

THE DIAPASON

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GREAT ORGAN OPENED IN CAPITAL CATHEDRAL

WORK OF ERNEST M. SKINNER

Robert G. Barrow Plays Dedicatory Recital in the Presence of Distinguished Audience, Including Bishop and Clergy.

By MABEL R. FROST

The great new organ in the Washington Cathedral, designed and installed by the Ernest M. Skinner & Son Company, was dedicated Nov. 10 by the Rt. Rev. James E. Freeman, D. D., Episcopal Bishop of Washington, with the cathedral clergy and visiting clergymen in the chancel. The latter included Canon Anson Phelps Stokes of the cathedral staff, Canon William Murray Bradner, canon precentor in charge of worship and music; the Very Rev. Noble C. Powell, D. D., dean of the cathedral, and the Rev. ZeBarney T. Phillips, D. D., rector of the Church of the Epiphany and a member of the committee of the cathedral chapter which handled the business details and installation of the organ. The organ is a memorial gift from an anonymous donor in memory of her parents.

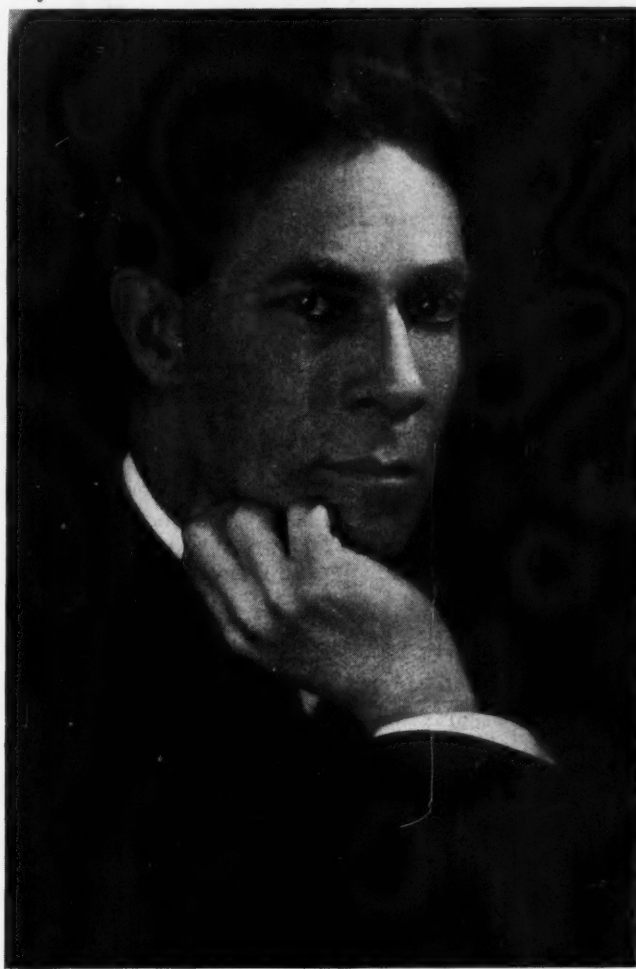
Robert G. Barrow, Mus. M., cathedral organist and choirmaster, played the recital which constituted the major portion of the service, choosing a program designed to exhibit the resources of the instrument, in which the exquisite, refined, even restrained, blending of the voicing was noted. Mr. Barrow's facile technique, delicate and accurate sense of color values and lucid program notes served to heighten the enjoyment of the large, distinguished and highly artistic audience, who had eagerly awaited this event. The program, selected with rare good taste and obviously taking into account the sacredness of the surroundings and the occasion, opened with the Mendelssohn Sonata 6, on the chorale, "Our Father, Which Art in Heaven," followed by three Bach chorale preludes—"Das alte Jahr vergangen ist," "Alle Menschen müssen sterben" and "Ich ruf' zu Dir, Herr Jesu Christ"; Intermezzo, from Symphony 6, Widor; "A Legend," Barrow; "Landscape in the Mist," from "Seven Pastels from the Lake of Constance," Karg-Elert, and the Scherzo and Finale from Vierne's Third Symphony. Mr. Barrow's own "A Legend" is a new work written especially for the occasion and worthy of an honored place on any program. While it is cast in the modern idiom, it pictures an old-world scene and therefore, as in all such scenes, the influence of ancient tradition is inescapable.

The impression made by the imposing instrument upon critics and the public at the capital is indicated by the reviews of Mr. Barrow's recital. The *Washington Herald* of Nov. 11 says:

"Three thousand music-lovers attended the dedication of the great organ at the Washington Cathedral last night. They heard one of the greatest instruments in the world today in so far as its capacities, ordinary and unusual, could be demonstrated in a program of less than an hour's duration, and left with the conviction that they had touched another world of sound and beauty so vast that its possibilities exceed finite imagination.

"Robert Barrow, the regular organist of the cathedral, played the dedicatory recital. He proved himself worthy by all standards. For the musician his account of three chorale preludes by Bach, notably the last of the group, 'Ich ruf' zu Dir,' which exploited the instrument's quiet magical choir of muted strings, provided the most impressive moment. There was fine technical exhibition in the Mendelssohn D

PROFESSOR HARRY B. JEPSON, WHO WILL RETIRE IN 1939



minor Sonata and a climax of tremendous sonority that seemed to employ all the new organ's 10,000 pipes."

Mr. Barrow plans to present within a few weeks a series of short weekly recitals played by himself and out-of-town organists with assisting artists.

The cathedral organ has been fully described in *THE DIAPASON* and the specification was published in the March, 1937, issue.

WEINRICH ON AIR DEC. 26; NEW ORGAN FOR WESTMINSTER

Carl Weinrich will give a recital over the Blue network Monday, Dec. 26, at 9:30 p. m., Eastern time. This recital is one in a series of weekly broadcasts from Princeton, given by Westminster Choir College. The programs will feature choral music as well as numbers by artist students of the voice, organ and string departments.

The growth of the organ department at Westminster Choir College has made necessary the addition of another organ to its equipment. Up to the present time organ instruction has been given on the three-manual in the chapel. This organ, built by the Aeolian-Skinner Company in 1934, was one of the first in which newer tonal developments, such as independent flue choruses with mixtures on each manual and pedal, were used throughout. The instrument has received much attention through the recordings made by Mr. Weinrich for Musicraft. Gramophone critics throughout the United States and England have declared it to be an ideal organ for recording. The

new organ, to be installed in December, will consist of two manuals and sixteen ranks, and will exemplify the most recent trends in organ design. The specification, designed by Mr. Weinrich in collaboration with Donald Harrison of the Aeolian-Skinner Company, is, in general, along the lines of the early Baroque organs described by Praetorius in the "Syntagma Musicum." In addition to an 8-ft. krummhorn, it will have only three 8-ft. stops, one on each manual and one on the pedal, and will be entirely unenclosed.

POISTER HEARD AT OBERLIN BY AUDIENCE OF A THOUSAND

Professor Arthur Poister, a newcomer to the Oberlin Conservatory faculty, gave a recital on the Skinner organ in Finney Memorial Chapel at Oberlin, Ohio, Nov. 8, and by his choice of program and his performance upheld the highest traditions of distinguished organ playing. He showed a sensitivity of feeling and a fluency of technique that evoked prolonged applause from a captivated audience. The complete program, played to an audience of more than 1,000, was as follows: Prelude and Fugue in E minor (Cathedral), Vivace from Second Trio-Sonata, Chorale Fugue, "We All Believe in One True God," Chorale, "Humble Us by Thy Grace," and Chorale, "Christ Lay in the Bonds of Death." Bach; Fantasie in C major and Chorale in B minor, Franck; "Benedictus" and Fantasie and Fugue on "B-A-C-H," Reger.

HARRY B. JEPSON WILL LEAVE YALE NEXT JUNE

ON THE FACULTY SINCE 1895

University Organist to Retire After Long Service — His Recitals on Great Organ Famous—Luther Noss Is to Succeed Him.

Dr. Charles Seymour, president of Yale University, announced on Nov. 1 that Dr. Harry Benjamin Jepson, professor of applied music at Yale since 1907 and university organist for forty-three years, would retire next June. He will be succeeded as university organist by Luther M. Noss, now organist at Cornell. Mr. Noss has also been appointed assistant professor of music in the Yale School of Music.

President Seymour praised Professor Jepson's accomplishments as a concert organist, choirmaster, teacher and composer. In describing his work as director of music in Battell Chapel, the university church, he said Mr. Jepson had combined "musicianship and unusual ability to lead young men and to interest them in church music." As a composer, President Seymour said, Professor Jepson's harmonies a few decades ago were regarded as boldly "modern," but "now that the times have caught up with him they may be regarded as a natural and logical product of the newer era of composition." He also pointed out that one of Professor Jepson's contributions to musical education has been the frequent performance of the music of modern French composers for the organ, a complex and demanding type of music, which he has made familiar and appreciated.

In *THE DIAPASON* of Aug. 1, 1936, a sketch of the life and work of Dr. Jepson, from the pen of Miss Pauline Voorhees, was published. Miss Voorhees wrote that "Harry Benjamin Jepson is a name, or rather a personality, to be remembered for many years to come, as was his distinguished father, Benjamin Jepson, who held the position of music supervisor in the public schools of New Haven for fifty years. As the latter influenced the lives of hundreds, probably thousands, of individuals by his wonderful personality and friendliness, so the son, inheriting those same characteristics, has left an indelible stamp upon all who have had the good fortune to have come in contact with him. We who have studied with him always realized that he was and is an exceptional teacher, but it is the man that we shall always remember. His unaffected simplicity, friendliness, kindness and understanding make him many friends. At commencement time it is he for whom the alumni ask and search until they find him."

Professor Jepson is a native of New Haven and received his B. A. from Yale in 1893 and the bachelor of music degree in 1894. He was appointed university organist in 1895, choirmaster and assistant professor in 1899 and full professor in 1907. Having had charge of the Yale choir for thirty-eight years, he has had under him more than a thousand undergraduates. The choir numbers about sixty. The choir library contains about 200 compositions, the working repertoire being between fifty and sixty numbers.

Professor Jepson's organ students probably number more than 500, many of whom are holding positions of distinction in various parts of the country. Among them may be mentioned Seth Bingham of Columbia, Douglas Moore, Edward Shippen Barnes, Hope LeRoy Baumgartner and Frank Bozany, both professors at Yale; Luther Noss, Robert G. Barrow of Washington Cathedral, G. Huntington Byles, Trinity

Church, New Haven; Walter W. Caruth, Oakland, Cal.; Virginia Carrington Thomas and Bruce Simonds.

The great Newberry memorial organ in Woolsey Hall, the famous instrument on which Professor Jepson has established his fame as a performer, was built originally by Hutchings in 1903, was rebuilt and enlarged by Steere in 1916, and in 1929 was completely reconstructed and enlarged by the Aeolian-Skinner Organ Company. The organ was described in detail in THE DIAPASON of January, 1930.

As a composer Dr. Jepson has become recognized throughout the country. He is a modernist, and most of his compositions require a large organ of many colors. He has written three sonatas and many shorter pieces. Perhaps the most popular of this group is the "Pantomime." His Second Sonata, with the subtitle "A Pageant," was awarded the prize for the best sonata in orchestral style given in 1919 by Eric DeLamarter.

Professor Jepson received the honorary degree of doctor of music from Colgate University in 1936.

Mr. Jepson married Miss Mabel Preston Wyatt on Aug. 1, 1895, in Norwalk, Conn. She was the daughter of the Rev. A. H. Wyatt and was graduated from Smith College in 1893.

Luther M. Noss was born in 1907 at Leland, Ill., of Norwegian descent. His father is a Lutheran minister at Austin, Minn. After graduation from the Austin high school he entered St. Olaf College and one of his teachers during the three years he spent there was Dr. F. Melius Christensen. From St. Olaf he went to Northwestern University, where in 1930 he received the degree of bachelor of music. Then followed two years at Yale, where he won the bachelor's degree in music in 1931 and the master's degree the next year. At Northwestern he studied under Dr. P. C. Lutkin and at Yale under David Stanley Smith and Professor Jepson. Then followed two years of European study as a Ditson fellow from Yale, work being done in organ under Dupré and in composition with Alban Berg of Vienna.

In his student days Mr. Noss held church positions at Christ Church in Winnetka, Ill., and at St. Lawrence's Episcopal at Libertyville. Later he played at the First Congregational Church of Wallingford, Conn. Then he was assistant to Carl Pflatteicher at Phillips Academy, Andover, Mass. Since 1935 he has been university organist and assistant professor of music, teaching theory, at Cornell University. Mr. Noss has had varied experience as a pianist, accompanist and conductor on the radio and concert stage. His compositions include works for piano, organ, chorus and orchestra.

CLAIRE COCI IN NEW YORK DEBUT AT CALVARY CHURCH

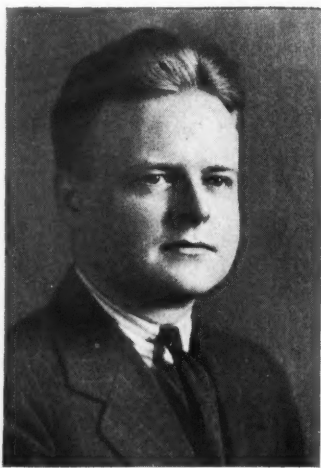
Claire Coci, a new star in the organ recitalists' constellation, gave her first New York recital Nov. 17 on the large Aeolian-Skinner organ in Calvary Episcopal Church. A good-sized and interested audience was in attendance.

Miss Coci opened her program with two Bach chorale preludes, "That Men a Godly Life Might Live" (Fughetta) and "O Man, Thy Grievous Sin Be-moan," both played with style and taste. This was followed by an effective performance of the Toccata and Fugue in D minor. A Vierne group included: Cantilene, Scherzetto, Adagio and the Finale from the First Symphony. The Scherzetto was particularly well played, having crispness and clarity throughout. Karg-Elert's "The Soul of the Lake" and Honnegger's Fugue followed. The Toccata from Widor's Fifth Symphony received a spirited interpretation and closed the program brilliantly.

Norden's Chorus in Philadelphia.

N. Lindsay Norden will bring his Reading Chorus to Philadelphia for the twelfth time Sunday afternoon, Dec. 4, when they will sing Brahms' Requiem and the conductor's motet "Charity" in Mitten Hall at 3 o'clock. The program will also include Mr. Norden's "Song without Words," for solo violin and orchestra. The Civic Symphony Orchestra will play the accompaniment.

LUTHER M. NOSS



PARK COLLEGE DEDICATION; OPENING RECITAL BY BARNES

William H. Barnes, Mus. D., of Chicago played the dedicatory recital on the new three-manual Kimball organ at Park College, Parkville, Mo., Oct. 24, in the rebuilt Graham Tyler Memorial Chapel. This was his second appearance in this role, for he played the opening recital on the former Kimball organ, which, with the chapel, was destroyed by fire on Christmas night in 1937. To demonstrate the resources of the newer and larger instrument Dr. Barnes played this program: "Grand Choer Dialogue," Gigout; Sketch in D flat, Schumann; "St. Anne's" Fugue, Bach; Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach; Prelude and Fugue in B flat, Bach; Chorale Prelude, "Lo, How a Rose E'er Blooming," Brahms; "Ronde Francaise," Boellmann; "The Mirrored Moon," Karg-Elert; Pastorale, Franck; Chorale in E major, Franck; "Dreams," McAmis; Theme and Variations, Fifth Symphony, Widor.

Charles L. Griffith, Ph. D., organist of Park College, arranged a fine arts week to mark the dedication of the chapel. The first event was the performance of Haydn's "Creation" by the college chorus Oct. 23. Edna Scotten Billings of Kansas City played a recital Oct. 25, her offerings being the following: First Concerto, Bach; Chorale Prelude, "My Inmost Heart Doth Yearn," and Fugue in G minor, Bach; "Piece Heroique," Franck; "Saluto Angelico," from "Cathedral Windows," Karg-Elert; "Romance," "Lamento" and "Variations de Concert," Bonnet.

At a faculty recital Oct. 26 Dr. Griffith at the organ and Richard Renfro, pianist, played Saint-Saens' Concerto in G minor. A third organ recital was that of Joseph A. Burns, F.A.G.O., Oct. 27, the program being as follows: Fantasie and Fugue in G minor, Bach; "Ave Maria," "Siciliana, Stile Antico," and Scherzo in G minor, Bossi; "Clair de Lune," Karg-Elert; Chorale Improvisation, "Jerusalem, Thou City Built on High," Karg-Elert; "Le Voldu Bourdon," Rimsky-Korsakoff; Andante Cantabile, Widor; Toccata in F, Widor.

The specification of the new organ was published in the September issue.

In Memory of Mauro-Cottone.

A vesper service in memory of Dr. Melchiorre Mauro-Cottone, whose death was recorded in the November issue of THE DIAPASON, was held at the First Church of Christ, Congregational, in New London, Conn., Nov. 6 under the auspices of the Hartford Chapter, A. G. O. Beatrice Hatton Fisk played these organ selections: Solemn Prelude, Barnes; "St. Clement," from Hymn-tune Fantasies, McKinley; Andante Cantabile, Tschalkowsky - Mauro - Cottone; Aria in the Manner of Bach, Mauro-Cottone; "Melodia Serena," Mauro-Cottone; "Rhapsody of the Sun," Mauro-Cottone; "Marche Funebre et Chant Seraphique," Guilman. The choir, directed by Allen B. Lambdin, sang four anthems.

MRS. VERNON MALTBY



HONOR MRS. VERNON MALTBY ON TWENTIETH ANNIVERSARY

Completion of twenty years of service as organist of the Memorial Presbyterian Church of Newark, N. J., by Mrs. Vernon Maltby was the occasion for a celebration by the choir Oct. 26. A reception was held at the church and to it were invited all present and former members of the choir. Dr. A. B. Twitchell, chairman of the music committee, presented to Mrs. Maltby a beautiful gold wrist watch on behalf of the officers of the church. The Rev. Orion C. Hopper, Jr., pastor of the church, tendered his best wishes and emphasized the cooperation of the minister and organist during his pastorate since 1929. Joseph Weber, Jr., senior elder, spoke for the congregation, and a beautiful bouquet of chrysanthemums, presented by Mrs. O. C. Hopper, was the token of appreciation from the people. Refreshments were served and a reunion of old-timers and friends was held.

Mrs. Maltby, whose maiden name was Florence Seward, studied organ with H. Walter Kellner of St. Joseph's Church, Jersey City, and piano with several prominent teachers. She was a summer student of the Westminster Choir College in 1935 and 1937 at Northfield, Mass. Before going to Memorial Church she was organist of Trinity Episcopal Church at Irvington, N. J., for three years. In 1921 she was married to Vernon Maltby.

Marion Austin Dunn as Conductor.

Marion Austin Dunn, A.A.G.O., of Minneapolis, Minn., well-known composer, has accepted the directorship of the auxiliary to the Minneapolis branch of the Railway Mail Association's chorus of twenty voices. She will also accompany this chorus. Mrs. Dunn directs and accompanies the Fifth District Federation of Women's Clubs chorus of twenty-five. Her arrangement of John Prindle Scott's "At the Donnybrook Farm" for ladies' trio has lately been published by the Presser Company. Mrs. Dunn recently won awards for a cello solo and a violin solo in the music contest of the National League of American Pen Women. As a faculty member of Hamline University at St. Paul Mrs. Dunn is the instructor of organ and chapel organist.

JOSEPH W.
CLOKEY
COMPOSER-ORGANIST
POMONA COLLEGE
CLAREMONT CALIFORNIA

IN THIS MONTH'S ISSUE

New organ in the Washington Cathedral is dedicated and recital is played before large congregation by Robert G. Barrow.

Harry B. Jepson will retire from his position at Yale University next summer, after long service, and will be succeeded by Luther Noss of Cornell.

St. Thomas' Church in New York pays tribute to Dr. T. Tertius Noble on his twenty-fifth anniversary as its organist and choirmaster.

After serving her church at Bridgeport, Conn., for fifty-five years, Mrs. Elmer Beardsley retires.

Dr. Harold W. Thompson completes twenty years as member of staff of THE DIAPASON and as counselor and guide to the choirmasters of America.

Vierne tells of his study with Widor in latest installment of his reminiscences, translated for THE DIAPASON by Esther Jones Barrow.

Bach is denied protection from desecration by those who distort his music into "swing" rhythms on the air, the Federal Communications Commission finding itself powerless to interfere.

According to Census Bureau statistics the value of organs built in the United States in 1937 was nearly \$5,000,000.

In his travel letter Dr. Macdougall tells of his visit to Liverpool and Dr. Ellingford.

Three Southern chapters of the A. G. O. hold convention at Nashville and recital by Pietro Yon is a feature.

Large number of recital programs indicates popularity of organ music throughout the land in late fall and Christmas seasons.

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.

Two-Manual Kilgen for Dorchester.

St. Leo's Catholic Church, Dorchester, Mass., has placed an order with George Kilgen & Son, Inc., for a two-manual organ. The instrument is to be similar in tonal design to the organ built by Kilgen two years ago for the Immaculate Conception Church, North Cambridge, Mass.

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**FEDERAL COMMISSION
CAN'T PROTECT BACH**

JAZZ PROVOKES A PROTEST

Performance of Toccata in D Minor on Air Causes New Jersey Bach Society to Act, But Federal Agency Unable to Interfere.

Johann Sebastian Bach has been denied government protection against those who produce the jazz music of the air. The Federal Communications Commission in Washington has made known in response to a protest against the desecration of the immortal composer's works that, while it expects broadcast licensees to use "a high degree of discrimination," it has no power to censor those who turn Bach's works into "swing" music.

The issue was raised by the Bach Society of New Jersey, when the president of the society, Alfred L. Dennis, filed a written protest because a jazz orchestra recently broadcast a "swing" version of Bach's Toccata in D minor. Mr. Dennis protested that "all the beautiful fugue effects were destroyed by the savage slurring of the saxophones and the jungle discords of the clarinets," and expressed the fear that if the practice continued even sacred music might be "swung."

Mr. Dennis' letter to the commission is as follows:

Oct. 24, 1938.—Hon. Frank R. McNinch, Chairman, Federal Communications Commission, Washington, D. C. Dear sir: As you are doubtless aware, the country is being swept by a rage of playing classical and traditional songs over the radio in syncopated or "swing" tempo. This is causing genuine distress to lovers of fine music.

Recently on two occasions we heard a jazz orchestra giving a rendition of Johann Sebastian Bach's Toccata in D minor. All the beautiful fugue effects were destroyed by the savage slurring of the saxophones and the jungle discords of the clarinets. By no stretch of the imagination could such performances be tolerated except by people of no discrimination.

As a group interested in bringing the best in Bach's music to the people in our state, we must protest against jazzing Bach music. If this is permitted to go unchallenged, swing renditions of the Mass in B minor will follow, offending listeners on both religious and aesthetic grounds.

We would suggest that any station that violates the canon of decency by permitting the syncopating of classics, particularly Bach music, be penalized by having its license suspended temporarily for the first offense. A second offense could be punished by a revocation of the license. We realize that this treatment may seem severe, but such steps are necessary if the high standards of American broadcasts are to be preserved. Moreover, this action would not hurt those who like dance music exclusively, since the supply of modern compositions is endless.

Yours sincerely,

THE BACH SOCIETY OF NEW JERSEY,
Alfred L. Dennis, President.

The commission's interesting answer, signed by Chairman McNinch, is as follows:

Oct. 28, 1938.—Mr. Alfred L. Dennis, President, the Bach Society of New Jersey,

T. TERTIUS NOBLE, TWENTY-FIVE YEARS AT ST. THOMAS', NEW YORK



Newark Museum, 43 Washington street, Newark, N. J. Dear Mr. Dennis: The commission is appreciative of the views expressed in your letter of Oct. 24 relative to the rendition of classical and traditional music in a syncopated style, frequently heard on the radio.

The statute under which the commission functions expressly denies to this regulatory body the power of censorship over the transmissions of any station, in view of which no rule or regulation has been promulgated determining what should or should not be broadcast. The responsibility of accepting or rejecting program material rests with the respective station licensees, who are charged with the duty of using a high degree of discrimination in the selection of material broadcast in the public interest. Evidence of the transmission of material contrary to the public interest or in violation of the law is given full consideration by the commission in connection with the renewal of the station license.

If you have not already done so, you may want to write direct to the station or stations which carried the program to which your letter refers, as it is our understanding that comments upon radio presentations are welcomed and are carefully considered.

Sincerely yours,
FRANK R. MCNINCH, Chairman.

**NOBLE'S ANNIVERSARY
OBSERVED BY CHURCH**

SPECIAL SERVICE IN NEW YORK

Twenty-fifth Anniversary at St. Thomas' Occasion for Program Broadcast Over the National Network — Praise from Rector.

The twenty-fifth anniversary of Dr. T. Tertius Noble as organist and choir-master at St. Thomas' Church, Fifth avenue and Fifty-third street, New York City, was celebrated Oct. 23 with a special semi-private service preceding the regular morning worship. Dr. Noble conducted the choir of forty boys and forty men.

The program, which was broadcast by the Columbia Broadcasting System over a national network, also included a short address by the rector of the church, the Rev. Dr. Roeliff H. Brooks, on the career of Dr. Noble since he came to this country from York Minster, England, in 1913.

"As organist, choir-master and composer his name is known in musical circles all over the world," Dr. Brooks said. "We congratulate Dr. Noble on his anniversary and we pray that God will continue his vigorous health that he may carry on his ministry of music for many years to come."

The service was held in conjunction with observance of the twenty-fifth year of St. Thomas' occupancy of the present Gothic building. Besides a Te Deum of his own, Dr. Noble included his hymn, "For Thee, O Dear, Dear Country," and the anthems "Fierce was the Wild Billow" and "Grieve Not the Holy Spirit" in the jubilee program.

**REBSTOCK'S ANNIVERSARY
MARKED BY SPECIAL SERVICE**

The vesper service at the large Church of the Covenant in Cleveland Nov. 6 was arranged in appreciation of the tenth anniversary of Charles Allen Rebstock as organist and choir-master. Mr. Rebstock gave a recital and Brahms' "A Song of Destiny" was sung by the senior choir. The church bulletin for the day contained this tribute to Mr. Rebstock:

On Aug. 1, 1928, Charles Allen Rebstock began his work as organist and choir-master in the Church of the Covenant. Zealous always for the best in the field of church music and eager to continue the great musical traditions of this parish, Mr. Rebstock's accomplishments have won wide recognition. Words of appreciation concerning the high value of our ministry of music are reaching the church constantly. We are deeply indebted to Mr. Rebstock for his generous, skillful and reverent leadership in this extremely important department of the Covenant's work. We extend to Mr. and Mrs. Rebstock and their children our warmest congratulations and best wishes.

Mr. Rebstock's recital numbers were the following: Toccata and Fugue in D minor, Bach; Moderato Cantabile, Eighth Symphony, Widor; "Le Rouet d'Omphale," Saint-Saens; Cantilena, McKinley; Love Song, MacDowell; Concert Overture, Hollins.

**FOUR ORGANISTS SPEAK TO
MICHIGAN MUSIC TEACHERS**

Four prominent organists took over proceedings at one session of the Michigan Music Teachers' Association at Bay City on the afternoon of Oct. 18. The association met Oct. 18 and 19 for its fifty-fourth annual convention. Dr. Earl V. Moore, A.A.G.O., dean of the University of Michigan School of Music, spoke on "Carillons and Bell Towers of the United States," illustrating his talk with lantern slides. He went into detail concerning the set of bells recently dedicated at the University of Michigan. Dr. Leo Sowerby of Chicago took as his subject "Music in the Church." Paul Eickmeyer, A. A. G. O., of Battle Creek, who acted as chairman of the session, spoke briefly on his experiences as a student at McGill University last summer. Mark Wisdom, F.A.G.O., of Detroit told of his tour through England and of his visit to many English cathedrals and churches. A resolution was adopted for closer relations with the A.G.O. An invitation was extended to the Guild to meet with the association next year.

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**THREE STATES UNITE
IN NASHVILLE SESSION**

YON RECITAL AS FEATURE

Papers and Talks, Guild Service and Program by Thomas Webber Make Two-Day Convention of Southern Chapters Success.

By PAUL LUTHER McFERRIN

The twelfth annual tri-state convention of Southern chapters of the A.G.O. was held in Nashville, Tenn., Oct. 25 and 26. On this occasion the Central Tennessee Chapter was host to the organists of Arkansas, Mississippi and Tennessee and the dean, Paul Luther McFerrin, was ably supported by a committee that cooperated in every way to make the convention a success. Miss Marie Hayes had charge of the arrangements, Robert Strobel of the correspondence, William Haury of the finance, Arthur Henkel of the program, Miss Katherine Morris of the publicity, Mrs. George Colyar of the reception and Miss Mary Smith of transportation.

The convention opened with registration at the Hermitage Hotel. Mrs. Clarence Sutherland, the treasurer, had charge of the registration. This was followed by a Guild service at Christ Church, Episcopal. Organ numbers were played by Arthur Henkel, choir-master and organist of the church; Miss Evelyn Hofh of Mississippi State College for Women and Paul Luther McFerrin, organist of the First Presbyterian Church, Nashville. Notable work was done by the Vanderbilt A Cappella Choir, under the direction of E. J. Gatwood. Sydney Dalton of the West End M. E. Church read the purposes and declaration of the religious principles of the A.G.O. The Rev. Arthur McKinstry, D.D., rector of Christ Church, presided.

Without question the outstanding feature of the convention was the recital Tuesday night at Vanderbilt University, played by Pietro Yon, organist of St. Patrick's Cathedral, New York City, and honorary organist of the Basilica of St. Peter at the Vatican. The well-balanced program was made up of greater and lesser masterpieces for the instrument. The First Sonata of Guilman was played in its entirety with a brilliant and sympathetic interpretation. Bach's Prelude and Fugue in D major was presented as a dazzling masterpiece of virtuosity. It was Bach at his best, and Mr. Yon played it faultlessly. A most interesting number was the "Tema e Variazione" by Angelelli. This larghetto and its ten variations gave complete scope for the achievement of many effects and its several sections shone like the facets of a diamond. The program closed with Mr. Yon's "Hymn of Glory." Several encore numbers were generously played. Mr. Yon is a master at program building and his choice of numbers was most happy and satisfactory.

Mr. Yon was introduced to the audience by Chancellor Carmichael of the university. A vast assemblage of interested listeners filled the auditorium to overflowing. After the recital a reception in honor of Mr. Yon was held at the Centennial Club and a buffet supper was served.

The Wednesday session of the convention was held at Scarritt College. Mrs. E. A. Angier of Memphis read a helpful paper on the topic "The Organ in the Church Service." She made a strong plea for better organ playing in the service and urged more preparation on the part of the organist. She contended that the rights of the listener demand improved organ music in the church.

The Rev. William Keith presented a paper upon "Hymns as Poetry." He urged that organists pay more attention to the words of hymns rather than to the music. Hymns should be sung for the sake of the words and the message instead of the tune, he declared, but the tunes should not be trivial. He showed that the heart of Christian doctrines which bind all sects together lies in the hymns.

Mr. Yon spoke on "The Liturgical Music of the Church." His lucid explanation of the reasons and purposes

ORGANISTS OF THREE STATES AT CONVENTION IN NASHVILLE, TENN.



of the Catholic liturgy and its music was enlightening.

Mrs. A. M. Ayers of the East Tennessee Chapter gave a delightful sketch of Bach from "The Little Chronicles of Magdalena Bach."

An outstanding address was that of Harold Schmidt of Fisk University. His paper showed deep research. The topic was "The Influence of Plain-song in Choral Music Since 1900." His musical illustrations were ably given by Arthur R. Croley of Fisk University. An organ recital was beautifully played by Edgar Ammons of Pine Bluff, Ark. He made use of compositions by Bach, Edmundson and Mueller.

Following luncheon at Scarritt College there was a brief round-table discussion. Then a pleasing carillon recital out-of-doors on the campus of Ward-Belmont College was played by F. Arthur Henkel of that school.

The closing event of the convention was a masterly recital at Ward-Belmont by Thomas Webber of the Idlewild Church, Memphis. He interpreted the Prelude and Fugue in G major by Bach and the First Symphony by Edmundson.

The convention was pronounced by all to be a success in every way. The weather was of the ideal Southern kind—soft and balmy—and it contributed largely to the enjoyment of the various events. A number of organists were present from Arkansas, Mississippi and east and west Tennessee. The largest visiting delegation came from Memphis, headed by Dean Arthur Hays. It was unanimously voted that the tri-state convention of 1939 should be held in Little Rock, Ark.

Much of the success of the convention was due to the interest of the following sponsors who cooperated with the Central Tennessee Chapter: The Most Rev. William L. Adrian, D.D., Bishop of Nashville; the Centennial Club, Peabody College for Teachers, the Ward-Belmont School and the members of the Vanderbilt University Student Union.

**MASSED CHOIRS TAKE PART
IN GRAND RAPIDS FESTIVAL**

The third annual choir festival of Congregational churches of western Michigan was held at the Park Congregational Church of Grand Rapids on the evening of Oct. 30. The afternoon was devoted to a contest in which two required numbers, "Bless Thou the Lord," by Ivanoff, and "Drop Dew, Ye Heavens," by Tye, and one selected number were sung. The contest was won by the East Congregational Church of Grand Rapids for singing and the Greenville Congregational Church for marching and appearance. A supper served by the choir mothers' guild followed, and the evening service was led by the Rev. Bruce H. Masselink. Perry's "Blest Pair of Sirens" was sung by the chancel choir of Park Church, directed by C. Harold Einecke. The

climax came with the singing by the massed choirs of some 300 voices of Beethoven's "Hallelujah Chorus" from the "Mount of Olives." A beautiful silent processional of all the choirs was held preceding the evening service.

Judges for the afternoon were Harold Tower, dean of the Western Michigan A.G.O. Chapter; Mrs. William Fenton of Hope College, Holland, Mich., and Donald Armstrong, head of the public school music of Grand Rapids.

On Dec. 4 the chancel choir of the Park Church will sing Buxtehude's "Rejoice, Beloved Christians." Dec. 8 the full choral union of 250 voices will sing a candlelight evensong service.

On Nov. 16 the chancel choir sang a special concert, and Mr. Einecke

spoke on "Music as a Ministry at the First Congregational Church" at Pontiac, Mich. This was in connection with the installation of Charles Wilson as the minister of music in this church.

Leaves Position in Detroit.

Edward C. Douglas has resigned as organist of St. Andrew's Episcopal Church in Detroit to spend a year in study in the East. On Sept. 22 Mr. Douglas married Miss Carol G. Howell, a fellow organist, and Mr. and Mrs. Douglas plan to pass their honeymoon in or near Washington, D. C. Mr. Douglas relinquished his work at St. Andrew's on the last Sunday of October after an incumbency of nearly ten years.

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**ORGAN OUTPUT IN 1937
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CENSUS REVEALS BIG GAINS

Number of Instruments Produced Increased from 2,171 in 1935 to a Total of 6,840, but This Includes Electronics.

Statistics on the organ industry just issued by the Bureau of the Census, Department of Commerce, indicate that in 1937 the aggregate value of all organs constructed attained \$4,781,088. According to the preliminary figures issued at Washington, 6,840 organs were built, compared with 2,171 in 1935, for which year the last previous census of manufactures was taken. The figures lost much value for purposes of comparison, however, because the data for pipe, reed and electronic organs have been combined to avoid disclosing, exactly or approximately, production of individual establishments. No electric organs were reported by manufacturers in the musical instrument industries group, and data for those reported by one manufacturer outside this group are withheld to avoid disclosing this manufacturer's production.

The following table of figures on the organ industry gives a conception of the scope of the business of building organs, the number of men employed—not including executives or salaried employes—their wages, etc.:

	1937	1935	1933	Per Cent of Increase 1935-1933- 1937 1937	
Number of establishments.....	34	28	29
Wage earners (average for the year)	1,086	614	574	76.9	89.2
Wages	\$1,235,128	\$ 610,730	\$ 510,269	102.2	142.1
Cost of materials, supplies, containers, fuel, and purchased electric energy	1,474,413	576,127	387,173	155.9	280.8
Value of products	4,636,921	1,698,763	1,626,804	173.0	185.0
Value added by manufacture.....	3,162,508	1,122,636	1,239,631	181.7	155.1

The figures on value added by manufacture do not take into account cost of materials and supplies, containers, fuel and purchased electric power. It is also pointed out that profits or losses cannot be calculated from the census figures because no data are collected for certain expense items, such as interest, rent, depreciation, taxes, insurance and advertising.

