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THE DIAPASON

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Thirtieth Year—Number Three

CHICAGO, U. S. A., FEBRUARY 1939

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GREAT CHURCH MUSIC PROGRAM AT EXPOSITION

NEW YORK PLANS ELABORATE

Organists and Choirs to Be Heard in Temple of Religion—Hugh Ross in Charge—Aeolian-Skinner Organ as a Feature.

By REGINALD L. McALL

It is now no news that the Temple of Religion at the New York World's Fair is on the way. Late last year the efforts of an influential group of laymen, under the leadership of William Church Osborn, bore fruit, and the final plans were accepted for a beautiful building of moderate size, admirably adapted for the purpose of providing a religious center. In addition to religious assemblies and convocations, and presentations of drama and pageantry, stress will be laid on the musical program.

Never has such an opportunity been offered at any similar world's fair for the presentation of the religious music of all the ages. Visitors to the fair will be able to listen to the greatest oratorios, masses and cantatas under the most favorable conditions. In addition, the whole realm of organ literature will be presented by our finest players, and the field of modern Russian, English, Italian, French and American church music will be covered. Special attention will be given to the masterpieces of unaccompanied music. Important orchestral and choral bodies, including, of course, many notable church choirs, will be heard. Of equal interest will be recitals of solo and chamber music, much of which is seldom presented.

The whole program will be under the general supervision of Hugh Ross, conductor of the Schola Cantorum of New York and assistant to Olin Downes, general director of the World's Fair music department.

Musicologists tell us that the music of every generation reflects the current of thought and emotion of that period, in any country. Particularly does this apply to religious music, which has inspired men and has crystallized their faith. The panorama of music through the ages is a mirror of the evolution of the soul of man. This is more true now than ever before. Music is being created today which expresses the yearning of mankind for a time when the swords shall have become plowshares and the "city splendid," of which an English poet sang, shall fulfill his dream.

The realization of this plan for bringing the world's greatest sacred music to the millions of visitors to the fair is within our reach. Already a fine organ is assured, through the generosity of John W. Haussermann, Jr., and the hearty cooperation of the Aeolian-Skinner Organ Company, which is making the installation.

For the presentation of this program of great religious music at the fair a special fund is to be raised. From important churches in every part of the country, especially in the East, and from thousands of smaller churches where such music cannot readily be produced and heard, will come music-lovers who during their visit to the fair can enjoy one or more of these superb performances and participate in the daily choral programs of meditation and music that are contemplated. For this reason the directors of the Temple of Religion are planning for an appeal especially to the choirs of churches throughout the country. The interest of others will be sought, but it is hoped that through nominal contributions from organists and choir members most of the necessary amount can be raised.

If, for example, the choirs and clergy, with others interested, belonging to only 15,000 churches contribute an average of

GORDON BALCH NEVIN, ORGANIST, COMPOSER, WOODWORKER



\$5 per church—some sending perhaps only \$2, and others raising larger sums from their greater resources—more than enough will be realized to provide for a full program of events contemplated.

No such approach has ever been made before, and it is confidently expected that those whose chief interest in music is in its religious forms and in the great choral and instrumental compositions of the masters will instantly respond to the call.

Plans are being made to enlist the cooperation of leaders in the great religious bodies and strong committees will be set up not only in New York but in other large cities of the country.

DUPRE COMING IN THE FALL FOR TOUR; RECITALS AT FAIR

Bernard R. LaBerge announces that Marcel Dupré is coming back to America for another transcontinental tour next fall. Mr. LaBerge adds that the requests for the return of Mr. Dupré have been so numerous that he expects another record tour. The French visitor is expected to give a series of recitals at the New York world's fair in the course of his tour.

Next summer Mr. Dupré is going to Australia for an extended tour, having been booked by the Australian Broadcasting Corporation for appearances with orchestra, over the radio and in straight recitals.

Recently Mr. Dupré started an interesting series of twenty international broadcasts covering the evolution of organ music. These broadcasts take place once a week and are given on the organ in St. Sulpice.

RECITAL BY LEÓ SOWERBY AT UNIVERSITY OF CHICAGO

Leo Sowerby, organist and choirmaster of St. James' Episcopal Church, Chicago, who will be heard in a recital Feb. 21 at 8:15 at Rockefeller Memorial Chapel, University of Chicago, will play the following works: Three Preludes founded on Welsh Hymn-tunes, Vaughan Williams; "Priere," Franck; Sonata No. 1, Paul Hindemith; Prelude and Fugue in C major, Bach; Two Chorale Preludes, Charles Wood; March from Suite for Organ, Sowerby.

To Give Franck Works in New York.

A musical service of organ and choral works of Cesar Franck will be given under the direction of Willard Irving Nevins at the First Presbyterian Church, New York, Sunday evening, Feb. 12. The second half of the Bach B minor Mass will be sung in the same church Sunday evening, Feb. 26.

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FRANK WRIGHT DEAD; CHURCH MUSIC LEADER

FORMER WARDEN OF A. G. O.

Chairman of Examination Committee for Twelve Years—At Grace Church, Brooklyn Heights, N. Y., for Forty-one Years.

Frank Wright, Mus.B., A.G.O., for the last forty-one years organist and choir-master of Grace Church, Brooklyn Heights, Brooklyn, N. Y., a founder and for three years warden of the American Guild of Organists, died Jan. 2 at the Brooklyn Hospital after an illness of three weeks. Mr. Wright was one of the most distinguished of teachers of composition and for twelve years was chairman of the examination committee of the A.G.O., in which position he became known to organists throughout the United States. During his incumbency as warden he organized several chapters of the Guild. His entire life was devoted to the advancement of church music.

Mr. Wright was born in England seventy-three years ago and as a boy sang in St. Clement's Church, Ipswich, his native town. This is the church mentioned in Dickens' "Pickwick Papers." When he was 9 years old his family moved to Liverpool, where he lived for ten years. He studied with Horace A. Branscombe, chorus master of the Liverpool Philharmonic Society and organist of St. Margaret's Church. His studies embraced piano and organ playing, harmony, counterpoint and composition. He also had the advantage of hearing, many times, the great William T. Best.

Coming to the United States when he was 18 years old, Mr. Wright held positions in Philadelphia, Wilmington, N. C., Stamford, Conn., and for five years at St. John's Church, Brooklyn, before he went to Grace Church, Brooklyn Heights. His fortieth anniversary at Grace was celebrated with a choral evensong service in May, 1937. This service was well attended, with many of his old choir boys present. A composition of Mr. Wright's was played as a postlude.

Mr. Wright was warden of the Guild from 1910 to 1913. During his term as chairman of the examination committee he wrote the book "Musical Examinations and How to Study for Them."

Mr. Wright received his bachelor's degree and won the gold medal at Toronto University, Canada, for the highest rating in composition. More than 300 pupils studied counterpoint with him, and this led him to write his book "The Essentials of Strict Counterpoint" to make a concise picture of the rules of counterpoint for the use of students. He also collaborated with Dr. T. Tertius Noble in the writing of "Ear Training Tests."

Mr. Wright is survived by his widow, Abbie B. Wright; by a son, Louis Wright, Ridgefield Park, N. J., and two grandchildren.

A funeral service was held on the evening of Jan. 4 at Grace Church, Brooklyn Heights. The service was held in strict accordance with Mr. Wright's wishes and there was no music. His favorite hymn, "Ten Thousand Times Ten Thousand," was read. The organ was banked with his favorite flowers, red roses. The casket remained in the chancel of the church for twenty-four hours amid a garden of floral tributes. On Thursday he was laid to rest in the Evergreens, Brooklyn.

At a meeting of the council of the A.G.O. Jan. 18 the following resolution was adopted and it was ordered that copies be sent to the family of Mr. Wright, to the Rev. David Atwater, rector, and the vestry of Grace Church, Brooklyn Heights, and to THE DIAPASON:

From our fellowship has passed, on Jan. 2, 1939, a loyal supporter of the work of the American Guild of Organists, Frank Wright. He was a founder of the Guild;

CANTERBURY CATHEDRAL IN APPEAL FOR GIFTS FOR ORGAN

In connection with the complete reconstruction of the great Willis organ in Canterbury Cathedral, built in 1886, the contract for which has been awarded to Henry Willis & Sons, an appeal has been sent to America, in addition to its distribution in England, from the "Friends of Canterbury Cathedral" for gifts to finance the reconstruction. The appeal is supported and endorsed by the Archbishop of Canterbury, the dean and chapter, Sir Walter G. Alcock and Gerald H. Knight, the cathedral organist. It is planned to raise £6,000.

Meanwhile the specification of the instrument has been prepared, but will not be given out until the work is completed, which is expected to be in June. The scheme has been drawn up by Sir Walter Alcock and Gerald Knight in consultation with Henry Willis. It embodies new electric action throughout and a new four-manual all-electric console, with rearrangement of main sections in the triforium. In the main, the tonal scheme will remain untouched, but judicious enlargement and logical development, especially of the pedal department, will take place.

PASTOR DEDICATES BOOK TO ORGANIST AS A TRIBUTE

The Rev. W. A. Cameron, pastor of Yorkminster Church, Toronto, Ont., has paid a compliment to the organist and director of music of his church, D'Alton McLaughlin, by dedicating to Mr. McLaughlin his latest book of sermons, "Rainbows through the Rain." The dedication page prints this appreciation of their years together:

To D'Alton McLaughlin, Organist and Director of Music, Yorkminster Church. Dear Mr. McLaughlin: I should like to inscribe this volume to you in token of our partnership in a common service now extending over nearly twenty years. As I look back I can see that my ministry would have been vastly different without the aid of our service of praise, which you and your choir have led and interpreted with such skill, and reverence, and beauty. You have never forgotten that music is in the church service to quicken feeling, to deepen insight, to lift hearts up in adoration, to furnish words of prayer to those otherwise inarticulate, to strengthen and steady and sweeten human life. Thus you have been an interpreter of people's hearts and a minister to their needs. That you may long be spared to carry on your labor of love is the earnest wish of

Yours most sincerely,
W. A. CAMERON.

Toronto, 1938.

its warden from 1910 to 1913, and chairman of the examinations committee from 1923 to 1935, where his thorough training and long experience gave substantial background to his wise counsel and expert direction in our academic department.

Of equal importance was his long career as organist and choirmaster of Grace Church, Brooklyn Heights, to which he came in 1897. Hundreds of devoted and grateful pupils will remember there not only his deep interest and ceaseless energy in the preparation of the services, but also the lofty ideals which inspired his teaching.

So it is that, while the close of such a career brings sadness to us all, we can nevertheless be heartened by the thought of his influence carrying on in our profession.

The council wishes to convey to the family of Frank Wright and to the rector and congregation of Grace Church the earnest expression of our sympathy and understanding.

For the Council:

- CHARLES BANKS,
- GRACE LEEDS DARNELL,
- T. TERTIUS NOBLE,
- G. DARLINGTON RICHARDS,
- HUGH ROSS,
- R. HUNTINGTON WOODMAN,
- MORRIS WATKINS, CHAIRMAN.

EDWARD RECHLIN TO PLAY AT RIVER FOREST ON FEB. 5

Edward Rechlin, internationally known Bach scholar and organist, will be heard in a recital at Grace Lutheran Church, River Forest, Ill., on the evening of Sunday, Feb. 5. This is to be Mr. Rechlin's annual visit to Chicago and vicinity and he has appeared in recitals every year at Grace Church, which has a large Aeolian-Skinner organ. The congregations drawn to hear Mr. Rechlin invariably fill the edifice. The church is at Bonnie Brae and Division street. No admission will be charged, but a free-will offering will be received. Mr. Rechlin will be assisted by the choir of the church under the direction of Herman J. Speckhard.

Mr. Rechlin's program will be made up of the following works of Bach and his "spiritual contemporaries": Prelude and Fugue, Luebeck; "Deck Thyself, My Soul" and "O Lamb of God," Telemann; "My Lord and God," Buxtehude; Toccata, Krebs; Improvisation, Mr. Rechlin; Partita, "O God, Thou Faithful God," and Credo, Bach; Fugue in C minor, Bach.

ORGAN PROGRAM OF CHICAGO MUSICIANS' CLUB OF WOMEN

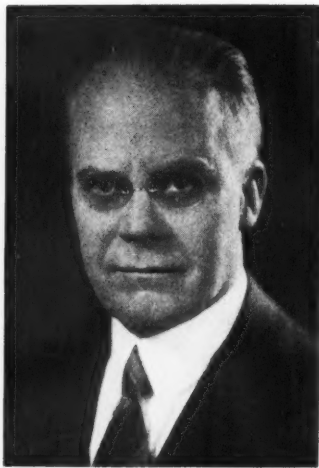
The Musicians' Club of Women of Chicago presented its annual organ program on the afternoon of Jan. 23 at the Rockefeller Memorial Chapel, University of Chicago. This occasion always brings out excellent playing by representative woman organists of the city. This year Clara Gronau and Ella Smith were the organ soloists, while Alice R. Deal played accompaniments for violin numbers by Sylvia Snow and Barrett Spach accompanied a group of soprano solos by Anna Burmeister. Miss Gronau played: Prelude, Schmitt; Allegro Vivace from First Symphony, Vierne, and Adagio and Allegro from Tenth Concerto, Handel. Miss Smith's numbers were: Finale in D minor (cadenza by Middelschulte), Guilman; Rhapsody in E, Saint-Saens, and Introduction and Fugues 3 and 5 from Contrapuntal Symphony on Themes by Bach, Middelschulte.

YOUNG BLIND ORGANIST WINS CONTEST IN PHILADELPHIA

The first award in the organ contest of the University of Pennsylvania Cultural Olympics, held in Irvine Auditorium Jan. 7, was won by C. Robert Ege. There were seven other contestants. Mr. Ege played "I Call to Thee," by Bach, and the Karg-Elert "Ein feste Burg" Fantasia. The award entitled him to play at the boy choir festival held by the Cultural Olympics under the auspices of the University of Pennsylvania Jan. 24. The contest was also sponsored by the Pennsylvania Chapter of the A.G.O. The second award went to Alice Anderson, a pupil of Henry S. Fry, and the third to Dorothy Hornberger, a pupil of Robert Elmore, who also played at the festival.

C. Robert Ege is a young man without sight, who has received his entire education at the School for the Blind in Overbrook. Here he was trained under Miss Elsa Bruggeman, Russell King Miller and Dr. Ralph P. Lewars, Desiring to obtain the artist diploma from the Zeck-

FRANK WRIGHT



wer-Hahn Philadelphia Musical Academy, he began studying with Dr. Rollo F. Maitland about Sept. 14 and will receive this diploma in both piano and organ. He is organist and director of the choir at the Woodland United Presbyterian Church, Philadelphia, playing all of his services from memory. He has memorized the great Prelude and Fugue in B minor of Bach, the Bonnet "Elfes," the Karg-Elert Fantasia on "Ein feste Burg," a little more than half of the "Pageant" of Sowerby, and for the piano the B minor Rhapsody of Brahms and two movements of the "Tombeau de Couperin" of Ravel. In addition he memorized the entire cantata "The Story of Bethlehem," by West, for his Christmas festival at the church.

PEDERSEN DRAWS MANY TO RECITALS IN TOLEDO CHURCH

Through his half-hour organ recitals before the morning services and twice recitals away from his church Maurice Douglas Pedersen, organist-choirmaster of the Collingwood Avenue Presbyterian Church, Toledo, Ohio, has endeavored to interest the public in better organ music. He has attracted good crowds at every recital and finds that his efforts have been worth while. In the recitals before the morning services last year he included twenty of the larger preludes and fugues of Bach, eight of the compositions of Cesar Frank, three of the Widor symphonies, ten of the larger compositions of Vierne, etc.

At his fourth annual recital in the Collingwood Avenue Church Nov. 13 Mr. Pedersen played: Prelude and Fugue in G major and Chorale Prelude, "Blessed Jesu, at Thy Word," Bach; Pastorale from "Le Prologue de Jesus," arranged by Clokey; "Fidelis," Whitlock; "Marche Champetre," Boex; "Dawn" and "Evening," Lemare; Scherzetto, Vierne; "Carillon de Westminster," Vierne; Sixth Symphony, Widor.

For his annual Christmas recital he chose these selections: Chorale Prelude on "In dulci Jubilo," Bach; "Christmas in Sicily," Yon; "Wallon Christmas Rhapsody," Ferrari; "Tidings of Joy," Bach; Pastoral Dance on "On Christmas Night," Milford; "Good News from Heaven," Pachelbel; Second Concert Study, Yon.

Kilgen in Los Angeles Hotel.

The famous Chapman Park Hotel in Los Angeles, which comprises a group of buildings of Spanish architecture, one of the most interesting of which is the "Pueblo Oratorio," a private chapel, has installed a Kilgen organ in this chapel. The organ is a two-manual with detached console. The "Pueblo Oratorio" is designed in imitation of the smaller Spanish cathedrals such as one sees in the environment of Mexico City. The interior is arranged choir-wise with stalls built all along the walls. The organ is installed above the entrance, with the console on the left side near the altar. This chapel is, of course, undenominational and is for the use of the guests of the hotel. Harry Q. Mills is organist and director and recitals are given at frequent intervals. Many weddings take place in this chapel.

ALBERT W. SNOW, NOTED BOSTON ORGANIST, DIES

LONG AT EMMANUEL CHURCH

Held This Post Since 1918 and Was on Faculty of New England Conservatory—A Native of New England, 60 Years Old.

Albert W. Snow, distinguished Boston organist, who presided over the music at the famous Emmanuel Church, in which post he was the successor of Lynnwood Farnam, died Jan. 6 at Bangor, Maine, after a long illness. In addition to his work at Emmanuel Church he was a member of the Boston Symphony Orchestra and an instructor at the New England Conservatory of Music.

Services were held at Emmanuel Church and the Rev. Phillips E. Osgood, rector of the church, conducted the rites.

Mr. Snow was born sixty years ago in Melrose, Mass., the son of Mr. and Mrs. George A. Snow. He was educated in the public schools of Melrose, and was a choir boy at the Church of the Advent in Boston. From 1901 through 1905 he studied at the New England Conservatory of Music under Wallace Goodrich. He became assistant to the late S. P. Whitney, organist at the Church of the Advent, and succeeded Mr. Whitney about 1908.

In 1916 Mr. Snow was appointed organist at Emmanuel Church, where he served until his death. He was appointed instructor in organ music and choir training at the New England Conservatory in 1925. He was organist of the Boston Symphony Orchestra for twenty years.

Mr. Snow composed church and organ music, gave many recitals and taught privately for many years. He was a member of the St. Botolph Club, the Harvard Musical Society and the American Guild of Organists.

Mr. Snow was taken ill a year ago last summer and underwent a major operation. Last May he took a leave of absence from his work and went to his summer home in Maine. He is survived by his widow, the former Eleanor Clulen; three sisters and a brother.

In a warm tribute on Jan. 8 to the life and character of Mr. Snow the Rev. Phillips E. Osgood, D.D., L.H.D., rector of Emmanuel Church, included the following paragraphs:

The perfection of his musicianship made him one of the great church organists and choirmasters of his generation, but that perfection was so quietly manifested that many of us, blunt-witted and content, did not understand and appreciate all that had gone into his consummate artistry. The nobility of his music was only the evidence of the devotion and consecration it furthered. He was a deeply dedicated man, whose every whit of skill was gained and expended because it was and is only fitting that God and man shall have the utmost best to comfort, uplift and beautify. His artistry was the servant of his ideal. His craftsmanship of beauty was the ministrant to his faith.

Others will speak of Albert Snow's prestige in the symphony orchestra, the American Guild of Organists, the New England Conservatory. But they will all say the same truth of him, that what he was (and is) was even finer than his notable musicianship. We must indeed think of him most in terms of character. He has been a cultured, modest, Christian

IN THIS MONTH'S ISSUE

In his reminiscences, translated from the French by Esther Jones Barrow, Louis Vierne this month tells of his association with Guilman and reveals details of the "Trinité scandal."

Elaborate plans for organ music, oratorios, etc., in Temple of Religion at the New York World's Fair are announced, with Hugh Ross in charge and an Aeolian-Skinner organ as a feature.

Losses of the month include the death of Frank Wright, a founder and for many years chairman of the examination committee of the A. G. O., and of Albert W. Snow, eminent Boston organist and teacher.

Dr. Hamilton C. Macdougall's travel letter tells of his first visit to prominent London churches and organs.

Trends of Christmas music are revealed in a study of the service lists of 1938 by Dr. Harold W. Thompson.

Guild pages show chapters throughout the country busy with their winter programs of activities.

Dr. Caspar Koch plays the 2,000th recital given at Carnegie Hall, North Side, Pittsburgh, since the steelmaster presented the organ to the city.

Gordon Balch Nevin, organist and composer, tells how the hobby of working in wood has relieved the strain of teaching.

THE DIAPASON.

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gentleman, unique in ability, but more unique in ideals. Both his soul and his music had the beauty of holiness and the holiness of beauty.

He is indissolubly a part of Emmanuel's life. And we thank God with all our hearts that we were privileged to have had him ours this score of ripening, intimate and cherished years. May he find sweet and satisfying happiness with the celestial choirs, faint echoes of whose music we seem to hear by mystic listening.

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EASTER ANTHEMS

- As It Began to Dawn. Vincent-Harts, (S. A.).....\$0.10
- An Easter Carol. Wood, S. A. T. B......12
- Easter Morn. Gaines. (Short musical fantasy on well-beloved Easter Melodies, with violin obbligato), S. A. T. B..... 20
- Easter Sermon of the Birds. Father Finn. (The birds in Palestine on the First Easter are thought to be commenting on the Great Mystery). S. A. T. B..... 20
- Light. Hoppin. (with optional obbligato for trumpets), S. A. T. B..... 16
- Lord Who Throughout These Forty Days. Fickenscher, (Choral song for Lent), S. A. T. B..... 15
- O God, Attend Unto My Prayer (for Lent). Gretchaninoff-Harts, S. A..... 15
- Perfect Peace (for Lent), Bach-Harts, S. A..... 10
- Savior of Men. Gounod-Harts, S. A..... 12
- This Joyful Easter-Tide. Dutch-A. E. Baker, S. A..... 15
- 'Tis the Day of Resurrection. Wood, S. S. A. A. T. T. B. B..... 25

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**CASPAR KOCH PLAYS
RECITAL NUMBER 2000**

HISTORIC PITTSBURGH EVENT

Carnegie Hall, North Side, Is Scene of Observance to Mark Recitals Begun When Steelmaster Gave Instrument to the City.

New Year's Day provided an occasion of historic interest in Pittsburgh when Dr. Caspar Koch played the 2,000th recital on the organ in Carnegie Hall, North Side. He was assisted by the Choir Ensemble Society, Lyman Almy Perkins, conductor, and four piano and vocal soloists in the following program: "Jubilee Overture," Weber; trio and chorus, with piano and organ, "The Heavens Are Telling," Haydn; Air and Variations, "The Harmonious Blacksmith," Handel; soprano solo, chorus, piano and organ, "The Omnipotence," Schubert; "By the Sea," Schubert; Fugue in D major, Bach; "Praeludium," Bruckner; chorus, "Hallelujah Chorus," Handel; audience, chorus, etc., "Auld Lang Syne." Mayor Cornelius D. Scully delivered a brief address.

Mrs. Andrew Carnegie, widow of the steelmaster and philanthropist who gave the organ to what was then the city of Allegheny—incidentally the first of many organs erected through his generosity—sent Dr. Koch the following gracious and cordial letter of congratulations on the occasion of recital No. 2,000:

New York, Dec. 30, 1938.—Dear Mr. Koch: May I send you my warmest congratulations on the great event which will take place on Jan. 1? It is a splendid achievement to have given so much pleasure to so many people for such a length of time, and I know how pleased Mr. Carnegie would be that his first organ has been such an outstanding success. I am sure this has been largely due to your great interest and cooperation, and to the artistic enthusiasm you have put into the work.

I wish it were possible for me to accept your invitation to be present, and I much regret that I cannot be with you. I shall be thinking of you, and wishing you every success.

With kind greetings to Mrs. Koch,
Sincerely yours,
LOUISE W. CARNEGIE.

For thirty-five years Dr. Koch has been making musical history in Pittsburgh, having been appointed organist of North Side Carnegie Hall March 1, 1904. He was born in Carnap, Rhine Province, Germany, in 1872. As a boy of 9 he came to America. In his early youth he studied violin, piano and organ at Alton, Ill., under Henry Timper. He played his first church service at the age of 12 years. Later he attended college at St. Francis, Wis., studying piano, organ, theory and composition with Dr. John Singenberger.

In 1892 Dr. Koch was appointed organist of Holy Trinity Church, Pittsburgh, and he remained at that post for thirty-three years, with only two years' interruption, spent in Berlin and Ratisbon, Germany. In Berlin he studied piano under Franz Kullak, organ with Heinrich Reimann and composition with Heinrich Urban and Wilhelm Berger. In Ratisbon (Regensburg) he studied medieval church music at the Kirchenmusikschule under Franz X. Haberl, Michael Haller and others, and organ with Joseph Renner. In 1903 he was official organist at the convention of the German Cecilia Society.

Free organ recitals in Allegheny were inaugurated Feb. 11, 1890, and were the first municipal organ recitals in the United States. The first city organist

was Leonard Wales, who was followed in 1891 by Henry P. Ecker. Dr. Koch succeeded Ecker in 1904. The first organ was a Roosevelt of three manuals and thirty-three registers. A letter from Mr. Carnegie to Dr. Koch March 8, 1915, stated that organs donated by Mr. Carnegie, in whole or in part, numbered more than 7,000. The present four-manual, donated by the Carnegie Corporation, was completed in 1925. It was built by the Skinner Organ Company according to specifications by Dr. Koch.

In 1926 Dr. Koch won the prize offered by THE DIAPASON under the auspices of the National Association of Organists for a paper on organ construction. His published compositions, songs and Latin motets were all written before his twentieth year.

**RECITALS ON NEW ORGAN
AT ROCHESTER UNIVERSITY**

The University of Rochester is presenting a series of recitals on the recently installed Aeolian-Skinner organ in Strong Auditorium. The first recital was given Dec. 4 by André Marchal before a large audience. Miss Catherine Crozier played Jan. 15. Later recitals are scheduled by Squire Haskin of Buffalo and E. Power Biggs.

