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# THE DIAPASON

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

Thirtieth Year—Number Twelve

CHICAGO, U. S. A., NOVEMBER 1, 1939

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## KIMBALL COMPLETED IN TYLER, TEX., CHURCH

OPENED BY CARL WIESEMANN

Three-Manual Divided Instrument with the First Baptist Edifice, with Drawknob Console, Is Dedicated on Oct. 10.

The W. W. Kimball Company's forces have completed installation of a three-manual organ in the First Baptist Church at Tyler, Tex., and on Oct. 10 Carl Wiesemann of Dallas gave the dedicatory recital on the instrument. The organ is in two chambers, at the sides of a new chancel. The choir, great and pedal are placed in one chamber and the swell division in the second, each being under separate expression. The organ has a drawknob console, with a remote control combination action.

The following stop list shows the resources of the new instrument:

- GREAT ORGAN.**
- 1. Open Diapason, 8 ft., 73 pipes.
  - 2. Hohl Flöte, 8 ft., 73 pipes.
  - 3. Gemshorn, 8 ft., 73 pipes.
  - 4. Octave, 4 ft., 73 pipes.
  - 5. Twelfth, 2 2/3 ft., 61 pipes.
  - 6. Fifteenth, 2 ft., 61 pipes.
  - 7. Cymbal, 2 rks., 122 pipes.
  - 8. Chimes, 8 ft., 20 tubular bells.
  - Tremolo.

- SWELL ORGAN.**
- 9. Echo Lieblich (ext. of Gedeckt, 8 ft.), 16 ft., 12 pipes.
  - 10. Open Diapason, 8 ft., 73 pipes.
  - 11. Gedeckt, 8 ft., 73 pipes.
  - 12. Salicional, 8 ft., 73 pipes.
  - 13. Voix Celeste, 8 ft., 73 pipes.
  - 14. Principal, 4 ft., 73 pipes.
  - 15. Traverse Flute, 4 ft., 73 pipes.
  - 16. Flageolet, 2 ft., 61 pipes.
  - 17. Plein Jeu, 3 rks., 183 pipes.
  - 18. Trumpet, 8 ft., 73 pipes.
  - 19. Oboe, 8 ft., 73 pipes.
  - 20. Vox Humana, 8 ft., 61 pipes.
  - Tremolo.

- CHOIR ORGAN.**
- 21. Viola, 8 ft., 73 pipes.
  - 22. Melodia, 8 ft., 73 pipes.
  - 23. Dulciana, 8 ft., 73 pipes.
  - 24. Unda Maris, 8 ft., 61 pipes.
  - 25. Flute, 4 ft., 73 pipes.
  - 26. Clarinet, 8 ft., 73 pipes.
  - 27. Chimes (from Great), 20 notes.
  - Tremolo.

- PEDAL ORGAN.**
- 28. Open Diapason, 16 ft., 32 pipes.
  - 29. Bourdon, 16 ft., 32 pipes.
  - 30. Violone, 16 ft., 32 pipes.
  - 31. Echo Lieblich (from Swell), 32 notes.
  - 32. Octave, 8 ft., 12 pipes.
  - 33. Flute, 8 ft., 12 pipes.
  - 34. Cello, 8 ft., 12 pipes.
  - 35. Stillgedeckt (from Swell), 8 ft., 32 notes.
  - 36. Super Octave, 4 ft., 12 pipes.
  - 37. Chimes (from Great), 8 ft., 20 notes.

## S. WESLEY SEARS' MEMORY HONORED; PURVIS' WORK SUNG

St. James' Church, Philadelphia, presented a service Oct. 1 in memory of S. Wesley Sears, organist and choirmaster from 1911 to 1929. The music was of a distinctly unusual nature, the choir being augmented with seventy choir alumni, many of whom had sung under Mr. Sears' direction. Richard Purvis, organist of St. James', opened the service with Mr. Sears' organ work, "Prayer to St. Clement," and later conducted the choir in a Magnificat of his own composition, dedicated to the memory of the late organist. Mr. Purvis' composition was one which showed a striking knowledge of the choral idiom and demonstrated a fine inventive sense. The augmented choir, under the direction of Dr. Alexander McCurdy, presented Sullivan's "The Long Day Closes," "At Thy Feet in Adoration," from Dvorak's "Stabat Mater," with George Lapham as tenor soloist, and Eric Thimann's "Immortal, Invisible." The sermon was delivered by the Rev. W. P. C. Loane and the service concluded with Mr. Purvis' playing of the Bach G major Fugue.

## MARGRETHE HOKANSON



WHEN CROWN PRINCE OLAF and Crown Princess Martha of Norway visited Duluth, Minn., in June they heard a symphonic choral ensemble sing at the dinner given in their honor, and so pleased were they with the music that they asked that some remembrance of the event be provided for them. The remembrance will be the music itself, for the singing of the chorus has been recorded and the recordings soon are to be forwarded to the royal couple. The recordings are of four of the numbers.

The choral ensemble was directed by Margrethe Hokanson, nationally-known Duluth conductor, composer and organist, who formerly was dean of the organ department at St. Olaf College. Mrs. Hokanson received formal thanks for her work from the royal couple through N. R. Ostgaard, equerry to Prince Olaf.

## GIFT OF \$1,400 TO M'AMIS ON HIS TENTH ANNIVERSARY

Hugh McAmis has been organist and choirmaster of the prominent and fashionable All Saints' Church at Great Neck, L. I., N. Y., for ten years. The parish not only remembered the anniversary, but remembered Mr. McAmis very substantially, for a reception was held in his honor by the choir Oct. 26, after a recital in the parish-house. And so that Mr. McAmis may not forget the occasion there was presented to him a hand-tooled black and red wallet containing a check for \$1,400, the gift of his friends in the church.

At the recital which preceded the reception Mr. McAmis played the following program on the three-manual Möller organ: "Rigaudon," Campra; Air, Lully; Andante, Franck; Overture to the Occasional Oratorio, Handel; "Nuages," Debussy; "Noel, Grand Jeu et Duo," d'Aquin; Berceuse, de Lille; Paraphrase on "See the Conquering Hero Comes," from Handel's "Judas Maccabaeus," Guilment.

## ARTHUR POISTER WILL GIVE RECITAL IN CHICAGO DEC. 4

On Monday, Dec. 4, at 8:15 p. m., the Chicago Club of Woman Organists will present Arthur Poister in a recital at Kimball Hall. Mr. Poister is professor of organ at Oberlin Conservatory and is under the concert management of Bernard R. LaBerge. He has an enviable record as a concert organist, has studied extensively with noted artists and is a teacher of renown.

The regular meeting of the club will be held Monday, Nov. 6, at 8 p. m., in the American Conservatory organ salon, following which a short program of organ numbers will be given by club members.

## CARL A. JENSEN, A.A.G.O.



CARL A. JENSEN, one of the outstanding organists and church musicians of the twin cities, has been on the faculty of Macalester College, St. Paul, Minn., for the last fourteen years and for the last twenty-six years has been a factor in many musical activities of Minneapolis and St. Paul. At present he is organist and choirmaster at St. Mary's Episcopal Church in St. Paul and at Temple Israel in Minneapolis.

Mr. Jensen began his professional career in Minneapolis in 1913. In 1925 he was appointed professor of theory at Macalester College and three years later became director of the department of music. From 1929 to 1931 he was president of the Minnesota Music Teachers' Association. He holds an A.A.G.O. certificate and is an honorary T.C.L. from Trinity College, London, since 1935.

## MRS. A. D. LONGMORE KILLED, HUSBAND HURT, IN ACCIDENT

Mrs. A. D. Longmore of Seattle, Wash., was killed instantly and her husband was injured in an automobile accident Oct. 9 at Springerville, Ariz. They were returning from a visit to Chicago when the fatal accident occurred. Mrs. Longmore was driving when the car struck loose gravel and overturned four times. Mr. Longmore sustained a broken shoulder and head lacerations, but is slowly recovering. When word of the accident reached Chicago, William Longmore, son of the Longmores and a member of the organ staff of the W. W. Kimball Company in Chicago, went to Arizona by airplane. Mrs. Longmore's body was cremated and Mr. Longmore was taken home. Memorial services were held in Seattle Oct. 15 for Mrs. Longmore.

Mr. Longmore is known to organists throughout the Northwest and has been the Kimball representative in that territory for the last thirty years, installing many of the largest organs in Seattle and other Pacific coast cities.

## GUILMANT PRIZE WINNERS GIVE WANAMAKER PROGRAM

Herbert Walton, A.A.G.O., and Thelma Mount, A.A.G.O., who were the prize winners of the 1939 organ class at the Guilment Organ School, gave a joint recital in the series at the Wanamaker Auditorium in New York on the afternoon of Oct. 4. Mr. Walton played this program: "Thou Art the Rock," Mulet; "Starlight," Karg-Elert; "Fugue a la Gigue," Bach; "Pageant of Autumn," Sowerby. Miss Mount's selections were: Toccata in F major, Bach; Andante and Allegretto, Franck; "Divertissement," Vierne; "Nombres," de Maleingreau.

## LARGE FOUR-MANUAL AT POMONA COLLEGE

INSTALLED BY M. P. MÖLLER

Notable Addition to Important Organs on Pacific Coast Is New Instrument at Claremont, Cal.—The Specification.

An important addition to the list of large organs on the Pacific coast has just been made with the installation of a four-manual built by M. P. Möller, Inc., for Pomona College, Claremont, Cal. The new instrument is in Mabel Bridges Hall of Music. This is the second large organ at Claremont, the earlier one being an Estey built some years ago and standing in the college auditorium.

In preparing the specifications for the new organ the Möller staff had the cooperation of Professor Joseph W. Clokey, who was in charge of the organ department at Pomona, but who has gone to Miami University, Oxford, Ohio. William G. Blanchard is Mr. Clokey's successor as head of the organ department.

The scope of the organ can be realized from a study of the stoplist, which is as follows:

- GREAT ORGAN.**
- Viola, 16 ft., 61 pipes.
  - Diapason, 8 ft., 61 pipes.
  - Rohr Bourdon, 8 ft., 61 pipes.
  - Gemshorn, 8 ft., 61 pipes.
  - Octave, 4 ft., 61 pipes.
  - Flute Harmonique, 4 ft., 61 pipes.
  - Twelfth, 2 2/3 ft., 61 pipes.
  - Fifteenth, 2 ft., 61 pipes.
  - Mixture, 3 rks., 183 pipes.
  - Claribel Flute, 8 ft., 61 notes.
  - Traverse Flute, 4 ft., 61 notes.
  - Cornopean, 8 ft., 61 notes.
  - Clarion, 4 ft., 61 notes.
  - Gedeckt, 8 ft., 61 notes.
  - Flute Conique, 8 ft., 61 notes.
  - Salicional, 8 ft., 61 notes.
  - Voix Celeste, 8 ft., 61 notes.
  - Flute Triangulaire, 4 ft., 61 notes.
  - Harp, 8 ft., 49 notes.
  - Chimes, 21 notes.

- SWELL ORGAN.**
- Flute Conique, 16 ft., 85 pipes.
  - Geigen Principal, 8 ft., 73 pipes.
  - Gedeckt, 8 ft., 73 pipes.
  - Salicional, 8 ft., 73 pipes.
  - Voix Celeste, 8 ft., 73 pipes.
  - Flute Conique, 8 ft., 73 notes.
  - Flute Triangulaire, 4 ft., 73 pipes.
  - Principal, 4 ft., 73 pipes.
  - Violina, 4 ft., 73 pipes.
  - Flute Conique, 2 2/3 ft., 61 notes.
  - Flute Conique, 2 ft., 61 notes.
  - Mixture, 2 rks., 122 pipes.
  - Plein Jeu, 4 rks., 244 pipes.
  - Flautina, 2 ft., 61 pipes.
  - Double Trumpet, 16 ft., 73 pipes.
  - Cornopean, 8 ft., 73 pipes.
  - Oboe, 8 ft., 73 pipes.
  - Vox Humana, 8 ft., 73 pipes.
  - Clarion, 4 ft., 73 pipes.
  - Tremolo.

- CHOIR ORGAN.**
- Diapason, 8 ft., 73 pipes.
  - Gemshorn, 8 ft., 73 pipes.
  - Dulciana, 8 ft., 73 pipes.
  - Unda Maris, 8 ft., 73 pipes.
  - Gemshorn, 4 ft., 73 notes.
  - Flute d'Amour, 4 ft., 73 pipes.
  - Dulciana, 4 ft., 12 pipes, 61 notes.
  - Nazard Flute, 2 2/3 ft., 61 pipes.
  - Gemshorn, 2 2/3 ft., 61 notes.
  - Gemshorn, 2 ft., 61 notes.
  - Clarinet, 8 ft., 73 pipes.
  - Trumpette, 8 ft., 73 pipes.
  - Harp, 8 ft., 61 bars.
  - Celesta, 4 ft., 61 notes.
  - Harp Dampers.
  - Tremolo.

- SOLO ORGAN.**
- Claribel Flute, 8 ft., 73 pipes.
  - Gamba, 8 ft., 73 pipes.
  - Gamba Celeste, 8 ft., 73 pipes.
  - Traverse Flute, 4 ft., 73 pipes.
  - Harmonic Tuba, 8 ft., 73 pipes.
  - English Horn, 16 ft., 85 pipes.
  - English Horn, 8 ft., 73 notes.
  - Chimes, 21 tubes.
  - Tremolo.

**ECHO ORGAN.**  
(Playable from Solo and Great manuals, with duplicate stop controls.)  
English Diapason, 8 ft., 73 pipes.

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Chimney Flute, 8 ft., 85 pipes.  
Gemshorn, 8 ft., 85 pipes.  
Principal, 4 ft., 73 pipes.  
Gemshorn, 4 ft., 73 notes.  
Flute, 4 ft., 73 notes.  
Gemshorn, 2 1/2 ft., 61 notes.  
Gemshorn, 2 ft., 61 notes.  
Muted Trumpet, 8 ft., 73 pipes.  
Tremolo.

**PEDAL ORGAN.**  
Contra Bourdon, 32 ft., 51 pipes.  
Diapason, 16 ft., 32 pipes.  
Viol, 16 ft., 32 notes.  
Bourdon, 16 ft., 32 notes.  
Gemshorn, 16 ft., 32 notes.  
Flute Conique, 16 ft., 32 notes.  
Echo Bourdon, 16 ft., 32 notes.  
Quint, 10 1/2 ft., 32 notes.  
Principal, 8 ft., 32 pipes.  
Flute, 8 ft., 32 notes.  
Flute Conique, 8 ft., 32 notes.  
Gemshorn, 8 ft., 32 notes.  
Octave, 4 ft., 32 notes.  
Flute, 4 ft., 32 pipes.  
Gemshorn, 4 ft., 32 notes.  
Sesquialtera, 2 rks., 64 pipes.  
Bombarde, 16 ft., 32 pipes.  
Double Trumpet, 16 ft., 32 notes.  
Cornopean, 8 ft., 32 notes.  
English Horn, 16 ft., 32 notes.  
English Horn, 8 ft., 32 notes.  
Clarion, 4 ft., 32 notes.  
English Horn, 4 ft., 32 notes.  
Echo Bourdon, 8 ft., 32 notes.  
Echo Gemshorn, 8 ft., 32 notes.  
Chimes, 21 notes.

**SERVICE IN MONTREAL FOR  
F. H. BLAIR, LOST ON ATHENIA**

An impressive memorial service was held Oct. 1 at the Church of St. Andrew and St. Paul in Montreal for the organist, Frederick Harold Blair, who lost his life in the sinking of the Athenia. Mr. Blair had been in charge of the music at this church for twenty-one years. At the organ for the service were George H. Brewer and Harold Eustace Key. The Rev. George H. Donald, D.D., paid a beautiful tribute to Mr. Blair before a congregation which filled the church.

The last seen of Mr. Blair was in a lifeboat, in which he was sitting amidst those rowing sturdily regardless of fatigue and without his lifebelt, Dr. Donald stated.

"Whether he had taken it off to facilitate his rowing or given it to one of those rescued from one of the sinking boats nearby will never be known; but it would be like him to hand his one hope of safety to another in greater distress or need than himself."

Frederick Harold Blair was born Jan. 10, 1874, in Chatham, N. B. He was first appointed to St. Mary's Church, Chatham, where he played for a boys' choir and was himself known as the boy organist. His later appointments were as follows: St. Andrew's Church, Newcastle, N. B.; St. Luke's Church, Carleton; St. Andrew's Church, St. John; Christ Church Cathedral, Fredericton, and St. John's Church, Moncton, N. B. From Moncton he went to England in 1896 to study under Sir Walter Parratt. Later he returned to Moncton for a short time and from there went to St. Matthew's Church, Quebec, where he remained until he was appointed organist of St. Andrew's Church, Beaver Hall Hill, Montreal, in 1900. In 1906 he accepted the appointment of organist and choirmaster of St. Paul's Church and in 1918 became organist and choirmaster of the Church of St. Andrew and St. Paul. For a period he was professor of music at McGill University and thereafter was appointed head of the Canadian Academy of Music.

**RICHARD ELLSASSER, BOY  
PRODIGY, RECEIVES OVATION**

Richard Ellsasser, the boy organist, for the second time within six months was presented in recital by Wanamaker's, New York, Oct. 7. The performance was attended by a large audience and enthusiastically received. Several encores were demanded and one of them, an improvisation on a theme submitted by Dr. Alexander Russell, was probably the highlight of the program. The audience appraised this improvisation by one so young as very much out of the ordinary, and the lad received an ovation. The program consisted of the following: Toccata in C major, Bach; Andante, Tschai-kowsky; "Ronde Francaise," Boellmann; "Up the Saguenay," Russell; "The Primitive Organ," Yon; "Thou Art the Rock," Mulet; "The Soul of the Lake," Karg-Elert. Marcel Dupre attended the recital and was enthusiastic in his praise. Richard is a pupil of Winslow Cheney.

**REUTER TO REPLACE  
ORGAN RAZED BY FIRE**

**THREE-MANUAL IN NEBRASKA**

**Concordia Teachers' College at Seward Awards Contract for New Instrument for Chapel Wrecked by Flames Last July.**

A fire which last July damaged the chapel building at Concordia Teachers' College in Seward, Neb., also resulted in serious damage to the three-manual Reuter organ installed there in 1926. With the console and blower destroyed and practically all the chests ruined by water, the authorities of the college decided to purchase a new organ rather than rebuild the old. The contract for the instrument has been awarded to the Reuter Organ Company.

Since most of the sets of pipes came through the fire without damage, these sets are being used in the new organ. With the exception of these pipes and one or two pedal chests, the organ will be new throughout.

The stop list for the new instrument, as prepared by Professor Karl Haase, F.A.G.O., head of the organ department at the college, follows closely that of the original instrument. Installation is planned on completion of the rebuilding of the chapel, probably in January. The stop specification is as follows:

**GREAT ORGAN.**  
Open Diapason, 8 ft., 73 pipes.  
Doppel Flöte, 8 ft., 73 pipes.  
Viol d'Gamba, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.  
Chimes (prepared for).  
Tremolo.

**SWELL ORGAN.**  
Bourdon, 16 ft., 97 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 73 pipes.  
Viole d'Orchestre, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Aeoline, 8 ft., 73 pipes.  
Wald Flöte, 4 ft., 73 notes.  
Nasard, 2 1/2 ft., 61 notes.  
Flautino, 2 ft., 61 notes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Tremolo.

**CHOIR ORGAN.**  
Violin Diapason, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Tremolo.

**PEDAL ORGAN.**  
Sub Bass, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Violone (prepared for), 16 ft.  
Violoncello, 8 ft., 32 notes.  
Dolce Flute, 8 ft., 32 notes.

**CHARLES A. PATRICK'S WORK  
SUNG ON HIS ANNIVERSARY**

Charles A. Patrick's tenth anniversary as organist at the Grand Avenue Reformed Church of Asbury Park, N. J., was observed Oct. 15. For this service the junior choir sang "Rejoice in the Lord," based on the Thirty-third Psalm, and Mrs. Anne Parker, soprano soloist, sang "The Lord's Prayer," both of these being compositions of Mr. Patrick. The sermon was preached by the Rev. Otto Mohn, pastor.

Mr. Patrick began his work at this church when he was 16 years of age. He studied the piano with the late Miss Harriet Thomas of Asbury Park and organ with Ernest White, at that time organist of St. James' Church, Philadelphia, and took an advanced course last fall and winter with Ralph A. Harris of St. Paul's Church, Brooklyn. He was dean of the Monmouth Chapter, A. G. O., during the 1938-39 season and resident organist at the Avon Inn, Avon, N. J., in 1938.

The church folder for the day took note of Mr. Patrick's decade of service in the following appreciative paragraph: Charles Patrick, our organist, has completed ten years of service in "The Ministry of Music" in this church today. As a congregation, consistory and pastor, we recognize the value of the service he has rendered. We gladly testify to the spirit of co-operation and interest he has shown in every week of these ten years. We express the hope that he will remain with us for many years to come.

**MRS. RALPH T. JEFFERSON**



MRS. RALPH T. JEFFERSON recently completed forty years of uninterrupted service as organist of St. Paul's Episcopal Church at Newark, N. J. Here she has labored with distinction, though quietly, in a church that has had the experiences common to downtown churches in a changing neighborhood, devoting her talents generously to give inspiration to the congregations. For the last ten years she has been choirmaster as well as organist. In addition to her service to St. Paul's Mrs. Jefferson was accompanist and assistant director of the Cathedral Choral Club for seventeen years, from 1918 to 1935, the entire period of its existence, and toward the last of this period assumed entire charge of the work.

**IN THIS MONTH'S ISSUE**

Results of a thorough study of the tonal architecture of the organ are presented in a series of articles by J. B. Jamison, the first of which is published.

Organist and organ "fan" are combined with prominent music publisher in the career of Henry R. Austin of Boston, who describes fine organ in his home.

New organs of the month include a large Möller at Pomona College, Claremont, Cal., of four manuals; a large three-manual built by Kimball for the First Baptist Church of Tyler, Tex.; a four-manual installed in the First Baptist Church of Worcester, Mass.; a Möller of three manuals for St. Mark's Lutheran Church at Williamsport, Pa.; a three-manual Pilcher for the Tenth Avenue Baptist Church, Columbus, and Reuter three-manuals for Concordia College at Seward, Neb., and St. Paul's Methodist Church at Muskogee, Okla.

Paul Allen Beymer writes from England of the effect of war on music in the cathedrals.

New Christmas music is reviewed by Dr. Harold W. Thompson.

Activities of A.G.O. chapters are well under way for the season, as shown by reports from many cities.

**THE DIAPASON.**

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

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**A Group of  
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Anthems**

These anthems range from the very easy, through the medium grade of difficulty, up to and including Festival Anthems for large choirs. We invite all readers of The Diapason to send for this entire group ON APPROVAL.