The difference between the figures given in the first paragraph of this story and those in the published table as to the total value of organs manufactured is explained by the Census Bureau by the fact that the former statistics cover the entire output, regardless of the industry reporting the production, whereas the table covers only the output of the concerns in the organ industry.

Statistics for the entire musical instrument industry reveal an increase of 35.9 per cent in the number of wage earners and a gain to them of 61.2 per cent in wages in 1937 compared with 1935. The "comeback" of the piano is illustrated by an increase in the output of pianos from 61,198 in 1935 to 103,110 in 1937.

A total of 917 pipe organs, valued at \$5,283,331, was shown by the census of

manufactures of 1931 and 1,799 instruments, with a total value of \$11,153,383, are on record for the year 1929.

In 1927, the peak year of the history of organ manufacture, the census figures, published in 1928 in THE DIAPASON, revealed production of 2,471 instruments, valued at \$15,438,623. Compared with the record of 1927 the year 1929 showed a loss of 27.4 per cent in value. The depression had already had its effect in the latter year. The figures for 1927, however, showed a gain of 25.7 per cent over 1925. For that year the census report, as published in THE DIAPASON, showed the number of organs built to be 1,955 and their value was \$12,808,220. In 1923 1,712 organs were constructed and their aggregate value was \$9,653,690.

**YON MAKES TOUR OF WEST;
PLAYS IN SEVERAL STATES**

Following the services at St. Patrick's Cathedral, New York, Nov. 13, the organist, Pietro A. Yon, departed for San Francisco, where he will be the guest of Mr. and Mrs. Daniel C. Jackling for several days. On Nov. 19 he played a recital dedicating the four-manual organ completed by George Kilgen & Son in the Jackling residence at Woodside, Cal. He was assisted by Miss Virginia Allen, niece of the Jacklings.

Mr. Yon's recital tour was continued and Nov. 21 he played at the Civic Auditorium in Portland, Ore., under

the sponsorship of St. Mary's Cathedral, Portland, Nov. 23 he was at the Cathedral of St. John the Evangelist in Boise, Id.; Nov. 25 at St. Joseph's Church, Butte, Mont.; Nov. 28 in St. Helen's Cathedral, Helena, Mont., and Nov. 29 at the First Presbyterian Church, Great Falls, Mont.

Mr. Yon will return to New York in time to play Dec. 4 at the Church of Our Lady of Mount Carmel and Dec. 12 he will conduct the musical part of a program on the life of Christ to be presented by the Rev. George C. Ehardt at St. Agnes' Church in East Forty-third street.

Hymn Festival at Youngstown.

A capacity audience greeted the combined choirs of Youngstown at a hymn festival held in the Westminster Presbyterian Church Sunday evening, Nov. 13. The choirs, numbering 166 voices, filled the chancel and balconies, with the audience seated on the main floor. It was a thrilling service in many ways. All the choirs were in the vestments worn by them in their own services. The discussion of the hymns sung was led by Dr. H. V. Stearns in a very capable manner.

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Memoirs of Louis Vierne; His Life and Contacts with Famous Men

By LOUIS VIERNE

[Translated from the French by Esther E. Jones.]

Fourth Installment.

Since those classes with Widor I have always admired—without being able to understand that one could ever expect a truly artistic result—those persons who are unable to sit down at the keyboard and emphasize by practical example the precepts they are teaching. Such people are, moreover, fewer and fewer in number. We now have many magnificent technicians exercising the profession of teacher. If, as everything would lead us to believe, the immense majority of these latter continue to refuse to sacrifice to the false ideal of "virtuosity as objective," there is every chance that our French school of organists will preserve in the world the glorious place which it has achieved during the last forty years.

Widor drew our attention also to transitions, to the art of passing smoothly from one rhythm to another, preparing the change either by holding back slightly on the beginning of a run or melodic line if one were passing from long values to somewhat shorter ones, or by preceding a passage from short to long by a little attenuation of the movement. He insisted upon a progressive, not an arbitrary, *accelerando* and *ritardando*, with the strict obligation to increase or decrease the rapidity by a rigorously mathematical progression from one note to the next. "*Bajouillages, barbarismes*," he would say when this was done poorly.

Taught Art of Changing Manuals

We were initiated into the art of changing keyboards, no longer according to an often arbitrary preference, but with a view to rendering intelligible a definite sonorous plan. Finally he entered into the most detailed explanations of the decision to make on questions of aesthetics when verbal or written tradition was lacking. He advised us in such cases to look for similar examples in music written for other instruments, and if the punctuation could not be applied servilely to the organ, to follow at least the same spirit, remembering the special demands of our mode of expression.

"It is a question of discernment. When one possesses a rational organ technique one quickly comes to recognize the possibilities and the incompatibilities. There develops in us a new instinct which makes us reject what is unsuitable and adopt what is in the true style. This is a case of proving that one knows how to differentiate between the letter and the spirit. Music is elastic, not steel wire. Dry, stiff playing is as absurd as soft, slovenly playing. Leave nothing to chance, which is an enemy. Submit everything to the test of reason and, once accepted, express it with a will. More than any other instrumentalist the organist must manifest a peremptory will power; this is the only remedy for the lack of natural spontaneity of the organ. Through will power one can give an illusion of percussion. Just see!"

And going over to the organ, he played slow and fast passages, at first indifferently and strictly in time, then with the will to accent, giving an imperative character to the attack. And the contrast was so striking that he did not need to add further comment. We had understood and agreed without reserve.

Widor's Principles of Registration

For registration he gave us rather summary indications, limiting himself to the families of stops in the sonorous plan, rather than entering into details on the timbre of each individual stop. The use of foundations, mixtures, reeds, as justified by the character of the music, the incompatibility of certain combinations of stops, the number of stops to use, the proportion of volume of the different timbres—these were the things he indicated. Like his teacher, Lemmens, he had a horror of frequent changing of stops.

"I beg of you, no magic lantern." he would say to those who tried to experiment, too often arbitrarily. He

forbade the use of reeds in preludes and fugues except in the D minor Toccata and the E minor Prelude (volume III, Peters' Edition), and to justify his position said: "In the orchestra would you double four-part polyphony with trumpets and trombones? It would be just as artistic to play fugues with reed stops."

He told us, moreover—for we knew nothing about it—that the various organs played by Bach were very poor in reed stops and, on the other hand, rich in mixtures.

"Except in the D minor Toccata and the E minor Prelude I see 16-ft. stops used hardly anywhere on the manuals in Bach's organ works; indeed, certain parts of the sonatas gain considerably by having only an 8-ft. stop in the pedal."

He pointed out to us that if one desires a smooth *progressive crescendo* it is preferable to add foundation stops when playing low down on the keyboard and reeds in the high passages; hitherto we had added at random, and the effect had always been pitiable.

Learned from Périlhou and Guilmant

This is perhaps as far as I might have gone with the art of registration if Fate had not placed in my path two men who revealed to me the secret of the details of coloring and of its judicious application to both written music and improvisations. These men were Albert Périlhou and Alexandre Guilmant. The former, with his keen instinct for color, led me into making some very profitable experiments on his quaint organ at St. Severin. The latter, who was certainly the artist knowing the most about the organ in his day, capable of directing builders in their construction, even builder himself upon occasion—as, it may be said, were many of the early organists—initiated me into the fascinating researches that he had made into the nature and the affinities of timbres, especially with respect to the mutation stops, "the mixtures," as Widor used to say. I confess that, except for guessing by the sound, I did not really know the harmonic difference between a *plein jeu* and a *cornet*, and much less between a *nasard* and an open quintant.

When I say that Widor, in order to make his necessarily complex instruction more intelligible, frequently used comparisons with painting, architecture, even literature, to make concrete in our minds the forms that we should know, I shall have summed up as thoroughly as possible the material of our courses in which he expended an extraordinary brain activity and intense physical vitality. In spite of the hardness of the task, we were won over. Less than anyone else does youth resist a leader who gives constantly of himself, and we had become determined to live up to what our "patron" expected of us.

When in June the examination came round for admission to the competition we had made definite progress, and six of us were authorized to attempt the famous ordeal in July. The best prepared of us without question was Tournemire; without losing any of his fertility of imagination as an improviser, he had entirely reformed his technique and had become a splendid performer. Playing the piano very well, he had fully justified Widor's statement: "It is no longer the day when one can hope to make a passable organist out of a poor pianist." As to the final result of the competition, where Tournemire was concerned we were all agreed; he would get the first prize. The *maitre* and my comrades did me the honor of ranking me with him, but I was more severe with myself, knowing very well that in spite of enormous progress I had not accomplished what he had. Therefore I had no illusions and counted only on good fortune to give me the supreme reward at the same time as the undoubted favorite. In spite of terrific nervousness, good training caused me to play well, and the *accessit* I won seemed to the listeners and to the professor a paltry reward for an effort which they found deserving of something more. I shared this diploma with Berger, my friend from the *Jeunes Aveugles*. No other honors were given

—a short list, considering the level of the class.

Widor, who for several months had been showing me a particular friendship, declared that he was satisfied, especially with my playing of the G minor Fugue, and urged me warmly to persevere in the path I had entered.

"You certainly have a great future as virtuoso and musician if you continue to work with the same ardor. It is a question of the will to do, and it is worth it, believe me."

That had been Franck's opinion, too. I soon consoled myself for my defeat and resolved to do everything to justify the *maitre's* confidence.

First Sight of St. Sulpice Organ

He invited me to visit his organ loft at St. Sulpice the following Sunday, and on that day I saw for the first time the marvelous instrument of which he had been organist since January, 1870, and which carried to the four corners of the earth his reputation as a giant organist. What an emotion! I have never forgotten that first impression. Seeing me stupefied, amazed, before that prodigious console, with five manuals decked with 118 stopknobs, of which 100 were real stops, he said: "Yes, it is beautiful! It makes one think of the steps of the Coliseum—or of a drugstore!" he added, looking sideways at me and pointing to the stops. In my early childhood I had heard the organ at St. Sulpice from below; since Widor took the class at the Conservatoire I had heard it again, but I had never imagined how complicated its various means of producing color were. When I saw the marvelous working of this monster, docilely obeying the precise motions of its master, I thought I must be watching some sort of phantasmagoria, and said to myself that it would never be possible for me to command such a colossal affair with that extraordinary tranquility. Six months later I was to face that difficulty, which then seemed insurmountable, and in a few months, thanks to the judicious advice of the *maitre*, the monumental instrument was to become quite familiar to me.

At the reopening of school in October of 1891 Widor instructed me to give, for those who were "listening in," a course in plainsong "à la Conservatoire," as he put it, and in the elements of rational technique as he defined it. I gave this course to the five new listeners, partly at Cavallé-Coll's, for the technique, and partly at Erard's, in the studio which had been Valentin Alkan's, on the ground floor at the end of the court on the left, in which there was a concert grand piano hoisted up onto a pedalboard of the same shape, provided with an octave coupler which added the 8-ft. *ad libitum*. My pupils were boys of my own age, some even older than I. I must give them credit for being perfectly delightful. They submitted without protest to the severe discipline I imposed upon them and gave me quick satisfaction. I reported their work to Widor, for he did not have time to examine them himself. He depended upon me to tell him when they were ready to enter the class as pupils, with the one reservation that he give them a short examination before their admission. Of these relations with my comrade-pupils I have retained charming and touching memories. There existed among us an atmosphere of cordiality and mutual confidence which helped us to clarify many details.

What a Teacher Should Know

"You give me time this way to go more deeply into questions of style," Widor said, examining my recruits for the first time. I was very flattered—very proud. It all seemed surprising to me just the same, and I was not always sure of the result. The *maitre*, sensing my doubts, encouraged me, saying: "One must understand twice, thrice, four times what one is teaching. That will lead you to more profound thinking, and you will be obliged to search for perfection, so that the examples you give be accepted beyond question."

This method having been applied in class and its excellence thus proved, I had only to keep to it. Moreover, my

task scarcely required anything more than minute care in regard to the strict observance of technical rules and the correctness of the writing upon which improvisation depends. I applied myself eagerly to it, and my students responded splendidly to my hopes. Before the competition I could indicate to Widor two young men who were ready to come into the class as pupils. It was a success!

Substitute at St. Sulpice

In February, 1892, Widor chose me again, this time to be his substitute at St. Sulpice. Tournemire, who had held the position since the year before, had just been appointed organist of the "grand orgue" at St. Médard. Once more I knew that joy comes not always without terror. Happy I certainly was. Never should I have dared to dream of such an honor or of such an artistic pleasure. But the manipulation of that colossus seemed to me an insuperable difficulty. I confessed as much to the *maitre*, who contented himself with teasing me a little and smiling.

"I shan't drop you into deep water without having taught you how to swim. You will catch on to the system faster than you think. It is a question of memory and presence of mind."

And, indeed, he remained by my side during the first month of apprenticeship, patiently teaching me how to make use of the giant's resources. At last, the fifth time, at vespers, he went to hear me from below. I was scared to death, but Fate was kind. He waited for me at the foot of the stairs and told me that I had shown much poise and that now it was only a question of habit. He took me off to his house in the Rue Garancière and gave me a lecture on the special style required for playing such monumental organs in very large churches.

"The best way to train yourself is to come to my tribune as often as possible and to take notes as you do in class. I will explain to you anything which leaves a question in your mind."

Widor as a Great Performer

I used and abused that invitation and drew immense profit from it. There I heard performances at which I still marvel today. He is certainly the greatest organist that I have ever heard. To be sure, there are today organists who have as fine a technique, but none has his authority, his sense of grandeur, his imperious mastery. And whether he played a piece or whether he improvised, never did his formidable virtuosity become other than a means of expression. What accents! What breadth of phrasing! What magnificent legato! What supreme good taste in the distribution of light and shade! One felt always present a will, immovable, fiercely intent upon capturing the listener's attention through perfect and absolutely musical means. He knew how to be majestic without grandiloquence, elegant without *préciosité*, austere without coldness, fiery while remaining absolute master of the rhythm. His playing was "alive" without being hurried. His staccato was exact, but never too short. He attacked and raised chords with precision, but he studiously avoided detaching them quickly, a practice which degrades organ playing to a lamentable imitation of orchestra or piano. Even in rapid chords he always had "tone," as he said to us, pressing on our shoulders when we cut them off too short. Never should a short value be curtailed.

"One ought to be able to pronounce a syllable on each short note," he would say to correct our fault of "swallowing" them. He played the pedal marvelously without ever looking at his feet; nor did he look at them when activating the pedal pistons. At his enormous console he applied the same principles of bearing that he taught us by example on our little "cuckoo" at the Conservatoire. Motionless in the center of the bench, his body leaning slightly forward, he drew and withdrew stops with mathematically precise gestures occasioning the minimum loss of time. And it was at once wonderful and discouraging to watch. He had sculptured hands, admirably groomed, and ex-

treme suppleness in all his bodily motions. No ungraceful contortion, no vain gesture marred the visual harmony in constant accord with the sonorous harmony born of his contact with the organ. A lion's claw!

What reflecting and meditating I did in the evening after my visits to the tribune at St. Sulpice! I confess that I often sinned through envy, comparing my physical structure with Widor's. However, I emerged from these *tête-à-têtes* with myself resolved to approach as closely as I could that perfection of performance, no matter at what cost of special effort to adapt my own means to the task in view. *Noblesse oblige*. And I was very eager to justify the choice and confidence of my *maitre* by doing my best in this office with which he had charged me. I hesitated often, was frequently awkward and many times nervous before I felt myself master of that great machine; but a year later it was accomplished, and Widor would ask me often to play a movement from one of his symphonies when he wished to go and listen to it in the nave. "I never hear myself! Here is the chance." He assured me that he profited by these auditions on his own account, and gave me criticisms which helped me a great deal when later I became organist at Notre Dame.

Disappointed at St. Germain-des-Prés

The organ at St. Germain-des-Prés had been restored, and the post had been vacant since the death of the holder. In the month of May Widor advised me to present myself, and in order to favor my candidacy agreed to inaugurate the organ gratuitously. He laid one condition upon his granting his benevolent cooperation—that I should play in the middle of the program the Prelude, Fugue and Variation by Franck. At the examination in January I had had a big success with that piece. I did satisfactorily this time and my teacher did not doubt that I would be named for the place. He had not counted on the intrigue and duplicity of men. The brother of the builder was an organist and coveted the post.

So the curé, in return for a cut in the contract price of the organ, named him instead. Of course, none of this conspiracy leaked out before the ceremony. Widor found it ignoble and did not hesitate to say so. As for me, I admit that I was quite indifferent to the rebuff. Being substitute at St. Sulpice tempted me far more than the title at St. Germain-des-Prés. Widor then said to me:

"It is useless for you to present yourself again under those conditions if another organ becomes free. I authorize you to use the title 'substitute organist for Charles Marie Widor at the great organ at St. Sulpice' on your notices, programs and the editions of your future organ works. I think that will do much more for your reputation than the title of a second-rate post or the first prize at the Conservatoire."

Events very soon proved the wisdom of his opinion.

[To be continued]

Dr. and Mrs. Barnes in Ohio Recital

After his recital opening the Kimball organ at Park College in Missouri late in October Dr. William H. Barnes turned toward the South and East and was heard at Vanderbilt University in a short program that was put on the air. From Nashville he proceeded northeast and made a stop at Granville, Ohio, where he and Mrs. Barnes were heard in a piano-organ recital at Denison University. This performance took place in Swasey Chapel Nov. 12 and the two musicians were welcomed by the press and community. The organ and piano numbers were as follows: Variations on a Haydn Theme, Brahms; Chorale, "Jesu, Joy of Man's Desiring," Bach; Prelude, Chorale and Finale, Franck; "Romance" and Scherzo, Fourth Symphony Schumann; Intermezzo (Suite), Clokey; "Le Reveur," Arensky; Finale from "Les Preludes," Liszt. The organ solos were "Grand Choeur Dialogue," Gigout; "Ronde Francaise," Boellmann; "The Mirrored Moon," Karg-Elert; Prelude and Fugue in B flat, Bach.

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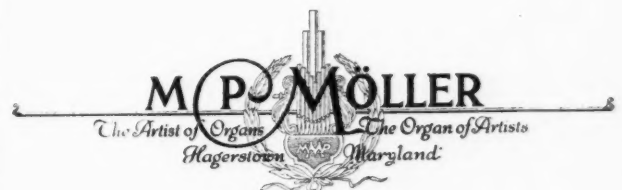
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Anniversary Recalls Twenty Years' Story of Our Church Music

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

"I look at it as the very gizzard of a trifle, the product of a quarter of a cipher, the epitome of nothing." With those words of a Puritan divine of the seventeenth century I opened my first article, "The Quartet Choir," for THE DIAPASON, in December, 1918. A realization of my own limitations suggests them as an adequate description of what I have done in the last twenty years that is likely to be of permanent value. My second article, for January, 1919, was about music suitable to the subject "Victory and Peace." What poor guessers we all were.

Notwithstanding what I have just admitted, I think that in some 240 articles I have unwittingly written the only history of what is, thus far, the golden age of American Protestant music; for that reason I am glad to "reminisce" in honor of a profession which deserves so well of the people of the United States and Canada. Just at present there is a lull in composition, as there is now a lull after a period of poetical advance in the United States. Let us see what these twenty years have done to us, and what we have done in them.

In all the Protestant churches we have seen the decline of the sermon's popularity and value, and the increased use of rite and ritual. In the Presbyterian Church with which my family is connected we have just celebrated our 175th anniversary by remodeling the church edifice. Instead of the old east end, with room for only the minister in the center and a double quartet back of him, we now have an altar and reredos, choir stalls not facing the congregation, a lectern and pulpit not in the center. The minister's study has been transformed into what is to first view a lady chapel. Well, in a sense, that marks a significant change. The sermon as central point of the service was going out anyway, if only because there are so few able preachers left, even in the Presbyterian Church. There is some reason to lament the passing of an intellectual, rabbinical distinction that has meant much to America. But the emphasis upon worship is exactly what my articles have aimed to further; I am therefore delighted with present trends so long as they do not end in mere gesture, a sunflower aestheticism and the curious and ignoble hypocrisy with which all movements of ecclesiastical refinement are threatened.

Accompanying this recovery of lost beauty in rite and ritual—and I believe one of its causes—has been a marked change in music. When I started writing twenty years ago we were still in the age of the quartet choir, the age of tuneful individualism, when vocal solos were demanded for each service and when it was often hard to say whether a melody had started in the opera house or in the camp-meeting. While I was a foe of that sort of vulgarity, I was concerned that we should not become merely antiquarian in our music; I have always believed that a great age, a worthy age, composes its own music. So, while I was glad to use music of the synagogue, of the Roman Church, of the Anglican Renaissance and of the German Reformation, I was concerned that the spirit of my own country should find expression in something fresh and appropriate. After twenty years in which I have sometimes been accused of being too friendly toward American and Canadian composers, I am glad that I haven't lost that original faith. A British magazine once suggested that I investigate the Tudor age. Bless them! I had published a long article about the older English music as far back as August, 1919, before most of their famous editions had been conceived, before Dr. Davison had issued the first volume of his Harvard series.

Together with the change in ritual there has come a change in the type of choir. As I said, the quartet was still popular at the close of the great war. I have seen the rise of the big so-called *a cappella* choirs—the phrase was prac-

tically unknown twenty years ago except in Italy—and now the junior choirs are treading on their heels. I have seen the development of noble college choirs at St. Olaf and 500 other places. I am not sure whether we owe most of this change to the choirmasters or to the directors of music in the public schools. (I don't know that anything has really changed for the better in my lifetime except women and school music; still, that is much.) The fact now is that hundreds of thousands of children graduate from high school having sung far better music than they are likely to hear in their own churches.

As for repertory—I suppose I could write a book about the changes, and if heaven permits, I will. But I can sketch out roughly some of the advances. In 1918 Dudley Buck, Harry Rowe Shelley and George B. Nevin were probably the most popular American composers so far as "numbers and copies sold" were concerned. In making out my questionnaires, with which I used to pester several hundred organists, I always asked the opinion of leaders, not laggards; so my results may not show the facts about what people really used. Buck had a gift for melody, particularly in his sacred solos; his music was frank if shallow. Mr. Shelley will always mean something to me, if only because I enjoyed him when a boy; in four anthems he had an inevitable sort of melody—inevitable for its time, for the quartet choir, for the village church; and it was American, admit it or not. Dear Mr. Nevin had melody too—what Nevin has not?—and a fondness for writing in hymn-like style; and he did have sincere inspiration. Towering above these three, as time now shows, was James H. Rogers, with much more than tunes, but with a Protestant tradition that was not unlike that of these other three. In spite of his study with Cesar Franck, that was also true of Mr. Woodman.

The one American composer of the pre-war period who holds his own, and not merely in the United States, is Horatio Parker of Yale, who did have plenty of scholarship and at times an inevitable way of saying sacred things. In April, 1920, I published an article about his compositions which was also in a sense a requiem for the man. I am glad that he is not forgotten. His portrait deserves to be the frontispiece of the book I desire to write.

It is hard to find in other arts a parallel to what England did for North America in bringing the new era of ecclesiastical composition. First of all, we enticed Dr. Noble from York to New York. When I wrote an article about him in September, 1919, he was undoubtedly the most accomplished sacred composer living in the English-speaking world. Then there were the two Matthews brothers, about whom I was also enthusiastic; the article about Dr. H. A. Matthews is dated March, 1922; the one about his lamented brother was written for the issue of July, 1921, and was brought up to date in October, 1934, after his death. All three of these men were trained in the cathedral tradition and had felt the breath of inspiration which had blown from Stanford at Cambridge. Then there was Candlyn, who came to us just before the war, served in the A. E. F. and had an article dedicated to his compositions in August, 1922, brought up to date in October, 1937. All of his music was composed in the United States, and it is a history of our experiments and triumphs in these years. You can see him beginning as a disciple of Noble, trying Franck and the Russians, going back to plainchant and Byrd, and finally evolving a style of his own that is nearer like that of Vaughan Williams than any other American can show.

In Canada the danger of provincialism was dissipated by the coming of Dr. Healey Willan, certainly the best composer of the modern Anglo-Catholic tradition and a person of such outstanding genius that he has invigorated an entire country. I am glad to recall that I guessed right about him and published an article in May, 1922; his first American recital was on my organ, and his fame is happiness to one of his firmest admirers. It wasn't for some years that Canada produced another composer of stature; but when Dr.

DR. HAROLD W. THOMPSON



Whitehead began to publish, he was already a mature man, not needing a period of imitation. My survey of his works is dated December, 1933. When I was challenged to name a third Canadian composer of marked abilities, I wrote an article for February, 1935, about Dr. Herbert Sanders. His recent tragic death makes me glad for that challenge; so often we say the word too late for time, and what have we to say about eternity?

If I have neglected thus far in the article the native American composers after Parker, I did not do so in my columns. Besides Candlyn I decided that I was laying my heaviest bets in his generation on Philip James and Edward Shippin Barnes. The article on James is dated December, 1921; that on Barnes, November, 1921. Both of them were transmitting inspiration from France. Barnes had more of the grace of the best French music than I found elsewhere; witness his First Symphony for organ and many other lovely works. James seemed to me the most original of all young American composers, one who not merely transmitted French and Russian idioms, but who had most important things to say himself; witness an anthem like "By the Waters of Babylon."

Then there was Clarence Dickinson, who seemed to have every gift, and did have. His "Sacred Chorus Series" had begun in 1911 with Grieg's "Jesu, Friend of Sinners"; sixteen numbers were issued in 1912, the year in which I was graduated from college, I recall; the enormously popular "Shepherds' Story" came in 1913; by 1918 there were seventy-nine numbers published. So I didn't have anything to do with Dickinson's discovery—he was always conspicuous—but I did publish an article about his compositions and editions in August, 1920. I collaborated with him and Mrs. Dickinson on "The Choirmaster's Guide" in 1924. He has long been one of the most important figures in American church music, as editor, choirmaster, composer, and director of the Union Seminary department which has set new standards for all our Protestant churches.

Dr. Dickinson has not been the only important editor. Harvey Gaul had started before 1918 his delightful carols, and he has had a major place. My article about him was delayed until June, 1936, but chiefly because there was so much to survey and because Dr. Gaul was so loath to make out a list for me. Other important editors include Dr. Whitehead, the Rev. Walter Williams, Dr. Williamson and many others. There has certainly been no dearth of editions of old masters, particularly since Dr. Davison of Harvard started in the 1920s. He was followed by a number of editors, at Vassar, Radcliffe, Wells, Elmira, Mount Holyoke and other important colleges.

All the editions of traditional carols seemed to inspire our own composers. At least one of them, Hugh Mackinnon, has a firm reputation built upon that form almost exclusively; see my article of April, 1932. Mr. Voris began with

carols and was soon doing work in various forms of such exalted beauty that I have enjoyed few attempts so much as the writing of my article about him published in August, 1934. Professor Clokey also started with carols. I remember well his first little cantata on carols. And he has gone through remarkable transformations, especially in his later music, inspired by the older English and Roman traditions. I have deferred writing an article about his works until he himself felt more satisfied with them. Soon I shall have the article, whether he is satisfied or not. His development, like Candlyn's, is an epitome of our history.

We have had our moderns. James, Candlyn, Barnes, Clokey and others have all had their turn at experimentation. Leo Sowerby, however, is now our most interesting innovator. His work raises the question of how dissonance can be used without destroying the serenity of ecclesiastical music. Some of his anthems are not dissonant and are widely used; most of his organ music enjoys and deserves high reputation. If I have not written an article about him, it was because I did not know enough; I have certainly welcomed his work with enthusiasm. That has been true of the work of one of his admirers, Professor Hope Leroy Baumgartner; I believe that the Yale professor has given us some of the finest American anthems, in richly individual and masculine idiom, and still in an idiom full of reverence and nobility. He has not published as much as Sowerby, but his anthems seem to me equal in quality to the Chicago master's.

My own interest in the folksong has probably been reflected in my column. I have written again and again about Negro spirituals, including a long article in October, 1921, and I have been most happy in welcoming the work of Burleigh and Dett. Judged by any standard which I know, Dett is a notable composer, and I think that we do not yet appreciate him sufficiently. As for the white spiritual, I have tried to encourage the researches of Mrs. Buchanan, John Powell and Professor Jackson in that almost forgotten form which promises much when understood and treated by composers of merit.

I have mentioned only a few of the many composers whose works I have tried to appraise. In every January issue since 1922 I have given a survey of the music published during the preceding year. It has been a terrifying task sometimes; one year, when my health broke and I took off a few months, I omitted it and said I would not try it again. But it has been clipped and preserved by so many individuals that I wished to continue; and I am told that some libraries use it as the only available bibliography, so to speak, of the church music of this era. One library sent me word that it buys every item mentioned in these articles. One well-to-do organist told me the same thing. That sort of tribute makes me uneasy. It is fun, however, to welcome the new names. I have made many mistakes through ignorance, but I have hoped to help many young composers to get a start.

The whole subject of publishing deserves an article. When I started these articles twenty years ago all you really needed to do in the United States was to keep up with Novello, Gray, G. Schirmer, Ditson, Schmidt. The Boston Music Company had some useful motets, J. Fischer had the Biedermann series and some useful organ music, White-Smith was printing some organ music worth notice, and Summy and the English firm of Stainer & Bell had a few things each year. Now the task of seeing everything is beyond any man who does not give all his time to it. The Oxford Press and E. C. Schirmer have poured out editions of the older music, the firm of J. Fischer has become a major force, Carl Fischer's alliance with Oxford and with Paterson has brought us English works of value; so has Birchard's with the Year Book Press. Summy and Presser have both improved very much the quality of works accepted. Curwen have pushed their English publications. Then you are likely to find an entirely new firm such as Galaxy starting and capturing a remarkable number of the best composers. But on the whole the

advertising of church music is still pretty casual and stupid. The little magazine of J. Fischer is a notable exception, and Mr. Gray's quarterlies continue to inform; the advertising of Schmidt seems to me well done. Most publishers, however, seem to drop their things casually in the mud and let who will pick them up. A few don't even worry to send music for review, and some of them don't advertise in the Guild journal.

This is a good opportunity to thank the thousands who have made this department a real clearing-house. I hope that my retrospective articles each year about Christmas and Easter have mentioned a considerable number of these friends. I know that their aid and appreciation have been of enormous value. The fun I have had in meeting you by mail has been heightened at conventions, when I have been able to see a few hundred face to face. The organists are the pleasantest people I know in what is called the world of art and learning. I cannot be too grateful to the National Association and the Guild for their cooperation, for the times they have asked me to speak, for the good dinners and good fellowship I have enjoyed in many cities. I am glad that I have lived to see our two great organizations joined, and am proud of the men who have led us.

It is obvious that my intention of being honest would have been futile if the editor of this journal were not the sort of educated, honorable, religious and sympathetic man that he is. I know that my own honesty has cost him money in advertising; I hope that it has been one small reason for the remarkable increase in subscriptions. Mr. Gray once observed to me that he suspected at times that some of his composers did not believe in Christianity or they would compose sincerer music. Mr. Gruenstein is a minister's son, and he has lived up to a fine heritage.

It has been my aim never to mention what I did not like, but merely to urge the adoption of what is good. On one or two occasions when I have departed from that simple principle I have been sorry. At the beginning of my twenty-first year as a critic I should like to make some suggestions, but in the hope that I may not seem to be finding fault with a profession for which I feel only honor and humble gratitude.

1. We should be more concerned and more closely connected with the advance of the radio. I believe that the Guild should have a special committee for liaison with the great broadcasting companies. I think that the standard of ecclesiastical music for which we stand should be reflected more often in their programs. The directors of the radio want the best, and do not always get it. The fault is chiefly ours.

2. I think that the Guild should make strenuous efforts to improve hymn singing and to elevate the quality of hymns sung. We have good hymnals, we have useful handbooks about hymns. Why has hymn singing, as a whole, deteriorated? Does the rise of ritualism mean the end of Protestant hymns? If it does, we are paying a very high price for an important democratic element in

worship. In August and September of 1933 I had my say on this subject.

3. We should discover whether there are old American white spirituals and sacred folksongs which can be used as an element in our tradition. The Presbyterians should study the Scottish psalm-tunes, if only as melodies for chorale preludes. No development of organ music has been more valuable than the admirable preludes on hymn-tunes which Noble, J. S. Matthews, Candlyn, Willan, McKinley, Egerton, Whitehead and others have produced. I want more compositions like Seth Bingham's suite on old American melodies.

4. We should increase the part played by choral music at the conventions. Why shouldn't we hear in Philadelphia one or two or six of the best choirs, directed and accompanied by their own organists? The guest director and the guest organist have been overdone; so have the massed choirs. We want to hear finished work by a choir that has sung together—not one hastily and generously pooled.

Four suggestions are more than enough in one article. There is one for each of the Four Winds of Heaven, by which they may very probably be dispersed. I don't need to add my own belief, so often repeated, that we should hear more American and Canadian music at the conventions. If I have not convinced you in twenty years that we have music worthy of the two great sister republics, I have been wasting a lot of paper. Thoreau was right: "There is more day to dawn. The sun is but a morning star."

BLOOMINGTON CHURCH MUSIC CONFERENCE GREAT SUCCESS

The third church music conference was held at Presser Hall, Illinois Wesleyan University, Bloomington, Nov. 16. The conference was by far the most successful of the three, not only in attendance, but in the interest of those present.

Dr. Earl E. Harper of the University of Iowa made an excellent chairman for the afternoon session. There were 324 registered for this session. This included thirty-eight organists, 115 choir singers, thirty directors of music, thirty-seven pastors, thirteen music committee members and ninety-one friends.

The evening banquet was held at the Y.W.C.A. Dr. Harper made an inspiring address on music projects in which he had been concerned in his lifetime. There were 124 at the dinner.

At 8:15 one of the greatest treats of the day came in the recital by Arthur Poister of Oberlin. This was his first appearance in this part of the state and he played before a capacity audience. High lights among his numbers were his remarkable control of styles represented in the Franck Chorale, the perfection present in his Schumann Sketch, his own symphony and the Bach group. Possessing perfect poise, remarkable facility and masterly musicianship, Mr. Poister held the audience from the beginning to the end of the recital.

The conference was a huge success in all ways and the officials of the university are already hoping to present another one next year.

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CLOSES CAREER OF 55 YEARS AT HER CHURCH

MRS. BEARDSLEY TO RETIRE

Beloved Bridgeport, Conn., Organist Will Finish Her Work at the United Congregational Church on Christmas Day.

One of the most remarkable careers in the history of church music in America will come to a close on Christmas Day when Mrs. Elmer Beardsley will retire from her position at the United Congregational Church of Bridgeport, Conn., after an uninterrupted incumbency of fifty-five years. Her resignation has been the cause of sorrow not only in her church, but throughout the city of Bridgeport, as shown by the tributes paid her by the officers of the church and by the newspapers of the city, all of which commented on her retirement and on her achievements in editorials. The United Church is the largest of the Congregational denomination in southern New England.

Mrs. Beardsley's fifty-fifth anniversary as organist at the United Church will be celebrated Dec. 4 with a program in which all musical leaders of the city will unite in honoring her. In response to Mrs. Beardsley's letter of resignation the pastors wrote this letter:

Mrs. Beardsley's request for release from her heavy responsibilities as organist and choir director of the United Church brought sadness and dismay to pastors, officers and members. Multitudes of other friends and admirers are equally saddened. Our sorrow is the more poignant because of the gratitude all have in their hearts for her extraordinary musical ministry of fifty-five years in a single church. It has been unusual not only in its years, but unique in its power, in its temper of gracious friendliness, heroic spirit and utter self-forgetting devotion.

FRED HOSKINS, Pastor.
WILLIAM HORACE DAY,
Pastor Emeritus.

At the age of 12 years Mrs. Beardsley, then Caroline Lattin, first played the little organ in the Congregational Church of Huntington, Conn., her native town. At 14 she had her first "job" as organist in the Episcopal Church in the same town. The salary was \$10 a year. The next year it was \$10 and two handkerchiefs and the third and last year \$10 and a prayer and hymn-book. From the little church in Huntington the young organist went to the mother Episcopal church of Connecticut, Christ Church, Stratford, another suburb of Bridgeport. From there, after a short tenure, she went, without even the formality of a tryout, to the Second Church, later known as the South Church and still later (when merged with the North Church) as the United Church, on Dec. 3, 1883.

The original organ of the South Church was taken out and installed in the Masonic Temple, and was replaced with a Hutchings organ, built under the supervision of the late Professor Samuel S. Sanford of the Yale Music School, and Ernest M. Skinner. The rebuilding of the Hutchings organ in the new church was done by the Hall Organ Company. Inscribed on this organ are these words: "To the glory of God and in honor of Caroline Lattin Beardsley, organist and choir director. First played the organ in Second Church, Dec. 3, 1883."

