From 1931 until he accepted the Gary position he was at the First Presbyterian Church of Fort Wayne. In Gary he conducts the choir school which Mr. Gross organized and has an adult choir of thirty-five, two groups of children and classes in sight-singing, ear training and history of music.

studied organ under Gaston Dethier, piano under Arthur Newstead and harmony and composition with Percy Goetschius. He is a member of the Canadian College of Organists. The organ is a Casavant with thirty ranks of pipes. For the last five and a half years Mr. Blick has been at the Crescent Heights United Church in Calgary.

The choirs of four churches of Portsmouth, Ohio, united in singing Handel's "Messiah" Sunday afternoon, Dec. 5, at the Second Presbyterian Church. Clarence O. Southern was director of the united forces and Charles F. Schirrmann, Mus. B., was at the organ.

PAUL ALLEN BEYMER
3226 EUCLID AVE. CLEVELAND
Director Camp Wa-Li-Ro
BOY CHOIRS
SPEECH-RHYTHM CHANTING

Vera Melone Conrad
Mus. Bac.
Harrisonburg, Virginia
Cathedral Methodist Church State Teachers' College

BUILDING REPAIRING
La MARCHE BROTHERS
PIPE ORGANS
6525-31 Olmsted Ave. CHICAGO CONCERN SINCE 1918 Newcastle 2071
MAINTAINING REBUILDING

REED PIPES FLUE PIPES
PIPE ORGANS & ORGAN SUPPLIES
Write Us for Prices
DURST & COMPANY, INC.
32nd, HAZEL to POPLAR STREET
CONSOLES ERIE, PENNSYLVANIA CHESTS

Telephone Lakeview 1334 Church and Residence Organs
L. D. Morris Organ Company
Designers and Builders of
FINE PIPE ORGANS and CONCORD CATHEDRAL CHIMES
1039 Addison St., Chicago, Ill.
Mechanical Experts Artistic Tone

FERD RASSMANN 21 Years with Austin Organ Company
ORGAN MAINTENANCE — REBUILDING
1100 5TH AVE. ASBURY PARK, N. J. Phone 1599M

Felix F. Schoenstein & Sons Pipe Organ Builders
SAN FRANCISCO - CALIF.

ZEUCH
BOSTON

FRANK A. McCARRELL
Organist and Choirmaster
Pine Street Presbyterian Church
HARRISBURG, PA.
Recitals and Instruction
2519 NORTH SECOND STREET

E. ARNE HOVDESVEN
Wittenberg College,
Springfield, Ohio

LILIAN CARPENTER
F. A. G. O.
RECITALS
Address: Institute of Musical Art
of the Juilliard School of Music
NEW YORK CITY

Firmin Swinnen
RECITALS
Veale Road, R. F. D. 3
WILMINGTON, DEL.

RECITALS
AUGUST MAEKELBERGHE
WWJ, The Detroit News

COURBOIN
Bernard R. Laberge, Inc.
2 West 46th St. New York

Frank Van Dusen
American Conservatory of Music
Kimball Hall Chicago

Ernest Prang Stamm
Recital Organist
SAINT LOUIS

C. L. Fichthorn, M. A., A. A. G. O.
Organist and Composer
Missouri Valley College
Marshall, Missouri

Dr. RAY HASTINGS
Concert Organist
Philharmonic Auditorium
LOS ANGELES, CAL.

RALPH A. HARRIS
M. S. M., F. A. G. O.
Organist and Choirmaster
St. Paul's Episcopal Church
157 St. Paul's Place Brooklyn, N. Y.

ROSSETTER COLE
Composition and Theory. Prepares for
Examination in American Guild of
Organists
1625 KIMBALL BUILDING, CHICAGO

The Hymn Society of America

President—Oliver Huckel, S. T. D., 47 Claremont Avenue, New York.
 Vice-Presidents—William C. Covert, D. D., Germantown, Pa., and Earl Marlatt, Litt. D., Boston, Mass.
 Corresponding Secretary—Emily S. Perkins, Riverdale-on-Hudson, N. Y.
 Recording Secretary—Marquerite Hazzard, Pelham, N. Y.
 Librarian—William W. Rockwell, D. D., New York.
 Treasurer—Edith Holden, Rock Ridge, Greenwich, Conn.

SIX HYMN FESTIVALS IN SERIES AT BETHLEHEM, PA.

The first of a series of six hymn festivals in which a group of churches of Bethlehem, Pa., are uniting was held Nov. 28 at Christ Evangelical and Reformed Church and was in the nature of a Thanksgiving-Advent service. The second will mark Epiphany, the third Lent, the fourth Easter, the fifth Whitsuntide and the sixth Ascensiontide. Each hymn festival will be held in a different church. The principal object is to acquaint the people with the hymnology of the church year, and to impress on the organists and choir-masters the beauty of a consistent arranging of service music.

A choir of 200 voices from six churches participated in the initial service. David Griffith Samuels was in charge of the program and directed the singing of the hymns. The choirs which participated were those of Grace Lutheran, Frederick Koehler, director; Emmanuel Evangelical-Congregational, Mrs. Ray Thomas, director; First Presbyterian, Mrs. Dorothy Cox Hitchens, director; Wesley Methodist Episcopal, Mrs. VanDora McKee Fitch, director; Christ Evangelical and Reformed, David Griffith Samuels, director, and Salem Lutheran, Henry Hensinger, director. Mrs. Hitchens and Mr. Hensinger were at the organ. Pianists were Mrs. Ray Thomas and Miss Eloise Smith.

FOURTEEN HUNDRED DETROIT SINGERS AT HYMN FESTIVAL

Twenty-four hundred people braved a blizzard to attend Detroit's first hymn festival on Sunday, Nov. 28, in the Metropolitan Methodist Church. Fourteen hundred singers from sixty-two choirs took part in the festival. This was the first major activity of the new Guild of Church Musicians, affiliated with the Detroit Council of Churches.

Nellie Beatrice Hugar was chairman of the festival, Roy Parsons was the director and the soloist was Thelma Von Eisenhauer. Also appearing on the program were Jason Moore, organist and president of the Guild of Church Musicians; the Rev. Marshall R. Reed, D. D., president of the Detroit Pastors' Union, and Dr. Ralph C. McAfee, executive secretary of the Detroit Council of Churches. Nine denominations took part in the festival. The Detroit papers heralded it as the largest gathering of trained singers ever held in Detroit. The great success of the festival has already started plans for another to follow.

The hymns sung at the festival included: "O Worship the King," "Now Thank We All Our God," "Praise to the Lord," "Come, Ye Thankful People, Come," "For the Beauty of the Earth," "This Is My Father's World," "Dear Lord and Father of Mankind," "We Gather Together," "The God of Abraham Praise," "Fairest Lord Jesus," "Rejoice, Ye Pure in Heart," "All Creatures of Our God and King" and "All Hail the Power of Jesus' Name."