- AT THY FEET.....Bach-Liddle
- AT THY TABLE, LORD.....Alan Floyd
- BLESS THE LORD (Dextera Domini).....Franck-Sweet
- CHRIST OF THE FIELDS AND FLOWERS.....Harvey Gaul
- COME UNTO ME.....Bach-Hall
- O GOD WHO HAST MADE US.....Christopher Thomas
- GREATER LOVE HATH NO MAN.....John Ireland
- LEAD US, HEAVENLY FATHER.....Roger Quilter
- LORD, ALL IS THINE.....A. F. Barnes
- THE LORD REIGNETH (Psalm 93).....Normand Lockwood
- O LORD, SUPPORT US.....G. Darlington Richards
- O MASTER LET ME WALK WITH THEE.....Hugh Porter
- MINISTRY OF SONG.....Carl F. Mueller
- THE ONE REMAINS.....William R. Davis
- ONWARD, YE PEOPLES!.....Jean Sibelius
- O PRAISE THE LORD OF HEAVEN.....R. Vaughan Williams
- ST. PATRICK'S BREADPLATE.....C. V. Stanford
- SPIRIT OF GOD.....Powell Weaver
- TURN BACK O MAN.....Gustav Holst
- WHEN THE SON OF MAN SHALL COME.....C. Lee Williams

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**IN CHURCH OF THE COVENANT**

**M. P. Möller Builds to Specification of  
Reginald L. McAll, for Thirty-  
seven Years Organist of His-  
toric Metropolitan Parish.**

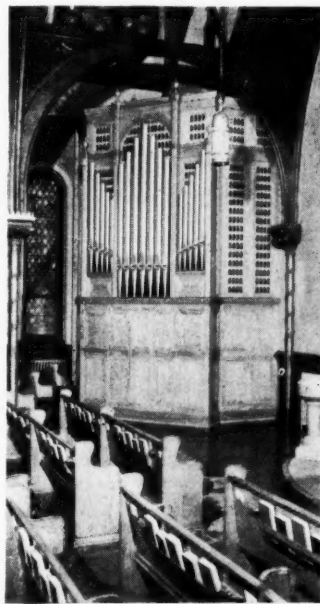
An organ installation which, though small, is of unusual interest because of the history of the church and of the old instrument, and the problems that were met, has been completed in the Presbyterian Church of the Covenant, 310 East Forty-second street, New York City, where Reginald L. McAll, organist, hymnologist and veteran organ designer, has been at the console for thirty-seven years and serves with distinction in both church and church school.

The first organ in the Church of the Covenant was designed by the late Cleveland Cady—both as to case and specifications—and was built by his close friend, George S. Hutchings, in 1887. All its manual stops except the diapason were enclosed, a quite unheard of thing in those days. There was also a string stop or two, added more recently and voiced by George Engelfried. Last summer the new organ was installed by M. P. Möller, Inc. from specifications drawn by Mr. McAll—a two-manual of fourteen speaking stops and six duplexes. It is completely enclosed in two expression chambers, with the exception of the pedal bourdon, which is one of six stops retained from the Hutchings organ; the old diapason being placed in the swell, the open flute, salicional, voix celeste and cymbal being also preserved. The flute is most successful, entirely free from tubiness, yet larger than a melodia. That these stops were so beautifully merged in the new work is due entirely, Mr. McAll says, to the skill of R. O. Whitelegg, technical superintendent for the Möller firm, who was responsible for the scales and voicing of the organ. Among the new stops none is more effective than the great diapason, which is extended on the pedal and enclosed. The octave is useful in bright, soft choir combinations, being well proportioned to the 8-ft. The three soft stops on the great form a flexible accompaniment, the gemshorn being most useful. The swell organ is more brilliant, with its oboe, strings, cymbal and bright diapason. Its flutes, however, blend well with the ensemble, and the gedeckt appears on the pedal as a soft 16-ft.

In appearance the organ is very effective, the center of the case containing the old diapason basses and wood towers. The organ is placed at the left corner of the church, and it has been necessary to separate it from the console and choir space, which are about fifty feet distant, at the other side of the church. This presents a very serious acoustic problem, which was met by supplying electrical sound reinforcement or amplification through a carefully designed unit which brings about one-third or less, at will, of the volume of the organ to the choir space, where it allows of prompt attack in all choral work and hymns, and gives a nearness of organ tone that gives proper support to the voices.

The organ was dedicated Oct. 22, and the opening recital was to be given by Dr. Clarence Dickinson Oct. 31 with the following program: "We Praise Thee, O Lord," Guy Weitz; Rondo for Flute Stops, Rinck; "Giles Farnaby's Dream," Farnaby; Andante Espresso (from

**ORGAN IN COVENANT CHURCH**



Sonata 1), Elgar; Fifth Concerto, "Cuckoo and Nightingale," Handel; "Ich ruf zu Dir," Badinerie and Cathedral Prelude and Fugue, Bach; Adagio, Liszt; "Piece Heroique," Franck; Andante from Sonata 1, Hindemith; "The Goldfinch," Cosyn; Berceuse and Finale, "Storm King" Symphony, Dickinson.

The specification of the new organ is as follows:

**GREAT ORGAN.**

- Diapason, 8 ft., 61 pipes.
- \*Open Flute, 8 ft., 73 pipes.
- Dolce, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute, 4 ft., 61 notes.
- Horn, 8 ft., 61 pipes.

**SWELL ORGAN.**

- \*Diapason, 8 ft., 73 pipes.
- Rohr Gedeckt, 8 ft., 73 pipes.
- \*Salicional, 8 ft., 85 pipes.
- \*Voix Celeste, 8 ft., 64 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Salicet, 4 ft., 73 notes.
- \*Cymbal, 3 rks., 183 pipes.
- Oboe, 8 ft., 73 pipes.

**PEDAL ORGAN.**

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

Stops marked with asterisks are those retained from the old Hutchings organ.

**B. J. Anchor of Philadelphia Dead.**

B. J. Anchor, a veteran organ builder, died Sept. 16 at the age of 77 years at his home in Philadelphia. Mr. Anchor was born in New York City Jan. 31, 1862, and entered the organ business at a very early age with the Roosevelt Organ Works, conducted by Hilborne L. and Frank Roosevelt. In 1885 he was made representative of the company in Philadelphia. In 1892 he bought the Philadelphia branch from the Roosevelts and established a business of his own, through which he became widely known. Mr. Anchor is survived by a daughter, Mrs. Joseph L. Canning, and two sons—John M. and Charles J. The business is being carried on by his elder son, John M. Anchor.

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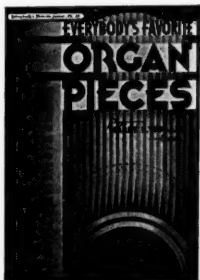
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**Three-Manual in the Tenth Avenue Baptist Played by Oberlin, Ohio, Man — Pastor of the Church Former Pupil of Recitalist.**

The opening of the three-manual Pilcher organ in the Tenth Avenue Baptist Church, Columbus, Ohio, took place Oct. 20. The recital was played by Arthur Poister of the Oberlin Conservatory and was enthusiastically received by a large audience. An interesting coincidence is the fact that the pastor of the Tenth Avenue Baptist Church, Dr. Harry Ford, studied organ under Mr. Poister at Redlands, Cal.

A few of the stops from the old organ were used in the new instrument. The specification of the organ is as follows:

**GREAT ORGAN.**

(Unenclosed.)

- Open Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 notes.
- Dulciana, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.
- Chimes (prepared for).

**SWELL ORGAN.**

- English Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Piccilo, 2 ft., 61 notes.
- Solo Cornet, 3 rks., 183 pipes.
- Trompette, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

**CHOIR ORGAN.**

- Contra Dulciana, 16 ft., 49 notes.
- Geigen Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 85 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Dulcet, 4 ft., 73 notes.
- Dulciana Twelfth, 2 2/3 ft., 61 notes.
- Piccilo, 2 ft., 61 notes.
- Dulcena, 2 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.

**PEDAL ORGAN.**

- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 44 pipes.
- Lieblich Gedeckt, 16 ft., 12 pipes, 20 notes.
- Flute Forte, 8 ft., 32 notes.
- Flute Dolce, 8 ft., 32 notes.
- Cello, 8 ft., 32 notes.
- Flute, 4 ft., 32 notes.

There are twenty-five couplers and twenty-one adjustable combination pistons, including four generals duplicated on toe studs.

Mr. Poister's program was as follows: Suite, Rameau; Andante in F major, Mozart; Chorales, "Come, Gentle Death," and "Humble Us by Thy Goodness," Bach; Passacaglia and Fugue in C minor, Bach; "Benedictus," Reger; Variations on a Noel, Dupré; "Ave Maria," Schubert; "Jagged Peaks in the Starlight," Clokey; "Pageant," Sowerby.

**Harrison M. Wild Club Meeting.**

The Harrison M. Wild Organ Club held its first meeting of the season Oct. 10 at the Central Y.W.C.A., Chicago. After luncheon the president, Alice R. Deal, introduced the guest of honor, Dr. Rosseter G. Cole, who spoke on the MacDowell colony at Peterboro, N. H. Another guest was Dr. Albert Cotsworth, who had celebrated his eighty-eighth birthday the preceding day. The next meeting will be held Nov. 14, when the speaker will be Dr. William H. Barnes, dean of the Illinois Chapter, A.G.O.

**MAX MIRANDA AT NEW POST AT LINCOLN COLLEGE**



**MR. AND MRS. MAX MIRANDA  
GO TO LINCOLN COLLEGE**

According to an announcement received from President William D. Copeland of Lincoln College, Lincoln, Ill., Max Miranda, A.A.G.O., has been appointed head of the music school at Lincoln. Mrs. Erma Hoag Miranda, who has been her husband's artist associate ever since their marriage, will be head of the voice department. Mr. and Mrs. Miranda go to Lincoln from Beloit College, where he was head of the music department and she conducted a choir of outstanding quality. On Oct. 15 the Mirandas were introduced at an organ and voice recital in the First Methodist Church of Lincoln, which has a fine three-manual Austin organ.

Mr. Miranda took his undergraduate work at Northwestern. He recently completed advanced graduate work at Wisconsin University. Mrs. Miranda also is a graduate of Northwestern University, where she later taught in the music school. Both Mr. and Mrs. Miranda have studied with some of the best teachers and concert artists.

**ROBERT ELMORE RECITAL AT  
UNIVERSITY OPENS SEASON**

The lecture-recital series of the music department faculty of the University of Pennsylvania will be opened with a recital by Robert Elmore in Irvine Auditorium on the evening of Nov. 1. Mr. Elmore will play the following compositions of Bach: Concerto 2, in A minor; Aria in F major; Prelude and Fugue in D major; Chorale Preludes, "Nun komm, der Heiden Heiland," "In dulci Jubilo" and "Christ lag in Todesbanden"; Passacaglia.

Oct. 16 Mr. Elmore played a half-hour recital at the Philadelphia Wanamaker store, inaugurating music week festivities. His program was as follows: "Christus Resurrexit," Ravanello; Fugue, Wilson; "Ave Maria," Bossi; Prelude and Fugue on B-A-C-H, Liszt. The second number is by one of Mr. Elmore's composition students at the university and is dedicated to him.

Mr. Elmore has begun his teaching at the University of Pennsylvania and, besides his classes, has the choral society to prepare for a busy season of concert appearances. The women's chorus is to sing the Debussy "Sirenes" with Stokowski and the Philadelphia Orchestra early in November. Mr. Elmore is again a

member of the faculty of Clarke Conservatory and has been appointed head of the organ department of the Philadelphia Conservatory.

At Holy Trinity Church Mr. Elmore is planning more special musical services this year than last. Sunday, Oct. 8, the Bach cantata "The Lord Is a Sun and Shield" was sung and Oct. 29 part 1 of the "Creation." Late in November the choir will present the Bach "Bide with Us." On the first Sunday in November there will be an All Saints' service and among other special numbers will be the Harris motet "O What Their Joy and Their Glory Shall Be."

Mr. Elmore's "Swing Rhapsody" for two pianos has just been issued by J. Fischer & Bro., and is receiving very generous reviews. The H. W. Gray Company has contracted to publish his work for men's chorus and piano entitled "The Prodigal Son." The poem is by the great Negro poet, James Weldon Johnson.

**G. W. NEEDHAM TWENTY YEARS  
AT HIS CHURCH IN LEONIA, N. J.**

G. W. Needham's twentieth anniversary as organist and director at the Presbyterian Church of Leonia, N. J., was observed Oct. 8, when one of the features of the service was the use of several compositions of Mr. Needham.

Mr. Needham is a native of Taunton, Mass. It is interesting to note that his father was a member of the quartet choir of the Taunton Unitarian Church. Ernest M. Skinner's father was the tenor in this quartet, and Henry Wood, father of Carl Paige Wood, who is at the University of Washington, was organist. Later the Needham family moved to New Bedford, and Mr. Needham took up the study of organ with the late Allen W. Swan. His first position was held in 1891. In 1899 he passed the associateship examination of the Guild. Dr. Hamilton C. Macdougall was the examiner.

C. Warren Kean, chairman of the music committee, on behalf of the trustees, elders and choir, gracefully referred to Mr. Needham's years of service and presented him with two volumes of music and a fountain pen.

**ROLAND DIGGLE HONORED ON  
TWENTY-FIFTH ANNIVERSARY**

Dr. Roland Diggle, organist, composer and commentator, whose contributions to American music and articles for THE DIAPASON are known to every reader of this periodical, completed twenty-five years at his church, St. John's Episcopal in Los Angeles, on Oct. 1. The event was commemorated fittingly. The following quotation from a statement which was printed in the church folder for the day tells the story, and it is a satisfaction to add one more to the list of organists whose lines have fallen in pleasant places and who receive the appreciation they deserve:

During the twenty-five years which have passed, Dr. Diggle has assembled one of the finest choirs in the city of Los Angeles and not only has won for himself the endearment of our parish, but has become nationally famous by his many compositions, one of which is the offertory anthem this morning, composed especially for this occasion.

In recognition of his twenty-five years of service at St. John's Parish, the rector, wardens and vestrymen are presenting him with a mahogany desk and desk chair for his personal use in his home. On the desk a brass plate has been placed commemorating the occasion. The church school, in which he has so faithfully labored during these twenty-five years, is presenting him with a desk lamp; and that Mrs. Diggle be not forgotten on this occasion the parish is presenting her with a large bouquet of roses. At the close of the service an opportunity will be given the members of the congregation to greet Dr. and Mrs. Diggle and their daughter, Dorothy May, in the vestibule of the church.

The rector and congregation of St. John's are proud to have Dr. Diggle as our organist and choirmaster and extend congratulations and good wishes. May God's blessing be upon him and the members of his family; and may they continue to be associated with us for many years to come.

Roland Diggle, though one of the foremost champions of the American composer for the organ, is a native of England. He received his training at Durham Cathedral and attended college at Oxford. As a young man he came to the United States and before going to Los Angeles was at the Episcopal cathedral in Quincy, Ill.

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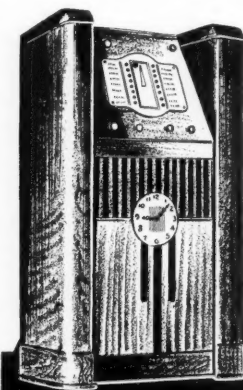
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**English Cathedral  
Music As Affected  
by Exigencies of War**

By PAUL ALLEN BEYMER

Having the unusual opportunity of being in England this autumn and observing the changes caused by the war, I thought my friends back in America might be interested in what has happened to the music of some of the great cathedrals of the land. Every effort seems to have been made to continue the daily choral services, thus giving the people as much inspiration and comfort as possible during their troublous times.

The great evacuation of some 3,000,000 children has affected the traditional boy choir in different ways in different places. In London and other large cities no boys are left, and the choirs continue their work with men alone, singing either in plainsong or in three parts, alto, tenor and bass, the alto in England, of course, being sung by men. This type of choir has always carried on the services during summer holiday periods while the boys were away, so there is a fair amount of music available and energetic choir-masters appear to be busy with many new arrangements, for the men seem to sing frequently from manuscript, with many shifts of pages hither and thither. In one choir I heard a short anthem in four parts, half of the alto voices singing the rather low soprano line. The general effect, while lacking the youth and brilliance of the boy voices, is good, especially in a *cappella* work, and at times the richness of men's voices alone is most inspirational. The alto voices frequently sound like high tenor and add much to this richness.

The cathedrals in the smaller cities, which have received the children from the great centers, have an abundance of boys, their regular choirs having been augmented by well-trained big-city boys. So far there has been little loss of man singers, as most cathedral singers are of middle age and the government has called only the younger men.

Organists are doing their utmost to keep things on a high standard and services are being beautifully played and most ambitious voluntaries, many of great length, are heard at all services. The services formerly held in the evening have been discontinued because of the blackout and evensongs are sung daily and Sunday in the afternoon from 3 to 6.

In St. Paul's, London, three afternoon organ recitals a week are played and they give peace and pleasure to a goodly number of people who wander in for a half-hour away from the stormy world.

Westminster Abbey continues to draw many very serious people to its daily 3 o'clock evensong. The usual large group of foreigners and sightseers is absent, but the shrine of the unknown soldier is surrounded continually by people on their knees in solemn prayer, who thus create a very serious religious atmosphere. The choir of men does some very lovely singing.

Christ Church Cathedral, Oxford, is maintaining its high standard of choral services with its regular choir of twenty beautifully-trained boys and men. They are not directed, visibly, for the organ is far away, but they sing, as the organist says, as a string quartet plays, in close touch with one another. The intrinsic beauty of their singing is highly con-

trasted by the hum of many bombers training in the air and the frequent bugle calls of soldiers marching through the city.

Liverpool Cathedral held a service of intercession one Sunday morning which drew a huge congregation, filling every chair in the great building. The priest-in-charge opened the service with a rich, deep speaking voice, saying "Let the doors be closed while we all kneel in silent prayer." The silence of that great throng was electrifying in its intensity and when one just wanted to scream to break it a heavenly tenor voice floated from the choir with a fervent appeal for peace which the congregation echoed in a hymn. In this service the congregational singing, led by the great Liverpool organ, reached an ideal seldom heard in any circumstances. They sang the Psalms and even chanted a *Te Deum*, and it took the full power of that noble instrument to lead them. And led they were by a most beautiful bit of organ playing.

Poor Canterbury Cathedral! Its windows are out, buried somewhere, its tombs are sandbagged, its roof is painted green to match the grass, and its floors, both nave and choir, are covered with three feet of earth. Thousands of pounds are being spent to protect this edifice from air raids. Services are held in the crypt with full choir each day, for they have more boys than usual—in fact, enough to make two full choirs. A beautifully played piano furnishes the preludes, postludes and most of the accompaniments.

These few examples of wartime music show the spirit of all England. May this spirit continue throughout the dark period of a war which we all hope will not last long.

**WALTER BAKER TO PRESENT  
TEN OF MAJOR ORATORIOS**

Walter Baker, organist and director at the First Baptist Church of Philadelphia, has arranged a series of seventeen services of music for the Sunday evenings from Oct. 15 to April 7 next. The services will enlist the chorus and soloists, with the accompaniment of organ and occasionally with orchestra. The list includes ten of the major oratorios.

Oct. 15, 22 and 29 Haydn's "Creation" was presented and the schedule for the remainder of the services is as follows:

- Nov. 12—"Requiem," Brahms.
- Nov. 26—"A Hymn of Praise," Mendelssohn.
- Dec. 10—"The Messiah" (Part 1), Handel.
- Dec. 24—Candlelight pageant, "The Adoration of the Kings and Shepherds," integrated with the music of Christmas anthems and carols.
- Dec. 31—Candlelight carol service, with antiphonal choirs.
- Jan. 11—"Elijah" (Part 1), Mendelssohn.
- Jan. 21—"Elijah" (Part 2).
- Feb. 4—Solemn Mass in A major, Franck.
- Feb. 18—"Manzoni Requiem," Verdi.
- March 3—"Stabat Mater," Rossini.
- March 17 (Palm Sunday)—"The Crucifixion," Stainer.
- March 22 (Good Friday)—"The Seven Last Words of Christ," Dubois.
- March 24 (Easter)—"The Messiah," Parts 2 and 3 (condensed), Handel.
- April 7—Service of popular sacred music.

**Detroit Woman's Club Meets.**

The Woman Organists' Club of Detroit held its monthly meeting Oct. 24 at the Riverside United Church, Riverside, Ont. The Rev. A. Earle Wagborne, rector of the church, gave a very interesting talk on organ construction. This was followed by selections by the choir.

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## American Publisher Tells the Story of "An Unusual Organ"

By HENRY R. AUSTIN

The only organ I have ever encountered at sea was an instrument (bearing some resemblance to the real thing) on board the St. Paul belonging to a line now defunct, I believe. This instrument had, as far as I can remember, one manual and a pedal keyboard. Its stop specification, if it had any at all, I have completely forgotten. Its tonal qualities likewise are something more than vague in my mind, while the fact that sea air and general climatic conditions did not agree with it is quite clear among my recollections.

Evidently such experiments have not proved highly successful or our enterprising builders would, without doubt, have followed up this particular type of "floating" organ. To be sure, I recall the announcement some years ago of one firm having built an organ for some millionaire's yacht; but what became of the whole outfit was never chronicled as far as I know. Perhaps the sharks of Wall street or those of one of our expansive oceans brought its billowy pleasures to an untimely end. Perchance (who knows?) it may have fallen into the hands of mermaids, in which case the pedal keyboard would have been quite useless—except for *glissando* effects.

Howbeit, the organ I am about to describe was not an instrument intended to be paddled over the waves, although it had its inception thereon and now stands quite close to the shore to the north of Boston town. Beyond this it has no maritime connections unless we so consider its (acoustically derived) deep C bass.

My chief reason for connecting this instrument with the sea is the fact that but for a voyage made in company with that prince of organ idealists, George Ashdown Audsley, it might never have existed. The story is a fascinating one to tell and worthy of perpetuating, for it links the work of a life-time with the beginning of a new era of organ design, with all that such a change implies artistically.

Those who have made a study of Audsley's writings will know in what direction to look for those changes, so there is no need to enter into details concerning them here.

It was the summer of 1923. The immediate effects of the war had passed and the trade boom in America was under way. Music was heading for its greatest popularity in recorded history and conditions were propitious for undertakings such as would have been well-nigh impossible earlier and have proved to be still more so for most people since that day.

Twenty years of active service as an organist was the record of the party of the first part of this narrative and fifty years of organ planning was the achievement of the party of the second part. Thus one fair day in June the two parties referred to found themselves (without pre-arrangement) en route for Europe, one with a specification for an organ of about thirty stops in his pocket and the other with a plentiful supply of ideas in his head as to how that specification could be utilized to produce an instrument such as would demonstrate in some particulars the features of the new type of organ he had been advocating in his writings for a number of years. The result was transcribed to paper during those momentous days on board the *Orduna*.

Those who are acquainted with the Audsley handwriting and orderliness of presentation will be interested to know that even aboard ship the same care and finish was given to the final draft of the specifications as would have been given to the designs for the plates of one of his books. Those who are not so informed will find a facsimile of a page of his manuscript in "The Temple of Tone," his last (unfinished) book. The fact that the worthy doctor was nearing his eightieth birthday at the time of the voyage and the sea was none too smooth makes those pencil-written specifications of unusual interest and they are now preserved (framed) for future generations to admire, for handwriting such as this is not to be expected from educa-

HENRY R. AUSTIN, PUBLISHER, ORGANIST AND ORGAN "FAN"



HENRY R. AUSTIN, now in the prime of life, has combined most successfully the career of a church and concert organist with that of music publisher. Born in London, educated in the Westminster city schools, at 16 he began to study organ, piano and theory with Dr. Wariner. His introduction to church playing was as sub-organist at Hampstead Parish Church under George Aitken, the organist and choir-master. At 21 he was studying in Berlin with Bernhard Irgang, who later became organist of the Berlin Cathedral; this period of study lasted for three years and had its practical experience also, for Austin was organist and choir-master at the English Royal Church of St. George, Berlin. This church was built by the Empress Frederick, mother of Kaiser Wilhelm, now in exile.

As if study and church work were not enough, Austin was looking into the music publishing business with the celebrated Berlin firm of Bote & Bock. In this same line of work he had had the great advantage of being assistant to A. J. Jaeger, publication manager of Novello's (London). Jaeger will be remembered long as the "Nimrod" in Elgar's "Enigma Variations" for orchestra.