On the occasion of her golden jubilee as organist in 1933, Mrs. Beardsley was honored with a special service. The Rev. William Horace Day, now pastor emeritus of the church, paid high tribute to her in a sermon in which he described her as "our well-beloved friend" and Dr. Richard La Rue Swain, former pastor of the old South Church, dwelt on her distinguished musical career.

From 1920 to 1929 Mrs. Beardsley gave a series of Lenten recitals and had as guest artists some of the outstanding organists and soloists in the Eastern part of the country, including Harry Rowe Shelley, Clarence Dickinson, Harry B. Jepson, G. Waring Stebbins, Richard Keys Biggs, William Churchill Hammond and H. Frank Bozayan. These recitals were always given on Monday afternoons and a packed church week after week and year after year, was evidence of their

MRS. ELMER BEARDSLEY



success. Only once on these occasions did Mrs. Beardsley preside at her own console and that was by popular demand.

Besides being musical head of the United Church, Mrs. Beardsley has been organist and director of music at B'nai Israel Temple since its inception twenty-nine years ago.

Left a widow in 1889, Mrs. Beardsley's life has been devoted to music and friendships and she enjoys a full life, for she remains young in mind, body and spirit. In 1936, during Bridgeport's centennial celebration, Mrs. Beardsley was presented with a civic medal as one of the outstanding citizens who had contributed to the city's advancement and culture. Her graciousness, her ability and her thoughtfulness to her choir have been known to all who came into contact with her. She gave a silver platter to every member of her choir who married, a wreath to those who have died, a trained nurse for many who have been ill and fruit to those who did not need professional service.

NEW AUSTIN THREE-MANUAL IN CHURCH AT ST. LOUIS, MO.

A new three-manual organ built by Austin Organs, Inc., of Hartford, Conn., has been installed by the Kansas City Service and Supply Company in the Independent Evangelical Church, St. Louis, Mo. In the construction of the instrument some of the pipes from the old one, which was a memorial, have been used. The stop specification of the organ is as follows:

GREAT ORGAN.

- First Diapason, 8 ft., 73 pipes.
- Second Diapason, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- Clarabella, 8 ft., 73 pipes.
- Viola, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Gemshorn, 4 ft., 73 pipes.
- Trumpet (prepared for), 8 ft.
- Chimes (Deagan class A), 20 tubular bells.

SWELL ORGAN.

- Bourdon (ext. of Stopped Diapason), 16 ft., 12 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Salictonal, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Piccolo (ext. of Flute Harmonic), 2 ft., 61 notes.
- Cornopean (prepared for), 8 ft.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

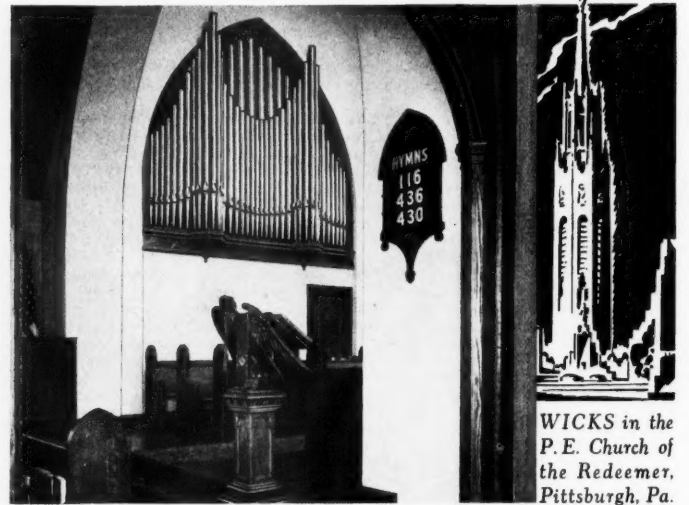
- Gelgen Principal (from Great Second Diapason), 8 ft., 73 notes.
- Viola (from Great), 8 ft., 73 notes.
- Clarabella (from Great), 8 ft., 73 notes.
- Dolce (from Great), 8 ft., 73 notes.
- Flute d'Amour, 4 ft., 73 pipes.
- Clarinet (prepared for), 8 ft.
- Harp (Austin), 61 bars.
- Tremolo.

PEDAL ORGAN.

- Open Diapason (ext. of Great Diapason), 16 ft., 12 pipes.
- Bourdon, 16 ft., 44 pipes.
- Lieblich Gedeckt (from Swell Bourdon), 16 ft., 32 notes.
- Flute (from Pedal Bourdon), 8 ft., 32 notes.

Harold Gatch is organist and director at this church.

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HONOR CLARENCE D. SEARS AT KANSAS CITY CHURCH

More than 300 persons attended a service and reception at St. Paul's Episcopal Church, Kansas City, Mo., on the evening of Oct. 2 honoring Clarence D. Sears, who began his twenty-sixth year as the church's organist and choirmaster.

Speaking on the important role played by music in the church, the Rev. Richard M. Trelease, the rector, said "the history of worship the world over has been the history of music helping us to the proper spirit." Mr. Sears played three hymns for which he had written the music—"Oh Help Us, Lord," "Angels, Roll the Rock Away" and "At the Name of Jesus." At the reception for Mr. and Mrs. Sears Bishop Robert Nelson Spencer spoke of Mr. Sears' contributions to the church. Members presented a gift to Mr. Sears. Mr. Sears also was honored at the reception.

Mr. Sears' training began as a choir boy when he was 8 years old. He received his musical education in New York City under Dr. George Edward Stubbs, organist of St. Agnes' Chapel,

and Felix Lamond, organist of Trinity Chapel. He served as organist at the Tremont Methodist Episcopal Church, New York; Holy Cross Church, Plainfield, N. J.; St. Mark's Pro-Cathedral in Washington, and for eight years at Grace Church, Colorado Springs. He went to Kansas City in 1909 and for four years was organist at Grace Church, now Grace and Holy Trinity Cathedral. Oct. 1, 1913, marked his first Sunday at St. Paul's Church.

Today he directs a choir of sixty-seven men, women and boys and presents a series of Sunday afternoon organ recitals from October to May.

Death Takes Arthur Blakeley.

Arthur Blakeley, widely known as an organist and teacher in southern California for the last twenty-five years, died in Los Angeles Nov. 17. He was 70 years old. Mr. Blakeley, who left England for Canada at the age of 16 years, won prominence in Toronto as the instructor of Sir Ernest MacMillan, famous organist and orchestral conductor. He designed the organs in several of the larger churches in southern California. A brother and two sisters, living in England, survive.



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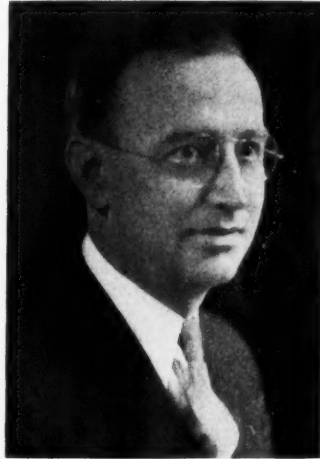
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CELEBRATION IN ALLENTOWN

St. Paul's Lutheran Church Honors Its Organist and Choirmaster with Special Service Held on His Anniversary.



St. Paul's Lutheran Church at Allentown, Pa., was filled to capacity Sunday evening, Oct. 30, for a special musical program in celebration of the thirty-fifth anniversary of Dr. Warren F. Acker, A.A.G.O., as organist and choirmaster of the church. The choir of seventy voices was assisted by Maybelle Marston, Philadelphia contralto; Dr. Acker's son, Edward M. Acker, flutist, and Mrs. Warren F. Acker, soprano. One of the features of the service was the rendition of "O Son of God," a new anthem by Dr. F. Melius Christiansen, director of the famous St. Olaf Choir. This anthem is dedicated to Dr. Acker. Dr. Acker played two organ numbers—Prelude and Fugue in G, by Christiansen, and "Sunset and Evening Bells," Federlein.

Dr. George A. Greiss, pastor of the church, delivered a short address on "The Ministry of Music in the Service." On behalf of the congregation he presented to Dr. Acker a silver baton and a sheepskin parchment inscribed in gold. The choir gave Dr. Acker a beautiful bridge lamp and presented him with a large basket of chrysanthemums.

Warren F. Acker is a native of Allentown and an heir to a musical heritage, for his father and his grandfather gave valuable service to St. Paul's Lutheran Church in their time. He was graduated from the high school in 1900 and from Muhlenberg College in 1904. From the latter institution he received the honorary degree of master of arts in 1907 and the degree of doctor of music in 1930. He took postgraduate work at Cornell University and New York University and studied organ under the late Professor James W. Prescott of Allentown and Samuel P. Warren of New York City. Under Dr. F. Melius Christiansen, Dr. Acker studied choir training. Dr. Acker has been at the University of Virginia for a period of fourteen summer sessions to teach music. Since 1916 he has been head of the department of music of the Allentown high school, which school he has given prominence by the development of his a cappella choir, broadcasting from WJZ.

Stamm at Centenary of Old Church.

Ernest Prang Stamm returned to his old church, the Second Presbyterian of St. Louis, to direct a music festival Oct. 19 and 23 marking the centenary of that prominent parish. With Oscar H. Jost collaborating at the organ console, Mr. Stamm conducted a program

selected from the sacred music of a hundred years ago, with representation for every school of composition and nationality. The work of the two men and of the body of fifty-four singers evoked the favorable comment of the newspaper critics, one of whom, in his review of the service, said: "There was a choir of picked singers, recruited for the occasion; excellently balanced in beauty and color of tone, excellently trained as well. * * * It had been divided for antiphonal effect, as Mr. Stamm, recalled to his old post for the occasion, had divided it long ago. And there were exquisitely beautiful effects, in echoing pianissimos, as choir would answer choir, or as they joined in great crescendos of swelling tone that grew till the very heavens, as it seemed, resounded, and again in a cappella singing of distinction."

Miss Lathrop Bride of Dr. Chamberlin.

Dr. Charles J. Chamberlin, professor emeritus of botany at the University of Chicago, and Miss Martha Lathrop were married late in October. The ceremony took place in the Hilton Memorial Chapel of the Chicago Theological Seminary. Professor Chamberlin retired from the university in 1929 after thirty-two years of service. Miss Lathrop is organist at the Park Manor Congregational Church.

The first performance of Handel's "Messiah" in the metropolitan area this fall took place at the First Presbyterian Church of Passaic, N. J., Nov. 6. Under the direction of Charles Black, M.S.M., the oratorio choir of ninety-three voices sang the oratorio before a congregation of a thousand people. Luis Harold Sanford was at the organ.

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With the Free Lance Visiting Liverpool and Dr. Ellingford

By HAMILTON C. MACDOUGALL,
Mus. D., A.G.O., A.R.C.O.

In my travel-letter from England in the November issue of THE DIAPASON the notice of Rushworth & Dreaper's permanent collection of antique musical instruments in Liverpool gave no hint of its size or usefulness to the professional musician. Consider how valuable to a piano teacher the excellent specimens of clavichord, virginal, spinet, harpsichord (two manuals), all in playing order, would be in taking a pupil through the transition from pre-Bach and the "Forty-eight" to the Beethoven piano works! Or, how an organ student's eyes and ears would open at the portativ organ, the 1755 pipe organ with four stops (by Friederici), the chamber organ (1767, by Snetzler) and the barrel organ, with five stops, three barrels and ten tunes on each barrel. The "fiddle" student may see a viol d'amore and if he be a lover of literature will note with keen attention a dancing master's "kit," sixteenth-seventeenth centuries. Wind instrument players will note a bassoon (1800) and a good specimen of that curious (may I call it?) contraption, the serpent; further, they will no longer dub a street piano a hurdy-gurdy, when an example of the real thing is available for comparison.

This collection, while by no means large, is large enough to stimulate the young musician's interest in his profession.

[I hold no brief for this firm, but I must not fail to mention their ten-page periodical for music teachers, a dignified and helpful monthly.]

When I come to my London travel notes they will take account of Rushworth & Dreaper's church and concert organs in London, Great Malvern and other near-by places.

From the ordinary traveler from "The States" (as the English usually call the "land of the free and the home of the brave") Liverpool does not now have the attention which its merits demand. In the days of the late nineteenth and early twentieth centuries one expected to take a boat for Liverpool, disembark at the great Landing Stage and find the train for London waiting on the pier-shed. The impressions we received were those of a big, important town on a wide river, crowded with innumerable steamers and sailing craft great and small. The Anchor, Cunard, White Star, Dominion, American, Elterman, Canadian Pacific and many other lines usually made Liverpool their objective; for Southampton and Plymouth and the French ports Cherbourg and Havre had not been seriously thought of as a more convenient and lucrative approach to the continent. Now, unless we intend to visit Scotland, we follow modern trends of travel, take a steamer to Southampton, have a few days in London, and then scurry across the channel to Paris.

The Liverpool of 1938, despite certain adjustments in the travel business, is a great, majestic city, well worth a special trip, even if with no other purposes than to see the Mersey, the miles of docks and the collections of pictures in the Walker Art Gallery, to wander about the still incomplete Liverpool Cathedral and to hear the great organ in the noble St. George's Hall.

Liverpool Cathedral dates from 1901 and its erection is even now carried steadily on by a builder's force of not

less than 200 men. It is an immense building. One might compare it with other cathedrals in various ways. If exterior length is used as a basis the largest five cathedrals are, if taken in this order, St. Peter's (Rome), Liverpool, New York (St. John's), Milan and Seville. If area, the order of magnitude is Seville, St. Peter's, New York, Milan and Liverpool. The Willis organ has five manuals, 170 speaking stops, forty-eight couplers, four spares; these figures include the echo organ, yet to be installed. *Musical Opinion* (London) publishes a handsome brochure of the organ, well illustrated, and there is an official handbook to the cathedral at a moderate price.

To see the cathedral even in its incomplete condition was to us a real experience, an event in our lives; but there was St. George's Hall and its organ to be investigated. I did not feel at all like a stranger in that impressive hall, for I had heard the famous W. T. Best play the organ in 1885 or 1886; and, in 1910, Best's successor, Dr. A. L. Peace, whose hymn-tune "St. Margaret" (to the hymn whose first line is "O Love that will not let me go") is widely loved for its emotional power and, for the same reason, execrated by the "unco guid." The present organist is Herbert F. Ellingford, Mus. Bac., Oxon., A.R.C.M., F.R.C.O., his official title being "Organist to the Liverpool Corporation."

Mr. Ellingford gives recitals every Saturday at 3 and 8 p. m. except when the courts of law are sitting or when the hall is otherwise required for bazaars, exhibitions, conferences, etc. Between fifty-five and seventy recitals are given annually. Up to a few years after the great war an afternoon audience might be as large as 700, and in the evening sometimes as large as 2,300, this latter meaning that the orchestra was packed. Only since 1933 have the recitals been free, and this was at Mr. Ellingford's suggestion. The general depression in business and the greater facilities for recreation for all classes (outdoors as well as indoors) have materially affected the attendance, so that nowadays the afternoon concerts are attended up to 200 and the evenings up to 700 people.

Dr. A. L. Peace, who had succeeded W. T. Best in February, 1894, died in 1912, and Mr. Ellingford, after a competition, was appointed in 1913 to succeed him, at the present time having served for twenty-five years.

It is interesting to recall the manner in which the competition for the St. George's Hall post was conducted. There were three judges—Sir Walter Parratt, Sir Charles Stanford and Sir Frederick Bridge. At the time these gentlemen were the cream of the organists' profession, although Stanford had not held an appointment for twenty years. A preliminary hearing reduced the candidates to a dozen; as a test piece each had to play Brahms' "Tragic Overture." The judges had the full orchestral score to check the playing, and the conditions made it clear that whatever other pieces a candidate might wish to play, each judge must be provided with a perfectly clean, unused copy unmarked in any way. Ellingford's pieces were Max Reger's Introduction and Passacaglia in D minor and his own transcription of the "Hebrides" Overture.

The organ in St. George's Hall that W. T. Best played from 1855 to 1894 had four keyboards and 100 stops; the swell was the only manual enclosed. The organ was blown by a steam engine! (Good old dependable British lion!)

During the reign of Dr. A. L. Peace (1897 to 1912) there was a reconstruc-

HERBERT F. ELLINGFORD



tion (1897-8) involving several important improvements, the chief being a new type of pneumatic action to replace the old movements, and the greater part of the solo organ was enclosed in a swell-box.

During the time Mr. Ellingford has been "Corporation Organist" (1912 to date) electrical blowing has been installed and a new pedalboard has been provided. In 1931 a complete restoration and modernization of the instrument was carried out by the builders, Henry Willis & Sons. The following is a brief account of the console as it now stands:

Four manuals, five octaves, from CC, 61 notes; and Ellingford-Willis pedalboard from CCC, 32 notes. Great organ (twenty-six stops, nine couplers); swell organ (twenty-two stops, four couplers and tremolo); choir organ (twenty-two stops, nine couplers, tremolo and harmonic gongs); solo organ (nineteen stops, three couplers, tremolo and cathedral chimes); pedal (twenty-six stops, eight couplers and pedal sostenuto bass).

There are 101 pistons including foot pistons; a controlling switch-plate to adjust the swell, choir and solo swell pedals, and four swell pedals of the balanced type, including that governing the general crescendo. The drawstops are ranged in double columns on each side of the manuals, the swell occupying the outer columns, the solo the inner and the choir the central columns on the left side.

The great drawstops occupy the outer columns on the right; the pedals the central columns on the same side; the general crescendo indicator, swell pedals switch-plate, the pedal sostenuto and blowing switch are in the column to the left of the pedal stops. The couplers (tilting tablets) are over the solo (top) keyboard. The ten pistons for each manual are placed in the center just beneath each keyboard and those for the pedal just above the pedal keys, to the right of the swell pedals. On the left of the swell pedals the general foot pistons are ranged, these being duplicated by hand pistons over the solo manual. All the pistons controlling the manual and pedal stops, as well as the generals—seventy in all—are instantly adjustable at the keyboard on the latest Willis system.

This great instrument was built in 1854 by Henry Willis, grandfather of the present head of the firm. I do not claim acquaintance with even a small fraction of the notable organs in Great Britain and America, but in an experience of many years in playing, hear-

ing and thinking about organs I think of the St. George's Hall organ as king of them all.

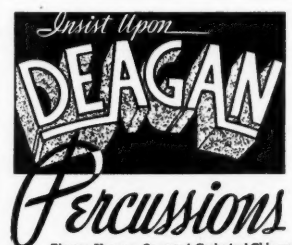
Mr. Ellingford most courteously gave Mrs. Macdougall and myself a private hearing and trying of the instrument on the evening of the day before our departure from Liverpool. The caretaker opened the hall for us and later in the evening turned on all the lights, so that we might get the full effect of its elaborate and somewhat formal architecture. Mr. Ellingford insisted that we must hear the playing from the small gallery at the rear, where there is no echo to affect the clearness of the music. During the hour we later spent at the console—a beautiful specimen of the console-maker's art—we experimented with a forte chord, finding the reverberation to last four to four and a half seconds. Mr. Ellingford is the only organist I know (distinguished or otherwise) who ever spoke to me (1) of the devastating effect on the hearer of an echo of any length in an auditorium and (2) of the adjusting of one's technique to meet the emergency.

In the small gallery we heard the Introduction to the Third Act of "Die Meistersinger," showing the capacity of the organ in orchestral transcriptions, and the J. S. Bach Doric Fugue in D minor. Mr. Ellingford displaying adequately the superb sonority and unlimited power of the organ as he responded to the climactic and accretive energy of the Fugue.

If you are able to judge a man's character by facial characteristics, as displayed in a photograph, you will have little difficulty in giving Mr. Ellingford credit for intellectual strength, amiability and general practicality; he is a charming gentleman, a man among men, a broad-minded musician. He takes a sensible and liberal view of his responsibilities as corporation organist; he plays things that he has reason to believe organ-lovers, who are also music-lovers, will like to hear.

An analysis of sixteen programs played during the last few months, and taken at random, shows that Mr. Ellingford's programs contained 191 pieces by fifty-one composers. Seventy-six of the 191 pieces (40 per cent) are arrangements of orchestral, piano or vocal compositions. Of the 191 pieces 115 were written for the organ (60 per cent). Twenty-six of the fifty-one composers represented were Englishmen—over half. There were six French composers and ten German—a liberal number.

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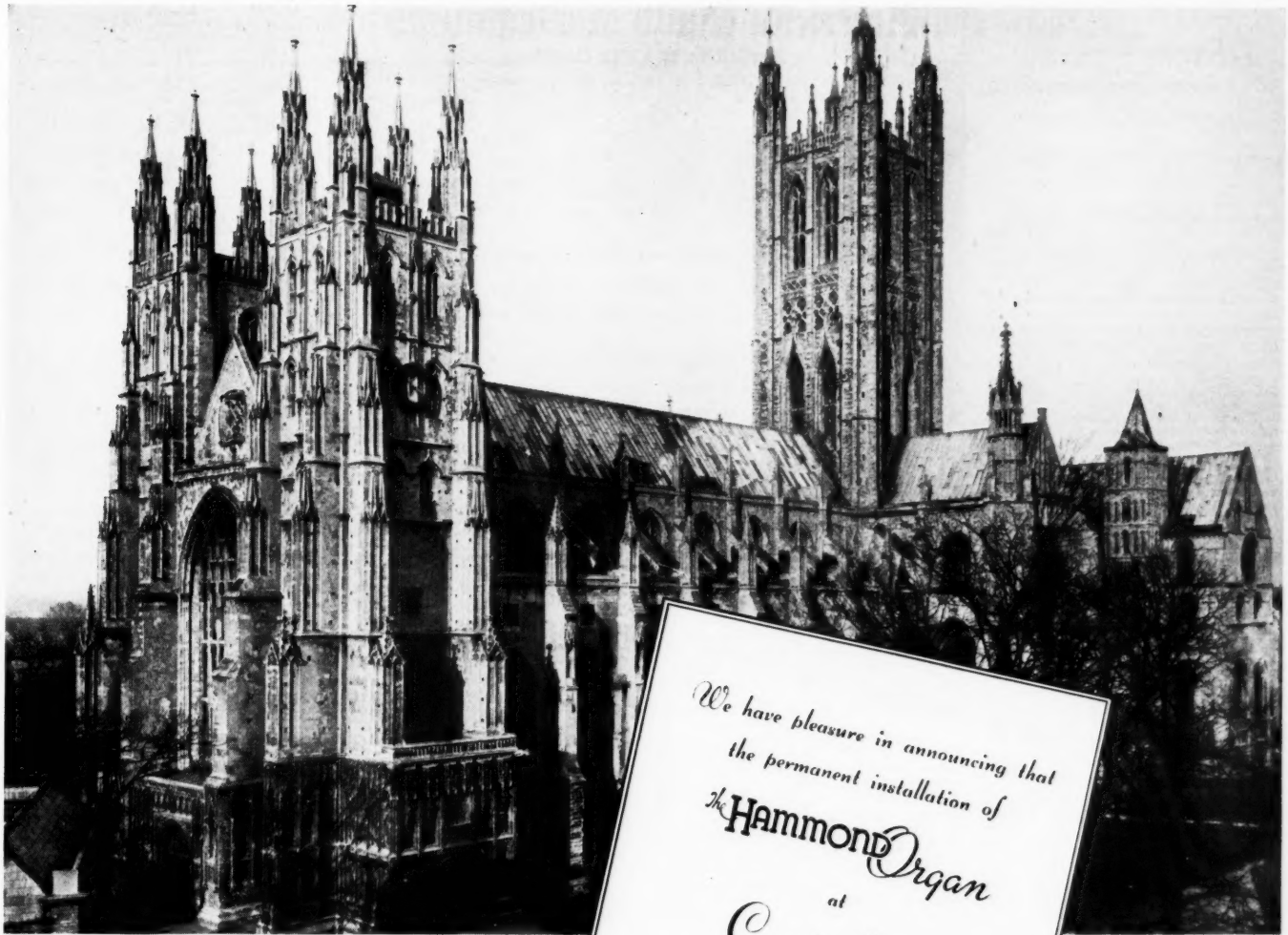
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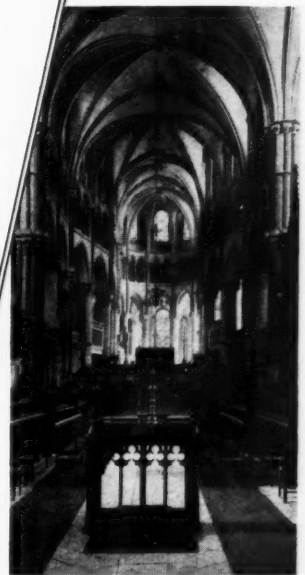
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end of the nave may be brought in at will. Still others at strategic points permit the use of the Hammond at full Cathedral services. The console can be moved out of either nave or choir, and put in position for either large or small crypt services. The authorities at Canterbury also plan to use the Hammond in the Chapter House, where nativity plays and choral music are featured in season.



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Ninety Are Present for Season's First Dinner in New York

The first headquarters meeting of the season of the American Guild of Organists was held Oct. 31 at Schraff's restaurant in West Fifty-seventh street, New York, with ninety members and friends present. Charles Henry Doersam, the warden, presided and welcomed the members of the New York Chapter and those who were present from distant chapters.

After dinner Dr. Channing Lefebvre presented the associate certificate to Clinton H. Reed, E. Bronson Ragan and Mrs. N. V. Wheeler, who were guests of the Guild. Another guest was Walter N. Hewitt, who received his choirmaster's certificate last spring. Spirited community singing was led by Herbert Stavely Sammond, with George William Volkel at the piano.

Remarks from another guest, C. Whitney Coombs, were greatly enjoyed. Miss Lilian Carpenter, chairman of the public meetings committee, outlined plans for the coming season. The meeting came to a close with all joining hands and singing "Auld Lang Syne."

Northeastern Pennsylvania.

The Northeastern Pennsylvania Chapter presented in recital, at St. Luke's Church, Scranton, Nov. 10, Clarence E. Heckler, dean of the Harrisburg Chapter. Mr. Heckler's unusual program was enjoyed by the large audience. Following the recital a reception was held for members and their friends in St. Luke's parish-house. The program was as follows: "Caprice Heroique," Bonnet; "Now Thank We All Our God," Bach-Means; "Rosace," Mulet; Sketch in D flat, Schumann; "A Polish Lullaby," Kraft; "Song of Sunshine," Hollins; Madrigal, Jawelak; "The Citadel at Quebec," Russell; Allegro Vivace (Symphony I), Vierne; "The Sun's Evensong," Karg-Elert; "The French Clock," Borschein; Finale (Eighth Symphony), Widor.

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

Central Ohio Chapter.

The Central Ohio Chapter, together with the Women's Music Club of Columbus, sponsored a recital given by John M. Klein, Mus. B., A.A.G.O., in the Broad Street Presbyterian Church, Columbus, Oct. 30. Mr. Klein spent the summer in study at Fontainebleau and his performance in this program gave evidence of much serious work

and remarkable growth. He displayed skill and artistry in registration, technique and interpretation. The program was as follows: Allegro non troppo and Andante, Sonata No. 7, in F minor, Rheinberger; Vivace from Trio-Sonata No. 6, "Herzlich thut mich verlangen" and Badinerie, from B minor Suite, Bach; Scherzo from Fourth Symphony, Bruckner; Trumpet Tune and Air, Purcell; "Le Tumult au Pretre," from Passion Symphony, de Maleingreau; Berceuse from "The Firebird," Stravinsky; Sonata I, Hindemith; "Dreams," McAmis; "Dedication," Deems Taylor; "Pantomime," from "El Amor Brujo," de Falla; Prelude and Fugue in B major, Dupre.

MABEL A. POPPLETON, Secretary.

Service Held in Indianapolis.

The Indiana Chapter renewed activities after the summer's interim with a festival service at Christ Church, Indianapolis, Oct. 26. The program was given before a large audience by the Christ Church choir of men and boys, under the direction of Cheston L. Heath, organist and choirmaster, and John Gordon Seely of Trinity Church, Toledo, Ohio, guest organist. Frederick E. Weber, assistant organist of Christ Church, played the postlude.

Preceding the program a dinner and business meeting was held in the parish-house, attended by approximately seventy-five members and guests. Guests included Mr. Seely, the Rev. and Mrs. Ainger Powell, and Mrs. Elizabeth Cochran, head of the voice department at the Technical High School, Indianapolis. The organ program was as follows: Prelude in C major and "By the Waters of Babylon," Bach; Hymn-tune Prelude No. 13, Gibbons, arranged by Vaughan Williams and E. Stanley Roper; Fantasy on One Note, Purcell, arranged by Simpkins; Prelude and Fugue on "Iste Confessor," Egerton. The choir sang: "Glory to the Trinity," Rachmaninoff; "Like as the Hart," Palestrina; "I Saw the Lord" (double chorus), Stainer.

MRS. FRED JEFFY, Secretary.

Marchal as Guest in Seattle.

The November meeting of the Western Washington Chapter was held at noon Nov. 5 in the Edmond Meany Hotel. We were honored to have as our luncheon guests André Marchal and his daughter. With the aid of an interpreter M. Marchal spoke briefly to us and expressed appreciation for the manner in which he had been received in Seattle. That evening we heard Marchal's splendid program on the four-manual Kimball in the University Temple.

ADA HEPPENSTALL, Secretary.

Philadelphia Gets into Stride for 1939 Convention of Guild

The second in the series of monthly events of the Pennsylvania Chapter was a dinner at Holland's in Philadelphia Nov. 17. The dinner was followed by a business meeting over which Dean Newell Robinson presided. The principal item of business was the discussion of plans for the 1939 convention June 19 to June 23.

Although the program is still in a tentative state, several interesting events are already scheduled. As announced last month, James C. Warhurst, under whose management the Philadelphia convention in 1930 was made one of the outstanding successes in Guild history, has been elected general chairman for the 1939 convention. He has appointed the following committee chairmen: Program, Harry C. Banks; reception and special guests, Henry S. Fry; hotels and accommodations, Walter Chambers; finance, Nathaniel E. Watson; ladies' auxiliary, Roma E. Angel; publicity, Howard L. Gamble; advertising, James H. Lord; printing, Stanley T. Reiff; transportation, Wallace D. Heaton, Jr.

After the business meeting an amusing "operatic uproar" was presented, with Dean Robinson acting in the multiple role of impresario, chef d'orchestre and orchestra members (the last by special permission of the union). The audience unanimously voted to request that this feature be given at the convention banquet.

The following events are scheduled for the Pennsylvania Chapter: Annual Christmas party, probably Dec. 28; a public service in January at the Bethlehem Presbyterian Church, Mary Haller Rice, organist, and a public service in February at the First Unitarian Church, Howard L. Gamble, organist and choir-master. The publicity committee for the season, Wallace D. Heaton, Jr., chairman, has instituted a series of weekly informal get-together luncheons at the Marie dining-rooms Wednesday at 12:30. The first of these was held Nov. 16.

Vermont-New Hampshire.

The Vermont-New Hampshire Chapter re-elected its officers of last year at a dinner and business meeting in the Hotel Van Ness, Burlington, Vt., Oct. 20. Afterward a recital was given by Dr. Alfred Whitehead of Christ Church Cathedral, Montreal, in Ira Allen Chapel at the University of Ver-

mont. Dr. Whitehead played the following works: Prelude and Fugue in E minor ("the lesser"), Sonatina from the Cantata "God's Time Is the Best," Prelude on "Sleepers, Wake!" and Fugue in E flat major, Bach; Sonata in D major (No. 5), Mendelssohn; Air and Gavotte, Wesley; Preludes on "Irby" and "Winchester Old," Whitehead; Solemn Melody, Walford Davies; Prelude in D minor, Clerambault; Reverie in D flat, Bonnet; "Hosannah!" Dubois.

A large audience of townspeople and organists from all parts of Vermont and a few representatives from New Hampshire thoroughly enjoyed Dr. Whitehead's masterly playing.

The chapter officers are: Dean, Harold Frantz; sub-dean, Miriam Natilee Marston; secretary, Errol C. Slack; treasurer, Robert English.

Schlieder Addresses Union-Essex.

The second meeting of the season for the Union-Essex Chapter was held at Grace Episcopal Church, Newark, N. J., Nov. 14. Dr. Frederick Schlieder was the speaker of the evening, giving a talk on improvisation and modulation. Dr. Schlieder illustrated his points at the piano. At the close of his talk the meeting adjourned to the church, where Dr. Schlieder improvised an entire sonata on the fine Austin organ.

The chapter took note of the honors that have come to two of its members. Mrs. Vernon Maltby, who has completed twenty years of service at the Memorial Presbyterian Church, Newark, and Walter N. Hewitt, a former dean of the chapter, who has been awarded the choirmaster's certificate.

DAVID R. ADAMSON, Registrar.

Central New Jersey.

The Central New Jersey Chapter held a very enjoyable meeting in the Central Baptist Church, Trenton, Nov. 7. Mrs. Wilfred Andrews, organist of the church, and Mrs. Lynette Hoagland, soprano soloist, assisted by Mrs. Norman Hartman of the Har Sinai Temple, entertained the members and their friends with an organ-piano recital which included: "Humble Us by Thy Goodness," from Cantata No. 22, Bach; Concerto No. 10 in G minor, Handel (organ, Mrs. Hartman; piano, Mrs. Andrews); soprano solo, "Agnus Dei," Bizet (Mrs. Hoagland); Elgie Fugue, Guilman; "Dedication" from the Suite "Through the Looking-Glass," Deems Taylor; soprano solo, "O Divine Redeemer," Gounod; Symphonic Piece, Joseph W. Clokey.

Following the recital a business meeting was held. Refreshments terminated the evening's activities.

ELLA M. LEQUEAR, Secretary.

News of the American Guild of Organists—Continued

Composer Members' Works Are Played in South Carolina

The fall meeting of the South Carolina Chapter in Columbia Nov. 10 brought together church organists and choir directors from five towns and representatives of the faculty and student body of five colleges. Russell Broughton, F.A.G.O., who has been dean of the chapter since its inception, gave a report on the regional convention at Tallahassee and turned the meeting over to the new officers—Fred H. Parker, dean; M. Berry Seay, A.A.G.O., sub-dean, and Mrs. Curran Jones, secretary-treasurer. Thirty-two members and friends attended the dinner, which was served in the private dining-room of the Friendly Cafeteria and was enlivened by anecdotes told by a number of veteran church players.

The recital of the occasion was given on the large three-manual and echo Pifcher organ in the First Presbyterian Church, where Fred Parker is organist and director. The recitalist was Russell Broughton, F.A.G.O., professor of organ and composition at Converse College, Spartanburg, and he was assisted by the quartet and choir of the church. Mr. Broughton opened his program with two Bach chorale preludes on "Nun komm, der Heiden Heiland," after which the quartet, accompanied by Mr. Parker, sang R. Deane Shure's appealing "Sunset and Evening Star."

The second organ group was of particular interest to the audience since it was made up of three numbers, all written by members of the South Carolina Chapter. The first of these, an austere beautiful prelude on a Southern folk hymn-tune, was composed by H. Merrills Lewis, professor of organ and composition at Furman University, Greenville. The prelude is modal in character, as befits its theme, but treated in a thoroughly modern fashion. Mr. Lewis has arranged the number for string orchestra and it is to be heard over the air soon, when presented by the Wallenstein ensemble. Mr. Broughton's own "Fughetta and Chorale on Sacramentum Unitatis," from a set of improvisations on Eucharistic hymns, formed a conventional but effective contrast to the first number of the group. This work is in manuscript, but is not new to recital audiences. Walter Spry's "Reverie" concluded this group. It has been deservedly popular with organists for several years. Simple in structure, it lends itself admirably to registration which can be achieved on organs of limited resources.

The full choir of the church then sang Bortniansky's Cherubim Song (No. 7) in a manner which upheld its reputation for being one of the outstanding choral organizations of the state. Mr. Broughton's last group was made up of the Scherzetto and Berceuse from Vienne's "Pièces en Style Libre" and the Allegro of that composer's Fourth Symphony. The recitalist seemed especially at home with music of the French school and brought the evening to a thrilling conclusion with the Allegro.

Louisville Chapter Notes.

The Louisville Chapter met at its usual gathering-place, the French Village, Nov. 7 for the dinner with which most of the chapter's meetings are prefaced. After a short business meeting the members reassembled at the First Christian Church, where a special program had been prepared. This program was open to the public.