Annual Meeting Jan. 17.

Friends of the Hymn Society are cordially invited to its annual meeting and dinner on Monday, Jan. 17. Speakers will include Dean Howard Chandler Robbins and Dr. Edward Shippen Barnes. An account will be given by them of "The New Church Hymnal," published by the Appleton-Century Company, of which they are both associate editors, and it will be illustrated with some of the hymns that appear there for the first time. Those interested may write to the corresponding secretary, Miss Emily S. Perkins, Riverdale, N. Y., for further details and reservations.

Hymn Festival Programs.

A number of fine programs have been sent to the chairman of the festival committee, and from these we are gathering much helpful material to share with others who are planning similar services. Please send your own hymn festival programs to R. L. McAll, 2268 Sedgwick avenue, New York.

INVITATION TO ASSIST WITH DICTIONARY OF HYMNOLOGY

By OLIVER S. HUCKEL

Much interest has recently been aroused in the Hymn Society of America by a cordial invitation from the Hymn Society of Great Britain and Ireland to cooperate in a new project, the editing and publication of a new edition of Canon John Julian's monumental work, "A Dictionary of Hymnology," which provides for students of hymns what Grove's "Dictionary of Music and Musicians" does for the music-loving public. Julian's dictionary has not been revised for thirty years and much new material is available. The new edition will be published in London by the same firm, that of Sir John Murray, which issued the original book in 1892 and its revision in 1907.

It is expected that the new edition will require about four years for its preparation. American cooperation is asked through the appointment of an American editor and a group of experts in hymnology to act with the British editor and his associates.

From the official bulletin of the British Society we cull the following, which indicates the scope of the undertaking:

An idea of the labor involved in the preparation of what is now the standby of all hymnologists may be gathered from some quantitative facts stated by Dr. Julian. The manuscripts, in many languages, which had to be examined, numbered nearly 10,000, and these were scattered in public and private libraries in Europe and America. Books, magazines, newspapers, broadsheets and other ephemeral papers examined and collated were far too numerous to count. The number of hymns brought under review was not less than 400,000, and these were in no fewer than 200 or more languages and dialects.

More than a thousand correspondents in different countries gave assistance in collecting and collating material and furnishing information. This wide casting of the editorial net was necessitated by the comprehensiveness of the plan of the book, which was nothing less than that of "setting forth the origin and history of Christian hymns of all ages and nations, with special reference to those contained in the hymn-books of English-speaking countries."

Minute technical accuracy was aimed at. What this involved is illustrated by the editor's remark that the pursuit of this ideal very frequently demanded, for the production of one page only, as much time and attention as is usually expended on 100 pages of ordinary history or criticism. Anyone who has worked in this field can well understand this. Sometimes an incredible amount of research or inquiry lies behind the fixing of a date or the statement of a single prosaic fact. The first edition was published in 1891. The first pages, however, had been set up ten years previously. In the interval so many hymn-books of importance were published, and so many hymnological works by distinguished scholars and experts, that all that delay was necessary to make it possible to take account of the new material; two appendices also were required to make the account complete.

When the second edition was published in 1907, a supplement of 172 pages was added, to correct errata and, much more, to record the hymnological work done in the intervening sixteen years. If this space was required for so short a period, it will be agreed that the 256 pages proposed for the new supplement now being undertaken is anything but excessive. In the thirty years to be dealt with a very large number of new hymn-books has been published in this country, in America, on the continent and in the mission field. A phenomenal increase has taken place also in the publication of books on hymnology.

MAYLAND Elite Organ Percussions WITH OR WITHOUT Electric Actions

Electric Controlled Tubular Chimes

THE STANDARD SINCE 1866

SEND FOR CATALOGUE.

R. H. Mayland's Son, 54 Willoughby St., Brooklyn, N. Y.

Westminster Choir School

TRAINING CHORAL CONDUCTORS FOR THE
CHURCH, CIVIC CHORUS, SCHOOL AND COLLEGE

JOHN FINLEY WILLIAMSON
PRESIDENT

PRINCETON
N. J.

ARTHUR HOWES

A. B., F. A. G. O.

PREPARATION FOR GUILD
EXAMINATIONS

SAINT JOHN'S CHURCH
SIXTEENTH AND H STREETS
WASHINGTON, D. C.

OBERLIN CONSERVATORY OF MUSIC

Exceptional opportunities for the Organ Student. Four Specialist Teachers
Department of choral singing and choir direction
Cultural advantages of Oberlin College
Twenty-three Pipe Organs for Teaching and Practice
Address Frank H. Shaw, Director, Oberlin, Ohio, for catalog

KRAFT For RECITALS and LESSONS

TRINITY CATHEDRAL, CLEVELAND, OHIO

WILHELM MIDDELSCHULTE, LL.D.

Telephone: Superior 7374 215 EAST CHESTNUT ST., CHICAGO

Vice-President, Foundation Music School, Detroit, Mich.

Director of Wisconsin Conservatory, Milwaukee, Wis.

Professor of Organ, Cosmopolitan School of Music, Chicago.

Arthur C. Becker, Mus. D., A. A. G. O.

Lessons in Organ and Service Playing

De Paul University School of Music
64 E. Lake Street, Chicago

FRANK ASPER

F. A. G. O.

Salt Lake Tabernacle

ADOLPH STEUTERMAN

F. A. G. O.

Recitals

Calvary Church, Memphis

Lessons

CHICAGO'S ORGANISTS ARE HEARD IN THE LOOP

RECITALS IN KIMBALL HALL

Porter Heaps, Herbert E. Hyde, Wilbur Held and Mrs. Lily Moline Hallam Latest to Play Under Auspices of Illinois A.G.O.

The December recitals at Kimball Hall, Chicago, under the auspices of the Illinois Chapter, A. G. O., with the cooperation of the Kimball Company, have served to arouse interest in the organ in the loop district and good audiences have attended most of the performances. The recitals are given for forty minutes at noon Friday.

Porter Heaps of the New England Congregational Church gave a performance of outstanding beauty Nov. 26 and was heard by a goodly concourse of people who were well rewarded for their attendance. He exhibited a real flare for registration and made every number a delight, not only to the organists, but to the common variety of music-lover whom organ recitals so often disregard. His offerings, all played from memory, included: Trumpet Tune, Purcell; "Jesu, Joy of Man's Desiring," Bach; Fifth Concerto, Handel; Lullaby, Heaps; "Perpetual Motion," Paganini; "Jagged Peaks in the Moonlight," Clokey; "The Brook," Dethier. Here were offerings to satisfy every taste. Mr. Heaps' own Lullaby, to which he attaches his *nom de plume*, "Pierson," is a simple but effective piece to which he might well sign his own name with a flourish.