When Mr. Austin came to Boston (1906), although in his early twenties he was already a well-schooled musician and qualified for a position with Arthur P. Schmidt. Schmidt was a fine business man, publisher of some of the foremost American works of the day and sole agent for the Litoff Edition. In due time Mr. Austin became publication manager of the Arthur P. Schmidt Company. Meanwhile he had continued his study both abroad and in the United States, working with Karl Straube at St. Thomas', Bach's church, Leipzig, in

tional systems of the near future, to say the least.

So much for the trip to Europe and the outcome from the standpoint of the specifications we are about to describe.

Propitious as were the times and hopeful as was the future, there was a limit to the sums of money that could be expended on this particular instrument, for it was intended for the private house of a far from wealthy personage.

The "specification" as it was taken aboard the *Orduna* consisted of nothing more than a list of approximately thirty stops representing second-hand material

organ, Kitson in London (counterpoint), Conrad von Bos in Berlin (accompanying), and in the United States with Félix Fox, piano, and Lynnwood Farnam, organ. From 1906 to 1933 he was serving as organist and choir-master of churches in and about Boston, including Ascension Memorial (Ipswich), St. John's (Jamaica Plain), Channing Church (Newton) and Orthodox Congregational (Arlington). Among his recitals mention may be made of a series given at the Harvard Club, Boston, when the new organ was installed and of appearances at Wellesley College and various Boston churches, and at St. Clement Danes' in the Strand, London (Dr. Johnson's church).

Mr. Austin's largest contribution to the cause of church music, aside from his work as a publisher, was made in the years 1923-1933 as organist and director at the Central Congregational Church, Boston, later known as the Church of the Covenant. His repertoire of preludes and postludes included 122 composers; the list shows a wide sympathy with every style and does not exclude arrangements. A few names with number of compositions used follows: J. S. Bach (29), Bonnet (6), Borowski (6), Bossi (7), Brahms (4), Burdett (2), Candlyn (4), Dubois (5), Foote (4), Franck (12), Guilment (12), Handel (17), Karg-Elert (7), Mendelssohn (16), Noble (4), Reger (3), Rheinberger (9), Saint-Saens (4), Vierne (10), Widor (14). Between 1928 and 1933 the Church of the Covenant had a chorus of twenty-five voices.

In his home at Marblehead, Mass., Mr. Austin has built for himself a fine organ of four manuals. He has written an interesting account of it, which he entitles "The Story of an Unusual Organ."

HAMILTON C. MACDOUGALL.

bought practically "sight unseen." As the specification left the ship after re-distribution, amplification, sub-division of manuals with a corresponding number of couplers, swell-boxes and various other expansionary elements, it was planned to occupy a floor space of about nineteen square feet and contained something over seventy stops, distributed among four manuals and pedals. The only part of the material at hand to be used consisted of the pipes, which fortunately proved of excellent quality and with some revoicing well adapted to their new environment. To carry out the enlarged scheme considerable new material was necessary, in-

cluding complete electrical mechanism. Letters to leading builders in the United States and Canada disclosed the fact that some perfectly good second-hand chests and other parts well suited to the requirements were available in Canada, and these, with several new chests and other parts, provided all that was necessary to carry out the scheme as far as mechanism was concerned.

A visit to organ factories in and around Boston providentially brought to light some stops of excellent quality and availability for completing the tonal layout as planned by Dr. Audsley. This included a complete division designated in the specification "aerial organ," a division of great beauty, which contains among other things a very delicate five-rank string mixture—a rare acquisition for any organ and one of the special delights of this one. Playable from any manual and beautiful in combination with other sections of the instrument, this "aerial organ" is one of the special features of the scheme. Audsley, as many will know, was the originator of the idea of these "floating" divisions for organs ("ancillary organs" he called them), as well as other innovations that are being adopted one by one in instruments built today.

In addition to the aerial organ, some sub-divided manual divisions constitute the new and distinctive features in the instrument we are describing, and in procuring the needed mechanism the chief difficulty was the important matter of a console suited to these unusual demands. After consultation with Casavant Freres, the firm which was fortunately in possession of the mechanism required, it was decided that they should build a new console designed especially for this particular instrument and the handsome console as it now exists was the result.

We have stated that the organ contains four manuals and pedals, and according to the Audsley principles the lower manual is the great. Manuals two and three are both sub-divided, the couplers enabling one to procure many different varieties of swell and choir organs, although not so designated in the scheme. The fourth manual is the solo division, and as described above, any manual may be selected for the "aerial" division at will. The pedal organ is the only department (with the exception of the dulciana stop and solo flute) that employs the principles of extension and borrowing.

Audsley was not averse to utilizing certain manual stops in the pedal division also and to a lesser degree would permit the extension of pedal stops in instances where space and funds operate against separate ranks. Thus with six separate stops, plus extensions and borrowings, there is a pedal division consisting of eighteen stops, which provides about everything that could be desired for an organ of this size in a private dwelling. The pedal 'cello (containing two ranks of pipes) is extended to provide a 4-ft. stop which is quite "telling" and more distinctive tonally than an extension of an 8-ft. octave would be.

The soft bourdon (this not being a borrowed stop) supplies, besides the 16-ft. register, both 8-ft. and 4-ft. soft flutes. The trombone is extended to provide an 8-ft. trumpet. The 16-ft. open diapason provides the 8-ft. octave and the large bourdon an 8-ft. extension. Beyond these there is a fine 16-ft. violone, this not being extended, the 'cello, as above mentioned, being a separate stop. It will be seen therefore that the pedal division is in all respects adequate and with the borrowing from the manuals of the 16-ft. contra fagotto with an 8-ft. extension (labeled "bassoon"), as well as the dulciana, 16-ft., and contra basso, 16-ft., all requirements are met. A quint, derived in the usual manner from the small bourdon, and the 32-ft. acoustic bass complete the scheme—the last two being no more or less effective than is customary with this method of substitution for actual pipes.

The great organ consists of a traditional ensemble, plus flutes, 8 ft. and 4 ft., and trumpet, 8 ft., all the stops being of exceptionally refined tone. The pipes in this division are mainly of spotted metal.

The second manual contains reeds, 16-ft., 8-ft. and 4-ft. (enclosed in a box by themselves), with a complementary division (in a separate box) consisting of diapason, flute and mutation work, including nazard, 2 $\frac{2}{3}$  ft., and tierce, 1 $\frac{1}{3}$  ft. The third manual consists of a string

division of refined quality, while the balance of this section (again in a separate box) contains flutes, flute celeste, dulciana, 16 ft., 8 ft. and 4 ft., this and the solo flute being the only example of manual extension in the organ; soft mixture, 3 ranks, and separate nazard, 2 2/3 ft., constituting a delightful ensemble to which is added the inevitable vox humana for good measure. The aerial organ is particularly adapted for use with this division, as may be imagined.

The wind pressure for manuals 1, 2 and 3 and pedal is 4 inches. The solo organ (manual 4) is on 5-inch pressure and contains a contra basso, 16 ft., diapason, 8 ft., flutes, 8 ft. and 4 ft., horn, 8 ft. (provided for), clarinet, 8 ft., and tromba, 8 ft. The aerial organ (floating) has already been partly described and contains, besides the five-rank string mixture mentioned above, a beautiful 8-ft. flute, gemshorn, 4 ft., unda maris, 4 ft., and soft oboe, 8 ft.

Owing to the subdivision of manuals 2 and 3 (which subdivisions can be coupled to other manuals separately, each at unison, sub and super octave pitches) there is a large array of couplers—fifty-three in all. The manuals can be coupled to the pedals at both 8-ft. and 4-ft. pitches. A feature of the coupling arrangement is that everything can be utilized at unison pitch on the solo manual, a very convenient plan for an organ having such a great range of tonal possibilities.

It will be seen from the foregoing description that every manual division on this organ is much more nearly complete within itself than is customary and with the greatly increased possibilities due to the separate use at various pitches of the subdivisions of manuals 2 and 3 on manuals other than their own, endless combinations are possible. Even with a series of pistons controlling couplers only and four general combination pistons, many more such aids to manipulation could with advantage have been added to the console; as it is, the essential requirements are taken care of wonderfully well.

Much might be written about the vicissitudes of getting an instrument such as this set up, for it was not part of the Casavant contract to erect the organ. The

laying out was done by them, but local help was called in to carry out the work of construction. This covered several years and the work was not completed until the early part of 1927. Dr. Audsley meanwhile died (in June, 1926) without having had the satisfaction of knowing that this instrument had reached completion.

Record must be made of the excellent work—revoicing, tuning and regulating—done by the late James Cole of Boston, an artist and enthusiast in his work. The additional pipe work called for in Dr. Audsley's specification contains examples by various builders, besides certain new stops—clarinet by White of Reading, Mass.; contra basso (half-length stopped pipes made to Dr. Audsley's specification for the first time by Casavant); new mixture work for manuals 2 and 3 by James Cole, etc. An ensemble so unusually satisfactory as proved to be the case reflects great credit both on the designer and finisher of the instrument, Audsley and Cole respectively. Many have been the commendations of the fine tonal characteristics of the instrument, due in large measure no doubt to the low wind pressures employed—a consideration much to be commended to the attention of those about to install new instruments in these days of high pressures.

A great deal might be written as to the special type of music to which such an instrument lends itself, but that constitutes another chapter in its history. Suffice it to say that the more substantial the music the better the organ sounds. The unusual specification and distribution of the material makes it possible for true organ music to be heard as it should be heard—in full clarity and with great richness and variety of tone. To be sure, real work is called for in the preparation of numbers of even small pretensions, but the results justify every expenditure of time and imagination. If this type of organ should ever become established in the future as the ideal instrument there must inevitably arise a new school of organ composition—for new possibilities are opened up, as few who have experimented with it will deny.

Lest this account become too long and

consequently tedious, further details of what the organ contains will be found in the complete specification which follows:

## FIRST ORGAN.

1. Double Open Diapason, 16 ft.
2. Open Diapason, 8 ft.
3. Doppel Flöte, 8 ft.
4. Harmonic Flute, 4 ft.
5. Octave, 4 ft.
6. Twelfth, 2 2/3 ft.
7. Fifteenth, 2 ft.
8. Acuta, 3 rks.
9. Trumpet, 8 ft.

## SECOND ORGAN.

(First sub-division, in swell-box No. 1.)

10. Open Diapason, 8 ft.
11. Lieblich Gedeckt, 8 ft.
12. Quintadena, 8 ft.
13. Flute, 4 ft.
14. Violina, 4 ft.
15. Piccolo, 2 ft.
16. Nazard, 2 2/3 ft.
17. Tierce, 1 3/4 ft.

## SECOND ORGAN.

(Second sub-division, in swell-box No. 2.)

18. Flohflöte, 8 ft.
19. Contra Fagotto, 16 ft.
20. Cornopean, 8 ft.
21. Oboe, 8 ft.
22. Clarion, 4 ft.

## THIRD ORGAN.

(First sub-division, in swell-box No. 1.)

23. Gelgen Principal, 8 ft.
24. Viola da Gamba, 8 ft.
25. Viole d'Amour, 8 ft.
26. Salicional, 8 ft.
27. Voix Celeste, 8 ft.
28. Salicet, 4 ft.

## THIRD ORGAN.

(Second sub-division, in swell-box No. 3.)

29. Double Dulciana, 16 ft.
30. Dulciana, 8 ft.
31. Melodia, 8 ft.
32. Flute Celeste, 8 ft.
33. Flute d'Amour, 8 ft.
34. Celestina, 4 ft.
35. Nazard, 2 2/3 ft.
36. Mixture, 3 rks.
37. Flautino, 2 ft.
38. Vox Humana, 8 ft.

## Tremulant.

## FOURTH ORGAN.

(In swell-box No. 4.)

39. Contra Basso, 16 ft.
40. Diapason, 8 ft.
41. Viole d'Orchestre, 8 ft.
42. Flute, 4 ft.
43. Flute, 8 ft.
44. Orchestral Horn, 8 ft.
45. Clarinet, 8 ft.

46. Tromba, 8 ft.

## Tremulant.

## AERIAL ORGAN.

(Floating division in separate chamber.)

47. Flute d'Amour, 8 ft.
48. Violino Sordo, 8 ft.
49. Unda Maris, 8 ft.
50. Gemshorn Octave, 4 ft.
51. String Mixture, 3 rks.
52. Salicetina, 2 ft.
53. Oboe d'Amore, 8 ft.
54. Harp (prepared for).
55. Sub-Harp (prepared for).
56. Chimes (prepared for).

## Tremulant.

## PEDAL ORGAN.

57. Vox Gravissima, 32 ft.
58. Diapason, 16 ft.
59. Bourdon, 16 ft.
60. Violone, 16 ft.
61. Echo Bourdon, 16 ft.
62. Contra Basso, 16 ft.
63. Dulciana, 16 ft.
64. Quint, 10 1/2 ft.
65. Octave, 8 ft.
66. Flute, 8 ft.
67. Cello, 2 rks., 8 ft.
68. Flute Duke, 8 ft.
69. Viola, 4 ft.
70. Octave Flute, 4 ft.
71. Trombone, 16 ft.
72. Fagotto, 16 ft.
73. Trumpet, 8 ft.
74. Bassoon, 8 ft.

In addition to the fifty-three couplers already mentioned there are the following accessories: Four general combinations (foot pistons), twenty-one thumb pistons operating manual stops, six pistons (thumb and foot) operating pedal stops, fifteen thumb pistons operating couplers, five swell levers, a general crescendo and a sforzando.

## To Mark Anniversary of Church.

Music for Thanksgiving at St. Mary's-in-the-Garden, New York City, will mark the one hundred and sixteenth anniversary of the founding of the church. One hundred and twenty-five choristers will participate in the 11 o'clock service, including all the choirs of the parish, under the direction of Grace Leeds Darnell. The choral numbers will be: "Thanksgiving Psalm," Boyce; "Solemn Te Deum," Marchant; "Jubilate," Tallis-Ouseley; junior anthem, "O Saviour, Hear Us," Gounod; offertory anthem, "I Waited for the Lord," Mendelssohn (all choirs).

## Robert

# E L M O R E



Photograph by Boghetti

### COMMENTS OF THE PRESS:

wizard of console . . . actual genius . . . moved to raptures . . . made the organ eloquent . . . mastery was amazing . . . artistic triumph . . . true greatness . . . majestic and spacious interpretation . . . hands of a master . . . unbelievable in skill and perfection . . . dignity of style . . . warm and human qualities . . . poetic temperament . . . masterly performance . . . audience spellbound . . . utmost artistry . . . technic which made light of difficulties . . . impressive demonstration of his mastery . . . temperament and imagination in addition to solid technical qualities . . . colossal stature.

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## DICKINSON DEDICATES ORGAN IN WORCESTER

### RECITAL ON FOUR-MANUAL

**First Baptist Church Has Large New Instrument Installed by Joseph W. Smith—Specifications Show Resources.**

Before a congregation of nearly 1,300 people Dr. Clarence Dickinson of New York gave the dedicatory recital on a four-manual organ in the First Baptist Church of Worcester, Mass., on the evening of Sept. 26. This instrument, a memorial to Curtis R. Blanchard, was installed by Joseph W. Smith of Boylston, Mass. Following the service of dedication Dr. Dickinson played this program to display the instrument's resources: "We Thank Thee, O Lord," Guy Weitz; "In the Church," Novak; "The Cuckoo and the Nightingale," Handel; "A Lovely Rose Is Blooming," Brahms; "Comest Thou, Lord Jesus," Bach; "Erharme Dich," Bach; Badinerie, Bach; Cathedral Prelude and Fugue, Bach; "Piece Heroique," Franck; Andante from Second Sonata, Hindemith; "The Goldfinch," Cosyn; "To the Trinity," Fourteenth Century; Berceuse, Dickinson; Finale from "Storm King" Symphony, Dickinson.

The stop specifications of the organ are as follows:

#### GREAT ORGAN.

(Under expression.)

Double Open Diapason, 16 ft., 61 pipes.  
First Open Diapason, 8 ft., 61 pipes.  
Second Open Diapason, 8 ft., 61 pipes.  
Hohlflöte, 8 ft., 61 pipes.  
Gamba, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Harmonic Flute, 4 ft., 61 pipes.  
Twelfth, 2 2/3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Mixture, 4 rks., 244 pipes.  
Trumpet, 8 ft., 61 pipes.

#### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Aeoline, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Principal, 4 ft., 73 pipes.  
Violina, 4 ft., 73 pipes.  
Traverse Flute, 4 ft., 73 pipes.  
Flautina, 2 ft., 61 pipes.  
Cornet, 3 rks., 183 pipes.  
Fagotto, 16 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.

#### CHOIR ORGAN.

Contra Gamba, 16 ft., 73 pipes.  
English Diapason, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Viole d'Orchestre, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Fusara, 4 ft., 73 pipes.  
Piccolo, 2 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
English Horn, 8 ft., 73 pipes.  
Harp Celeste, 8 ft., 61 bars.  
Chimes, 25 notes.

#### SOLO ORGAN.

Stentorphone, 8 ft., 73 pipes.  
Clarabella, 8 ft., 73 pipes.  
Gross Gamba, 8 ft., 73 pipes.  
Wald Flöte, 4 ft., 73 pipes.  
Tuba Harmonie, 8 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.

#### PEDAL ORGAN.

Double Open Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Gedeckt, 16 ft., 32 pipes.  
Violone, 16 ft., 32 pipes.  
Dulciana, 16 ft., 32 pipes.  
Open Flute, 8 ft., 32 pipes.  
Cello, 8 ft., 32 pipes.  
Dulciana, 8 ft., 12 pipes.  
Trombone, 16 ft., 32 pipes.

### CHURCH OBSERVES 148TH ANNIVERSARY OF ITS ORGAN

Oct. 8 was observed as "Old Organ Sunday" in Zion's Lutheran Church, East Pikeland township, near Spring City, Pa. The day marked the 148th anniversary of the old Tannenbergh organ which still stands in the church, and which is said to be the oldest organ in the United States in playable condition. As usual, the ancient instrument was used in the service, the choir and congregation singing one number to its accompaniment. The organist is Herbert Yeager. The Rev. H. Oscar Schlessman, Jr., pastor of the church, invited as the special speaker for the exercises the Rev. Robert F. Brillhart, pastor of the East Vincent Reformed Church.

### ERNST C. MELBYE



ERNST C. MELBYE, Mus.B., newly-elected organist of First Church of Christ, Scientist, in Winnetka, Ill., is one of the younger organists of Chicago who is making rapid progress and whose abilities are winning deserved recognition.

Mr. Melbye was born in Chicago in 1908 and is not only a native, but a musical product of the city, for he was graduated from the Chicago Musical College in 1929 with degrees in piano and organ. Since that time he has been active not only in his church work, but as teacher of the instruments in which he is proficient. For nearly ten years he was organist and choirmaster of the English Lutheran Church of the Redeemer. Then he was for two years at Holy Nativity Episcopal Church in the suburban community of Beverly Hills. At the Winnetka church he presides over a new Kimball organ in a beautiful new edifice.

Mr. Melbye served as registrar of the Illinois Chapter, A.G.O., in 1936 and was elected a member of the executive committee in 1937. This year he was again elected registrar of the chapter. In 1938 he played one of the recitals in the Guild's noonday series at Kimball Hall. He played twice at the Century of Progress fair in Chicago.

### MRS. JOHN D. ZIMMERMAN OF TOPEKA IS TAKEN BY DEATH

Mrs. John D. Zimmerman, a talented organist and pianist and a prominent member of the Kansas Chapter of the American Guild of Organists, died in Topeka Oct. 9 after a month's illness. Mrs. Zimmerman was born in Kansas and her home for the fifty-four years of her life was in Kansas. She had served as organist at the Central Park Christian Church and the United Presbyterian Church in Topeka. For the last fifteen years she had been assistant organist at the First Christian Church. She was the wife of the Rev. John D. Zimmerman, secretary of the Kansas Christian Missionary Society, and went with him in much of his field work, giving recitals on the organs in the Christian churches of Kansas and playing for state and district conventions.

Dr. John R. Golden conducted the funeral in the First Christian Church Oct. 12. He spoke of her love for the organ and especially for the echo organ in the tower of the First Christian Church, a recent gift to the church from Mr. and Mrs. Zimmerman. Assisting Dr. Golden were ministers from Lincoln, Neb., Hutchinson, Kan., and Kansas City, Kan. The sinners were members of a sextet to which Mrs. Zimmerman belonged. The organist was her teacher, Mrs. Frank G. Drenning. The organ music included some of her favorite selections.

### Dedication at Berrien Springs, Mich.

M. P. Möller, Inc., have completed the installation of a two-manual organ in the Methodist Church of Berrien Springs, Mich. The instrument has ten sets of pipes and chimes and all of it is under expression. It is placed in two chambers at the sides of the chancel. The organ is a gift provision for which was made in the will of William H. Sylvester. A dedicatory recital was played Sunday afternoon, Oct. 15, by S. E. Gruenstein of Chicago.

## St. Peter's Episcopal Church

Bennington, Vermont

has selected

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to build the organ for

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## ESTEY ORGAN CORPORATION

Brattleboro, Vermont



**DIVIDED THREE-MANUAL AT WILLIAMSPORT, PA.**

**SCHEME OF MÖLLER ORGAN**

Dedicated at St. Mark's Lutheran Church Sept. 17 — Chantry Organ of Two Manuals Supplements the Gallery Instrument.

St. Mark's Lutheran Church at Williamsport, Pa., dedicated a large new three-manual organ, the work of M. P. Möller, Inc., at its morning service Sept. 17. This instrument is divided, consisting of a three-manual gallery division, installed in a loft just above the gallery, and a two-manual chantry division, placed at the left of the chancel. The two organs may be played together or separately from a three-manual console. There are twenty-seven ranks of pipes and a total of 1,896 pipes.

The specification of stops of the gallery organ is as follows:

**GREAT ORGAN.**

(Enclosed in Choir swell-box.)

- Open Diapason, 8 ft., 61 pipes.
- Clarabella, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 notes.
- Octave, 4 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Chimes.
- Tremolo.

**SWELL ORGAN.**

- Rühr Gedeckt, 16 ft., 97 pipes.
- Geigen Principal, 8 ft., 85 pipes.
- Gedeckt, 8 ft., 73 notes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 73 notes.
- Flute, 4 ft., 73 notes.
- Twelfth, 2 1/2 ft., 61 notes.
- Flute Fifteenth, 2 ft., 61 notes.
- Mixture, 3 rks., 183 pipes.
- Trumpet, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.

**CHOIR ORGAN.**

- Viola, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 85 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Flute (from Great), 4 ft., 73 notes.
- Gemshorn, 4 ft., 73 notes.
- Gemshorn, 2 1/2 ft., 61 notes.
- Gemshorn, 2 ft., 61 notes.
- Seventeenth (Gemshorn), 1 1/2 ft., 61 notes.
- Tremolo.

**PEDAL ORGAN.**

- Gemshorn, 16 ft., 12 pipes.
- Metal Open Diapason, 16 ft., 44 pipes.
- Bourdon, 16 ft., 44 pipes.
- Rühr Gedeckt, 16 ft., 32 notes.
- Octave, 8 ft., 32 notes.
- Major Flute, 8 ft., 32 notes.
- Flauto Dolce, 8 ft., 32 notes.
- Gemshorn, 8 ft., 32 notes.
- Flute (from Great), 4 ft., 32 notes.
- Trumpet, 16 ft., 12 pipes.

The chantry division has the following resources:

**GREAT ORGAN.**

- Diapason, 8 ft., 61 pipes.
- Stopped Flute, 8 ft., 73 notes.
- Dulciana, 8 ft., 85 pipes.
- Octave, 4 ft., 73 pipes.
- Dolce Nazard, 2 1/2 ft., 61 notes.
- Fifteenth, 2 ft., 61 notes.
- Tremolo.