These recitals are arranged by Harold Gleason and are given by the university for the people of Rochester. The organ, the gift of Mrs. Henry A. Strong, is of classic design, with unusually complete positiv and pedal sections. The success of the instrument is demonstrated by the large audiences and enthusiastic comments by musicians and the public.

Miss Crozier's program on Jan. 15 was played with a finish and musicianship that placed her in the front rank of the younger group of American organists. Her offerings set a high standard and she maintained the interest and enthusiasm of a large audience without any concessions to popular taste. Her program was as follows: Toccata in F major, Bach; Chorale Preludes, "Kyrie, Thou Spirit Divine," "I Call to Thee," "In Thee Is Joy," "The Old Year Has Passed Away," "Comest Thou Jesu, from Heaven to Earth?" and "We All Believe in One God," Bach; Pastoral, Roger-Ducasse; "Divertissement" Vierne; Symphonic Chorale, "Ach bleib mit Deiner Gnade," Karg-Elert.

Festival Service at St. James', Chicago.

Festival evensong will be sung by the combined mixed choirs of the Fourth Presbyterian Church, Barrett Spach, organist and director, and St. James' Episcopal Church, Leo Sowerby, organist and choirmaster, at St. James' Church, North Wabash avenue and Huron street, Chicago, Sunday, Feb. 26, at 4 o'clock. The prelude and postlude will be played by Robert Kee, organist of St. Mary's Church, Park Ridge. The service list will be as follows: Prelude, first movement from Symphony in G major, Sowerby; "Hosanna to the Son of David," Gibbons; Magnificat and Nunc Dimittis in D, Sowerby; "Hail, Gladdening Light," Charles Wood; "Psalm XXIX," Elgar; "Let My Prayer Come Up," Purcell; Postlude, Chorale in E major, Jongen. The service will be under the auspices of the Illinois Chapter, A.G.O.

Lectures at Guilmont School.

Hugh Ross, conductor of the Schola Cantorum of New York, will begin his series of lectures on choir training at the Guilmont Organ School Feb. 16, at 9:15 a. m. In honor of the fortieth year of the school, plans are being made for the annual summer session of five weeks beginning July 5. Intensive organ and choirmaster courses are offered for this season.

NEW YORK WORLD'S FAIR

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Mr. John W. Haussermann, Jr., of Briarcliff Manor, New York, has awarded a contract to the Aeolian-Skinner Organ Company, Inc., to build and install a fine three-manual organ, of forty straight stops, of modern design, in the Temple of Religion at the New York World's Fair, to remain there until the close of the Fair. At that time the instrument will be installed in a new music room which Mr. Haussermann is planning to add to his residence.



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Wood-Working Hobby Brings Organist Gain and Relieves Strain

BY GORDON BALCH NEVIN

To the editor of THE DIAPASON: Your invitation that I write an article on my wood-working hobby has lain unanswered these many months—not from disinclination on my part, but rather from puzzlement as to how I could pen anything of interest to organists on a subject so far removed from the realms of the organ loft. Joseph Conrad once said: "Most men drift into their successes." He might also have said that they drift into their failures, or out of their successes, or into—or return to—their hobbies. In my own case I returned to a hobby after a lapse of more than twenty years!

As a youth in my early teens I frequented the shop of a master pattern maker. In my later teens I built some furniture which is yet in daily use. Psychologists term a pattern such as this "conditioning," and I see no reason for argument. That pattern maker idol of my youth was a perfectionist and, dead and gone for twenty years as he may be, the imprint of his desire for accuracy remains in my mind.

Probably nothing in the realm of teaching so crucifies a teacher as the mental sloppiness of not less than 80 per cent of the material with which he is compelled to work. In my own case, "at long last," the reaction was a flight to a medium in which I might—to some extent, at least—function as a perfectionist.

The immediate precipitating cause was unusually simple. We moved into a new house in which I discovered an otherwise unneeded small room in the attic. This I pre-empted, with the statement: "I'm going to have a workshop." An order to the local lumber company resulted in a small work bench, complete with wood-worker's vise and planing dog. Tools that I had not thought of for twenty years were brought back to light, sharpened and arranged in convenient positions, and the stage was set for operations.

A small oak table, in the top of which were inset some Spanish tiles, was the first opus. Followed several hanging "what-nots" and some rebuilding jobs on furniture which was beginning to show the passage of time as well as the effects of the plus-heat and minus-humidity so characteristic of American homes. By the by, no hobby could have been more inexpensive than mine, for the rebuilding, revamping, refinishing and reupholstering that I have done have more than paid for all the machines, materials and equipment that I have since bought. And of few (or no) hobbies can this be said.

It must have been near this period that I began to realize that some phases of my hobby were too brutally abrasive for the hands of an organist. Machines seemed to be indicated and the initial purchases were modest—a good electric motor and a moderately-priced belt sanding machine. These were quickly followed by a good turning lathe and its appropriate tools and diverse accessories. The next spending orgy resulted in a very good bench saw (eight-inch circular saw, with supplementary set of dado cutters) and another motor.

A year or so later a golden opportunity

unexpectedly developed to buy a used six-inch ball-bearing jointer of the finest quality. The result of this bit of luck was, of course, the purchase of a third electric motor. At this point my small shop began to be slightly congested with machinery and I should have sworn off from further devices, but to be realistic I must admit that a mail-order bargain list tempted me, that I succumbed and that the result was a rather mediocre jigsaw. This latter machine falls somewhat into the "toy" class, be it said, but it has turned out enough helpful doodads to justify its small cost.

So much for my machinery. And what have been the results. Well, over a period of five years, here are some of the products: A chest of drawers of Chippendale design; two chairs; a bookcase; two tables, one an octagon affair with a plate-glass top, the other a side table of the William and Mary period; seven lamps; two "torchiers"; a radio cabinet; four or five hanging "what-nots"; half a dozen small bowls and trays (they make wonderful Christmas gifts); I even turned a walking cane out of the rather unique Bubinga wood. And, finally, the *magnum opus*, an entire set of bedroom furniture in the "modern" style for my younger daughter.

I have worked in every wood from pine to walnut, using perhaps more of red gum, birch, oak and maple than any others. Gum has become one of my favorites, as, indeed, it is of the commercial furniture builders. My "tolerances" in accuracy are as high as, perhaps higher than most of the best furniture offered for sale. A job must be square to within one thirty-second of an inch to give me any satisfaction. I build not with the idea of a decade of service, but with the expectation that my products, barring fire or flood, will be solid and dependable fifty years after I am dead and gone.

One of the happy angles of this hobby of mine has been the friendship of a member of the local college faculty. His tastes run strongly in the same direction as mine, and he possesses certain machines which supplement mine, as some of mine supplement his. The summation is that, outside of routing and veneering, we are equipped to solve almost any woodworking problem, and some mighty tough ones have we solved.

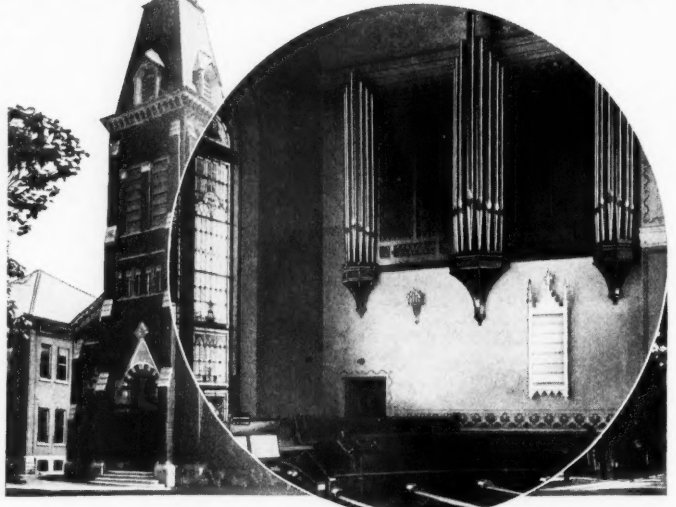
And what does it all add up to? Well, as I said above, the hobby has more than paid its way, so the debit side of the book is a clean sheet. On the credit side banks large the gorgeous fact of a new frontier—of an avocation that allows me to set myself some intriguing problems, and then, step by step, evolve the methods for solving them and the technique for executing the job. I have a theory that a teacher may be able to stand roughly about 1,000,000 wrong notes, distorted rhythms and malinterpretations with a reasonable degree of equanimity, but that some relief must be introduced once that point is reached. It was this thought, and the reaching of approximately that point, that started me off on my furniture building adventures. I am glad I did it.

Daughter in Weinrich Home.

The close of the old year was a happy one in the home of Mr. and Mrs. Carl Weinrich at Princeton, N. J., as it was marked by the arrival on Dec. 29 of a daughter, Elise, as a Christmas week gift.

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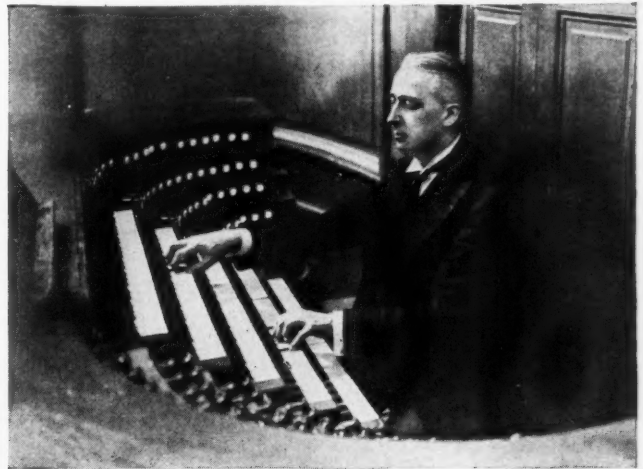
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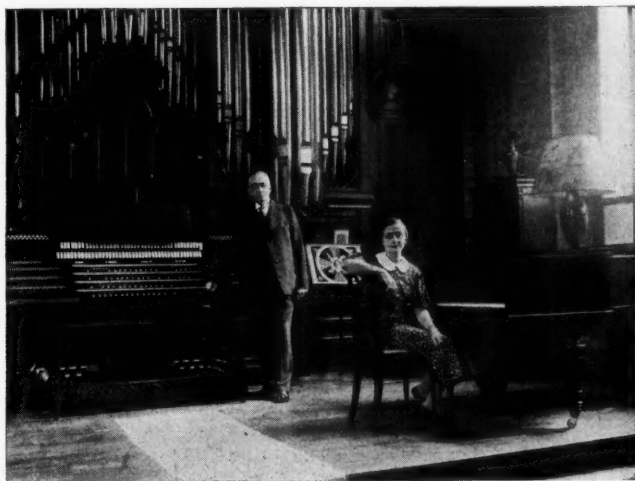
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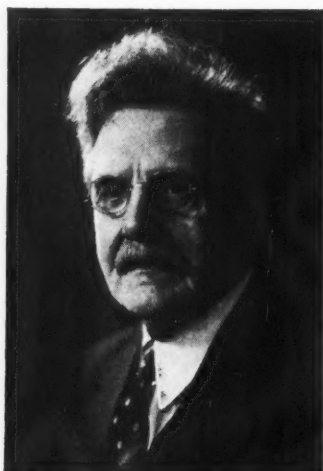
Arthur Scott Brook, for a generation an organist and organ designer, was honored for a life devoted to the organ when his friends and a group of prominent citizens of Atlantic City, N. J., his home town, recently celebrated the fiftieth anniversary of his musical activity with a golden jubilee concert in the Atlantic City High School auditorium. More than 1,400 people were present at the concert. The performers on the program included the orchestra of the high school; Prosser's double mixed quartet; Leo Sachs, cellist; the Atlantic male chorus; William Stokking, violinist, and Grace Steelman, soprano. Mr. Brook was the accompanist and played the Rondo from Rinck's Flute Concerto as an organ solo.

This event took place Oct. 30 and was followed by a dinner at the Cosmopolitan Club. Among the letters and telegrams read at this dinner was one of warm felicitations from the Rev. Arthur Elwood, pastor of the Boardwalk Church, in which he said:

You have enjoyed a long, useful life, which has added much to the cultural life of two continents. Atlantic City owes you a debt that can only be paid by the appreciation of those friends that recognize your work. May the Good Lord give you the reward of a sacrificial service, and may your onward journey be to the heavenly harmonies, until the Master Musician bids you enter that home where perfect chords always sound in His eternal praise.

Arthur Scott Brook was born in Lincoln, Canterbury, New Zealand, Sept. 22, 1868, and was only 7 years old when he became a choir boy at St. John's, Christchurch, New Zealand. The organ entranced him, and he studied that instrument with such zeal in the next ten years that he was appointed organist of the Church of the Good Shepherd in 1886. There was no recompense, but two years later he received his first pay as organist in the church where he had sung as a chorister. In 1895 he was made organist of St. Paul's Episcopal Church, Sydney, Australia, where he spent five years. Climatic conditions, however, made him decide to try the drier air of California.

In 1900 Mr. Brook was appointed organist of Holy Trinity Church, Santa Barbara, and in 1901 he became organist and director of music at Leland Stanford University, a position he held until 1904, when he accepted the post of "organist in charge" for the festival hall at the St. Louis World's Fair. The late United States Senator William A. Clark chose Mr. Brook to be his private organist at his New York City residence, and from 1904 until 1920 he officiated in that capacity, finding time meanwhile to be organist of Deems Memorial Church in New York for nine years. Three years



later, in 1923, Mr. Brook was made municipal organist of Atlantic City. In 1924 he was director of the Atlantic City Festival Chorus.

From 1914 until 1918 Mr. Brook was president of the National Association of Organists. In 1916 the Fraternal Association of Musicians of New York chose him to head that body.

**ORGAN FOR NEW YORK FAIR;
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John W. Haussermann of Briarcliff Manor, N. Y., has awarded a contract to the Aeolian-Skinner Organ Company, Inc., to build a three-manual organ of forty straight stops to be installed in the Temple of Religion at the New York World's Fair. The organ is to remain there until the close of the fair. Thereafter the instrument will be installed in a new music-room which Mr. Haussermann is planning to add to his residence.

Judge Wade Walker has resigned as organist and choirmaster of the Jesse Lee M. E. Church of Ridgefield, Conn. He is succeeded by Miss Margaret Nash. Judge Walker has accepted a similar position at the Methodist Church of Pound Ridge, N. Y.

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EVANSTON TOPIC FEB. 8
ANNUAL FIELD DAY PLANNED**

**Northwestern University Mid-West
Church Music Conference Will Be
Marked by Interesting Pro-
grams and Discussions.**

Northwestern University has arranged to conduct its annual field day for choir directors, organists and ministers on Feb. 8, when the seventh mid-West conference on church music will be held at Evanston, Ill. The sessions are to take place at the First Congregational Church this year, it is announced by Oliver S. Beltz, chairman of the department of church and choral music at the Northwestern University School of Music and the moving spirit of this yearly event.

Two important addresses are on the schedule for the forenoon session, over which the Rev. LeRoy E. Wright will preside. Professor Otto J. Baab is to speak on "The Art of Worship" and Elias A. Bredin on "The Voice in the Choir." Dr. Baab is professor of Old Testament interpretation at Garrett Biblical Institute and Mr. Bredin is organist and director at the First Presbyterian Church of Evanston. The A Cappella Choir of Northwestern University will sing a short program.

The Rev. Philip S. Watters will be the speaker at the luncheon and Dr. Rossetter G. Cole is to act as toastmaster.

A demonstration of children's choir work is to take place in the afternoon, with a concert program by the children's chorus of St. Luke's Lutheran School, Chicago, directed by Paul M. Wukasch. Plans and problems in organizing the junior choir will be the subject considered by Mary Jane Carothers, director of Christian education at the Second Presbyterian Church of Bloomington, Ill. Samuel R. Burkholder, organist and choirmaster at the Edgewater Presbyterian Church and on the musical faculty of the Senn High School, Chicago, will present a paper on "Building an Effective

Church Choir under Adverse Conditions." The last address of the afternoon will be by Dr. Watters, secretary of the commission on worship and music of the Federal Council of Churches and a leader in the Hymn Society of America.

The evening session this year will be under the auspices of the Chicago chapter of the Hymn Society of America, with the Rev. Philip S. Waters, president of the society, as chairman. Herbert E. Hyde and the choir of St. Luke's Pro-Cathedral will present a few typical choir hymns. Theodore Lams, with sixty members of the Chicago Bach Chorus, will interpret a few chorales that are especially suitable as choir materials.

**DR. FRANCIS RICHTER, F.A.G.O.,
BLIND ORGANIST, IS DEAD**

Dr. Francis Richter, F.A.G.O., the blind organist who was a prominent figure in the musical life of the twin cities of St. Paul and Minneapolis, died at Los Angeles, Cal., Dec. 25, following a heart attack.

Dr. Richter was born in Minneapolis Feb. 5, 1888. He had been blind since he was 3 years of age. After training in this country Dr. Richter studied for several years in Vienna and Paris. He showed unusual skill as an improviser.

Dr. Richter lived in Portland, Ore., for eight years and was well known there as a concert pianist, touring this country and Europe. For the last ten years he served on the staff of KSTP—a part of the National Broadcasting System—resigning his position with that radio station last October to go to California with his wife, Mrs. Clara Rahn Richter, who is his only survivor.

Dr. Richter became an F.A.G.O. in 1918.

Dr. Rollo F. Maitland of Philadelphia has suffered the loss of his mother, who died on Christmas Eve at Williamsport, Pa. She suffered a stroke on Dec. 20. S. Marguerite Maitland took her father's place at the organ for Christmas at the Church of the New Jerusalem and played the entire service from memory. Miss Maitland received the congratulations of the church authorities on her work.

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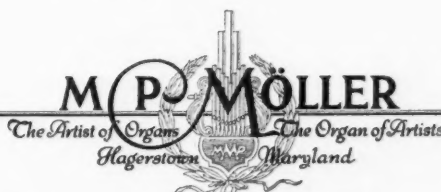
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Reminiscences of Louis Vierne; His Life and Contacts with Famous Men

By LOUIS VIERNE

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

Sixth Installment.

VIII.

On the day after Guilment's class first appeared in competition he asked me to come to his house in the rue de Clichy to talk over a question which was occupying his mind and which we had already touched on several times since he assumed the chair in organ. It concerned the plainsong examination and the one in fugue. I went at his call and together, after serious discussion, we agreed upon the following: The hybrid, stereotyped counterpoint of which I spoke at the outset of this chapter should be abandoned and should be replaced by a commentary on a liturgical chant, accompanied at first as in church, no longer "note for note," but in a broader style, admitting melodic ornaments, such as embellishments and passing notes, with chords falling only on the principal notes.

For the transposition we decided to adopt G as the common dominant. As for the commentary itself, we would let the student choose between a free prelude built on one or more fragments of the chant and a chorale embellished in the style of Bach. In either case only modal scales were to be permitted, with no alteration except the perfect major triad *ad libitum* as the final chord of the third and fourth modes. For fugue the *Maitre* proposed the modifications that I mentioned above. I tried also to put across my ideas relating to improvisation on two subjects in sonata form.

"The jury then would have to give two subjects," replied the *Maitre*, "and if you only knew the trouble they have in finding one good one! They couldn't allow a second theme of the competitor's own invention; they would think it had been thought up in advance."

"Frank," I said, "had a sure instinct for that; at his own competition he used the subject given for fugue as a foil in his free improvisation."

"Frank was Frank, and they don't grow on every bush," Guilment answered. Nobody was more convinced of that than I was.

Win the Consent of Dubois

This reform which we were suggesting may seem quite simple, but to get it accepted we had to argue firmly with the director, good old Dubois. Personally he was not exactly opposed to these changes, but he was afraid of the jury.

"Do you take entire responsibility for it?" he asked us in closing. Guilment looked at me and said: "Yes, and you?"

"Yes, indeed!" I replied.

"So be it, then, gentlemen. More power to you! We shall see what happens in January."

What happened was fine, for the students, aroused by the prospect of a hostile jury, had worked like Trojans and were really ready.

At the competitions in 1896 and 1897 the little plots of the discontented jurors were renewed and two excellent candidates were denied the first prize. Guilment, who could lose his patience when matters called for it, went to the director and warned him that if he perceived any cabal he would carry a complaint to the minister. He was rewarded for being aware of what might go on in the line of petty intrigue among those disappointed candidates for Widor's position. The future proved that the director had kept his word.

Guilment Goes to America

When classes began again in the fall of 1897 the *Maitre* announced that he was leaving for America in the middle of November and asked me to arrange to take sole charge of the class until the end of March. I should have to prepare them for the examination in January and give them grades. I was to sign the attendance slips regularly and to receive the salary. That was understood with the director and the general secretary. I was a little uneasy about such a responsibility, but delighted to be able to express without restraint my own ideas on free improvisation. We would "whoop it up" with modern harmonies. Guilment allowed them, but was not very keen for them. It would "jar pretty badly," as he would say, and the pupils, enchanted, would go at it with

all their hearts. . . . And it really was epic!

"Watch out for the 'exam'!" I said to myself, "but what difference does it make? They'll see!" And they saw!

"I had a whale of a good time," said Pugno to me afterward. "There's nothing slow about your chickens. They did some things that were comical, even worse than that, but also some that were really lovely—things that had real poetry. Some of them rubbed me the wrong way, but others really touched my heart. There wasn't a dull moment in it."

And Dallier said: "Well, well, salt, pepper and vinegar! What a remedy for the jitters!"

"I prefer that, my dear *Maitre*," I could not help replying, "to sugar sirup diluted with boiled marshmallow."

"And you are right," he concluded.

"A little too daring, a little extreme, but very interesting just the same," sighed Dubois. "You want to avoid immoderate."

"Youth sows its wild oats," I responded; "later on it learns to discriminate."

"That is true, but they would better be careful all the same." And he congratulated me on the high level of the class. Upon leaving the hall I found my boys hilarious.

"What didn't I make them swallow in the way of appogiaturas!" said one of them with a terrible Alsatian accent. It was "fat Schmitt," who had been taken in as a pupil the preceding year and who was endowed with an exceptional temperament as an improviser. Replying to him in the same vein, Felix Fourdrain, a new chap, a clever little rascal, who could take care of himself, retorted in a Parisian accent: "Boys! didn't we feed them some spicy harmonies? If the boss had heard that he would have had cat fits."

Just for appearances I thought I should lecture them a bit on the difference between excess and opportuneness. But at heart I was laughing with them at the large amount of highly spicy stuff fed to these gentlemen accustomed to listening to sweet tidbits and swooning with delight. Thinking my job was ended I was about to leave them, but they carried me off to Poussett's, where we discussed with some heat various questions of aesthetics. I treated them as Widor had treated us, with this added difficulty, that I was scarcely any older than these young people, so that it was really surprising, to say the least, that they showed me such deference. Anyhow, I did what I wanted with them.

Avoid Shock to Guilment

There was a single cloud on the horizon, and that was my apprehension that Guilment upon his return would be shocked at the perhaps too radical emancipation of his pupils. I was counting on their unbelievable level-headedness. When the *Maitre* came back to the class they carefully concealed their new style and once more did "correct" and not very skillful free subjects and accepted the old-time criticisms in the most natural manner in the world. Only "fat Schmitt" grumbled between his teeth: "Oh! honestly! What a bore!" at too obvious cadences, at trite figures. Fortunately Guilment, about his business, did not hear him. Furthermore, that Alsatian, highly cultivated, keenly sensitive, and possessing a knowledge of all the subtleties of his profession, found a way to get the "patron" to swallow some pretty highly seasoned things, thanks to his extraordinary ingenuity in presenting them.

"He is amazing! He goes too far, but he forces you to listen to him; you can't remain indifferent to these audacious things, so curiously brought about. That devil knows his music all right!"

Such in the last analysis was the *Maitre's* evaluation of Schmitt. Ah yes! He knew his music, but he knew it in quite a different way from those people who think that there is nothing to it except what is contained in treatises. He had a rarely acute critical sense, precisely because of his general culture. Brilliant winner of the competition that year—1898—he was the first of the series of first-prize winners who, until 1911, were the most glorious organ class at the Conservatoire has known. He shared that honor with Charles Quef, a serious, hard-working boy, but one whose

nature was infinitely less generous, who had in his favor only an ability acquired by dogged effort.

Owing to military regulations at the time, Quef was faced with two years in the barracks if he failed to get the prize at this competition. Taking pity on him, Guilment had recommended him to Dubois, with whom, moreover, he was studying harmony. I shall relate presently how the *Maitre* was repaid for his charitable act. It will be seen that nothing is new under the sun, and that where ingratitude is concerned every age produces an abundant harvest.

Organ Liberated by Modern Construction

From the time that Widor left his class and Guilment took it over I served as liaison officer between them—that is, I kept my dear *Maitre* informed of all that was being done in his former course. We talked about it during the luncheon that I had every week at Foyot's with the illustrious organist of St. Sulpice. From this triple collaboration emerged a sound doctrine of instruction which was to form the most brilliant generation of artists to which our country has given birth since the end of the eighteenth century. It was the sudden, glorious rebirth of a school which had had a considerable reputation in musical Europe in times gone by. But while our ancestors had been paralyzed by the rudimentary mechanism of their instruments and therefore were obliged to draw a good deal upon the technique of the harpsichord both in their writing and in their playing, the tremendous advances in modern construction were to allow our school to become much more specialized and to liberate the organ from its bondage to "pianism." The new couplers of one keyboard to another, the extended range of the keyboards, the perfecting of the bellows, the enriching of the tonal pallet, etc., opened up to composers a new pathway, that of the symphony.

Immediately, and with brilliant mastery, Widor had illustrated this type of work in a way that would stimulate the imagination of his successors. Guilment, for his part, with less originality and less audacity, preached the same aesthetics in his sonatas. There was a violent reaction to what had gone before and, like all reactions, it went far beyond its logical limits. The vox humana was held in abomination. The tremolo was pitilessly proscribed. The importance of these details was exaggerated, and to return to normal it took the publication by Guilment and Pirro of the "Archives des Maitres de l'Orgue," which demonstrated the judicious use that our forerunners had made of these means.