Wilbur Held, a young Chicago organist whose talent gives promise of a great future for him, was the recitalist Dec. 3 and played a well-rounded program with facility and taste. He also played from memory. That he has a broad appreciation of all classes of organ music was demonstrated by the skill with which he played the Clerambault Prelude and the Bonnet Concert Variations and the delicacy with which the Bach-Widor "Sicilienne" and the Vierne Scherzetto were interpreted. His list of offerings was made up as follows: Prelude in D minor, Clerambault; "In Dir ist Freude," Bach; "Sicilienne," Bach-Widor; Allegro Maestoso (Symphony 3), Vierne; Scherzetto, Vierne; "Comes Autumn Time," Sowerby; Adagio (Fantasie in C), Franck; Concert Variations, Bonnet.

Herbert E. Hyde, Mus. D., organist and choirmaster of St. Luke's Pro-cathedral, Evanston, gave a very satisfying performance of a thoroughly enjoyable program at the recital Dec. 10. His contribution to the recital series was such as any average music-lover would be delighted to hear, yet which could by no means be classified as an appeal to the lowbrow. His list of offerings included: Concerto No. 6, Handel, which he played beautifully; Gavotta, Martini; Bourree, Third Violoncello Suite, Bach; Fugue, C major, Buxtehude; "Dreams," Seventh Sonata, Guilman; "Harmonies du Soir," Karg-Elert; Pastorale (MS), Alec Templeton (dedicated to Dr. Hyde); "Caprice Heroique," Bonnet.

Mrs. Lily Moline Hallam's recital Dec. 17 was in the nature of a farewell performance in Chicago by this gifted composer and organist, for Mrs. Hallam departs to make her home in Los Angeles. It was a program of works of American composers, all except one of whom is still among the living. The list of offerings was made up as follows: Toccata in E major, Homer N. Bartlett; Cantilena, Carl McKinley; Chorale, "Psalm 123," Lily W. Moline; Christmas Pastorale, James H. Rogers; Sonata on Poe's "The Raven," Lily W. Moline.

The final number was easily the feature of the recital. It is a work of big proportions and its four movements—Fantasie, Intermezzo, Seraphic Chant and Toccata—provide the variety that keeps the composition from appearing long, while they reveal real creative talent. The "Chorale" is a new composition, still in manuscript, of marked dignity and churchly character, which deserves well to be published and to become a useful addition to every organist's church repertory. Mrs. Hallam played with spirit, assurance and

CHANNING LEFEBVRE AT ORGAN IN TRINITY CHURCH, NEW YORK



DR. CHANNING LEFEBVRE, organist and choirmaster of historic Trinity Church in New York, injected a Christmas note into the babel sounds of Wall street with a carol service on Christmas Eve at noon. At that hour the choir of Trinity, assisted by a group of men from the Downtown Glee Club, pre-

sented a "carol program for business people" in the church before a large congregation from all walks in the financial district. A beautiful program was printed for the service, containing the words of nineteen carols. The congregation was asked to join in the singing of the better-known songs.

GUY C. FILKINS



IN CELEBRATION OF THE BEGINNING of his twentieth year as organist of the Central Methodist Church, Detroit, Mich., Guy Chambers Filkins was presented with a picture by the choir following the Sunday service on Dec. 5. The presentation was made by Edward Mosher, president of the choir.

Mr. Filkins, who studied in Paris and New York, was organist of the Preston Methodist Church for eight years. He received the degree of bachelor and master of music from the University of Michigan, where he is an instructor in theory.

refinement of registration. The next recital of the series is to take place at noon on Jan. 7.

Excerpts from Mendelssohn's "Elijah" were sung in St. Thomas' Reformed Church, Reading, Pa., Nov. 28 at a "ministry of music service" under the direction of H. S. Schweitzer, F. A. G. O.

Kilgen for Des Plaines, Ill.

George Kilgen & Son, Inc., St. Louis, have received a contract for an organ from St. Mary's Catholic Church at Des Plaines, Ill. It will be a two-manual. Parts of the old organ built by the same firm a few years ago will be used. The Second Christian Reformed Church of Denver has ordered a two-manual Kilgen. In the building of this organ some pipes of the old organ will be used.

At the annual junior choir contest held Dec. 4 in Christ Church, New York City, and sponsored by the New York Federation of Music Clubs, the Summerfield M. E. junior choir won the first award of a silver cup in the unison class, directed by Anne Merritt. In the two-part class the junior choir of the First Baptist Church, White Plains, Elizabeth B. Cross, director, was awarded the silver cup.

Handel's "Messiah" was sung at Bethel Presbyterian Church, East Orange, N. J., Sunday evening, Dec. 19, under the baton of John Standerwick, organist and director, prominent soloists assisting.

SUPERIOR QUALITY CHOIR PULPIT GOWNS

Willsie gowns are made of finer materials, cut on full pattern and hand tailored throughout. Give better appearance, wear longer. Yet they cost no more. Write for sample and prices.

PAUL A. WILLISIE CO.
Smith Bldg., Omaha, Nebr.
1349 Milwaukee Ave., Detroit, Mich.

ELLIOT BALDWIN HUNT

Organist and Choir Director
Asbury M. E. Church, Tarrytown, N. Y.
RECITAL AND CONCERT ORGANIST
64 Sherwood Ave. OSSINING, N. Y.

HENRY F. SEIBERT

Organist and Choirmaster, Lutheran Church of the Holy Trinity, Central Park West at Sixty-fifth Street, New York, N. Y.

Recent Engagements:

- November 21, 1937, Metropolitan Opera House, New York.
- November, 1937, Monday Evenings, Broadcasts from Aeolian-Skinner Organ Company Studio, New York, WQXR.
- December 4, 1937, Mecca Temple, New York.
- December 16, 1937, The Town Hall, New York.

EDWARD RECHLIN

American Organist

"Bach and Contemporaries"

American Season—

November, 1937 - May, 1938

European Season—

June, 1938 - November, 1938

Address: Rechlin Recital Tours

Grand Central Annex, P. O. Box 349,
New York City.

Keep Yourself Posted

ORGANISTS who do not wish to fall behind the procession must be informed as to their business. This is true of the organist's profession just as much as it is of that of the physician or the lawyer. What would you think of a medical man who did not know of the latest developments in the field of surgery? Would you have confidence in an attorney who failed to keep informed as to important court decisions? Why, then, should you expect others to respect you if you do not know the latest compositions for your instrument—if you are unfamiliar with the new organs—if you have no idea what the leading organists are playing in their recitals—in short, if you live in the past?

There is a simple and effective way to avoid the rut—

Read THE DIAPASON

Every month this paper informs you briefly and accurately as to the new organs, the latest organ compositions, all the developments in your profession in the United States and abroad. It offers you a department containing the programs played in recital by prominent organists of every school and taste in every part of the country. Think of the labor and expense incurred to give you this! Think of the value of having three or four-score programs of recitals laid on your desk on the first of every month!