**SWELL ORGAN.**

- Bourdon, 16 ft., 97 pipes.
- Flute, 8 ft., 73 notes.
- Salicional, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 notes.
- Flute, 4 ft., 73 notes.
- Nazard Flute, 2 1/2 ft., 61 notes.

- Piccolo, 2 ft., 61 notes.
- Oboe (Chorus), 8 ft., 73 pipes.
- Tremolo.

**PEDAL ORGAN.**

- Violine, 16 ft., 44 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Cello, 8 ft., 32 notes.
- Dolce Flute, 8 ft., 32 notes.

**W. JUDSON RAND, JR., GOES TO CAMBRIDGE, MASS., POST**

W. Judson Rand, Jr., who has been assistant to Norman Coke-Jephcott, organist and choirmaster at the Cathedral of St. John the Divine in New York, for two years, has been appointed organist and director of Christ Church, Cambridge, Mass. Mr. Rand frequently played recitals at the cathedral.

W. Judson Rand, Jr., is the son of Mr. and Mrs. W. Judson Rand of New York City. He was born Nov. 2, 1913, in Artesia, N. Mex., and lived up to the age of 12 in Tulsa, Okla., where he entered upon a musical career at an early age. He began to show interest in the organ at the age of 9, but serious study was undertaken on his arrival in New York. He studied piano with Gertrude Bonime, concert pianist, and then took up the organ under Hugh Porter at the Institute of Musical Art. Mr. Rand was graduated from Bard College, Columbia University, receiving his B.A. degree in music there and has done graduate work at the Pius X. School of Liturgical Music. His studies for the last four years at the organ have been with Ernest White, organist at the Church of St. Mary the Virgin, New York City.

Mr. Rand was for two years organist and choirmaster at the First Parish Church, Hudson, N. Y. Later he went to Holyrood Church, New York City, and then became assistant to Norman Coke-Jephcott at the Cathedral of St. John the Divine, where he has been for the last two years.

At Christ Church, Cambridge, Mr. Rand will direct three choirs—a boy choir of thirty and twelve men (including male altos), a women's choir that sings at the 10 o'clock service Sundays, and the Radcliffe Chapel Choir, which sings every day except Saturday and Sunday in Christ Church at 8:45 in the morning.

**CHARLES BLACK APPOINTED TO CHURCH AT NEWARK, N. J.**

Charles Black, M.S.M., minister of music at the First Presbyterian Church, Passaic, N. J., for the last six years, has been appointed to a similar position at the Second Presbyterian Church of Newark. Mr. Black succeeds James Philipson of Newark, who had been organist and director at this church for thirteen years. Mr. Black is planning to organize eight choirs—junior, intermediate, youth, young people, chancel, men's, women's and oratorio choirs.

Entering the Eastman School of Music in 1923, Mr. Black studied there four years, taking organ under Abel Marie Decaux. He was graduated in 1927 with the degree of bachelor of music *cum laude*. Mr. Black was graduated in 1933 from the School of Sacred Music of Union Theological Seminary with the degree of master of sacred music. He studied under Dr. Clarence Dickinson and took summer courses at the Christiansen Choral School at Winona Lake, Ind.

**M. P. MÖLLER, INC.**

to build

**Three-Manual Organ**

(Specifications by Dr. Caspar Koch, Pittsburgh)

in the remodeled and enlarged

**FIRST EVANGELICAL LUTHERAN CHURCH**

New Kensington, Pa.

Thirty-one years ago this church purchased a small Möller organ which is still giving such satisfactory service that the selection for their new instrument speaks for itself.

The following extracts from an unsolicited letter regarding the new three-manual Möller organ recently installed in Zion Lutheran Church, Wausau, Wis., typify many reports coming to our office:

"I have just returned from a trip to Wausau, where it was my pleasure to play what I believe to be the finest three-manual organ I have ever seen. I consider the organ you have built for Zion Lutheran Church the finest example to be found in our Missouri Synod Lutheran churches, even though it is far from being the largest. The ensemble is most thrilling as it is quite powerful, brilliant and crystal clear. Even the Swell to Great 16' coupler on full organ did not cover the ensemble with the inevitable two-foot layer of tonal mud. For once, the Pedal could be considered practically independent even in *fff* passages—something I have found rare in medium-sized three-manual organs. The console was a delight to handle, and most comfortable to play. I hope that I understand correctly that the draw-knob console is henceforth to be your standard model. That is certainly a step in the right direction.

"I should like to mention certain things I particularly liked. First of all, keeping the reeds entirely in the Swell proved to be most effective for tonal contrast, and the slight variation from the all-swells button (the Great-Choir expression shades coupler) helps to obtain the contrast more effectively in loud passages. The Dulciana unit on the Choir is beautifully voiced—the best I've ever come across. The Swell 4' Triangular Flute is a gem, particularly as a solo stop, as I have rarely encountered anything with more character in a flute stop. The Swell Mixture does wonders to the ensemble, as it cleans out the reeds in a manner that I've never before seen. And so I could go on for another page. Let me sum it all up by saying that I did not find one single set of pipes in this organ that showed careless work or careless planning in that it would not blend; this is something particularly unique, I believe.

"My congratulations to the company and to Mr. Whitelegg for his wonderful work. The work you did in the Schurz High School organ in Chicago opened my eyes wide, but I felt it might be just a miracle, and couldn't be repeated."

[Signed] "HUGO J. GEHRKE,  
4135 N. Fourteenth St.,  
Milwaukee, Wisconsin."

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- The Nativity, by Hokanson..... .50
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- 72 Interludes for the Organ, by Nevin..... .50
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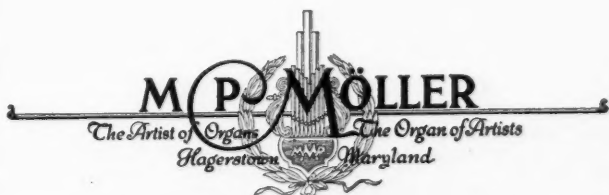
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## United States and Canada

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## Old Mansion in Utica Fine Meeting-Place for Central N. Y. Chapter

The Central New York Chapter held its initial meeting Oct. 3 at the Munson-Williams-Proctor Institute in Utica. This lovely old mansion was the home of the Munson Williams family for more than a century. Through the years this cultured family acquired famous paintings which hang on the walls of the lower floor, while cabinets house the many art treasures collected on their world travels. Rachel Williams Proctor, the last of the family, was a talented organist and installed a three-manual Austin organ. Through the efficient work of Arthur Derbyshire, director of the institute, many musical organizations now have a "home" and the Guild is very fortunate to be able to hold monthly recitals here.

For the October meeting Miss Nellie Doodson and J. Laurence Slater gave the program. Mr. Slater played: Prelude in C major, Bach; Chorale, "O Man, Behoim Thy Grievous Sin," Bach; Sonata in E flat, Bairstow. Miss Doodson followed this with: Prelude and Fugue in C major, Bach; Andante and Scherzo from "Grande Piece Symphonique," Franck.

At the conclusion of the recital Miss Doodson, who recently won her associate certificate, told charmingly of her experiences at the examinations. She stressed the kindness and courtesy extended to her by those conducting the tests. Her review was most interesting.

A business meeting followed and programs for the year were planned. Miss Margarethe A. Briesen heads the committee to arrange for a junior choir festival to be held in 1940 for combined junior choirs of Utica and vicinity, Mr. Slater directing.

LUCRETIA S. BOTHWELL, Secretary.

### Pennsylvania Chapter.

The Pennsylvania Chapter has formulated plans for a year of continued activity. The initial event of the season was held Saturday, Oct. 14, when about eighty members of the Pennsylvania and Lehigh Valley Chapters attended a recital in the chapel of Muhlenberg College at Allentown. In addition to the musical treat the Philadelphia members had the enjoyment of the fifty-mile ride to Allentown. It was a beautiful day and the trees with their gorgeous colors contributed toward making it an autumn day long to be remembered.

The lovely Muhlenberg chapel contains a new Skinner organ which was designed by Frank R. Watson, an architect well known in this section of the country. The recital, which was in two parts, was played by Walter T. Chambers, A.A.G.O.,

and Thomas Matthews, F.A.G.O., both members of the Pennsylvania Chapter. During the intermission Dr. Harold Marks gave a brief explanation of the symbolism used in the chapel.

On Tuesday, Oct. 24, the Pennsylvania Chapter sponsored an evening of Hebrew liturgical music, ancient, medieval and modern, at Temple Keneseth Israel, Rabbi William H. Fineshriber spoke on the music, which included cantillations by Benjamin Grobany, choral selections by the choir under the direction of Isadore Freed and organ numbers by Mr. Freed and Harry W. Grier. Dr. Rollo F. Maitland accompanied the choir and improvised on synagogal themes.

ADA R. PAISLEY.

### Bedford Central Missouri Dean.

The Central Missouri Chapter met at the home of Mrs. Stella Price Eisenstein, Moberly, Mo., Sept. 27. A business meeting was held in the afternoon. Mrs. R. T. Dufford, who was elected dean at the previous meeting, tendered her resignation because of illness. William Bedford of the faculty of Christian College, Columbia, the sub-dean, was elected dean and Norman Goodbrod of the faculty of Stephens College, Columbia, was elected sub-dean. Dinner was served the chapter as guests of Mrs. Eisenstein. After a pleasant social hour Miss Nesta B. Williams was heard in a report on the national convention.

CLAUDE L. FICHTHORN,  
Corresponding Secretary.

### Wisconsin Chapter.

A large representation of Guild members greeted the new dean of the Wisconsin Chapter, Mrs. Gertrude Loos-Barr, and committees at the first meeting of the season, held in the guild hall of All Saints' Cathedral in Milwaukee Sept. 25. A program for the season was outlined and routine business was transacted, after which all took part in a social time and luncheon.

Mrs. Winogene Kirchner entertained the Guild at a meeting held at her home Oct. 16, at which A. R. Warner, Milwaukee writer, gave a talk on "Making a Book." Oct. 22 the Guild sponsored the first program of the season, at Trinity Methodist Church, where Mrs. Lauretta Cotton is organist. Guest organists taking part were Mrs. James Blackwood, Earl Morgan and Francis Schmitt.

### Chesapeake Chapter News.

The Chesapeake Chapter held the first meeting of the 1939-40 season Monday evening, Oct. 2, at Brown Memorial Church. Forty-six members were present. Following the business session Ralph Rexroth, secretary of the chapter and delegate to the first national biennial convention, held in Philadelphia June 19 to

### CORRESPONDENTS, TAKE NOTE!

News articles that do not indicate the date and place of the event recorded cannot be published. Accounts of chapter events sent in more than two weeks after the event cannot be considered as news.

23, presented his report. The latter part of the program was devoted to a discussion of classic and modern music suitable for church services, conducted by Miss Ernestine Leitheuser and Virgil Fox, who displayed organ literature, the themes of which were played on the piano. Refreshments were served.

The next meeting will be held Monday, Nov. 6, at the above-mentioned church. The principal feature will be a recital by Nita Akin of Wichita Falls, Tex.

RALPH H. REXROTH.

### Youngstown Sub-Chapter.

The first meeting of the Youngstown sub-chapter was held Sept. 26 at Westminster Presbyterian Church. Mrs. Laura Belle Hornberger, the regent, presided. At the business meeting the program committee gave a most interesting schedule of meetings for the coming season. Plans were made to bring a nationally known organist for a recital the first of the year.

Walter Hirst, past regent, gave a complete report on the national convention. The meeting concluded with a social hour.

D'NELLE RILEY, Secretary.

### Michigan Chapter.

The October meeting of the Michigan Chapter was held at Detroit New Church (Swedenborgian), where Dean Mitchell presides at the three-manual Votteler-Holtkamp-Sparling organ. A splendid dinner preceded the business meeting. After the business meeting the following program was played: Finale, Second Sonata in A minor, Faulkes, and "Chimes of Venice," Russolo (Mrs. John J. Mitchell); "Priore," Jongen; "Mr. Ben Johnson's Pleasure," Milford, and Meditation, Bubeck-Dickinson (Allen B. Callahan, M.Mus.); "Dialogue and Toccata," Second Sonata, Becker (Mrs. Neva Kennedy Howe); "Calypto," Stoughton; "Up the Saguenay," Russell, and Festival Toccata, Fletcher (Eric Francker).

ALLEN B. CALLAHAN, Secretary.

### Indiana Chapter.

The season's first meeting of the Indiana Chapter was a service recital by the Christ Church choir, Cheston L. Heath, M.A., organist and master of the choristers, assisted by Edward G. Mead, F.A.

G.O., organist of Miami University, Oxford, Ohio, Oct. 25. The program was as follows: Choral Service in G, Tallis; Festival Nunc Dimittis, Tschesnokoff; "Now Sinks the Sun," Horatio Parker; Prelude on "Duke Street," Mead; Scherzo, Second Symphony, Vierne; "From Thy Love as a Father," Gounod; "Meditation a Sainte Clotilde," James; Toccata in D minor (Dorian), Bach; "O Thou, the Central Orb," Charles Wood; Postlude, "Tu es Petra," Mulet.

ELSIE MACGREGOR, Secretary.

### Western Pennsylvania.

The opening meeting of the Western Pennsylvania Chapter was held in Indiana, Pa., Sept. 26. Dinner was served at the picturesque Rustic Lodge. Dr. Marshall Bidwell spoke briefly about his trip to England. Dr. Irving Chayette was called upon to tell about the In-and-Out Pittsburgh Music Educators' program for the coming year. The meeting then adjourned to the First Presbyterian Church, where a varied recital program was given by Dr. Bidwell, Miss Peggy McCleary, Miss Rhea McNulty, Charles Coulter, Miss Martha Playfoot and the Matinee Choral Club, Mrs. Gladys Fisher, director.

The new officers of the chapter are: Dean—Elizabeth Snyder.  
Sub-dean—G. Logan McElvany, A. A. G. O.

Secretary—Catherine Keppel.  
Treasurer—William Hazlett.  
Registrar—Florence Kinley Mercer.  
The October meeting, Oct. 24, was held at the Sixth United Presbyterian Church, Pittsburgh, and proved to be of unusual interest. Mabel Zehner, organist and director at the First Presbyterian Church of New Castle, gave a fine fifteen-minute recital. Following this Clyde English, organist and director at the Sixth U. P. Church, presented his choir and quartet in a delightful program.

Preceding the recital, dinner was served at St. Peter's German Lutheran Church. During the dinner Cass Ward Whitney, prominent Pittsburgh baritone, entertained in the role of reader.

FLORENCE KINLEY MERCER, Registrar.

### Texarkana Chapter.

The opening fall meeting of the Texarkana Chapter was held Sept. 27 in the form of a luncheon at the Hotel McCarty. The table was beautifully decorated in a musical theme, the center of the decorations being a miniature organ and altar built by Mrs. James Watlington. The meeting was presided over by David Witt, the dean, and members gave highlights of the summer convention and also brought to the meeting the inspirations each had received from summer study. Plans for the winter's work were made.

MRS. R. F. POLLARD, Secretary.

## News of the American Guild of Organists—Continued

### Trenton Home Is Opened for Program of Central New Jersey Chapter

Members and friends of the Central New Jersey Chapter spent a pleasant evening at the home of Dr. and Mrs. William J. Harman in Trenton Oct. 2. The Harmans are honorary members of the chapter. They have an organ in their beautiful home and have often entertained members and friends of the chapter there. Mrs. Allan D. Frey, organist of the Westminster Presbyterian Church, played the Prelude and Fugue in B flat major, Bach, and Mrs. John A. Peterson, organist of the Second Presbyterian Church, played the Toccata by Pietro Yon. A chamber music trio made up of Joseph Higham, violinist; Charles Reed, violoncellist, and Miss Jean Haverstick, organist, presented a program of eight selections.

Mrs. Wilfred Andrews, new dean of the Central Chapter, presided at the October meeting. Edward W. Riggs, treasurer, who was sent as delegate to the national convention in Philadelphia, gave a comprehensive report of the convention. Mrs. Andrews, Mrs. Fred Burgner and W. A. White also gave their impressions of the convention. The evening closed with the serving of refreshments. In every way the meeting was exceptionally interesting and enjoyable.

ELLA M. LEQUEAR, Secretary.

### Georgia Plans Hymn Festival.

The Georgia Chapter opened the season with an enthusiastic meeting at the home of Mrs. Bonita Crowe Oct. 2. Charles W. M. Johnson, retiring dean, turned the meeting over to the new dean, George Lee Hamrick, who presided over a short business session. Mr. Johnson was given a rising vote of thanks for his successful year of deanship. Echoes of the convention in Philadelphia were given by Miss Eda Bartholomew and Mrs. Victor Clark. A short musical program was presented by the following guest artists: Mrs. Lillian Rogers Gilbreath, pianist; Miss Ruth Dabney Smith, violinist; Mrs. Carl Johnson, contralto, and Miss Elizabeth Tillman and Mrs. Paul Bryan, accompanists.

The principal topic of discussion which followed the program was the proposed hymn festival by the combined choirs of Guild members Sunday afternoon, Nov. 26, at the City Auditorium. This will bring together one of the largest massed choir groups ever to sing in Atlanta and should be an inspiring occasion. After the business meeting the members and guests of the chapter were entertained by Mrs. Crowe.

On Sunday afternoon, Oct. 8, a musicale was given by the choir of the First Baptist Church in Atlanta at the First Baptist Church in Decatur. The program was under the direction of George L. Hamrick and was an artistic success.

The opening of the recently rebuilt Austin organ at the North Avenue Presbyterian Church took place Oct. 23 with a concert of vocal and organ music. The program was under the direction of Miss Emilie Parmalee, organist and director of the North Avenue Church.

ISABEL M. BRYAN, A.A.G.O.

### Pasadena and Valley Districts.

The season opened for the Pasadena Chapter with a dinner Oct. 9. The feature of the business session, presided over by Dean V. Gray Farrow, A.A.G.O., was a report of the biennial convention in Philadelphia in June. Mildred Saunders represented our chapter and brought us many inspiring high-lights, emphasizing the importance of the Guild examinations.

Following the dinner an hour was spent at Messiah Lutheran Church, where S. Clarence Trued, director, and Ruth Trued, organist, presented their choir in three groups of chorales, mostly from the sixteenth and seventeenth centuries, and some of them in Swedish, as used in the Lutheran service. The assisting artist was George Orr, organist at Bethany Presbyterian Church, Los Angeles. His numbers were Bach's Prelude in E minor, Toccata in D, by Nevin, and a charming little Intermezzo by himself. Ruth Trued

closed the recital by playing the chorale prelude "I Come to Thee," by Fischer-Eddy; "Song of Gratitude," Rosseter Cole, and "Dedication," Deems Taylor, from his suite "Through the Looking Glass," which captivated the audience with its changing moods.

The Pasadena Chapter plans to hold this year's program meetings around the rituals of the different churches. The members are anticipating a year of friendly cooperation, as we become better informed about each other's work.

EVELYN ELLISON, Librarian.

### Recital by Watters in Rhode Island.

The Rhode Island Chapter met Oct. 9 at All Saints' Memorial Church, Providence, to hear a recital by Dr. Clarence Watters, professor of music at Trinity College, Hartford, Conn. Dr. Watters' program was as follows: Prelude and Fugue in G major, and Fifth Trio-Sonata, in C major, Bach; Chorales, "We All Believe in One God," "Dearest Jesus, We Are Here" and "In Thee Is Gladness," Bach; Chorale in B minor, Franck; "Noel," d'Aquin-Watters; Berceuse, Vierne; Allegro from Second Symphony, Vierne.

After the recital an informal reception for Mr. Watters was held in the parish-house adjoining the church.

C. R. BELLOWES, Registrar.

### Louisville Chapter.

The Louisville Chapter held its regular meeting Oct. 9. Attendance at these meetings is increasing. Plans were discussed and are taking shape for the organ recital by Marcel Dupré Nov. 27. The meeting adjourned to attend a recital by George Latimer, organist and choirmaster of the Second Presbyterian Church, which attracted a large audience. Mr. Latimer presented a program which featured the Vivaldi-Bach Adagio in D minor, the Liszt Variations on a Ground Bass and Handel's Overture to the Occasional Oratorio. Mrs. Frank Ropke, newly-elected dean, presided.

MRS. ALBION S. CORNWALL,  
Corresponding Secretary.

### York Chapter Hears Recital.

On Oct. 10, at St. Matthew's Evangelical Lutheran Church, York, which has a three-manual Moller organ of fifty speaking stops, Professor Robert C. Henke of Reading, Pa., gave a recital. He has been a church organist thirty-five years and at present is at St. Joseph's Catholic, one of the largest churches in Reading. He also broadcasts daily from station WEEU. He was assisted by Stewart W. Arnold, haritone, of York.

Following the program a business meeting was held. It was decided to have the next meeting Nov. 14 at the First Methodist Church, where there is a large three-manual Aeolian-Skinner organ. At this time the Harrisburg Chapter members will be our guests.

One new active member was enrolled—Miss Ruth Jones, organist of Grace Evangelical Church, York—and Miss Anna Harbaugh became a subscribing member. After the business meeting the organists went to the Julius Luncheonette, where refreshments were served.

WILLIAM G. N. FUHRMAN, Secretary.

### Kansas City Chapter.

The Kansas City Chapter met Oct. 3 to enjoy a picnic supper around the outdoor oven at the home of Dr. and Mrs. J. H. Billings. Reports of the Philadelphia convention were given by Mrs. Billings and Joseph Burns, who also recounted events of his summer with Bonnet in Paris. Plans were then announced for the year, which include an excursion to Lawrence, Kan., Nov. 6 to attend the Dupré recital.

MRS. A. RAYMOND MALTBY,  
Secretary.

### Harrisburg Chapter.

The Harrisburg Chapter presented C. Robert Ege in a recital Oct. 16 at Christ Lutheran Church. Mr. Ege, a native of Reading, was educated at the Overbrook School for the Blind and is an artist pupil of Dr. Rollo F. Maitland. Mr. Ege is organist and choirmaster of the Woodland Avenue Presbyterian Church, Philadelphia. He played the following program: "Scherzo Symphonique," Russell K. Miller; Chorale Preludes, "In Dir ist

Freude" and "Ich ruf' zu Dir," Bach; Prelude in B minor, Bach; Folk tune No. 2, Whitlock; "Carillon" and Fugue, C. Robert Ege; Chorale in B minor, Franck; "Elfes," Bonnet; Elevation, Bedell; Chorale Improvisation on "Ein feste Burg," Karg-Elert; Improvisation on a given theme, C. Robert Ege. The theme was written by Clarence E. Heckler, minister of music of Christ Lutheran Church.

At the close of the recital Mr. Ege gave a demonstration of the Braille system used in teaching music. His playing was an inspiration to all organists who availed themselves of the privilege of hearing him.

The chapter held a luncheon which was well attended and enjoyed. A few of the members presented a short skit, consisting of old songs and parodies of the same, after which games were played.

A surprise and farewell party was given for Miss Helen Croll, organist of Grace Methodist Church, who recently resigned. She will be an October bride and will live at State College, Pa. Miss Marguerite Wharton, sub-dean, was hostess.

Henry W. Van Pelt, instructor of the harmony study club, has announced that the next meeting will be held at the home of the secretary. After class work has been completed the members will hear recordings of works by Beethoven, Schubert and Bach.

The schedule for the season follows:

Nov. 6—Hymn festival, Derry Street United Brethren Church.  
Dec. 11—Christmas musicale, First United Brethren Church.  
December—Christmas party at home of Mrs. Swartz.  
Jan. 15—Birthday party.  
Feb. 19—"Food for Thought," an open discussion at home of Mrs. Nelson Maus.  
March—Recital by guest organist.  
April 9—Recital on organ and other instruments, Fourth Reformed Church.  
May 13—Election of officers.  
June—Banquet.