What had spoiled everything was the period of decadence at the beginning of the nineteenth century. Its mistakes are well enough known so that I need not review them. Furthermore, they are still in evidence and prodigiously overdone on the moving-picture organ. The tremolo works overtime, and any sound which does not wobble is flat and dull. It is even used with the *tutti*, and that is the height of ridiculousness. The vox humana whines, not only by itself, but incorporated in all sorts of combinations which it makes either tasteless or bitter in a most nauseating way. Also, they have found a way, by means of a mechanical gadget, to make a continual *glissando*, thus producing a fine case of seasickness, and for this reason we give it a name which clearly creates the picture, but which decency prevents me from mentioning. Actually there is now being produced a reaction which risks dragging its devotees into other excesses, but I prefer not to anticipate. I shall speak of that in due time.

Warm Tribute to Guilment

To return to the Conservatoire, I profited enormously from my collaboration with Guilment. His vast experience, good sense and profound knowledge of the profession, and his wisdom, were guides upon which I could rely with the utmost safety. We got along perfectly together, animated by absolute mutual confidence and by the supreme ambition to see our school rise here at home and shed its light abroad. I have never known a man whose friendship was more sure than was the *Maitre's*. No one has ex-

hibited a more enthusiastic love for his calling. He devoted his life to it, and exercised it like a priest.

After Widor, and like him, he sought in his pupils for perfect instrumental technique. Like Widor he also very often illustrated at the keyboard, and I believe that this method is of the greatest value. Such a practice will usually make a far deeper impression than all the verbal theories in the world. His numerous pupils still living can bear witness to the perfection of such instruction. Each year it was proved officially at the competition—two first prizes in 1898, as I said before, one in 1899, one in 1900, two in 1901, one in 1902 and 1903, two in 1904 and 1905, three in 1906, two in 1907, one in 1908, 1909, 1910 and 1911 (the year of his death). I shall enter presently into further detail as to certain of these competitions as I speak of the more outstanding prize-winners.

"Trinité Scandal" Is Told

In 1902 Guilment went again to America, to St. Louis, where he was to inaugurate a big new organ. He was away once more for three and a half months, during which time I had the entire responsibility of the class, as before. Everything happened as it did the preceding time. On his return the *Maitre* found everyone in form and was very well satisfied. But bitter trial was awaiting the dear man, and that was the "Trinité scandal." I consider it right to relate it because all who knew him at the time were moved to profound indignation by it.

Since 1869 Guilment had been organist of the big organ at the Church of the Trinité, where he had succeeded Chauvet. Very soon, by his numerous recitals in France and abroad, by his composition, by his renown as a teacher, he had drawn universal attention. His organ loft at the Trinité had become celebrated throughout the world. He loved his organ, a fine Cavallé-Coll, although deploring certain lacks in the composition of the manuals. He declared repeatedly that the tone of the instrument was perfection and that if any work was done on that organ while he lived he would oppose with his last drop of energy any tampering with that "admirable harmony."

Now it happened that some time before his departure for America he informed me that they were considering having the organ overhauled and that they would wait until his return to proceed with the task. When he came back the thing had been done.

Here is what had happened. Cavallé-Coll (Mutin) and Merklin were competing. For a difference in price of a few thousand francs the curé gave the job to Merklin. In the absence of the organist he had called together a committee which had made that decision. Upon his return the *Maitre* found the "work" done. They had notched the harmonic flutes in a way to kill all their character, they had hardened the strings, sharpened the reeds, rendered the pedalboard unplayable with an excessive stiffness; in a word, it was a disaster.

The poor man, overwhelmed, cried out in horror, and as a protest against the disgustingly ungentlemanly way in which he had been excluded from any consultation, as well as against the massacre of his organ, he refused to sign the letter of acceptance. Carrying things too far, the curé reproached Guilment with having "material interests in the Cavallé-Coll Company, which rendered his opinion of doubtful value." Guilment, honor and integrity incarnate, upright, frank and loyal, an artist of the purest ideals, who had so often proved his disinterestedness by helping generously and wholeheartedly in all the charitable works of his parish—Guilment, chevalier of the Legion of Honor, and for whom that distinction was not a vain show—could not bear such an outrage. He resigned. His grief was a wound which never healed.

His pupil, Charles Quef, who was my pupil, too, did not hesitate to put his name at the bottom of the aforementioned letter of acceptance. He was rewarded by being given the position at the organ of the man to whom he owed what I related earlier. But it cost him dear. Public scorn burned high against him, para-

lyzed his career and followed him until his death.

Honorary Organist of Notre Dame

The infamy of the affair of which Guilment was the victim disgusted me, and I resolved to have him elected immediately honorary organist of the great organ at Notre Dame, where I had been organist since 1900. For that I needed the assent of the chapter. I confided in my friend Canon Pisani, whose word had weight with his colleagues, and he promised to plead the cause and accomplish the matter as soon as possible. A week later the thing was done, and the good canon informed me Sunday before services. On Monday, the day of the class, I announced the news to Guilment before his pupils.

"You are honorary organist at Notre Dame. The chapter has asked me to beg you to accept this title in protest against the injustice which you have just suffered and in homage and admiration for the honest man and for the great artist that you are. Beginning today my organ loft is yours, and it will be a joy and an honor to turn the keyboard over to you as often as will give you pleasure."

Very much surprised and moved, Péré Guilment drew me to him and embraced me, saying: "Really, I don't know how to thank you. After my great unhappiness I didn't expect anything like this. Since you are so kind as to offer to let me play your organ whenever I like I shall make use of that privilege often, with what joy you can imagine, for your organ is the one that I like best of all the Cavallé-Colls."

"Then if you want you can begin on Sunday. Prepare what you like and I will be your stop-puller."

So it was settled. After class I accompanied him to the Gare Montparnasse and on the way I explained to him the morning and evening services in detail. On the appointed day he arrived, as I did, well before high mass. He had prepared the two services, and everything went beautifully.

"I had a grand time," he said to me after vespers. "The organ in St. Louis is big, of course; it even has some very fine things, but, heavens above! it can't sound like this one! Ah! that Cavallé-Coll! What a man he was, anyhow!"

I confessed to him my desire to have added to the swell a plain jeu and an 8-ft. diapason. I anticipated both a rounder and more brilliant effect from that keyboard, which was a bit thin in comparison with the one at St. Sulpice. He warmly approved.

"And now," I said in parting, "it is understood, is it not, that you will give me this pleasure again as often as the fancy takes you?"

He thanked me once more and promised to do as I suggested. From that date he took my place during my tours and during part of the vacation. The rest of the time he was extremely discreet.

"How is our organ?" he would ask me at class on Monday when he had not been in the organ loft for a long time.

[To be continued.]

James Cunliff, a pupil of Frank Van Dusen, has been appointed organist and director of music at Endeavor Presbyterian Church, Chicago.

**Four Players Heard
in the Latest Series
at Trinity College**

Trinity College, Hartford, Conn., which has become one of the strongholds of organ music under the inspirational guidance of Clarence Watters, who presides over the large Aeolian-Skinner organ, offered four prominent recitalists in the fall series of performances which are now a tradition of that part of New England. Those who heard the four recitals were convinced of the fact that American organ music has a future as a real factor in the musical advancement of the American nation.

Ludwig Theiss, a young man who has come to America from Frankfurt, Germany, was the first player and was heard Oct. 25. He is a pupil of Dr. Albert Schweitzer and a friend of Günther Ramin. He offered an example of the best work of the younger German organ virtuosi. A special feature was his extemporization on a theme submitted by Mr. Watters.

Claude Means of Christ Church, Greenwich, Conn., played Nov. 8 and his program included: Ricercare, Palestrina; Fugue on the "Kyrie," Couperin; Prelude, Fugue and Chaconne, Buxtehude; Chorales, "O Mensch, bewein' Dein' Sünde Gross" and "Ich ruf' zu Dir, Herr Jesu Christ," Bach; Prelude in C major, Bach; Prelude, Fugue and Variation, Franck; "Regina Pacis," from Symphony for Organ, Weitz; Antiphon III, Dupré; Finale from Sixth Symphony, Widor. Mr. Means' playing was marked by a legato touch rare in these days of "brilliant" players who forget that legato is the first touch of the organist.

William Strickland, assistant to Dr. David McK. Williams at St. Bartholomew's Church, New York City, was the third recitalist and was heard Nov. 18 in the following program: First Sonata, Paul Hindemith; Variations on the Gregorian Hymn "Jesu, Dulcis Memoria," Tournemire; Air with Variations, Sowerby; Symphony in E minor (manuscript), Harold W. Friedell. Mr. Strickland gave a dazzling recital of modern works. Always in good taste, his tempos and coloring were considered original to an astounding degree for so young a man. One seasoned critic declared Mr. Strickland's recital to be one of the best he ever heard.

Hugh Porter of the Collegiate Church of St. Nicholas, New York, the last artist to appear, played the following program Nov. 29: Adagio-Allegro, Tenth Concerto, Handel; Chorale Preludes: "Nun komm, der Heiden Heiland," "Gottes Sohn ist kommen" and "Es ist das Heil," Bach; Prelude and Fugue in D major, Bach; Chorale Improvisation, "In dulci Jubilo," Karg-Elert; Adagio from "Symphonie Gothique," Widor; "Triptyque" from "L'Orgue Mystique" No. 26, Tournemire; "Primavera," from "Harmonies of Florence," Bingham; "Pageant of Autumn," Sowerby. As he played the memory of Lynnwood Farnam came to those of his listeners who had heard Farnam, especially in the sober but clearcut interpretation of the compositions of an early day.

In the spring Mr. Watters will give a series of recitals at Trinity College, as is his custom.

Mr. William Anderson

organist of St. John's P. E. Church, Stamford, Connecticut, who attended the service of dedication of the organ at the National Cathedral in Washington, has this to say:

"What particularly impressed me in listening to the organ was the distance we have traveled in expressiveness. It rivaled the orchestra—in fact had tones and effects which the orchestra might well envy. In interpretation, one felt that the vehicle of expression was well-nigh inexhaustible. I think it is the most wonderful organ I have ever listened to; the absence of all thick stuff and a wonderful accompaniment for the choir. How Edgar Priest would have loved it."

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ORGAN HALL

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**SMALL ORGANS BY REUTER
DESCRIBED IN NEW BROCHURE**

A new brochure containing information on its small portable organs was issued late in January by the Reuter Organ Company. It is an artistically designed booklet, presenting facts concerning instruments of from three to seven sets of pipes in a form that is typographically handsome, while the reading matter is calculated to be understood easily by both the organist and the layman. The various types of consoles are illustrated, as well as different case designs. There are pictures of several church, residence and funeral parlor installations, both with attached and detached consoles. Specifications of the various styles of instruments are presented, with their tonal elements and the stops derived from them.

The Reuter Company, whose factory is at Lawrence, Kan., specializes in these modern small organs, aside from its long-continued activity in the construction of large instruments. The company

was organized in 1917 under the leadership of A. C. Reuter, a skilled organ man who had been connected with some of the best builders. Mr. Reuter has continued to direct the manufacture of instruments during the twenty-two years that have passed. Associated with him is A. G. Sabol, another recognized authority.

Rebuilding at White Plains, N. Y.

A contract has been let to Theodore Beregh & Sons of New York for the rehabilitation of the organ in Grace Church, White Plains, over which Edwin E. Wilde presides. In addition to revoicing several stops, all leather work is being renewed on the bellows, reservoirs and pneumatics, and five additional stops are being installed. The new stops are a 16-ft. open diapason and 8-ft. octave on the pedal and an 8-ft. tuba on the great, which is to be borrowed on the pedal. The organ was built by Farrand & Votey of Detroit forty-four years ago and rebuilt with a new console and additional stops fifteen years ago.



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CHICAGO, ILLINOIS

Christmas Music of 1938 in American Churches in Retrospect

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

Christmas of 1938 has special meaning for me because of the scores of kind greetings and congratulations which accompanied the service lists. My uncle used to say that the greatest pleasure in life was to arrive at your second childhood; if I have not reached that blissful period, twenty years with the same good editor have given me some of the innocent pleasure in being congratulated which I hope to enjoy when I finally admit that I have got over my first childhood.

As for the lists, I learned a good deal from them besides the discovery of which carols are most popular. For example, George Howerton had an admirable program at the Shaker Heights (Cleveland) Plymouth Church, with numbers by James, Clokey, Dickinson and others, but I was also interested to see that his parson took the trouble to greet the 115 college students home for the holidays by printing their names and colleges—two of them students at my own *alma mater*, Hamilton, and one of them the son of an old friend. This church does well to cherish its youth. Another act of wisdom and kindness was the giving of special services at hospitals and sanitariums; for example, Professor S. E. Saxton gave a delightful program to 200 patients at the Mount MacGregor Sanatorium in northern New York and E. E. Wilde performed a similar service in White Plains at the New York Hospital. For each of these services there was a handsome printed program to show the congregation that thought had been taken.

Congregations were very large—the largest estimate I had of attendance at a single service was 2,500, but Pietro Yon, who made no estimate, must have given his perennially delightful "Gesu Bambino" and his Mass in G to many thousands at St. Patrick's Cathedral, New York. By the way, the "Gesu Bambino" seems to have taken on new life this year and returned to its almost unequalled popularity among Catholics and Protestants.

There were all sorts of extra instruments. At Kansas City, Mo., J. M. Kruwel had trumpeters playing carols in the church towers (Linwood Methodist) with an echo male chorus and other fixin's.

One of the successful ideas was M. K. Seifert's (Pittsburgh). He put together a sort of cantata of carols composed by organists of his city, including: Floyd, "God Rest Ye"; A. Johnson, "Mid-winter Carol"; Gaul, "Carol of the Doves" (this had a lot of performances elsewhere); Wentzell, "Lambkin," and Seifert, "The Three Kings."

In Baltimore Mr. Erickson, who has edited so many fine carols, had a unique arrangement at his evening carol service; he grouped the numbers under the following headings: "The Mother of Jesus," "The Reception of Jesus," "The Universality of Jesus" and "The Worship of Jesus." Very modestly he did not include at his service any of his own editions, but used no less than three of Harvey Gaul's. (I am still waiting to see Dr. Gaul's list.)

In general, the music is steadily improving in quality. For instance, at the Christmas Eve service in Christ Church Cathedral, New Orleans, they sang Byrd's Mass for Five Voices. The biggest thrill I got from any one number was two performances of Willan's "Hodie Christus Natus Est," done by the lovely, fresh voices of Dr. Candlyn's college choir (Albany); that music would seem noble even in a service where it was contrasted with Byrd. It is also not easy, and twenty years ago would have been regarded as impossible for any college chorus in this country, I suppose.

There were the usual performances of "The Messiah," but Bach's oratorio is supplanting it somewhat. Miss Bitgood took it in her stride at Bloomfield, N. J.; that would have seemed a big feat twenty years ago, even in a New York suburb where good soloists are available. Of course, Dr. Clarence Dickinson does the Handel, Bach and Saint-Saens oratorios and then fires a broadside of carols—all within a month! At Grand Rapids Mr. Einecke used both the Buxtehude "Rejoice, Beloved Christians" and the Williams "Pageant of the Holy Nativity." Another pageant which I noted was Miss

Ham's "There Was One Who Gave a Lamb," done by Mrs. V. Maltby at Newark, N. J. Perhaps the new edition of Clokey's "Childe Jesus" accounts for its renewed popularity; for example, with A. L. Jacobs and W. B. Martin (Los Angeles) and with T. LeM. Wilcox at Bellevue, Pittsburgh, Pa. For an Advent cantata V. R. Stilwell (Grand Rapids) used Candlyn's "The New Jerusalem"; and for New Year's at Toronto Mr. McLaughlin used Bach's "Sing to the Lord a Glad New Song." The cantata is not dead, though the carol is supplanting it.

The Dickinson carols still lead. At Wichita, Kan., Alan Irwin simply printed a note to the effect that unless it was otherwise stated the choral arrangements were all by Dr. Dickinson—ten of them, including the new Catalonian carol, "Hasten, Children," which has grim and ambiguous meaning just now. Mrs. B. T. Brock did the new one at Brookline, Mass., and I saw it on several other programs, but I think that the most popular two new carols, so far as my correspondence shows, were Dr. Noble's "Everywhere Christmas Tonight," which was done by G. Vause (New York), H. L. Ralston (Washington, Pa.), C. A. Rebstock (Cleveland), D. McLaughlin (Toronto), and many others; and Mr. Black's Swedish number, "Let Carols Ring," used by C. E. Heckler (Harrisburg), G. H. Fairclough (St. Paul) and others. The Black arrangement of an Austrian carol is growing in favor, "As Lately We Watched": Hamlin Hunt (Minneapolis), J. C. Ackley (Elsmere, N. Y.), and others. Of course, nobody is likely to supplant the Dickinson numbers; even the first of the set holds its place, the Haytian "Jesu, Thou Dear Babe" (C. Campbell, New York).

Dr. Harvey Gaul's carols are probably second to Dickinson's in popularity. At St. Paul's Cathedral, Detroit, F. A. Mackay used four of them and two of Whitehead's, the latter being the leading Canadian editor by a wide margin. Mr. Mackay had not fewer than 310 choristers for the carol service; what resources some men have! The Gaul numbers included: "Alleluia" (Polish), "Song of Mary" (Basque), "Baloo, Lammy" (Scotch) and "The Three Kings" (French). I think that the Whitehead "Echo Carol," which Mr. Mackay did, is still the most popular (F. Chapman, Albany, and many others). At his own cathedral in Montreal, Alfred Whitehead used in one service the following of his arrangements: "Dear Nightingale" (Swiss), "Come In, Dear Angels" (Swiss), "O Little Christ" (German), "O Gay Is the Day" (Provençal) and "O Christ-child So Fair." At Greenwich, Conn., C. Means used the Whitehead "Echo Carol" and the same master's arrangement of "While the Shepherds" (French).

Mr. Marryott's editions are doing well; for instance, the French "Naught Is So Sweet" (B. B. Nye, Yonkers), the Tyrolean "Come, Shepherds" (C. F. Mueller, Montclair, N. J.) and the "Christmas Roundelay" (G. H. Fairclough, St. Paul). Very popular is the Ukrainian carol edited by Leontovich, "Carol of the Bells," listed by Mr. Marryott in New Jersey, N. L. Norden in Philadelphia, E. Randolph in Illinois and right out to that Californian connoisseur, W. R. Dorr. Few carols have caught popular esteem with so little advertising. Mr. Erickson's are also widely used; the Galician "Feast of the Holy Kings" (C. A. Scholin, St. Louis), and especially the Welsh "Deck the Hall," which had the honor of being used by two men who are excellent editors themselves—Mr. Holler (Astoria, N. Y.) and Mr. Black (Passaic, N. J.). Mr. Black also used Erickson's Catalonian carol, "Winter with Its Ice." I was glad to see some of the Nagle arrangements and original works appearing, including "O Shepherds, Leave Your Watching" (Robert Berentsen, Rochester, N. Y.) and the French "Ye Shepherds, Rise" (C. A. Rebstock, Cleveland). Of Carl F. Mueller's carols I noticed the Slovak one, "The Light of Bethlehem" (C. Baughman, Grand Rapids).

Before most of us were playing an organ, Professor D. S. Smith of Yale was editing carols, and he had a new set this year; Dr. Candlyn did his French "March of the Three Kings" and "Noël

Nouveau"; in New York G. W. Kemmer did the "Leave, Shepherds, Leave." And to wind up this discussion of the traditional carols we must not forget Professor Christiansen of the famed St. Olaf Choir, who was represented on several programs; for example by his "Today There Is Ringing" (A. D. Zuidema, Detroit).

To take a work which uses carols in a creative fashion, I should say that the most popular number from England seems to have been the Holst "Christmas Day" (R. L. Gee, Cleveland Heights, and others). At Albuquerque, N. Mex., C. E. Morsch performed it with a choir of over a hundred voices, including an antiphonal chorus in the balcony.

One American work that is coming along fast is Dr. David McK. Williams' "To Bethlehem," done by Mr. de Tar in New York, Mr. McLaughlin in Toronto, Mr. Titus in Cincinnati, and other famous choirmasters. I wondered whether my article about her works would lead people to try the carols by Miss Daniels; at any rate, the most popular of them was "Christmas in the Wood" (G. W. Volkel, Brooklyn, and others).

It is too long since Mr. Mackinnon gave us a new carol, but his place seems secure with such numbers as the ever popular "Sleeps Judea Fair" (Grace Leeds Darnell, New York), "This Is the Month" (Merritt Johnson, Aberdeen, S. D.), and "Christ Is Born of Maiden Fair" (C. Means, Greenwich). His is a remarkable case of a firm reputation gained almost entirely, so far as composition is concerned, by his original carols, which have melodies as sweet and pure as folk-tunes. Some of the other American numbers that I noticed are: Margetson's "A Christmas Roundelay" (Lloyd Morey, University of Illinois); Roberta Bitgood's "The Christmas Candle" (Mrs. H. E. Sangren, Moline, Ill., and W. E. Buszin, Fort Wayne, Ind.); Lefebvre's "Christmas Eve" (Professors Curry and Nagle, Beaver College); Candlyn's "Away in a Manger" (R. B. Morton, St. Paul); Goldworthy's "The Christmas Story" (Mrs. V. Clark, Atlanta); F. W. Snow's "Today Is Born Emmanuel" (H. S. Schweitzer, Reading); Clokey's "Yet If His Majesty" (G. Howerton, Cleveland) and "The Virgin and Her Son" (Thomas Moss, Washington).

It is interesting to watch the older numbers. We do not tire of Gevaert's "Slumber Song" (G. G. Grabill, Columbus) or of the Praetorius "Lo, How a Rose" (Paul Bentley, Pittsburgh, and H. E. Williams, Rye, N. Y.). But the Mozart Gloria from the Twelfth Mass is waning (F. E. Aulbach, Chicago), though nobody questions its sparkle and effectiveness, I suppose. There seems to be no prejudice against the use of German carols, but Reger's "Virgin's Slumber Song" is about the only modern German composition we like very much at Christmas (W. Wismar, St. Louis).

There is no doubt that the sacred solo is disappearing except in cantatas and oratorios, but at Christmas we still use one or two. "O Lovely Voices of the Sky," by Dr. H. A. Matthews, is still the most popular of American solos and deserves to be (G. L. Hamrick, Atlanta); A. Walter Kramer's "Before the Paling of the Stars" is perhaps second. Of English solos, the Lehman "No Candle Was There" is certainly first this year (W. R. Dorr, Long Beach). One duet struck me: At Greensboro, N. C., Professor G. M. Thompson had as a duet with flute a "Song of the Bagpiper" that is supposed to be the inspiration of Handel's Pastoral Symphony—he was an Italian bagpiper. It was quite a shock to me when first I learned through a piece by a modern Italian that the Sons of the Wolf could "gic the pipes a skirl."

Organ Music Used at Christmas

Two names that appear often are Edmundson and Kreckel. Among the Edmundson items I noted "Christmas Suite" (Professor Saxton, Skidmore College), "Adeste Fideles" (C. A. Scholin, St. Louis), "Christus Adventit" (C. H. Einecke), "March of the Magi" (H. Schwab, Waban, Mass.) and other numbers, even including his arrangement of the Sammartini Allegro Vivace (L. B. Sykes, Portland, Ore.). A number of people used two or three of the delightful little Kreckel preludes from his three

highly popular and useful volumes; many used a single number (H. Hoerlein, Medford, Ore.).

Of the new pieces I noticed Martin's "Divinum Mysterium" (F. Haskin, Bridgeport, Conn.) and Mr. Nagle's "Joseph, Lieber Joseph," which he named "Christmas Carol" (M. E. Beyer, Atlanta). Another American piece that I noted recurring was Dethier's "Variations on an Ancient Christmas Carol" (J. P. Johnston, Brooklyn). I saw two pieces by Bostonians that I should like to mention: Albert Snow's "Distant Chimes" (H. E. Wilson, Winoski, Vt.) and Titcomb's "Puer Natus Est" (J. Ragan, Atlanta). There are now at least three preludes on the old melody "Divinum Mysterium." I noticed that at the Champaign, Ill., Presbyterian Church, the Hamps used the two settings by Candlyn and Edmundson; after the Candlyn setting, used as a prelude, the choir sang the old plainsong melody to the words "Of the Father's Love Begotten." I wonder why we do not do that sort of thing oftener; the Lutherans do it all the time, of course.

I was interested to see what Ernest White played; he is well known both in Canada and in the United States and is now at the Church of St. Mary the Virgin in New York. Among his numbers were the de Maleingreau "Symphonie de Noël," composed in 1920 and popular here among the good players; also movements from "La Nativité du Seigneur" by Olivier Messiaen, published in 1936 and not yet much used. I like the idea of dating the pieces on the lists.

Speaking of that, what I do not like is the all-too-frequent habit of omitting the name of the editor of a carol. It is almost as bad as sending me your program without your name on it. But I am still in pretty good humor, and here are parts of two typically interesting programs:

D. L. COATS, Grace Cathedral, Topeka, Kan.
Moravian-Loekwood—"Lightly, Lightly Bells Are Pealing."
Spanish-Dickinson—"O Bethlehem."
Russian-Dickinson—"Holy Angels Singing."
Austrian-Black—"As Lately We Watched."
Greek-Dickinson—"Shepherds on This Hill."
Mexican-Gaul—"Who Are These."
Corsican-Dickinson—"In a Stable."
Catalonian-Dickinson—"Hasten, Children."
Haytian-Dickinson—"Jesu, Thou Dear Babe."
Dutch-Dickinson—"Sleep, My Jesus."
(Three choirs: adults, juniors, boys.)
C. E. HECKLER, Christ Lutheran, Harrisburg, Pa.
Wild—"The Time Draws Near."
Christiansen—"Today There Is Ringing."
Lang—"Tres Magi."
Erickson—"Catalonian Carol."
Heckler—"In the Fields."
Norwegian-Gaul—"Mountain Carol."
Dutch-Dickinson—"Sleep, My Jesus."
German-Whitehead—"Good Will Carol."
Yon—"Gesu Bambino."

At Erie, Pa., the services in the beautiful Presbyterian Church of the Covenant were furnished with the usual fine music by C. H. Finney, whose programs I have quoted before, and to whom the pastor paid printed tribute as the organist leaves his charge for further study at Rochester. Mr. Finney arranged a carol service which he called "A Christmas Tapestry," divided into "Prologue of Prophecy," "The Angel and the Shepherds," "The Visit of the Magi" and "The Bethlehem Stable," with an epilogue which consisted of carols sung at a candlelight service, with Miss Dorothy Dunn at the organ. Mr. Finney may be sure that work such as he has done will not be in vain. I am thinking of Henry Hall Duncklee of East Orange, N. J., long one of the best-loved of New York organists, from whom I received a kind letter reminding me that he is no longer in what he calls "active service." There are some men who are not permitted to go out of active service; their personalities are a constant service, and their records of honorable art are not forgotten.