Then there is the valuable choir department of Dr. Harold W. Thompson. It is scholarly and practical at the same time. Hundreds of choirmasters testify to its value to them.

Besides the foregoing we have the refreshing comments of Dr. Hamilton C. Macdougall, the fine music reviews of William Lester, the comprehensive news pages, special articles, etc., etc.

Send us the name of any organist in your acquaintance who may not be a reader of The Diapason, and we shall mail him a sample copy.

THE DIAPASON, Kimball Building, Chicago

HENRY WARD PEARSON, PROMINENT ILLINOIS ORGANIST



HENRY WARD PEARSON, who in 1934 designed the three-manual organ built by the Wicks Company for the Church of Our Saviour in Jacksonville, Ill., gave a recital on this instrument Nov. 14 and played the following program: Sonata in E minor, Rogers; Aria from Concerto in D and Gavotte in B flat, Handel; Nocturne, Ferrata; Toccata, Nevin; "Clair de Lune" ("Moonlight"), Karg-Elert; "A Deserted Farm," MacDowell; Finale, Second Suite, Barnes. Mr. Pearson's organ playing is a

musical asset that has become a tradition to the college community of Jacksonville, for this is the nineteenth year in which he is giving recitals there. He drew an audience of 800 people to the recital mentioned, which indicates his continued popularity.

After eighteen years as professor of music and director of the Illinois Conservatory of Music of McMurray College Mr. Pearson resigned last June and at present is teaching piano and organ privately in Jacksonville.

To Open Wilson College Organ Jan. 15.

The large Möller organ being installed at Wilson College, Chambersburg, Pa., will be dedicated Jan. 15, with a recital by Virgil Fox, according to an announcement received from Miss Isabel D. Ferris, organist of the college. After the recital, which is expected to draw a large audience from many points near Chambersburg, a reception will be held for Mr. Fox and for the men who designed and built the organ, including M. P. Möller, E. O. Shulenberger and Richard Whitelegg of the Möller staff, and their wives.

G. Darlington Richards' Choir on Air.

St. James' Church choir, Madison avenue at Seventy-first street, New York, was heard in a beautiful service of Christmas carols through station WOR, Mutual Broadcasting Company, in a coast-to-coast broadcast on Christmas Eve from 5:30 to 6 p. m. Many words of praise for the program have been sent to the master of choristers, G. Darlington Richards.

An excellent performance of "The Messiah" was given at the Garfield Boulevard Methodist Church, Chicago,

Dec. 19, Carl Songer, director, with Miss Alice R. Deal at the organ. As a prelude Miss Deal played Dudley Buck's "The Holy Night."

C. ALBERT SCHOLIN, M. M.
Kingshighway Presbyterian Church
ST. LOUIS

ALL SAINTS' CHURCH
WILLIAM SELF
WORCESTER, MASS

PIETRO YON
853 Carnegie Hall
NEW YORK CITY

HAROLD SCHWAB
95 Gainsborough Street
BOSTON, MASS.
Lesell Junior College The Union Church
of Waban
ORGAN THEORY PIANO

ERNEST MITCHELL
Organist and Choirmaster
GRACE CHURCH, New York
Broadway at Tenth Street
LESSONS RECITALS

Kenneth R. Osborne
HOPE COLLEGE
Holland Michigan

CLAUDE MEANS
Organist and Choirmaster
CHRIST CHURCH
GREENWICH CONN.

HAROLD HEEREMANS
UNIVERSITY COLLEGE
NEW YORK UNIVERSITY
MEMORIAL PRESBYTERIAN CHURCH
BROOKLYN, N. Y.

W. O. TUFTS, M.S.M.
First Methodist
Episcopal Church
South Bend Indiana

ALBERT RIEMENSCHNEIDER
DIRECTOR OF MUSIC
Baldwin-Wallace College, Berea, Ohio
Recitals, Master Classes, Instruction,
Coaching
Address 10001 Edgewater Drive,
Cleveland, Ohio

HORACE M. HOLLISTER
M. S. M.
ASSOCIATE ORGANIST
Director of Young People's Choirs
Madison Avenue Presbyterian Church
NEW YORK CITY

J. J. KEELER
INSTRUCTOR, ORGAN AND PIANO
University Organist
Brigham Young University
PROVO, UTAH

Orrin Clayton Suthern II
The Organist
Tuskegee Institute, Ala.

CASAVANT ORGANS
are known the world over for their tone qualities and the reliability of the action.

BUILT BY
CASAVANT FRERES, LTD.
A. G. Casavant, President
St. Hyacinthe, P. Q., Canada

Representatives in U. S. A.
W. Lavallee.....5234 Netherland Ave., New York City
J. A. Hebert.....3277 Carter Ave., Detroit, Mich.
J. A. R. Morel.....275 North Beacon St., Watertown, Mass.
Geo. H. Clark.....244 Home Ave., Oak Park, Ill.
Arthur R. Temple.....2939 W. Lake St., Chicago, Ill.

Unlike anything heretofore published in America

OUR HYMNODY
A Manual of the Methodist Hymnal
By ROBERT GUY McCUTCHAN
With an Index of Scriptural Texts by Fitzgerald Sale Parker

"A mine of useful information heretofore unavailable except in the larger libraries."—The Christian Century.
"A book which must become one of the working tools of every minister, choir director and intelligent leader of worship."—Dr. Oscar Thomas Olson, Chairman, Committee on Worship, The Federal Council of the Churches of Christ in America.
"An invaluable help for all church musicians and pastors who would act intelligently in their attempt to make the ministrations of sacred music of the best effect."—Professor Karl P. Harrington.
"To everyone who sings and loves the hymns of the Methodist Church, this book must offer a wealth of interest and delight."—Dr. Warner M. Hawkins, F.A.G.O., C.H.M., Organist and Choirmaster, Christ Church (Methodist Episcopal), New York City.

619 pages. Cloth. Net, \$3.00

The Methodist Book Concern
(Founded 1789)
Order from the nearest Address

NEW YORK	CINCINNATI	CHICAGO
Boston	Pittsburgh	San Francisco
Detroit	Kansas City	Portland, Ore.

MAAS CATHEDRAL CHIMES AND MAAS ELECTRIC CHIMES ACTIONS

are easily installed to Tracker, pneumatic, or modern action organs. For Orgatrons a special connecting plug is furnished. For Hammond organs a special keyboard is supplied. Special volume control with 6 degrees of expression from very soft to very loud adds greatly to the usefulness of the chimes. Maas chimes sell on sight.

MAAS CHIMES CO.
3015 Casitas Ave., Los Angeles, Calif.

WILLIAM H. BARNES, Mus. Doc.

Organ Architect
Advice and suggestions furnished to intending purchasers of new organs. More than fifty organs have been built in various parts of the country from specifications and under the supervision of Dr. Barnes with entire satisfaction to the churches. Inquiries invited.