Opening with Guilman's "Lamentation," followed later by the "Night Song" by Bossi, Mrs. Albion Cornwall, the guest organist, drew generously upon the beautiful solo reeds the organ possesses. The choir of the First Christian Church, under the direction of Miss Florence Montz, a body of thirty-odd voices, gave a tasteful performance of "Open Our Eyes," by Macfarlane, and the "One Hundred and Fiftieth Psalm," by Randegger. The program was closed by Mrs. Cornwall with the

Toccata and Fugue in D minor, Bach.

Recent general activities of Guild members in Louisville include a recital by Harry William Myers at the Broadway Baptist Church Nov. 6, and the performance of Rossini's "Stabat Mater" Oct. 30 by Farris Wilson and the choir of the Fourth Avenue Methodist Church, in celebration of the fiftieth anniversary of that church. Other performances include Gaul's "Holy City," which will be sung on the afternoon of Nov. 27 by the Highland Baptist Church choir, under the direction of Mrs. Frank Ropke, and Maumder's "Song of Thanksgiving" Nov. 20 by the choir of the Crescent Hill Methodist Church, under the direction of Mrs. Alfred Higgins, organist and director at that church.

W. MacDOWELL HORN, Secretary.

Wilkes-Barre Chapter.

On Nov. 1 the Wilkes-Barre Chapter held its annual All Saints' Day evening. A massed chorus composed of eleven choirs sang the service under the direction of Carl F. Roth, organist of St. John's Lutheran Church. The Rev. John Norris, rector of St. Luke's, Bustleton, Philadelphia, delivered the address. Dr. J. Fowler Richardson, organist of St. Stephen's Church, played the prelude and James Harrison, F.A.G.O., organist of the First M. E. Church, played the postlude. Anthems sung by the choir were: "Souls of the Righteous," Noble, and "O Come before His Presence," Martin.

The Wilkes-Barre Chapter opened activities with a recital by André Marchal. This was Marchal's first recital in his present tour of the United States. After the performance members of the chapter and guests entertained M. Marchal and his daughter, Jacqueline, at a reception.

At a meeting in October James Harrison, F.A.G.O., gave an interesting and instructive talk on the Guild examinations and pointed out the great benefits derived from one's preparation for the tests.

The annual clergymen's dinner is held Nov. 29 and Paul Gies of Bucknell University delivers an illustrated talk on church music.

The Christmas party of Dec. 12 will close the first half of this year's activities.

ALICE RUTH FISCHER.

Harrisburg Chapter.

The season for the Harrisburg, Pa., Chapter began with a social event Sept. 8. It was in the form of an outdoor supper at the Pine Hill Arboretum, which belongs to the Natural History Society of Harrisburg. The hostesses and host were Miss Laura Garman, Mrs. Edna Mann and Dr. and Mrs. Harold B. Wood, all members of the A.G.O. The supper was followed by a gathering around a large Indian fireplace while H. A. Ward, secretary of the society, told the history of the arboretum and gave a talk on astronomy which he illustrated with a telescope.

The next meeting of the chapter was a farewell dinner for Henry W. Van Pelt, teacher of the chapter's study club, who has gone to Columbia University for study and research work. This took place at "Country Gardens," the home of Mrs. Charles Swartz, where a new two-manual Möller organ recently was installed. After dinner an impromptu recital was given by members and vocal selections were sung by Miss Alice Barker, soprano soloist at Christ Lutheran Church.

The official opening of the season was a "get-together" party Oct. 10 at Christ Lutheran Church, where Clarence Heckler, the new dean, is minister of music. Stunts and games were led by the social committee, of which Mrs. Nelson Maus is chairman.

The chapter was invited to visit the home of Donald Pfaff at Hanover Oct. 27. Mr. Pfaff is the happy possessor of a residence organ.

The first public program was a recital Nov. 10 on the new two-manual Möller organ at the Penbrook Church of God, of which Mrs. Hazel Keeley is organist. Those on the program were Miss Ella Maye Foreman, St. Peter's

MRS. E. R. TREVERTON



MRS. E. R. TREVERTON (LOU ADOLPH) is the new dean of the Miami, Fla., Chapter of the American Guild of Organists, and under her leadership a full schedule of activities has been planned for the year.

Mrs. Treverton began her organ studies with Paris Myers when she was organist at St. Luke's Episcopal Church, Wheeling, W. Va., and later went to Wilson College, Chambersburg, Pa., to study with Dean Adelaide Bliss. She then entered the New England Conservatory of Music, Boston, studied with Dr. Wallace Goodrich and was graduated with the class of 1913. At Fontainebleau, France, she was in the organ class conducted by Henri Libert and supervised by Charles Marie Widor. In Paris she studied with Marcel Dupré and during M. Dupré's absence from the city at his summer home, she continued her studies with Alexander Cellier.

In addition to her activities with the Guild, Mrs. Treverton is treasurer of the local chapter of Sigma Alpha Iota musical fraternity for women and of the Miami Music Teachers' Association, counselor for the Miami Beach Junior Music Club, a section of the Miami Music Club, and organist of Holy Cross Episcopal Church. Every spring a series of musicales is given at her home in Miami Beach, at which visiting and local artists appear before Miami music-lovers.

The Miami Chapter has planned a series of recitals to be given by members in their churches, a recital by André Marchal Nov. 22 and one by Virgil Fox Feb. 21.

Lutheran Church, Middletown; Miss Sara K. Spotts, Augsburg Lutheran Church; Arnold S. Bowman, choirmaster and organist at First Church of God, New Cumberland, and Albert Wieseman.

A new feature this season will be open discussion meetings for members on some phases of organ music and composers.

SARA K. SPOTTS, Registrar.

Toledo Sub-Chapter.

The Toledo, Ohio, Sub-chapter, with thirty-five active and eighteen subscribing members, under the leadership of Ethel Kimball Arndt as regent, has outlined an interesting season of events. Oct. 24 the Toledo organists brought André Marchal for a recital at the First Congregational Church. At a luncheon in honor of M. Marchal and his daughter twenty-two were present. The church was filled for the recital.

On Nov. 7 a party was held at the home of the regent. The annual hymn festival was on the schedule for Sunday afternoon, Nov. 20, at the First Congregational Church.

On Dec. 5, at the Catholic Cathedral, H. W. Muller will address the Guild members on problems of organ construction.

Minnesota Season Opens with Dinner; Jennings Honored

The first meeting of the season for the Minnesota Chapter was held Oct. 25 in St. Paul and was arranged by Dean C. Wesley Andersen, A.A.G.O., and Mrs. Paul Bremer. The dinner was held at Port's tea-room, with a large number of members and friends present. At the close of the dinner the chapter adjourned to the home of Mr. and Mrs. Paul G. Bremer for an informal reception in honor of Arthur B. Jennings, A.A.G.O., and Mrs. Jennings. Mr. Jennings recently accepted the appointment at the University of Minnesota. A short program of original compositions had been arranged. Those taking part were Mrs. Marion Austin Dunn, A.A.G.O., who played her Nocturne, and Willis S. Johnson, presenting two of a set of three numbers—"Among the Pines" and "Mirrored Waters." Stanley R. Avery then cleverly portrayed on the piano the personalities of various individuals present, leaving to the listeners the opportunity of guessing the person portrayed. With the serving of refreshments by the hostess an enjoyable evening came to a close.

The next meeting of the chapter will be held Dec. 5 at the Lyndale Congregational Church, at which time Mrs. Grace Andersen Aker will be heard in a recital; assisted by Margaret Powell, contralto, of the St. Paul Civic Opera Company.

AGNES WUNDERLICH, Secretary.

Erie Chapter Hears Squire Haskin.

The Erie Chapter presented Squire Haskin, organist and choirmaster of the First Presbyterian Church of Buffalo, in a recital at the Church of the Covenant Nov. 7. Mr. Haskin's program was as follows: Fantasia and Fugue in G minor, Bach; Six Variations on "Mein junges Leben hat ein End," Sweelinck; Larghetto from Clarinet Quintet, Mozart; Canon in B minor, Schumann; Chorale in E major, Franck; Londonderry Air, arranged by Coleman; Humoresque, "The Primitive Organ," Pietro Yon; "Harmonies du Soir," Karg-Elert; Impromptu, Vienne; Toccata, "Thou Art the Rock," Mulet.

Preceding the recital a dinner was served at the Pussy Willow in Mr. Haskin's honor.

The program of the Erie Chapter as outlined for the year is as follows:

December—"Jitney organ recital" on three organs by three local organists, followed by a social gathering.

Jan. 16—Father Daniels of Cleveland and Oberlin, Ohio, will speak on "Hymns" before a joint meeting of the Guild and the Erie ministers.

February—Lutheran service.

Feb. 26—Annual choral festival.

April—"Jitney recital."

May—Recital by Claribel Gegenheimer. Annual business meeting.

June—"Jitney recital."

DORIS M. FAULHABER, Secretary.

Ethel Cool in Miami Recital.

A large audience accorded an enthusiastic reception to Miss Ethel Cool when she was presented in a recital at the First Christian Church of Miami, Fla., Oct. 25 by the Miami Chapter. The recital was the first of a series sponsored by the chapter. Miss Cool was assisted by the First Christian Church choir under the direction of H. Carleton Slack. The program included a variety of compositions, ranging from the Toccata in G by Dubois to "Up the Saguenay" by Russell. In all the numbers of the two organ groups Miss Cool displayed fine musicianship and registration that pleased her audience tremendously. The mixed choir of fifty voices sang three numbers in an effective manner.

After the recital a reception was held in the church parlors in honor of Mrs. Charles F. Grafflin, formerly Miss Alva Robinson, the first dean of the chapter.

E. R. T.

News of the American Guild of Organists—Continued

Pietro Yon's Recital a Feature at North Carolina Fall Meet

The fall meeting of the North Carolina Chapter was held in Charlotte on the afternoon of Oct. 21, with the largest attendance in several seasons. Dean Eugene Craft greeted the members and guests at the parish-house of St. Peter's Episcopal Church, where Dr. W. P. Twaddell of the Durham city school music faculty and Dr. William W. Whiddit of St. Peter's Church demonstrated their work with young choirs. The former gave a practical talk on the development of young voices and Mr. Whiddit directed his choir boys in several of the anthems they have sung in regular services.

At the business meeting, presided over by Dean Craft, Thane MacDonal was elected to serve the unexpired term of Peyton Brown, treasurer, the latter having left the state temporarily. The organization of student groups who will be a part of the chapter, meeting in their own communities, was discussed. It is hoped that Duke University, the University of North Carolina, the women's division of the university at Greensboro and Davidson College and other units may join in this plan.

After dinner the group met at the First Baptist Church, where Pietro Yon was guest soloist in a dedicatory recital on the new Kilgen organ. The members of the chapter, who shared in the financial responsibility to bring this artist South, were delighted that the church was filled to capacity. A few special numbers were repeated in the main auditorium for those in the parlors after the program was given the first time. The first fifteen minutes of the recital was broadcast over WBT. This part included the First Sonata, Guilman, and "Gesu Bambino," Yon. The following was the complete program: First Sonata, Guilman; "Gesu Bambino," Yon; Prelude and Fugue in D major, Bach; Theme and Variation, Angelini; "March Champetre," Boex; "The Squirrel," Weaver; "Minuetto Antico e Musetta," Yon; First Concert Study, Yon.

Mr. Yon responded to encores, repeating the interesting pedal study, which intrigued the audience.

MABEL W. HONEYCUTT, Secretary.

Texas Chapter Activities.

The Texas Chapter presented its first recital this season Nov. 8 at Grace Methodist Church, Dallas. Maude Palmer McElvaney, organist-director of the church, played the program and Marion Whitten, tenor, appeared as guest soloist, singing three numbers. Miss McElvaney's numbers included: Chorale Prelude, "Have Mercy on Me," Bach; First Sonata, Salome; Minuet, Clewell; Allegro Vivace from First Symphony, V i e n n e; "Jagged Peaks in the Starlight," Clokey; "Canyon Walls," Clokey, and Prelude and Fugue on B-A-C-H, Liszt.

The chapter met at the First Baptist Church Nov. 16. In addition to regular business there was a discussion of the possibility of presenting a concert organist this year under the chapter's auspices. The speaker at the meeting was Rabbi H. Raphael Gold, whose subject was "Music of the Synagogue."

The membership committee has announced the affiliation of Miss Fay Winfree and Edward Hanchett.

JOHN HUSTON.

Chesapeake Chapter News.

The Chesapeake Chapter held the second meeting of the season at Brown Memorial Church, Baltimore, Nov. 7. The history class, conducted by C. Griffith Bratt, A.A.G.O., met at 7 o'clock, following which the regular business session was held, with the dean, Miss Katharine E. Lucke, F.A.G.O., presiding. The feature of the evening was an excellent speech by Virgil

Fox, in which he described the instruments and the work of some of the outstanding organists of England, Scotland, France and Germany, and told of contacts he made and his experiences on his recent tour of those countries. Afterward the members of the chapter were afforded an opportunity to see some of the splendid pictures he had collected abroad.

Our next meeting will be held at Brown Memorial Church, Dec. 5, when a formal debate is scheduled, the topic being: "Resolved, That a mixed quartet of solo voices is preferable to a chorus choir of voices with less training." There will also be a demonstration of varied hymn accompaniments by several of our members.

RALPH H. KENROTH.

Illinois Chapter Has a Party.

Chicago organists made merry at a birthday and Halloween party of the Illinois Chapter, held Nov. 1 at the Central Y.W.C.A. Every member was asked to bring as many pennies as there were years of his life, as well as a gift for a grabbag. Despite the average youthfulness of the membership, a goodly sum was raised for the work of the chapter during the season. Interesting games were a feature of the evening, including the unscrambling of the names of a long list of organ builders, a drawing contest and a test of the versatility of those present in forming the largest number of words from the letters in the name of THE DIAPASON. Suitable prizes were awarded. Refreshments prepared by some of the woman members of the chapter brought the evening to a close. A committee directed by Mrs. Allen W. Bogen and Walter Flandorf had planned the entertainment features with marked success. Not the least of these features was the singing of one of Mr. Flandorf's original "chorales," with more or less secular words.

At Work in Kansas Chapter.

The Kansas Chapter opened the year's activities with a luncheon of the officers and executive committee at the home of the dean, Mrs. Arza Clark of Topeka, Nov. 9. Activities for the year were tentatively planned.

Southern members of the chapter presented a vesper service at Winfield, Kan., Oct. 30. This was sponsored by the Southwestern College Organ Club and was held at Richardson Hall, which contains the new Kimball organ. The following program was presented: "Hebrew Prayer of Thanksgiving," Gaul (Merle Steinberg); Toccata in E major, Bartlett (E. Marie Burdette); "The Pilot's Gig" ("Submarine Gardens"), Shure (Bill Wilkins); "Canyon Walls," Clokey; "Will-o'-the-Wisp," Nevin, and Festival Toccata, Diggle (Margaret Scaer); "Imagery in Tableaux," Edmundson (Lavonne Cann Morris); "Priere," Borowski (Cora Redic); Toccata, Edmundson (Gordon Young); "Carillon Finale," Johnson (Ernestine Parker).

MARION PELTON, Secretary.

Arkansas Chapter.

Members of the Arkansas Chapter entertained 200 of their choir members with a "fun night" at the Winfield Methodist Church in Little Rock Oct. 20. Mrs. I. J. Steed, director of the Winfield choir, directed hymns selected at random by members of the combined choirs with Henry Sanderson, choir-master of Trinity Cathedral, accompanying at the piano. As the entertainment feature each choir presented a stunt. The stunts were original and entertaining. First prize was won by the First Methodist Church choir, John Summers, minister of music, and the second prize went to the Second Presbyterian choir, Mrs. Guy Mathis organist-director. While the decision of the judges was awaited, the choirs entertained themselves by the singing of round songs led by Ruth Klepper Settle, director of glee clubs in the Little Rock senior high school. A huge procession was formed and proceeded to the refreshment table.

PATSY C. FARELL, Secretary.

Five Choirs Heard at Festival Service in Cambridge, Mass.

A festival service of five mixed choirs was held by the Massachusetts Chapter at the First Church in Cambridge, Congregational, Monday evening, Nov. 7. Anthems were sung by the different choirs and a short meditation by Dr. Raymond Calkins, minister of the church, on "Music in Worship" was a feature of the service. A large congregation turned out for this first open event of the season and was rewarded with excellent singing and a varied program.

The following choirs participated: First Church in Cambridge, Congregational, under the direction of Homer Whitford, dean of the Massachusetts Chapter; Auburndale Congregational, directed by Gerald Frazee; Trinity Church (Episcopal), Newton Center, directed by Leland Arnold; Arlington Street Church (Unitarian), Boston, directed by Elwood Gaskill, and St. Paul's Cathedral (Episcopal), Boston, directed by Arthur Phelps. The prelude to the service was played by Ernest W. Bray, F.A.G.O., of Springfield and the postlude by Donald C. Gilley, Mus. M., of Worcester.

After the service refreshments were served to the members of the choirs who took part and a brief social period followed.

GEORGE FAXON, Secretary.

Missouri Chapter.

The fall and winter season of the Missouri Chapter got under way Oct. 31, launching a series of monthly meetings, with an initial gathering of good fellowship, a good dinner and a program of organ and choral music. Missouri Chapter was pleased to be the guest at this time of Herbert R. Fenton, recitalist of the evening, at his church, the Westminster Presbyterian Church of St. Louis. The business meeting was presided over by Dean Henry Walsler, who simply and effectively appealed to our members for cooperation with the reading of a poem by which Missouri Chapter organists should be guided. Mr. Fenton was heard by a large attendance in a public recital in the church, playing a substantial program of Bach, Rheinberger and Widor. Enhancing the program was the singing of the choir, a well-trained group of eight voices, rendering with clearness and precision compositions of Tschaiakowsky and Dett.

EDWARD SKIPWORTH, JR., Registrar.

Camden Chapter.

The monthly meeting of the Camden Chapter was held Nov. 15 in the Frances Childs Memorial M. E. Church, West Collingswood, N. J. The musical part of the program consisted of a recital of transcriptions for the organ, played by Mrs. Kathryn B. Gibbons, organist of the church, and Howard C.

Eagin, organist-director at the East Baptist Church of Philadelphia.

Following the recital an interesting debate took place on the subject: "Resolved, That electronics are superior to and in time will supplant the modern pipe organ." The debaters were women members of the chapter, while the judges were all men. Miss Ethel Thegen, Miss Ruby Hayes and Mrs. Maude Benson took the negative side and Miss Dorothy West, Miss Mildred Hudson and Mrs. Eleanor Meredith the affirmative. Messrs. Heckmann, Elwell and Leeds acted as judges. The decision was awarded to the affirmative side.

The Camden Chapter held its monthly meeting Oct. 18 in the Presbyterian Church at Collingswood, N. J. The musical part of the program consisted of organ works of English composers, while a quartet sang several selections from "Eljah." The Concert Overture in D minor, H. Alexander Matthews, and Berceuse in G, Faulkes, were played by Robert Haley, organist of the church. Raymond Heston played: "Aubade," Johnson, and Choral Prelude, "Ein feste Burg," Faulkes. Following the musical program Dr. Ricketts, the dean, gave a brief account of the choral musical institute under the auspices of Northwestern University. Following this a short business meeting was held, whereupon the members adjourned for refreshments and a social hour.

ROWLAND RICKETTS, M.D., Dean.

Hartford Chapter.

The Hartford Chapter's first event of the fall was a recital at St. James' Episcopal Church, New London. This concert should have been given in Norwich, but as all churches in that city were disabled by the hurricane we moved to the other city in the same township. The program was to have been played by Dr. Melchiorre Mauro-Cottone, whose untimely passing only a few days before the concert we felt as a great loss. Dr. Mauro-Cottone was with us in Connecticut only a short time, but we all had a feeling that he had been with us for years. We were very fortunate in securing Harold W. Friedell, F.A.G.O., of New York. The program was well attended and well played.

Sunday, Nov. 6, a memorial service for Dr. Mauro-Cottone was held in the Congregational Church, New London. The choir and organist, all of whom were friends of the noted musician, lent an atmosphere which created a beautiful memorial.

Sunday, Nov. 20, choral evensong was held at St. Mark's Church, New Britain. This service was a three-choir affair and the choirs of St. John's, Hartford, Margaret Malcolm, choir-master and organist; St. Andrew's, Meriden, Charles A. Johnson, A.A.G.O., organist and choir-master, and St. Mark's, New Britain, Malcolm Humphreys, organist and choir-master, took part.

WALTER DAWLEY,
Publicity Chairman.

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!

American Guild of Organists News—Continued

JAN. 1 THE DEADLINE IN TWO COMPETITIONS

Jan. 1, 1939, is the last day for submitting manuscripts in the two competitions for composers under the auspices of the American Guild of Organists. One of these competitions is for a prize of \$200 offered by THE DIAPASON for the best organ solo in one of the larger forms. The other prize is one of \$100 offered by the H. W. Gray Company for the best anthem submitted. The successful compositions are to be performed at the general convention of the A.G.O. in Philadelphia next June. The organ solo is to be published by the White-Smith Music Publishing Company of Boston and the anthem by the H. W. Gray Company. Other details have been published in THE DIAPASON.

Manuscripts, signed by a *nom de plume* or motto, and with the same inscription enclosed in a sealed envelope containing the composer's name and address, must be sent to the American Guild of Organists, 1270 Sixth avenue, Room 1011, New York.

But remember that only thirty days remain before the deadline!

Western Pennsylvania Chapter.

At the Shady Side Presbyterian Church, Oct. 25, fifty-six members of the chapter enjoyed a dinner and business meeting and heard Dr. Hugh Thompson Kerr, minister of the church, in an informal talk on the importance of good music to worship. One statement, particularly, bears repetition: "A poor organist is the devil's best friend." Dr. Kerr's pithy reminders that worthy organists are appreciated were preceded by an account of printed matter available to Pittsburgh musicians for study and research. Miss Irene Millen, who has charge of the music department of the Carnegie Library, told of that department's history, its present advantages, its hopes for the future, and its invitation to all musicians to come and make use of its materials.

Immediately afterward we heard an inspiring church service. Russell Wichmann, organist and director of music at the Shady Side Presbyterian Church, and his choir, artistically presented difficult, modern music. Noteworthy for its spiritual quality was the Te Deum of Gustav Holst. Dr. Kerr's sermon was a well-built resumé of music's part in religious ceremony from earliest civilizations to the present.

Edgar Bowman, retiring dean, was given a beautiful plaque of metal, bearing his name, and the name of the donor, the Western Pennsylvania Chapter of the A.G.O., upon the occasion of his departure from Pittsburgh for his new work. The chapter members wished Dean Bowman to carry with him as a reminder of his many friends here something that would give tangible expression of the loss felt over his leaving.

The Civic Choral Society of Connessville, conducted by Miss Helen Keil, gave a concert with the new dean, Dr. Marshall Bidwell, at Carnegie Music Hall, Oct. 15. Miss Keil's singers appeared at the invitation of Carnegie Institute, and were sponsored by the chapter. They were well received by an enthusiastic audience, who appreciated hearing sympathetically interpreted musical numbers that were representative of many times and personalities. After the concert the Pittsburgh Music Institute was the scene of a short business meeting of the chapter members and of a pleasant social hour with Miss Keil and her singers. The evening was a favorable opening of the new season.

In Washington, Pa., on Nov. 15, a service was held for the Western Penn-

sylvania Chapter at the stately Second Presbyterian Church, under the direction of Howard L. Ralston, Mus. B., A.A.G.O., organist and director of music. It was one of the most worthwhile programs ever given in this district. Dr. Atwell, minister of the church, presided, and the address of welcome was made by the Rev. A. W. Wishart of Washington and Jefferson College. The program was beautifully opened and closed with organ numbers by Charles A. H. Pearson, organist and director at Rodef Shalom Temple, Pittsburgh.

L. M. BYERS, Registrar.

Youngstown Sub-Chapter.

Miss Laura Louise Bender played an excellent program at St. John's Episcopal Church, Youngstown, Oct. 26 for the annual guest night of the Youngstown sub-chapter. [The program is published on the recital page.]

The September meeting included a talk by Miss Margaret Dennison on "Music and the Life of the Hindoo." Miss Dennison was well received and was exceptionally interesting as she has spent several years in India and had first-hand knowledge of her subject.

The November meeting took the form of a hymn festival service Nov. 13 at Westminster Presbyterian Church, in charge of Dr. Henry V. Stearns and Mrs. L. Hornberger.

Dec. 28 is the date of our Christmas party and as Miss Emma P. Cook is in charge a successful event is assured. In the new year we have arranged to have a program of Jewish music; also one of music of the Catholic Church, each to be in charge of an authority in his subject. Other meetings are scheduled to be held in Warren, Girard and Alliance, with members from these cities supervising the details of these programs.

Wisconsin Chapter.

The Wisconsin Chapter held its first dinner of the season Oct. 18 at the Y.W.C.A. in Milwaukee, after which a business meeting was called by Dean Arthur Knudson and a tentative outline of the program for the season was submitted by Doris Jones, chairman of the program committee. Afterward the organists met at the parlors of the Baldwin Piano Company, where Edward Aldrich, organist of the Christian Science Church at Watertown, Wis., played a demonstration program on the new two-manual and pedal Estey reed organ.

Southern Ohio.

The Southern Ohio Chapter presented André Marchal in a recital Oct. 17 in the auditorium of the Withrow High School, Cincinnati. His performance proclaimed him a shining light among artists. His improvisation was classically constructed and was greatly enjoyed by an appreciative audience. The ovations he received throughout the program were tremendous.

EVA PEALE, Registrar.

Oklahoma Chapter.

The first recital of this season to be given by the Oklahoma Chapter attracted a large audience to the First Methodist Episcopal Church of Tulsa on Sunday afternoon, Nov. 13. This church has a four-manual Aeolian organ, which is the largest organ in Tulsa. Three younger members of the chapter, who on this occasion gave a program of distinctly modern numbers, were assisted by the Hyeckha Chorus, led by George C. Baum. The organ numbers were: "Sonata Cromatica" (Prelude and Adagio Triste), Yon, and Nocturne in D flat, Debussy (Frances Wellmon Anderson); Fifth Magnificat, Dupré, and Cathedral Prelude, Clokey (Philip Morgan); "Mist," Gaul, and Pedal Study, Yon (Alice Williams Maher).

Monday, Nov. 14, the chapter held its monthly meeting at Trinity Episcopal Church and eighteen members were present. A turkey was the first feature of the evening. Dean Hine announced the possibility of having Palmer Christian in a recital the night of Jan. 28. The recital probably will be played on

the organ at the Central High School. The study classes consisted of questions in general music knowledge and ear tests. Dean Hine delivered a lecture on the subject "Hymns in General," accompanied with many illustrations of the principal types of hymns. New members elected at this meeting were: Harriett Foster, J. Eleanor Wallace, Ralph F. Neilson and Richard Eugene Livesay, all of Tulsa.

JOHN KNOWLES WEAVER, Registrar.

Oklahoma City Chapter.

The Oklahoma City Chapter opened the year Oct. 9 with a program of original compositions. Spencer Norton played two viola numbers, Dubert Dennis organ numbers and E. A. Flinn vocal numbers with piano accompaniment. Miss Amanda O'Connor presented a piano selection and a vocal composition and Mrs. D. W. Faw a vocal number with piano, harp and violin accompaniment.

The November program was presented Nov. 13 by Mrs. D. W. Faw and E. A. Flinn, organists, assisted by Nina June Appelman, violinist.

Mrs. D. W. FAW, Secretary.

Niagara Falls Branch.

The Niagara Falls branch held its annual service on the afternoon of Nov. 20 at St. Paul's M. E. Church. The service was played by the organist of the church, Mrs. Maude Turver, and Leon Starkey, tenor, sang "My Hope Is in the Everlasting," Stainer. Mrs. Clara Fowler played a Chorale by Bossi and Robert Stirling played the Prelude and Fugue in C minor by Bach. Dr. Davies, pastor of St. Paul's, spoke on the Guild's declaration of religious principles. In his inspiring address he showed that he was well acquainted with the problems of the church musician.

ROBERT STIRLING, Secretary.

Michigan Chapter.

The November meeting of the Michigan Chapter was held at St. Joseph's Episcopal Church, Detroit, with Dean William Green presiding. After a short business meeting the treasurer, Mark Wisdom, who visited many cathedrals of England last summer, delivered an illustrated talk on his trip. He had an opportunity of meeting many of the outstanding British organists and listening to the best in choir and organ music. Benjamin Laughton illustrated the talk with beautiful pictures, some of his own taking, as he was born in England. Dean Green, who for several years studied at York Cathedral under T. Tertius Noble, enlightened us on many points of interest when the picture of that cathedral was shown.

The December meeting is to be at Trinity Episcopal Church, Detroit. The women's guild will act as hostesses. Bring a Christmas gift for the children of the parish.

ERIC FRANKER.

Miami Chapter as Guests.

The Miami Chapter and friends enjoyed the hospitality of Mr. and Mrs. L. A. Oates in their beautiful home, with its tropical setting, on the evening of Nov. 14. At a short business meeting presided over by Mrs. E. R. Treverton, the dean, arrangements were

completed for the Marchal recital in Trinity Episcopal Church Nov. 22. This was followed by a talk on the antiphonal chant by Mrs. Charles F. Graflin, organist of Gesu Church. She illustrated her talk at the piano. The guests were then entertained with an organ, piano and vocal program, after which buffet supper was served and a social hour concluded a most pleasant time.

RUBY F. RATHMAN,
Corresponding Secretary.

Oriando, Fla., Branch at Work.

The Orlando branch of the Florida Chapter held its first meeting of this season Nov. 8 at the home of Herman F. Siewert, who is regent for the year. There were in attendance five prospective members. Plans were discussed for the near future, including two concerts, one by the various choirs; also the state convention, which is to be entertained in Orlando this year. To help promote fellowship among our members it was planned to meet for supper before our next meeting. Enthusiasm was evinced by all who were present.

FLORENCE H. WILLARD, Secretary.

Texarkana Chapter.

The October meeting of the Texarkana Chapter was held Oct. 28 at St. James' Episcopal Church. After a business session, presided over by Mrs. William Hibbetts, the dean, Mrs. Louise Holman gave a series of current events of interest to every organist. Mrs. Irene S. Dycus, organist of St. James' Church, played Franck's Chorale in A minor and Guilman's "Cantilene Pastorale."

DAVID W. WITT, Secretary.

Mrs. Akin Plays in Boston.

A recital was given in the First Church, Boston, Nov. 18, by Nita Akin, now on a brief tour of the Eastern States. Mrs. Akin, a former pupil of Dr. Charles M. Courboin, had just returned from a brief trip to Europe and presented a program of interest. The organ at the First Church, at one time considered one of the largest in the city, gave her ample scope for the performance. An outstanding piece, to the mind of this writer, was the simple "Ave Maria" of Guilman, which Mrs. Akin played with simplicity and dignity. The audience, though limited in number, because of the night, was extremely attentive and gave every evidence of enjoying the program to the utmost.

GEORGE FAXON, Secretary.

Allan Bacon Plays at Pasadena.

The Pasadena and Valley Districts Chapter held its regular meeting in the First Methodist Church of Pasadena Nov. 14. After dinner and a brief business meeting we adjourned to the auditorium for the recital, which was well attended both by members and others interested in music. Allan Bacon, A.A.G.O., professor of organ at the College of the Pacific, presented a program which included numbers from the old masters and from those still living. His interesting sidelights about each number added to the enjoyment of the recital.

HILDA ELLEDGE, Librarian.

WITH THE SEASON'S BEST WISHES

To all of our many friends and customers we extend our most sincere wishes for a very Merry Christmas and a Prosperous and Happy New Year.

THE W. H. REISNER MFG. CO., INC.

Hagerstown, Maryland

August Laukhuff, Weikersheim, Wurttemberg, Germany
Foreign Representative

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CHICAGO, DECEMBER 1, 1938.

CONGRATULATIONS!

Congratulations are in order to T. Tertius Noble, and equally to St. Thomas' Church in New York, on the twenty-fifth anniversary of the coming of Dr. Noble from England to assume the important position on Fifth avenue in New York. The United States acquired a valuable asset to be added to its possessions in the realm of church music when Dr. Noble relinquished his work at York Cathedral to move to New York. In addition to the example he has set by the standards he has maintained in St. Thomas' and the ideal relations he has enjoyed with the rector of that famous church, he has served the world of church music through his compositions, and by the power of his kindly but dignified personality. Dr. Noble has exemplified nobility in his life and work as a church musician. That example will brighten history, and the extent of its influence cannot be measured by us.

SITTING AT FEET OF WIDOR

One devoted reader informs us emphatically that to him the installment of Louis Vierne's reminiscences published in the November issue was equivalent in value to a year's study under one of the best organ masters. Although this reader has had the advantages of extensive study and is an organist of many years' experience, he feels sure that his statement is not an exaggeration. In presenting an informative picture of the principles of organ playing as he acquired them from Cesar Franck and Charles Marie Widor, M. Vierne has rendered every aspiring organist and organ pupil a service of immense value—one that makes his own experiences and the ideals of those under whom he studied live on. It is a legacy from a group of great men, all of whom have gone to their reward. And again we acknowledge our great debt, as well as the debt of all organists, to Esther E. Jones (Mrs. Robert G. Barrow) for translating these reminiscences from the French. Incidentally we might say that we have had from organists thoroughly conversant with the French language favorable comments on the excellence of Mrs. Barrow's translation and its literary merit.

Let us quote a few of Widor's aphorisms which Vierne has passed on from his student days:

I do not see why the organist should be the only artist exempt from the necessity of knowing the entire literature of the instrument. * * * If, numerically speaking, the literature of the organ is less abundant in masterpieces than that of the piano or of the voice, it comes immediately after; and what it lacks in quantity it gains perhaps in quality. I shall cite only that incomparable miracle—the organ works of Bach, the greatest musician of all time. * * *

To be sure, the will cannot make a poor instrument better, but it can take the maximum advantage of the few re-

sources possible and give the illusion of something artistic all the same. Is that not true?

Legato results from the instantaneous carrying over of pressure from one finger to another. If you hesitate in the least it becomes choppy, or else muddy. Although you must often play legato, you must also play clearly; otherwise you have no real technique.

All unjustified movement is harmful, because it is a loss of time and of strength. Before deciding that a movement is inevitable you must have tried out its utility during the period of slow practice. That period must be very long.

The essential character of the organ is grandeur. This results from the fact that, of all musical instruments, the organ alone is privileged to maintain a sound indefinitely and with the same intensity. The organ can be "descriptive" only exceptionally, and even then one must beware of expecting from it effects imitating the orchestra and piano. That would be a parody definitely anti-artistic. * * *

The organ is almost always played too fast. Young people yield easily to the desire to dazzle the audience by this means. Look out; it is a false virtuosity which may belong to the circus tent, but not to the organ loft. * * *

Except for the [Bach] Fugues in D major, D minor, C major and G major, which can be played at a brisk rate, I think that all require moderate and even somewhat slow tempos. The great Fugues in G minor, A minor, B minor, E minor, when played fast, become stupidly mechanical; likewise the first and last movements of the sonatas and concertos. * * *

To hear some organists you would think their instrument was exempt from the obligation of making its music intelligible. * * * Should the organ content itself with an insufferable rumble without any artistic significance? Music is a special language, I admit, but it has its requirements of expression just like a spoken language. On the organ repeated notes must be articulated very precisely. If the time values are short, or if the tempo is quick or moderately so, cut short the first note by half its value. If the values are long or the movement slower, cut off a quarter or an eighth. * * *

Widor also explained in detail just how emphasis and light and shade could be attained and warned against affectation in playing.

Here is indeed a sizable selection of maxims for everyone in the organ profession who takes his work at the console seriously.

HAS THE WORM TURNED?

Startling news comes from the South. Several of our readers have sent in clippings of a story telling of the resignation of a rector "because he just couldn't stand the music any longer." We opened our eyes in amazement. Could this be true? But here it was. Below a picture of the clergyman to whom apparently two years was too much appeared this story:

"To the astonishment of his congregation, the Rev. Ernest Risley, rector of historic St. John's Episcopal Church at Savannah, Ga., announced he was resigning—because he just couldn't stand the church music any longer. He had been rector for two years."

How often have we been told of organists driven out of their churches by clergymen, but never before has anything like this been recorded in the public prints! Every "cub" reporter is told early in his newspaper career by way of illustration that when a man bites a dog it is news. By this formula it is news when a man leaves his pulpit because he cannot endure the music. Has the worm turned?

A SERVICE OF TWENTY YEARS

Dr. Harold W. Thompson has just completed twenty years of service to THE DIAPASON and to the organists, choirmasters and publishers of this continent with his monthly articles on church music and his reviews of new compositions. His contribution to the advancement of the cause of sacred music has been really unique. He has given our readers an opportunity to keep themselves posted on every new anthem or oratorio or cantata that has come from the presses. Being fair-minded and eclectic in his tastes, though scholarly in background, his writings have been accepted as authoritative and informative, and several thousand of our ablest choirmasters have looked to him for a score of years as

a counselor and guide, and have not been disappointed.