For Easter and Lent, 1939

There is space for brief mention of a few things. Dr. Matthews has a new cantata or, rather, "pageant of Easter" (Gray), which may be used with or without action. It can be done perfectly

well with a clergyman reading the recitatives and without the pageantry. An admirable high solo, "O Love That Will Not Let Me Go," should certainly have separate publication, and there are at least three choruses that deserve the same treatment. No other living American composer has given us so many admirable cantatas, and this one shows no falling off. Orchestral parts are available. If you perform the pageantry, the work will take about forty-five minutes.

Ralph Marryott has an admirable new carol, "Lilies of the Dawn" (Gray), in strophic form, for unaccompanied singing. If you want to use your brass, Mr. Wild has a carol-anthem called "Blow, Golden Trumpets" (Gray). We have had a number of treatments of the old Easter melody, "O Filii," few as good as the new one by Mr. Nagle called "Ye Sons and Daughters" (Ditson); this is unaccompanied and needs a chorus, though it is not difficult; I recommend it with high edification.

For Lent you can now get a good edition of the Schütz "Matthew Passion" edited by H. M. Adams (Oxford). It is a late example of the unaccompanied liturgical Passion, keeping strictly to Biblical words, except at the opening and close. Compared with the Bach Passions, it is easy—on paper.

Let me mention a beautiful new work by Mr. Thomas, a setting in thirteen pages of the "Canticle of St. Francis" (B. F. Wood). With this and his setting of the Beatitudes he has preached two noble sermons in music. There are solos for soprano, tenor and bass.

**HARRIS' ST. PAUL'S CHORISTERS
IN FIFTEENTH ANNIVERSARY**

St. Paul's Choristers, the choir of St. Paul's Church-in-the-Village-of-Flatbush, N. Y., Ralph A. Harris, conductor, will give their fifteenth anniversary recital of choral music on two evenings, Feb. 10 and 17, in St. Paul's Auditorium, 157 St. Paul's place, Brooklyn, N. Y.

During the last fifteen years, under the present conductor, this group of sixty men and boys has given many concerts within and without the metropolitan area, has been featured in radio broadcasts and last Easter appeared with the New York Philharmonic and Schola Cantorum in three presentations of "Parsifal" at Carnegie Hall.

The anniversary program will include choral works of Handel, Bach, Mendelssohn, Ippolitoff-Ivanoff, Kastalsky, Gounod and Victor Herbert, and a new composition from the pen of the conductor, "Star of the Morning," written especially for this concert. Master Bruce Montgomery, who has been heard many times on the N.B.C. blue network, now first soprano soloist for the choristers, will appear in several selections.

The versatility of this group is somewhat amazing, for while the choristers are most at home in ecclesiastical music, they always give a good account of themselves in their popular and secular work, even indulging in an occasional bit of "swing." Their annual concert of Christmas carols was given before a packed house Sunday evening, Jan. 1. Dec. 22 they gave a Christmas concert for the Canadian Club of New York at the Hotel Waldorf-Astoria. On Dec. 22 and 23 they were featured in programs of carols on the coast-to-coast hook-up of the Columbia Broadcasting System. Jan. 8 the choristers provided a continuous program of a *cappella* music for the annual "Nativity pageant" at St. Paul's Church, a unique musical presentation that has been worked out over a period of several years. On three Sunday evenings in December the choristers collaborated with the rector of St. Paul's in a dramatic presentation of the Dickens "Christmas Carol," also a very unusual performance.

This season completes Mr. Harris' fifteenth year as organist and choirmaster of St. Paul's Church.

Detroit Women Offer Prizes.

Pursuing its efforts to encourage young woman organists in their studies and in the playing of good music, the Woman Organists' Club of Detroit announces its fifth annual contest. The contest for the cash prizes will take place in Detroit Tuesday evening, May 23. The test pieces are: Prelude and Fugue in G major, Bach (volume 2, Peters Edition), and a composition of the contestant's own choosing, not to exceed five minutes' playing time. For full details regarding this contest and for application blanks address Miss Margaret E. McMillan, 12621 Griggs avenue, Detroit, Mich.

**FRAZEE BUILDS ORGAN
FOR MAINE RESIDENCE**

THREE-MANUAL IS FINISHED

**Installation in Home of Paul F. Benton
at Bangor — Inaugural Recital
Played by Harry Upson Camp
—The Specification.**

The Frazee Organ Company of Everett, Mass., has just completed a three-manual organ for the residence of Paul F. Benton in Bangor, Maine. The voicing was all done by H. Norman Frazee, who has achieved an excellent reputation in the East for his artistic work in this line. A recital on this instrument was given in January by Harry Upson Camp of Reading, Mass., sales manager of the Frazee company.

The resources of the new organ are shown by the following stop specification:

- GREAT (Expressive).
 - Diapason, 16 ft., 61 pipes.
 - First Diapason, 8 ft., 73 pipes.
 - Second Diapason, 8 ft., 61 pipes.
 - Melodia, 8 ft., 73 pipes.
 - Gedeckt, 8 ft., 61 notes.
 - Salicional, 8 ft., 61 notes.
 - Dulciana, 8 ft., 61 pipes.
 - Octave, 4 ft., 61 pipes.
 - Open Flute, 4 ft., 61 notes.
 - Grave Mixture (prepared for), 2 rks., 122 pipes.
 - Chimes (prepared for).
 - Tremulant.
- SWELL.
 - Concert Flute, 16 ft., 49 notes.
 - Geigen Principal, 8 ft., 73 pipes.
 - Concert Flute, 8 ft., 73 pipes.
 - Gamba, 8 ft., 73 pipes.
 - Gamba Celeste, 8 ft., 61 pipes.
 - Gemshorn, 8 ft., 73 pipes.
 - Gemshorn Celeste, 8 ft., 61 pipes.
 - Dulciana, 8 ft., 61 notes.
 - Flute, 4 ft., 61 notes.
 - Piccolo, 2 ft., 61 notes.
 - Cornocean, 8 ft., 73 pipes.
 - Oboe, 8 ft., 73 pipes.
 - Vox Humana, 8 ft., 61 pipes.
 - Harp (prepared for).
 - Tremulant.

- CHOIR.
 - Bourdon, 16 ft., 85 pipes.
 - Diapason, 8 ft., 73 pipes.
 - Gedeckt, 8 ft., 61 notes.
 - Salicional, 8 ft., 73 pipes.
 - Dulciana, 8 ft., 61 notes.
 - Unda Maris, 8 ft., 61 pipes.
 - Salicet, 4 ft., 61 notes.
 - Gedeckt, 4 ft., 61 notes.
 - Dulcet, 4 ft., 61 notes.
 - Nasard, 2 ft., 61 notes.
 - Fifteenth, 2 ft., 61 notes.
 - Tierce, 1 1/2 ft., 61 notes.
 - English Horn (prepared for), 8 ft., 61 pipes.
 - Clarinet (prepared for), 8 ft., 61 pipes.
 - Chimes (prepared for).
 - Tremulant.

- PEDAL ORGAN.
 - Resultant, 32 ft., 32 notes.
 - Open Diapason (prepared for), 16 ft., 44 pipes.
 - Bourdon, 16 ft., 44 pipes.
 - Soft Bourdon, 16 ft., 32 notes.
 - Octave, 8 ft., 32 notes.
 - Diapason, 8 ft., 32 notes.
 - Flute, 8 ft., 32 notes.
 - Salicional, 8 ft., 32 notes.
 - Gedeckt, 8 ft., 32 notes.
 - Dulciana, 8 ft., 32 notes.
 - Octave, 4 ft., 32 notes.
 - Flute, 4 ft., 32 notes.

Death of Dr. Hollis E. Dann.

Dr. Hollis E. Dann, 77 years old, former head of the music departments of Cornell and New York Universities and Pennsylvania state director of music, died at Douglaston, N. Y., Jan. 4. He served as chairman of the music council of the New York Board of Regents from 1910 to 1921, was president of the Music Supervisors' National Conference in 1920 and conductor of the National High School Chorus in Chicago from 1928 to 1930 and in Detroit the following year. He wrote numerous books and pamphlets on music, including "Christmas Carols and Hymns," "The School Hymnal" and "Standard Anthems."

Hyde Conducts Freeport Chorus.

Dr. Herbert E. Hyde, organist and choirmaster of St. Luke's Pro-Cathedral, Evanston, conducted a rehearsal of the 250 singers in the combined choirs of nine of the Protestant churches of Freeport, Ill., late in January in the auditorium of Embury Methodist Episcopal Church. The mass rehearsal followed the third annual supper of the combined choirs, and was sponsored by the Freeport Choir Directors' Guild.



"MASTERY"

"Consummate Showmanship"

"Pedal Dexterity Beyond Reason"

"Won Truly Enthusiastic Response from the Audience"

ROBERT

ELMORE

**WINS UNANIMOUS ACCLAIM IN APPEARANCES WITH DETROIT SYMPHONY ORCHESTRA
DECEMBER 22nd and 23rd, 1938**

**UNDERSTANDING
... BRILLIANCE
... RARELY
MATCHED**

The Detroit Symphony Orchestra and Robert Elmore, young Philadelphia organist, Thursday night put on the best show that has come into Orchestra Hall in a long, long time, with a program of never-flagging interest throughout the whole evening.

Elmore, after appearing in the rather somnolent but beautiful Saint-Saens Third Symphony with the Orchestra, replied to insistent applause with two surprise encores, each of which was ample evidence of his mastery of the mighty instrument.

With consummate showmanship, he softened the audience up with a brilliant bit of exhibitionism—a study of his instructor, Pietro Yon, which required the playing of more than 1,300 pedal notes in approximately three minutes. It was pedal dexterity beyond reason.

Then, no more than slightly wined by his staccato trek, Elmore played the Bach Toccata and Fugue in D minor, with an understanding and brilliance that is rarely matched. The young fellow is more than welcome in our halls of music, and should be accorded an early return.

J. D. Callaghan, Detroit Free-Press, Dec. 23, 1938.

MAJOR SPECTACLE OF THE EVENING

A crowd that was surprisingly large for the imminence of festival attended the Detroit Symphony's subscription concert in Orchestra Hall Thursday evening and found a store of interesting matters there. There was a soloist: Young Robert Elmore who, like the celebrated Johnny Morgan of yore, plays the organ. But it is doubtful if Johnny Morgan played it as effectively, for Elmore, though only 25 years old, has had a considerable career already and is organist and choirmaster of Holy Trinity Church in Philadelphia.

... When the symphony was finished, Kolar said a graceful word or two from the stand and made the next few minutes definitely an Elmore event. He did two encores, announcing them himself. The first was by his teacher, Pietro Yon of St. Patrick's in New York, and is entitled his First Concert Study. It is chiefly remarkable for containing 1,470 pedal-notes in three minutes of playing and to see the long Elmore legs behaving like a pianist's digits was the major spectacle of the evening. (The statistics are Elmore's and one believes them.) Then he played, as impressively as one has ever heard it done, Bach's Toccata and Fugue in D Minor, which could be called the brightest of all pages in organ literature. Orchestra Hall's great instrument has rarely sounded as brilliant as under Elmore's fingers and toes.

Russell McLaughlin, Detroit News, Dec. 23, 1938.

FLEETNESS ... VARIETY ... DRAMA

The first part of the evening was notable for the presence of a young organist, Robert Elmore, as soloist ... Then he played the D-minor Toccata and Fugue of Bach's—and in a manner which accounts for his sudden eminence in musical circles. Fleetness of finger and variety of shading and an obvious feeling for the drama of the composition marked his performance, and won truly enthusiastic response from the audience.

Ralph Holmes, Detroit Evening Times, Dec. 23, 1938.

American Guild of Organists

United States and Canada

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



Organized
April 13, 1896
Charter Granted
December 17, 1896
Incorporated
December 17, 1896

Amended Charter
Granted
June 17, 1909
Amended Charter
Granted
June 22, 1934

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

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Christmas Dinner and Gambol Close the Year for Guild in New York

The annual Christmas dinner and gambol of the American Guild of Organists was held at Schrafft's on Fifty-seventh street in New York Dec. 27.

There is always a fine spirit of informal gaiety about this event. After the strain of Christmas preparation and rehearsals, it is now the organists' and directors' chance to relax. Delightful entertainment was given by a clever ventriloquist and her two precocious dolls. A male quartet did some fine work, inclining to sweetness and romance in the popular vein. After that the guests entertained themselves and one another by singing carols and various things under the capable and inspiring direction of Herbert S. Sammond, assisted by George W. Volkel's able piano decorations.

The climax came in a magnificent rendition of the Soldiers' Chorus (from an old-fashioned bit called "Faust"); the terrific speed and clarity of diction in this number outshone all attempts by the Metropolitan Opera chorus.

Miss Lilian Carpenter cheered all with a few well-chosen words; Reginald McAll supplied sparkling wit and introduced Santa himself. A "Paul Jones" and some dancing rounded out a delightful evening.

W. M. HAWKINS.

Georgia Chapter Announces Plans.

A dinner was held Jan. 9 by members of the Georgia Chapter. At that time programs for the next two months were announced. On Feb. 20 the annual Guild service will be held at the Druid Hills Methodist Church, Miss M. Ethel Beyer, organist and director. In March the fourth annual joint recital of modern organ music will be given at the Peachtree Christian Church. Wilbur H. Rowand, head of the music department of Shorter College, is chairman of this program.

ISABEL MAWA BRYAN, A.A.G.O.

Activities of Utah Chapter.

Music of the pre-Bach period was the subject of a discussion led by Mrs. Caroline Eccles at the January meeting of the Utah Chapter. Selections from composers of that time were also played by Mrs. Edna Burkhardt as follows: "Toccata per l'Elevezione," Frescobaldi; Chorale, Hofhaimer; Fugue on the Kyrie, Couperin; Chorale, "Freut Euch," Buxtehude.

A nominating committee was appointed by Dr. Frank Asper, dean of the chapter, consisting of Alfred Durham, Virginia Freber, Caroline Eccles, Lorin Wheelwright and Ruth Rees. A membership

committee also was named by the dean, consisting of A. A. Selander, Caroline Eccles and Blaine Keddington.

Weekly Luncheons in Philadelphia.

The Pennsylvania Chapter has instituted weekly luncheons, informal affairs, held every Wednesday at the Marie dining-rooms, Twenty-first and Walnut streets. We hope to promote better fellowship in our chapter by this move, and we feel that it is good to know that we can meet with our fellows downtown. The publicity committee, whose idea this is, hopes that regular luncheons may evolve from this beginning, with the idea that such affairs will help promote the Guild and our profession.

Chairmen of the various committees for the general convention will have a dinner and meeting at Grace Church, Mount Airy, Saturday, Feb. 4, at 5:30.

From all reports Guild members are busy with various choral endeavors, organ recitals, etc.

Uelma Clarke Smith, former dean, is reported to be recovering slowly from an operation performed in December.

WALLACE D. HEATON, JR.

Indiana Chapter.

The Indiana Chapter met Nov. 29 at the Second Reformed Church, Indianapolis. After dinner a short business meeting was held. At 8 o'clock we adjourned to the auditorium, where we heard a beautiful program of American music. E. W. Muhlenbruch, organist and choirmaster, played the recital, assisted by the choir of the church. Charles Kryter gave a short talk on American music, commenting particularly upon the music of the program.

On Dec. 19 a Christmas party was held as planned and proved a hilarious affair. A "pitch-in" dinner was followed by a vaudeville show in which unsuspected talents of approximately fifteen members were revealed. Thomas Tibbs and Helen Shepard planned the program, while Paul Matthews headlined the bill with his interpolation of "Twas the Night before Christmas." An exchange of gifts and singing of Christmas carols ended a delightful evening.

MRS. FRED JEFFRY, Secretary.

Harrisburg Chapter Christmas Party.

The Harrisburg, Pa., Chapter held a Christmas party at the home of Mrs. Charles Swartz in Colonial Park Dec. 17. The highlight of the evening was a recital of Christmas music by Miss Ella May Foreman of St. Peter's Lutheran Church, Middletown, and Clarence E. Heckler, minister of music at Christ Lutheran Church, on the two-manual Möller organ in the candle-lit music-room.

After the recital everybody took part

Are Your Annual Guild Dues for This Year Paid?

If by chance they remain unpaid, please communicate with the treasurer of your chapter without delay. The A. G. O. is revising the mailing list of those whose subscriptions to THE DIAPASON it pays. For obvious reasons the Guild cannot continue on this roll those whose remittances have not been received.

Avoid disappointment to yourself and inconvenience to the Guild and to THE DIAPASON by giving this small but important matter your immediate attention.

in singing carols with incidental solos and duets by various members. Mr. Heckler led the caroling, while Miss Helen Runkle of the Fourth Reformed Church played the accompaniments. Then there was a presentation of gifts by Santa Claus, alias Nelson L. Maus.

The annual gathering of ministers, organists and choir directors was to be held Jan. 30, at the Fifth Street Methodist Church, where Mrs. John R. Henry is minister of music. Dr. Harry A. Sykes of Lancaster was the speaker and discussion leader.

SARA K. SPOTTS, Registrar.

Events of Wisconsin Chapter.

A console party was given in honor of the Wisconsin Chapter by Francis Schmitt at St. Robert's Catholic Church, Milwaukee, where he is organist, on the afternoon of Dec. 5. After an explanation of the tonal resources of the new four-manual Kilgen organ Mr. Schmitt played a short program, assisted by Sister Clarissima and Sister Marcin, pupils of Mrs. Winogene Kirchner, and Hermann Nott. After the program all adjourned to the home of Mrs. Kirchner for tea and a social time.

In the spirit of Christmas the Wisconsin Chapter gathered at the guild hall of St. Paul's Episcopal Church Dec. 27. Hostesses were Mrs. Charles R. Wilson and Mrs. Earl Morgan. Mr. Morgan is organist and choir director of St. Paul's. This historic church recently celebrated its centennial and has been modernized and redecorated. Mr. Morgan conducted the guests on a tour of inspection and demonstrated the fine old organ. The guests then returned to the spacious parlor for a jolly evening of whoopee bridge. A buffet luncheon was served by the hostesses. The Rev. Holmes Whittemore, rector of St. Paul's, was a distinguished addition to the party.

Hugh Porter Is Guest Recitalist for Chapter at Lincoln in January

Under the joint auspices of the Lincoln Chapter and the First-Plymouth Congregational Church, Hugh Porter of New York was presented in recital at Lincoln, Neb., Jan. 6. The recital was held in the beautiful First-Plymouth Church, with its large Kimball organ. The program was as follows: Tenth Concerto (Allegro and Aria), Handel; Variations, "The Harmonious Blacksmith," Handel; "The Walk to Jerusalem," Bach; Chorale Prelude, "Kommst Du nun, Jesu," Bach; Prelude and Fugue in D major, Bach; Canon in B minor, Sketch in D flat and Sketch in F minor, Schumann; Sixth Symphony (Allegro and Adagio), Widor; "Chant de May," Jongen; "Thou Art the Rock," Mulet.

Mr. Porter's clean-cut technique and musically interpretation were received with great enthusiasm by those in attendance and Mr. Porter responded with three encores during the course of the recital.

Following the program a reception was held by the Guild for Mr. Porter in the church parlors, with prominent musicians of Lincoln present.

Miss Josephine Waddell, organist at the First-Plymouth Church, was in charge of the general arrangements of the recital; Miss Esther Quick, organist at the First Christian Church, was in charge of the reception, and Miss Grace Finch, organist at the First Presbyterian Church, was in charge of the ticket sale for the recital.

Central Ohio Chapter.

The Central Ohio Chapter held a meeting in St. Paul's Episcopal Church, Columbus, Jan. 16. The program was divided into three parts as follows: "Music at Weddings," "Music at Funerals" and a round-table discussion. William S. Bailey read a most interesting paper on Wedding Music. The second topic was discussed from the standpoint of different churches, in the following order: For the Catholic Church, Patrick Riley; for the Lutheran Church, Don Frey; for the Episcopal Church, Miss Jessie Crane; for the nonliturgical church, John Klein; for the funeral parlor, Mrs. Clara Strickler; for the Christian Science Church, Miss Dorothy McFadon.

Following the reading of these papers the group went to the basement room, where a helpful round-table discussion was held as we lingered over the coffee cups.

MABEL A. POPPLETON, Secretary.

News of the American Guild of Organists—Continued

Ministers Meet with the Organists in Erie; Hear Father Daniels

The Erie Chapter and the Erie Ministerial Association met together at the First Methodist Church in Erie Jan. 16. Choirmasters and chairmen of music committees were also guests. At the dinner the Rev. W. T. Vandever, president, spoke briefly for the Erie Ministerial Association, and Robert F. Fox, acting dean of the Erie Chapter, presented a short history of the Guild and outlined its purpose. A copy of the code of ethics was given to everyone present. About eighty-five attended the dinner.

Following this the meeting adjourned to the church, where the Rev. Louis E. Daniels, noted hymnologist, from Oberlin, Ohio, spoke on "Hymns through the Ages." The talk and demonstration by Father Daniels was received with much enthusiasm by a group of about 150. He used as illustrations a number of hymns from the new Methodist Hymnal and several hymns from his own hymnal, "Songs of Praise of America." He was assisted at the organ by Marguerite House, organist of the First Methodist Church.

DORIS M. FAULHABER, Secretary.

Minnesota Chapter at Lutheran Service.

The Minnesota Chapter met at the Gloria Dei Lutheran Church in St. Paul Monday evening, Jan. 9. There was a good attendance at the dinner and business meeting in the church parlors. C. Wesley Andersen, the dean, presided. R. Buchanan Morton was appointed to act as delegate of the Minnesota Chapter at the national convention in Philadelphia.

We then adjourned to the sanctuary for the service presenting the order of worship as used in the Augustana Synod of the Lutheran Church. This was impressively performed by the Rev. C. A. Nelson, minister; C. W. Larson, curate; C. Wesley Andersen, A.A.G.O., minister of music, and the choir. With the exception of the processional and recessional, the hymns were early Swedish chorales. The chants at the altar were sung in duet form by the minister and the curate. The choir anthem, sung *a cappella*, was F. Melius Christiansen's "Lullaby on Christmas Eve." In his sermon on "The Language of the Soul" Mr. Nelson emphasized the high place of the organ and the organist in a service of worship. The opening and closing organ selections—Prelude and Fugue in D major, Bach, and Finale from Second Symphony, Verne—were played by Mr. Andersen in his musicianly manner.

The February meeting will be held at Gethsemane Episcopal Church in Minneapolis.

HENRY ENGEN, Secretary pro tem.

Honor J. Frank Frysinger in York, Pa.

The York Chapter dedicated its program Jan. 10 to J. Frank Frysinger, well-known organist and composer of York, Pa. The meeting took place in Memorial Reformed Church. The entire program consisted of numbers composed by Professor Frysinger and played by his pupils who are Guild members. The program was as follows: "March Processional" and "Canyonette," Margaret Jacobs; "Sunset" and "Moonlight," Mrs. Edith Wareheim; "Far o'er the Hills" and "Emmaus," Mrs. Mae Gillis; Berceuse and Toccata, Mrs. Catherine Chronister; vocal solo, "Jesus, Stretch Thy Hand to Me," Mrs. Cassandra Rauhauser.

Mrs. Dickinson at Binghamton.

"Beauty in Worship" was the subject of a talk by Mrs. Clarence Dickinson of New York before members of the Binghamton Ministerial Association and the Binghamton Chapter at a dinner-meeting in Centenary Methodist Church Jan. 16. Dinner was served by the women of Centenary Church. In the absence of Michael L. Harendza, dean of the chapter, J. Emery Kelley, Centenary organist, presided. He played accompaniments for vocal numbers by Mrs. Marjorie Harvey, Mrs. Dorothy Crow and Mrs. D. H. Rodman of the Centenary choir. The Rev. Fred E. Lott, president of the Binghamton Ministerial Association, endorsed Mrs.

Dickinson's suggestions. Miss Elizabeth Britton, former dean and co-founder of the chapter, introduced the speaker.

Mrs. Dickinson pointed to the prominent place accorded religious discussions in the leading popular magazines never before paying attention to the subject. She appealed to clergy and musicians to unite in working for the success of the church program.

Camden Chapter.

The January meeting of the Camden Chapter was held Jan. 17 in the M. E. Church at Haddonfield, N. J. A very enjoyable musical program was played by two of the members. Mrs. Freda G. Monyer, organist of the Burlington Baptist Church, played: "Grand Chorus, Dubois;" "Romance sans Paroles," Bonnet, and Menuet, "Priere" and Toccata from "Suite Gothique," Boellmann. Earl H. Elwell, A.A.G.O., organist of the Collingswood M. E. Church, played: Toccata and Adagio from Fourth Symphony, Widor; Verset in F minor, Franck; Pastorale in G, Wachs, and "Grand Choeur" in C, Chauvet.

After the musical program the members held a round-table discussion of problems encountered by organists and some of their possible solutions.

At a special meeting of the Camden Chapter held Dec. 20 the dean, Dr. Rowland Ricketts, tendered his resignation because of pressure of other duties and an unsatisfactory state of health. The resignation was regretfully accepted and the sub-dean, John H. Heckmann, was selected to fill the unexpired term. The selection of a nominating committee to select officers for next year concluded the business of the special meeting.

JOHN H. HECKMANN.

Tri-City Chapter Makes Good Start.

The first meeting of the Tri-City Chapter was held at the Harper House in Rock Island Jan. 16 with Dr. Conrad Bergendoff, president of Augustana College, as the speaker. He traced the development of musical guilds from medieval times down to the present day and emphasized the important part these guilds played in the development of church music. Dr. Bergendoff urged the Guild members to strive to make more general the love of music, and of organ music in particular. He stated that "America must be the leader in the arts in the present-day world."

On Feb. 21 the chapter will present Dr. Edward Eigenschenk, concert organist, in a recital at Augustana Chapel and plans are being made for this event.

Mrs. Lillian Stevenson of Moline was elected secretary of the new chapter and Erwin Swindell of Davenport was elected treasurer.