Recitalist
Organist and Director of Music, First Baptist Church, Evanston, Ill. Dedicatory Recitals a specialty, usually accompanied by a discussion of the tonal structure of the organ. If the purchase of an organ is contemplated consult Dr. Barnes, who will save you time and money.

Address: 1112 So. Wabash Ave., Chicago, Ill.

WANDA LELA HOLZHAUSEN



WANDA LELA HOLZHAUSEN of St. Louis, a pupil of Ernest Prang Stamm, who has manifested unusual talent, was heard in a recital at the studio of George Kilgen & Son Sunday afternoon, Dec. 26. This young woman, who is only 17 years old, played the following exacting program: Prelude and Fugue in G minor, Bach; "Meditation a Sainte Clotilde," Philip James; Etude for Pedals Alone, De Bricqueville; Scherzo, Dudley Buck; "To a Wild Rose," MacDowell; Tone Poem for Organ, E. Prang Stamm; First Sonata, Borowski.

Interesting Program at Joplin, Mo.

Under the capable direction of Mae Marshall a Yuletide musicale was arranged for the Woman's Club of Joplin, Mo., Dec. 2. The prophecy and the nativity were the topics. A narrator prefaced each number on the program with a Scripture reading and a few words from the music and the composer. A quartet of women's voices and two violinists were supported at the organ by Elma Collins Miles and at both organ and piano by Mrs. Marshall. A feature of the program was a violin solo, "The Palestinian Mother's Song," by Harvey B. Gaul, which Mrs. Marshall found mentioned in a recent issue of THE DIAPASON and which was well received. The organ numbers were Malling's "The Shepherds in the Field," Garth Edmundson's "A Carpenter Is Born," the Scherzo and Festival Prelude from the Sonata in G minor by Renee L. Becker, and a piano and organ rendition of Cesar Franck's Prelude, Fugue and Variation. The program closed with F. Flaxington Harker's "Calm on the Listening Ear" by the entire vocal and instrumental ensemble.

Norman Coke-Jephcott
F.R.C.O., F.A.G.O.
(Turpin Prize, R.C.O.)

Complete preparation for
A.G.O., C.C.O., R.C.O. and
T.C.L. examinations.

Paper Work by Correspondence

Cathedral of St. John the Divine,
NEW YORK

LOUIS F. MOHR & COMPANY
ORGAN
MAINTENANCE

2899 Valentine Ave., New York City
Telephone: Sedgwick 3-5628
Night and Day

Emergency Service—Yearly Contracts
Electric action installed
Harps—Chimes—Blowers

An Organ Properly Maintained
Means Better Music

H. WILLIAM
HAWKE

Mus. Bac.

ST. MARK'S CHURCH
1625 Locust Street
Philadelphia, Penn.

PORTER HEAPS

RECITAL ORGANIST
Chicago

WALTER N. HEWITT

A. A. G. O.

ORGANIST — ACCOMPANIST
RECITALS — INSTRUCTION
Prospect Presbyterian Church,
Maplewood, N. J.

ST. LUKE'S CHORISTERS
Long Beach, California

William Ripley Dorr, Director

Current Motion Picture Recordings:
"The Firefly" "Make a Wish"
"The Prisoner of Zenda"

HAROLD W. GILBERT, Mus. Bac.

Director of St. Peter's Choir School

319 Lombard Street

Philadelphia, Pa.

offers a course of training in

Episcopal Church Music

Supervised practical experience in St. Peter's Choir School
available to advanced students.

SCHANTZ ORGANS

Built by

A. J. Schantz, Sons & Company

ORRVILLE, O.

Builders of Fine Organs Since 1873

Charlotte Klein

Mus. D., F.A.G.O.

St. Margaret's Church
Washington, D. C.

Ruth Harsha

Ernest Williams School of Music

Central M. E. Church

BROOKLYN, N. Y.

HAROLD C. COBB

ORGANIST

SINAI TEMPLE

CHICAGO, ILLINOIS

M.S.M. A.A.G.O.

LUIS HAROLD SANFORD

REFORMED CHURCH of FLUSHING, L.I.
UNION THEOLOGICAL SEMINARY
NEW YORK CITY

RECITALS INSTRUCTION

DeWitt C. Garretson

A.A.G.O.

St. Paul's Cathedral
Buffalo, N. Y.

Mus. B. F. A. G. O.

SHELDON FOOTE

Concerts Instruction

First Methodist Church El Dorado, Arkansas

James Philip Johnston, F.A.G.O.

Organist and Choirmaster

Church of the Holy Innocents

Brooklyn, N. Y.

NEWELL ROBINSON

F.A.G.O., C.H.M.

Organist Choirmaster

Grace Church

Mount Airy Philadelphia, Pa.

D'ALTON

McLAUGHLIN

YORKMINSTER CHURCH - TORONTO

Verne R. Stilwell

ORGANIST and CHOIRMASTER

Grace Episcopal Church

Grand Rapids, Michigan

JOHN HARMS

Organist and Choirmaster

Grace Church, Plainfield, N. J.

Temple Israel, Lawrence, N. Y.

Julian R. Williams

RECITALS

Address: St. Stephen's Church
SEWICKLEY, PA.

Emerson Richards

Organ Architect

800 Schwehm Building
ATLANTIC CITY, N. J.

WILLIAM
DOTY
ORGAN THEORY
UNIVERSITY OF MICHIGAN
RECITALS

HARRIS S. SHAW

A. A. G. O.

Piano, Organ and Coaching
(Head of Piano and Organ University
of New Hampshire)

175 Dartmouth St., Boston, Mass.

WILLIAM F. SPALDING

Organist and Choirmaster

All Saints' Church

Organist and Instructor in Organ,

University of Denver

DENVER, COLO.

MARIO G. SALVADOR

Organist St. Andrew's Catholic Church

ORGAN RECITALIST

517 S. Throop Chicago, Illinois

SCHREINER

Organist

at

University of California at Los Angeles
The Tabernacle, Salt Lake City

Claude L. Murphree

F. A. G. O.

University of Florida

GAINESVILLE :: FLORIDA

WHITMER BYRNE, MUS. B.

Eighteenth Church of Christ, Scientist

RECITALS AND INSTRUCTION

7957 Marquette Ave.

CHICAGO

MARSHALL BIDWELL

Carnegie Institute

Pittsburgh

AVAILABLE FOR RECITALS

G. DARLINGTON RICHARDS

Organist - Choirmaster

SAINT JAMES' CHURCH

Madison Avenue at 71st Street

NEW YORK

Ten-Lesson Course in Boy-Choir Training

Edith B. Athey

FRANCIS ASBURY M. E. CHURCH,
SOUTH

The S. H. Hines Funeral Home

Washington, D. C.

CHARLES F. HANSEN

Organist Second Presbyterian Church
Indianapolis, Ind.