Dean Bowman has announced that there will be recitals in churches of nearby towns and also many other social events.

FLORENCE M. BROWN, Secretary.

### Dupré Minnesota Chapter Guest.

The Minnesota Chapter held its first meeting on the occasion of the appearance of Marcel Dupré in a recital sponsored by the senior choir of Central Lutheran Church in Minneapolis Sept. 27. M. and Mme. Dupré were guests at a dinner before the recital. George H. Fairclough, F.A.G.O., organizer and first dean of the Minnesota Chapter, presided as the new dean. Mr. Fairclough called upon Dr. J. A. O. Stub, pastor of the church, and C. J. Royce, president of the choir, who welcomed our guests. M. Dupré and Mme. Dupré responded graciously.

A large and appreciative audience heard M. Dupré play a varied program from the works of Bach, Franck, Widor, Hausermann and Farnam, including three of his own compositions. They were: Intermezzo from a recent Concerto in E minor; "Carillon" and Prelude and Fugue in G minor. The program closed with the usual masterly improvisation on submitted themes. These were supplied by G. H. Fairclough, F.A.G.O., A. B. Jennings, A.A.G.O., E. Rupert Sirom and Stanley R. Avery, forming the basis for an intermezzo and a double fugue.

HENRY ENGEN, Chapter Secretary.

### St. Petersburg Regent Elected.

Mrs. E. W. Weeks was elected regent of the St. Petersburg branch, Florida Chapter, at the fall meeting held Oct. 15 in the parlors of the Congregational Church. She succeeds the late Mrs. Frank Broadfield. Other officers elected were: Mrs. Marguerite Spraker Saltsman, vice-regent; Miss Helen McClellan, secretary; Edwin Leonhard, treasurer, and Mrs. A. D. Glascock, historian.

A resolution was adopted by the chapter expressing sorrow over the passing of Mrs. Broadfield, and honoring her memory. Mrs. Broadfield, who died last summer, was organist of the First Methodist Church for ten years.

It was decided to hold business meetings the first Wednesday of every month, and programs will be presented every third Sunday afternoon at one of the local churches. Plans also were discussed for the presentation Dec. 4 of Marcel Dupré.

### Quaint Church Visited for First Meeting of Northern Ohio Chapter

The opening meeting of the Northern Ohio Chapter was held at St. Christopher's-by-the-River, Gates Mills, Ohio, Sept. 26. Despite the rain a large crowd came to enjoy dinner at the Old Livery Tavern and to begin the season's activities. After dinner the group was called to service in the little old church by the river with the chimes in the tower playing an evening hymn. The original church was built in 1853. When it became a mission of Trinity Cathedral, the sanctuary, church school rooms, kitchen and sacristy were added and eight chimes by Johnson & Gillette of Croynon, England, in the belfry were a gift of one of the parishioners. Two years ago two other parishioners gave a Hammond electronic organ. The balcony in the rear of the church is still used for the choir.

The service of choral evensong was sung by the boy choir, J. Lewis Smith, organist and choirmaster, augmented by boys from Camp Wa-Li-Ro, all directed by Laurence Jenkins. The boys demonstrated the value of the training they are receiving. The rector, the Rev. J. Keeney McDowell, gave an interesting talk on the early history of organs and organists in England and America.

On Oct. 16 the chapter met again at St. Alban's Church, Cleveland Heights, where the women of the parish prepared a splendid dinner. The Rev. Don F. Copeland, rector, welcomed the Guild. Albert Riemenschneider spoke of the dedication of the new Kulas musical arts building at Baldwin-Wallace Conservatory in Berea and the recital to be given by M. Dupré at that time. Don Anselm Hughes, O.S.B., prior of Nashdom Abbey, lectured on the subject of Gothic music. He told of the great advance made by music around the twelfth century, when musical notation was first adopted; of the three-part motets in manuscript, with the "tenori," or lead theme, written entirely across the bottom of the page, with the "triplex" up in the left corner and the "media" in the right corner of the page; how these manuscripts were used about 150 years later as "guard sheets" in binding up new books, tearing the manuscript in the middle, thus separating the three parts, most of which have never been completed for that reason. He illustrated with a record one of these motets which he was able to bring together, having found the left side of the page in a book in the Worcester collection and later the right hand side folded up in a much smaller book in the Bodleian Library, Oxford. He closed his very interesting talk with a fine recording of that masterpiece of Gothic music—"Summer Is a Comin' In."

J. LEWIS SMITH, Registrar.

### Work of Tampa Branch.

The Tampa branch held its first study meeting of the season Oct. 11 at the Tampa Heights Presbyterian Church. Several new members joined at this meeting and others are joining; this makes necessary two group meetings, one in the morning and one in the afternoon, once a month. Mrs. Nella Wells Durand, the regent, announced that all assignments of harmony, history, biography, etc., will be placed entirely upon required foundation material used toward degree work.

Mrs. Durand has requested all members to endeavor to feature a special composers' program once a month during the season.

Mrs. Lee A. Wheeler of Lake Wales, Fla., gave a lecture on "Instruments of Antiquity" and their connections with present-day instruments. Mrs. Durand discussed "Scale and Chord Structure." Mrs. Julia Hayman, a new member, gave a splendid organ number to close the meeting.

The Tampa branch is presenting two new artists of the faculty of the University of Tampa in a recital, the date to be announced shortly. They are Miss Helen Hunt, organist and pianist, and Professor Stephen F. Park, baritone and pianist.

NELLA WELLS DURAND, Regent.

News of the American Guild of Organists—Continued

Notes from Buffalo Chapter.

Buffalo Chapter opened the 1939-40 season with a dinner Sept. 25 at the Y.W. C.A. residence on North street. Plans for the year were discussed and Dean Edna L. Springborn reported on the Philadelphia convention. An exchange of organ and choir music followed.

The most important event on the calendar is the celebration of the twentieth anniversary of the founding of this chapter. A birthday banquet was held at Hotel Lenox Oct. 24. Dr. Channing Lefebvre, F.A.G.O., and Clifford Demorest, F.A.G.O., were to be the principal speakers.

The tentative program for the rest of the year is as follows:

November—Recital by Miss Catharine Crozier of the faculty of the Eastman School of Music at First Presbyterian Church.

December—Annual service, Dr. John Fleck, chaplain, at Parkside Lutheran Church.

January—Lecture by Melville Smith of Western Reserve University.

February—Recital by Virgil Fox.

March—Student organ playing contest, Church of the Ascension.

April—Choir competition, Kenmore Methodist Church.

May—Annual meeting; junior choir festival at Central Presbyterian Church.

Appointments to the executive committee have been made to fill vacancies caused by the death of William Benbow and the election to office of Miss Rosalie G. Tucker and Squire Haskin. The appointees are DeWitt C. Garretson, Mrs. Clara M. Pankow and Mrs. Susa H. Spaulding. Committee chairmen have been appointed as follows: Classes, Harry W. Stratton; neighborhood recitals, Abram Butler, Jr.; publicity, Maud Ollis; research, Mrs. Nellie S. Hurlburt; year-book, DeWitt C. Garretson, A.A.G.O., ROSALIE G. TUCKER, A.A.G.O., Secretary.

Schedule of Erie Chapter.

The Erie, Pa., Chapter held its first meeting of the year in the parlors of the First United Presbyterian Church Oct. 2. The program of activities of the year includes:

October—Social meeting and report of the convention held in Philadelphia, by Doris Faulhaber, dean, and Marguerite House, alternate delegate.

November—Recital by Howard Tucker, former Erie resident and now director and organist at the Brooklyn M. E. Church in Cleveland, at St. Paul's Cathedral.

December—Tureen dinner and discussion on "Organ Building" by Walter Holtkamp of Cleveland. Dinner at home of Mr. and Mrs. John Bates.

January—Dinner meeting with the Ministerial Association and music committee members of various churches.

February—Program by Erie organists at home of Mr. and Mrs. C. M. Krug, followed by social meeting.

March—Choral festival.

April—Recital by Miss Laura Louise Bender of Cleveland, dean of Northern Ohio Chapter.

May—Recital by member organists.

June—Picnic.

Officers include:  
Dean—Miss Doris Faulhaber,  
Sub-dean—John A. Bates, Jr.,  
Secretary—Myrtle W. Duffy,  
Treasurer—Richard Densmore,  
Librarian—Theodate Ashley.

MYRTLE DUFFY, Secretary.

Oklahoma Chapter.

The Oklahoma Chapter held its first meeting of the fall season the night of Sept. 11 and assembled a second time Oct. 9. The meeting-place, as last year, is Trinity Episcopal Church.

Practically all the time at both sessions was consumed with arranging for the coming of Marcel Dupré. The recital is to be given at the First M. E. Church the evening of Nov. 10. The organ is a four-manual Aeolian, the largest organ in Tulsa. It will be Dupré's first appearance in Tulsa. On the evening of the recital the chapter is to give a dinner at the Hotel Mayo, the guests of honor being Mr. and Mrs. Dupré.

This fall our comparatively new city is entering on a new era of culture. The most desirable new asset is the gift to the city by Mr. and Mrs. Waite Phillips of their magnificent home and estate of twenty-seven acres, which has appropriately been named the "Philbrook Art Center." The institution is under the

administration of the Southwestern Art Association and the spacious grounds are to be cared for by the Tulsa Park Board. A botanical garden is to be developed. In the three-story building are: fourteen galleries, assembly room, class rooms, library, period rooms and reception hall. Of especial interest to organists is the reception hall, which contains a two-manual Aeolian organ. The Oklahoma Chapter has undertaken to give a series of recitals as its contribution to the work of Philbrook Art Center. At the first recitals, Oct. 14 and 15, the organists were Frances Wellmon Anderson and Philip Morgan and Oct. 27 the organists were Eugene Livesay and Esther Handley. The first formal recital under chapter auspices was on Sunday afternoon, Oct. 29, and the program was given by Marie M. Hine and Philip Morgan. The second recital will be given Nov. 19, the organists being John Knowles Weaver and Mrs. J. H. Engelbrecht. Mr. Weaver will play Bach numbers and Mrs. Engelbrecht modern compositions.

JOHN KNOWLES WEAVER.

Illinois Chapter Luncheon.

The Illinois Chapter opened the season Oct. 2 with a luncheon in the Republic Building. The speaker was Dr. Arthur C. Becker, A.A.G.O., dean of the De Paul University School of Music. His topic was "Use of the Organ in the Roman Catholic Church Service." Dr. Becker's talk was very interesting as well as informative.

Francis S. Moore, organist and choir-master of the First Methodist Church of Oak Park, announced the recital at his church by Marcel Dupré on Tuesday, Oct. 31. The organ is a four-manual Skinner. The recital was to be preceded by a dinner in the church parlors.

Thirty-two were present at the luncheon. Next month there will be either a dinner or a luncheon.

ERNST H. C. MELBYE, Registrar.

Union-Essex Hears Mrs. Dickinson.

Mrs. Clarence Dickinson was the speaker at the first meeting of the season of the Union-Essex Chapter, at the Winfield Scott Hotel, Elizabeth, N. J., Oct. 16. Her theme, "Music and Worship," was well presented, emphasizing the importance of beauty and a unifying thought in our service. A large group was on hand to hear Mrs. Dickinson.

At the business meeting the chapter voted unanimously to change its name to "Metropolitan New Jersey" Chapter and it will be so known as soon as headquarters acts on its petition.

An excellent program has been laid out for the year by the new dean, Miss Roberta Bitgood, and a fine season seems in store.

DAVID R. ADAMSON, Registrar.

Monmouth Chapter.

On Monday evening, Oct. 16, the annual banquet of the Monmouth Chapter was held at the Garfield-Grant Hotel, Long Branch, N. J. The dean, Mrs. Robert Fisher, presided and discussed plans for the season. The guest speaker was State Dean Norman Landis of Flemington, who stressed the importance of the Guild examinations. John Ebner sang several solos and was accompanied by Mrs. Ebner.

At the November meeting, to be held in the First Baptist Church, Ashbury Park, Paul Zuydhoek, organist-choirmaster of Christ Church, South Amboy, will play a recital.

FERD T. E. RASSMANN,  
Chairman of Publicity.

Meetings of Texas Chapter.

The Texas Chapter held its reassembly meeting on the evening of Sept. 26 at the home of the Misses Gibson, Dallas. Dinner was served for twenty-five members. Mrs. Frank Frye, the new dean, presided over a short business session at which were received five new members and two who have been transferred. The meeting was then turned over to the social committee, Mrs. Ellis Shuler, chairman, who provided entertainment in the form of impersonations, games and stunts.

The October meeting was held on the 17th at the Church of the Incarnation. Dinner was served in the parish-house to twenty-eight members, followed by a business session. Year-books were pre-

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CHRISTMAS ANTHEMS

(For S.A.T.B. unless otherwise noted)

Song of the Nativity.....	Old English .....	.12
Sweet was the Song.....	J. Attey .....	.15
A Heavenly Song.....	Swiss .....	.12
A Heavenly Song (S.A. or Unison).....	Swiss .....	.12

Arranged by CLARENCE DICKINSON

Stars were Shining (Norwegian).....	Art. C. BLACK .....	.12
Angels Sang a Gloria.....	W. L. CURRY.....	.10
Rejoice and Be Merry.....	CLAUDE MEANS .....	.15
In the Beginning.....	D. MCK. WILLIAMS.....	.20
Madonna's Lullaby .....	WALTER HOWE .....	.10
Gabriel Straight from Heaven.....	Art. A. WHITEHEAD.....	.15
Christmas Bringeth Jesus.....	L. CAMILIERI .....	.10
Carol of the Seraphs (S.S.A.).....	C. O. BANKS.....	.18
In Bethlehem .....	H. H. BANCROFT.....	.12
O Come Little Children.....	Art. R. MARRYOTT .....	.12

GENERAL ANTHEMS

(For S.A.T.B. unless otherwise noted)

ARTHUR EGERTON	CHARLES H. DOERSAM
"Psalm 100" .....	"Up-Hill" .....
..... .20	..... .12
K. E. RUNKEL	GLUCK, arr. HOLLER
"God That Madest" (3 Choirs).....	"Saviour Like a Shepherd".....
..... .12	..... .12
MARK ANDREWS	W. Y. WEBBE
"He That Dwelleth".....	"Jesus the Very Thought".....
..... .16	..... .12
VAN DENMAN THOMPSON	JOHN HOLLER
"O Love Divine".....	"Our Shepherd" (Unison).....
..... .15	..... .10
JOSEPH W. CLOKEY	MOZART, arr. HOLLER
"Let Hearts Awaken".....	"Jesus Calls Us" (S.A.).....
..... .15	..... .10

ORGAN

J. WEINBERGER	HARVEY GAUL
Bible Poems .....	March of the Wise Men.....
..... .1.25	..... .75
MARK ANDREWS	CLARENCE WATTERS
Devotion .....	Noel (D'Aquin) .....
..... .75	..... .75
R. L. BEDELL	M. J. ROBERTS
Reverie—Improvisation .....	God Rest You Merry.....
..... .75	..... .75
E. A. KRAFT (arr.)	C. DICKINSON (Edt.)
Two Bach Airs.....	Two Ancient Melodies.....
..... .75	..... .60
HENRY WHIPPLE (arr.)	C. DICKINSON (arr.)
Sarabande (Schenck) .....	Badinage (Bach) .....
..... .75	..... .60

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sented by Miss Alice Knox Fergusson and a report on the national convention held in Philadelphia was given by John Huston. The membership committee presented four new members and one transfer.

At 8:15 the annual Guild service was held with Edward A. Hanchett at the organ, assisted by the choir under the direction of Mrs. Evelyn Foster. The Rev. Valentine Lee delivered an excellent address on "The Place of Music in the Service."

The November meeting will be held at St. Matthew's Cathedral, followed by a program of Bach compositions by Carl Wiesemann.

KATHERINE HAMMONS.

Central Tennessee.

The Central Tennessee Chapter held its October meeting at the Belmont Methodist Church, Nashville, Oct. 10. Rose McGregor was hostess. Marie Hays, dean of the chapter, presided and Paul Luther McFerrin, program chairman, presented as participants Miss Louise Billings, who played "Ave Maris Stella of a Nova Scotia Fishing Fleet," by Harvey Gaul; Miss Frances Patrick, whose contribution was a group of numbers by the quartet of the Woodland Street Presbyterian Church, and Mrs. J. H. Tucker, organist at the Donelson Methodist Church, who read a paper on the lives and works of Toscanini and

Gieseking. Mr. McFerrin closed the program with a recital of current events. A business meeting followed.

J. RICHARD THOMASSON, Secretary.

Rocky Mountain Chapter.

A meeting of the Rocky Mountain Chapter was held Oct. 16 at Thomas R. Walker's music store in Denver. After a short business meeting Dean Sharp presented Everett Jay Hilty, who spoke about some of the music which may be borrowed from the fine arts department, of the public library. Using the Reuter organ which Mr. Walker has in his store, Mr. Hilty played some of the selections suitable for preludes in the service. Mrs. Walker had charge of an enjoyable social hour which followed the meeting.

FRANCES JANE MCGOLGAN, Secretary.

Camden Chapter.

The October meeting of the Camden Chapter was held Oct. 17 in Holy Trinity Episcopal Church, Collingswood, N. J., where Joseph S. Leeds is organist and choir-master. Organ selections were played by Mrs. Rose Shields and Earl H. Elwell, A.A.G.O. Two groups of choral numbers were sung by the choir of the church under the direction of Mr. Leeds. Following the musical part of the program a resume of highlights of the national convention in Philadelphia was given by John H. Heckmann.

JOHN H. HECKMANN, Dean.

N. LINDSAY NORDEN



AFTER NINETEEN YEARS of service N. Lindsay Norden of Philadelphia has resigned as conductor of the Reading Choral Art Society to devote himself extensively to musical research for the improvement of theory teaching. During the period of his leadership in Reading the society rose to national fame, producing many of the major choral works, assisted by an orchestra from the Philadelphia Orchestra, and for the last few years by local players. Bach's B minor Mass has been given seven performances in Reading and Philadelphia. The chorus sang five times at the Dell concerts in Fairmount Park and the men assisted the Philadelphia Orchestra in a production of Wagner's "Parsifal" at the Academy. The Bach mass was given four times in Philadelphia, with the Civic Symphony Orchestra playing the instrumental parts. Many a cappella numbers were produced from time to time, in which field Mr. Norden is a specialist, having written and lectured extensively on the subject of untempered harmony.

Mr. Norden will continue as musical director and organist of the First Presbyterian Church in Germantown and Synagogue Rodeph Shalom in Philadelphia, and as editor and publisher of the "Linhar Musicological Records."

**HAMMOND BUILDING OPENED; NOVEL PROGRAM IN NEW YORK**

Formal opening of the new Hammond Organ Studios in the Hammond Building, 50 West Fifty-seventh street, New York City, took place Oct. 9 before a gathering of musicians. Dr. Walter Damosch was guest of honor and principal speaker, and Pietro Yon and Harry Campbell were heard in selections on the Hammond. Ferde Grofe and the New World Ensemble also took part.

Dr. Damosch said that he "could not excuse those countries whose governments not only enslave their citizens politically, but also seek to prescribe what music shall be written, what kind of painting shall be permitted and what sculptures may be hewn."

Dr. Damosch's address, delivered extemporaneously, was a feature of a program which included the first performance of "Bible Poems," Jaromir Weinberger's First Suite for Organ, as well as a "Praeludium," a composition by Vittorio Giannini, which the composer arranged especially for two Novachords. "Scherzo de Concert," by Leonce de St. Martin, organist of the Cathedral of Notre Dame in Paris, was performed from manuscript for the first time in America by Mr. Campbell, while Mr. Yon, in addition to playing three of the Weinberger "Bible Poems," played the Bach-Dickinson "Badinage," a Sarabande by Johann Schenck, arranged by Whipple, and "The March of the Wise Men," by Harvey Gaul. George Gershwin's "Rhapsody in Blue," in a special arrangement for four Novachords and organ, was played by the New World Ensemble under the direction of Mr. Grofe.

The studios, which were opened to the public immediately following the program, occupy three floors in the building. The Hammond school occupies the sub-street level, while offices are on the mezzanine floor.

**FOUR RECITALS BY WHITE AT ST. MARY THE VIRGIN, N. Y.**

Ernest White, whose recitals at the Church of St. Mary the Virgin are events of prime importance in New York to all who are interested in organ music, will give a series of four programs on the large Aeolian-Skinner organ in this church on the Monday evenings of November. The programs are announced as follows:

Nov. 6—Prelude, Fugue and Chaconne, Buxtehude; Chorale Preludes, "Aus tiefer Noth," Walther; "Allein Gott in der Höh sei Ehr," Böhm; "Ach Gott! erhör mein Seufzen," Krebs, and "Wie schön leuchtet der Morgenstern," Buxtehude; "L'Orgue Mystique" ("Purificatio B. M. V."), Introit, Graduale, Offertory, "Communio" and "Diptyque"), Tournemire; Chorale Preludes, "Wachet auf, ruft uns die Stimme," "Wo soll ich fliehen hin," "Wer nur den lieben Gott lässt walten," "Meine Seele erhebt den Herren," "Ach bleib bei uns, Herr Jesu Christ" and "Kommst Du nun, Jesu," Bach; Prelude and Fugue in D, Bach.

Nov. 13—Prelude and Fugue in C, Böhm; Chorale Preludes, "Auf meinen lieben Gott," Böhm; "Was Gott thut, das ist wohlgetan," Walther, and "Vom Himmel kam der Engel Schaar," Buttstedt; "Symphonie de l'Agneau Mystique" ("Agnus Dei, Fons Bonitas et Laetitia"), de Maleingreau; Chorale Preludes, "Vater unser im Himmelreich," "Aus der Tiefe rufe ich," "Durch Adam's Fall ist ganz verderbt," "Jesu, meine Zuversicht," "Nun freut Euch" and "O Mensch, bewein' Dein' Sünde gross," Bach; Toccata and Fugue in D minor, Bach.

Nov. 20—Toccata in C minor, Muffat; Chorale Preludes, "Ein feste Burg," Hanff; "Meine Seele erhebet den Herrn," Strungk; "Herzlich thut mich verlangen," Kellner; "Lobe den Herren, den mächtigen König der Ehren," Walther; Sonata I, Hindemith; Pastoral Suite (four movements), Bach; Prelude and Fugue in B minor, Bach.

Nov. 27—Prelude and Fugue in E, Lübeck; Chorale Preludes, "Herr, wie Du willst," "Jesu Leiden, Pein und Tod," Vogler, and "Was Gott thut, das ist wohlgethan," Kellner; "Symphonie de la Passion" (Prologue and "Le Tumulte au Prétoire"), de Maleingreau; Chorale Preludes, "Von Gott will ich nicht lassen," "Komm, Heiliger Geist" and "Schmücke Dich, O liebe Seele," Bach; Fantasia and Fugue in G minor, Bach.

**W. BROWNELL MARTIN GIVES RECITALS IN LOS ANGELES**

One of the features of the elaborate musical offerings this season at the First Congregational Church of Los Angeles, where Arthur Leslie Jacobs is minister of music, is a series of recitals by the church's organist, W. Brownell Martin. The recitals will take place on the second Sunday of every month from October to May and the programs are of a very high character. For the first recital, played Oct. 8 at 4 o'clock, Mr. Martin selected this list of compositions to be performed: Prelude and Fugue in G major, Bach; Carol, from "Four Extemporizations," and "Exultemus," from Seven Sketches, Percy Whitlock; "The Sun's Evensong," from "Seven Pastels," Karg-Elert; Allegro Maestoso, from Sonata in G major, Elgar. The last number was the Concerto in C major for three cembali and strings, arranged by Mr. Martin for three pianos and organ. At the pianos were Hillen Burton Klages, Frederick M. Barnes and F. Rayner Brown and Mr. Jacobs was at the organ, while Mr. Martin conducted the performance.