A group of colleagues began study for the associateship of the A.G.O. Jan. 24 at the Augustana School of Music under the direction of Wilbur F. Swanson, dean of the Tri-City Chapter.

Christmas Program in Texarkana.

The December meeting of the Texarkana Chapter was held Dec. 28 at the Beech Street Baptist Church. The program was as follows: "Whence Come Ye" (Italian carol), Dickinson, and "Nightingale, Awake" (Swiss carol), Dickinson (young people's choir of First Presbyterian Church, Mrs. J. M. McGhee, director); Angelic Song, Waghorne, and "Deck the Halls," Welsh Air (quartet from Madrigal Music Club); "Gesu Bambino," Yon, and "March of the Magi," Harker (organ solos by Mrs. James Watlington).

DAVID H. WITT, Secretary.

Central New Jersey Chapter.

"The Story of the Other Wise Man," adapted from Henry Van Dyke, with music, was the feature of the meeting of the Central New Jersey Chapter, held in Calvary Baptist Church, Trenton, Jan. 9. Mrs. Helen Cook, organist and choir director, presented a beautiful program. Incidental organ numbers were: Intermezzo, Bizet; Prelude, Liadoff, and "Night," Jenkins.

A candle-light choral service under the auspices of the Trenton Council of Churches, assisted by the Central New Jersey Chapter of the American Guild of Organists, the Trenton Choir Associa-

tion and the Junior Festival Chorus of Trenton, was held in the Crescent Temple, Trenton, the first Sunday after Epiphany, Jan. 8.

Edward A. Mueller, organist and composer, gave an entertaining and instructive talk on "Primitive Motifs in Musical Art" before the members of the Central New Jersey Chapter in the Clinton Avenue Baptist Church, Trenton, on Dec. 5. Mr. Mueller compared and contrasted the themes used by great composers. He then brought out many interesting facts about Negro motifs as they are used in the spirituals; also the Indian motifs in Chippewa music. The members of the chapter found the original melodies fascinating as they participated in singing them. By the use of the piano Mr. Mueller then illustrated the dignity of some original themes. He also showed the keen sense of rhythm, the frequent changes of time in measures, and the use of the four, five and six-tone scales. A strange thing about most of the tribal music, he pointed out, is the fact that the dominant seventh chord is not used. Mr. Mueller showed how the use of the dominant seventh changes the character of the music entirely. The sub-dominant sixth is usually indicated and this gives the grave effect characteristic in tribal music.

ELLA M. LE QUEAR, Secretary.

Oregon Chapter Views Gun Collection.

Aside from regular business meetings, two special recent functions of the Oregon Chapter have been Guild luncheons in honor of distinguished organists, Alexander Schreiner and Pietro A. Yon. The climax of the Oregon organists' Christmas season was the annual Christmas "let-down" party, held annually at the home of the sub-dean, Winifred Worrell, to celebrate the ending of Christmas music and rehearsals for another year. The affair was exceptionally well attended, and the gun collection belonging to Mr. Worrell, a Portland police officer, which is one of the largest on the Pacific coast, was an object of interest to the guests.

Louisville Chapter Notes.

The Louisville Chapter held its first meeting of 1939 on Jan. 9 at the French Village. After dinner a business meeting was held, at which Dean Archibald Jonas was selected as the chapter's official delegate to the general convention which is to be held in Philadelphia in June. It was also decided to accept an invitation to take charge of the music for the first meeting of the Southern Conference of Music Educators on the occasion of their convention in Louisville March 5 to 9.

In lieu of a formal program the evening was devoted to a general discussion, under the direction of Mrs. Arthur Alstedt, of the problems of organists and church musicians in general.

At the February meeting the chapter is to entertain as its guest speaker Professor Dwight Anderson, dean of the school of music of the University of Louisville.

W. MACDOWELL HORN, Secretary.

Southern Ohio Chapter Guests at Alter Home; Address by E. S. Kelly

Members of the Southern Ohio Chapter were guests of Mr. and Mrs. Robert S. Alter Monday evening, Jan. 16, at their home in Walnut Hills, Cincinnati. The guest speaker for the occasion was Edgar Stillman Kelley of the Cincinnati Conservatory of Music, who delivered a lecture on the parable of the sower of the seed, as applied to the field of music. It was intensely interesting and helpful, and strengthened the desire of the listeners to be in the "deep-rooted" class. The chapter has a splendid example of that ideal in the host, who is a musician of high attainments, though not a professional.

After the lecture the Prelude and Fugue in B minor by Bach was played by Harold Stainer Frederick, organist of Grace Episcopal Church, Avondale, Cincinnati. During the remainder of the evening the guests greatly enjoyed themselves around the festive boards in the dining-room and solarium. The intermingling of impromptu organ and piano numbers played by several Guild members added to the occasion, which was fittingly concluded with a rendition of the "Hallelujah Chorus" by Handel, with Mr. Alter at the organ.

EVA FEALE, Registrar.

Virgil Fox Guest in Seattle.

The Western Washington Chapter held its first meeting of the new year in Seattle Jan. 14 at noon and had as its guest Virgil Fox. The meeting was in the form of a luncheon and the guests greatly enjoyed hearing Mr. Fox talk informally of his experiences on his tour abroad last summer. In the evening Mr. Fox played on the four-mantel Kimball in the University Temple. Included in his excellent program were: "Fond d'Orgue," Marchand; Vivace, from Trio-Sonata 3, Bach; Fantasia and Fugue in G minor, Bach; "Grande Piece Symphonique," Franck; Allegretto, de Boeck; "Studio da Concerto," Manari; "Dreams," McAmis; Allegro, from Symphony 6, Widor. The audience was very enthusiastic and Mr. Fox graciously played with several encores.

ADA H. MILLER, Secretary.

Niver Plays for Union-Essex.

Harold Niver, A.A.G.O., dean of the Union-Essex Chapter and organist of Grace Episcopal Church, Newark, N. J., played a recital at the First Presbyterian Church, Orange, Monday evening, Jan. 16, for the Union-Essex Chapter. The program consisted of: Overture in D minor, Smart; Adagio from Sixth Symphony, Widor; Two Woodland Sketches, MacDowell; Prelude and Fugue in B minor, Bach; Sarabande in D, Bach; "Come, Gentle Death," Bach; "Romanza" in G, Beethoven; "Piece Heroique," Cesar Franck.

Dean Niver was in fine form and the audience was large and appreciative.

DAVID R. ADAMSON, Registrar.

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News of the American Guild of Organists—Continued

South Carolina Forces at Mid-Winter Meeting; Hugh Porter in Recital

Columbia, S. C., is making an energetic bid for musical leadership among Southern cities. For several years it has presented an ambitious and well-planned spring festival. Now it is conducting a campaign for the establishment of a symphony orchestra to be under the baton of the festival director, Hans Schwieger. This by way of prelude to show what the Guild members have to meet in high standards when they assemble in Columbia. The musical atmosphere of the place evidently has galvanized the organists into enthusiastic and concerted action. This was amply demonstrated at the mid-winter meeting of the South Carolina Chapter, which, for expert planning and musical results, set a mark. Credit for its success not only lies with the recitalists and speakers, but, in great part, was due to the efforts of the chapter's present officers, Fred Parker, dean; Berry Seay, sub-dean, and Mrs. Curran Jones, secretary. Friday, Jan. 13, lived up to its baleful reputation and torrential rains in many parts of the state kept members in the more distant localities at home. One exception, however, was Russell Broughton, the chapter's first dean, who arrived from Spartanburg, 100 miles away.

The meeting got under way at the Washington Street Methodist Church with a forum at which church music was discussed from the minister's, the choir director's and the layman's point of view. The speakers were Dr. P. D. Brown, pastor of Ebenezer Lutheran Church; Miss Marjorie Blundell of the voice department of Columbia College and choir director at the Shandon Methodist Church, and Dr. Reed Smith, dean of the graduate school, University of South Carolina. Dr. Smith, speaking as the layman, ventured some friendly advice. Much church music, said Dr. Smith, produces in the listener nothing more than a feeling of inner trepidation. The choir is too often battling valiantly to get through something which is beyond it. Between sympathy for the choir and fear lest it break down completely, the listener loses any devotional or musical benefit. If, on the other hand, the choir is singing something which is clearly within its capability technically, the music is often not worthy of presentation. A crying need in our churches is for directors who can gauge correctly the caliber of their choirs, and have enough acquaintance with church music so they can select good music suited to the singers' ability.

After the symposium the first recital of the meeting was played by Dwight Steere, A.A.G.O., on the Skinner organ of the Washington Street Methodist Church. Mr. Steere is on the music faculty of Coker College. This was his first appearance before a Guild group in South Carolina. The program was as follows: Concert Overture in C, Hollins; Cathedral Prelude and Fugue, Bach; "Romance sans Paroles," "Elfes" and Concert Variations, Bonnet; "Introspection," F. S. Smith; "L'Arlequin," G. B. Nevin; "Impressions du Soir," Karg-Elert; "Piece Heroique," Franck.

Mr. Steere's playing is sensitive and intimate in appeal, but characterized by strength when strength is needed. The delicacy of his registration gave particular pleasure to his hearers. In passing may we mention with emphasis the inclusion of a Hollins overture? It is better music than a great deal of the dreary stuff by Monsieur This and Herr That with which highbrows cram their programs. Mr. Steere was assisted by the Columbia College Glee Club, which sang two numbers.

The dinner, to which the group now adjourned, was enlivened by a talk on various types of humor by Dr. James W. Jackson, pastor of the First Presbyterian Church. Thoroughly relaxed, the diners were now ready for the *piece de resistance* of the whole meeting.

Hugh Porter's recital provided a fitting climax to the meeting. Reviewing a Porter program is a real test for a critic, for the recitalist, who combines virtuosity and scholarly authority to an amazing

degree, seems to have no chinks in his armor. Achilles was vulnerable in one heel. Not so Porter—nor in his toes either, for his pedal work is impeccable. Mr. Porter played his program on the fine Pilcher organ of the First Presbyterian Church, where the diapasons are distinctly of the heroic order.

For an encore Mr. Porter played Sowerby's "Carillon" and thus ended the most successful Guild meeting South Carolina has had to date. The complete program of Mr. Porter's recital was as follows: Tenth Concerto (Allegro-Aria), Handel; Variations ("Harmonious Blacksmith"), Handel; "The Walk to Jerusalem," Chorale Prelude, "Come Thou Now," and Prelude and Fugue in D major, Bach; Canon in B minor, Sketch in D flat and Sketch in F minor, Schumann; Sixth Symphony (Allegro-Adagio), Widor; "Chant de May," Jongen; Toccata, "Thou Art the Rock," Mulet.

Dinner and Recital in Pasadena.

The Pasadena and Valley Districts Chapter held its regular dinner-recital Jan. 9 at the First Presbyterian Church of Monrovia. After dinner and a short business meeting the members adjourned to the church auditorium for a recital. John E. Clarke, A.A.G.O., organist of St. Jude's Episcopal Church, Burbank, opened the recital with a group of three numbers. Leota Littlejohn, soprano, and Harold Wallace Johns, baritone, each sang a group of three numbers, accompanied by Louella Geiger Schmitt, organist of the First Presbyterian Church of Monrovia. Loren W. Adair, Mus.B., choirmaster and organist of St. Paul's Episcopal Church, Pomona, closed the recital with: Suite in F, Corelli-Noble; Andante (String Quartet in D flat), Debussy-Guilman, and March from "Tannhäuser," Wagner-Westbrook.

HILDA ELLIDGE, Librarian.

Oklahoma Chapter Activities.

The Oklahoma Chapter met the night of Jan. 9 at Trinity Episcopal Church, Tulsa, with dinner preceded by a business session. Plans for the recital by Palmer Christian Jan. 26 at the Central High School under the auspices of the chapter and the *a cappella* choir of the high school were taken up. A campaign is being conducted for the sale of subscriber memberships and as an inducement the subscriber is given two tickets for the artist recital. This plan is proving highly successful and many new members have been added to the chapter.

A radio broadcast was arranged for the evening of Jan. 24 over station KTUL. Dean Marie M. Hine announced the Christian recital and organ numbers were played by Philip Morgan, organist of Central High School.

The principal feature of our January meeting was the talk on "The German Chorale" by Ralph F. Nielson of the Second Christian Science Church. Mr. Nielson gave a history of the chorale, its development and influence on the church and church music. The study period of the meeting, led by Dean Hine, was devoted to questions on general musical knowledge and largely concerned the beginning of opera, the several forms of national opera and the leading composers of this form of musical art. There were present at this meeting seventeen academic and colleague members and four subscribers.

JOHN KNOWLES WEAVER, Registrar.

Christmas Party in Cleveland.

The Northern Ohio Chapter held a Christmas party Dec. 20 in the parish-house of the Swedenborgian Church, Cleveland. A turkey dinner was served with such a degree of generosity that many an organist at long last had enough turkey. After dinner the rector, the Rev. Earl Hamilton, made a short speech on the primary tenets of the Swedenborgian faith. Then there were a series of short plays on the dirty-blackout order, except that they were faultlessly pure. Charades and a free-for-all followed which were very jolly. One stunt which was most effective was the playing by members of the group of "first pieces."

Mrs. E. C. Cole, the organist, was hostess. The Northern Ohio Chapter sponsored a lecture in conjunction with the music

department of Western Reserve University by Mlle. Nadia Boulanger. She spoke briefly on organ music and played at length. She is a supreme musician, and one who can make any music she touches a personal experience for her listeners. The meeting was largely attended. Like all great teachers, she does not put on a virtuoso performance of spellbinding. She makes her hearers go out and learn something for themselves.

WALTER BLODGETT.

Monthly Recital in Louisiana.

The monthly recital of the Louisiana Chapter was given Jan. 11 in the music and dramatic arts building on the campus of Louisiana State University. The program, featuring works of Italian and Spanish composers, was as follows: Gavotte, Martini (Mayze Vaughn); "The Primitive Organ," Yon (Marion Banks); piano, "Pequena," Navarro, and Spanish Dance No. 4, Granados (Raymond De Guerin); tenor solos, Neapolitan Song, Nutilo; "Mattinata," Leoncavallo, and "Che Gelida Mannina," "La Boheme," Puccini (Carmen Gagliardi); "Echo pour Trompette," Merulo; "Toccata per L'Elevazione," Frescobaldi; "Capriccio Pastorale," Frescobaldi; "Elevazione," Zipoli; Communion, Torres, and "Salida," Urteaga (Frank Collins, Jr.); violin solos, Spanish Dance, Granados-Kreisler, and "Danse Espanole," de Falla-Kreisler (Mrs. Oramy B. Welch); "España," Chabrier-Chevillard (Harrison Phillips, Raymond De Guerin, Carleton Liddle and William Henderson at two pianos).

MAYZE VAUGHN, Registrar.

Texas Chapter.

The Texas Chapter met Dec. 14 at the home of Mrs. F. H. Frye for the annual Christmas party. After the business meeting Dr. Jasper Manton, chaplain of the chapter, led an informal program.

At the January meeting in the First Baptist Church, Father W. J. Bender, assistant at Sacred Heart Cathedral, spoke on "The Mass: Its Music and Significance" and played several records to illustrate. Mrs. Ernest Peoples, dean of the chapter, was elected delegate to the Philadelphia convention. The recital committee reported plans for presenting a recitalist.

The chapter presented Lois Mae Gengnagle in a recital Jan. 15 at the First Methodist Church. She was assisted by Maud Nosler, soprano, in the following program: Chorale Prelude, Buxtehude; Fugue in G minor, Bach; "Sicilienne," Bach; Chorale in A minor, Franck; "Skyland," Vardell; Allegro Vivace, Symphony 1, Vierne; Concert Variations, Bonnet.

Miami Chapter.

The Miami Chapter held a beautiful Christmas candle-lighting service at Plymouth Church, Coconut Grove, Dec. 25. Gertrude Talbot Baker was at the organ and among those taking part besides the soloists of the church were the Apollo Male Chorus, Fred Brown, violinist; Mrs. E. R. Treverton, pianist, and the Allapattah Baptist choir, directed by G. M. Weiser. Claire Coci was guest artist for the chapter Jan. 3 at Tamiami Temple and her performance aroused great enthusiasm. Miss Coci played: Toccata and Fugue in D minor, and Three Chorale Preludes, Bach; Fantaisie in A major, Franck; Toccata (Fifth Symphony), Widor; "The Soul of the Lake," Karg-Elert; Gavotte, Martini; Cantilene, Scherzetto and Finale, Vierne.

Oklahoma City Public Program.

The Oklahoma City Chapter gave its forty-seventh public program Sunday afternoon, Jan. 15, at Pilgrim Congregational Church before a large audience. The Guild has given these programs for the public every month during the winter for a number of years and the enthusiasm with which they are received is attested by the audience.

The following program was given: Suite in the Style of Handel, Camidge, and Andante, Petite Symphony, Gounod (Raymond M. Ryder); "Tenebrae Factae Sunt" and "Gloria Patri," Palestrina; "Dark Waters," James, and "Of Ark's A-movering," Cain (Classen A Cappella Choir, Chester A. Francis, director); "In the Twilight," Harker; "In Summer,"

Stebbins, and Finale, "Symphonie Pasthetique," Tschaikowsky (Mr. Ryder). Miss Amanda O'Connor, treasurer of the chapter, expected to play on this program, but recently fell and broke her left wrist.

Several Guild members attended the recital by Hugh Porter at Chickasha Jan. 9. To say it was a real treat would be slight praise for such a fine program.

MRS. D. W. FAW, Secretary.

Wilkes-Barre Chapter.

A Christmas party was held by the Wilkes-Barre Chapter Dec. 21 for members and guests at the home of the dean, Mrs. B. Aubrey Ayre, Kingston, Pa. Members brought toys which were distributed to poor children by the Rev. Joseph G. Kane. Christmas carols and Bach chorales were sung. Games were provided and a luncheon followed.

The annual public recital was to be given Jan. 23 at the Trucksville M. E. Church. The choir was to sing an anthem directed and accompanied by Mrs. B. A. Ayre, the church organist. Members of the Wilkes-Barre Chapter who were to play are Mrs. George Reynolds, Jr., Ruth Williams, Horace E. Kramer, Dorothy Hick, Alberta Zimmerman and Alice R. Fischer. The Rev. Joseph G. Kane was to make a short talk on "The Organists' Part in the Unification of the Service."

The annual clergymen's dinner was held in November. Several ministers, members of the chapter and guests attended. Paul Gies of Bucknell University gave an illustrated talk on church music. Mr. Gies used slides of old wood carvings, recalling the fact that music was always the central idea in early paintings of heaven. Following Mr. Gies' talk, members sang Bach chorales, directed and accompanied by Edwin D. Clark.

ALICE RUTH FISCHER.

Chesapeake Chapter News.

The Chesapeake Chapter held its third annual New Year dinner and frolic at the Longfellow Hotel, Baltimore, Jan. 2. The dinner was arranged by Mrs. Sophia B. Carroll, chairman of the refreshment committee. Wilmer T. Bartholomew, chairman of the program committee, was master of ceremonies. Vocal selections were sung by Mrs. Loretta Lee VerValen, accompanied by the dean, Miss Katharine E. Lucke, and by R. Eldridge Myers, accompanied by Edward C. O'Dell. Two of Mrs. VerValen's selections were compositions by the dean. The entertainment was in charge of Mrs. Catherine H. Lentz and "between the acts" the chapter's own comedians, W. Henry Baker and Edgar T. Paul, participated. The program was brought to a close with community singing, directed by Miss Ernestine Leithauser, member of the chapter, with Ralph Rexroth at the piano.

The chapter will cooperate with the Peabody Conservatory of Music in presenting a recital by Carl Weinrich at the conservatory Monday evening, Jan. 23, at 8:30.

On Feb. 6 we will hold our second annual ministers' meeting, at which time our ministers will be invited to have dinner with us.

RALPH H. REXROTH.

Tallahassee Branch.

The monthly meeting of the Tallahassee branch of the Florida Chapter was held Jan. 9. Miss Julia Gehan explained the meaning of Epiphany and traditions surrounding the Epiphany season. Members and friends of the branch were guests at the Episcopal student-house, where the Epiphany "feast of lights" service was held in Ruge Hall Chapel. The student choir sang, accompanied by Miss Sue Pinner, pianist, and Miss Mary Reeder, harpist. The service was impressive, closing with each member of the congregation receiving a lighted taper from the altar girl, symbolic of carrying on the "light of the world." After the service dinner was served in the dining hall of Florida State College. This was based on the quaint French custom of the Epiphany season "Le Jour de Rois." A little figure baked in the cake made its finder queen, with the privilege of naming a king to be crowned also; the finder of a second figure was official jester for the occasion.

RUTH M. MERBLER, Registrar.

News of the American Guild of Organists—Continued

Cedar Rapids Chapter.

The Cedar Rapids Chapter met Jan. 16 at Coe College with fourteen members present. Eugene Devereaux, the dean, had charge of the short business meeting. The Rev. G. J. Zeilinger read a paper on the chorales of Bach. Some illustrations were played by the Rev. Gerhard Bunge, A.A.G.O.

The December meeting of the Cedar Rapids Chapter was held Dec. 5 at one of the members' homes for dinner and a business meeting. The meeting was called to order by Professor Max Daehler, sub-dean. A hymn festival was planned for the January meeting. The business meeting adjourned and the evening was spent listening to a review of Archibald Davison's "Protestant Church Music in America." A very interesting discussion followed the review.

MRS. ALICE GARD, Registrar.

Monmouth Chapter at Jewish Service.

The January meeting of the Monmouth Chapter was in the form of a service held at Temple Beth-El, Asbury Park, N. J., Jan. 17. Rabbi A. S. Hymans conducted the service and discussed the ministry of music in the synagogue. The program included selections by Miss Evelyn Eisenberg, soprano; H. Raymond Bartlett, tenor, and William Crawford, organist. Dean Charles G. Patrick welcomed the members of the Guild and spoke of future services to be held in churches.

GLADYS BENNETT, Secretary.

South Shore Chapter.

The South Shore Chapter held a very interesting meeting Jan. 17 in the home of Henry Roddiger, Gary, Ind., owner of a Hammond electronic organ. Mr. Roddiger explained the mechanism of the instrument and demonstrated how various tones are made. He then played a number of solos, including the Largo from the "New World" Symphony by Dvorak and the African Suite by S. Coleridge-

Taylor. Later each Guild member present was given an opportunity to play the Hammond and to find out for himself its possibilities.

ANITA RAE WAHLEN, Registrar.

Maine Chapter.

The winter course of concerts at City Hall in Portland was opened by Alfred R. Brinkler, F. A. G. O., Nov. 15. He was assisted by Norman M. Leavitt, baritone. Dec. 20 E. Power Biggs was the organist. Miss Colette Leonne, pianist, and Mr. Biggs gave a splendid performance of Cesar Franck's "Symphonic Variations" for piano and organ. John E. Fay, A. A. G. O., was heard in January.

In October the members spent an evening at Lewiston inspecting the two new organs in that city—the Casavant in SS. Peter and Paul and the Estey in the chapel of Bates College.

VELMA WILLIS MILLAY, Secretary.

Sacramento Chapter.

The Sacramento, Cal., Chapter, now an independent chapter, with Mrs. Edward Pease as dean, gave the most elaborate program of its history in the form of an evening of music in December at the Westminster Presbyterian Church. As the 200 singers, representing the various church choirs of the city, entered the church their voices rang out in an inspiring chorus. Three organ numbers were played by Guild members—Howard Scott, Allan Thompson and Verna Brown—after which the choirs sang their numbers. The churches represented were: Westminster, Edward Pease, director, and Mrs. Zue Geery Pease, organist; Methodist, Fred Links, director, and Mrs. Ethel Sleeper Brett, organist; Cathedral, Howard Scott, director and assistant organist; Congregational, Allan Thompson, director and organist; Fremont Choir, Melvin Pottenger, director, and Emil Martin, organist. L.M.G.

supplemented by four trumpeters and six violinists, with Lou Chapman White at the organ.

Central Missouri Chapter.

The November meeting of the Central Missouri Chapter was held in Marshall Nov. 14, with Dean and Mrs. Claude Fichthorn of Missouri Valley College as hosts. A business meeting was held in Dean Fichthorn's studio, with Nesta Williams, the dean, presiding. Following this meeting Mr. Fichthorn gave an interesting talk on the essentials of voice building. The members of the chapter were guests of the Fichthorns at their home for dinner. Then Dean Fichthorn, assisted by his talented young daughter, gave a fine program of organ and violin music in Stewart Chapel at the college.

The next meeting of the chapter will be held in the Stephens College auditorium, Columbia, Mo., and Julian R. Williams of Sewickley, Pa., will give a recital.

Orlando, Fla., Chapter.

The Orlando Chapter had a dinner meeting Jan. 10. Guest speakers were F. J. Lehman and Dr. Carl Seashore, psychologist and author of books on the science of tone. At the business meeting, conducted by Herman F. Siewert, plans were made for the Guild concert on the second Sunday of February; also for the choir festival March 26.

FLORENCE H. WILLARD, Secretary.

Petersburg, Va., Branch.

The Petersburg branch chapter was sponsor for a community Christmas service at Trinity Methodist Church, Petersburg, Va., on the afternoon of Dec. 18 which was characterized as a pronounced success. Marion Baker played as the prelude Bach's "Jesu, Joy of Man's Desiring" and the Pastoral Symphony from Handel's "Messiah." A varied program of choral numbers and solos followed. The community choir of sixteen voices, recruited from the various churches, was

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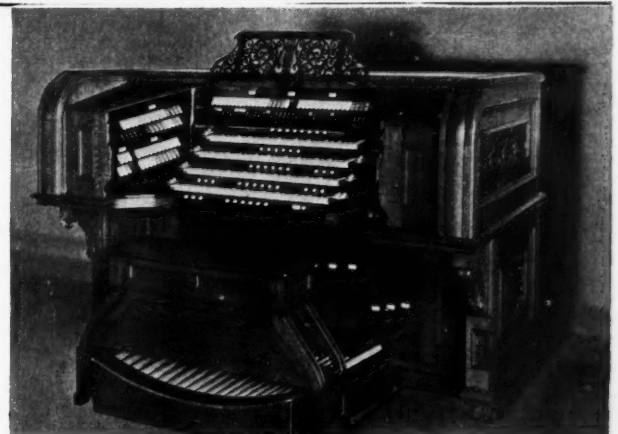
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"Souvenir Royale" seemed to captivate the King as the "Highland Pastoral" had captivated his father. The Pastoral was long a favourite of King George V, and was always played when he attended Craithie Church." Edinburgh Dispatch, Sept., 1937.