RECITALS A SPECIALTY

Los Angeles News;
E. Shippen Barnes
Takes Post on Coast

By **ROLAND DIGGLE, MUS.D.**

Los Angeles, Cal., Dec. 14.—An interesting event in the early part of the year will be the coming to California of Edward Shippen Barnes, the talented organist and composer of Philadelphia. Mr. Barnes will take up his duties as organist and choirmaster of the First Presbyterian Church of Santa Monica March 1 and his many friends here are looking forward to his arrival. The church to which Mr. Barnes is coming is one of the most progressive in the southland and has a well-won reputation for its high type of music. Under its new musical head this reputation will no doubt be enhanced and both the church and Mr. Barnes are to be congratulated.

Had you attended the recital given by Joseph W. Clokey in the Mable Shaw Bridges Hall at Pomona College on the evening of Nov. 29 you would have had little difficulty in imagining yourself listening to a recital as given fifty years ago. In fact, the date on the program was 1887 and the program was made up of music of that period. It would have done your heart good to hear a serious college professor play the Overture to "Zampa," the Swedish Wedding March of Södermann, "To the Evening Star," Saint-Saens' Elevation, Calkin's "Thanksgiving March," the Cradle Song by Guilman, the Communion in G by Batiste and the Concert Variations on "The Star-Spangled Banner" of Buck. And boy, did the customers like it! I'll say they did!

The December meeting of the Guild under the direction of Alexander Schreiner was held at the University of Southern California and presented for the first time in Los Angeles the new professor of organ at the University of Redlands, Leslie P. Spelman, F.A.G.O. Mr. Spelman played a fine program in first-rate style and showed himself to be a recitalist of ample technique, artistic musicianship and pleasing personality. It is no easy matter to follow such an organist as Arthur Poister, but after hearing Mr. Spelman I have no hesitancy in saying that the university made a wise choice. Among the most interesting numbers on the program other than the Bach work were the "Joseph est Bien Marie" of Balbastre and the Intermezzo and "Rhapsodie Catalane" by Bonnet. Assisting Mr. Spelman was the Trojan A Cappella Choir under the direction of John Smallman. They gave a delightful performance of the jolly "Christmas Day Fantasy" on old carols of Gustav Holst and other numbers by Maryott and Christiansen.

I enjoyed an excellent performance of "The Messiah" given by the Occidental College choir at Immanuel Presbyterian Church Dec. 5. The choir was under the direction of Howard Swan and the accompaniment was played to

the king's taste by Walter E. Hartley, who is head of the Occidental's music department.

Archibald Sessions of the University of Southern California played a recital at the Fifth Avenue Presbyterian Church in New York the latter part of the month. Mr. Sessions was formerly organist at this historic church. He will return to Los Angeles early in January and resume his work at the university.

The many friends of Paul G. Hanft of Monrovia, Cal., will be sorry to hear that he has been ordered to rest by his physician and has gone East for a few months. During his absence his work is being undertaken by Mrs. Hanft.

My operatives advise me that to date they have uncovered prospective performances of "The Messiah" to the number of 368 in southern California.

In the church notices a week or so ago I saw this: "Sermon topic: 'Do We Make Our Own Hell?' Dedication of the new electric organ."

Freeport, Ill., Choirs at Dinner.

Two hundred and fifty choir members of Freeport, Ill., had dinner together Monday evening, Nov. 15, at the Embury Methodist Church, following which LeRoy Wetzel of the First M. E. Church, Evanston, and director of music at the Carl Schurz High School in Chicago, told some of his experiences and conducted a demonstration rehearsal. The program was sponsored by the local choir directors' guild. This group has joined the National Choir Directors' Association and is believed to be the first chapter to be definitely organized in the association. Mrs. Naomi B. Kidd of Embury M. E. Church is a charter member of the national association and is on the membership committee. The Freeport chapter is making a study of Palestrina this year under the direction of its president, Eskil Randolph of the First Presbyterian Church.

Champion Electric Suctorians
for Pumping Reed Organs

Built for Service Priced to Sell
Successful in Each

Shipped on approval \$37.50 F.O.B.

Pipe Organ Service Company
3318 Sprague Street, Omaha, Nebr.

W. LAWRENCE CURRY
Organist and
Director of Music
BEAVER COLLEGE
Jenkintown, Pennsylvania

FRANK B. JORDAN,
M. MUS.

Illinois Wesleyan University
Bloomington

ZEPHYR BLOWERS

for

PIPE AND
REED ORGANS

QUIET OPERATION
LONG SERVICE
SMALL SPACES

Zephyr Electric Organ Blower Company
ORRVILLE, OHIO

Simplex Electric Organ Blowers

have certain definite advantages, in that the travel of air through the Simplex is direct. No obstructions to cause pressure resistance. Built entirely of steel. In quietness the Simplex has no equal. Blast wheels thoroughly balanced.

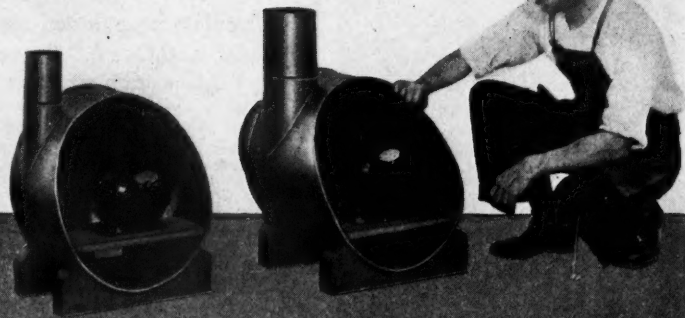
WRITE FOR PRICES

B. F. BLOWER CO., INC.

41 THIRD STREET

FOND DU LAC, WISCONSIN

ORGOBLOS BEGIN AT 1/8 HP



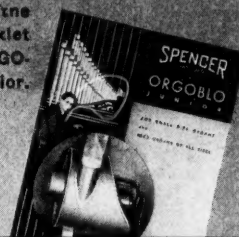
Most every organist knows the ORGOBLO, especially in the larger sizes. It has been the standard of excellence for more than a quarter century in churches, schools and theatres.

Now, all of the advantages of quality and volume of tone, and reliability and efficiency of operation, are available for small pipe and reed organs with the ORGOBLO Junior.

It is an all steel unit which differs from the larger units

only in its range of sizes. Beginning at 1/8 horse power, there is a unit for every purpose, and a complete series of felt-lined ORGOBLOS for applications within or near the organ.

Ask for the
New Booklet
on the ORGO-
BLO Junior.



SPENCER FOR CHURCHES, SCHOOLS
HARTFORD THEATRES AND HOMES

THE SPENCER TURBINE COMPANY, HARTFORD, CONN.

CHICAGO OFFICE—53 WEST JACKSON BOULEVARD

8-97-D



New Jersey College for Women
New Brunswick, N. J.