Dr. Thompson's versatility is shown by the fact that aside from long experience on the organ bench and as a choir director, he is on the faculty of the New York State College at Albany and has achieved eminence as an authority on folklore and on American and Scottish literature, as well as on ecclesiastical music. He holds the degree of bachelor of philosophy from Hamilton College, master of arts and doctor of philosophy from Harvard and doctor of literature from Edinburgh University, where he studied as the winner of a Guggenheim fellowship. This year he is devoting to work under a grant by the Rockefeller Foundation for his book on American folklore, which Lippincott is to publish. Two of his books on Scottish literature have been issued by the Oxford University Press. The learned societies of Great Britain have recognized Dr. Thompson and he is an F.R.S., Edinburgh, and F.S.A.Scot.

Dr. Thompson is a trustee of Hamilton College and his son is a student there.

Dr. Thompson was born in 1891, the son of a Presbyterian minister; but we have no intention of incorporating a biography in this editorial, that being left to "Who's Who in America" and similar volumes; nor need we speak for his work in our columns, as it has spoken for itself these twenty years, and, we hope, will continue to do so for a long time to come.

Letters from Our Readers

Comfort in Enforced Idleness.

Oak Park, Ill., Oct. 20, 1938.—Dear Mr. Gruenstein: I look forward to THE DIAPASON every month and I think you have developed this into something really worth while to organists; in fact, I do not see how an organist can get along without it—that is, if he wants to keep up with the organ world. In the days of enforced idleness now facing me your wonderful paper will be even more welcome. So here's the best of luck to you!

Very sincerely yours,
GEORGE H. CLARK.

Praise for Vierne Reminiscences.

Chicago, Nov. 7, 1938.—Dear Mr. Gruenstein: In the fifteen years during which I have been a regular reader of THE DIAPASON I have never been more impressed than by the present splendid series of articles concerning Louis Vierne's life which Miss Jones has so excellently translated for us. The honesty and clarity of Vierne's expression loses nothing in this sympathetic English version.

I was especially gratified by the article in the November DIAPASON in which Vierne makes a summary of the essentials of Widor's teaching. I felt there a verification of the fundamentally right direction of my own struggles. Few of us today have had the good fortune to study personally with Franck or Widor, but, thanks to their compositions and to the work of their best pupils, they have left us the clew to the "real thing" when we shall see it.

Many thanks to Miss Jones for her labor of love in making this translation, and to yourself for giving DIAPASON readers this opportunity for the best kind of study. More power to you!

Sincerely yours,
WALTER FLANDORF.

Grateful for Vierne Articles.

Utica, N. Y., Nov. 7, 1938.—My dear Mr. Gruenstein: Just to thank you for the grand thing you are doing for DIAPASON readers in giving us the Vierne autobiography. It is a fascinating human document. And the way he analyzes the teaching principles of both Cesar Franck and Widor is illuminating and inspiring to any teacher, of whatever subject. * * *

Yours cordially,
FRANK PARKER.

Corrected Edition Issued.

Philadelphia, Pa., Nov. 7, 1938.—THE DIAPASON, Chicago, Ill. Dear sirs: May I call the attention of organists and choirmasters to the fact that the

That Distant Past
as It Is Recorded in
The Diapason Files

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

The new Skinner organ in St. Thomas' Church, New York City, was opened with a feast of music. On Nov. 12 T. Tertius Noble, who had come to St. Thomas' in the spring, gave his first recital before a New York audience. Will C. Macfarlane, Charles Heinroth and Arthur S. Hyde were others who gave recitals on the new instrument.

THE DIAPASON published the specifications of the organ of 187 speaking stops erected in the Jahrhunderthalle at Breslau and built by the Wilhelm Sauer factory, controlled by Paul Walcker.

THE DIAPASON made explanation and apology in the following editorial for a false report of the death of the French organist and composer Theodore Dubois:

Usually we are glad when we are right. This time we are delighted to have been wrong. Theodore Dubois, whose death was recorded in the November issue of THE DIAPASON, as it was in the daily press of two continents and the musical papers as well, is alive. We have his word for it and know him to speak only the truth.

We have few apologies to make. If M. Dubois sees our previous article and compares it with those in other publications he may note that THE DIAPASON alone gave him the space his reputation and the worth of his lifework deserved. The report that he had met with a fatal accident was taken for accurate generally in the musical world, until the denial was issued in France, and with Mr. Eddy we say: "Our mourning has been turned into dancing."

It seems that M. Dubois entertained the strongest doubts of the truth of the reports of his demise as soon as he read them. "Fiat Lux," he said, and forthwith wrote to the editor of the leading musical paper in Paris that he was not "In Paradisum," and that any "Cortege Funebre" played for him was grossly previous. "Laud Deo," said the editor, and the good news was sent across the seas, reaching THE DIAPASON through Dr. Carl, whose watchful eye was the first to see it. So we may close this recital with "Alleluia."

Kimball, Smallman & Frazee finished the installation of a four-manual of seventy stops in the new Harvard University Club of Boston.

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

More than 2,500 people heard the dedicatory recital played by Lynnwood Farnam on the large Skinner organ in Rockefeller Chapel at the University of Chicago Nov. 1.

Nov. 15 was an important day for New York organists when the National Association of Organists sponsored a conference on church music, a dinner and a festival service at the Fourth Presbyterian Church. Dr. Harold W. Thompson was the speaker of the day.

Oscar G. Sonneck, one of the foremost authorities on music in America, died in New York Oct. 30 at the age of 55 years.

Robert P. Elliot, well known to organ builders and organists for a generation, joined the staff of the Rudolph Wurlitzer Company.

One hundred organists of Chicago and vicinity were guests of William H. Barnes in Evanston Oct. 30 for the opening of the organ in the new home of Mr. and Mrs. Barnes.

The Welte-Mignon Corporation was building a four-manual of seventy-seven stops for St. Augustine's Catholic Church in Chicago.

correct edition of "Bless the Lord, O My Soul," Ippolitoff-Ivanoff, arranged by me is the one in which there is no syncopation? Through an error the first edition of this now popular number was put out in syncopated figure, but this was soon corrected. The number has been copied from the first incorrect edition and some choirs are unfortunate in having it in their libraries. The corrected edition has no syncopation, and the charm of the piece has not been destroyed by the "jazz" figure. The Boston Music Company have the correct edition.

Very truly yours,
N. LINDSAY NORDEN.

The Free Lance

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

Sitting beside A. M. the other night at a piano recital by one of the most gifted of the concert pianists of the present day, A. M. remarked: "Why aren't there more people here to hear this masterly and enjoyable performance?"

"That's the trouble," I said.

"What do you mean?"

"I mean," I said, "that people expect a little sand in the gear in a really first-class performance or a first-class composition. For example, hearing Bach or Brahms. If they are enjoying themselves spontaneously and heartily they are sure that if performance or composition were really great they would not be able to understand it. But they do understand this playing and they are having a really good time."

"Well," said A. M., "I would be sorry to feel so meanly about your fellow concert-goers as you seem to feel, MacDougall!"

"I don't feel meanly about them, A. M.; I understand them."

Announcement of an edition of the complete organ works of our great master, J. S. Bach, by Dupré, will interest every Bach lover. I have always regretted that Schirmer never completed the Schweitzer-Widor edition of Bach; the discontinuance or suspension of that edition was a blow. We need an authoritative edition which we can use (and quarrel with!) to fill the gap.

Who was it said there were three classes of lies—black lies, white lies and statistics? Here are statistics from organ programs printed in *Musical Opinion* (October) and *THE DIAPASON* (November): the English players numbered nineteen, with 162 pieces, and the American players twenty-eight, with 230 pieces:

Eng.	Bach	Ger.	Fr.	Misc.	Amer.
42	10	16	16	10	6
9	29	8	29	18	7

The abbreviations over the figures stand for the schools of composition, English, Bach, German, French, miscellaneous American. The figures in the table stand for the percentages of the 162 or 230 pieces, as the case may be; the top percentages are for English programs. I will not tell lies, but it is plain from the figures that English organists play only 6 per cent of American compositions; on the other hand, Americans are not fond of their own countrymen's product. English players seem to like their own music, for their programs are 42 per cent English. Americans do not choose much English music (9 per cent), but their leaning toward Bach and French music is marked. It would be a real project (for the WPA?) to tabulate all the programs in past volumes of *Musical Opinion* and *THE DIAPASON*; it would amount to a history of organ playing for the time covered. (It would be good training for actuarial work with a life insurance company.)

Alumni of Williams College from 1905-1925 will hear with much regret of the death of Mary Turner Salter, wife of Sumner Salter. Salter was organist and choirmaster at Williams for more than twenty years and during this time Mrs. Salter poured out a succession of popular art-songs found at that time in the repertoire of the better class of concert singers. Many of her 200 songs were made from her own words, and the words (as she once described to me) sprang from some personal love for nature, often worked out from day to day until completed, as she busied herself with family affairs. This entirely spontaneous concern with song writing did not, however, operate to the exclusion of the cultivation of friendships, and Mrs. Salter was (particularly in the Williams College days) the center of a wide circle of young people who found her friendship stimulating and rewarding. Anyone studying the genesis of the American art-song would do well to take special account of Mrs. Salter's output.

If one has a good ancestry and takes

care of one's self one can hardly escape growing old. People who accost you on the street have various ways of referring to your advanced age. Uncle Mo has a grandson, Jimmie, who is a good sort of a chap, 12 years old. I met him across from the public library yesterday.

"Hi!" said he. (Atrociously bad habit the boys and girls now have of using the impudent, short "Hi," instead of the old "Hallo!")

"Hi yourself," said I, thereby compounding a felony.

"Listen! Is it true you're an octogenerian? Grandpa says so, anyway."

Of sixty-six names of deans and regents of chapters in the A. G. O. twenty-nine are those of women. Of these twenty-six, twelve are in states west of the Mississippi. I make bold to say that the A.G.O. is wise in claiming the help of women. To the timid of my own sex I also say: "Don't be afraid of this feminizing going too far; masculine selfishness will take care of that."

The French organists are so clever at improvisation that you can't hear any of them without wondering what the method of teaching the subject was (and is) like; there must be method wrought into the musical and intellectual fabric of the performer. This method must become second nature. The interesting reminiscences of Vierne now appearing in *THE DIAPASON* contained (November) some paragraphs on "their first lesson on improvisation," to which I eagerly turned; but alas! the first pupil extemporized "a very correct classical fugue," which I thought extremely clever for a "first lesson." (Also discouraging.) A reading of later paragraphs told us that the first pupil was *premier accessit* of a preceding competition. We are not told who gave the theme.

If I may be pardoned for exposing unashamedly my mental processes I wish to say that my interest first in an improvisation is to see how far the player catches his material, that is his actual chords, rhythms, subsidiary themes, etc., from the theme given him. The success of the improvisation for me depends mostly (say 75 per cent) on my ears checking up the player's musical integration (Ha! Ha! Great word, "integration") with the essence of the theme. I believe that is the feeling many of us have in looking forward to an extemporization.

It follows, then, that the theme ought to be one familiar to the majority of those listening. I remember Guilman asking me to give him a melody that everyone knew; I gave him the first four measures of the "Lohengrin" wedding march. (Theorists will be interested to know that in the fugal treatment of his theme he made the answer "real.") I heard him in London extemporize on "See, the Conq'ring Hero Comes" by Handel; he was encored, responding with a meditation or reverie on the same theme. Another time (in the Old South Church, Boston) Guilman improvised on the tune "Ewing" ("Jerusalem, the Golden"). The next time I recall was in the Mission Church, Roxbury (splendid tubas by Hutchings; this was in the old days!). Some ill-advised person gave a bit of a Gregorian melody appropriate for the place and for perhaps a majority of those present, but entirely unsuitable for all of us who did not know the Roman Catholic ritual. For me the extemporization was an entire disappointment.

And that leads me to the second point—that only as the improvisation is interesting as music can I feel that it is worth while either for player or myself. I suggest that if it is desirable to give a recitalist a theme or themes, these be printed in advance and passed about so that the improvisation may be checked up; otherwise there's a lot of uncertainty as to the genuineness of the affair. On one occasion, years ago, the extemporization was on a fool theme hatched up by asking sections of the audience to give a musical letter as a portion of a theme; this came out as A-D double sharp-F flat-B-C sharp, etc. The result was that the unmeaning succession of sounds was written and handed to the organist, who played the sounds over (to the snickering of the audience), and then did the only

sensible thing—that is, played a theme of his own fashioning and went on with that until he felt like stopping.

VIRGIL FOX ACCLAIMED AT RECITAL ON RETURN HOME

Virgil Fox's return from his tour of Europe was marked by a faculty recital played by him at the Peabody Conservatory of Music in Baltimore Nov. 4. It was the first of the second thousand in the famous series of recitals at Peabody. The performance was used by Mr. Fox's fellow teachers and many Baltimore people as the occasion for a welcome home. After the set program there was applause which continued for nearly half an hour. The program included: "Fond d'Orgue," Marchand; Vivace from Trio-Sonata No. 3 and Fantasia and Fugue in G minor, Bach; "Grande Piece Symphonique," Franck; Allegretto (MSS.), Wheeler Beckett; "Clair de Lune," Debussy; Allegro Vivace from Sixth Symphony, Widor.

Mr. Fox's foreign tour, which took on the nature of a triumphal procession, elicited such comments as the following quoted from *Musical Opinion* after the recital at Lincoln Cathedral: "The visit of Mr. Fox to Lincoln Cathedral on Sept. 5 attracted a large congregation from all over the midlands. Organists from as far afield as Birmingham and Leicester came to hear this young American recitalist in a well-varied program. He showed himself a complete master of his instrument, and played a number of pieces by Handel and Bach with absolute clarity and finish. In more modern numbers he showed considerable imagination in the glowing colors of his registration, which was always effectively controlled and accomplished."

Mr. Fox visited the family of the late Sigfrid Karg-Elert in Leipzig and is passing on to American organists the request of Frau Karg-Elert that programs containing her husband's works be sent her. Mr. Fox has undertaken to send on any programs mailed to him.

Peabody Conservatory and the Chesapeake Chapter, A.G.O., are sponsoring a series of recitals by three distinguished artists and the first is to be played Dec. 12 in the Peabody concert hall by André Marchal.

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**Fifth Bach Festival
Provides a Musical
Feast in Los Angeles**

By **ROLAND DIGGLE, Mus. D.**

The fifth annual Bach festival was held Nov. 18 and 19 at the First Congregational Church in Los Angeles, Arthur Leslie Jacobs being the festival conductor. The opening program was an afternoon recital by Alexander Schreiner, the brilliant organist of the University of California at Los Angeles. The program consisted of the Prelude and "St. Anne's" Fugue in E flat, Passacaglia and Fugue in C minor, Fifth Trio-Sonata, Toccata in F major and four chorale preludes. Mr. Schreiner always gives an excellent account of himself, but I have seldom heard him play as well as he did on this occasion.

Friday evening was cantata night and the cathedral choir of the church was responsible for most of the music. The tone and balance of the choir were admirably brought out in the cantata "A Stronghold Sure," which was perhaps the high light of the evening. The cantata for contralto, "Sound Your Knell, Blest Hour of Parting," was beautifully sung by Kay Fessenden. Frederick M. Barnes, assistant organist of the church, played a beautiful accompaniment for this work. The cantata for soprano, "Praise Jehovah, All Ye People," sung by Blythe Taylor Burns, was in distinct contrast and is one of the most lighthearted of all the cantatas. It was a real joy to hear this lovely work done so perfectly. W. Brownell Martin, organist of the church, played the Fantasy and Fugue in G minor in a masterly manner, to the evident enjoyment of the congregation, which filled the large auditorium. Other works heard on this program were the chorale "Break Forth, O Beauteous, Heavenly Light" and the chorus for four solo voices, "Flow, Sparkling Blue Waters."

On Saturday afternoon the program consisted of harpsichord solos by Alice Ehlers, assisted by Lisa Minghetti, violinist, and Ary Van Leeuwen, flutist. Madame Alice Ehlers is today one of the foremost performers on the harpsichord. After the performance of Kuhnau's "The Fight between David and Goliath," which no doubt was beautifully played, I sneaked out of a side door and in a nearby gin palace drank to the victor's health.

The closing event was a superb performance of the Mass in B minor, sung by the choir of the church, with excellent soloists, assisted by members of the Los Angeles Philharmonic Orchestra. I have heard eight of the nine performances of the mass which have been given here since the late John Smallman first put it on in 1929 and I am free to confess that I found this performance on a higher plane both musically and spiritually than any of the others. There was a reverence and an understanding of the music, especially in the chorus numbers, that was carried over to the listener. To Arthur Leslie Jacobs, the festival conductor, must go the credit for this two-day feast of Bach. Granted that at the First Congregational Church they have the building, the choir and the financial backing to put on such a festival, it could not be done without a director imbued with the right tradition and willing to work like a slave to put it over.

**ENDOWMENT PAYS ORGANIST
AT UNIVERSITY OF VERMONT**

The income from a fund of more than \$66,000 has been made available to the University of Vermont, to be paid toward the salary of an organist for Ira Allen Chapel. The fund, originating in a bequest of Marian B. Coe of Manchester, was decreed to the university in the amount of \$58,123.73 in 1928. The bequest at the time was subject to the stipulation that the income should go to Florence Blake of St. Louis, as immediate beneficiary, for use during her lifetime. Her death occurred this year, and according to the terms of the decree the income from the fund passes to the university for the purpose of paying a "thoroughly trained professional" organist.

CLAUDE L. MURPHREE AT HIS NEW SMALL KIMBALL



AS AN ADDITION to the organ equipment of the University of Florida, Claude L. Murphree, F.A.G.O., has obtained the installation of a self-contained Kimball organ of four sets of pipes. The instrument was installed in November in the auditorium of the new Florida Union at Gainesville and will be used not only for intimate recitals, but for practice and teaching by Mr. Murphree. Two inaugural programs were played on the new, small organ, the first being a "prevue" Nov.

3. At the formal dedication Sunday, Nov. 20, Mr. Murphree played: Concerto in F (first movement), Handel; Trio-Sonata in B minor, John Stanley; Adagio in A minor and Siciliano, Bach; "Caprice Viennois, Kreisler; "When Evening Shadows Gather," Stoughton; "Praeludium," Jarnefelt; "To the Setting Sun," Edmundson; "Will-o'-the-Wisp," Nevin; Evensong, Martin; Minuet, Charles A. Sheldon; Chorale Improvisation on "Old One Hundredth," Gehrman.

**GUILMANT SCHOOL ALUMNI
HOLD THEIR ANNUAL DINNER**

The annual dinner of the alumni association of the Guilmant Organ School, Willard Irving Nevins, director, was held at the Beethoven Association clubhouse in New York Oct. 24. Gertrude H. Hale, president of the association, presided. J. Watson MacDowell acted as toastmaster. The event of the evening was a splendid address by Roy Harris, distinguished American composer, on "Music of Today." The next meeting of the alumni will be held Monday evening, Jan. 30, at which time T. Carl Whitmer will deliver an illustrated talk on "Modern Music."

Norman Coke-Jephcott, organist and choirmaster of the Cathedral of St. John the Divine, began his lectures on junior choirs at the Guilmant Organ School Nov. 17. These lectures, which are illustrated by the boy choir of the cathedral, will continue until the Christmas vacation.

**MUSIC TEACHERS TO HEAR
NEW ORGAN IN WASHINGTON**

The program prepared for the annual meeting of the Music Teachers' National Association, to be held at Washington, D. C., Dec. 28 to 30, gives full details as to the announced session to be devoted to the organ. This session is to be held at the National Cathedral at 4 o'clock Dec. 29 and Ernest M. Skinner, builder of the new organ in the cathedral, will deliver an address. Palmer Christian of the University of Michigan then will give a recital on the instrument, the program of which is announced to be as follows: Allegro, Concerto No. 2, first set, Han-

del; "Toccata per l'Elevazione," Frescobaldi; Prelude and Fugue in B minor, Bach; A Gothic Prelude, DeLamarter; "Haze," Doty; Passacaglia (Symphony for Organ), Sowerby; "Clair de Lune" (dedicated to Ernest M. Skinner), Vierne; Chorale Improvisation on "In dulci Jubilo," Karg-Elert.

Among organists who will take part in the convention program during the week are: Warren D. Allen of Stanford University, who is to speak on "Differences of Approach to Music Education among the Colleges and the Effect upon Entrance Credits," and Dr. Rossetter G. Cole of Chicago, who is to discuss the question "Should Uncle Sam Teach Music?"

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BY WILLIAM LESTER, D. F. A.

"Elevation, for organ, by Robert Leech Bedell; published by the Galaxy Music Corporation, New York City.

The prolific Mr. Bedell is here represented by a simple but lovely impressionistic tone poem. For the nonce he uses a more chromatic idiom than is usual with him. There is a definite suggestion of Franck vocabulary about the piece. The three pages of this opus, for all the somewhat stippled effect, no doubt intelligently elected by the composer, give us refined music of intrinsic interest and effective setting. The field of service prelude music is enriched by this work.

"Evening Shadows," Nocturne for organ, by R. S. Stoughton; published by the Arthur P. Schmidt Company, Boston.

Composer Stoughton has, in this piece, eschewed the colorful chromatics and unusual harmonic combinations that gave exotic colorings to his famous Egyptian, Persian and other romantic suites for organ. Instead he has seen fit to present us with a luscious tune, set in almost Mendelssohnian diatonic style, simple in idiom and in garb. It is a lovely lyrical piece, grateful to play and certainly easy on the understanding. Such a successful essay in simplicity undoubtedly will prove very popular with that great mass of music-lovers who appreciate symmetrical melodic line, appropriate harmonies and deft coloring.

Phantasia, from "Portita Retrospectiva," for organ, by Sigfrid Karg-Elert; published by The Arthur P. Schmidt Company, Boston.

This, the first published section of a new suite by Karg-Elert, is a work of extended scope in itself. It comprises ten engraved plates of music. The quality, however, is not commensurate with the length. The music is definitely marked by the commonly recognized mannerisms of the composer. Unfortunately there is little revealed besides the mannerisms. The music is set down competently and is well done, but the musical content is on the arid side—it suggests construction rather than creation. And the outlined registration I fear will not sound as intended, at least on American organs.

Prelude and Fugue on "Iste Confessor," by Arthur H. Egerton; Polish Lullaby, by Edwin A. Kraft; "Chinese Boy and Bamboo Flute," by James H. Spencer; Postlude on "Divinum Mysterium," by Miles F. A. Martin; published in the St. Cecilia Series by the H. W. Gray Company, New York City.

Four unusually worthwhile pieces for organ. The first listed, the most ambitious of the set, presents a three-page prelude of solid dignity which leads into a satisfying fugue built on the Rouen tune. This fugue writing is an excellent example of craftsmanship of a high order. Besides formal literacy it also may boast of musical beauty.

The Polish Lullaby is a transcription for organ of a lovely Polish folksong,

done with that deft touch for effects and textures to be expected from the virtuoso arranger. It is exquisite in its simplicity and tranquility.

Of more exotic coloring is the Oriental sketch by Composer Spencer. The tune was taken down from the playing of a Chinese boy on a native bamboo flute. The arranger has made much of its possibilities.

The Martin Postlude is equally good in its different way. The ancient (thirteenth century) plainsong tune is set forth in flowing movement, accompanied by telling counterpoint. The result is marked by satisfying coherency and build. It is one of the best service postludes to come to hand for many a day.

"A Nordic Reverie," for organ; by Margrethe Hokanson; published by The H. W. Gray Company, New York City.

An attractive melodic "miniature tone-poem," offering considerable in color possibilities and mood tints. The harmony smacks somewhat of the tentative side; the intentions are there, and creditable ones, too! And the achievement rates as considerable, at that. The piece will make a fine service prelude or quiet number on a concert program. It is easy, offers no playing difficulties—music of merit with personality.

Six Chorale Improvisations for Organ, by Margrethe Hokanson; published by the Augsburg Publishing House, Minneapolis, Minn.

This slender volume of pieces, built on venerable chorale melodies, is to be heartily recommended to church organists alert for service music that combines dignity and beauty. The composer has elected to set out her material briefly and with simplicity. The harmony is largely diatonic and the musical treatment leans to the homophonic. Stop demands are very modest; this music can be adequately reproduced on any organ large or small. Playing grade will rank as quite easy. The melodies selected for elaboration are: "Jesus Joy of Man's Desiring," taken from Cantata 147 of Bach; "Ye Watchers and Ye Holy Ones," Cologne (1623), and four less familiar ones from Scandinavian Lutheran sources.

Despite the studied simplicity of the writing, the music included in these fifteen pages is of unusually fine quality. Its service intent will in no way reduce its desirability as concert or teaching material.

Preludes and Offertories for the Organ, compiled by John Holler; Postludes for the Organ, compiled by John Holler; published by the H. W. Gray Company, New York.

These two volumes offer an economical way to get a generous supply of worthwhile service music at a modest outlay. All of the contents are selected issues taken from the St. Cecilia Series. The first book contains nine numbers. These volumes are an addition to the similar ones (devoted to Bach, etc.) recently put out by this publisher.

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Mr. Glenn Dillard Gunn, in the Washington Herald of October 4, says regarding the National Cathedral organ in Washington:

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Excerpt from an article appearing in the Washington Herald of November 11 relative to the dedication of the new organ at the Washington Cathedral:

"Three thousand music-lovers attended the dedication of the great organ at the Washington Cathedral last night. They heard one of the greatest instruments in the world today in so far as its capacities, ordinary and unusual, could be demonstrated in a program of less than an hour's duration, and left with the conviction that they had touched another world of sound and beauty so vast that its possibilities exceed finite imagination.

"Robert Barrow, the regular organist of the Cathedral, played the dedicatory recital. He proved himself worthy by all standards. For the musician his account of three chorale preludes by Bach, notably the last of the group, 'Ich ruf' zu Dir,' which exploited the instrument's quiet magical choir of muted strings, provided the most impressive moment.

"There was a fine technical exhibition in the Mendelssohn D minor Sonata and a climax of tremendous sonority that seemed to employ all the new organ's 10,000 pipes.—B.B.G."

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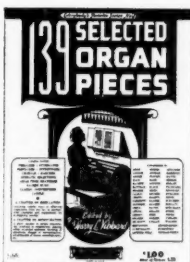
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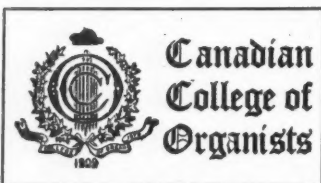
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Examinations, June, 1939.

The following pieces have been chosen as organ tests in the June, 1939, examinations:

Associateship

Bach—Chorale Prelude, "Nun komm, der Heiden Heiland" (Novello, book 17, page 46; Augener, volume 6, page 842).
 Rheinberger—Sonata No. 11, in D minor, Op. 148, ed. by Harvey Grace (Novello).

Fellowship

Bach—Concerto No. 1, in A minor (first movement).
 Follms—"A Song of Sunshine" (Stainer & Bell).
 Honegger—Fugue in C sharp minor (Chester).

The above pieces only will be accepted at the examinations. No substitution is permitted.

FREDERICK C. SILVESTER,
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Montreal Center.

The Montreal Center held its first meeting for the season Oct. 29. The chairman, George M. Brewer, gave a brief resume of the annual convention of the College, held in September at Kitchener and Guelph, Ont. He felt that a healthy condition of the College was evident in the excellent recitals, addresses and discussions.

In drawing attention to the prospectus of the Montreal Center for the coming season, the chairman took the opportunity of congratulating the committee on its work in drawing up a program which covered comprehensively the general activities of an organist and choirmaster.

The opening event took the form of a choral demonstration, given by Wilfrid Coulson, F.R.C.O., director of the Ottawa Women's Choir. A special choir formed of members of various church choirs and choral organizations of Montreal was placed at Mr. Coulson's disposal. This body had never before sung together as a unit. Starting with a Gregorian hymn, the director proceeded to illustrate the necessity for a coherent and consistent treatment of words. At the request of a member from the floor he took next a metrical hymn, dwelling on the same necessity, and showing what might be accomplished in this particular medium. A Christmas carol and an Elizabethan anthem by John Redford came in for similar treatment, in the course of which instruction Mr. Coulson drew attention to certain vocal exercises, the

application of which accomplished the end he sought. The rehearsal was a model of artistic and technical management, the interest of the choristers being held throughout by a deft intermingling of the technical and the artistic. Originally from Edinburgh and more recently from western Canada, Mr. Coulson has established a splendid reputation throughout the Dominion for his sound choral equipment and by the magnificent results obtained from the various choirs which have had the good fortune to come under his training.

Dr. Alfred Whitehead and Hibbert Troop led a discussion. Dr. Whitehead and Phillips Motley thanked Mr. Coulson for his efforts. Dr. Arthur Egerton congratulated and thanked the choir. In the absence of the chairman, D. M. Herbert, former chairman of the Center, officiated at the close of the meeting.

GEORGE M. BREWER, Chairman.

Kitchener Center.

At a well-attended recital in St. George's Church, Guelph, Nov. 7, by Eugene Hill, Mus. B., A.R.C.O., under the auspices of the Kitchener Center, Mr. Hill was assisted by Hyde Auld, baritone. The program was as follows: Concerto in G, Bach; "A Tune for Flutes," Stanley; Sonata in F minor, Mendelssohn; "Thanks Be to God" ("Israel in Egypt"), Handel; "Come, Let Us All This Day," Bach; "The Birds," Vera Buck; "The Heart Worships," Holst; "How Can I Sing That Majesty?," Pointer; Chorale Preludes, "St. Botolph" and "Praise My Soul," Eugene Hill; Fifth Symphony (Allegro Vivace, Allegro Cantabile and Toccata), Widor.

Mr. Hill's playing was marked by style, masterly execution and colorful registration. A feature of the program was the playing of two of the recitalist's own compositions, fine arrangements of the tunes "St. Botolph" and "Praise My Soul." In the finale of the program, Widor's Fifth Symphony, Mr. Hill outdid any previous accomplishment. He seems to have a definite feeling for this composer and the symphony was played with superb technique.

This was the third recital by Mr. Hill since his return from England, and it is hoped that the C.C.O. will hear many more by this outstanding young player.

Brantford Center.

The monthly meeting of the Brantford Center was held Nov. 12 in the Central Presbyterian Church, Galt, of which Eric Dowling, F.C.C.O., is organist and choirmaster. The attendance was exceptionally large, with twenty-five members of the Hamilton, Toronto and Kitchener Centers present. The meeting took the form of an interesting recital by Thomas J. Crawford, F.R.C.O., F.T.C.L., organist and choirmaster of Timothy Eaton Memorial Church, Toronto, and Gertrude Crawford, accomplished violinist, also of the Queen City. New and hitherto little played works dominated the program. The score of the second item, the Adagio from a Sonata in A minor by W. H. Harris, was received recently from England, and the playing of the piece before the assembled organists was

believed to be its premier performance hereabouts. The composer, Dr. W. H. Harris, is the eminent organist of St. George's Chapel, London. The recitalist's fourth item, Percy Whitlock's intricate first movement and Scherzetto from his new Sonata in C minor, is also of very recent date, and the Scherzetto, particularly, was most effective. Included in the program were three of the organist's own compositions, which contained much splendid music. First came his two chorale preludes adapted from "The Old 100th" and "Sine Nomine," from one of Vaughan Williams' works. Other numbers in the organ program which were interpreted with skill and distinction were Guilman's Sonata No. 5, first movement, and the Fantasia and Fugue in G minor, Bach.

Gertrude Crawford was in excellent form and her interpretation of the Concerto in G minor, by Bruch, and "Lullaby for Violin and Organ," Crawford, was completely satisfying. She was accompanied by Mr. Crawford at the organ.

George Veary, chairman of the local center, presided. Following the serving of refreshments by members of the ladies' aid of the church, a brief business meeting was held and talks were made by Mr. Crawford and G. D. Atkinson, president of the College.

Kingston Center.

The first fall meeting of the Kingston Center was held Sunday evening, Oct. 23, in Grant Hall, Queen's University. Dr. T. L. Harrison gave a short recital on the Hammond electronic organ. Before the recital Dr. Harrison made a short talk on the Hammond and its possibilities. The program was as follows: Five Bach Chorales; "The Soul of the Lake" and "The Sun's Evensong," Karg-Elert; Sixth Sonata, Mendelssohn. After the recital a short meeting of members took place to discuss plans for the year.

LOIS BAKER, Secretary-Treasurer.

London Center.

The London Center met at Wong's Cafe Nov. 1 with Dr. F. T. Egner presiding. It was announced that the

annual pre-Christmas carol service arranged under the auspices of the London Center will be held in St. Paul's Cathedral Dec. 11, at which time carols will be sung, ending with the "Hallelujah Chorus." George G. Lethbridge will conduct and Charles E. Wheeler will preside at the organ. Miss Ethel Matthews read a paper on "The Life of Haydn" and Mrs. Helen Orth contributed several vocal numbers from the work of this composer.

ETHEL L. MATTHEWS, Secretary.

**ELMORE'S RADIO RECITALS
 CLOSE A SUCCESSFUL YEAR**

Robert Elmore's radio recitals from station WFIL in Philadelphia have continued for twelve months, having been begun Dec. 12, 1937. Evidence of the fact that organ recitals of musical merit are appreciated by radio audiences lies in the fact that Mr. Elmore's following is constantly growing and that the requests for the performance of compositions of a high type are coming in. The programs for December, played from 10 to 10:30 p. m., will include the following:

Dec. 4—Solemn Prelude from "Gloria Domini," Noble; "The Grandmother," "Urchin Whistling in the Streets" and "On the Avenue" ("Sketches of the City"), Nevins; "Benedictus," Reger; Toccata, Yon.

Dec. 11—"Alla Marcia," Bossi; Musette, Nordio; "Aladdin" and "All Baba and the Forty Thieves" ("Tales from the Arabian Nights"), Stoughton; "Evening," Lemare.

Dec. 18—"Fantasia sur Des Noels," de la Tombelle; "Nun Komm, der Heiden Heiland," Bach; "In dulci Jubilo," Bach; "Christmas in Sicily," Yon; March ("Deuxieme Suite"), Boellmann.

Dec. 25—"In dulci Jubilo," Karg-Elert; Pastorale, Remondi; "Gesu Bambino," Yon; Rhapsody on Spanish Christmas Carols, Gigout.

Dec. 1 Mr. Elmore will play in Reading, Pa., for the Pennsylvania Association of Organists, Dec. 13 and 20 he will be heard at the Philadelphia Wanamaker store in two special Christmas recitals, and Dec. 22 and 23 he will be soloist with the Detroit Symphony Orchestra, playing the Saint-Saens C minor Symphony.

Christmas Is Coming!

Can you think of a more useful gift to any friend who is an organist than a subscription to THE DIAPASON for 1939? Any pupil or fellow organist who may not yet have become a regular Diapason addict can be made such for the small sum of \$1.50. He will then do just as you are doing—drop everything else as soon as the monthly issue arrives and read it from cover to cover. *Make a friend happy and grateful to you at a very small expenditure.*

With every gift subscription for 1939 there will be mailed to the recipient immediately a copy of the December, 1938, issue without additional cost. This will make thirteen issues constituting your Christmas present — a lucky number — thirteen virtual volumes filled with things of interest and practical benefit to every organist.

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**First Baptist Church's New Instrument
Includes Echo Division—All
Under Expression—The
Specification.**

George Kilgen & Son, Inc., St. Louis, have built an organ for the First Baptist Church at Charlotte, N. C. The instrument is a three-manual with echo division. It has been installed in two tone chambers adjoining the chancel, with a tone opening screened by display pipes, while the echo division will be placed toward the rear of the church. Negotiations were conducted by the Kilgen factory branch at Charlotte. Pietro Yon, organist of St. Patrick's Cathedral, New York, played the opening recital late in October and an account of the event appears in the A. G. O. pages.

The specifications of the organ are as follows:

GREAT ORGAN (In Chamber).

(Five-inch wind pressure).

- Open Diapason, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- Viola, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Chimes, 25 tubes.

SWELL ORGAN.

(Four and one-half-inch wind pressure).

- Bourdon, 16 ft., 73 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 73 pipes.
- Sallcional, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 73 pipes.
- Flute Harmonique, 4 ft., 73 pipes.
- Flautino, 4 ft., 73 pipes.
- Mixture, 3 ranks (12-15-19), 183 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

(Four-inch wind pressure).