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CHICAGO, FEBRUARY 1, 1939

RANKS ARE BEING DEPLETED

For the second time within a month and for the third time in a year we are obliged to record the death of one of the founders and former wardens of the American Guild of Organists. The passing of Frank Wright causes another vacancy in that distinguished group who more than forty years ago saw the need for organization and for established standards for the organists of America, and actually introduced a new era for organ music in this country. This group included a majority of the outstanding organists of their day, and it is a cause for congratulation that twenty-five of them, as nearly as can be ascertained, are among the living.

The death of Frank Wright early in the year followed by only a few weeks that of Frank L. Sealy and by only ten months that of Walter C. Gale. These losses are occasion for sorrow to all who knew these men and to everyone concerned with the church and organ music.

Frank Wright was a man whose life was according to the best tradition of the period of musical development in the United States in which he lived. Scholarly, rigid in his standards and uncompromising in his principles, he was personally a kindly man whose simple and unaffected manner won one's affections. As chairman of the examination committee of the Guild for twelve years and as one of the ablest teachers of theory he inculcated in hundreds of organists those ideals of which he was an exponent. An account of his career reads just like the story of so many of the prominent men of his generation. Born in England, he acquired in his youth the best principles of the English school. Coming to this country he was organist and choirmaster of a prominent Brooklyn church for upward of forty years. And all this time he combined teaching, especially of theory, with his routine of church work. Mr. Sealy was of the same period and the same school. A native of the eastern United States, he made his way to high repute in New York and held important positions on the organ bench. For ten years he served the A.G.O. as its warden, and largely to him is due credit for the growth of the organization from a small group to a cosmopolitan fraternity. He traveled from coast to coast during the decade of his wardenship and thus was known personally to probably more organists than any other New Yorker. His zeal for the welfare of the Guild deservedly won for him widespread recognition.

These men built well and served with distinction in their day. The new generation can best honor them by carrying on from the point at which they left off.

BACH AND HINDEMITH

To confound the chronic pessimists, if for no other reason, it is a pleasure to report that a request program at an educational institution on the Pacific coast included the Bach Passacaglia and

Fugue and Paul Hindemith's Second Sonata, and that these two compositions led in the number of requests submitted by the students. If you don't believe it inquire of Leslie P. Spelman at the University of Redlands, Cal., who played the recital. The date of the event was Jan. 22. The complete program appears in the recital department. So Bach and Hindemith are now coupled in a popularity contest.

They have highbrow tastes out on the coast—and cosmopolitan, too. Now if this were in [name of place deleted for prudential reasons] the students would rush in their requests for Schubert's Serenade and the latest swing number.

DR. FRY HAS THE ANSWER

That sterling veteran, Dr. Henry S. Fry of Philadelphia, would have been an excellent editor for the column of "Advice to the Lovelorn" had it not been for the turn of fortune that made him a musician. But his qualifications to act as friend, counselor and father confessor led to his being selected to conduct for *The Etude* a department of "Organ and Choir Questions," wherein he dispenses words of wisdom monthly in a way that is of inestimable help to those who require such information and that must arouse admiration among his colleagues. No matter what the question, Dr. Fry knows the answer, and how to deliver it tactfully.

From one of the most recent issues of that most useful magazine, the *Vade Mecum* of thousands of music teachers and pupils, we quote this example, a gem both as to question and answer:

Q. We have in our church a two-manual organ. I have been the organist of the church for eight months, during which time I have been left to learn what I could. I have recently been told that the tremolo stop is not to be used incessantly; that it helps to wear out the organ. I have been using it most of the time, thinking that it was necessary because the music did not sound right without it. I am a radio fan, and notice that those organists most generally use it. Please advise me whether I have been doing right, and, if not, how I can remedy the matter.

A. We certainly do not advocate incessant use of the tremolo. Our objection to its use is not based on the idea that "it helps to wear out the organ," but from a sense of fitness. The tremolo should be used only when such use is effective, and generally not with "ensemble" combinations such as *mf* or full organ. The use of the tremolo by radio organists is, in many cases, probably governed by the music played, registration used, and appeal to popular taste, and may not always be justified to conservative listeners.

We have heard various convincing arguments against the immoderate use of the tremolo, but never before had it suggested that it might wear out the organ. But this is just as potent an argument as it is an original one. Perhaps it will appeal where nothing else can do it. Some people do not have sensitive ears, but they have sensitive pocketbooks.

There is much to set one to thinking in this communication. Here is someone attempting to be an organist, but evidently without any training, groping in the dark. The evil effects of hearing the organ so often presented in caricature are manifest in the statement that "the music does not sound right without the tremolo." What would any churchgoer say to such amateurism in the pulpit?

One frequently hears a question as to what the ears of the new generation must become through the adulteration of music. The "movie" organist of the type who was advertised as receiving a salary greater than the President's or that of the head of the A. & P. Corporation, and who always played the largest organ in the world, has seen his day, but on the radio we still have his descendants. The only offset to this form of degradation of the organ is found in a small group which includes such men as Elmore and Courboin, who play regularly the better music.

Recently for a period of several weeks travelers had to listen at one of the large railroad terminals in the West to all forms of jazz on an electronic organ, alternating with a rendition of Handel's

Largo in a truly original free rhythm, supplemented by a desecration of "Silent Night." And the worst of it was that many seemed to be fascinated by something against which anyone with a musical ear would revolt.

More power to Dr. Fry and to *The Etude* in their efforts to lighten the dark places, even though it must seem as hopeless sometimes as it is for a journeyman barber to confront a question such as: "I am employed in a tonsorial parlor and have been left to learn what I could; how do I start to trim a bald head?" or for a medical journal to answer a nurse who inquired: "I have been turned loose in a hospital and left to learn what I could; in transporting a baby from place to place is it ethical to seize it by the neck or by the left leg?"

BRAKES ON THE TEMPO

One begins to wonder whether there is not after all some slight good in the dictators. What suggests the question is a newspaper dispatch from Berlin as follows:

A complaint by Chancellor Adolf Hitler that the German national anthem, "Deutschland ueber Alles," is being played too fast, resulting in the "massacre of the hymn," is quoted in the newspaper *National Zeitung* of Essen, which announces a decree by Heinrich Himmler, head of the German police, that henceforth the anthem must be played "in a tempo worthy of the hymn."

Now if we only had a Hitler in this country who would go after the brilliant recitalists with super-technique who try to show us how fast they can play their Bach; or those young virtuosi who look upon the performance of a chorale as a feat akin to an automobile race; or who would like to have all hymn-tunes streamlined to overcome the wind resistance of the congregation to their bursts of tempo! Perhaps they will see the error of their way if they read and heed what Widor said on that subject, as put down in the reminiscences of Louis Vierne published in *THE DIAPASON*.

Letters from Our Readers

Joins the Chorus as to Vierne.

New York City, Jan. 3, 1939.—Dear Mr. Gruenstein: I wish to add my voice to the chorus of praise due you for publishing the Vierne memoirs. Also a great deal of it should go to Miss Jones for her quite remarkable translation. It should be published in book form and I hope you will finish this fine work by so doing. With all best wishes for the coming year,
Cordially yours,
W. A. GOLDSWORTHY.

Enjoys the Memoirs Greatly.

New York, Jan. 3, 1939.—Dear Mr. Gruenstein: New Year greetings, and just a line to say that I'm enjoying the Vierne memoirs greatly. I think it's the finest thing you've done since I've been reading *THE DIAPASON*. Sincerely,
VERNON DE TAR.

High Praise for Vierne Articles.

Lawrence, Kan., Jan. 15, 1939.—Dear Mr. Gruenstein: I wish to add my voice to those who have praised the series of articles by Vierne in *THE DIAPASON*. They are the finest articles I have ever read in any organ publication, I believe. Every organist should take to heart Widor's dictum: "If, numerically speaking, the literature of the organ is less abundant in masterpieces than that of the piano or voice, it comes immediately after; and what it lacks in quantity it gains perhaps in quality."

With best wishes I am,

Cordially yours,
GUY CRISS SIMPSON.

Did Schweitzer Show Widor?

Oconto, Wis., Dec. 30, 1938.—Dear Mr. Gruenstein: Page 8, January *DIAPASON*, last paragraph, third column: "I can safely state that except for Saint-Saens, Gigout and Guilmant, no one suspected," etc., etc. (re Bach chorales). Does that mean just among French organists, or did Vierne actually ignore Schweitzer, who, as I understand it, showed the chorales to Widor, when studying under Widor? I understand that Schweitzer's "J. S. Bach" was a result of papers read before the Academy at Widor's suggestion, and that Widor learned so much of

Recalling the Past
from The Diapason's
Files of Other Years

TWENTY-FIVE YEARS AGO, ACCORDING to the issue of Feb. 1, 1914—

A new factory building was completed in Dorchester, Boston, Mass., by what was then the Ernest M. Skinner Company and is now the Aeolian-Skinner Organ Company.

A report by the music commission of Portland, Maine, on the results of the first year of recitals on the great organ presented by Cyrus H. K. Curtis to the city showed that approximately 225,000 people had heard Will C. Macfarlane play the Austin instrument.

A four-manual organ of sixty speaking stops, built by the Johnston Organ Company of Los Angeles, was opened Jan. 4 in the Church of St. Jean Baptiste, New York, with Gaston M. Dethier at the console. The instrument contained a polyphone, an invention of Robert Y. Barrows, by which two tones were obtained from the same pipe. Arthur Scott Brook designed the organ.

TEN YEARS AGO, ACCORDING TO THE issue of Feb. 1, 1929—

Half a century of progress for the organ and its music was reviewed at the annual meeting of the Music Teachers' National Association in Cleveland the last week of December and among the speakers were Dr. Charles N. Boyd, Edward Shippen Barnes, Dr. Peter C. Lutkin, Palmer Christian and Ernest M. Skinner.

Charles C. Kilgen, president of George Kilgen & Son, Inc., completed fifty years in the organ industry and at the same time the 5,000th organ was shipped from his factory at St. Louis.

The large unit organ for the huge Chicago Stadium was being installed in the new building by the Bartola Musical Instrument Company.

Hillgreen, Lane & Co. of Alliance, Ohio, celebrated their thirtieth anniversary as organ builders.

Hope College, Holland, Mich., ordered a four-manual organ to be built by the Skinner Organ Company.

the poetry and mysticism of the chorales from A. S.

CLINTON DEWITT.

Appreciation of Dr. Thompson's Work.

New York, Dec. 7, 1938.—Dr. Harold W. Thompson, State College, Albany, N. Y.—Dear Mr. Thompson: Your article in the December issue of *THE DIAPASON* calls for a special word of congratulation and appreciation—congratulation that you have now been contributing these articles for twenty years, and appreciation for the service that you have given choirmasters and publishers. I know that both Carl Fischer and the Oxford University Press would like me to express their appreciation. Of course this work has been your hobby; still it is a long period—twenty years—to keep such a hobby active, and often it must have been somewhat of a task with all the other work you have to do and have been doing.

The December article is a most interesting survey of (whom you consider) the leading American composers' work in the field of church music and of the changes that have taken place in type of music being used and published. I hope the article receives wide recognition, as I believe it will.

Sincerely yours,

CARL FISCHER, INC.,
Duncan McKenzie, Educational Director.

For Widor and Franck Next.

Worcester, Mass., Jan. 12, 1939.—Dear Mr. Gruenstein: I am one of those who is thoroughly enjoying the articles on Vierne. Perhaps you can give us something on Widor and Franck at a later date. It would certainly be of interest.

Very sincerely,

WILLIAM SELF.

Reads from First Page to End.

Jackson, Mich., Jan. 11, 1939.—Editor of *THE DIAPASON*. Dear sir: I certainly think *THE DIAPASON* the finest bit of literature for those sincerely interested in the organ world. Always read it from page one to the last.

"BUD" TAYLOR.

The Free Lance

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

My first real appraisal of Albert W. Snow as a musician was made in connection with a vesper service at Emmanuel Church, Boston, a few years ago. In a general way I realized that Snow was a solid church organist, an excellent recitalist, a man of mark, but I was unprepared for the imaginative way in which he interpreted the service and musically expounded the words of the music that the choir sang. By "imagination" I mean that quality of mind and spirit that finds something new in something old; that uses tempo and dynamics in unexpected curves and at unexpected moments; that gives tone quality a chance to express emotion. Now that he has joined the "great majority" I am glad that I expressed to him my appreciation of his artistry. I do not find it necessary to reproach myself for silence when speech might well have been made.

We simply cannot spare men like Albert W. Snow, but the Grim Reaper takes what he chooses.

So far as my memory goes all the French organists whom we have heard on tour in the United States have been clever extemporizers. Guilman, Dupré, Vierne and now Marchal have all delighted us with performances in this fascinating genre. Is it not reasonable to conclude that these brilliant executants owe a great deal to systematic attention given to improvisation in France?

Those of us who have had posts in Protestant churches almost exclusively will be pleased to read the following letter sent to me by August Maelckbergh, Mount Clemens, Mich.:

Dear Mr. MacDougall: In the last issue of THE DIAPASON I notice, in paragraph 7 of your column, that you express wonder at the French organists' ease of improvisation; you ask if there exists a method.

I think I may be able to answer that question by quoting a French proverb, *En forgeron on devient forgeron*. I need not translate. Most of us are organists in Roman Catholic churches even while we are studying. Naturally these positions are very minor positions, but they are often our only means of getting access to an organ on which to practice. The rites of the Roman Church are such that they require constant improvisation on the part of the organist; ergo, *En forgeron on devient forgeron*.

Respectfully yours,
A. M.

Yes, it is by forging that one becomes a blacksmith; still, it may become a method costly in false starts.

It was not convenient for me to go to Brown for the André Marchal recital; I know I missed something excellent. His improvisation of an andante with variations and fugue must have been a pleasant change from the usual symphony in four movements.

The only Englishman whom I have heard extemporize is Alfred Hollins; I would put him in the Guilman class. There may be other British artists of like ability.

Director F. B. Stiven of the University of Illinois sends me the two handsome volumes that include the programs of musical events at the university for 1937-38. Twenty organ recitals were given in recital hall (three-manual organ, forty-two speaking stops, Skinner Organ Company) by Director Stiven, Professor R. H. Miles, L. F. Demming and J. G. Metcalf of the faculty of the School of Music. Ten of these recitals were given without the assistance of other artists. I judge they were timed to last about sixty minutes and were planned "to give to the university and community a quiet hour of the best in organ music." I must not forget to mention that the university auditorium has a Casavant organ (four manuals, fifty-eight speaking stops).

A vast amount of music is performed (in addition to the above) in the gymnasium, gymnasium annex, recital hall and (occasionally) in the university auditorium by the university chorus, university orchestra, university trio (chamber music) and other organizations, faculty and student, these being naturally devel-

oped in a sympathetic and cooperative atmosphere.

Do you know Herbert Westerby's "The Organist's International Repertoire Guide"? It is a remarkable work, worthy of any organist's attention, and it is not expensive, the English price being 8 shillings, with postage 6 pence; bound in art cloth, gilt lettered and gilt top. I give the book this free advertisement because Westerby has done a great deal for our profession. His "The Complete Organ Recitalist" (1926) realized over \$500 for the (British) Organists' Benevolent League.

Westerby is now interested in the movement for the nationalization of Handel's house at 25 Brook street, London; he is acting as honorary secretary (that is, without salary) of a fully organized committee. The committee has just issued a twelve-page circular of information which is gratis. Write to Westerby for copies of this valuable circular; address him at Sandon, 57 Bexley Road, Erith, S. E., Kent, England, and don't forget that the letter-rate to England is 5 cents!

Sums already received and acknowledged in this circular are \$100 (American Guild of Organists, New York); A. G. O., Southern Ohio, \$1; A. G. O., Jacksonville, Fla., \$1, and \$22.50 from three individuals.

John Long has been appointed organist and choirmaster at Beverley Minster to succeed Dr. H. K. Andrews. Mr. Long was educated at the Royal College of Music and has held posts at Lambeth Palace, Merton College (Oxford) and for the last four years at Brighton Parish Church. He is a B.A., Mus.B. (Oxon) and F.R.C.O. (I suggest that Oxford and the R.C.M. did it.)

For a prelude at Easter I suggest the Passacaglia; for an offertory the Toccata in F; for a "settling-down" piece before the address the Prelude and Fugue in B minor; for the postlude the Doric Fugue. Yes, sir-ee. If they love "Bach," give 'em Bach.

MAITLAND'S ANNUAL SERIES OF RECITALS IN PHILADELPHIA

Dr. Rollo F. Maitland will give his annual series of afternoon hours of organ music on the Saturday afternoons in February at 4 o'clock in the Church of the New Jerusalem, Philadelphia. He will be assisted at each recital by a prominent Philadelphia soloist. The following organ numbers are scheduled:

Feb. 4—Concert Overture in C major, Hollins; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Sketch in D flat, Schumann; Prelude in E minor, Bach; First Sonata, Mendelssohn; "The Question" and "The Answer," Wolstenholme; Festival Postlude on Ancient Melodies, Russell King Miller.

Feb. 11—First Sonata, Borowski; Cantilene, H. A. Matthews; Scherzo in F major, Guilman; Chorale Preludes, "Sleepers, Wake," "I Call to Thee" and "We All Believe in One God," Bach; "Beyond the Aurora," H. C. Banks; "Elfes" and Concert Variations, Bonnet.

Feb. 18—Concert Overture in A, Maitland; "Romance" in D flat, Lemare; "Cherubs at Play," Frances McCollin; Fugue in G minor (the lesser), Bach; Second Sonata, Mendelssohn; "Legend," Cadman; "Chinoiserie," Swinnen; "Marche Religieuse," Guilman.

Feb. 25—Trumpet Voluntary, Purcell; Fugue a la Gigue, Bach; Symphonic Fantasia, "Ad Nos, ad Salutarem Undam," Liszt; Chorale Improvisation, "Nun danket Alle Gott," Karg-Elert; "Temple Bells," S. Marguerite Maitland; "Water-Sprites," Walter H. Nash; Concert Overture in E flat major, Faulkes.

If I Were Organist.

[From The Red Triangle of the German-town Y.M.C.A., Philadelphia.]

If I were the organist I would want people to remember the service begins with the first notes of the organ, especially since I had spent a lot of time in selecting the music and practicing. And I would have a large place in my heart for the people who did not discuss the weather and other matters during the organ voluntary. I'd try to make myself feel that the tones of the organ become the voice of the spirit to us if we were sitting quietly with open hearts to receive it. And if we do this it will become for us a spiritual preparation for our more active part in the service to follow.—CONTRIBUTED.

RALPH R. TRAVIS



RALPH TRAVIS, PROFESSOR OF ORGAN and theory at La Verne College, La Verne, Cal., since 1929, was heard by his fellow members of the Pasadena and Valley Chapter, A.G.O., when he gave an organ program in connection with the annual Christmas music festival of the chapter, held at the First Baptist Church of Pasadena, Cal., Dec. 12. This event was reported in the Los Angeles correspondence last month. Mr. Travis played the following program: "Pageant," Sowerby; Musette, Rameau-Karg-Elert; Pastorale from "Le Prologue de Jesus," Clokey; Chorale, "Ich ruf zu Dir," Bach; Humoresque, Yon; "Sonata Eroica," Jongen.

The junior choirs were directed by Miss Mabel Oakes, while Frank Van Gundy conducted the combined choirs. Mrs. Wickland, Mr. Namey, Mrs. Wolf and Mrs. Kennedy accompanied the various choirs, and Paul Roe Goodman presided at the Hammond electronic organ in the gallery.

Mr. Travis was graduated from Jamestown College, Jamestown, N. D., in 1927. He received his master of music degree from the University of Michigan in 1935, with organ as his major. He has numerous compositions to his credit. One, the Rhapsody for Piano and Violin, was performed in 1937 at Princeton University in connection with the festival of American music sponsored by Roy Harris, the composer, and broadcast by the Columbia Broadcasting Company.

ENGLISH ORGAN CLUB VISITS TWENTY-TWO INSTRUMENTS

The Organ Club of England, that unique organization whose membership is composed of persons who are interested in organ matters and who make visits to famous instruments, has issued its report for 1938, which contains interesting data. The report of Sidney W. Harvey, the honorary secretary and treasurer, shows that fifteen meetings were held and that twenty-two organs and one organ factory were visited, in addition to which there has been one lecture.

Death of Carl G. Schmidt, A.G.O.

Belated word has been received of the death of Carl G. Schmidt of Brooklyn, N. Y., who passed away Sept. 20 at his home. Mr. Schmidt was a prominent musician of the metropolitan district for a number of years and was one of the founders of the American Guild of Organists. He studied in Albany, in Munich and under Guilman in Paris. He was at one time a vice-president of the Music Teachers' National Association and served two terms as president of the New York State Music Teachers' Association. On his return from study in Europe he was appointed organist of the New York Avenue Methodist Church in Brooklyn. He was connected with the New York school system for twenty-six years and when he retired in 1934 he had been head of the music department at the Erasmus High School for twenty years. In 1934 Mr. Schmidt celebrated the twentieth anniversary of his service as organist of the Central Presbyterian Church. Surviving are his widow, Elizabeth S. Schmidt, and three daughters—Mrs. Philip L. Turner, Mrs. Harold Sloan and Frederika Snow.

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Free Lance Writes of Men, Organs, Etc., Met on London Visit

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

[Continued from January issue.]

My earliest experiences of barber-shops in England had not inclined me to use them freely, but I'm glad to report that they now have comfortable chairs. The English barber does not fuss over you with the excessive attentions of the barber in the United States. Four-pence is a popular price for a shave in London, but for this price (and a tip of "tuppence," 4 cents) you get it in its irreducible minimum—just a shave and nothing more. I advise you to try a 6d. shop, for the standard is higher, service better and the tip no more. (When I have sufficient fortitude I am going to venture a shave in the rarefied atmosphere of New Bond Street.)

You must be prepared for one embarrassing convention; when you rise from the chair, the barber hands you a towel; you have no idea why he does this. I usually accept the towel, pretend an interest in the matter, and wipe my face, ears, eyebrows and forehead, assuming an expression of great gratification. Whether this imposes on the tonsorial operator or not I have never succeeded in convincing myself.

Having had a hair trim and shave, with the corresponding operations on Mrs. Macdougall in the nearest ladies' hair-dressing shop, we feel able to leave Beverley and go to London.

As Paris is to France, so is London to England. You can't know France without going to Paris, and you can't know England without going to London; the strange thing is that you never "book" to "London," but to one of the thirteen great railway stations. Each one of these has drawn to itself something of the legend and history and business and personality of that stupendous Something that man calls London.

We had a journey of 196 miles to King's Cross, all through a beautiful country. Our train had a restaurant car; it was Saturday and the train was crowded. The third-class cars, especially on through trains, are as luxurious as Pullmans, but if there is a crowd you have to put up with ten in the compartment. The corridor trains seat eight in a compartment and are quite perfect for long-distance travel. In France we found the second-class carriages even more comfortable; although one travels third-class by rail in Great Britain it is better to go second-class on the continent.

There were, I believe, nineteen coaches (as we would say in the United States) on our train and it was too long to be accommodated on one platform in the King's Cross station, so we thought some of our numerous bags had been lost; but we had two good porters and after a half-hour we were loaded in a cab for a smallish hotel only a minute's walk from the Earl's Court station on the Underground and Tube. I had stopped here in 1927 and 1928. At a rate of three guineas and a half a week each (\$17.50) we had a double room, continental breakfast and "short" dinner. There were four large lounges, billiard-room, lift, free baths on every floor, with nicely appointed bath-rooms. Excellent meals and the spotless cleanliness made us very comfortable in the Barkston Gardens Hotel.

The next day was Sunday, Aug. 14. We took the Underground at Earl's Court for the Temple station, from which it was only a minute or two walk to the Church of St. Clement Dane's, Strand. This is one of the churches that amuses us Americans by planting itself stolidly right in the middle of a famous and traffic-crowded street. The church has had to part with all its church-yard as a penalty for its monopoly of street room. I had never been inside it and had imagined it dark and dingy and forbidding. To my astonishment I found the interior as richly colored as any interior, large or small, that I had ever visited. While not in the least garish, there was a suffusion of golden light; everywhere the eye wandered there was beauty of decoration, of oak enriched by the magic of age and by the exquisite carving of Grinling Gibbons. Historic interest attaches to St. Clement Dane's as Dr. Johnson's church;

his pew in the north gallery is indicated by a brass plate.

The congregation was small and there were not more than ten in the choir, but the anthem (good old Purcell's "Rejoice in the Lord Alway") was adequately sung.

After service I met the organist, Alfred N. Bulmer, who gave me interesting particulars of the organ. He is a Yorkshire man and has been organist at St. Clement Dane's eight years. Previous to that he was at St. Mary's, Sudbury-on-Thames, and St. Augustine's, Broxbourne, Herts. He is a fellow of the Royal College of Organists and associate of the Royal College of Music in organ, with choir training certificate. He had a scholarship at the R.C.M., winning a prize for organ extemporization while there. His teachers were Sir Walter Parratt (organ), Sir Walter Davies and Sir Frederic Bridge (counterpoint), James Higgs (harmony), Dr. Charles Wood. Mr. Bulmer has published songs and piano-forte pieces.

The organ, a three-manual, has a large proportion of "Father Smith" stops. These pipes, like the Snetzler pipes in Beverley Minster, are precious and need the most careful handling. "Father Smith" (Bernhard Schmidt) was born in Germany about 1630 and died in London in 1708; two of his organs are in the Temple Church and St. Paul's Cathedral.

St. Clement Dane's enjoys the distinction of being the official Church of England of Australia. During the season many special musical services are given in the church with chorus, organ and orchestra; it is also (like St. George's, Hanover Square) often chosen as the scene for society weddings. The building is a Sir Christopher Wren church (1681) erected on the site of a church in Saxon times. The vicar showed me a little light (hardly a window) given by an American lady, picturing a wren, placed in the vestibule. The vicar is that rare bird, a musical parson—I understand he is an F.R.C.O. It pleased me much to have Mr. Bulmer say that he knew Dr. E. H. Turpin, my old organ master, who died in 1907.