The RANGERTONE Chimes in the tower of the Elizabeth Rodman Voorhees Chapel of the New Jersey College for Women have proven to be superior to any I have heard either here or abroad. There seems to be less accumulation of undesirable overtones, they are perfectly in tune, and the quality of each tone is very beautiful.

J. Earle Newton, Director of Music.

RANGERTONE, INC.
ELECTRIC-MUSIC

201 Verona Ave.

Newark, N. J.



WHITE, SON COMPANY

SPECIALISTS IN THE MANUFACTURE OF

ORGAN LEATHERS

12 South Street Boston, Massachusetts

EDGAR S. KIEFER TANNING CO.

(Hand Leather Division)

TANNERS OF

LEATHER for the PIPE ORGAN and
MUSICAL INSTRUMENT TRADES

Send for Samples. Phone Franklin 0082

223 W. LAKE ST., CHICAGO, ILLINOIS

MUSICAL FAMILY OF BETHLEHEM, PA., HAS FOUR ORGANISTS



SIX MUSICIANS in one family, and four of them active organists, is a "setup" so unusual that it creates immediate interest. The picture shows the musical Newhard family of Bethlehem, Pa., whose programs offer a variety that should satisfy almost any audience. In the cut, reading from left to right are: Standing, Margaret, Nelson, Jr., Harold and Gretchen, and, seated, Mr. and Mrs. Nelson J. Newhard. Their repertoire consists of quartets for four at one piano, four at four pianos, piano solos, duets, trios, organ solos, organ and piano duets, etc. Mr. Newhard taught piano for thirty-one years and is the founder of the Newhard Quartet. He studied organ, as did three of his children, and was formerly organist of St. Thomas' Church, Bethlehem. Mr. and Mrs. Newhard were brought up on the reed organ and piano. Their four children learned to play the piano at an

early age and sang in the glee clubs while attending high school. Two are now college graduates. The third is a senior at college and the fourth a sophomore. Margaret Newhard Ziegenfuss, the oldest member of the quartet, is organist at Trinity Evangelical Congregational Church, Palmerton, Pa. Harold, second oldest, is doing graduate work at Lehigh University and has appeared in several organ recitals at Holy Trinity Lutheran Church, Bethlehem. Gretchen, third member of the quartet, is organist at the Edgeboro Moravian Church, Bethlehem. She is also accompanist of the famous Bethlehem Bach Choir. Nelson, Jr., is a member of the glee club at Moravian College and plays the clarinet in the band. Mr. and Mrs. Newhouse celebrated their twenty-fifth wedding anniversary on June 15, 1937, at their home in Bethlehem.

Girl of 12 in Tulsa as Soloist.

Helen Miller, 12 years old, and her instructor, John Knowles Weaver, A. A. G. O., appeared as guest soloists in numbers played on the Hammond electronic organ in the third of the Camp-Fire Association concerts Nov. 20 at Tulsa, Okla. Helen is the daughter of Mr. and Mrs. J. L. Miller. She has been taking organ lessons only since late summer. Mr. Weaver is a past dean of the Oklahoma Chapter of the American Guild of Organists and has taught both organ and piano for many years. The recital was planned especially for a musical appreciation series for children in the north auditorium of Central High School.

W. C. Heller to Providence Church.

William C. Heller of Lowell, Mass., organist at Christ Church, Fitchburg, Mass., has accepted an appointment as organist at Grace Episcopal Church, Providence, R. I., the post held by the late John Sebastian Matthews.

Classified Advertisements

FOR SALE.

REVOICING, RECONDITIONING—Reed, flue and wood pipes, organ supplies, unit chests, direct electric action magnets, switches and tremolos. Write for prices. Also good used organ pipes. Jerome B. Meyer & Sons, Inc., 2339 South Austin street, Milwaukee, Wis.

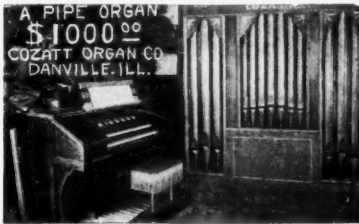
FOR SALE—NEW AND USED ORGAN parts. Chests, swell fronts, swell engines, tremolos, pedalboards, etc. Also complete instruments. Pipe Organ Service Company, 3318 Sprague street, Omaha, Neb. Established 1923.

FOR SALE—TWO-MANUAL AND pedal Estey reed organ, with pipe top and electric blower. We also have several sets of wood and metal pipes. Two sets of manual keys. Address A-3, THE DIAPASON.

FOR SALE—SOME USED PIPES AND reeds. Also new small blowers for reed and pipe organs. Conrad Preschley, 8501 Clark avenue, Cleveland, Ohio.

FOR SALE—FIFTEEN BRONZE matrices to melt the blocks of reed pipe organ stops. E. Kerkhoff, 17 Place Masui, Brussels, Belgium.

FOR SALE—KIMBALL ORGAN PIPES, lowest seventeen notes of a 16-ft. contrabass. Address R-2, THE DIAPASON. [1]



WANTED—HELP.

WANTED SALES MANAGER

SEE "AD" ON ANOTHER PAGE. THIS ISSUE

WANTED—REPRESENTATIVES, BY leading organ builder, in the following vicinities: Boston, Philadelphia, Pittsburgh, northern New York, Cleveland, Atlantic City, Denver, San Francisco, Nevada, Galveston, Seattle. Please send full particulars to R-3, THE DIAPASON.

WANTED—MISCELLANEOUS.

WANTED—COPY OF COLLECTION of organ pieces entitled "The Organ at Home." Was published in New York. Address Miss Harriet Gridley, 3910 Argyle street, Chicago.

WANTED—A SECOND-HAND ESTEY two-manual and pedal reed organ, Style E, with motor. Price must be very reasonable. Apply to Miss Julia Wood, Box 455, Hoboken, N. J.

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

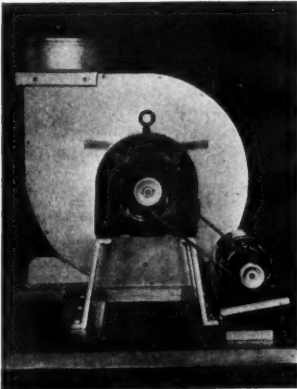
WANTED—COPY OF "THE LIFE OF Bach," by Spitta. Address Francis Moore, Room 2042, 120 South LaSalle street, Chicago.

WANTED—AUTOMATIC PLAYER for pipe organ. New or used. State condition and particulars; also make and price. J. E. Myers, Woodlawn, Md.

POSITION WANTED.

POSITION WANTED—AS REPRESENTATIVE of reliable organ firm, for sales, service and installations on Pacific coast. Reference can be furnished. Bernard Bergfeld, 1208 North Mariposa avenue, Los Angeles, Cal.

THE GEM BLOWER



The lightest, most compact and efficient blowing outfit on the market.