- Open Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Quintadena, 8 ft., 73 pipes.
- Acoline, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Chimes (from Great), 25 notes.

ECHO ORGAN.

- Fern Flöte, 8 ft., 61 pipes.
- Vox Angelica, 8 ft., 61 pipes.
- Vox Aetheria, 8 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.

PEDAL ORGAN.

(Four and one-half-inch to six-inch wind).

- Major Bass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft. (from Swell), 32 notes.
- Major Bass, 8 ft. (Major Bass ext.), 32 notes.
- Bass Flute, 8 ft. (Bourdon ext.), 32 notes.
- Gedeckt, 8 ft. (from Swell), 32 notes.
- Octave Flute, 4 ft. (Bass Flute ext.), 12 pipes.

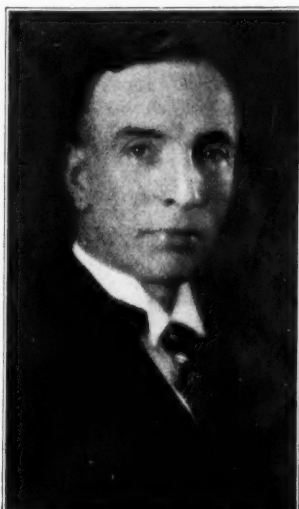
**MARIO SALVADOR PLAYS AT
PEORIA CATHEDRAL RITES**

At the request of Bishop Schlarman of the Peoria diocese and of the Rev. Lyford Kern, director of music of St. Mary's Cathedral in Peoria, Mario Salvador, organist of St. Andrew's Church, Chicago, presided at the console of the large Wicks organ in the rededication exercises of St. Mary's Cathedral in Peoria on Thanksgiving Day, Nov. 28. Mr. Salvador dedicated a two-manual Wicks organ in the Presbyterian Church of Webster Groves, Mo. On the evening of Dec. 8 he is to open a large Möller organ in the Church of St. Stephen, Hamilton, Ohio.

Tily Memorial Organ Opened.

The Rt. Rev. Francis M. Taitt, bishop of the Protestant Episcopal Diocese of Pennsylvania, on Oct. 23 dedicated the new organ at St. John's Church, Bala-Cynwyd. At the console was Dr. Herbert J. Tily, president of Strawbridge & Clothier, Philadelphia, who presented the instrument to the church as a memorial to his wife, the late Lucy P. Tily. A special musical memorial service for Mrs. Tily was held Oct. 30, when George Ashton, organist at the Bryn Mawr Presbyterian Church, gave a recital. The new organ, built by M. P. Möller, Inc., was fully described in the October issue.

GEORGE H. CLARK



GEORGE H. CLARK, whose retirement as organist and choirmaster of Grace Church, Oak Park, one of the largest parishes in the Chicago diocese of the Episcopal Church, has been recorded in THE DIAPASON, closed his long career at the console at the service Oct. 9. He has been compelled by continued ill health to relinquish his work.

Mr. Clark was born in London and educated in that city and in Paris. He was organist and choirmaster of St. Jude's in London until he came to the United States, where his first appointment was to St. Paul's Episcopal Church, Lock Haven, Pa. Next he was at St. John's Church, York, Pa., from which city he was called to Oak Park in 1921.

At Grace Church Mr. Clark had a choir of men and boys which has been one of the outstanding boy choirs of Chicago. He also directed a junior girls' choir and St. Cecilia's Choir for women. He has been heard frequently in recitals on the fine four-manual Casavant instrument in Grace Church. The announcement of his resignation from active work was a source of deep regret to members of the parish as well as to many friends in Oak Park, Chicago and elsewhere.

At Mr. Clark's last service a warm tribute was paid to him on the church folder by Dr. Harold Holt, the rector. It was as follows:

We are sorry to say that today is Mr. Clark's last Sunday at the organ and in charge of the choir. For eighteen years he has assisted us in rendering praises to God and through his well-trained choir and the beautiful organ which he himself planned and has played so magnificently, he has taken us out of the common walks of life, released us from our earthly bondage and opened to us the gates of heaven. Truly Mr. Clark's work has been a ministry. It is a sorrowful thing that illness has terminated his active work, but as long as Grace Church exists as a parish the influence that he has had in the lives of the boys, many of them now grown men, the organ that he designed and the musical standards which he has established will live as a memorial to a life as truly dedicated to God, as richly serving his Lord, as any priest.

Many gifts were presented to Mr. Clark and the choir gave him a large remote control radio.

**REMIGIO RENZI, NOTED ROME
ORGANIST, DIES AT AGE OF 81**

Remigio Renzi, since 1883 first organist at St. Peter's Basilica, Vatican City, and famous for years as one of the ablest of Italian teachers and organists, died Nov. 19 in Rome at the age of 81 years.

Sig. Renzi also achieved distinction as a composer. One of his best-known former pupils is Pietro Yon, organist at St. Patrick's Cathedral, New York.

Mr. Renzi was born and educated in Rome. Pope Pius XI. granted him a pension in June, 1932, in recognition of his long service. Despite his advanced age he continued as an active organist until his death.

His son, Paul Renzi, is solo oboist in several radio orchestras in New York.

**HENRY P. CROSS APPOINTED
TO CHURCH AT HACKENSACK**

HENRY P. CROSS



Henry P. Cross, A.A.G.O., organist, composer and music supervisor, has been engaged as organist and director at the Second Reformed Church of Hackensack, N. J. After eleven years as organist and choirmaster of the Ridgefield Park, N. J., M. E. Church, he succeeded Chester Searle in the Hackensack church on Oct. 23. Mr. Searle leaves after a long and successful career in the church—an enviable record of thirty years.

Mr. Cross is supervisor of music in the Ridgefield Park public schools, founder of the Ridgefield Park Choral Club and former president of the Bergen County division, New Jersey State Music Teachers' Association. He is also conductor of the Tri-State Choral Club, Salisbury, Conn. Born in Hoboken, his first church position was at Holy Innocents' Episcopal Church of that city. He was next at Grace Church, Union City, and then was called to Augusta, Ga., where he was director at the Church of the Good Shepherd and the First Presbyterian successively. After several years there he accepted appointment as organist and choirmaster at Christ Church, Sharon, Conn. He returned to his native

city and took the position at the First Presbyterian Church, which post preceded that in Ridgefield Park.

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- Shepherd's Story (High).....CLARENCE DICKINSON
- O Gift of God (Med. or Low, Violin obbligato)
.....C. L. FICHTHORN
- Shepherd's Way (Low).....A. GREENFIELD
- How far is it to Bethlehem (Med.).....GEORGE MORGAN
- Knight of Bethlehem (High, Low and Med.) .D. C. THOMSON
- Lullaby of the Madonna (Low).....D. McK. WILLIAMS

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GRAY-NOVELLO

NEW ORGAN IN HONOR OF PROFESSOR RATH

OPENED AT HOLLINS COLLEGE

Æolian-Skinner Work Dedicated to Professor Emeritus at Virginia Institution—Opening Recital by Robert L. Goodale.

A new thirty-seven-stop Æolian-Skinner organ dedicated to Professor Erich Rath has been installed in the chapel at Hollins College, Virginia. The work of construction and installation was supervised by G. Donald Harrison, technical director of the Æolian-Skinner Company. The specifications of the instrument follow:

GREAT ORGAN.

- Contra Geigen, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Spitzflöte, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Rohr Flöte, 4 ft., 61 pipes.
- Quint, 2½ ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Fourniture, 4 rks., 244 pipes.
- Chimes (in Swell chamber).

SWELL ORGAN.

- Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Viola da Gamba, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Plein Jeu, 3 rks., 183 pipes.
- Bassoon, 16 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Trompette, 8 ft., 73 pipes.

CHOIR ORGAN.

- Gemshorn, 8 ft., 73 pipes.
- Gemshorn Celeste, 8 ft., 61 pipes.
- Singend Gedeckt, 8 ft., 73 pipes.
- Nachthorn, 4 ft., 73 pipes.
- Nazard, 2½ ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1½ ft., 61 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.

PEDAL ORGAN.

- Principal, 16 ft., 32 pipes.
- Geigen (Great), 16 ft., 32 notes.
- Bourdon, 16 ft., 32 pipes.
- Principal, 8 ft., 32 pipes.
- Gedeckt Pommer, 8 ft., 32 pipes.
- Nachthorn, 4 ft., 32 pipes.
- Blockflöte, 2 ft., 32 pipes.
- Mixture, 3 rks., 96 pipes.
- Posaune, 16 ft., 32 pipes.
- Trompette, 8 ft., 12 pipes.
- Chimes (Great).

On Oct. 26 the instrument was dedicated with a recital played by the college organist, Robert L. Goodale. The dedication was in honor of Erich Rath, resident professor emeritus of music at Hollins, the greater part of whose life has been unselfishly devoted to the best interests of music at the college. The program of the recital was as follows: Prelude and Fugue in E minor, Bach; "Symphonie Romane," Widor; "Ariel," V. D. Thompson; "Meditation a Ste. Clotilde," James; Chorale in A minor, Franck.

ORGAN AND CHIMES TO BE HEARD OVER INDIANA TOWN

The Clugston memorial organ in the Presbyterian Church of LaGrange, Ind., has been reconstructed by the Bohn Organ Company of Fort Wayne and was rededicated, with other improvements in the church, in October. The organ was completely revoiced and a new set of twenty-one Deagan cathedral chimes was added. The chimes are installed in the front of the nave in full view of the audience. Through the use of a powerful sound reinforcing system, especially designed and built for this purpose, organ and chime programs, as well as the singing of the church choir, will be broadcast through the tower. So clear and powerful is this tower chime system that it can be heard distinctly from any point in the city.

New Hammond Outlets in New York.

Announcement has been made of the appointment of two new dealers to work in association with the New York studios of the Hammond Instrument Company. The new dealers are the William Knabe & Co. New York store and Frederick Loeser & Co., a Brooklyn department store. The New York studios at 50 West Fifty-seventh street will continue as before under the direction of Earl Campbell, branch manager, with an organ school in which Virginia Carrington Thomas is principal instructor.

PROFESSOR ERICH RATH



DE TAR OPENS RECITALS IN CALVARY CHURCH, NEW YORK

Calvary Church, at Fourth avenue and Twenty-first street, New York City, is again making good use of its organ, built by the Æolian-Skinner Company, for a series of recitals. Vernon de Tar, F.A.G.O., Calvary's organist, plays Oct. 20, Dec. 15, Feb. 16, March 16 and May 11. Nov. 17 Claire Coci was the visiting performer; for Jan. 19 Carl Weinrich is on the schedule and April 20 Freitz Heitmann, the Berlin organist.

The initial program, by Mr. de Tar, was as follows: Three Preludes on Welsh Hymn-tunes, Vaughan Williams; Chorale No. 2, in B minor, Franck; Allegro Vivace from Symphony I, Vienne; Chorale Prelude, "My Inmost Heart Doth Yearn," Brahms; Prelude and Fugue ("Wedge") in E minor, Bach; Cantabile, Franck; Finale, Franck.

Maitland's Pupils Heard in Recitals.

Warren A. Hohl, artist pupil of Dr. Rollo F. Maitland, played the following numbers in St. Mark's Lutheran Church, Birdsboro, Pa., Nov. 8: "Piece Heroique," Franck; "Kamennoi Ostrow," Rubinstein; Reverie, Dickinson; "Suite Gothique," Boellmann; Chorale Preludes, "O Sacred Head," "Jesu, Joy of Man's Desiring" and "In Thee Is Gladness," Bach; "Will-o'-the-Wisp," Nevin; "Hymn of Glory," Yon. Ruth Luty Campbell, another artist pupil of Dr. Maitland, gave this program at St. Johann's Evangelical Lutheran Church, Philadelphia, Nov. 20: Toccata and Fugue in D minor, Bach; Folk-tune, Whitlock; Canon in B minor, Schumann; Festival Prelude on "Ein feste Burg," Faulkes; "The Bells of St. Anne de Beaupre," Russell; Scherzo in G minor, Bossi; "Liebestraum," Liszt; "Spinning Song," Mendelssohn; Finale in B flat, Franck.

Special Service at Utica, N. Y.

The first in a series of five special musical services was presented by the fifty-voice choir of Central M. E. Church, Utica, N. Y., under the direction of Frank Parker, Sunday night, Nov. 20, when a program of Mendelssohn music was given, including the motet "Judge Me, O God"; anthem, "He Watching over Israel," from "The Elijah," and the cantata "Hear My Prayer," with Mrs. Hugh Jones, soprano, as soloist. Mrs. Frank Parker, pianist, and Mrs. Edward Kuhl, organist of the church, played for the offertory "The Dialogue," from the Symphony Piece for organ and piano by James H. Rogers.

Special Service at Reading, Pa.

The ministry of music service at St. Thomas' Reformed Church, Reading, Pa., Oct. 30, under the direction of H. S. Schweitzer, F.A.G.O., organist and choirmaster, was marked by the singing of excerpts from Mendelssohn's "Elijah." Mr. Schweitzer's organ prelude consisted of three Mendelssohn compositions—Canzonetta, "On Wings of Song" and Nocturne.

Los Angeles News; Recitals and Other Events Mark Month

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Nov. 12.—Dudley Warner Fitch gave the first of a new series of monthly recitals at St. Paul's Cathedral Oct. 31 and played an interesting program with excellent taste and musicianship. It was good to hear the Symphony in C minor by F. W. Holloway again and I have often wondered why this work was not better known in America. The composer used to be well known in London as a recitalist and for some time was one of the organists at the Crystal Palace. His compositions for the organ include two symphonies, a sonata and a number of shorter works, one of which is a good Toccata that Lynnwood Farnam used to play. Mr. Fitch was in good form and all the numbers sounded well, the Fanfare and Gothic March by Guy Weitz especially so.

A first-rate performance of Cesar Franck's "The Beatitudes" was given under the able direction of Norman Soreng Wright at the First Methodist Church of Hollywood Nov. 6. This is no easy work and Mr. Wright and his excellent choir of seventy voices are to be congratulated on one of the best choral performances I have heard in a long time.

Another excellent performance was that given under the direction of Alexander Stewart at the First Baptist Church in Los Angeles. This time it was Rossini's "Stabat Mater" that was featured and I must confess that under Mr. Stewart's direction this old standby took on a new lease of life. The choir of the church, some eighty voices, is one of the best in the city, and with Mabel Culver Adsit at the console of the large Kimball organ everyone seemed to have a good time.

André Marchal gave a recital under the auspices of the Guild at the First Unitarian Church Nov. 10. The organ here is a fine Casavant and the distinguished visitor gave a recital that will long remain in the memory of all who heard it.

Another recitalist heard recently is Allan Bacon, A.A.G.O., who played at the First Methodist Church of Pasadena early in the month. Mr. Bacon gave a recital at Pomona College a few weeks ago, but I do not believe he has been heard in this vicinity since he played a convention recital a decade ago. His playing had authority and style and the audience gave him an enthusiastic reception.

Among the local organists who have given recitals during the last three or four weeks have been W. Brownell Martin and Frederick M. Barnes at the First Congregational Church, Walter E. Hartley at Occidental College, and, of course, Alexander Schreiner at U. C. L. A. and Leslie P. Spelman at Redlands.

How many organists have not wished at some time or another that they could be in the position of the organist in J. B. Priestley's play "When We Are Married," which recently opened in London! Three pillars of the church with their wives are celebrating the twenty-fifth anniversary of their joint wedding amid the congratulations of civic authorities. In an interval in the festivities the three men, as the music committee of the church, administer a moral rebuke to the young organist, who has been conducting a perfectly seemly courtship. The organist is strangely unimpressed, the reason being that he has found out that the minister who performed the triple wedding ceremony twenty-five years ago was not at the time properly authorized to do so! Organists having trouble with

ROBERT L. GOODALE



their music committees might send them a copy of this play.

Mr. and Mrs. Stanley W. Williams returned from Honolulu early in the month. They report an enjoyable holiday, but are glad to be back in Los Angeles. While in Honolulu Mr. Williams overhauled the large Skinner organ in the Congregational Church.

The annual performance of a dramatized version of Mendelssohn's "Elijah," as given at the First Methodist Church in Los Angeles, was presented some five times during the first week of November. This means that between 12,000 and 15,000 people heard the work and I dare not think how many notes Irene Robertson played. It is a big undertaking and all connected with it deserve high praise.

Gatty Sellars Back in America.

Gatty Sellars, English organist and composer, arrived in New York on the "Queen Mary" Oct. 3. On the eve of sailing he gave a recital at the Alexandra Palace, London, for the National Band Festival. He opened his ninth American tour at Newburgh, N. Y., in the Union Presbyterian Church Oct. 4. The Oxford University Press of England has just issued his "Rhapsody on the Reformation Hymn" ("Ein feste Burg") for organ, which is dedicated to Pietro A. Yon.

NEW CHRISTMAS SONG WITH VIOLIN OBLIGATO

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**Montreal Recital
of Unusual Music by
George M. Brewer**

By ALFRED WHITEHEAD

A large Canadian audience listened to a program of unusual organ music Nov. 8. The recital was under the auspices of the one-year-old Casavant Society; the place was the lovely Church of St. Andrew and St. Paul in Montreal; the organ was a noble one built five years ago by Casavant Freres of St. Hyacinthe, Que., and the recitalist was George M. Brewer, organist of the Church of the Messiah, Montreal. Mr. Brewer, a player of rare attainments and a favorite with Montreal audiences, always plans distinguished programs, but on this occasion we had an array of organ music exceptional even for him.

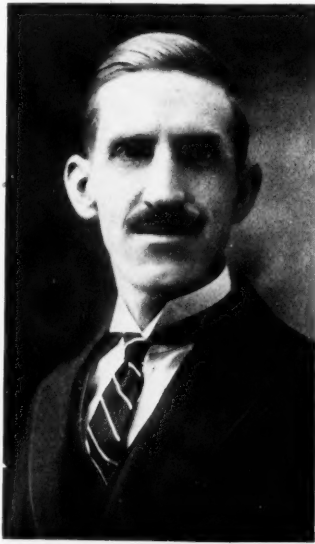
Every composition was based on plainsong or chorales, and the sustained interest of the long program must have proved to the organ-lovers present how enormously indebted organ music is—far beyond what is generally realized—to these ancient sources.

The opening number, Buxtehude's "Te Deum," new to the present writer, is of heroic proportions. It is not food for babes, either as listeners or executants. An admirable performance was marked by good rhythm, clear playing and well-planned registration. Equally well played was the remainder of the list of offerings, in which composers were presented in strict chronological order, from Frescobaldi (1583-1643) to Paul de Maleingreau (1887-). One could note with interest the steady growth in complexity of texture, harmonic feeling and range of color. It must be recorded, however, that the older composers were fully equal to the later ones in sincerity, clearness of vision and sensitiveness to what is effective organically. (Many of us think that a revival of the pre-Bach organ music is long overdue and such recitals as this, and the efforts of such men as Weinrich, Ernest White and Egerton, will do much to make this possible.)

Several of the shorter numbers, skillfully etched by means of careful registration, proved especially delightful. These included a chorale prelude on "Christ Lay in Death's Dark Prison" by Samuel Scheidt (1587-1654), Pachelbel's "From Highest Heaven I Come," Bach's monumental "Out of the Deep" (for double pedal) and Karg-Elert's "Ring Well, with God's Grace."

The Pastoral Sonata by Rheinberger was a disappointment, musically, to the present writer (a lover of the later

JAMES E. SCHEIRER



sonatas by this master); it was the only dull composition of the evening. De Maleingreau's "Symphonie de Noël" was exciting and stimulating, and was played magnificently.

**JAMES EMORY SCHEIRER
DIES IN HARRISBURG, PA.**

James Emory Scheirer, organist of Salem Reformed Church, Harrisburg, Pa., for the last nine years, died Oct. 27 in a Harrisburg hospital. He was 46 years old.

Mr. Scheirer served as organist in a number of churches for the last twenty-five years, starting prior to the world war in Allentown, Pa. Following the war he was successively organist of St. John's Reformed Church, Lebanon; the Second Baptist Church, Atlanta, Ga., and the First Baptist Church, Birmingham, Ala., before going to Salem Reformed Church in 1929. He was president of the Harrisburg Chapter of the Pennsylvania Association of Organists and was a captain in the Air Reserve Corps of the United States Army. Mr. Scheirer was born in Pine Grove, Pa.

Surviving are the widow, Mrs. Olive Rauch Scheirer; three children, David Emory, Ethel Rauch and Edgar Eugene; Mr. Scheirer's parents, the Rev. and Mrs. David Scheirer, York Haven, and two brothers, the Rev. Paul G. Scheirer, Lykens, and Charles W. Scheirer, York Haven, Pa.

Death of Mrs. James C. Cox.

Mrs. James C. Cox of Minneapolis died in that city Oct. 22. Mrs. Cox, formerly Miss Vera Goldbeck, was connected with the Chicago Training School, now a part of the Methodist educational work at Garrett Biblical Institute, Evanston, Ill. She was reared in Minneapolis and in 1933 returned there with Mr. Cox. Mr. Cox has been identified with the Minnesota Chapter of the A.G.O. and represents M. P. Möller, Inc., in the Northwest. He has been identified with the organ industry for many years.

**Recital by Marchal
in Chicago Affords
Thrills to a Throng**

André Marchal, the famous blind organist of St. Germain-des-Prés in Paris, gave the Chicago recital of his American tour at the Rockefeller Memorial Chapel, University of Chicago, Oct. 25, and drew to this cathedral on the university campus a congregation which filled the large edifice. The gathering was splendid evidence of the fact that people do come out and travel far to hear an organ recital—especially when it is by a celebrity from abroad. M. Marchal rewarded those who came from near and far with a performance that satisfied and delighted in his set program and that became a real thrill in his improvisation. The program included: "Caprice sur les Grands Jeux," Clerambault; "Benedictus," Couperin; "Noel avec Variations," d'Aquin; Chorale, "When in the Hour of Utmost Need," Bach; Prelude and Fugue in E minor, Bach; Chorale No. 1, in E major, Franck; Impromptu, Vierne; "Nativite" ("Poème Evangelique"), Langlais; "Apparition de l'Église Eternelle," Messiaen.

The most impressive work seemed to at least one listener to be the performance of the Franck Chorale, in which all the spiritual content of the work was brought out. The entire program had balance and variety, built up as it was from Clerambault to Messiaen.

M. Marchal's improvisations were amazing. The first was a prelude on the hymn-tune "Dundee" in an idiom interestingly modern. The closing number was on a theme written by Howard Talley of the University of Chicago faculty. It opened with a capricious movement leading into a fine fugue and a massive closing section. Both compositions were substantial and inspiring, executed with the same clarity and effective coloring as the listed program which preceded them.

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Programs of Organ Recitals of the Month

Parvin Titus, F.A.G.O., Cincinnati, Ohio—Mr. Titus, organist and choirmaster of Christ Church, played the following program in a recital at the Fountain Street Baptist Church, Grand Rapids, Mich., Nov. 14: Chorale Preludes, "To God Alone Be Highest Praise," Pachelbel; "Our Father, Who Art in Heaven," Pachelbel, and "My Soul Doth Magnify the Lord," Strungk; Fantasia and Fugue in G minor, Bach; Lento, Sixth Trio-Sonata, Bach; Eighth Symphony (Scherzo, Cantabile and Finale), Widor; "Carillon," De Lamarter; Chorale Prelude, "The Cross, Our True and Only Hope," R. Cochrane Penick; Postlude on "Old Hundredth," Grace. This recital was under the auspices of the Western Michigan Chapter of the American Guild of Organists.

A Christmas program to be played by Mr. Titus Dec. 1 for the Woman's Club of Fort Thomas, Ky., at the Highland Methodist Church will be made up as follows: Trumpet Tune and Air, Purcell; Allegro, Concerto 1, Handel; Pastorale, Bach; Three "Noels" (Eighteenth Century, Balbastre; Nineteenth Century, Guilman, and Twentieth Century, Mulet); Variations on an Ancient Christmas Carol, Dethier; Adagio, Symphony 6, Widor; "Carillon," Vierne.

Arthur B. Jennings, Minneapolis, Minn.—The department of music of the University of Minnesota presented Mr. Jennings, the university organist, in the first of a series of recitals Sunday afternoon, Nov. 6. Mr. Jennings played the following program: Toccata, Adagio and Fugue in C major, Bach; Sonatina in G, Clementi; Chorale in B minor, Franck; "Melody for the Bells of Berghall Church," Sibelius; Toccata, de Meraux; "The Old Castle," Moussorgsky; Finale from First Symphony, Vierne. His encore number was his own beautiful and effective arrangement of the Bach chorale "Komm, süßer Tod." The next recital will be given Dec. 11.

J. Herbert Springer, Hanover, Pa.—Mr. Springer has just initiated a new series of Sunday afternoon recitals, to be played in Advent on the great four-manual Austin organ in St. Matthew's Lutheran Church. He is being assisted by a group of four vocal soloists. Nov. 27 he gave a Bach program. Dec. 4 will be devoted to early composers and Dec. 11 to modern composers. Dec. 18 a Christmas program will be played. These programs include the following:

Dec. 4—"Grand Jeu," du Mage; "Benedictus," Couperin; Prelude in D minor, Clerambault; "Now Comes the Saviour of the Gentiles," Kniller; Prelude and Fugue in F, Buxtehude; Concerto in D minor (No. 10), Handel; The Bell Symphony, Purcell; Aria, Mattheson; Fantasy in F minor, Mozart.

Dec. 11—Prelude, Sarabande and Fugue, Arthur Jennings; Adagio from Second Symphony, Widor; Scherzo in G minor, Bossi; Melodia, Reger; First Sonata, Hindemith; "Carillon," Sowerby; Larghetto in A flat, Jongen; Toccata ("Electa ut Sol"), Dallier.

Dec. 18—"From Heaven Came the Angelic Host," Buttstedt; "Noel: Une Vierge Pucelle," Le Begue; "Noel for the Flute Stops," d'Aquin; Fantasy on Two Carols, Bonnet; "Adeste Fideles" ("Cathedral Windows"), Karg-Elert; "Good News from Heaven," Reger; Pastorale, Arno Landmann; Christmas Suite No. 2, Edmundson.

Rolle F. Maitland, Mus. D., F.A.G.O., Philadelphia, Pa.—Dr. Maitland played the following program at Grace Lutheran Church, Allentown, Pa., Oct. 20: Overture, "A Midsummer Night's Dream," Mendelssohn; Folk-tune, Whitlock; Chorale Prelude, "Sleepers, Wake," Bach; "Ave Maria," Schubert; "Variations de Concert," Bonnet; "Sunrise in Emmaus," Marguerite Maitland; Sketch in D flat, Schumann; "Kamennoi Ostrow," Rubinstein; "Spinning Song," Mendelssohn; "Liebestraum," No. 3, Liszt; Improvisation on Familiar Hymns. The overture, "Ave Maria," "Sunrise in Emmaus," "Kamennoi Ostrow," "Liebestraum" and the improvisation were played by request.

Dr. Maitland gave the inaugural recital on the organ recently completed by the Leet Organ Company for the Frankford Society of the New Jerusalem (Swedenborgian) in Philadelphia, Nov. 21. Following were his numbers: "Marche Triomphale," "Now Thank We All Our God,"

Karg-Elert; Folk-tune, Whitlock; Toccata and Fugue in D minor, Bach; "The Question" and "The Answer," Wolstenholme; "Hymn of Glory," Yon; Sketch in D flat, Schumann; "Liebestraum," No. 3, Liszt; "Spinning Song," Mendelssohn; Fantasia on the Hymn "Arise, All Souls, Arise," Maitland. The last number was composed for this recital and dedicated to the Frankford Society of the New Jerusalem.

Winifred Jolley Bengson, A.A.G.O., San Francisco, Cal.—Mrs. Bengson, organist of Calvary Presbyterian Church, was heard in a recital at that church Nov. 15, assisted by John Milton Kelly, minister of music, tenor. Mrs. Bengson's numbers were: "The Awakening," Couperin; "The Hen," Rameau; Chorale in A minor, Franck; Fanfare and Gothic March, Guy Weitz; Melody Improvisation and Gavotte, Polster; "Comes Autumn Time," Sowerby; "The Enchanted Forest," Stoughton; Finale, Eighth Symphony, Widor.

On Nov. 1 Mrs. Bengson gave a recital for the Sigma Alpha Iota alumnae of the San Francisco bay region.

Hugh McAmis, F.A.G.O., New York—Mr. McAmis played the following program in All Saints' Church, Great Neck, L. I., Nov. 15: "Now Thank We All Our God," Adagio Cantabile, Andantino and "From God Naught Shall Divide Me," Bach; Air, Loeliet; Concerto in D, Charles Avison; "Clouds," Debussy; Symphonic Poem, "Finlandia," Sibelius.

William Lester, D.F.A., Chicago—Mr. Lester, organist of the New First Congregational Church, played the following program in a recital on the large four-manual Kimball organ Sunday evening, Nov. 27: Chaconne in D, Pachelbel; Sonata in E, Michael John Festing; Toccata in D, Reger; "Persian Suite," Stoughton; "A Southern Idyl," William Lester; Improvisation on a Familiar Hymn-tune, Lester.

C. Wesley Andersen, F.A.G.O., St. Paul, Minn.—The concluding service of the thirtieth anniversary of Gloria Dei Lutheran Church consisted of organ vespers and evening prayers, at which Dean C. Wesley Andersen, A.A.G.O., organist and director, assisted by the church quartet, gave the following program: Second Concerto, Handel; "Eventide," Fairclough; "Twilight at Fiesole," Bingham; Chorale in A minor, Franck; Sixth Sonata, Mendelssohn.

E. Rupert Sircom, Minneapolis, Minn.—On the evening of Oct. 24 E. Rupert Sircom, organist and choirmaster of Westminster Presbyterian Church, played the following Bach program that proved of great interest to Bach admirers: Fugue in G major; Passacaglia et Thema Fugatum in C minor; Sinfonias, "Lord, for Thee My Spirit Longs" and "Wailing, Crying, Mourning, Sighing"; Chorale Prelude on "Out of the Depths"; Five Chorale Preludes from the "Little Organ Book"; Sinfonia to "The Hungry Shall Eat."

Herbert D. Bruening, Chicago—Mr. Bruening played a vespers recital at the Lutheran Church of St. Luke Nov. 20 and included in his offerings the following compositions: "Psalm 119," Marcello; "Beside Still Waters," Bingham; "Fiat Lux," Dubois; "O Morning Star," Buxtehude; Sinfonia to Cantata "We Thank Thee, God," Sonatina from Cantata "God's Time Is Best" and Chorale Prelude, "Out of the Depths," Bach; "Grand Choeur Dialogue," Gigout; "Echoes," Brewer; "Now Thank We All Our God," Karg-Elert.

Mr. Bruening was guest organist at the anniversary concert of the choirs of Zoar Lutheran Church Oct. 23.

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio—Mr. Kraft's recital at Trinity Cathedral on the evening of Dec. 5 will be marked by the interpretation of the following works; "Harpisichord Praeludium," Bach-Benbow; Prelude in E flat, Bach; First Movement, Concerto in G minor, Handel; Introduction and Toccata, Walond; Polish Lullaby, Traditional, arranged by E. A. Kraft; Caprice, Guilman; Toccata-Prelude on "Vom Himmel hoch," Edmundson; Canzona from Sonata in C minor, Whitlock; Scherzo, Commette; "Carillon de Westminster," Vierne; Nocturne, Dethier; Toccata from Suite, Op. 5, Durufle.

Mr. Kraft played the following lec-

tions in his recital at Lake Erie College, Painesville, Ohio, Nov. 30: Festival Prelude on "Ein feste Burg," Faulkes; Prelude and Fugue in E minor, Bach; "If Thou Art Near," Bach-Kraft; Polish Lullaby, Traditional, arranged by Kraft; Caprice, Guilman; Toccata-Prelude on "Vom Himmel hoch," Edmundson; Canzona from Sonata in C minor, Whitlock; "Evening Bells and Cradle Song," Macfarlane; Concerto in G minor (first movement), Handel; "Legende," Bedell; Toccata, de la Tombelle.

George Leland Nichols, Amherst, Mass.—Mr. Nichols has initiated a series of twilight recitals on the large Aeolian-Skinner organ at Amherst College. The first program, on Oct. 5, was devoted to works of contemporary American composers and included: "The Chapel of San Miguel," Seder; "Twilight at Fiesole," Bingham; Cantilena, McKinley; "Twilight Moth," Clokey; "Comes Autumn Time," Sowerby.

On Oct. 12 Mr. Nichols played eight chorales from Bach's "Orgelbüchlein." Oct. 19 he presented scenes from the music dramas of Richard Wagner, the following being included: "Magic Fire Scene," from "Die Walküre" (transcribed by James H. Rogers); "Forest Murmurs," from "Siegfried" (transcribed by James H. Rogers); "Liebestod," from "Tristan und Isolde" (transcribed by Archer Gibson).

In a program of works of the modern French school, played Oct. 26, Mr. Nichols included: Allegro, Sixth Symphony, Widor; "Rose Window," Mulet; Pastorale, Second Symphony, Widor; Finale, First Symphony, Vierne. A Bach program Nov. 2 included the Dorian Toccata, three chorale preludes and the Prelude and Fugue in B minor. Nov. 9 a Cesar Franck program was played, as follows: "Piece Heroique," Pastorale and Chorale in A minor.

William Self, Worcester, Mass.—Mr. Self, organist and choirmaster of All Saints' Church, Worcester, played the following numbers at the twilight recital at Amherst College Nov. 16: Prelude and Fugue in G major, Bach; Chorale in B minor, Franck; "Pensee d'Automne," Jongen; Toccata in B minor, Gigout.

Robert Noehren, Buffalo, N. Y.—Mr. Noehren, organist and choirmaster at St. John's Church, Buffalo, who, with Herbert Fromm, is presenting an unusual series of recitals devoted to the music of Buxtehude, will play a recital at Princeton University Chapel Dec. 7. Following is the program: Fugue in E flat, Bach; Trio-Sonata in E minor, No. 4, Bach; Three Chorale Preludes (MS.), Herbert Fromm; First Sonata, Hindemith; Finale from First Symphony, Vierne.

Kenneth R. Osborne, Holland, Mich.—In his Sunday vespers recitals at Hope College Mr. Osborne has played the following programs:

Oct. 9—Prelude, Fugue and Chaconne, Buxtehude; "Toccata per l'Elevazione," Frescobaldi; Cathedral Prelude and Fugue, Bach; Symphonic Chorale, "Ach bleib mit Deiner Gnade," Karg-Elert; "Ronde Francaise," Boellmann; "Dreams" ("Tristan and Isolde"), Wagner; "Sonata da Chiesa," Andriessen.

Nov. 6—"Grand Choeur Dialogue," Gigout; "Aftonfrid," Higg; Chorale in B minor, Franck; Pastorale, Whitlock; "Caprice Heroique," Bonnet; Berceuse and Finale ("The Firebird"), Stravinsky.

The following Christmas program will be played Dec. 4: "The Christmas Pipes of County Clare," Gaul; "Une Vierge Pucelle," Le Begue; Chorale Preludes, "A Babe Is Born in Bethlehem," "O Hail This Brightest of Days," "Jesu, Priceless Treasure" and "In dulci Jubilo," Bach; Variations on "The Coventry Carol," Milford; Pastorale on "On Christmas Night," Milford; "Hallelujah" ("Messiah"), Handel.

Dudley Warner Fitch, Los Angeles, Cal.—Mr. Fitch included the following compositions in his "hour of organ music" at St. Paul's Cathedral Nov. 21: Grand Chorus on the Fourth Gregorian tone, Wolstenholme; "Ambrosian Prelude," Mueller; Short Prelude and Fugue in E minor, Bach; Gavotte from "Mignon," Thomas; Prelude Improvisation on "Veni Emmanuel," Egerton; "The Bells of St. Anne de Beaupre," Russell; "Legend of the Moun-

tain," Karg-Elert; Concert Overture, Hollins.

Dec. 19 at 8:30 Mr. Fitch will play the following "hour of Christmas music": Rhapsody on a Christmas Carol, Faulkes; Prelude on "Divinum Mysterium," Candlyn; Bohemian Carol, Traditional-Polster; "Prologue de Jesus" and "Joyful Tidings," Clokey; Pastorale in F, Bach; Variations on a Christmas Carol, Mauro Cottone; Chorale Prelude, "Puer Natus est in Bethlehem," Buxtehude; "A Carpenter Is Born" (Apostolic Symphony), Edmundson; Fantasia on Two Christmas Carols, West.