For Nov. 12 works of recent and contemporary French composers will be offered, the program being as follows: Introduction and Allegro from First Sonata and "Dreams," from Seventh Sonata, Guilmant; "The Rain," from "Les Heures Bourguignonnes," Jacob; Concert Etude, Bonnet; Adagio from Sixth Symphony, Widor; Wedding March, from "Pieces de Fantaisie," Arabesque and Scherzetto, Vierne; "Multicolored Sails in the Port of Toulon," from "Promenades en Provence," Eugene Reuchsel; Toccata from Suite for Organ, Maurice Durufle.

Mr. Martin will play a Christmas program Dec. 10 and will be assisted by two singers and a violinist. Feb. 11 will be devoted to compositions of Leo Sowerby. March 10 Dupré's "Stations of the Cross"

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will be played. April 14 will be given to arrangements for the organ. A piano and organ program is on the schedule for the last recital, May 12, when Mr. Martin will play the piano parts and Frederick M. Barnes will be at the organ.

**FIFTY YEARS OF RECITALS IN PITTSBURGH; KOCH REPORT**

Dr. Caspar Koch's annual report as organist of Carnegie Hall, North Side, Pittsburgh, has been published in the bound volume of programs of his recitals for the last season, which, as usual, is a valuable record. The season 1938 to 1939 was the fiftieth in the history of recitals under the auspices of the municipality. For Dr. Koch it was the thirty-sixth season. From Oct. 16, 1938, to June 25, 1939, thirty-six recitals were given. Four hundred and seven compositions were performed during the year. On the organ 238 works by 116 composers were played. Of these compositions 123 were written originally for the organ and 115 were transcriptions. In this enumeration the individual movements of cyclical works, such as suites and sonatas, are counted as separate pieces.

The 2,000th recital, played Jan. 1, was marked by a special program and THE DIAPASON published a full account of the occasion at the time.

**MUSIC TEACHERS' BODY AT KANSAS CITY IN DECEMBER**

The program for the sixty-first annual meeting of the Music Teachers' National Association will be announced soon by Edwin Hughes, president of the association. Kansas City, Mo., will be host to the musicians who will gather during the holidays for a three-day session to hear a program filled with addresses, forums,

**WILLIAM H. BARNES**  
MUS. D.  
ORGAN ARCHITECT  
ORGANIST AND DIRECTOR  
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AUTHOR OF  
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musical and social events. The opening session Thursday afternoon, Dec. 28, will be in the new music hall of the Municipal Auditorium, one of the finest buildings of its kind in America. The National Association of Schools of Music will convene in the same city two days in advance of the M.T.N.A. and under President Howard Hanson the delegates from over 100 universities, colleges and music schools will discuss problems pertaining to administration and curriculum. Forums in voice, piano, organ and choral, and violin will be featured, with nationally known chairmen in charge. Palmer Christian of the University of Michigan will act as chairman of the choral and organ forum.

**PARVIN TITUS, Mus. M., F. A. G. O.**  
% Cincinnati Conservatory of Music  
**RECITALS — LESSONS — ORGAN CONSULTATION**

**New Christmas Music  
Emphasizes Carols;  
Other Publications**

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

Arrangements of traditional carols are now so overwhelmingly popular that some organists don't care to use anything else. I shall therefore begin with this type—and with new issues edited by the most successful of our carolists, Dr. Clarence Dickinson. His "Song of the Nativity" (Gray) is a fifteenth century English work in the form of a dialogue between "Sir Christemas" (tenor) and a medium voice or children's chorus, with sections for SATB that even a quartet can manage easily. It is a quaint, pretty work, sure to be very popular, particularly if you print the text. "A Heavenly Song Is Sung" (Gray) is a hymn-like Swiss number, pleasantly varied in rhythm, and again the children may be used. Even better than these two lovely numbers I like a third Dickinson discovery, not a carol, strictly speaking, "Sweet Was the Song" (Gray), from a seventeenth century book of "Ayres" by John Attey. In the present edition you need violin and cello and can also get a part for harp or piano; you also need a medium soloist with a flexible voice that can soar above a quartet or chorus and still sing softly. A fine performance of this exquisite number will make your service memorable.

Next to Dr. Dickinson, I suppose that Dr. Harvey Gaul is our favorite American editor of carols. He has not fewer than four this year, and all good ones. His "Nativity Carol of Mexican Shepherds" (Ditson) has a Spanish dance rhythm that reminds you of another Mexican number he edited several years ago. This will go best with a chorus of children, plus a mixed chorus. Equally effective is an "Albanian Ox Carol" (J. Fischer), to be sung by chorus plus soprano soloist; rich in rhythm and delightful in melody, this is one of the best recent unaccompanied numbers. Almost as effective, I would suppose, is a "Balkan Candle Carol" (J. Fischer), to be sung in the same manner. The fourth is a "Mexican Shelter Carol" (Ditson) for children's voices and accompanied chorus. All in all, this is a notable set.

Among Canadian editors, Dr. Alfred Whitehead blesses us with some admirable carols. "Gabriel Straight from Heaven Came" (Gray) is an effective unaccompanied arrangement of the suave fourteenth century English carol, "Angelus ad Virginem." This is in four parts. His "Three Christmas Carols" (Curwen) are from Russia; they are printed like hymns, without separate accompaniment, and will sound best unaccompanied. As usual, the part writing is just right.

Here are some other jolly things: Lefebvre—Arr. "Silent Night" and "Adeste Fideles," with descants and accompaniments; the second is stunning. (Galaxy.)

Schulz-Marryott—"O Come, Little Children." Unaccompanied. With children, or medium or soprano solo. (Gray.)

English-Means—"Rejoice and Be Merry." Also unaccompanied, with children or solo. (Gray.)

Czech-Harris—"Rocking Carol." Unaccompanied; some division. (J. Fischer.)

Besancon-Gatwood—"Shepherds, Shake Off." Unaccompanied, some division, some stunts such as "Ding-dong." (J. Fischer.)

Gruber-Curry—"Silent Night." With admirable descant for children or soloist. Preferably unaccompanied. (Presser.)

Negro-Fax—"Go Tell It on the Mountain." Unaccompanied, with effective bass solo. (Presser.)

Here are a few carols that were published late in 1938 and neglected somewhat:

English-Douglas—"As I Outrode This Endris Night." Has a pretty organ interlude. SATB with tiny baritone solo, or another edition for unison. Melody suggests an older day. (Gray.)

German-Hokanson—"Away in a Manger." Junior choir plus SATB. Very pretty. (Summy.)

German-Hokanson—"Holy Infant, Pure and Sweet." Unaccompanied, short medium solo. Several previous editions. (Summy.)

Slovakian-Luvaas—"Sweetly Angel Choirs." Unaccompanied, eight parts. (Birchard.)

**Original Carols**  
There are several original carols. I like much the one called "In Bethlehem," by Mr. Bancroft (Gray), to be sung un-

accompanied in four parts; the text is from the Swedish "Piae Cantiones." I like also Professor Willoughby's "Joseph Came Seeking" (C. Fischer) in the arrangement for SSAATB, unaccompanied, which gives the composer a chance to use the Bryn Mawr girls and will be welcomed as an unusual type. (This will be included in the Bryn Mawr Series.) Here are some other pretty numbers:

Marryott—"On Christmas Night." SATB unaccompanied plus soprano. Gracious, effective. (Galaxy.)

Miranda—"On Barren Hills." Unaccompanied chorus. Late 1938. (J. Fischer.)

Whitmer—"Two Christmas Carols." Preferably unaccompanied chorus. (Schmidt.)

**Anthems for Christmas**

It is hard to make a distinction between carols and anthems nowadays, so much has the carol style permeated our Christmas writing. Dr. Williams' "In the Beginning" (Gray) is certainly an anthem—in sixteen pages, with alto and bass solos. It has pulse and color. Lang's "The Time Draws Near" (Novello) uses, as we expect from him, not only SATB, but also a second choir in unison, preferably of children. The text is from "In Memoriam." Curry's "The Angels Sang a Gloria" (Gray) is an effective, brief anthem, unaccompanied. Carl F. Mueller's "All My Heart This Night Rejoices" (G. Schirmer) is for unaccompanied chorus plus echo quartet *ad lib.* Goldsworthy's "This Is the Winter Morn" (J. Fischer) is a professional for junior plus senior choirs. Howe's "Madonna's Lullaby" (Gray) is for unaccompanied chorus, the sopranos dividing. Richards' "The Christmas Bells" (Galaxy) gives your chimes a chance, and there is a solo for high voice; the text by Longfellow is very appropriate in wartime; I expect that this will appeal to many.

**For Junior Choirs**

As you have noticed, many composers are now combining junior with senior choirs. Among this year's arrangements I find the Swiss carol "A Heavenly Song" (Gray), arranged by Dr. Dickinson for junior choir, SA or unison. Dickinson also has a new edition of the Gevaert "A Joyous Christmas Song" (Gray) for SAB or SA. William Lester has a melodious two-part carol, "Sing All Nowell" (Schmidt), the opening melody of which is a fragment from an ancient Midland carol, England. The words of this charming number are well known; they begin: "What Child is this?" Carl Mueller's "Blow, Winds, O Softly Blow" (G. Schirmer) is another pretty two-part carol. Perhaps I might include Miss Davis' new arrangement of Handel's "How Beautiful Are the Feet" (E. C. Schirmer), which is in two parts, though really intended for adult women. I wonder whether anyone else has thought of using the top parts of a carol for SATB published in 1938 by Dion Kennedy (G. Schirmer) and not used as often as it deserved; I think that it would be effective in two parts.

**For Women's Voices**

The most interesting numbers here are Miss Abbott's arrangement for SSA of two carols from our Appalachian mountains, "Jesus, the Christ, Is Born" and "Jesus, Jesus, Rest Your Head" (C. Fischer). These are to be issued in a Columbia-Barnard series; Miss Abbott is a pupil of Professor Seth Bingham. It seems to me that under university auspices folksongs should be "placed" a little more specifically; I should like to know where these melodies were collected—"Appalachians" is a pretty vague word. If I can take the trouble to make proper acknowledgments in a book on folklore, why cannot an editor of music? I am not addressing this suggestion to Miss Abbott alone, by any means.

Other attractive new numbers include:

Vuillemoz—"The Storke." SSA, accompanied. (Galaxy.)

Sanford—"The Presentation." Anthem, SSAA, on the "Puer Natus." With piano or organ and violin. Solos for SA. Fourteen pages. (Gray.)

Willoughby—"Joseph Came Seeking." SSA, unaccompanied. (C. Fischer.)

Lefebvre—"Holy Day Holly Carol." SSA, accompanied. A delightful Cornish tune. (Galaxy.)

**For Men's Voices, Cantatas, Solos**

There are only two numbers for men's voices that I care to recommend—Dr. Lefebvre's edition with descants of "Silent Night" and "Adeste Fideles" (Galaxy), and Mr. Harris' "Rocking Carol" (J. Fischer).

The enterprising Galaxy Company issues a handsome edition of Bach's "For Us a Child Is Born," otherwise "Uns ist ein Kind geboren," with alto, bass (or baritone), and tenor solos. There are seven sections, including chorales, and the work of thirty-one pages lists pretty reasonably at 35 cents.

Mark Andrews has a setting of Longfellow's "I Heard the Bells" (Galaxy) for medium or low voice. The text, as I have said before, is particularly useful in time of war. The music uses a change-theme with effect. I like somewhat less Mr. Conant's melodious setting of Christina Rossetti's "In the Bleak Midwinter" (Galaxy), another medium solo; but I might like it well if its superlative text had not been pre-empted in my mind by Dr. Thiman's solo.

**Compositions for Organ**

There are three useful organ numbers published by Gray—Mr. Black's arrangement of the "March of the Wise Men" from Dr. Gaul's well-known cantata—a good many of us have been making our own arrangements on the spur of the moment; an improvisation on "God Rest You Merry," by M. J. Roberts, which has no strong sense of structure, but pleasant variations, and a new edition by Clarence Watters of d'Aquin's familiar "Noel," with a final variation that brings in the pedals with a snort. Some people will prefer to keep the piece dreamy and quiet.

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First Congregational Church

Des Plaines, Ill.

**THE REV. W. FREDERIC MILLER**



**THE REV. W. FREDERIC MILLER  
WILL TEACH AT COLLEGE**

President C. B. Ketcham of Mount Union College, Alliance, Ohio, has announced the appointment of W. Frederic Miller, minister of music and assistant pastor at the First Presbyterian Church in Warren, Ohio, as teacher of organ at the Mount Union Conservatory of Music.

In a recital at his church in Warren Sunday afternoon, Oct. 1, Mr. Miller played the following program: "The Lord's Prayer," Bach; Fourth Symphony, Widor; "Rejoice, Beloved Christians," Benedict Ducus; "The Fifers," D'Andrieu; Largo, "New World" Symphony, Dvorak; "Romance sans Paroles," Bonnet; "Abendlied," Schumann; Meditation, Bubeck.

For the vesper recital Oct. 15 a harp and organ program was arranged, with Miss Gertrude Hopkins of New York City as harp soloist and Mr. Miller at the organ.

W. Frederic Miller was graduated from Otterbein College with the degrees of A.B. and Mus.B. Then he was a pupil of Dr. Clarence Dickinson in organ and was graduated from the School of Sacred Music of Union Theological Seminary and also from the School of Theology. He was director of music and organist of the Union Methodist Church in New York City and the South Park Presbyterian Church of Newark, N. J., before being appointed minister of music at the First Presbyterian Church of Warren, Ohio. Mr. Miller was director of instrumental music in the public schools of Westerville, Ohio, where his orchestra took several championships in his class. Then he taught instrumental music in the Otterbein College Conservatory at Westerville, Ohio.

Mr. Miller organized a motet choir of forty voices at the First Presbyterian Church of Warren in 1935. This choir gives annually two series of vesper services on the Sunday afternoons of Advent and Lent, in addition to vesper services monthly during the year. He directs two other choirs—a boy choir of twenty-six and a girls' choir of the same number—besides a high school choir of twenty-four voices. The repertoire of the motet choir has included the "St. Matthew Passion," the Christmas Oratorio, "God's Time Is the Best" and the "Coffee Cantata" by Bach, the "Requiem" of Brahms, "The Redeemer," by Clarence Dickinson, and other works of this caliber.

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**REUTER THREE-MANUAL FOR  
CHURCH AT MUSKOGEE, OKLA.**

St. Paul's Methodist Church at Muskogee, Okla., is soon to have a large new organ. The instrument, a three-manual of substantial resources, is a gift to the church from one of its members, J. T. Griffin, as a memorial to his wife. The contract for building the instrument has been placed with the Reuter Organ Company of Lawrence, Kan., with installation planned in time for Christmas use. The organ will be in two large chambers at the sides of the chancel and will be entirely under expression.

Following is the stop list:

**GREAT ORGAN.**

- Diapason, 8 ft., 73 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- Viola, 8 ft., 73 pipes.
- Erzähler, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Tromba, 8 ft., 73 pipes.
- Chimes, 21 tubes.
- Tremolo.

**SWELL ORGAN.**

- Bourdon, 16 ft., 85 pipes.
- Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 notes.
- Spitz Flöte, 8 ft., 85 pipes.
- Sallcional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Orchestral Horn, 8 ft., 73 notes.
- Flute, 4 ft., 61 notes.
- Flauto Dolce, 4 ft., 73 notes.
- Nolina, 4 ft., 61 notes.
- Nasard, 2 1/2 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Plein Jeu, 4 rks., 244 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

**CHOIR ORGAN.**

- Geigen Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.

**PEDAL ORGAN.**

- Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 32 notes.
- Cello, 8 ft., 32 notes.
- Dolce, 8 ft., 32 notes.
- Chimes, 21 notes.

**WILLIAM LESTER LECTURES  
ON ORCHESTRA PROGRAMS**

The Club Woman's Bureau at Mandel Brothers' Chicago store announces a series of music lectures by Dr. William Lester, well-known composer, organist, pianist and critic, on the weekly program of the Chicago Symphony Orchestra, with piano and Victrola illustrations, every Friday from 11:30 to 12:30 in the south ivory room on Mandel's ninth floor. There is no charge for this lecture series and all concertgoers and friends of music are welcomed. Dr. Lester is organist of the New First Congregational Church.

**MARY ANN MATHEWSON  
TAKES PASSAIC POSITION**

Mary Ann Mathewson, Mus.B., M.S.M., has been appointed minister of music at the First Presbyterian Church, Passaic, N. J., to succeed Charles Black, who resigned Sept. 1. Miss Mathewson directs four choirs—a chancel choir of forty mixed voices, a junior choir of thirty boys and girls, an intermediate choir of thirty-five girls and an oratorio choir of eighty-five mixed voices. The organ is a four-manual fifty-stop Aeolian-Skinner of 1930.

Special services already in process of preparation are:

Nov. 19—Ordination and installation service for Miss Mathewson, at which she will use the combined choirs and will play a short recital. Her sister, Charlotte Mathewson Garden, will play the service and Drs. Clarence and Helen A. Dickinson will speak.

Dec. 3—Advent Sunday. Performance by the oratorio choir of Bach's cantata "Sleepers, Wake!"

Dec. 24—Candlelight service with all choirs.

Miss Mathewson has introduced a series of fifteen-minute organ recitals before each vesper service.

The new appointee received her bachelor of music degree from the University of Michigan, where she majored in organ under Dr. Palmer Christian. The master of sacred music degree is from Union Theological Seminary, where she was a

pupil of Dr. Dickinson. Last May she gave the opening recital at the Temple of Religion, New York world's fair, in conjunction with E. Power Biggs and John Haussermann. In addition to a performance at the A.G.O. convention in Philadelphia in June, Miss Mathewson has appeared as guest recitalist before the New Jersey, Massachusetts and Virginia state conventions and before the Pennsylvania Association of Organists in Reading in 1936.

Miss Mathewson will also be teacher of music in the lower school of the Hart-ridge School for Girls, Plainfield, N. J.

**BACH CANTATA ONCE A WEEK  
AT ST. MARK'S IN NEW YORK**

A Bach cantata every Sunday afternoon at 4 o'clock this season is the plan at St. Mark's Church-in-the-Bowery, New York City, where William A. Goldsworthy is organist and choirmaster. Mr. Goldsworthy's fine motet choir and soloists will help him carry out his project. Following is the schedule for Nov. 19 to Jan. 7:

- Nov. 19—"Bide with Us."
- Nov. 26—"Sleepers, Wake!"
- Dec. 3—"The Lord Is My Shepherd."
- Dec. 10—"Watch Ye and Pray."
- Dec. 17—"Come, Redeemer of Mankind."
- Dec. 24—Christmas Oratorio, parts 1 and 2.
- Dec. 31—Christmas Oratorio, parts 3 and 4.
- Jan. 7—Christmas Oratorio, parts 5 and 6.

**Murphree Observes Anniversary.**

Claude L. Murphree observed his fifteenth anniversary as organist of the First Baptist Church of Gainesville, Fla., at the service Sept. 17. Mr. Murphree, organist of the University of Florida, went to this church when its new edifice had just been completed to preside over a three-manual Wurlitzer organ. At the time he was a freshman at the University of Florida. At the evening service on the occasion of the anniversary Mr. Murphree played a fifteen-minute program of his own compositions.

The Baroque organ past and present is not classical; it's icicle, colorless. No art in embryo is classical. Bach usually employed an orchestra to supplement the organ in the service.

To enhance the service, beauty of design and ornament in architecture and the stained-glass window should find a like spirit in the voice of the organ. This leads inevitably to

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CHICAGO, NOVEMBER 1, 1939.

### THREE DECADES

This issue marks the completion of thirty years of existence for THE DIAPASON. The three decades during which this publication has been privileged to serve a growing family of readers have been years of important developments in the organ world and of momentous events in the history of the world. When the paper had rounded out its first five years in 1914 we said we were then able to matriculate in the kindergarten. That being the case, we are now perhaps entering the stage of maturity. At any rate, we may be justified in taking a glance back on what has taken place since our first number, at the risk of sharing the fate of Lot's wife.

The last thirty years will go down in history as having seen the most remarkable developments in organ construction, a mechanical revolution that kept pace with the wonders of a period that saw the automobile grow from an embryo stage to its present state and that brought the airplane and the radio. In 1909 the electric action was just beginning to be generally adopted, though tracker and tubular-pneumatic actions still were being built and such men as Edwin H. Lemare were championing the tracker organ. The electric fan blower likewise was a new thing then and water motors were still being made, while the man at the handle of the blower was by no means extinct. Robert Hope-Jones was an active American organ builder and his name was on everyone's lips. His enemies were many, though he originated many things as the fruit of his mechanical genius which the young organist of today takes for granted. Before the first of the three decades had been ended the world had experienced a devastating war, from which it was emerging in 1919.

The second decade brought the golden days of prosperity, with all the attendant blessings and evils. It was a period of unprecedented expansion for the organ. The whole world was spending its money and music received its share. The number of organ builders was greatly enlarged, and more large organs were built from 1919 to 1929 than in any other equal period of time in our history. The columns of THE DIAPASON were ready to burst with specifications of new four-manual instruments. Government statistics showed a volume of organ business on which we shall not dwell, as we would not for the world have anyone feel depressed, as he would if he made comparisons with figures today. A part of this gain came with the advent of the theater organ, which flourished in that decade—and went with it. It was in this period that the world's largest organ—or both of them!—came into being, as did a thousand others described as "the largest in the world" that were installed in theaters throughout the land. It was then that we discovered that four manuals is quite insufficient for the interpretation of organ music and that

six or seven are required. It was even found that a theater instrument of eight to eighteen sets of pipes was so colossal that it took two consoles, manned by two performers, to extract the correct amount of music from it.

But there was real and permanent growth in that era. It is doubtful if we ever had more brilliant organ playing. It was then that a group of recitalists flourished who knew how to make use of the theretofore unknown resources provided by the modern organ. Encouraged by the promises of a career as an organist, many serious men and women devoted themselves to study here and in Europe. Programs of the day reflect the high character of the music that was heard under the inspiration of such men as the late Lynnwood Farnam. The variations on "Suwanee River" type of offerings had mostly disappeared, except in the "movies."

Then came the third decade, and with it the depression. That brought curtailment of music budgets by the churches, with consequent reductions of salaries, cutting of forces, and fewer and smaller new organs. The theater organ wilted almost as rapidly as it had bloomed, not because of the depression but because modern invention had caused its death. The silent picture was displaced by the "talkies" and, of course, there was no longer a need for the organ. A number of organ factories disappeared either through liquidation or consolidation with stronger firms.

But the fruits of adversity also have been evident. Organists have not neglected their work or forgotten their ideals in the days of trial. They have realized that more than ever they must have the goods, and those who have won out have done it through merit. Likewise in organ tonal design there has been a real renaissance. Mistakes that "got by" in the days of prosperity had to be corrected. Just as in the second decade great strides were made mechanically, so in the last ten years we have witnessed remarkable strides in the improvement of tone. As a consequence today we find the organ on a plane mechanically and tonally that makes one wish he could bring Bach and all his forerunners back just to see what they would say if they confronted one of our finest organs.

An event of the latter part of this decade has been the commercial development of electrical tone production in imitation of the organ. After a flurry caused by all sorts of claims, matters have settled down so that electronic instruments are properly evaluated and hold their rightful place for what they are, and it has been well established to the satisfaction of those with musical understanding that while the king of instruments may be flattered by imitation, he can not be dethroned.