1/6 to 3 H. P.

CONRAD PRESCHLEY

8501 Clark Avenue, Cleveland, Ohio

NATIONAL PRODUCTS

Have long been outstanding. You will immediately recognize proper design and precision manufacturing in every item. Send for samples, prices and full details on whatever you may require.

Reed and Flue Stops
Chest Magnets
Relay Magnets
Toe Studs

Piston Switches
Engraved Stop Keys,
Draw Knobs, etc.
Organ Supplies

NATIONAL ORGAN SUPPLY CO.

17th & Cascade Streets

Erie, Penna.

Dennison Organ Pipe Co.

Reading, Mass.

We Specialize in Manufacturing Wood, Metal, Flue and Reed Pipe Organ Stops.

1847

1937

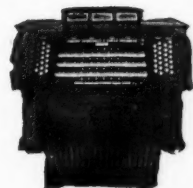
DENISON BROS.

Manufacturers of ORGAN STOP KNOBS FOR CHURCH AND REED ORGANS Name Plates, Pistons, Tilting Tablets, Stop Keys, etc., of all kinds of Ivory and Imitation Ivory Established 1877

DEEP RIVER - CONN

ORGAN PIPES

Reeds — Flues — Fronts
Reeds of rare color and beauty
Revoicing Also Done
GEO. W. BADGER CO.
ROCKVILLE CENTRE, N. Y.



GUSTAV F. DOHRING INVITES DEMONSTRATION OF HILLGREEN, LANE & COMPANY ORGANS OF QUALITY

Address: G. F. DÖHRING ROOM 427, 225 FIFTH AVENUE, NEW YORK, N. Y.



ESTABLISHED 1898 GUTFLEISCH & SCHOPP

REED and FLUE PIPES
ORGAN SUPPLIES
ALLIANCE, OHIO



We have been in business continuously for thirty-nine years, and our reputation with our customers is our best recommendation and advertisement.

Organ builders who are not familiar with our work are respectfully requested to give us a trial order.

I N S P I R A T I O N



THE friendly arrogance of a Rubens, the ecstasy of a Shelley, the dramatic force of a Shakespeare—all were Handel's — In *Acis and Galatea*, in *The Messiah*, in *Joseph*, in *Solomon*—in opera, oratorio and ode. In organ concerto and fugue. In all of Handel one finds the spontaneity and impulse of the greatest improviser ever known. — *Improvisation!* To what ends would the master be inspired today with the wealth of expression and rare tonal beauty of a modern Pilcher Organ at his command!



Four generations of the Pilcher family have manufactured Pilcher Organs continuously for one hundred and seven years—an experience of inestimable value to those planning the purchase of new instruments. — Further literature on request.

HENRY PILCHER'S SONS, Incorporated
LOUISVILLE, KENTUCKY

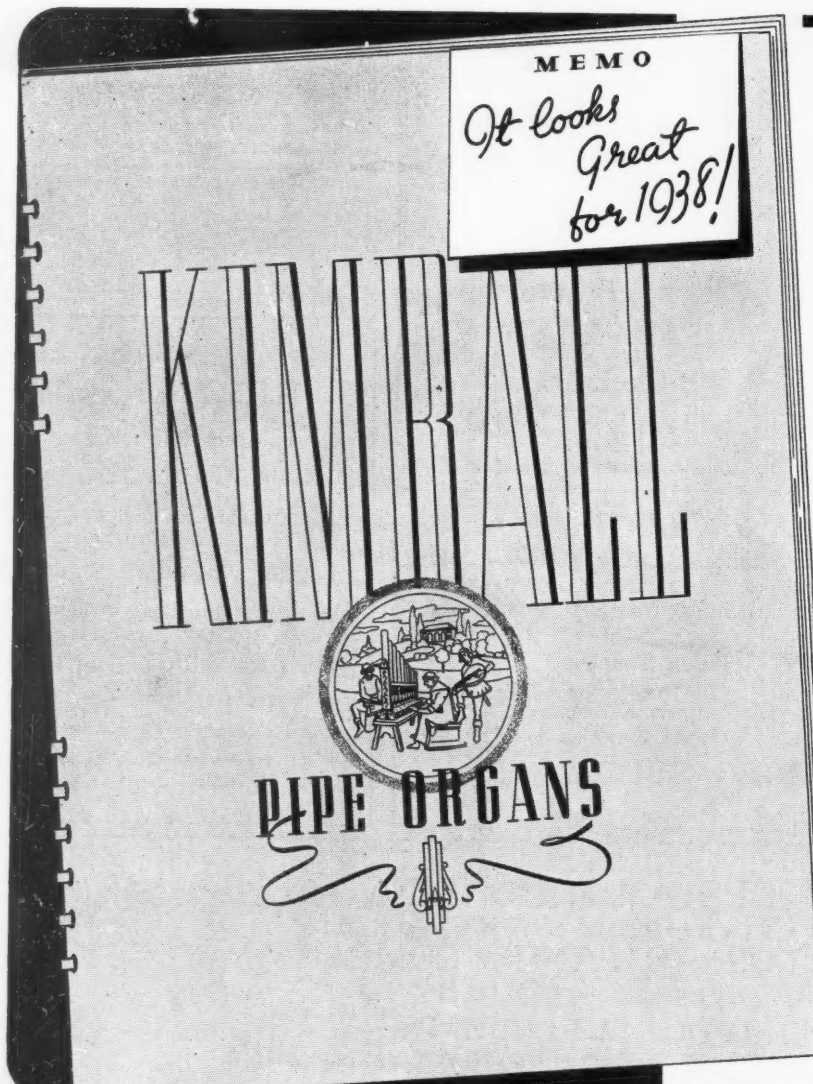
PILCHER Organs
THE VOICE OF INSPIRATION

ORGANS RECENTLY COMPLETED OR UNDER CONSTRUCTION

- Brown & Wagner Mortuary, Santa Ana, Calif.
- St. Paul's Reformed Church, West Hazleton, Pa.
- The Masonic Temple, Scarsdale, N. Y.
- St. Mary's R. C. Church, Albany, N. Y.
- Epworth M. E. Church, Norfolk, Va.
- St. Peter's R. C. Church, Bridgeport, Conn.

The **HALL**
ORGAN
Company
WEST HAVEN CONNECTICUT

- BRANCHES:
- New York
 - Philadelphia
 - Chicago
 - Toledo
 - Los Angeles



NEW YEAR GREETINGS

We are truly glad for our many friends among organists—those who have favored us in the past—those whom we have been able to serve—and those who are *just friends*. To all we send our most sincere good wishes.

A new interesting catalogue has just arrived fresh from the printer's press. It is yours for the asking. Just write

W.W. KIMBALL Co.

Established 1857

ORGAN ARCHITECTS AND BUILDERS

Main Office, Chicago—Kimball Hall
Branch Office, New York—665 Fifth Ave.