Wilbur F. Swanson, Rock Island, Ill.—Mr. Swanson, dean of the school of music of Augustana College, was assisted by Maurits Kesar, violinist, in recitals at Kewanee and Altoona, Ill., in November. The organ program included: Toccata and Fugue in D minor, Bach; "Lord Jesus Christ, Only Son of God," Bach; Pastorale (First Sonata), Guilman; "Carillon," Rogers; "Piece Heroique," Franck; Chorale Fantasia, "Built on a Rock the Church Doth Stand," Wilbur F. Swanson.

Willis Johnson, Minneapolis, Minn.—In a recital at Gethsemane Episcopal Church Oct. 17 Mr. Johnson played: "Electa ut Sol" and "Stella Matutina," Dallier; Rondo ("Le Coucou"), d'Aquin; Cantilena and Intermezzo, Third Symphony, Vierne; Prelude and Fugue, Buxtehude; Chorale Prelude, "Come, Saviour of the Gentiles," Bach; Trio-Sonata No. 1, in E flat, Bach; "Benedictus," Reger; Toccata in F, Widor.

Gilman Chase, Chicago—In a recital at 8 o'clock Dec. 5 in the First Unitarian Church, the first program of a series to be played by Mr. Chase, the newly-appointed organist of the church, he will present the following selections: Chromatic Toccata, Frescobaldi; Adagio, Fourth Trio-Sonata, Bach; Fantasia and Fugue in G minor, Bach; "A Lovely Rose," Brahms; "Pantomime," Jepsen; Second Movement, Sonata 1, Hindemith; Allegro, Symphony 1, Maquire.

Edward G. Mead, F.A.G.O., Oxford, Ohio—At a faculty recital of Miami University Sunday afternoon, Oct. 30, in Benton Hall Mr. Mead played these compositions: Allegro Vivace, Sammartini; Air, Tartini; Gavotte, Martini; Fantasia and Fugue in G minor, Bach; First Movement, Sixth Sonata, Mendelssohn; Canon in B minor, Schumann; Andante Religioso, Liszt; "Piece Heroique," Franck; "Prelude in Olden Style," Alfred M. Greenfield; "Romance sans Paroles," Bonnet; "L'Organo Primitivo," Yon; Evening Song, Bairstow; Toccata in G, Jepsen.

Martin W. Bush, F.A.G.O., Omaha, Neb.—For the Sunday afternoon recital at the Joslyn Memorial Nov. 13 Mr. Bush played the following program: Allegro con Fuoco, from Sonata No. 1, Borowski; "Evening Song," Bairstow; Toccata and Fugue in D minor, Bach; "Frere Jacques! Dormez Vous?," Ungerer; "Marche Champetre," Boex; "Solvejg's Lied," Grieg; "Comes Autumn Time," Sowerby.

Claude Means, Greenwich, Conn.—Mr. Means, organist of Christ Church, Greenwich, played this recital at Trinity College, Hartford, Nov. 8: Ricercare, Palestrina; Fugue on the Kyrie, Couperin; Prelude, Fugue and Chaconne, Buxtehude; "O Man, Thy Grievous Sin Bemoan" and "I Cry to Thee, Lord Jesus," Bach; Prelude in C major, Bach; Prelude, Fugue and Variation, Franck; "Regina Pacis," from Organ Symphony, Weitz; Antiphon III, Dupre; Finale, Sixth Symphony, Widor.

Stanley E. Saxton, Saratoga Springs, N. Y.—Mr. Saxton's recital Oct. 24 at Skidmore College was marked by the performance of this list of compositions: Prelude and Fugue in C minor, Bach; "Liebestod" ("Tristan and Isolde"), Wagner; Scherzo (Symphony 4), Widor; "May Night," Palmgren; "Carillon de Westminster," Vierne.

Carolyn M. Cramp, New York City—At a musicale of the School of Music Education in her studio at 160 West Seventy-third street Nov. 4 Miss Cramp had the assistance of Pari Atheras, soprano, and William Hughes, accompanist. Miss Cramp played the following organ numbers: "Rhapsodie Catalane," Bonnet; Prelude and Fugue in D major, Bach; "Chant Triste," Bonnet; Scherzetto, Vierne; "Carillon-Sortie," Mulet.

Programs of Organ Recitals of the Month

Charles Boehm, Glendale, L. I.—Mr. Boehm, organist and choirmaster of Emanuel Lutheran Church, Corona, L. I., will play "an hour of organ music" at his church Dec. 27 at 8:30. The program will consist of the following numbers: "Psalm XIX," Marcello; Andante Cantabile, Fourth Symphony, Widor; Chorale Preludes, "Alle Menschen müssen sterben" and "Christ lag in Todesbanden," and Prelude and Fugue in E minor, Bach; Reverie, Dickinson; Pastorale, Clokey; "Dreams," McAmis; "Water Music," Handel; "The Swan," Saint-Saens; "Piece Heroique," Franck.

Robert Stofer, Crawfordsville, Ind.—Mr. Stofer, organist of Wabash College, gave the first recital of his winter series Sunday afternoon, Oct. 30, presenting the following program: "Comes Autumn Time," Sowerby; "A Seventeenth Century Prelude," Clerambault; "Dreams," McAmis; "Meditation a Sainte Clotilde," James; Andante Cantabile, Fourth Symphony, Widor; Intermezzo, Callaerts; "Harmonies of Florence" ("Florentine Chimes," "Twilight in Fiesole" and "March of the Medici"), Bingham.

Dubert Dennis, Oklahoma City, Okla.—In a recital on the four-manual Austin organ at the First Christian Church Nov. 1 Mr. Dennis played these compositions: Chorale Preludes, "To Thee I Cry," "In Thee Is Joy" and "My Heart Is Filled with Longing," Bach; Fifth Symphony (complete), Widor; "Into the Silver Night," Alfred Johnson; "Urchin Whistling in the Streets" and "An Old Lady on a Porch," Gordon Balch Nevin; "The French Clock," Bornschein; Intermezzo (Act 2, "Carmen"), Bizet; Idylle (manuscript), Paolo Conte; "Neptune," Stoughton.

Arthur H. Arneke, Milwaukee, Wis.—Mr. Arneke played this program at the Congregational Church of Watertown, Wis., Oct. 28 for the Euterpe Club: Toccata, Arneke; Finale from Act 1, "Madame Butterfly," Puccini; Largo, Handel; "Flight of the Bumble-bee" and "Song of India," Rimsky-Korsakoff; Rhapsodie, Silver; Melody, Dawes; "On the Trail," from "Grand Canyon Suite," Grofe; Londonderry Air, Old English; Cradle Song, Brahms; Finale from Fifth Symphony, Widor.

Robert L. Bedell, Mus. D., New York—Dr. Bedell's programs on Sunday afternoons at the Brooklyn Museum will include the following in December:

Dec. 4—Toccata from Fourth Symphony, Widor; "Meditation Religieuse," Mulet; "Marche Pontificale," Lemmens; "Air Varlee," Handel; Fugue in G minor (lesser), Bach; Andante from Fifth Symphony, Beethoven; "Gavotte Francaise," Nichell; Berceuse, Delbruck; "Tannhäuser" March and Chorus, Wagner.

Dec. 11—Toccata in C minor, Boellmann; Prelude to Second Symphony, Widor; Fugue a la Gigue, Bach; "Romance sans Paroles," Bedell; "Water Music" (Allegro Vivace—Air), Handel; Andante from Fifth Symphony, Tschalkowsky; Gavotte in A, Gluck; Andante from "Orfeo," Gluck; Farandole from "L'Arlesienne," Bizet.

Dec. 18—Toccata in C major, d'Evry; Berceuse in G, Faulkes; Fugue-Finale from Pastoral Sonata, Rheinberger; Reverie—Improvisation, Bedell; Funeral March on the Death of a Hero, Beethoven; Arabesque No. 2, Debussy; "The Land of the Sky-blue Water," Cadman; "By the Waters of Minnetonka," Lieurance; "Dance of the Hours," from "La Gioconda," Ponchielli.

Charles E. Vogan, Grand Rapids, Mich.—In a recital played before the evening service at the Central Reformed Church by Mr. Vogan Nov. 6 he included: "Toccata per l'Elevazione," Frescobaldi; Prelude in D minor, Clerambault; Largo from Violin Concerto in G minor, Bach; Prelude on the Welsh Hymn-tune "Rhosymedre," Williams; Toccata on "O Filii et Filiae," Farnam; "Romance," from Fourth Symphony, Vierne; "Comes Autumn Time," Sowerby.

Vincent E. Slater, Washington, D. C.—Mr. Slater has played the following in short recitals preceding the evening service at the Foundry Church:

Nov. 11—"Humble Us by Thy Goodness," Bach; "Vitrail," Mulet; "Piece Heroique," Franck.

Nov. 20—Prelude, Fugue and Variation, Franck; Badinerie, from Suite in B minor

for Flute and Strings, Bach-Bedell; Toccata ("Suite Gothique"), Boellmann.

Nov. 23, at the Church of Jesus Christ of the Latter Day Saints (Mormon), he played: Toccata on "O Filii et Filiae," Farnam; Toccata, Adagio and Fugue in C major, Bach; "The Minstrel Boy," Lemare; Bourree and Musette, Chenoweth; "Chinese Eoy and Bamboo Flute," Spencer; Cantilene ("Prince Igor"), Borodin-Kraft; Finale from Second Symphony, Widor.

Laurel E. Anderson, Lawrence, Kan.—Mr. Anderson, organist of the University of Kansas, played this program at the vesper recital Nov. 6 in Hoch Auditorium: "Praeludium" in A minor, Bach; "Musette en Rondeau," Rameau; Third Rhapsody, Saint-Saens; "Amaryllis," Traditional French; "The Song of the Shepherd," Jacob; Chorale Improvisation on "In dulci Jubilo," Karg-Elert.

Wade N. Stephens, Salt Lake City, Utah—Following are a few of the programs played in the Salt Lake Tabernacle by Mr. Stephens in October:

Oct. 8—"The Submerged Cathedral," Debussy; Prelude, Clerambault; "My Heart Is Filled with Longing," Bach; Finale, Eighth Symphony, Widor.

Oct. 10—"Toccata Duodezima," Muffat; Sarabande in D, Bach; "The Squirrel," Weaver; "Finlandia," Sibelius.

Oct. 17—Prelude and Fugue in C, Bach; "The Girl with the Flaxen Hair," Debussy; "The Flight of the Bumble-bee," Rimsky-Korsakoff; "October Twilight," Hadley; "Westminster Chimes," Vierne.

Oct. 31—Prelude to "Lohengrin," Wagner; Sonata in E flat (Allegro Moderato and Adagio), Bach; Finale in B flat, Franck.

Frederic B. Stiven, Mus. D., A.A.G.O., Urbana, Ill.—Dr. Stiven, director of the University of Illinois School of Music, played the Sunday afternoon recital Nov. 20 at the university and made use of the following compositions: "Water Music" Suite, Handel; Chorale No. 3, in A minor, Franck; Second Meditation and Caprice, Gullmant; "Vespertide," Lemare; Triumphant March in E flat, Hollins.

Laura Lee, Palo Alto, Cal.—Miss Lee, assisted by Dorothea Morgan at the piano, played the following organ and piano program in a recital for the San Jose Chapter of the State Music Teachers' Association at the First Presbyterian Church Nov. 15: "Un Voeu a la Vierge," Magnus; "Der Schäfer," Volkman; Adagio, Kalliwoda; Menuett, Boccherini; Reverie, Karg-Elert; Rhapsody, Demarest.

Raymond C. Robinson, F.A.G.O., Boston, Mass.—In his noon recitals at King's Chapel, which are a musical institution in Boston, Mr. Robinson has played:

Oct. 23—"Fantaisie Dialogue," Boellmann; Prelude, Fugue and Variation, Franck; "Piece Heroique," Franck; "Marche Funebre et Chant Seraphique," Gullmant; Magnificat, Bach; Little G minor Fugue, Bach; "A Rose Breaks into Bloom," Brahms; Finale (Symphony I), Vierne.

Oct. 31—Chorale in B minor, Franck; "The Little Red Lark," Clokey; Fantasia in E flat, Saint-Saens; "Carillon," De Lamarter; "Pilgrims' Chorus," Wagner-Liszt; Aria, "I Stand before the Gate of Heaven," Bach; Finale (Symphony 6), Widor.

Nov. 7—Prelude and Fugue in A minor, Bach; Arioso, Quantz-Dickinson; Lento, Adagio and Finale from "Piece Symphonique," Franck; "Starlight," Karg-Elert; "Noel," Mulet; Toccata, Mulet.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree, the University of Florida organist, played the dedicatory recital on a three-manual Miller organ in the First Methodist Church of DeLand, Fla., Oct. 18. His program consisted of: Fantasia and Fugue in G minor, Bach; "Carillon," De Lamarter; Roulade, Bingham; Concerto in G major, Stanley; "The Bells of St. Anne de Beaupre," Russell; "Caprice Viennois," Kreisler; "Stephen Foster Suite" (MS.), Murphree; "Will-o'-the-Wisp," Nevin; "Dreams," Stoughton; "Imagery in Tableaux," Edmundson.

Elmer A. Tidmarsh, Schenectady, N. Y.—Dr. Tidmarsh's programs at Union College include a Grieg program Dec. 4 and the following other December offerings:

Dec. 11—"Marche Militaire," "Ave Maria," and "Moment Musical," Schubert; Prelude in C sharp minor, Melodie in E, and Serenade, Rachmaninoff; "Pomp-and-

Circumstance," Elgar; Meditation from "Thais" and "Angelus," Massenet; "In a Monastery Garden," Kotelbey; "The Lost Chord," Sullivan; "Rhapsody in Blue," Gershwin.

Dec. 18—"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," Dubois; "Hallelujah Chorus," Handel.

Pietro Von, New York City—In his musical program at St. Patrick's Cathedral Nov. 6 Mr. Von included the following organ selections: Canzona, Gullmant; "Preghiera," Ravanello; Aria, Bach; "Cantilene Pastorale," Gullmant; Introduction and Allegro and Fugue, Second Sonata, Pagella; Solemn Prelude, from "Gloria Domini," Noble; Prelude and Fugue in B flat, Bach.

William S. Bailey, F.A.G.O., Zanesville, Ohio—The Thursday Music Club presented Mr. Bailey and a vocal ensemble in a program at St. James' Episcopal Church Nov. 3 and Mr. Bailey's selections were the following: Concerto No. 3, in B flat, Handel; Chorale Preludes, "Ich ruf 'zu Dir'" and "Wenn wir in höchsten Nöthen sein," Bach; "Eklog," Kramer; "Chanson," Candlyn; "Dawn," Jenkins; Sonata No. 2, in D major, Gullmant.

Gene Stanton, Norwalk, Ohio—Mr. Stanton, assisted by the chorists of St. Paul's Church, gave his monthly recital Nov. 20 at St. Paul's Church. The organ numbers were: Chorale Preludes, "Jesus, Priceless Treasure" and "In Thee Is Joy," Bach; "The Bells of St. Anne de Beaupre," Russell; Chorale Preludes, "The Cross, Our True and Only Hope" and "O God in Heaven, Look Down on Me," Cochrane Penick; "Alleluia," Dubois; Prelude to "The Blessed Damozel," Debussy-Christian; "Jagged Peaks in the Starlight," Clokey; Finale from Symphony 1, Vierne.

Edward H. Johe, Meadville, Pa.—Mr. Johe's program Nov. 20 in the series of

recitals he is presenting at Allegheny College was made up as follows: Concerto in B flat major, Handel; "Ariel," Bonnet; Prelude and Fugue in A minor, Bach; Scherzo from First Symphony, Schumann; Concert Variations, Edmundson; Londonderry Air, Traditional; Toccata, Callaerts.

On Nov. 6 Mr. Johe's program consisted of: Prelude to "Carmen," Bizet; Chorale Improvisations, "In Heaven Above" and "Ye Watchers and Ye Holy Ones," Margrethe Hokanson; Symphony No. 6 (complete), Widor; "Legend," Robert L. Bedell; "Liebestod," from "Tristan and Isolde," Wagner; Sortie, Ropartz.

George Dok, Rockford, Mich.—Mr. Dok played the following selections Sunday, Nov. 6, in a 5 o'clock recital at the First Congregational Church, Traverse City, Mich.: Fantasia on the Welsh tune "Twrwgwyn," T. J. Morgan; Cathedral Prelude and Fugue, Bach; "Russian Boatmen's Song on the River Volga," arranged by Eddy; Gavotte, Handel; "Romance," F. Riml; "Fountain Reverie," Fletcher; "Echo," Tombelle; Allegro Maestoso, Gullmant. Frances Hunter Carlson, soprano, sang a group of sacred and secular songs. Mrs. Edwin R. Chapman, organist of the church, played the Berceuse by Dickinson for the offertory.

Laura Louise Bender, Cleveland, Ohio—Miss Bender gave a recital for the Youngstown sub-chapter of the A. G. O. at St. John's Church in that city Oct. 26. Her program was made up as follows: Sonata in G minor, first movement, Merkel; Chorale Preludes, "Lass mich Dein sein und bleiben," Delphin Strungk, and "In dulci Jubilo," Bach; Toccata in the Dorian mode, Bach; Menuet in G flat, Beethoven-Kraft; "Noel," d'Aquin; Caprice, "The Brook," Dethier; "The Curfew," Horsman; Scherzo, Sonata in E minor, Rogers; "Silence Mystique," from "Impressions Gothiques," Edmundson; "Sunshine Toccata," Swinnen.

[Continued on next page]

NEW!

S. KARG-ELERT, Phantasia (from Partita Retrospectiva III)... 75
R. S. STOUGHTON, Evening Shadows. Nocturne..... 50

LATEST COMPOSITIONS by T. TERTIUS NOBLE

Choral Prelude on "Tallis' Canon" (All Praise to Thee, my God, this night)..... 50
Choral Prelude on the Tune "St. Peter"..... 50
Choral Prelude on the Tune "Bangor"..... 60
Introduction and Passacaglia..... 1.50

RECENT COMPOSITIONS by S. KARG-ELERT

A Cycle of Eight Short Pieces, Op. 154..... 1.00
Rondo, alla Campanella, Op. 156..... 60
Deux Ritournelles (Rameau)..... 60
I. Musette II. Tambourin

CHRISTMAS ORGAN MUSIC

GEORGE A. BURDETT, A Christmas Meditation on "The First Noel" and "Holy Night"..... 50
Meditation on "Veni Emmanuel" (O Come, O Come Emmanuel)..... 50
F. LESLIE CALVER, Christmas Fantasia ("In dulci jubilo" and "Adeste, Fideles")..... 60
T. FREDERICK H. CANDLYN, Prelude on "Divinum Mysterium"..... 50
WILLIAM FAULKES, Paraphrase on a Christmas Hymn (O Little Town of Bethlehem)..... 60
ARTHUR FOOOTE, Op. 80, Christmas..... 75
E. HARDY, The Hymn of the Angels..... 50
JULIUS HARRISON, Gloria in Excelsis..... 50
J. SEBASTIAN MATTHEWS, Chorale Finale (in the old style), "Glory to God"..... 50
CHARLES H. MORSE, The Coming of the Magi..... 50
ALFRED WHITEHEAD, Christmas Slumber Song..... 50

SELECTED CHRISTMAS SONGS

LUCINA JEWELL, The Vision of the Shepherds (2 keys)..... 50
H. C. MACDUGALL, All My Heart This Night Rejoices (2 keys with violin obligato)..... 60
O Little Town of Bethlehem (2 keys)..... 50
W. J. MARSH, O Night Divine (2 keys)..... 50
RAYMOND C. ROBINSON, Behold, I Bring You Good Tidings (2 keys)..... 65
GEORGE VAUSE, The Glory of the Lord (2 keys)..... 50
CLAUDE WARFORD, A Little Child Came He (2 keys)..... 45

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Programs of Organ Recitals of the Month

Harry W. Stratton, A.A.G.O., Buffalo, N. Y.—Mr. Stratton gave a recital for the Niagara Falls A.G.O. branch Oct. 25 at the First Presbyterian Church, Niagara Falls, and played these compositions: Festival Prelude in F, Dethier; Scherzo in E, Gigout; Toccata in C, Bach; Adagio in A minor and Fugue in C, Bach; Fantaisie in A, Boellmann; "Clair de Lune," Debussy; "Marche," Barie.

Claude L. Fichthorn, A.A.G.O., Marshall, Mo.—Dean Fichthorn played a recital for the Central Missouri Chapter, A.G.O., at Missouri Valley College Nov. 14 and had the assistance of Miss Katharine Fichthorn, violinist, accompanied by Steven L. Barrett. The organ selections were: Fantaisie in F minor, Bottazzo; "Clair de Lune," Karg-Elert; Intermezzo and Pastorale, Reger; Toccata in D minor (Dorian), Bach; "Prayer," from "Jewels of the Madonna," Wolf-Ferrari; "Thou Art the Rock," Mulet.

Alexander Schreiner, F.A.G.O., Los Angeles, Cal.—Among his November offerings in his weekday noon and Sunday afternoon recitals at the University of California at Los Angeles Mr. Schreiner has included these compositions:

Nov. 6—Bach program: Little Fugue in G minor; Fifth Trio-Sonata in C major; Chorale Preludes, "Christ Lay in Bonds of Death," "O Man, Bemoan Thy Fearful Sin" and "Hark, A Voice Saith, All Are Mortal"; Prelude and Fugue in G major; Passacaglia and Fugue in C minor.

Nov. 8—Allegro from Sixth Symphony, Widor; Andante from Fifth Symphony, Beethoven; "Ave Maria," Arkadelt-Liszt; "Ronde Francaise," Boellmann; "Afterglow," Grotton; "Marche Slav," Tschai-kowsky.

Nov. 11—Allegro from "Cuckoo and Nightingale" Concerto, Handel; Prelude and Fugue in A minor, Bach; Intermezzo from "The Attonement of Pan," Hadley; "Legend of St. Michael," Diggle; Communion in F, Grison; Hungarian Rhapsody No. 14, Liszt-Schreiner.

George Y. Wilson, Glendale, Ohio—Mr. Wilson played these compositions in a recital Oct. 30 at the Chapel of the Transfiguration: Overture to the Occasional Oratorio, Handel; "Benedictus," Reger; Fantasia and Fugue in G minor, Bach; "Chant de May," Jongen; "Vermeland," Hanson; Scherzo from Second Symphony, Vierne; Andante from "Symphonie Gothique," Widor; "The Girl with the Flaxen Hair," Debussy; Finale from Second Symphony, Vierne.

Howard L. Ralston, Washington, Pa.—In a vesper program at the Second Presbyterian Church Oct. 16 Mr. Ralston included the following organ selections: Prelude, Aria and Fugue, Handel; Adagio (Toccata, Adagio and Fugue in C), Bach; Minuet, Boccherini; "Litany," Schubert; "Melody for the Bells of Berghall Church," Sibellus; Chorale Prelude, "Jesus, meine Freude," Robert McGregor; Irish Air, "The Little Red Lark," Clokey; "Canyon Walls," Clokey.

Alonzo Meek, Selma, Ala.—In connection with the celebration of the centenary of St. Paul's Episcopal Church Mr. Meek, organist and minister of music, played the following selections at "an hour of organ music" Sunday afternoon, Oct. 16: "Hymn of Glory," Yon; Aria from Orchestral Suite in D, Bach; Toccata and Fugue in D minor, Bach; Minuet in A, Boccherini; Introduction, Theme and Variations on "Holy, Holy, Holy," Jackson; Serenade, "By the Brook," de Boisdeffre; Fantasia on "Old Hundredth," Gehrm; "Ronde Francaise," Boellmann; "Benedictus," Edmondson; "Hallelujah Chorus," from "The Messiah," Handel.

Russell H. Miles, Urbana, Ill.—Professor Miles, who played the University of Illinois recital Nov. 6, presented the following program: Sixth Sonata, Merkel; Fugue in E minor, Bach; Prelude, Fugue and Variation, Franck; "Elegie Heroique," R. H. Miles; "To an American Soldier," Van Denman Thompson.

Carl Wiesemann, Dallas, Tex.—Mr. Wiesemann's program in his recital at the Texas State College for Women on the afternoon of Nov. 13 was as follows: Concert Overture in E flat, Faulkes; Pastorale, Lemare; Caprice, Turner; Prelude, "De L'Enfant Prodigue," Debussy; Adagio, Op. 2 No. 1, Beethoven; Scherzo, Hofmann; "Venetian Idyl," Andrews; Finale, First Symphony, Vierne.

Mr. Wiesemann played this program be-

fore the South Plains Music Teachers' Association Oct. 8 at Lubbock, Tex.: Chorale Preludes, "Praise God, Ye Christians," Buxtehude; "Be Gracious, O Lord God," Bach; "Jesu, Joy of Man's Desiring," Bach; "A Rose Breaks into Bloom," Brahms, and "My Inmost Heart Doth Yearn," Brahms; "Regina Pacis," Weitz; Rondo, Rinck; "The Answer," Wolstenholme; "Suite Gothique," Boellmann.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—Dr. Boothroyd's program at Colorado College Nov. 1 was made up of the following offerings: Musette and Menuet (from a Masque), Handel; Symphony in F, William Boyce; Trumpet Tune and Air, Purcell; Andante Cantabile from String Quartet in D, Tschai-kowsky; Fanfare and Gothic March, Guy Weitz.

At his Thursday afternoon recital in Grace Church Oct. 13 Dr. Boothroyd made use of the following compositions: Chaconne, Holst; A Concerto Movement, Dupuis; Two Chorales (Dorian and Phrygian), Jehan Alain; Miniature Overture from "Nutteracker Suite," Tschai-kowsky; Fanfare and Gothic March, Weitz.

Lucien E. Becker, F.A.G.O., Portland, Ore.—For his lecture-recital at Reed College Sunday afternoon, Oct. 2, Mr. Becker chose the following program: Marcia moderata ("Pageant"), Gordon Balch Nevin; Toccata in E minor, Reger; Fugue in G minor (the Great), Bach; "In Paradisum," Dubois; "Dreams," McAmis; Finale from First Symphony, Vierne. This was the first of the twenty-fourth series of recitals given by Mr. Becker from October to June in the Reed College Chapel.

Mr. Becker's program Nov. 6 included: "Thanksgiving March," Lemare; "The Fountain," H. Alexander Matthews; Fugue on "Hail Columbia," Buck; "In Olden Times," Hugo Goodwin; "Bagatelle," Beethoven; Toccata, "Thou Art the Rock," Mulet.

Frederic A. Cowles, Louisville, Ky.—Mr. Cowles included the following compositions of Americans in an "hour of organ music" at the Fourth Avenue Presbyterian Church Oct. 30: Two Preludes on Ancient Themes, Garth Edmondson; Pastorale, Arthur Foote; Concert Overture in A, Rollo F. Maitland; "Dreams," Hugh McAmis; Scherzino ("The Squirrel"), Powell Weaver; Arabesque, John Gordon Seely; "Twilight at Fiesole," Seth Bingham; "Autumn Pageant," Leo Sowerby.

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

Nov. 6—Prelude and Fugue in F major, Reger; "Romance sans Paroles," Guilmant.

Nov. 13—Prelude and Fugue in C minor, Bach.

Nov. 20—Fugue in G (12/8), Bach; Introduction and Theme, Herbert Sumson.

Nov. 27—Chromatic Fantasia and Fugue in A minor, Louis Thiele.

Ray Hastings, Mus. D., Los Angeles, Cal.—Dr. Hastings' programs in November at the Temple Baptist Church, Philharmonic Auditorium, have included these selections: Good Friday Music from "Parsifal," Wagner; Chorale and Prize Song from "The Mastersingers," Wagner; "Adoration," from "The Holy City," Gaul; Meditation from "Thais," Massenet; "Invocation," Mailly; Gavotte, King Louis XIII; "Introlit" (1540), Palestrina; Selections from "I Pagliacci," Leoncavallo.

Marcus Naylor, Warren, Pa.—In his recital at the First Presbyterian Church, Nov. 20, Mr. Naylor played: Sonata No. 6, Mendelssohn; Serenade in A major, Grasse; Pastorale from Second Symphony, Widor; Passacaglia and Fugue in C minor, Bach; Andante from First Sonata, Mailly; "Shepherd's Hey," Grainger; Minuetto from "Divertimento," Mozart; "Echo," Yon; "Pomp and Circumstance," Elgar.

Edward Hall Broadhead, Durham, N. C.—Mr. Broadhead's recitals at Duke University in November included a Bach program Nov. 6 and the following programs on other Sundays:

Nov. 13—Third Chorale, Andressen; Dorian Toccata, Bach; Three Chorale Preludes, Brahms; "Nutteracker Suite" ("Dance of the Reed Flutes" and "Arab Dance"), Tschai-kowsky; Symphony ("Regina Pacis," "Mater Dolerosa" and "Stella Maris"), Weitz.

Nov. 20—Prelude, Fugue and Chaconne,

Buxtehude; "Meditation a Ste. Clotilde," James; Sonata, Whitlock.

Nov. 27—Concerto No. 2, in B flat major, Handel; "A Gothic Cathedral," Prattella; Chorale No. 1, in E major, Franck; "Recit du Pecheur" and "Pantomime," de Falla; "Phantom Waltz," Arensky; "Carillon-Sortie," Mulet.

Herman F. Siewert, Winter Park, Fla.—Mr. Siewert's organ vespers at Rollins College have been marked by such lists of offerings as the following:

Nov. 17—Chorale Prelude on "Jubilate," Parker-Warner; "Kyrie Eleison," from "Cathedral Windows," Karg-Elert; Caprice, "The Brook," Dethier; "Viennese," Godowsky; "Divertissement," Vierne; Prelude to "Tristan and Isolde," Wagner; "Thou Art the Rock," Mulet.

Nov. 24—Fantasia on "B-A-C-H," Liszt; Berceuse and Finale, from "The Firebird," Stravinsky; Chorale in A minor, Franck (assisted by Gretchen Cox, violinist, and Arnold K. Kvam, cellist); Andante, from Third Violin Sonata, Bach; "Ronde Francaise," Boellmann; "Clair de Lune," Debussy; "Carillon de Westminster," Vierne.

John Glenn Metcaif, Urbana, Ill.—Mr. Metcaif played the Sunday recital at the University of Illinois Nov. 13 and presented this program: Prelude in B minor, Bach; Gavotte, Martini; Pastoral Suite, Demarest; "Clair de Lune," Karg-Elert; Andantino, Vierne; "Finlandia," Sibellus.

Wallace Gray, Lowell, Mass.—In a recital at All Souls' Church, Sunday afternoon, Nov. 20, Mr. Gray presented the following program: Toccata and Fugue in D minor, Bach; Chorale Prelude, "Unto Thee I Cry," Bach; "Soeur Monique," Couperin; Chorale Prelude on "Rhosymedre," Vaughan Williams; Sonata 6, first movement, Mendelssohn; Folk-tune, Whitlock; Pastorale, Ribollet; "Noel," Bedell; "Carillon," Sowerby; Toccata from Fifth Symphony, Widor.

Margaret B. McPherson, Fulton, Mo.—William Woods College presented Miss McPherson, teacher of organ at the college, in a recital in the Dulany Auditorium Oct. 3, and she played the following program: Fantasia and Fugue in G minor, Bach; "Jesu, Joy of Man's Desiring," Bach; Chorale in A minor, Franck; Lento, Dupre; "Cortège and Litany," Dupre; "Ave Maria," Schubert; "Natale in Sicilia," Yon; Finale from First Symphony, Vierne.

Ernest Prang Stamm, St. Louis, Mo.—Mr. Stamm gave a recital at Bethel Evangelical Church, Oct. 30, playing the following compositions: Prelude and Fugue in E minor (Cathedral), Bach; "The Bells of St. Anne de Beaupre," Russell; "Autumn," Johnston; Scherzo, Dethier; "Vesperale," Frysinger; "Grand Choeur," Hollins; First Sonata, Guilmant.

John Glaser, New York—Mr. Glaser, organist and choirmaster of the Church of Our Savior, Brooklyn, played the following selections in November in fifteen-minute recitals preceding the Wednesday services:

Nov. 2—Prelude and Fugue in B flat major, Bach; Chorale Preludes, "Herzlich dich mich verlangen," and "To Thee, Lord Jesus, Thanks We Give," Bach; Fantasia in C major, Bach.

Nov. 16—Chorale Preludes, "O Man, Bewail Thy Grievous Fall," "Christe, Du Lamm Gottes," and "Our Father in Heaven," Bach.

Nov. 30—"Lo, How a Rose," Kreckel; "Sleep, Holy Babe," Kreckel; Intermezzo, Bedell; "Basso Ostinato," Arensky.

Mr. Glaser played the following selec-

tions at St. Luke's Lutheran Church, Farmingdale, N. Y., Nov. 13: Prelude and Fugue in D minor, Bach; Chorale Preludes, "Our Father, Who Art in Heaven," and "O Sacred Head Now Wounded," Bach; Largo, Handel; "Abendlied," Schumann; "Harmonies du Soir," Karg-Elert; "Legende," Bedell; "Melodia," Reger; Adagio from First Sonata, Mendelssohn; "None but the Lonely Heart," Tschai-kowsky; Allegro, Guilmant.

Eugene M. Nye, McMinnville, Ore.—The following selections were played on the Morton organ in Melrose Chapel at Linfield College in October and November for the mid-week vesper services: "Vision," Rheinberger; "Tales of Hoffman," Offenbach; "Voix Celeste," Batiste; "Angelus," Massenet; Prize Song from "Die Meistersinger," Wagner; "Scotch Poem," MacDowell; Nocturne, Op. 9, No. 2, Chopin; Andante Religioso, Thome; "Cantilene Nuptiale," Dubois; "Evening Idyl," Bidwell; Andante (Violin Concerto), Mendelssohn; Unfinished Symphony, Schubert.

Van Dusen Organ Club Opens Season.

The Van Dusen Organ Club opened its 1938-39 season with a reception and recital in the American Conservatory organ salon, Kimball Hall, Chicago, Nov. 14. The program for the evening began with a short recital by Mario Salvador and violin solos by Miss La Vonne Nussbaum. Officers were elected as follows: Wilbur Held, president; Esther Timmerman, vice-president; Marian Gates, secretary-treasurer; Whitmer Byrne, Charles Forlines, Winston Johnson, Burton Lawrence and Vivian Martin, board of directors. A short address of welcome by Mr. Van Dusen and announcements of the plans of the club for the season brought the business to a close. On Sunday afternoon, Nov. 13, the Van Dusen Club, assisted by Esther Muensterman, contralto, gave a recital at Faith Presbyterian Church, Chicago, under the auspices of the choir of Faith Church. Dorothy Cutler, organist of Faith Church, is a member of the club. Those who played were: Harold Walters, Vivian Martin and Kenneth Cutler.

Death of Talented Harrisburg Boy.

An unusually talented boy who promised to become an organist of note and had been a favorite of members of the Harrisburg organ fraternity, died Nov. 18 at the age of 11 years, when Sherman Edmond Maus passed away. Sherman was the son of Mr. and Mrs. Nelson L. Maus, both members of the Harrisburg A.G.O. Chapter. Mrs. Maus is organist of the First United Brethren Church and her husband is a member of the choir. Sherman was a pupil of Clarence E. Heckler and a member of his boy choir at Christ Lutheran Church. The lad had shown special talent in composition.

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**San Francisco News;
Recital by Marchal;
Honor for Artigues**

By WILLIAM W. CARRUTH

San Francisco, Cal., Nov. 21.—André Marchal, the French organist, was heard in a recital by a large audience at Grace Cathedral Nov. 7. Heinz Berggruen, in reviewing this recital in the *San Francisco Chronicle*, wrote in part as follows:

The times of the great organists who, like "movie" stars in our age, attracted the masses, seem to be over. And yet when one has heard such a distinguished player as the blind Frenchman, André Marchal, who, under the auspices of the American Guild of Organists, gave a recital at Grace Cathedral last night, one comprehends why visitors from all parts of the world go to the famous old Church of St. Germain-des-Prés in Paris to listen to his playing and his singular improvisations. Marchal's playing follows closely the tradition of the great organists, from the Couperins through Bach, to his illustrious compatriot, Louis Vierne, who died only a year ago. His interpretation of the music he plays is extraordinary in emotional power and yet beautifully restrained. The climax of his recital was Franck's Chorale in E major. Here the blind organist of Paris displayed fully his talent of phrasing and of maintaining a perfect balance between the tone of the various registers.