The next evening we went to a "Prom" concert given by Sir Henry Wood and the Queen's Hall Orchestra. These concerts every evening except Sunday, beginning late in August and running into October, are famous over the world, and deservedly so. We had seats (not reserved) for 75 cents, in first balcony, over the orchestra. Wood, nicknamed "Timber" by his men, did something in the "Tannhäuser" Overture that I never heard done before; at the end of the four-bar phrases in the first pages before the entrance of the fluttering violin figure he made an exceedingly short, but still plainly perceptible, addition to the phrasing-rest. One would think the phrasing-rest was enough. There was a great audience, much enthusiasm and splendid playing.

I imagine some DIAPASON readers have attended Dr. Harold Darke's Bach recitals in St. Michael's, Cornhill, only a step or two from the Bank of England. The church has a small park—perhaps seventy-five feet square—at its back, surrounded by tall office buildings; between, around and through these buildings are narrow passages running bewilderingly in all directions in true London fashion. Roam around in these and you will presently come across a "Simpson Chop House," much more the real thing than the haughty establishment on the Strand visited by most Americans. In the small room (seats for perhaps fifty people) you can pick out your own chop and have it cooked as you like by the white-hat at the door, who will smile respectfully for you as you tip him 4 cents (O, ye gods!) on leaving.

Grouse shooting begins in Great Britain on Aug. 12 and birds were displayed in the Leadenhall Market, just around the corner from St. Michael's. A market-man offered me young birds for \$1.37, older ones for 37 cents. By the aristocracy and gentry much is made of grouse shooting; one can even dine off the birds in London on the evening of the 12th. The district about St. Michael's Church is neglected by tourists, yet within easy walking distance are St. Paul's Cathedral, the Bank of England, the Monument, All Hallows', Barking (the Toc-H Church), St. Bartholomew's, London Bridge, some of the old City (Wren) churches.

Aug. 17 I had an appointment with Mr.

HAROLD SCHWAB



HAROLD SCHWAB OF BOSTON displayed his prowess both as an organist and as a pianist in a recital Jan. 11 at Winslow Hall, Lasell Junior College, Auburndale, Mass., when the first half of his program was devoted to piano selections and the second part to the following program on the organ: Bourree, Sabin; Andante, Stamitz; Prelude, Clerambault; Fantasia and Fugue in G minor, Bach; "Pastelle," Op. 92, No. 1, Karg-Elert; Folksong, Whitlock; Sixth Symphony, first movement, Widor.

C. Lythgoe of the Rushworth & Dreaper London office (289 Regent street, Marcol House) to look over one of their organs. Mr. Lythgoe knows his London, is a wonder at the wheel and proved that he could demonstrate an organ. We went to St. Mark's Church, North Audley street, where the firm has a new instrument of three manuals and sixty-six speaking stops. I had the pleasure of meeting Maurice Finden, the organist and choir-master.

An attractive interior greets the eye. On the north side is a beautiful chapel embellished with a tapestry made by the vicar's wife, Mrs. Penny. The organ is housed on both sides of the chancel, its front pipes displayed in shapely bays. Broadcasting from the St. Mark's organ is done once a month. The church has good resonance, but no disturbing after-rolls. The tone is sympathetic, some of the stops (choir, open diapason, orchestral flute and French horn) are of exceptional beauty. The swell pedals are sensitive enough to produce a *sforzando*; the full swell is very fine. The pedal list shows seventeen stops, five of which are borrowed from great, swell and choir; seven are extensions from the remaining five, namely from the open diapasons (wood and metal), 16 ft.; bourdon (wood), 16 ft.; quint (wood), 10½ ft., and bombarde (metal), 16 ft. For *tutti* passages I did not find the pedal lacking in depth or fullness, but I question the usefulness of the manual borrowing as compared with the addition of two or three straight stops.

After hearing this interesting instrument, Mr. Lythgoe took me to the Strand, leaving me at St. Clement Dane's, only a few steps from the stamp shop of Bridger & Kay, an old firm dealing in the classic stamps of the English colonies. As a moderate collector I always enjoy meeting Mr. Kay, who is not only an affable gentleman, but also wonderfully well informed about postage stamps of all the world. (About this time I seem to hear a chorus of organ-lovers shouting impatiently: "Never mind postage stamps! Get a-going! What about the English diapasons?")

When I first went to England (1883) I realized that Americans were under the shadow of an inferiority complex, though the psychological jargon was not in general use then; we had been told by the English so often that the American diapason was not equal to the English article—and it was not—that we felt sorry for ourselves. Now there is little question as to the quality of the diapasons of the best American builders.

In one respect, still, I like the English handling of the diapason in the typical specification better than our own—the

multiplication of 8-ft. diapasons on the great, undersung by a double open. Taken at random I find five great four-manuals at Westminster Chapel (London), New College (Oxford), St. Paul's, Onslow Square (London), Malvern Priory, Christ Hospital (five manuals), King George's Hall (Blackburn), and two three-manuals, Haileybury College, St. Mark's, North Audley Street (London), all with a double open 16-ft. and three 8-ft. I like the fullness, richness, majesty of tones holding up the rest of the organ.

We had a good day on Sept. 2, a day with real sunshine, not one of the days the English describe as "fine but dull," meaning that fog and rain are absent. That was the day I was to see a Compton organ and visit the Compton works in North Acton. When I was in London in 1922 I knew John Compton; he then had a small factory in Chiswick, not far from Turnham Green railway station. Since then the business is under the name of The John Compton Organ Company, Ltd. I had been "dated" by the Compton office for 3 p. m. at the Ealing, Broadway station. My morning was pleasantly busy taking Connie Ellingford and Mrs. Mac to lunch, but I kept my mind on my job despite very pleasant society, and stepped off the train on time to the second. F. Heddon-Bond was waiting for me. I had never met Mr. Bond, but I have very pleasant recollections of his son, who was eyes for Alfred Hollins on his last tour of the United States. Mr. Bond is admirably qualified for his post in the John Compton Company since he is not only M.A. (Cambridge) but F.R.C.O. The organ in Ealing is in the Priory Church of St. Benedict, connected with a German Catholic religious order. The church is apparently of recent build, good seating capacity and resonant. I could not learn the organist and choir-master's name.

The organ, built in 1934, has fourteen ranks of pipes and is on the extension system. The stopknobs are luminous, showing their names with a little flip of the finger; in this respect the console follows those at Downside Abbey and the B.B.C. Wind pressures range from four to twelve inches. There is an abundance of mechanical accessories, including a "sustainer," sometimes of great use. As I always do, I interested myself particularly in the diaphonic 32-ft. pedal; it did not seem effective, but the tone of the organ as a whole was excellent. The console is placed in the south aisle.

From Ealing Mr. Bond drove me to the new Compton factory in North Acton. My interest here was not only to get a glimpse of the English workman and his working environment, but also to note what sort of an article the Compton Electrone is. We pipe-and-wind organists, if I may judge by myself, seem to be unable to take the Electrone and its fellows on their merits; it may be that it seemed to the inventor and builder to be easier, in overcoming sales resistance, to compare the electric "organ" to a "pipe organ," to the supposed disadvantage of the latter, than to introduce an entirely new thing and overcome mental inertia in a possible customer.

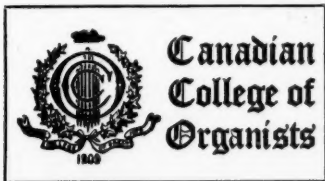
It was a pleasure to meet Clifford Hawtin, the Compton chief voicer; I also owe F. Heddon-Bond much for the pains he took to explain clearly and at length the fundamental principles of this electro-magnetic instrument.

In the Electrone, as in all the other instruments that utilize a portion of the harmonic series (the Electrone uses up to the twenty-fourth harmonic), I find the pedal the weakest point. But even here it may be that I am too stubbornly committed to the 16-ft. pipe pedal open diapason to judge intelligently.

The specification of the Electrone, model 2, is hardly more than a list of stops, with no real information as to the instrument's scope or capability. The model 2 has eight stops in the pedal, two couplers; twelve stops in the great, one coupler; fourteen stops in the swell, tremulant, with four pistons to each manual and two swell pedals.

I found my way back to East Sheen by 'bus, my head filled with tonal system, double-touch canceling, sound outlets, electrical amplification, electro-magnetic construction, etc., etc. No use! Can't take it all in! Very confusing.

Happy thought! Revisit Ventnor, hear the surf, walk on the Downs, forget stops, wind pressures, electricity. Yes, sir-ee!



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Kitchener Center.
 Glenn Kruspe was elected chairman of the Kitchener Center at the annual meeting and banquet held early in January at the Walper House. Mr. Kruspe succeeds W. R. Mason, who held this office for the last three years and guided the local center through the C.C.O. convention held last August. Eugene Fehrenbach was elevated to the office of vice-chairman, while Cecil Walker of Preston succeeds Mr. Fehrenbach as secretary. Leonard Grigg of Waterloo was re-elected treasurer.
 In his inaugural address Chairman Kruspe praised the work of Mr. Mason during the three years, paying tribute to the manner in which he conducted affairs during the C.C.O. convention. Mr. Kruspe asked the members for their cooperation in the coming year.

A lengthy discussion took place on the program of 1939. It was decided to have a guest recitalist in the spring. A vote of thanks was moved by Clifford McLeland of Guelph to the retiring officers.

After the meeting Mr. Kruspe showed colored moving-pictures of his trip abroad last summer and also pictures taken at the convention.

London Center.
 A meeting of the members of the London, Ont., Center was held Jan. 4 under

the chairmanship of Charles E. Wheeler, recently elected to that office. It was decided to hold a spring musical festival under the auspices of the center, further arrangements for which will be made at the next meeting. A discussion was held, led by George Garbutt, on the subject "The Requisites of a Good Organ."
 ETHEL L. MATTHEWS, Secretary.

Toronto Center.
 The annual "Christmas party" (some-what belated) of the Toronto Center was held Saturday, Jan. 7, at the Maurice Cody Memorial Hall of St. Paul's Church. About sixty members and guests sat down to an excellent dinner served by some of the ladies of the church. After dinner a cleverly-written paper was read by Dr. Charles Peaker, relating a certain event in local history of forty years ago, presented in the form of a dream walking. It was the speaker who had been walking, apparently in his sleep. A short program in lighter vein was then given in the hall, followed by a round of bowling and table tennis.

Brantford, Ont., Center.
 The monthly meeting of the Brantford Center was held Jan. 14 at the Ontario School for the Blind, Brantford, and the program was arranged by Frederick Lord, assisted by Miss Susan Millar. George Veary presided over the business meeting, at which plans were laid for a Lenten service to be held in March, featuring a combined choir of 200 voices. An interesting program was given by talented students of the Ontario School for the Blind. In the chorus numbers especially precision of attack and excellence of tone were notable.

Hamilton, Ont., Center.
 A Christmas party was held in the club-rooms of the Hamilton Conservatory of Music Dec. 28. Miss Nellie M. Hamm was in charge of the social part of the evening and Miss Mary Townsend provided games and entertainment. Our Christmas party, because of the unique program annually provided by Miss Hamm, promises to become a regular annual event.
 HARRY MARTIN, Secretary.

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- HOW BEAUTIFUL UPON THE MOUNTAINS....John W. Work
- INTO THE WOODS MY MASTER WENT.....J. Thurston Noe
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History of Gregorian Chant and a Study of Its Characteristics

GEORGE E. STERTZER AT NEW ORGAN IN COLUMBUS

[Paper presented by Father Mooney of the Cathedral of the Immaculate Conception, Kingston, Ont., at meeting of the Kingston Center, Canadian College of Organists, in December.]

By the REV. THOMAS MOONEY

It is necessary, first of all, to define what we are to discuss, for the official music of the Catholic Church has many names, depending upon the particular characteristic of it which is emphasized by the one using them. The most familiar name is Gregorian chant, because Pope St. Gregory the Great, who lived about the end of the sixth century, was principally responsible for its codification and arrangement. It is also called plainchant or plainsong, a name given after the introduction of harmony because the added parts were invariably more elaborate. Sometimes you will find the word written "plane chant," from the Latin *cantus planus*, which is derived from the fact that sometimes the Gregorian melody was used as the basis of an elaborate contrapuntal arrangement.

Came from Hebrew Psalmody

The origins of Gregorian chant are shrouded in mystery. It seems plain, however, that it is derived in part from Hebrew psalmody. The first Christians were Jews, accustomed to singing the psalms of David both in the temple and in the synagogue, and there is every reason for supposing that they continued to sing them as Christians. As there are no examples of such music or of any Hebrew music until long after the chant was established, there is no way of telling how much one developed from the other. But it is a generally accepted fact that the origins of the church's song are to be found in the psalms as sung in the Jewish synagogue.

As Christianity spread it adopted the characteristics of other music as well, the most important being the modal system of Greek music. The ancients had many different modes, differentiated by the extent of the scale or the disposition and importance of the intervals. They recognized three scales—the diatonic, the chromatic, which altered by a semi-tone certain notes of the scale, and the enharmonic, which admitted a quarter-tone. The church rejected the last two as being too effeminate and retained the diatonic scale, which eventually became the eight psalm-tones from which the rest of the chant developed. Both the ancients and the Jewish music had adopted the principle of an indivisible time unit, upon which rhythm is based and which the chant retained. It is simply a convention to print the chant in modern notation with each note as an eighth note; it could be any other.

It would take too long to trace the origin of the various types of chant, which developed at a very rapid rate in various parts of the Christian world. Visitors and travelers, impressed with what they heard, were mainly instrumental in its diffusion. Lacking any system of notation, all teaching and all transmission of melodies were oral. After the freedom given to the church under Constantine the public services became more elaborate, and also the music which accompanied the liturgy. Although evidence is fragmentary and sometimes contradictory, the work of ordering and arranging the chants for the various offices and for the liturgical year proceeded steadily from St. Leo the Great (440-461) to St. Gregory the Great (590-604). St. Gregory the Great was both a scholar and a musician, well qualified for the work which he undertook.



GEORGE E. STERTZER, organist of the Gates-Fourth Methodist Church at Columbus, Ohio, has made good use of a large cash gift from a member of his parish and now presides over a new two-manual organ. The instrument is the work of the Organ Supply Corporation of Erie, Pa., and was installed by James G. Bennett, the Columbus organ expert.

That work was twofold; he assigned to each piece its place in the cycle of the liturgical year and made a revision of the liturgical books that involved going back to the source in some cases and the composition of new pieces in others. Authorities are unanimous in attributing to him the greater part of the work and the glory that goes with it. It was a copy of his antiphony that St. Augustine brought to England, along with singers to teach it, which resulted in the foundation of *scholae cantorum* in England that were the equal of any in Christendom.

Reached Its Zenith in A.D. 1000

The chant did not cease to develop after the time and work of St. Gregory, but it developed along the lines of his revision and arrangement. As new feasts were introduced it was necessary to compose new music or arrange some existing composition. The chants for the Kyrie and the other ordinary parts of the mass became more elaborate and more numerous. This period also saw the origin of the sequence, at first merely a pedagogic device to enable the singer to remember a long series of notes by placing a syllable on each note, and later becoming a distinct composition. Tropes originated in much the same way and were an interpolation in an existing text. The Kyries in our present Kyriale take their names from the tropes that were composed on their melodies.

The chant reached the zenith of its glory about the year 1000. After that it began to decline, but the early stages of decline are noticeable now only in an over-exuberance in the multiplication of tropes and sequences and the departure from the severe and dignified chant of earlier days. The rise of harmony, and with it of measured music, with the immense popularity which they enjoyed, all

contributed to a neglect of the chant and to an attempt to force it into accord with the new theories. The humanist movement, with its disdain for all things medieval, resulted in a "reform" of the chant which ruined it completely and which cast it into oblivion and disrepute, which was to last almost until the present day.

The work of restoration begun about the middle of the last century made progress rapidly under the care, zeal and knowledge of the Benedictines. Three names stand out—first Dom Prosper Guéranger, abbot of Solesmes, who died in 1875, and Dom Joseph Pothier, "Les Melodies Gregoriennes," 1880, and Dom Andre Mocquereau, who wrote "Le Nombre Musical Gregorien," the standard work on Gregorian rhythm. Thanks to their work and the progress of modern photography, which enabled the Benedictines to have at Solesmes photostatic copies of the principal manuscripts from

all the museums and libraries of the world, we are now reasonably sure that our chant books have the same melodies as when St. Gregory the Great first codified them, and that our rendition, aided by the rhythmic signs invented by them, is substantially in agreement with the original rendition. Their work has convinced the world that Gregorian chant is a distinct art form, with its own independent history and its own theory, quite distinct from other forms of music, and the modern world has come to realize that that art form is in its own way perfect, that it expresses the religious spirit in a singularly beautiful way and that it is one of the important treasures of the musical world.

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Tonality and Rhythm Different

Gregorian chant differs from modern music in tonality and rhythm. We have seen that the church adopted the modal system from Greek music, which resulted in the peculiar tonality which one recognizes in the chant today.

The study of Gregorian tonality is yet in its infancy, there are conflicting theories about it and I am not able in the course of a short paper to give any more than the merest outline of it. Modern music has two modes or scales, the major and the minor; Gregorian music has eight, each differing from the other as much as the major does from the minor. They are built on diatonic scales, each one starting on a different note of the natural scale; thus we have the semi-tones appearing in a different place in each scale, and it is this difference which gives each mode its essential character. The scales are built up upon a pentachord, followed by a tetrachord in the case of those modes called authentic; in the plagal or derived mode the tetrachord comes first. Thus the modes come in pairs, first the authentic followed by its derived or plagal mode.

In each mode there are two important notes, of which the first is called the dominant, because it recurs most frequently in any composition in that mode, and the second the tonic, upon which the composition ends. Another feature of Gregorian music is the complete absence of the leading note of modern music, which at first seems strange and severe, but after listening to it a while one quickly becomes accustomed to it.

Rhythm in Gregorian Chant

The study of rhythm in connection with Gregorian chant is as yet incomplete and there is still some disputation among scholars as to its exact nature. The most exhaustive study and the most authoritative work on the subject is "Le Nombre Musical Gregorien" by Dom Andre Mocquereau, the learned Benedictine who died in 1930. This is now being translated into English. It is not necessary for the chorister to make such a detailed study of the nature of rhythm and what I will attempt to give you is a few of the fundamental principles which make



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Gregorian music so different from modern music.

The classical definition of rhythm, given by Plato, is "order in movement," and the Greeks grouped the three arts of music, poetry and the dance together, because all were arts of movement whose beauty lay in the order or rhythm of that movement. In poetry the movement is so ordered that we have measure, but in prose, or in music in its earliest examples, we have what is known as free rhythm. The classic example of free rhythm in speech is Ciceronian prose, for the great Roman orator wrote subject to laws as strict as those of poetry.

When analyzed all rhythms can be reduced to two kinds—either binary or ternary groups of notes or syllables; the more complex forms as found in modern poetry or music are merely multiplications or combinations of these two groups. Gregorian chant, with the exception of hymns, is prose, and therefore written in free rhythm—that is, binary and ternary groups are mixed indiscriminately, depending on the word or phrase which the music expresses. If we were to examine ordinary speech we would find this same basic division into rhythmic groups of twos or threes, combined to make phrases and sentences. So it is with Gregorian chant; the basic divisions into binary or ternary groups are combined into phrases and finally sentences. This natural rhythm is produced by the accent—an arsis when the voice rises, a thesis when it falls, or, as Dom Mocquereau expresses it, the *clau* and *repos* of speech. Besides the basic arsis and thesis we have also the larger grouping into phrases and sentences, each also with its *clau* and *repos*.

Accordingly, therefore, the *neums* or notes of Gregorian chant are theoretically equal and indivisible, as theoretically the syllables in speech are all equal. In practice, in one as in the other, there may be a slight shortening or prolongation as the word or phrase requires. There is no division, however, of the unit into the equivalent of sixteenth and thirty-seconds, as in modern music, and a dot doubles the value of the note instead of halving it.

In the editions of books of chant now approved there are guiding signs to enable one who has made a slight study of the chant to find out how the rhythm should go. Besides the standing rules governing groups of notes, there is also a sign called the *ictus*, a small perpendicular line beneath the note, indicating that it is the beginning of a new movement.

In practice the observance of the *ictus* is more mental than physical. It is not a stress, as that is much too heavy; it is, rather, that the singer is to give merely enough prominence to the notes so marked as to mark the movement of the melody. An analogy, used by Dom Mocquereau and repeated by nearly every writer, is the analogy of a bird in flight. The beat or quiver of the wings is taken to express the arsis and thesis of groups of two or three notes; the undulations of the bird's movement represent the arsis and thesis play of these groups, and in the gradual rise from the ground and its gradual descent to earth we find the comparison of the complete phrase or piece. Yet all that the eye can discern in the flight of a

E. LILLIAN MECHERLE



MISS E. LILLIAN MECHERLE'S music drama, "Lo! The Branch of Beauty Is Come," was presented for the second time at the Christmas season in the First Presbyterian Church of New York City, where Miss Mecherle is director of the church school choir and choral group. The performance took place on the evening of Dec. 18. *The Church Tower*, monthly publication of the church, expresses the hope that this rendition "will become a First Church institution and be used each Christmas time." It was produced for the first time in 1937.

Miss Mecherle is an Illinois girl and has B.A. and Mus.B. degrees from Illinois Wesleyan University. She is a graduate of the Guilford Organ School under tutelage of Dr. William C. Carl and has her master of sacred music degree from Union Theological Seminary, under Dr. Clarence Dickinson. Miss Mecherle has been a recitalist at the San Diego Balboa Park outdoor organ, where her performances received highly complimentary reviews from the newspaper critics.

bird are points of added buoyancy and renewal. So the voice bends almost imperceptibly on the elementary *ictus*, combining *neums* into larger rhythmic figures, which in their turn form a complete and symmetrical whole.

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The church is in the course of construction and is one of the most imposing edifices in the upper Michigan peninsula. It is to be completed in the early part of April.

The stop specifications are as follows:

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- Clavichord, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Trumpet (7-inch wind, separate chest), 8 ft., 73 pipes.

SWELL ORGAN.

- Lieblich Gedeckt, 16 ft., 73 pipes.
- Geizen Diapason, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Oboe (capped), 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN (Enclosed with Great).

- Open Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN (Enclosed in chambers).

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

Wind will be provided by a Spencer Orgoblo of five horsepower.

Wilbur F. Swanson to Play in Chicago.
Wilbur F. Swanson of Augustana Col-

lege, Rock Island, Ill., and Professor Maurits Kesnar, violinist, will give a concert at the Moreland Lutheran Church, Lotus and Huron streets, Chicago, Feb. 16. They will also appear at Wheaton College Feb. 17 and play a forty-minute recital at chapel time. Sunday afternoon, Feb. 19, Mr. Swanson will serve as organist for the vesper service at the University of Chicago Chapel. A joint Lutheran service is to usher in a series of mid-day services to be held in the loop during Lent. Mr. Swanson will play the Passacaglia in C minor, Bach; "Ave Maris Stella," Titelouze, and his own "Built on a Rock the Church Doth Stand" as prelude, offertory and postlude.

**VAN DUSEN CLUB HEARS
TALK BY WILLIAM H. BARNES**

"The Development of the Organ up to the Time of Bach" was the subject of a talk by William H. Barnes at the Jan. 9 meeting of the Van Dusen Organ Club in the American Conservatory organ salon, Chicago. Phonograph records of music of this period and the playing of the theme and variations from Widor's Fifth Symphony by Wilbur Held were other features. A second lecture by Dr. Barnes, on the Baroque organ, is scheduled for March 17. The program for Jan. 23 listed Edward Eigenschenk playing two Hindemith sonatas and compositions by Schmidt and David.

Siegfried Matson, a member of the club, was chosen as soloist with the Illinois Symphony Orchestra (a part of Chicago's PWA music project), playing the Saint-Saens Concerto in C minor at a concert sponsored by the club on Jan. 22. Mr. Matson is a brilliant pianist and an organ pupil of Edward Eigenschenk.

**WICKS ORGAN IS ORDERED
FOR FAIR IN SAN FRANCISCO**

The Wicks Organ Company of Highland, Ill., has been awarded the order to build an organ for the Temple of Religion and Tower of Peace, a building which will be one of the features of the Golden Gate International Exposition at San Francisco. The tonal resources of the instrument have not yet been announced, but it is to be a thoroughly modern organ, in keeping with the edifice in which it will stand, and will be used in frequent recitals for the benefit of exposition visitors.

**FOUR LENTEN RECITALS BY
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- L. HECKENLIVELY (Double Choir) - Alleluia, O Day of Glory
- WALTER WILD - - - - - Blow, Golden Trumpets
- R. E. MARRYOTT - - - - - Lilies of the Dawn
- E. H. THIMAN - - - - - Good Christian Men Rejoice
- J. S. BACH (Arr. R. Broughton) - - The Way to Calvary
- CLARENCE DICKINSON (Arr. by) - - - - -
- (S.A. or S.A.B.) - - - - - By Early Morning Light
- (S.A. or S.A.B.) - - - - - When the Dawn Was Breaking
- A. BAYNON (Unison) - - - - - Easter Joy

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- FRANZ BORNSCHEIN - - - - - God of Might
- H. K. ANDREWS (Double Choir) - Love of the Father
- E. H. THIMAN - - - - - Ring Out, Ye Crystal Spheres
- CLARENCE WATTERS (T.T.B.B.) - Laudate Pueri
- HUGH BANCROFT - - - - - O Splendour of God's Glory
- L. LEWANDOWSKI (Arr. N. L. Norden) - Psalm 150
- JAMES R. DUANE - - - - - The Redeemed of the Lord
- BORTNIANSKY (Arr. C. Black), (S.A.) - O God of Might
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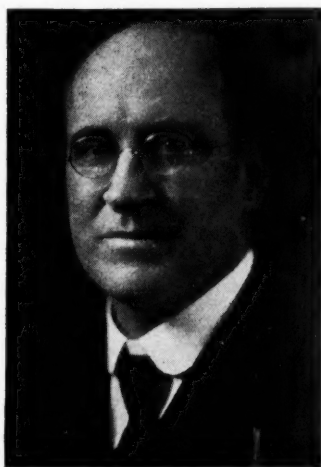
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IF YOU ARE ONE OF THE 14,000 residents of the city of Winchester, Mass., you have the honor of being counted and listed by an organist one of whose claims to distinction is the fact that a little over a third of a century ago he was invited to play at one of the famous "Motetten" in St. Thomas' Church, Leipzig, the fame made famous by Johann Sebastian Bach.