A perusal of our files impresses one with the fact that all flesh is mortal, and that this includes business establishments as well as men. A large company of the really great who have done their share to exalt the organ have finished their tasks in the last thirty years. Our only consolation is that their places have been taken by a new generation that is no doubt just as able and conscientious. While time marches on, as one realizes in recalling the activities and the actors of other years, it is interesting to note that thirty-three firms and individuals whose advertisements appeared in THE DIAPASON twenty years ago are still represented in the same manner in 1939.

To inject a personal word, it has been a joy to THE DIAPASON to be an interested bystander that could witness from month to month the work of our fraternity. We have striven to be fair and impartial in recording the news and independent in our expressions of opinion, with due regard for the opinions of others. It has been a source of satisfaction that the paper has been able to continue throughout its thirty years without change of editorial management. But the greatest satisfaction has come from the warm friendship and generous sup-

port of our family of constituents. Many words of encouragement have made the task light throughout the years, while few have criticized, though well they might have done so, for editors are very frail beings.

And now we enter the fourth decade with much before us in America that justifies optimism and yet much that causes trepidation, for another world war threatens freedom and civilization.

In pledging for the future to represent the interests of our small but essential world as well as we have the strength and ability to do it, we may aptly repeat a creed we professed five years ago when THE DIAPASON reached its twenty-fifth anniversary. We quote from the issue of December, 1934:

"As for the days to come, THE DIAPASON will bear in mind that it exists to serve. We shall endeavor to keep our readers posted on all that develops in our field, to help them keep up to date, to provide a forum for the discussion of all problems that affect our welfare and progress, but to emphasize the informative and avoid the needlessly controversial. One thing we shall always try to remember is that an editor's post is one of responsibility, for he must not only present from month to month a true picture of the events in his field, but fearlessly fight evil tendencies. At the same time he must realize that there is no place in this age for personal journalism, or for that which is influenced by commercial motives. Candor and tact can go together if one does not forget that criticism can be constructive and helpful, and that it is not necessarily honest, but perhaps cowardice, to use a medium that might be compared to a powerful car in order to ride roughshod over those whose opinions do not coincide with one's own. We know not what the future hath of marvel or surprise, but we view it with the spirit of hope undimmed and with the faith that another twenty-five years will find the organ profession exalted beyond our fondest imaginings."

### FOUND AT LAST!

Our long and vigilant hunt for the ideal organist had to end some time and somewhere, and so it did—last month at a radio station! To avoid jealousies and accusations of partiality may we say that the name of this ideal shall remain a secret?

The discovery was made for us by a large daily newspaper in the South. The discovered one, who shall be called Miss Blank, is described as "the typical home town girl that made good." She confronted, or was confronted by, a theater organ two years ago, according to the record as presented, and at once found that "her ambitions were to become an accomplished organist." And "within one year she had achieved the distinguished title of organist for the radio station."

But that is relatively prosaic and unimportant. We are informed further:

She has a delightful disposition and personality that perfectly match her beauty. Is composed at all times even under the most difficult circumstances. Can transcribe music instantly by sight into any key. Can play the most difficult composition correctly after hearing it played complete one time.

She seems to have a soothing effect on temperamental radio stars and professionals as well as amateurs.

That ought to be enough to satisfy anybody, since disposition and personality are all-important nowadays, but for those practical realists who want additional data we pass on the fact that Miss Blank "is about 5 feet 4 inches tall, weighs 118 pounds and is not married," and that she "prefers classical music, but likes all types."

Well, is our search ended, or can you dig up something better? If so, send complete information to this office, with self-addressed stamped envelope. The stamp should be affixed rather loosely, if you don't mind.

A New York reader sends us the following from a Wanamaker store adver-

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

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

Cornell University had a gala day Oct. 8 to mark the opening of the large organ installed in Bailey Hall by the J. W. Steere & Son Organ Company. Andrew Carnegie, the largest contributor toward the instrument, and Dr. Andrew D. White, former president of Cornell, who was instrumental in bringing about the purchase of the organ, were guests of honor. At the console were James T. Quarles, the university organist; Clarence Dickinson, William Churchill Hammond and T. Tertius Noble.

In Chicago during the month the contract had been let to Casavant Freres for a four-manual for St. James' Methodist Church, Miss Tina Mae Haines organist; a three-manual Skinner organ was dedicated at the Hyde Park Baptist Church Oct. 25, and on the same day Irving C. Hancock opened the new three-manual Austin in Trinity Episcopal Church.

Officers of the newly-organized Georgia Chapter of the Guild were announced. Edwin Arthur Kraft was dean, Walter Peck Stanley sub-dean and Charles A. Sheldon, Jr., treasurer.

Harold Vincent Milligan joined the staff as reviewer of new music and in announcing the acquisition to its forces THE DIAPASON said: "His department is sure to make THE DIAPASON more than ever in demand among up-to-date organists. Mr. Milligan is one of the most prominent of the country's younger organists. Coming out of the far West some years ago, he received his education as an organist under Dr. William C. Carl, and now is the occupant of the organ bench long occupied by John Zundel in the famous Plymouth Church of Brooklyn. He is also general secretary of the American Guild of Organists." Mr. Milligan continued his connection with this paper for upward of ten years, until his new duties at the Riverside Church made it necessary that he relinquish outside activities.

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

The Aeolian Company had just completed installation of a four-manual organ of 122 sets of pipes in Voorhees Chapel at the New Jersey State College for Women. This was the principal specification published for the month.

Other large new organs that were described were: A four-manual Kilgen in St. Paul's M. E. Church, South, Houston, Tex.; a four-manual Möller in the Haws Avenue Methodist Church, Norristown, Pa.; a four-manual by Tellers-Kent at Westminster College, New Wilmington, Pa.; an Austin four-manual in the Masonic Temple at Scranton, Pa., and a Frazee four-manual in the Community Church at Benton Harbor, Mich. In addition to the foregoing there were specifications of several important new three-manual instruments.

An important musical event Nov. 4 was to be the inaugural recital by Pietro A. Yon on the Kilgen organ in Carnegie Hall, New York.

Edmund Jaques retired as organist and choirmaster of St. Paul's Chapel, Trinity Parish, New York, after serving in that position for nearly twenty-eight years.

Joseph S. Daltry was appointed to the chair of music at Wesleyan University, endowed with a gift of \$100,000 by John Spencer Camp, prominent Hartford organist and composer, and treasurer of the Austin Organ Company.

### tisement:

John Wanamaker, the store that brings you African primitives. Organist Dupré, now brings you one of the greatest collections of Danish handicrafts to be exhibited in the United States, Oct. 4 through 14.

Our constituent comments, with a chuckle, no doubt, that "we organists are rare birds." No doubt this is the first time one of our French visiting artists has been classified with African primitives and we hope it will not lead to a breach of the cordial relations between the organists of France and of America.



**THE FREE LANCE**

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

What Tongue can speak the mighty  
ORGAN'S Praise  
Whose sacred Notes our Thoughts to  
Heav'n can raise:  
Inspiring Zeal, all Peace, and holy LOVE,  
That we enjoy what Angels do above.  
—William Tans'ur: "New Musical Gram-  
mar."

The Walther League of Chicago, at the suggestion of Herbert Bruening, sends me copies of the sixth and seventh bulletins of distinctive choral music selected for the Lutheran Church Union. These are pamphlets of twenty-eight and thirty-eight pages, dealing with such subjects as "The Influence of German Hymnody on the English and American Hymn," "Teaching a Congregation to Appreciate Hymns and Hymn-tunes," "The Use of Vocals in Choir Rehearsals," "Why Ought a Choirmaster to Be Well Versed in Musical Theory?," "Maintaining Pitch in Reading Music." Each bulletin contains a full list of music for all kinds of choirs, appropriate for festivals and festival seasons of the Lutheran Church. The name Walther League puzzled me, since it did not seem reasonable to assume that the society was named for Walther von der Vogelweide of the twelfth century. It seems that Johann Walther, a friend of Luther, who helped Luther in his work of preparing suitable church music, is commemorated in the title.

Cambridge, Mass., has a new idea. It may not be a new idea to our friends in the West, who are hospitable to departures from the smallness that dominate our daily life in music, but will be new to those of us who swear by Harvard and are more than civil to the Adams, Cabots and Lowells. The Cambridge idea has many fascinating aspects. Briefly, here it is: The Cambridge Console Club is about two months old; it has six members, all living or playing organs in Cambridge in the neighborhood of Harvard Square; they meet every Saturday morning to play to each other pieces thought by the one playing them to be suitable for prelude and postlude in the church service; after playing, there is a general discussion as to the merits of the compositions heard; this is followed by a Dutch treat luncheon.

I assert without fear of contradiction that the Cambridge Console Club sounds very good indeed, especially to me, since I have learned that the club has no organization, and hence no constitution, no by-laws, no officers.

And that reminds me that about thirty years ago a spontaneous movement to form a society that should act as a clearing-house for music departments in public schools and colleges resulted in the Eastern Educational Music Conference. The conference, like the Cambridge Console Club, had neither constitution, nor by-laws, nor officers, and was by no means unsuccessful in its work; but one day it unfortunately occurred to one of the members that the conference ought to have a constitution and by-laws. The formation and adoption of these effectually killed the spontaneous, instinctive and free spirit that inspired the league's beginning, and its death was not long in coming.

It astonished me to find a joke in the columns of that staid organ of Anglo-Catholics, *The Church Times*. But it comes via the Bishop of London and tells of the gentle rebuke given by an old priest to one of his penitents.

"Dear father," the penitent is alleged to have said, "I have a terrible sin to confess to you."

"Have you, my daughter; tell me what it is."

"Well, every day, when I look in the glass, I say to myself: 'You are getting prettier and prettier every day.'"

"Well, then, I can comfort you," the priest said. "That is not a sin at all; it is only a mistake."

A rather pessimistic letter comes to me from K.G.R., who says: "I could write much more, but I believe I have proved my point, namely that we do not need to

look for poor organists in villages or hamlets only; they are legion and can be found in any and every place." I asked K.G.R. if he thought the A.G.O. could or would do anything to make the matter less bad.

But I fear that K.G.R. misses the point of my paragraph in the *Free Lance* of last month. I was really concerned with the attitude of the A.G.O. toward the conditions in small country places where there is perhaps no pipe organ and no musician of authority anywhere in the vicinity. I believe there is an opportunity for a missionary movement; religious organizations have "missioners," why not "missioners" for church organ playing and service music? I do not refer to the somewhat pretentious title "minister of music"; I mean good honest playing suited to the musical needs of a congregation, founded on common sense and organ technique. Many a generous-minded organist on vacation could help some struggling player, deeply conscious of her need and correspondingly grateful for friendly hints. I can easily imagine the Guild taking hold of this matter and organizing model services in small communities where they are needed and would be attended by organists and choirmasters.

In reading the *Boston Sunday Herald's* forecast of the 1939-1940 symphony orchestra season I was grieved to note that Max Kuntze, for forty-five years a member, and for much of that time the first player in the double bass section, had joined the Great Majority. Mr. Kuntze was born in 1874. For a time I had lessons from him, he laboring very patiently with my dullness. After I gained some notion of the fingering of the instrument I amused myself at symphony concerts—this was thirty-five or forty years ago—by noting how, by fingering difficult passages across the strings, he avoided the frantic bending-up-double of the less experienced players. Some of the conductors preceding Koussevitzky evidently had too little feeling for the bass. In bars 1, 2 and 3 of the Unfinished Symphony you remember that against the sustained chords of bassoons and horns the double bass drops down two octaves in a scale passage, pizzicato, to its open c. I believe all organists must love this pizzicato; at least I know that I do. Well, it was barely possible to hear it. I went round backstage and complained bitterly to Kuntze. "But what can you do! The conductor kept saying to us 'softer, softer.'"

That sterling musician and accomplished recitalist, Edwin Arthur Kraft of Trinity Cathedral, Cleveland, and Lake Erie College, Painesville, Ohio, has planned and is playing a series of recitals of organ music written by Americans, as announced in the October *DIAPASON*. Sixty-eight composers are represented, their names, with dates, forming a short history of American organists. I will freely admit that, although I am an old-timer, I had no idea so much had been done in this particular line by Americans. It has been thought—and I believe with justice—that the development of an American school of music was best advanced by thinking of American composers as composers rather than peculiarly as American composers. Kraft has cleverly diverted attention from nationality to mass and scope, as much as to say: What a lot of good stuff, playable stuff, we Americans have written!

In my early days there were recitalists who would not give a program without a J. S. Bach number on it. Why not swear by St. Cecilia and the Declaration of Independence to include a good piece by an American composer in every recital we give? This is respectfully suggested to our friends from overseas who come to play our organs.

**Kemmer Gives Brahms' "Requiem."**  
Brahms' "Requiem" was sung at St. George's Church in New York City Sunday afternoon, Oct. 29, by the choir of sixty voices under the direction of George W. Kemmer, organist and choirmaster. Agnes Davis, soprano; Frederic Baer, baritone, and Lvdia White Boothby, harpist, were the soloists.

**Friday Noon Recitals by Nevins.**  
Willard Irving Nevins played the first in a series of Friday noon recitals at the First Presbyterian Church, Fifth avenue and Twelfth street, New York, Oct. 27 at 12:30. The recitals Nov. 3 and 24 will be played by Viola Lang and those Nov. 10 and 17 by Mr. Nevins.

**Letters from Our Readers**

EDWARD C. DOUGLAS

"Finest" and "Most Modern" in 1896.  
Leonia, N. J., Sept. 24, 1939.—Dear Mr. Gruenstein: I ran across an item in an old copy of Ashmall's *Organists' Journal* which may be of interest in the light of present-day organ building. Surely, the "world do move!"

Yours very truly,  
G. W. NEEDHAM.

From *The Organists' Journal*, June, 1896.  
A COSTLY ORGAN.

What is described as the finest church organ in this country is an instrument just placed in the South Congregational Church in New Britain, Conn. It is the gift of a wealthy member of the church, who offered *carte blanche* in the matter of expense. R. P. Paine, the organist of the church, who is also well known as a conductor, consulted with expert organists everywhere and planned the specifications of an instrument which should include every possible modern improvement on a scale never before realized in this country. George S. Hutchings, the well-known builder of Boston, built it at an estimated cost of over \$20,000. Its resources are wonderful—nothing is impossible on it. The wealth of combinations is amazing. There are innumerable things that can be done almost with a touch. The builders have exhausted all the resources of modern mechanical ingenuity to make it as responsive and effective as possible.

The organ is fitted with the most perfect possible form of electric action. A peculiar advantage of this system is that the console is movable, so that the organ can be played from any part of the church.

**Dr. Diggle Rises to Protest.**

Los Angeles, Cal., Oct. 21.—I was tremendously bucked up to see that the judges of the Hausermann competition had awarded no prizes, but had extended the competition for another year. This means that out of seventy-five works submitted not one was deemed ugly enough to receive a prize. I know, and you know, that out of seventy-five compositions there must have been a number that contained first-class work and were well worth publishing, even if they did not maintain the "great tradition of organ composition." Of course I believe that if a prize is offered in good faith that prize should be awarded for the best work. Seventy-five composers worked hard on the works they submitted and in fairness to them, even if not to encourage others, a prize should have been given, and not just an honorable mention.

However, that is neither here nor there: the big fact is that American composers have advanced to the place that seventy-five of them can write works not good enough to win a prize where the judges are ultra-modern. I congratulate them all most heartily and hope they will live to receive back many other compositions from prize competitions.

Yours,  
ROLAND DIGGLE.

**Articles Vierné Did Not Write.**

Williamstown, Mass., Sept. 11, 1939.—My dear Mr. Gruenstein: In connection with Mr. Naylor's interesting letter in the last number of *THE DIAPASON* it occurred to me that your readers might be interested to know the names of the remaining chapters which Vierné intended to write to complete his reminiscences. They were: "My Travels in Europe," "My Tour in North America," "My Compositions for Organ," "Sketches: Saint-Saëns, Përilhou, Daller, Gigout, Fauré."

With continued good wishes,  
Very sincerely yours,  
ESTHER JONES BARROW.

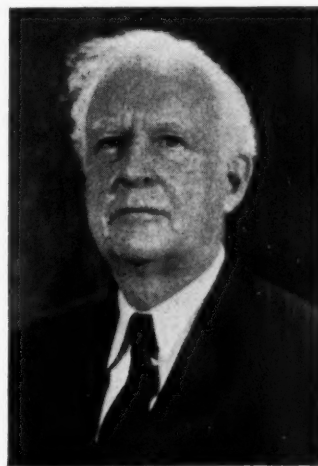
**Comment from New Zealand.**

Auckland, New Zealand, Aug. 7, 1939.—Dear Mr. Gruenstein: Herewith draft for \$3 covering two years' subscription to *THE DIAPASON*. The Louis Vierné memoirs have been very interesting, indeed. I have been handing the copies to others to read and enclose an appreciation from a reader.

With greetings,  
Yours sincerely,  
GEORGE CROFT.

**Looks Forward to Each Issue.**

Los Angeles, Cal., Sept. 22, 1939.—Dear Mr. Gruenstein: \* \* \* Let me tell you again, as I have said many times previously, that I look forward to each issue of *THE DIAPASON*, for it is the only way that I can keep in real touch with the goings-on in the organ world. Your courage in carrying the paper through



A NEW ANTHEM by Edward C. Douglas was sung for the first time in public Sunday, Sept. 10, by the choir of seventy-five voices at the Mount Vernon Place Methodist Church, Washington, D. C., under the direction of R. Deane Shure. The words of the anthem are from the One Hundred and Nineteenth Psalm, "Deal with Thy servant, O Lord, according to Thy goodness." The second verse is regarded as particularly suited to these times: "I am Thy servant, give me understanding, that I may know Thy truth!" The anthem will soon be published.

This anthem will be sung by the choir of Eutaw Place Hebrew Temple, Baltimore, Nov. 3, under the direction of Howard R. Thatcher, and will be presented soon at the Grosse Pointe Memorial Church (Presbyterian), Detroit, by Charles Frederic Morse.

Until he was nearly 50 years old Mr. Douglas was a business man, with music as a hobby. From his home in Connecticut he traveled to nearly every state in the Union and many foreign lands, but still found time to keep up his organ practice and to assist local churches with their music. He recalls with pleasure his membership in the choir of Karl P. Harrington, one of the musical editors of the *Methodist Hymnal*. In his "prep" school days at Lawrenceville, N. J., Mr. Douglas began to write school songs, including the "official" number, "Triumphant Lawrence," which has been heard on a nationwide hookup. His business was disrupted by the great war, so Mr. Douglas moved to Detroit, where he held positions in several automobile plants. Each one shut down for long periods; so he decided to give music the "right of way," played pictures and vaudeville in the then silent days, and entered the piano business. Radios soon invaded the piano field, so he took up private teaching and church work, with Abram Ray Tyler brushing him up on organ and harmony, while William I. Green taught him counterpoint. Arthur Luck of the Detroit Symphony Orchestra was his teacher in instrumentation.

While organist and choirmaster of St. Andrew's Episcopal Church Mr. Douglas composed a series of ten annual Christmas carols, nine of them with original words, which appeared in the *Detroit News* and were broadcast by his junior choir from station WWJ. He also wrote a set of invitatories and other numbers for the Anglican service. In 1938 Mr. Douglas moved East to study composition and orchestration with R. Deane Shure of Washington. Recently he was called upon to play for the first "uniting conference" of the three great branches of the Methodist Church in the Baltimore area. This was held at the First Methodist, Baltimore.

these depression years merits the hearty approval of all the organ fraternity \* \* \*  
Sincerely yours,  
A. L. JACOBS,

Minister of Music, First Congregational Church.

**Miss Mabel E. Bechtol Dead.**

Miss Mabel E. Bechtol, for twenty-five years organist at Plymouth Congregational Church, Fort Wayne, Ind., died Sept. 22 following a three-weeks' illness. Miss Bechtol had taught for twenty-one years at International College.

**VERNON DE TAR**



**DE TAR AT ASCENSION CHURCH; FRIEDEL GOES TO CALVARY**

Vernon de Tar, recently appointed organist and choirmaster of the Church of the Ascension in New York to succeed the late Jessie Craig Adam, began his duties in that church on Oct. 1.

Calvary Episcopal Church at the same time announced the appointment of Harold W. Friedell as organist and choirmaster to succeed Mr. de Tar. Mr. Friedell played his first service Oct. 1.

Mr. de Tar will carry on at the historic Ascension Church on Fifth avenue the work established under the guidance of Miss Adam, who died a few months ago. Nov. 5 he will present Mozart's Requiem Mass. The choir consists of thirty paid singers.

Mr. Friedell and Mr. de Tar are old friends and both studied under Dr. David McK. Williams of St. Bartholomew's Church.

**Spelman's Programs in Book Form.**

Programs of the vesper recitals played during the last academic year at the Memorial Chapel of the University of Redlands, Cal., have been published in the form of a handsomely printed booklet. They afford a conception of the work that has been done by Leslie P. Spelman of the faculty to bring good organ music to the attention of the student body. The recitals have been played Sunday afternoons on the large Casavant organ. Every school of organ music has been represented. One feature noticed is the first performance by Mr. Spelman of six Chorale Preludes for Organ composed by Paul A. Pisk in 1937 as the result of an inspiration from hearing the chapel organ. In February a Handel program was presented. March 12 and 19 Mr. Spelman played Bach programs and March 26 Kathryn Claire Knapp gave a Bach program. April 16 was devoted to Cesar Franck and the following Sunday to Franck and his followers. The final recital was devoted to a request program.

**THREE HISTORICAL RECITALS BY JOHN McINTIRE IN TEXAS**

Three historical recitals are to be played this season by John McIntire, M. Mus., in the auditorium of the North Texas State Teachers' College, Denton, Tex. All the recitals will take place at 4 p. m. The first program, to be devoted to works of modern composers, is to be presented Nov. 12 and is as follows: Chorale in B minor, Franck; Second Organ Symphony ("Salve Regina," Pastorale, Finale), Widor; "Carillon," Vierne; "Aus tiefer Noth schrei ich zu Dir," Reger; Musette, Vaughan Williams; Roulade, Bingham; "Consummation est," Tournemire; "Etude Symphonique," Bossi.

The second program will include works of romantic composers and will be played Feb. 11. It is as follows: Sixth Sonata, Mendelssohn; Canon in B minor, Schumann; "A Rose Breaks into Bloom," Brahms; Fantasia and Fugue on "Ad Nos," Liszt.

Bach and his forerunners will make up the third program Sunday, April 14. It will include: "Toccata per l'Elevazione," Frescobaldi; Prelude, Clerambault; "When I Am Laid in the Grave," Albert; "Grand Jeu," Du Mage; Prelude and Fugue in C minor, Adagio e dolce from the Third Trio-Sonata, Vivace from Sixth Trio-Sonata, "Christ, Thou Lamb of God," "Christ, Who Makes Us Blessed," "When We Are in Greatest Need" and Passacaglia in C minor, Bach.

**JOHN RODGERS IN CHURCH POSITION AT SHREVEPORT, LA.**

John Rodgers of Dallas, Tex., has been appointed organist of the First Baptist Church of Shreveport, La., and assumed his duties there in September. He left the Central Congregational Church of Dallas to take the new position. Mr. Rodgers also teaches organ at Dodd College, a school for girls in Shreveport.

A series of Sunday vesper music hours were begun at the Shreveport church Oct. 15 with Mr. Rodgers at the organ. At the first of these he played the following numbers: Chorale Preludes, "Sleepers Wake" and "O Sacred Head Now Wounded," Bach; Chorale in B minor, Franck; Two "Fireside Sketches," Clokey; Toccata on "O Filii," Farnam; "Variations de Concert," Bonnet.