A solemn mass of thanksgiving was celebrated Sunday, Nov. 20, commemorating the silver jubilee of Dr. Achille Artigues as organist of St. Mary's Cathedral. Although both Artigues and the writer are native Californians, the writer first met Artigues in Paris in 1910, where the latter was studying at the Schola Cantorum. Edward Shippen Barnes, the well-known composer and organist, now living at Santa Monica; Walter E. Hartley, head of the music department of Occidental College at Los Angeles, and Warren D. Allen, organist of Stanford University, also were studying in Paris at that time, and this congenial quintet often met for their Sunday dinners at a little hotel near the Odeon. This group has not met together since that time, but now that they are all residents of California, a reunion is planned for 1940, after thirty years of separation. Dr. Artigues spent six years in Paris, studying with Guilmant, d'Indy, Decaux, Motte de la Croix and other distinguished musicians. The esteem in which he is held by the cathedral is shown by the signal honor accorded him by this special mass.

The Rev. Harvey B. Loy, minister and church organist, died recently at the home of his sister in Berkeley. A graduate of the University of California with the class of 1898, he later received theological degrees from the Unitarian School for the Ministry and the Church Divinity School of the Pacific. For many years he served as organist of the First Unitarian Church of Berkeley. At the time of his death the Rev. Mr. Loy was serving as vicar at St. Alban's Chapel, Albany. He had previously held Episcopalian pastorates in Vermont and New Hampshire. He was a fellow of the American Guild of Organists.

**MARCHAL AUDIENCE OF 2,500
AT PROVO, UTAH; A RECORD**

R. Elliott Brock, one of our readers at Provo, Utah, directs the attention of THE DIAPASON to a record made at a recital by André Marchal, the French organist, when he played in that city Nov. 2. Marchal gave his recital in the Latter-Day Saints Tabernacle before 2,500 people, who taxed the seating capacity of the hall to the utmost. "Since Provo is a town of but 16,000 people, this tremendous turnout is all the more remarkable," writes Mr. Brock. "Many famous artists have appeared in this tabernacle before, but never an organist of international repute. The fact that Marchal drew the largest crowd ever attending a concert here should prove encouraging to the organ profession generally. Of course, his superb playing did much to inspire musically-minded people with an appreciation for the organ."

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 Chairman Hymn Festival Committee—Reginald L. McAll, 2268 Sedgwick Avenue, New York.

Festivals in Oklahoma and Boston.

Programs have come from two churches which held very successful hymn festivals on the first Sunday of November, both in the afternoon. A well-planned vesper service at St. Paul's Cathedral, Oklahoma City, brought together three large Episcopal choirs of that city. Several of the hymns were related to the central theme of the service, "A New Heaven and a New Earth," which was most appropriate on the Sunday following All Saints' Day. The canticles were sung to plainsong. Altogether a dozen hymns were employed. In his address the Very Rev. James Mills, dean of the cathedral, emphasized the need for greater knowledge of hymns by the people.

"It is not too much to expect that church members be familiar with every hymn in the hymnal," he said. He added that when a congregation learns to chant with the choir, a higher level of worship has been attained.

The organist, Miss Amanda O'Connor, began corresponding with this society last spring, and we are delighted over the care with which the service was planned, in part as a result of the information and inspiration she received from the festival committee.

On the same afternoon the second interdenominational hymn festival sponsored by the Boston Chapter of the Hymn Society was held in King's Chapel. Nearly a score of choirs from the churches of Boston and vicinity and the chapel choir of the Boston University School of Religious and Social Work participated. The service was read by the Rev. Palfrey Perkins, D.D., minister at King's Chapel. A large audience joined wholeheartedly in the congregational singing. Eleven hymns set to an interesting variety of tunes from English, French, German, Hungarian and Gaelic sources were chosen from the special booklet prepared for festival use by the Rev. Henry Wilder Foote, S.T.D., chairman of the local chapter. The numbers were as follows:

- "Praise to the Lord," "Lobe den Herren."
- "Morning Has Broken," "Eunessan."
- "Immortal, Invisible, God Only Wise," "St. Denio."
- "O Thou Whose Spirit Witness Bears," "Stracathro."
- "All Beautiful the March of Days," "Maruton."
- "The King of Love My Shepherd Is," "St. Columba."
- "Where Cross the Crowded Ways of Life," "Auctoritatae Saeculi."
- "To Mercy, Pity, Peace and Love," "Lobt Gott, ihr Christen."
- "City of God, How Broad and Far," "Richmond."
- "Little Children, Wake and Listen," "Chartres."
- "The Duteous Day now Closeth," "Innsbruck."

The singing was directed by Raymond C. Robinson, F.A.G.O., organist and choirmaster of King's Chapel and a director of the chapter. Professor Robinson's organ numbers were: Chorale in A minor, Franck; Sarabande, Bach, and Finale (Symphony 6), Widor. The King's Chapel choir sang as a prayer response the beautiful motet "God Be in My Head," by Walford Davies, the distinguished composer and honorary president of the Hymn Society of Great Britain and Ireland.

A brief address was made by Dr. Foote on the musical history of King's Chapel. For 200 years this church has been a strong influence in the musical life of Boston. In the eighteenth century it "seemed to have been preferred

beyond all other places for oratorios and for concerts of sacred music." On a Tuesday morning in January, 1786, the first music festival in Boston was held in the chapel under the direction of William Selby, the organist, who united the city's choral and orchestral groups in a highly successful recital. The *Pennsylvania Herald*, in reviewing the festival, remarked: "The whole was conducted with the greatest order and decorum, save a theatrical clap at the conclusion which can only be imputed to the pitch of enthusiasm to which the excellent overture of Mr. Bach wound up the enraptured audience." In 1789 George Washington, then President of the United States, attended a concert in the chapel at which the entire oratorio of "Jonah" was sung. In the first two years of its existence the Handel and Haydn Society gave seven concerts in King's Chapel, the chorus numbering sometimes as many as a hundred voices.

VARIOUS ACTIVITIES FOR CHICAGO WOMAN ORGANISTS

The Chicago Club of Woman Organists sponsored a candle-light service Sunday, Oct. 23, at Luther Memorial Church, 2500 Wilson avenue, of which Edna M. Bauerle is organist. The following organ numbers were played: Berceuse and Finale from "The Firebird," Stravinsky; "Toccata," de Mereaux; Andante (Clock Movement), Haydn, and Scherzo, Fifth Sonata, Guilman, played by Esther Wunderlich; Minuetto from Symphony in E flat, Mozart, Cradle Song, Gretchaninoff; "The Flight of the Bumble-bee," Rimsky-Korsakoff, and "London Suite," Coates, played by Helen Searles Westbrook. Assisting were the Luther Memorial choir under the direction of Edward Hummon, and Ray Nelson, soloist.

Monday evening, Nov. 7, the club gave the following program at Grace Episcopal Church on Indiana avenue: Fantasia in G minor, Bach; Arioso, Bach; Prelude to "The Blessed Damosel," Debussy-Christian, and Toccata, Renaud, played by Edith Heller Karnes; "Pax Vobiscum," Edmundson; Pastorale from Second Symphony, Widor, and Toccata, Farnam, played by Marigold Hall; "A Lovely Rose Is Blooming," Brahms-Holler; "The Angelus," Lemare, and Toccata and Fugue in D minor, Bach, played by Ora Johnson Bogen. Assisting artists were Martha Ortlep, soprano, and Herman Techentín, baritone, who sang a group of duets, accompanied on the organ by Florence Techentín. Margaret Z. Schwarz was program chairman.

A recital was given Wednesday evening, Nov. 16, at the North Shore Evangelical Church, Chicago. Vivian L. Martin, organist of the church, played the following group: Pastorale (Sonata in D minor), Guilman; Berceuse and Finale (from "The Firebird"), Stravinsky, and Finale from Second Symphony, Widor. Ora Johnson Bogen played the following: Allegro con brio (Sonata in E minor), Rogers; "Vision of St. John," Moline, and Toccata, Mailly. The North Shore Evangelical Church choir appeared in a group of anthems, assisted by Carl Kopp and Miss Ann Grob, soloists. A group of violin numbers were played by Edgar S. Borup.

The monthly meeting of the club will be held Monday evening, Dec. 5, in the American Conservatory organ salon in the Kimball building. This will be a closed meeting and in the form of a Christmas party.

Death of Dr. A. Trevor Craig.

Dr. A. Trevor Craig, since 1929 organist and director at the Methodist Church of Mount Clemens, Mich., died in that city Nov. 4. He was born in Toronto in 1877 and held positions in a number of the leading churches there. Later he was in Detroit and his church positions included the Central Methodist, Fort Street Presbyterian and St. Joseph's Episcopal. For seven years he studied organ, piano and theory with Dr. A. S. Vogt and was appointed organist of a Toronto church at the age of 15. Later he studied at Stuttgart, Leipzig and Milan. Dr. Craig is survived by his widow, Samuel Craig, late mayor of Toronto, and Sir James Craig, Viscount of Avon, premier of Northern Ireland, are his cousins.

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THREE-MANUAL IN CHICKASHA

**Educational Center for Women Plans
Dedication of Instrument on Jan.
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Be at the Console.**

Oklahoma College for Women, at Chickasha, now has a large three-manual Austin organ, sold and installed by the Kansas City Organ Service and Supply Company, Southwestern representatives of Austin Organs, Inc. The organ is a reprocessed Austin that has been enlarged and reconstructed at the factory. The console and blowing plant are entirely new and several sets of pipes have been added. Hugh Porter of the Collegiate Church of St. Nicholas and Union Theological Seminary, New York, has been engaged to give a dedicatory recital on this instrument Jan. 10.

Following is the stoplist, showing the resources of the organ:

GREAT ORGAN.

- First Open Diapason, 8 ft., 73 pipes.
- Second Diapason, 8 ft., 73 pipes.
- Major Flute, 8 ft., 73 pipes.
- Violoncello, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Tuba Harmonic, 8 ft., 73 pipes.
- Chimes (Deagan), 20 tubular bells.

SWELL ORGAN.

- Bourdon (ext. of Rohr Flöte), 16 ft., 12 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 73 pipes.
- Viole D'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Echo Salicional, 8 ft., 73 pipes.
- Flute d'Amour (ext. of Rohr Flöte), 4 ft., 12 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana (individual chest and tremolo), 8 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

- Open Diapason (from Great Second Diapason), 8 ft., 73 notes.
- 'Cello (from Great), 8 ft., 73 notes.
- Open Flute (from Great Concert Flute), 8 ft., 73 notes.
- Unda Maris, 8 ft., 73 pipes.
- Dolce (from Great), 8 ft., 73 notes.
- Flute Harmonic (from Great), 4 ft., 73 notes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 8 ft., 61 bars.
- Celesta (49 bars from Harp).
- Tremolo.

PEDAL ORGAN.

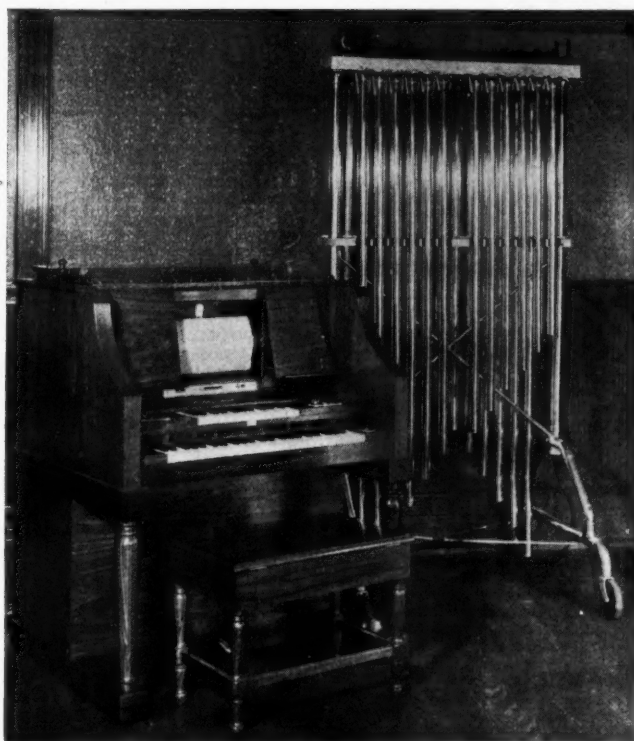
- Resultant, 32 ft., 32 notes.
- Open Diapason, 16 ft., 44 pipes.
- Bourdon (from Swell), 16 ft., 32 notes.
- Violine (ext. of Great Violoncello), 16 ft., 12 pipes.
- Flute Major (ext. of Open Diapason, 16 ft.), 8 ft., 32 notes.
- Flute Dolce (from Swell Rohr Flöte), 8 ft., 32 notes.
- 'Cello (from Great 'Cello), 8 ft., 32 notes.
- Trombone (ext. of Great Tuba), 16 ft., 12 pipes.
- Tuba (from Great Tuba), 8 ft., 32 notes.

The Oklahoma College for Women is an outstanding educational center in the Southwest, having an enrollment of more than 1,500 girls. It is noted for its excellent educational facilities, in addition to which it has its private golf course, a stable of riding horses and a beautiful lake for outdoor recreation on its spacious campus.

Music at First Presbyterian, N. Y.

Musical services for the month of November at the First Presbyterian Church, New York, of which Willard Irving Nevins is organist and choir-master, included a program of the fore-runners of Bach, a service in honor of the one hundredth anniversary of the birth of Sir Joseph Barnby, an evening of famous hymns and the presentation of Verdi's "Manzoni Requiem." Musical services for December will include a Bach program Sunday evening, Dec. 11, a presentation of a Christmas pageant Dec. 18 and the annual performance of Handel's "Messiah" Sunday evening, Dec. 25.

CONTROLS OF NEW SINGING TOWER DEDICATED IN INDIANA



A BEAUTIFUL "SINGING TOWER" for which mechanical genius has produced the most up-to-date chime equipment has been completed on the campus of the Indiana School for the Blind, in Indianapolis. An installation in the Kitzelman memorial tower which includes Westminster clock chimes, a twenty-five-note set of tubular chimes, a forty-nine-note vibra-harp and phonograph record facilities, was dedicated on the afternoon of Sunday, Oct. 23. State police reported that more than a thousand cars entered the grounds, besides the many that stopped outside to hear the program.

A two-manual console operates the equipment. The upper keyboard has a compass of twenty-five notes, G to g², for the tubular chimes. The lower keyboard extends four octaves, CC to c³, and controls the vibra-harp. A sustaining pedal holds the tones as desired.

The equipment was designed and installed by Rangertone, Inc., working through the Rangertone Sales Company of Baltimore, and includes a vibra-harp made by J. C. Deagan, Inc. The chimes are standard Rangertone tubular one and one-half-inch chime brass, chromium plated. The console has an automatic player and much effort has been expended in the making of the rolls to operate the combination of the chimes and vibra-harp to take full advantage of the tonalities of the two contrasted tone sources. There is the arpeggio style of rolling as with a

harp; then there is the straight chordal formation with the vibra-harp as accompaniment and there is the reiteration of single chime notes to emphasize the vibra-harp solo. Contrapuntal inventions are also effective. In addition there is the use of the chime melody alone and the vibra-harp harmony alone. The automatic player starts and stops by itself with appropriate melodies at four times during the day.

Phonograph records of Dr. Christensen's St. Olaf Choir proved especially effective over the speakers in the tower. A monitor speaker in the studio shows at all times just how effective the outdoor speakers are.

The singing tower studio has been laid out by James H. Lowry of Indianapolis, engineer in charge of the recent improvements at the school. The controls are in the central main room and adjoining it is the sound-treated room which houses the chime and vibra-harp equipment. Double glass windows make it possible to observe the chime operation and prevent any audio pickup from the control room. The tones may be heard well over a mile from the school.

All this is a gift to the school from Mrs. C. M. Kitzelman, in memory of her husband. The gift was accepted for the school by Senator T. A. Gottschalk, supervisor of state institutions, at the dedication exercises, which were presided over by E. O. Sneath. R. H. Ranger played appropriate hymns and selections from the Stephen Foster songs on the chimes.

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**Recitals on Large
Organ at Claremont
by Joseph W. Clokey**

Joseph W. Clokey's fall series of recitals at Claremont Colleges, Claremont, Cal., has attracted the attention of musicians throughout the territory tributary to Claremont, which includes, of course, all of Mr. Clokey's fellow organists in southern California. The recitals are played on Sunday afternoons at 4 o'clock in the Mabel Shaw Bridges Auditorium on the four-manual Estey organ of some 122 stops. Mr. Clokey is playing six of the recitals and the seventh was given Oct. 9 by Allan Bacon, professor of organ at the College of the Pacific. The series, which began Sept. 25, will close with the performance of Dec. 18, which will be a Christmas program. At each performance there are listed one large Bach work, one outstanding modern number and at least two American compositions. The following are the programs of Mr. Clokey's offerings in October, November and December:

Oct. 23.—"Jesu, Joy of Man's Desiring" and Prelude and Fugue in A minor, Bach; Andante from Sixth Sonata, Mendelssohn; "Minuetto Louis Quatorze," Shelley; "Pageant of Autumn," Sowerby; "St. Francis and the Swallows" and "Legende," Bossi; Finale from Fifth Sonata, Guilman.

Nov. 6.—Symphony from "Solomon," Handel; Air, "See what His Love," and Prelude and Fugue in F minor, Bach; Andante from "Grande Piece Symphonique," Franck; Fantasy Chorale in D flat, Whitlock; Chorale from "A Medleval Poem," Sowerby; "On Hearing the First Cuckoo of Spring," Delius; Finale from Second Suite, Barnes; "Grand Choer Dialogue," Gignout.

Nov. 20.—Prelude and Fugue in G and Air, "Bist Du bei Mir," Bach; Introduction, Passacaglia and Fugue, Willan; Canzona from Sonata in C minor, Whitlock; "Carillon," Sowerby; Prelude, Scriabine; Lento and Finale, Blanchard.

Dec. 4.—Trumpet Tune, Purcell; "Sicilienne," Paradis; Arioso and Toccata and Fugue in D minor, Bach; "Vision," Rheinberger; "The Bells of St. Anne de Beaupre," Russell; "Petite Pastorale," Ravel; "Carillon," Vierne; Symphony in G minor, first movement, Sowerby.

Dec. 18.—Fugue and Pastorale from "Vom Himmel hoch," Pachelbel; Pastorale from "Le Prologue de Jesus," Traditional; Toccata in F, Bach; Prelude on "There Blooms a Rose," Brahms; "Chant du Roi Rene," Guilman; Fantasy on "Hallelujah, Gott zu Loben," Reger; "A Carol," O'Connor Morris; "In Terra Pax," Edmundson; Prelude on "Veni Emmanuel," Egerton; "Adeste Fideles" and "In dulci Jubilo," Karg-Elert.

Mr. Clokey, to whom various honors have come by virtue of his eminent work as a composer, recently won new distinction when he took second honors in the competition of the Mendelssohn Club of Philadelphia with his "Missa Solemnis." The first prize went to Robert Elmore for his "Three Fantasies," as announced in THE DIAPASON last month. The "Missa Solemnis" is modeled after the ecclesiastical music of the sixteenth century, with many modern touches. Mr. Clokey has provided an interesting treatment of the kind of music written before the contrapuntal school.

Both winning compositions will be performed at the Mendelssohn Club concert in December.

Minneapolis Reformation Festival.

A great Reformation choral festival was held in the Minneapolis Auditorium Sunday evening, Oct. 30, under the sponsorship of the Federation of Lutheran Brotherhoods and the Lutheran Choral Union, with Dr. F. Melius Christiansen directing the festival chorus of more than 1,000 singers from five states. The organist of the evening was Miss Marion Hutchinson, F. A. G. O., who in a recital that opened the program played these compositions: Credo, Bach; Arioso, Bach; Prelude and Fugue, Christiansen; March from Occasional Oratorio, Handel.

Ernest Skinner's Mother Dies.

The death on Oct. 15 of Mrs. Alice Frances Skinner in Pasadena, Cal., at the age of 94 years, word of which comes from Methuen, Mass., brings to a close a long and useful life. Mrs. Skinner was the mother of Ernest M. Skinner, the eminent organ builder.

JOSEPH W. CLOKEY



**HARRISON M. WILD CLUB
PRESENTS A FINE PROGRAM**

The Harrison M. Wild Organ Club presented an interesting, varied and well-played program at Trinity Episcopal Church, Chicago, Tuesday evening, Nov. 8. The soloists were Ernst H. C. Melbye, Mary Ruth Craven and Willard L. Groom, F.A.G.O. Mr. Melbye played: Andante, Sonata 1, Borowski; "Reminiscences," Charles H. Demorest; "The Squirrel," Weaver, and Meditation, Bubeck. Miss Craven chose the Allegro, Symphony 2, Vierne; Berceuse, Vierne; Intermezzo, Callaerts, and "Carillon," Vierne. After Miss Craven's selections the Rev. J. R. Pickells, rector of Trinity Church, gave a short talk on the influence of Mr. Wild on the organists of Chicago and his gratification to see such influence perpetuated by the Harrison M. Wild Club. The program was brought to a brilliant close by Mr. Groom with his playing of "Comes Autumn Time," Sowerby, and "Romance" and Allegro Risoluto, Symphony 4, Vierne. This fine array of organ music was the result of the expert guidance of Lester W. Groom, vice-president and program chairman of the organization.

The Harrison M. Wild Organ Club held its regular meeting Nov. 8 at the Central Y.W.C.A. At the next meeting, Dec. 13, an address will be made by the Rev. John R. Pickells, rector of Trinity Episcopal Church.

Paul Pettinga of Elyria, Ohio, has been appointed organist of St. Andrew's Episcopal Church in Detroit. He has bachelor's degrees in both arts and music from Oberlin College.

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The Diapason, containing
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etc., etc., may be found
**ON PAGE 35 OF THIS
ISSUE**

**Notes from Capital;
Atwater Series of
Vesper Recitals On**

By MABEL R. FROST

Washington, D. C., Nov. 17.—The Atwater winter series of vesper organ recitals opened Nov. 13 with a program in memory of Mrs. Bernard R. Green, through whose benefaction the organ was given to All Souls' Unitarian Church. Leading soloists participate in these recitals. Kathryn English, contralto, was the extra attraction in the Bach program Nov. 20, and Mrs. Henry T. Parrett, soprano, collaborated on Cesar Franck day, Nov. 27. One is assured always of enjoying unusual, seldom-heard works, artistically performed, and carefully annotated programs.

Fifteen years as the first and only organist of the Takoma Park Presbyterian Church is the record achieved Nov. 13 by Mrs. Dudley C. Jackson. The occasion was observed by the church. Seven compositions of Mrs. Jackson were used at the morning and evening services, one of which was her latest opus, a solo for contralto, "The Eternal God Is My Refuge," dedicated to and given its first rendition at the morning service by Mrs. Albert W. Volkmer, contralto soloist and choir director of the church. Organ selections were: "From Sorrow to Joy," "Tone Poem, Afterglow," Transcription, "Now Thank We All Our God," Berceuse, "Tranquility" and "Worship." Floral tributes from a number of church societies adorned the chancel and later were presented to Mrs. Jackson, as was a gift of silver from the choir director, Mrs. Volkmer. The minister, the Rev. R. Paul Scherer, paid a special tribute, besides correlating the entire service with the solo.

Mrs. Jackson is a conscientious performer, utilizing the resources of the organ with cleverness, good taste and finish.

On Nov. 2 the Washington Choral Society, Louis Potter, conductor, sang the Brahms Requiem at the Washington Cathedral in celebration of All Saints' Day. Lyman McCrary, the society's accompanist, was organist and a small orchestra drawn from the National Symphony Orchestra provided additional accompaniment. This is the third time the society has presented this work in the cathedral.

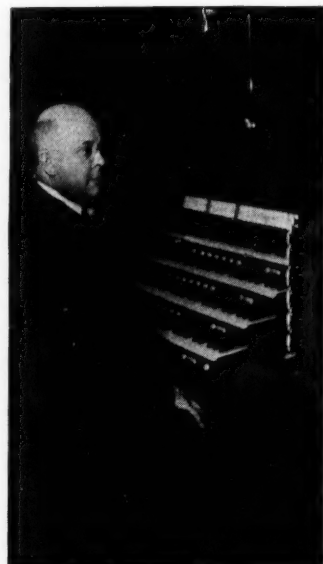
On Nov. 6, the fifth anniversary of the founding of the choir of the Washington Chapel of the Church of Jesus Christ of Latter-Day Saints by the late E. P. Kimball, the choir sang at the evensong service in the Church of St. Stephen and the Incarnation under the direction of D. Sterling Wheelwright, organist and director. The choir of men and boys of the Church of St. Stephen and the Incarnation sang the preliminary service, directed by the organist and choirmaster, Sherman J. Kreuzburg.

The first of a monthly series of Sunday evening musical services was given Nov. 6 by the choir, quartet and organist of Hamline M. E. Church. The chorus of fifty voices is directed by John H. Marville and J. Russell McKeever is organist.

The reason for the postponement of the organ recital to have been given on Nov. 15 by Mr. McKeever is his serious illness. He was the victim of a nervous breakdown a day or two previous to the date announced for the recital. In his absence Lyman McCrary is officiating as organist *pro tem.* at Hamline Church.

The first of a series of monthly recitals of sacred music was the organ recital played by Arthur Howes, F.A. G.O., dean of the District of Columbia Chapter, A.G.O., Nov. 21 at St. John's Church, Lafayette Square. This program embraced works of Bach, Karg-Elert, Vierne, Howells and others. Mr. Howes announces the following as the remaining programs and dates in the series: Dec. 12, "Sleepers, Wake," by Bach, will enlist the assistance of soloists in collaboration with the church

FRANK A. MCCARRELL



FRANK A. MCCARRELL, whose musical ministry at the Pine Street Presbyterian Church of Harrisburg, Pa., constitutes a long-established, ideal relationship between organist and church, arranged an evening service Oct. 30 that might well serve as a pattern to anyone who is striving to make his musical services of interest to the layman. It was described as a "worship service in which music is used as a means of expression for the prayers and Scripture." The service opened with the Prelude and Fugue in C minor of Bach. The call to worship was "O Holy Father," by Palestrina. The prayer, in the form of an anthem, was Sykes' "Thine Forever, God of Love," sung by the junior choir. The Scripture lesson was another anthem, Hasler's "O Sing unto the Lord." As a prayer by the congregation the hymn "Dear Lord and Father of Mankind" was sung. Another choral prayer was "Send Forth Thy Spirit," by Schuetky, and as an introduction to the sermon there was David H. Jones' anthem "How Beautiful upon the Mountains." Lutkin's Choral Benediction closed the impressive service.

Choir of men and boys; the January feature will be another organ recital by Mr. Howes, who is organist and choirmaster of St. John's Church; in February another Bach cantata, "Soul, Array Thyself with Gladness," will be sung by St. John's choir; sixteenth and seventeenth century polyphonic music will compose the March program by the choir, and the after-Easter final offering will be Cantata No. 167, Bach, "Hold in Remembrance Jesus Christ."

Epiphany Church choir contributed another of its popular cantata offerings Nov. 6, "The Life Everlasting," by H. A. Matthews. Adolf Torovsky, A.A.G.O., is organist and choirmaster.

The two-manual Möller organ in Calvary Methodist Church, Aurora Hills, Va., was dedicated Oct. 26 in a service in which the recitalist was H. Jerome Graham, organist of the Universalist National Memorial Church. Mrs. E. J. Skidmore is the efficient organist of Calvary Church and Mrs. Hugh A. Allen is director. Nov. 13 the National Capital Choir, from the Universalist Church, Jessie Masters, director, gave a program of sacred music at the Aurora Hills Church, with Mr. Graham at the organ.

Choirs and organists of the Foundry M. E. Church and of Wilson Memorial M. E. Church, South, in Baltimore, exchanged for the evening service Nov. 13. Dr. Laurence A. Petran, organist, and the quartet of Wilson Memorial Church were heard at Foundry Church, while Vincent Slater, organist, and Justin Lawrie, tenor and director, and the chorus of Foundry Church presented the music in the Baltimore church.

CLYDE N. ENGLISH, M.S.M.



CLYDE NEVILLE ENGLISH, M.S.M., has been appointed to Arthur B. Jennings' former position as organist and director at the Sixth United Presbyterian Church in Pittsburgh.

Mr. English, who is only 23 years old, studied organ under Dr. Caspar Koch of Pittsburgh and was graduated in 1936 from Carnegie Institute of Technology. While a student he was organist of the Point Breeze Church in Pittsburgh. In 1938 he was graduated from the School of Sacred Music of Union Theological Seminary, where he studied organ with Dr. Clarence Dickinson. While in New York he was organist of the Bedford Park Presbyterian Church and the Hitchcock Memorial Church in Scarsdale.

At the Sixth U. P. Mr. English has a quartet and a choir of thirty voices, with a four-manual Austin in the church and a three-manual in the chapel.

DEZSO D'ANTALFFY NAMED TO SUCCEED MAURO-COTTONE

Dezso D'Antalfy has been engaged by the Philharmonic-Symphony Society of New York to succeed the late Dr. Melchiorre Mauro-Cottone as organist of the orchestra. Mr. D'Antalfy is at present organist at Radio City Music Hall.

The new Philharmonic organist was born in Hungary in 1885, studied with Max Reger, Karl Straube and Enrico Bossi and won several prizes at the Royal Academy of Music in Budapest. Shortly after the world war he came to this country and became a member of the faculty of the Eastman School of Music in Rochester. He has composed works in varying forms.

On Boston University Faculty.

Dr. Thompson Stone, conductor of the Handel-Haydn Society and president of the New England College Glee Club Association, has been appointed to the teaching staff at Boston University's college of music, Dean John P. Marshall has announced. Leonard S. Whalen, organist and choirmaster of the Church of the Immaculate Conception in Boston, will give a course in Gregorian music beginning in the second semester of the current year.

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**British Fellowship
for Organists; Its
Aims Are Set Forth**

London, Sept. 30, 1938.—The Editor, The Diapason, Chicago, U. S. A. Dear sir: On reading the September issue of your very interesting journal, I was pleased to see a note by your "Free Lance" contributor concerning what he called the "I.S.O." in this country. In the interests of accuracy, I am writing to point out, first, the correct designation of the organization (Incorporated Association of Organists), and, second, to say that the eighteenth annual congress was held in August, not in Liverpool, but in Glasgow. ***

Organists' associations (as we generally style them) were in existence in isolated centers as far back as the end of last century—I believe Wakefield, Yorkshire, had the first, founded in the eighties. Their numbers gradually grew, until, in 1913, Alderman John Brook, an enthusiastic musician in Southport, Lancashire, began to take steps for affiliating them into a national society, in which each group maintained its autonomy, but subscribed to the parent body and sent delegates to an annual congress. At the same time the *Quarterly Record* was founded, and, except for the war years, has continued to flourish.

The National Association was incorporated by royal charter in 1929, and is governed by a president, vice-presidents, an executive representative of all the areas in which associations exist, with, of course, an honorary general secretary and an honorary general treasurer. None of these officials receive any remuneration for their work.

Known as "An Organists' Fellowship," the association admits all who play the organ, whether as full professionals, semi-professionals or amateurs. It therefore provides a valuable link between these types, and is able to devote attention to many problems affecting the relations of all of them. Such a link is necessary in this country owing to the fact that the majority of churches of all denominations pay such small salaries that their organists are compelled to have other means of livelihood. Only the best appointments tend to be filled by musicians alone, and even these are unable to subsist solely upon their church work.

The association grows yearly in numbers, prestige and power, and it is hoped that before long it will be in a position to speak for the whole of the organists practicing here. Practically every full professional of note in the country is a member of his local branch, including, of course, nearly every cathedral organist. These men play a leading part in the affairs of the association, and give freely of their time and service to ensure the successful carrying on of its work. The association also enjoys the benefit of a friendly footing with the chief professional organists' organization, the Royal College of Organists, and has recently founded a prize to be awarded at the annual examinations in choir training at that institution. The R. C. O. also provides an annual lecture at the congress, and is responsible for a corporate luncheon at that meeting, which enables members of both organizations to fraternize in the most friendly way.

I hope the information I have given will be of some interest to you and, perhaps, to your readers. I shall be happy to answer any questions about the Incorporated Association and its component groups at any time if you

have them to ask. Members of the A. G. O. visiting this country would most certainly be welcomed at any meetings held in towns where local branches exist—especially, of course, those held in London by the London Society of Organists.

With every good wish for the continued success of the American Guild of Organists, and of all its members, I remain,

Very truly yours,
STANTON DE B. TAYLOR.

STATEMENT OF THE DIAPASON

Statement of the ownership, management, circulation, etc., required by the Acts of Congress of Aug. 24, 1912, and March 3, 1933, of THE DIAPASON, published monthly at Chicago, Ill., for Oct. 1, 1938. State of Illinois, County of Cook, ss.—

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

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher—S. E. Gruenstein, 306 South Wabash avenue.

Editor—Same.

Managing Editor—None.

Business Managers—None.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

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3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

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[Signed] S. E. GRUENSTEIN.

Sworn to and subscribed before me this 26th day of September, 1938.

[Seal] MILDRED BIRMINGHAM.

(My commission expires March 1, 1941.)

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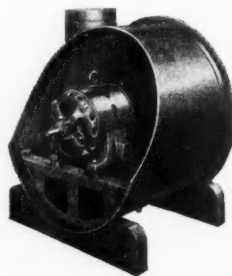
The Society of Professional Musicians announces a contest for a composition for chamber orchestra. The prize will be \$100 and a performance of the winning composition at the society's second annual New York concert April 12, 1939. The composition must be from fifteen to twenty minutes in length and for no more than eighteen men. It must not have been previously performed in public. The contest is open to all composers living in the United States. Compositions should be sent in before Feb. 15, 1939, to the Society of Professional Musicians, 234 West Thirteenth street, New York City.

The Dresden Boys' Choir (Dresdner Kreuzchor) of sixty-six boys, under Rudolph Mauersberger, conductor, was heard at the Rockefeller Memorial Chapel, University of Chicago, Nov. 8.

The new Trinity Chapel at Hartford, Conn.



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FRANCIS E. HAGAR

Francis E. Hagar was at the console of the new organ in the Old Cambridge Baptist Church, Cambridge, Mass., for the dedication Nov. 6. On Nov. 9 he gave an inaugural recital, at which he played the following program: Trumpet Voluntary, Purcell; Fantasy on the Hymn-tune "St. Clement," McKinley; Prelude and Fugue in C major, Bach; Gavotte, Martini; Largo, Handel; Chorale in A minor, Franck; "The Primitive Organ," Yon; "War March of the Priests," Mendelssohn; Elegy, Baird; Toccata (Fifth Symphony), Widor.

The new organ replaces the old Hook & Hastings which served the church since 1869. Several ranks of pipes from the old organ have been incorporated in the new one. It consists of two manuals and twenty-eight speaking stops, and was built by M. P. Möller and revoiced and installed in this church by the Frazee Organ Company. The whole organ is under expression.

A reception in honor of Mr. Hagar followed the recital. The following tribute to the church's organist published on the program affords a conception of the cordial relations he has established in his conduct of the music of the church: "In the ten years during which Mr. Hagar has served the church as choirmaster and organist we have made considerable progress in the understanding of the function of music in worship and praise. With fine musical ability and a rare religious spirit he has contributed greatly to the creative life of our church. It is out of the appreciation of what he has done and is doing that the congregation honors Mr. Hagar at this reception."

Francis E. Hagar was born in Cambridge, Mass., and his musical training began at an early age. After studying piano with several prominent teachers he became interested in the organ at the age of 17. Much of his training was received from Harris S. Shaw of Boston. He has also studied with Frederic Tillotson of the Longy School, Professor H. Augustine Smith of Boston University, Dr. Archibald Davison of Harvard University and Dr. Francis Snow of Trinity Church, Boston.

Mr. Hagar's first organ position was in the Universalist Church, Somerville, Mass. This was soon followed by three years at the Third Universalist Church, Cambridge. In 1922 he became organist and musical director at the First Methodist Church, Medford, and after six years here was appointed to his present position at the Old Cambridge Baptist Church. Mr. Hagar directs a choir of thirty mixed voices and the music is on a high level.

Goes to Trinity, Houghton, Mich.

Marvin C. Korinke of Charles City, Iowa, has been appointed organist and choirmaster of Trinity Episcopal Church at Houghton, Mich., a post held in past years by several organists who have gone from that city to higher places in the East. Mr. Korinke studied at the Conservatory of Music at Yank-



ton, S. D., and under Dr. Alfred E. Whitehead of Christ Church Cathedral, Montreal. He served as organist of the Methodist Church in Charles City, the German M. E. Church in that city, the Shaw Memorial United Church, Montreal, and the Murray Bay Protestant Church at Murray Bay, Quebec.

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