F. Percyval Lewis, F.A.G.O., has a facile technique both as an organist and as a census taker, and in both fields of service he has won recognition through the years. Mr. Lewis was born June 20, 1879, at Woburn, Mass., and received his earliest training in piano, organ and harmony from his father, who lost his life in an accident in 1898. Young Lewis' first church position was at a one-manual organ with pedals, when he was 15 years old. After four years at this post he was appointed to take charge of a large three-manual, and here he remained on the bench for twenty-eight years. He has been an active church organist ever since that day. In 1904 he was at the English Church in Leipzig. After being graduated from Harvard University in 1902 Mr. Lewis spent a year at the New England Conservatory and received his organ diploma. Three summers of travel followed, with two summers of study, mostly in Leipzig. He attended Gustav Schreck's counterpoint class and the second fall and winter took organ lessons from Karl Straube, who then was the new organist of the Thomaskirche. Straube prepared the young American and then invited him to play the Bach Passacaglia and a Rezer chorale prelude at a Saturday noon "Motette." The performance took place March 25, 1905, before a congregation which filled the church. Both Professor Schreck and Dr. Straube, who were present, expressed their admiration for the performance. This was believed to be the first time that a foreign student visitor ever appeared at this church as guest organist.

Mr. Lewis became a member of the American Guild of Organists in 1906 and won his fellowship in 1912. He is also a member of the Massachusetts Society of Mayflower Descendants.

In 1920 Mr. Lewis did remarkably quick and efficient work on the United States census in the town of Winchester and this led to his appointment to take the census regularly, a work in which he has been engaged since that time. Mr. Lewis lives with his mother in Winchester.

**KRUWEL'S KANSAS CITY
CHOIRS HAVE CELEBRATION**

Under J. Max Kruwel's inspiring leadership the musical forces of the Linwood Methodist Church of Kansas City, Mo., not only sing well, but they dine well. Christmas activities opened with a turkey dinner and Christmas party for the five choirs and choir guilds Dec. 16 in the church dining-room. There was a brief program of music by members of the choirs, Dr. Cassius English Street, pastor of the church, brought greetings, and Mr. Kruwel mentioned two gifts to the choirs, a horn celesta for the organ by Charles T. Kornbrodt and of a plot of ground on Lake Lotawana for perpetual use of the choirs by Mrs. Milton Thompson. About 200 attended the dinner and 1,200 attended the vesper service.

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ANNUAL MEETING JAN. 16; DR. WATTERS IS PRESIDENT

The seventeenth annual meeting of the Hymn Society, held at Union Seminary in New York Jan. 16, was well attended. Members of the Chicago and Boston chapters were present. The Rev. Philip Watters of White Plains, N. Y., was elected president. Mr. Watters is well known as the secretary of the Federal Council's Commission on Worship. Dr. Henry Wilder Foote of Boston, Dr. William C. Covert of Philadelphia and Dr. J. V. Moldenhawet of New York were made vice-presidents.

The retiring president, Dr. Oliver Huckel, received the warm thanks of the society for his sterling service. He gave a graphic account of the activities during his two terms as president, which included the following: First came the complete revision of the constitution of the society and its incorporation under the laws of New York state. In response to the invitation of the Hymn Society of Great Britain to share in the revision of the Julian Dictionary careful studies were made of every phase of that undertaking. Dr. Millar Patrick, editor of the British Society, was to visit us next May to confer further on the undertaking. The meetings and reviews of current hymnals had been most stimulating. Hymn festivals had been held in places throughout

the country. The president was glad to record the acceptance of honorary membership in the society by Canon Douglas, Dr. Alexander MacMillan, Dr. William P. Merrill and Professor Waldo S. Pratt. The passing of Dr. Calvin W. Laufer, one of its three founders, was a great loss to the society.

After the dinner Dr. Huckel presided at an open meeting, at which Dr. Earl Marlatt, dean of the Boston University School of Theology, gave a witty and able address on "Adventures in Hymn Writing." His reminiscences of Vachel Lindsey and Katherine Lee Bates and his poignant accounts of their work were well matched by similar adventures of his own.

Miss Emily S. Perkins arranged for the singing of half a dozen choice and little-known Christmas and other carols, including Marlatt's "The Dreamers" and her own "Christmas Eve Reverie." Miss Darnell added a stirring descant by G. Darlington Richards on "Regent Square."

At the business meeting reports were presented, including an encouraging statement from the treasurer.

We have received an attractive program of the recent hymn festival at the Presbyterian Church of Hamilton, Ohio, in which thirteen choirs and a brass quartet took part. The quartet played three chorales for the prelude. Two descants were used. The festival was made possible by the cooperation of the Ministerial Association. The service was arranged under the direction of Mrs. Frederick T. Baumgartner, organist of the Presbyterian Church.

Organ and Piano Program.

Ramona Andrews and Edith Hartman alternated between the organ and the piano in a program for the two instruments played at the Central Baptist Church, Trenton, N. J., Nov. 7. Lynette Hoagland, soprano, sang several solos. The organ-piano numbers were: "Humble Us by Thy Goodness," from Cantata No. 22, Bach; Concerto No. 10, in G minor, Handel; Elegie Fugue, Guilmant; "Dedication," from the Suite "Through the Looking-Glass," Deems Taylor; Symphonic Piece, Clokey.

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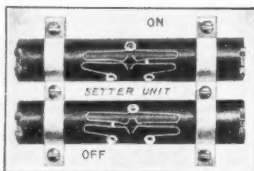
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DOROTHY RUMBECK ADDY



THROUGH THE MARRIAGE of Dorothy L. Rumbeck, Mus.M., A.A.G.O., Detroit has gained an able organist who achieved a reputation in Kansas by her skill at the console. The former Miss Rumbeck is now Mrs. Eldon H. Addy.

Previous to her marriage Oct. 1 at the First Methodist Church, Ottawa, Kan., Mrs. Addy taught piano and organ in Ottawa for four years, was organist at the First Baptist Church for two years and director of children's choirs at the First Methodist Church for two years. She was graduated from Ottawa University in 1936 with two degrees, A.B. and Mus.B., having studied organ with Dr. Harry E. Cooper, F.A.G.O. She continued study at the University of Kansas with Laurel Everette Anderson and received a master of music degree in 1938. She passed the examination for associate of the Guild in 1935.

Mr. Addy is a graduate of Ottawa University and is assistant manager of Standard Freight Lines, Inc., in Detroit. Professor Irving D. Bartley, F.A.G.O., of Baker University and former dean of the Kansas A.G.O. Chapter was the organist at the wedding.

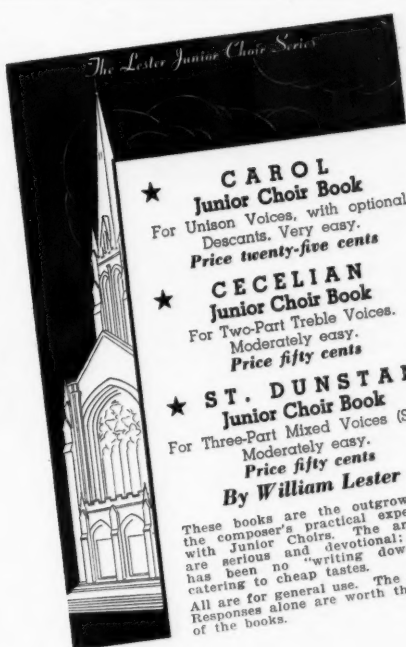
MUSIC TEACHERS OBJECT TO FREE LESSONS BY U. S.

The sixtieth annual meeting of the Music Teachers' National Association, held in Washington, D. C., Dec. 28 to 30, brought out an almost record attendance. Over 925 registered for the M.T.N.A. alone. Probably the high spot in the variety of topics offered was the Friday afternoon session, devoted to papers and discussion of WPA work in music and of bills pending before Congress which have to do with a bureau or division of music in the office of education or in the cabinet. Speaking at this session were Charles Seeger, assistant director of the project in charge of music education; Homer G. Mowe, chairman of the council of New York Music Teachers' Associations; Dr. Walter Damrosch, N. Henry Josephs, Dr. Rossetter G. Cole and William C. Mayfarth, administrative assistant of the Federal Music Project. Before the association adjourned it adopted a resolution opposing the passage of any bill providing free instruction by the government. Another resolution approved the sponsorship by the association of the pending McGranery bill, providing for a division of fine arts in the office of education, Department of the Interior.

At the Washington Cathedral an organ recital by Palmer Christian was given before several hundred delegates. The Washington Choral Society, conducted by Louis Potter, on Friday afternoon gave an hour's program of a *cappella* and accompanied numbers.

Kansas City, Mo., was selected to be the convention city for 1939 and the following officers were re-elected: Edwin Hughes of New York City, president; D. M. Swarthout, Lawrence, Kan., sec-

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retary; Oscar W. Demmler, treasurer; Karl Gehrrens, editor. Warren D. Allen, organist of Stanford University, was chosen for vice-president.

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BY WILLIAM LESTER, D. F. A.

"Pieces en Trio de Claviers pour Orgue," by Beethoven, annotated, phrased and registered by Charles Tournemire; published by Editions Max Eschig, Paris, France.

The editor has unearthed the three pieces included under the one cover from a long-forgotten volume by Fetis, "Studies of Beethoven," published in Paris in 1833. This was a work containing in two volumes all that the Bonn composer had written about harmony, counterpoint and fugue. In the second volume was a chapter dealing with imitations in three parts with mixtures of one free part. To this were appended "three pieces written especially for the king of instruments, and belonging obviously to the admirable organ sonatas of J. S. Bach." These three "inventions" were written at the close of the master's theoretical studies under van der Eiden, Neefe, Haydn and Albrechtsberger. They possess great interest as being the only known works by Beethoven set down for the organ itself. Musically they are attractive Beethoven of the early period, well worth study and performance for their own intrinsic merit. They are somewhat easier than the trio-sonatas of Bach.

Chorale Prelude on "May the Grace of Christ Our Saviour," by H. J. Anderson; Fugue in C minor, by Ambrose P. Porter; published by Novello & Co., London.

The chorale prelude is a two-page treatment of a familiar hymn-tune, perhaps better known here under its name of "Watham." The piece is a lovely melodic meditation, well written. There is much interesting, if unobtrusive, use of the devices of augmentation and diminution. The fugue is a healthy specimen of its type. Few composers today seem to care to indulge in the luxury of complete fugues. We have plenty of fuguetas, fugal episodes, fugal developments, but very little exhibition of full fugues in the older manner. This Englishman has given us a genuine fugue, with all the sections, using all the devices at hand, and one that succeeds in being musically interesting as well as competent on the structural side. It is healthy music, with a Handelian tang and buoyancy. It is not hard; will make a fine recital number on an organ with good diapasons. The vigor of its themes and the variety shown in their treatment will intrigue the listeners.

"The Organ Portfolio," voluntaries for the church organ; issue for October, 1938; published by Lorenz Publishing Company, Dayton, Ohio.

Music of fair to good quality is included in the October issue of this bi-monthly journal. The editors evidently cater little to the demands of the professional organist interested in Franck, Widor, Vierne and Karg-Elert. Rather, consideration is given to the needs of the service player of lesser ambition or pose—he who would play simpler music well rather than elaborate works ineffectively. The journal is an attempt (and a largely successful one) to meet this broad and valid need. Given such a limitation on the type of music to be included, the general level of the successive issues is surprisingly high. The number for October is one of the best yet presented. Special praise should be voted for the reprint of the Gade Chorale Fantasia on "Lobe den Herren." This is organ music, for a long time out of print, of first-class quality, and of musical importance.

"An Irish Pastel," for organ, by Robert L. Bedell; published by Edward Schuberth & Co., Inc., New York City.

A piquant scherzo destined to be a widely used relief number on recital programs. The composer has achieved a real Hibernian color and lilt in the music.

Concerto for Organ in F major, No. 13, by Handel; arranged for organ solo by E. Power Biggs; published by the H. W. Gray Company, New York.

The familiar "Cuckoo and Nightingale" Concerto is here offered in a new

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Sound the Trumpets, by Lucy Evelyn Holt. Anthem for S. A. T. B.
with organ12
Resurrection, by Margaret Starr McLain. Two-part Easter Carol. .12
Day of Resurrection, by Samuel Richard Gaines. Mixed voices
with solos for S. and A.16
O Glorious Hour, by Tchaikovsky (arr. by H. L. Harts). For
two-part chorus10
Ye Men of Israel, by E. S. Hosmer. Easter anthem for mixed
voices with Baritone Solo.15
I Say to All Men Far and Near, by Carl F. Mueller. For S. A. T. B. .15

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A COURSE SPECIALLY DESIGNED FOR organists and choirmasters will be conducted by Amy Ellerman, contralto, during the summer session of the Guilman Organ School in New York City. Miss Ellerman, known throughout the country as a recitalist, oratorio and church soloist, has been engaged to give a lecture course in voice culture that will cover the specific problems encountered by organists and choirmasters in directing choral groups. The course will extend from July 5 to Aug. 5.

Miss Ellerman recently completed her seventeenth consecutive year as contralto soloist at the First Presbyterian Church, New York, where she first sang in 1921. She has been soloist at the Bethlehem Bach festivals as well as with the leading orchestral and choral organizations of the country. Her performance in "The Messiah" with the New York Oratorio Society and the New York Philharmonic-Symphony Society was praised by critics and audience alike.

Chicago Club of Woman Organists.

The monthly program of the Chicago Club of Woman Organists will be given at the Woman's University Club, Fine Arts Building, Monday, Feb. 6, at 8:15. Ora Johnson Bogen is program chairman. A recital has been prepared for this occasion. "Walk Softly," "Mountain Laurel," "The Farewell" and "The Barter," a group of songs written by Mary Ryan, a member of the club, will be sung by Deane F. Smith, baritone. Mr. Smith is head of the voice department of the University of Wyoming and is now doing graduate work at Northwestern University and coaching under Walter Allen Stults. He has sung with the Chicago Symphony Orchestra and has done radio work. Mr. Smith will be accompanied by John E. Morrison. Dr. William Lester, organist of the New First Congregational Church, will be the guest speaker and a group of piano solos will be played by Roberta Hayes, a member of the club.

The Octavo Singers, under the direction of Gordon F. Mason, presented Handel's "Messiah" Jan. 10 at Schenectady, N. Y. An audience of more than 800 attended the performance. This is the fifth year that this organization has offered the "Messiah." Following the performance a social hour was enjoyed by the chorus and guests.

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**Los Angeles News;
Program for Guild by
St. Luke's Choristers**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Jan. 16.—An interesting meeting of the Guild was held at the Harvard School Jan. 9, when the St. Luke's Choristers' String Ensemble, under the able direction of William Ripley Dorr, presented an enjoyable program. The offerings included works by Corelli, Mozart, Bizet, Elgar, Grieg and Rimsky-Korsakoff. The tone of the boys was first-rate and in such numbers as the Elgar "Sursum Corda" the effect was thrilling.

At the meeting which preceded the concert the Right Rev. Robert B. Gooden was introduced and spoke about organists in general. Stanley W. Williams gave an excellent talk on his impressions of Hawaii.

An outstanding recital by John Paul Clark was played at the Vermont Square Methodist Church early in the month. Mr. Clark is a young organist whose work has been directed by Arthur Poister and Irene Robertson and his playing has the earmarks of these distinguished teachers.

I am glad to report that Ernest Douglas is coming along nicely since an accident a few days before Christmas. He was struck by an automobile and will be confined to his home for another month to six weeks. Alexander Forbes is substituting for him at St. Matthias' Church.

Miss Louise Stone was the organist at the Sunday afternoon recital at Occidental College the first Sunday in January and gave an excellent program that brought out all the possibilities of the Skinner organ in Thorne Hall. Numbers by Bach, Stoughton and Kinder made up the program, which included a stunning performance of the "Piece Heroique" of Franck. Three choral works of Miss Stone have been accepted by the H. W. Gray Company and I am sure will have wide use as soon as they are in print.

In a heavy downpour of rain about 2,000 people attended the performance of "The Messiah" at the First Congregational Church. It was a real tribute to the choir and to the brilliant director, Arthur Leslie Jacobs.

During the last six weeks I have been confined to my home much of the time and to pass the time I have listened to the radio and have been playing a lot of organ records. Some time ago a friend of mine in France sent me some fifteen records he had made of improvisations played by some of the leading organists in Paris. The point of this paragraph is that I found even the best of these records bored me to death after about the tenth time I played them. I confess it has puzzled me and I am wondering if an improvisation is not like a motion picture—good for one sitting.

Clarence Tufts, who for some years has been organist of the First Presbyterian Church in Los Angeles, and making a fine job of it, has resigned.

Dudley Warner Fitch with Dr. Joseph W. Clokey will stage a big hymn festival at St. Paul's Cathedral the last part of the month. This festival is becoming a more or less annual affair during the diocesan convention and Mr. Fitch knows how to run it to the king's taste.

Having had extra time on my hands I

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have been going over some books and music and would like to bring to the attention of all the really great book of Percy A. Scholes, "The Oxford Companion to Music." Here is a volume of over 1,000 pages that should be in every library. I have also enjoyed very much "Letters of Mozart and His Family," by Emily Anderson.

As to organ music, there is a fine Fugue in C minor by A. P. Porter and an effective organ arrangement of the slow movement from the Quintet for piano and strings, Op. 34, by Dom Gregory Murray.

**CLUB HEARS WHITMER BYRNE;
PORTER HEAPS AT NOVACHORD**

The monthly noon meeting of the Harrison M. Wild Organ Club was held Jan. 10 at the Central Y.W.C.A., Chicago. Whitmer Byrne, dean of the Illinois Chapter, A.G.O., was guest speaker, using the theme "Convincing Performance." He challenged organists to convince the public that the organ is a worthy solo instrument. No one, he said, can excuse himself for unimaginative playing by saying he has an inadequate organ. An artist knows the effect he wants and will produce it even on a small two-manual. Sincerity and work, he declared, are the secret of convincing performance.

Bertram Webber was host to his fellow members and their guests Jan. 17 at the Hammond studios on the top floor of the Furniture Mart. Poulenc's "Country Concerto" was played with faultless technique by Porter Heaps at the Hammond and Grace Nelson at the piano. The work, written for clavichord, was arranged by Mr. Heaps. At the conclusion of the concerto Mr. Heaps played a Scherzo by Rousseau and a suite by Rowland Leach, entitled "Four Casual Brevities," inspired by curious cacti observed in the desert.

The audience then had a preview of Laurens Hammond's latest invention, the Novachord. The remarkable instrument was demonstrated by John Hammond and was played also by Viloma Gaumer, accompanied by J. Wilson Doty at the organ. Refreshments were served and the organists spent the rest of the evening in animated conversation and in exploring the resources of the Novachord.

**NEWS FROM SAN FRANCISCO;
GUILD'S CHRISTMAS PARTY**

By WILLIAM W. CARRUTH

San Francisco, Cal., Jan. 17.—The annual Christmas party of the Guild was held at the garden studio of Miss Virginia de Fremery Dec. 27. It had been announced that the party would take place at the spacious home of Mrs. Baldwin Woods, but owing to the sudden illness of Professor Woods, other arrangements had to be made. Miss de Fremery came to the rescue and graciously put her beautiful studio at the disposal of the Guild. A delightfully informal evening was passed playing games, musical and otherwise, and getting better acquainted. Frederic Cowen was the successful master of ceremonies.

Dr. Charles Greenwood, organist of the First Congregational Church of Oakland, has installed a beautifully voiced two-manual Kimball organ in the attractive music-room of his home in Piedmont. On Sunday afternoon, Jan. 1, Dr. and Mrs. Greenwood kept open house, so that their many friends could join them in enjoying their recent acquisition.

Newton Pashley, formerly of Denver, has been appointed organist and choir-master of the First Presbyterian Church of Oakland, succeeding Walter B. Kennedy, who held the position for over twenty years.

Malcolm Battison, who for the last year has been organist at First Church of Christ, Scientist, in San Mateo, is now playing at First Church in Oakland.

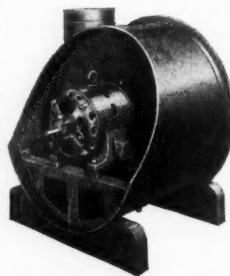
"The Messiah" at Portland, Ore.

Lauren B. Sykes has given Handel's "Messiah" three times this season and at the last performance, in the Hinson Memorial Baptist Church, Portland, Ore., of which he is organist and choirmaster, Sunday afternoon, Dec. 18, the church was filled to capacity, 250 people stood in the aisles and nearly a thousand failed to obtain admission to the church. The senior choir had the assistance of distinguished soloists and two trumpeters, with Mr. Sykes at the organ.



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**Notes from Capital;
Fifty-Two Recitals
Record of Ten Weeks**

By MABEL R. FROST

Washington, D. C., Jan. 19.—For those who are intrigued by statistics it will be interesting to learn that fifty-two organ recitals were played in the capital city and immediate vicinity in ten weeks before and after Christmas. This is an average of a little over five recitals a week, the banner week of Dec. 4 offering seven. The list does not include pre-service recitals such as are presented weekly by Edith B. Athey at Francis Asbury Church, Warren Johnson at the Church of the Pilgrims and others.

Marjorie Maxfield gave a recital Dec. 5 at Christ Lutheran Church, Bethesda, Md., as part of the dedication week services, following the formal dedication of the church Dec. 4. She played on the two-manual Möller organ.

Conrad Bernier gave a recital Dec. 6 in the Howard University concert series, which always draws large audiences of serious musicians and music-lovers. His program included a first performance of a suite from his own pen.

Dr. T. Tertius Noble's recital on the new organ at the Washington Cathedral took place Dec. 6. Palmer Christian's recital (also in the cathedral), which was described by Alice Eversman in the *Evening Star* as "richly rewarding," was a feature of the annual convention of the Music Teachers' National Association.

Robert Noehren made his Washington debut under Guild auspices Jan. 16, playing among other selections the Bach Great G minor Fantasia and Fugue and Sonata in E minor, a Hindemith Sonata and Franck's Chorale in A minor.

The Monday night recitals at the Washington Chapel, Church of Jesus Christ of Latter-Day Saints, are always analyzed fifteen minutes before the playing begins. Friday night recitals are request programs, and include soprano solos by Edna Wheelwright.

The Atwater recitals at All Souls' Unitarian Church are usually supplemented by vocal solos by Mrs. Henry T. Parrett, soprano; Mrs. Kathryn English, contralto; Irving Chandler, tenor, and Charles Trowbridge Tittmann, bass.

Gertrude Smallwood Mockbee began her eighteenth year as organist of the Metropolitan Baptist Church Dec. 4. Mrs. Mockbee began her professional career at the age of 14 as organist of Bethany Baptist Church. After two years she was appointed to the Metropolitan post.

Hamline Methodist choir, under the direction of John Marville, bass and choir director, with Lyman McCrary, guest organist, gave the second of the series of monthly musical services Dec. 4, presenting an unusually attractive program of Christmas music, including several organ solos.

St. John's choir sang Bach's Cantata No. 140 ("Sleepers, Wake") Dec. 12 under the direction of Arthur Howes, organist and choirmaster, with Henry Kerr as guest organist.

The public has learned that something unusually beautiful and interesting may be expected when the Takoma Park Presbyterian choir presents its annual carol service, as it did this year Dec. 18. A capacity audience heard the choir under the direction of Mrs. Albert Volkmmer, contralto and director, with Mrs. Dudley C. Jackson, organist.

The third in the series of musical programs was presented by the three choirs, soloists and organist of Waugh M. E. Church Jan. 1. Gene Stewart, organist and director, was heard in a group of organ solos in addition to the Christmas carols and anthems offered by the choirs.

The choir of St. Stephen and the Incarnation, Sherman Kreuzburg, organist and choirmaster, and the choir of the Chapel of Latter-Day Saints, D. Sterling Wheelwright, organist and director, made their return exchange of choir lofts on New Year's night, this time singing at the latter church in a joint musical service.

J. Russell McKeever returned to his post as organist of the Hamline Church

LEONARD ADAMS, A.A.G.O.



LEONARD ADAMS, A. A. G. O., the Buffalo organist, gave a recital under the auspices of the Buffalo Chapter, A. G. O., at the Church of the Ascension Jan. 24. A feature of the program was the "Symphonie Romane" of Widor. Mr. Adams' performance of this great work won the admiration of his fellows. The remainder of the program consisted of these compositions: Prelude and Fugue in D minor, Bach; Chorale Preludes, "Jesus Christ, Our Saviour," "Rejoice Now, Christian Souls" and "In Thee Is Joy," Bach; "Es ist ein Ros entsprungen," Brahms; "Soeur Monique," Couperin; "Starlight," Karg-Elert; Toccata in D, Kinder.

Jan. 22. We are happy to report his recovery.

Jean Slater Appel, M.A., A.A.G.O., was appointed director of the junior choir of Grace Episcopal Church, Woodside, Md., in October and on Nov. 1 was appointed organist and director of the Western Presbyterian Church, where she presides over the three-manual organ. Mrs. Appel has enjoyed extensive studies both in this country and abroad. Before coming to Washington three years ago she was in Tarrytown, N. Y. She succeeds Byron Blodgett at the Western Presbyterian Church.

Fine Offerings at Burlington, Iowa.
Mrs. Juanita M. Jamison's group of forty-five singers performed the Advent, Christmas and part of the Easter portions of Handel's "Messiah" at the First Methodist Church of Burlington, Iowa, Dec. 18. A congregation of 900 people heard the performance in a beautifully decorated church. Jan. 29 the musical forces under Mrs. Jamison's direction sang a Bach program at vespers. The list of offerings included organ, violin and vocal solos, in addition to the chorus numbers. Immediately after this rehearsal were begun for a performance of Mendelssohn's "Elijah" at Easter.

The part of Elijah will be taken by a guest soloist, but all the other participants and the orchestra will be Burlington musicians.

Miss Neta Williams of the faculty of Stephens College, Columbia, Mo., suffered a severe loss when her father died Dec. 21 in a St. Louis hospital. Last fall Miss Williams' mother died.



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