Mr. Rodgers, who is only 22 years old, has a bachelor of music degree from Southern Methodist University, where he studied organ with Miss Dora Potet. In his third year he received the Pi Beta Phi award for outstanding undergraduate work. In his senior year he won the Mu Phi Epsilon award, and he was graduated with honors. At Dallas he gave several recitals under the auspices of the Texas A.G.O.

**REUTER HAS MANY ORDERS TO FILL BEFORE CHRISTMAS**

The Reuter Organ Company at Lawrence, Kan., is having a busy fall season. Orders booked for delivery before Christmas include the following:

- Olsburg, Kan., Lutheran Church, two-manual.
  - Christopher, Ill., Christian Church, two-manual.
  - Lenzburg, Ill., Evangelical Church, two-manual.
  - Roanoke, Va., First Methodist, two-manual.
  - Atlanta, Ga., Inman Park Baptist, two-manual.
  - Muskogee, Okla., St. Paul's M. E., three-manual.
  - Enid, Okla., St. Francis Xavier's Catholic, two-manual.
  - Chattahoochee, Fla., Methodist Church, two-manual.
  - Spanish Fork, Utah, L.D.S. Church, two-manual.
  - Mason City, Iowa, McAuley Funeral Home, two-manual.
  - Grants Pass, Ore., First M. E., two-manual.
- In addition to the foregoing the Reuter Company has several orders booked for installation after the first of the year.

**HAROLD FLAMMER, MUSIC PUBLISHER, TAKEN BY DEATH**

Harold Flammer, president of the Music Publishers' Association of the United States, and head of the publishing firm bearing his name at 10 East Forty-third street, New York, died Oct. 22 at

**CHARLES ALLEN REBSTOCK**



At the Church of the Covenant in Cleveland Charles A. Rebstock has large plans which he is carrying out this season. He is presenting four great choral works, giving them in their entirety, but divided into sections on successive Sunday afternoons, as part of the regular series of musical vespers. Mr. Rebstock has under his direction a mixed chorus and a double quartet of soloists, aggregating forty-eight voices. The works to be sung, with the dates of the services, is as follows:

Nov. 5, 12, and 19—Cesar Franck's "Beatitudes."

Dec. 3, 10 and 17—Verdi's "Requiem" (Manzoni).

Jan. 7, 14 and 21—Mendelssohn's "Elijah."

Feb. 11, Feb. 25 and March 10—Bach's "St. Matthew Passion."

The junior choir of forty boys and girls will "ripeno" in the first chorus of part 1 on Feb. 11 and will assist in the chorales.

his home in Bronxville, N. Y., after a brief illness. He was 50 years old.

Mr. Flammer, a Princeton graduate, had been a leader among American music publishers for some years, having been elected president of the publishers' association in 1926. He was also vice-president of G. Schirmer, Inc., for several years.

Mr. Flammer is survived by his widow and two sons, Harold, Jr., and Charles Miller.

**Concerts by Apollo Club.**

Performances of three works most in demand from its large repertory will be given by the Apollo Musical Club of Chicago when it presents Handel's "Messiah" Dec. 26, the Bach B minor Mass, March 11 and Mendelssohn's "Elijah" April 30. All concerts will be given at Orchestra Hall, under the direction of Edgar A. Nelson, and the Chicago Symphony Orchestra will assist throughout the season. For the traditional "Messiah" performance the assisting soloists will be Kathryn Witwer, soprano; Harriet Brewer, contralto; Robert Long, tenor, and David Blair McClosky, bass.

**CLARENCE W. ALLEN, VETERAN BROOKLYN ORGANIST, DEAD**

Clarence W. Allen, organist and choir director of the Throop Avenue Presbyterian Church, Brooklyn, for the last forty years, died Oct. 2 at his home after a long illness. He was 68 years old.

Mr. Allen had composed a number of hymns and anthems. He had been conductor of the Church Community Chorus, under the auspices of the Brooklyn Federation of Churches, and director of the Bedford Choral Society.

Mr. Allen was born in Brooklyn and studied music under Dudley Buck and Samuel P. Warren.

On the occasion of Mr. Allen's twenty-fifth anniversary at the Throop Avenue Church he was tendered a reception and given a purse of \$1,100.

The widow, Margaret C. Allen, and a son, Howard Allen, survive.

**Eigenschenk at Milton College.**

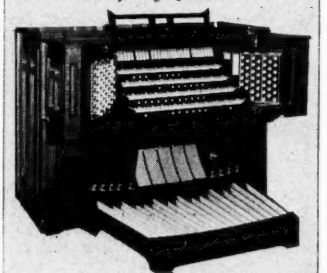
Edward Eigenschenk played a recital for Milton College, Milton, Wis., the evening of Oct. 24, the program being one of an artists' series sponsored by the college. This is the third recital by Mr. Eigenschenk at Milton College.

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## Principles of Ensemble; A study of the Tonal Architecture of the Organ

[This is the first installment of a comprehensive study of the tonal architecture of the organ, based on the effect of acoustics on timbre. It has been written for THE DIAPASON by Mr. Jamison, an organ designer of high reputation, who has made a life study of organ construction and tone and has designed a number of outstanding American instruments. Mr. Jamison's treatise may well be ranked as one of the most informative and scholarly contributions of recent years to the study of organ tone.]

By J. B. JAMISON

A good organ is no accident. The designing of the greatest of musical instruments is a coldly deliberate process of building up innumerable subtleties of detail into a total of even more carefully thought-out general conception. No one, organist or listener, can ever hope to enjoy the organ fully who does not understand something of the way these various effects are produced, and why. For only then does one look over the horizon of the music into the most fascinating country in the world of the mind, a land that, once entered, has never yet willingly been left, where one discovers the significance of sounds.

We must learn to listen to an organ just as we must learn to look at a picture. It takes training to get under the surface and render a just opinion based on a first impression. We must appraise it intrinsically and as a part of its setting. The organist may be in danger of considering the organ too much in the light of an interpretative means and, thus distracted, of condoning an uninspired design. The non-playing enthusiast may be over-concerned with beautiful and appropriate effects and overlook balance and flexibility.

So I should say there are three critical viewpoints, and an organ can be considered as a means, an end, or both—an instrument perfectly adapted to the rendition of organ music; an ensemble of tonal mood so exemplifying the spirit of its surroundings as to justify its existence by the very beauty and fitness of its sound; or, finally, a happy combination of the interpretative and the representative. It is obvious that the last concept, the combined "means-end," is a long stride beyond any that is merely the one or the other. It is just as evident that not one organ in a hundred (a modest estimate) satisfies this double standard of judgment, and that any tonal scheme that slights either of these essentials can never, no matter what its perfection of technical detail, be called a full-blown masterpiece.

### Organ Must Fit Its Setting

Though the organ's first duty is to facilitate interpretation, its second obligation of being the voice of its environment is almost as vital, is the far more difficult problem for the designer and calls for the more subtle touch. The one is now a simple matter of calculation; the other will always have to do with the rarer quality of imagination. A design can show complete technical understanding and mastery of detail but insufficient imagination and zero in inspiration. In spite of its perhaps secondary importance, the quality of tonal fitness is the one that registers the greater effect on the listener, even though it be subconscious. As one might say, a house is primarily a convenient shelter, an answer to a physical need—the field of the engineer; but its perfection of adaptation to its setting is a satisfaction to the spirit—the province of the artist.

This treatise will take up in detail the qualities vital to organ ensemble and show how they can be secured—the sort of ensemble that has homogeneity, cohesion, clarity, color balance and contrast, sectional individuality yet combined unity, correct center of gravity of power, etc., etc., etc. It will also attempt the far more elusive task of covering some of the factors that enter into making an organ a dovetailed part of its acoustic, architectural and traditional environment—or "atmosphere." It is intended as an aid to organists and lovers of the organ in judging organs. It hopes to stimulate criticism by making it more discerning and in such manner help toward better organs.

The principles of ensemble are surprisingly easy to grasp. The fact that

builders for centuries have thrown a veil of mystery about the subject has discouraged and bluffed organists from trying to understand it. There is no defense for such secrecy. Every organist will be immeasurably advanced in registrational skill by knowledge of a few of the basic laws of harmonic architecture. These are simple and straightforward.

### Must Consider Requirements

From the organist's standpoint the first step in the study of design is to consider the duties the several schools of composition and the accompaniment of the church service impose on the organ.

The original purpose of the organ was, and remains today, the accompaniment of choir and congregational singing and the furnishing of a musical background to the ritual of the church. Largely according to the nature of rituals and church customs in England, France and Germany have the balance between the several sections and the general character of these three types of organs been developed and differentiated. In England, for instance, where there is less solo improvisation and far more choir accompaniment, it has been found handiest to subdue the swell to the great by a substantial margin. In France, where the opposite condition obtains, the recit takes on an importance halfway between the English swell and solo sections. In the usual American church, whether Protestant or Roman Catholic, the proportion followed in England will prove most tractable and useful and is therefore followed here. The tendency to copy more closely the German positivist is tempting and interesting, and a compromise in that direction has been used in this essay.

For our purposes there might be said to be three general classes of music for organ—the melodic, the polyphonic and what for want of a better name could be termed the vertically massive. They ask widely different things of the instrument that plays them. The melodic calls for solo and accompanimental voices in variety of color and of power; the polyphonic demands, among other things, clarity of inner line, while the third classification, exemplified by the modern French school, requires both these attributes, plus a massive and brilliant middle and treble.

British and American voicers have taken good care of the "melodic" stops; the Silbermann organ of the seventeenth century solved the problem of polyphonic clarity, while the French organ as developed by Cavaille-Coll has the features essential to the right rendition of French music written on and for it, though its *tout ensemble* is not as pleasing to English and American ears as the less logically (perhaps) designed work of Father Willis and his adherents.

### International Ensemble Ideal

I believe the ideal organ of the future will be built around the "international ensemble" idea, and suggest yet another such solution or plan, based on what I hope and feel is an unbiased and broad view. We are trying for an organ that will play all types of organ music well, that has the "grand sound" and that fits its church or hall as though it grew out of it. The works of Schulze, Silbermann and Willis, with a touch of Cavaille-Coll, form our ingredients.

The outstanding quality of the Silbermann ensemble was its refined clarity, in which flues needed little reed help. Schulze, more than any other genius, was responsible for the best English diapason work. Father Willis, whatever his faults of intersectional design, materialized an inspired conception of the kind of tone that belongs in an English cathedral. His appreciation of the good points of French reeds makes it almost unnecessary for us to include Cavaille-Coll.

For most music three manuals are enough. It simplifies our study of design to concede this. The solo, though it can be the glory of the organ, in any less than the pretentious scheme is as a rule more ornamental than structural and its voices can be distributed among the three main divisions with little harm resulting. For the time being, therefore, let us ignore the solo and concern ourselves with the great, the swell and the choir as affording the means whereby all the manual requirements of our double standard of appraisal can be satisfied.

Sometimes it is practical to be impractical, and in this instance time may be saved and clarity of grasp aided if we follow an analogy that at first glance may seem more poetic than workmanlike. Granted that *tout ensemble* is the finest effect in the organ, its perfection of balance in pitch, color and power is the direct result and summation of the individual compositions of the three manual sections. Unquestionably it pays to differentiate these, giving each a special character and purpose. The maneuvers of an organized personality are always more effective and controllable than the wanderings of an incoherent one. The division of *tout ensemble* into purposeful, distinct sections with calculated qualities and duties is a *sine qua non* of organ design. The intermanual couplers mean something when they are applied to real characters.

As an aid, therefore, to assigning only consistent voices to each section, I like to consider the great as masculine, the swell feminine and the choir child-like. Obviously, with this in mind, it will be difficult to put a masculine stop in the swell (so often done), or a major stop of doubtful sex in the great, etc. Each section is thus made individual, yet incomplete without the others. The three comprise a family. The great is noble, capable, dominating—magnificently yet easily brilliant. The swell, at once more delicate, dramatic and threatening—appropriately the less consistent, the more complex personality. The choir, not an infant, but with the partial maturity of childhood, manifesting characteristics legitimately inherited from both parents. Applying the analogy practically, the great becomes a well-rounded diapason ensemble of 100 per cent power, straightforward, competent and virile. The swell, of 75 per cent power, is mainly a reed chorus, fiery but never brazen, supplemented by a delicate, singing geigen chorus and by flutes, strings and minor reeds. The choir, of 50 per cent power, unsophisticated, lively (but not forward), is made up of yet a third flue chorus, complete harmonically in the less grave pitches, plus simple organ tone voices and minor reeds.

Getting even farther down to practicalities, Schulze affords our primary diapason chorus, Silbermann our secondary great diapason chorus, as well as the structural plan of our choir, while Father Willis offers us his incomparable swell, complete, intact—a sacrilege to change. Cavaille-Coll coaches from the sidelines with pertinent bits of advice.

### Why Two Diapason Chorus

Here the question naturally comes up—why should the frank, straightforward great need two diapason choruses? The answer is that the masculine great is capable, and the polyphonic and modern schools cannot both be performed with complete satisfaction on one. We cannot, therefore, rely altogether on Schulze or entirely on Silbermann, but need both. Also, the usual plan of providing (in addition to the primary great diapason chorus) a second unison diapason and second octave, without a complementing second double and second mixture, is a feeble substitute for genuine flexibility and utility, and needs to be shown up for what it is and is not. One of the reasons for a complete secondary diapason chorus is that harmonically rich (harmonically complete) tone in lesser volume is essential to the most important manual division of the organ. In supplying it, it would be wastefully inefficient not to use two distinct systems of timbre and balance in the two great choruses. Not only is more color territory covered by such an arrangement as is proposed, with a consequent increase in emotional scope and listener interest, but these two systems—Schulze and Silbermann—actually balance each other in center of gravity; this in addition to their individual abilities to deal with different schools of composition.

In order to avoid confusion it should be explained at once that what we have in mind is Schulze and Silbermann chorus variants, and not true copies of the works of those masters. For in a great built up from a double flue chorus, made up of a combination of two systems, the great ensemble is the first consideration, rather than the meticulous conserving of authen-

tic details of scheming and voicing of the separate choruses. We acknowledge, therefore, our indebtedness to Schulze and Silbermann for the general idea, but ask the reader to look at our examples as Schulze and Silbermann type choruses, not accurate copies, and not to criticize them where they fail to conform to originals by the two great builders.

### Glory of Schulze Type Chorus

The essential glory and contribution of the Schulze type chorus is its brilliance, and an especially scintillating and powerful treble. Also, for its own sake, as well as what it does to full great, it would be unpardonable to fail to stress the sheer beauty and richness of the characteristic Schulze timbre. This tone is, innately, the perfect flower of all that is best in "diapason." It is singing, ultra-expressive, interesting and supremely beautiful. The subtlety of the Silbermann system of chorus building is distinctly different. Beautiful in itself, it makes possible the rendition of polyphony with entire clarity. It accomplishes this by somewhat accenting the power of the middle and tenor octaves—the theater of polyphony—and subduing the treble octaves. The term "clarity" is apt to be misleading. It somehow implies a chorus timbre of incisive nature that brings out inner voices because it is, itself, "clear" tone. Such an assumption is incorrect. Incisive or "geigen" chorus timbre has little, if anything, to do with polyphonic clarity. Also there is another factor. An inner voice will stand out if it is enough louder than other coexistent voices to do so. Part of the Silbermann plan was to give extra power to the usually obscure "polyphonic octaves," if CC to C1 can be referred to as such. The rest of the plan will be dealt with later.

Now it is easily seen that Silbermann, after he had devised this polyphonically efficient architectural system, found himself with a full great disappointingly weak in its treble, and to correct this unbalanced condition he employed his kornett, which in his hands was a power machine with a reedy tang that began no lower than middle C and ran to the top of the keyboard. The kornett is Silbermann's confession that his chorus proper was purposely unbalanced by its weighty lower end and needed reinforcement in its upper end. But what is less apparent, though just as important, the power of his kornett is his tacit way of stating that polyphony does not require great power, for the kornett, having no bass or tenor octave, could take no real part in polyphony. Silbermann, through its use, was the original subscriber to the idea that a really good great needs two choruses, the kornett being, in effect, another chorus. So we see there was deliberate disregard of bass-treble power balance, and planned volume restraint in his chorus designed for polyphony, for Silbermann had proved to his satisfaction that such a general condition was necessary and best adapted to clarity. The thought he gave to general chorus and ensemble perspective is also seen in this *mezzo-forte* power apportioned to the unison diapason, octave and mixture. These registers were given individual knobs because they were considered important stops, intended for frequent use. They were therefore kept nimble, not made unwieldy. The kornett thus not only supplied adequate volume for full great, but also allowed the separately drawn single registers and their balancing mutations to be kept moderate in power and maximum in usefulness.

The dominance of Silbermann's kornett arose from its being made of ranks of pipes substantially larger than the similarly pitched ranks drawn on individual knobs—the kornett's 4-ft. rank being sometimes half again as large in diameter as the independently drawn octave, and therefore greatly superior to it in power. The necessity of balancing his full great and bringing it up to par from a volume standpoint thus caused Silbermann to out-think and certainly to excel Father Willis and the English school of design. He had not the superb Willis reeds with which to strengthen and glorify his great; so he was forced to keep that section a flue chorus. In doing so he achieved a better placement of center of gravity (of power), superior harmonic texture through the speech of more ranks of pipes, as well as satisfactory power.

Father Willis had the choice to make between this ancient expedient and his newly perfected reeds and, naturally, for him, chose the latter. This exposed him to the danger of too loud bass octaves, but above all lessened the contrast between his great and his swell, which is the worst indictment any critic can bring against him. Silbermann, alas, had no Willis swell reeds to contrast against his own great flues. But we, profiting from the past, can capitalize both, as their originators either could or would not.

#### Schulze and Silbermann United

So in our two-chorus great we find the Schulze brilliance, due to the plentiful innate or natural harmonics of this variety of tone, and the Silbermann limp timbre (less developed harmonically), illuminated with artificial harmonics of sparkling mixture work. The primary chorus gains in power from CC to the forty-ninth note (C3), and falls off in volume only slightly above that point. The secondary chorus is loudest in its low three octaves. When the two are combined the full great is dynamically balanced from bottom to top, the Schulze mixture work doing, in this line, what Silbermann used his kornett to accomplish. The contrast in timbre, direction of dynamic flare and suitability to different kinds of music between these two sections of the great is already seen to be pronounced.

A major point in efficient designing is to keep the color spread between sections, or divisions of one section, as wide as possible and still retain ensemble cohesion. Silbermann and Schulze type timbres are far enough apart to be individual, and to tell in contrast, but not too far apart to fuse, with the help of their mixtures, into one grand ensemble of the great. Complete homogeneity is easily guaranteed; dynamic balance arranged; expressive capacity, through the employment of two different timbre mediums, greatly enlarged; the quality of capability or complete utility is given a section that usually "satisfies" if it delivers the single effect of majesty.

#### Test of Properly-Designed Swell

How efficiently any swell is designed may be measured by the negative test of how many stops have to be left out in order to get the best "full swell." By "best" is meant the cleanest, firmest, most cohesive and thrilling effect. Cavaille-Coll, to whom Father Willis listened so sympathetically and profitably, here advises that nothing more than the voice celeste and vox humana need be, nor should be, omitted from the best possible ensemble of this section.

The tendency in America has been, and still is, to put too many extraneous stops in the swell. The femininity of the swell is obscured and spoiled by overdressing her with childlike or masculine attributes. No gain follows the bad taste of making the swell chorus reeds too brazen. (One must fall back on that fortunate word.) Nowhere in the organ is a certain degree of restraint more of a virtue. The tendency to overdo the Cavaille-Coll trompette timbre is a moral slight as well as a caricature of the Father Willis ideal. The nearest he ever came to French tone was at Salisbury, and that was just near enough. When exaggerated, such reeds are too thin and the structure based on them is too lacking in substance to hold respect.

Bourdon tone is likewise foreign and uncomplimentary. It is the opposite to all that is vital and dramatic, contrary to the essential spirit of the section. The swell's essential is clean fire and any 16-ft. stopped flute of no matter what skill of treatment does not qualify for that. Father Willis, in his choice of contra geigen or contra gamba for the swell flue double, showed the way to the ideal effect. Either is "in character" and a good blender. The large-scaled gamba, especially, furnishes an agreeable and versatile bass for geigens, flutes and strings.

The Willis conception of the purpose and use of the swell (I wish it were more general today) was "full swell to mixture," "full swell reeds" and "full swell." The usual flute and pair of strings, oboe and vox humana were necessary adjuncts, but not major to the main purpose. The swell was to him primarily a sectional ensemble effect and intended to be used as such. Viewed from this angle, the Willis content for this division explains itself. Heard from this angle, it justifies itself. American swells have been loaded with miscast choir and great voices

that have destroyed the swell's identity. We have introduced the dramatic triangle into the family, rather than the trinity.

#### Organ Blend Is Defined

It is perhaps advisable at this point to digress, in order to examine the physical way to blend and cohesion in such a many-sided and apparently contradictory ensemble as full swell, where efficiency dictates that every register contribute its full quota.

Organ blend, as I see it, is what happens when two timbres, distinctly different, representative of two separate classes of pipe tone (flutes and strings, diapasons and reeds, etc.) are combined and produce a third entirely different timbre that yet sounds like one voice. Everyone knows that two similar tones will coalesce into one—a geigen plus another slightly different diapason, etc.—but the resultant timbre differs from neither of its components sufficiently to entitle it to be called a "new" voice. In pigments, brown and lighter brown will "go together," but will never produce anything but brown. When blue and yellow are combined, however, one gets green, and green is a distinct and new color, not to be confused with either of its synthetic constituents. Brown and brown is not blend but fusion. Blue plus yellow is blend. Tonal fusion is the death of combinational variety, blend the very breath of life of variety. Fusion results from the union of stops of the same class, or from hybrids; blend from characteristic stops of different classes.

Amplifying an earlier remark, then, the trick in design is to choose stops that are true representatives of their types—primary colors, not hybrid tints. In this way a never-ending variety of combinational tones can be obtained and the organ will prove anything but easily "exhausted." But just as important is it to see that they are not exaggerated examples, for forced or exaggerated timbres will not blend. According to the acoustics of the building, there is a certain degree of honest latitude allowable in the selection of colors, but in any circumstances a flute should always be a flute, a string a string, a diapason a diapason. Especially is this true of the great and the swell. In the choir the rule is not quite so rigid, for that section's voices are in the formative stage.

Trumpet tone sets the key-timbre of the swell. What type of diapason will blend best with it? Obviously one with similar degree of harmonic development, as a flute, to what the trumpet has, as a reed. In case "obviously" seems too strong a word, let us prove the point by considering what will not blend. We have all tried, from time to time, the combination of a particularly fundamental flute and a keen string. We have found that these two timbres persist in existing independently aloof. The fact that they are drawn at the same time is about their only bond in common. Likewise, a phoron diapason plus a bright trumpet—an harmonically underdeveloped flue played with a highly developed reed—is a failure, yielding nothing that suggests true union. Now take a brighter diapason, approaching geigen quality, and see how the liaison between it and the trumpet is improved. If a true geigen is used, in which even the casual ear can detect the upper harmonics, this timbre will be found to join perfectly with the trumpet.

Or, for the sodden flute and the ultra-keen string, substitute a brighter flute and a less keen string. Having approached each other in degree of harmonic development they have drawn nearer toward blend. Birds of a feather flock together. Using a small-scaled rohr flöte of bright sparkling tone and only moderate power, its union with a geigen or a broad-scaled French gamba will be found very good indeed. But be very careful about the power of the swell flute, for a little volume in an essentially fundamental voice goes a long way toward encouraging aloofness. Witness the orchestra's caution in the apportionment of flute tone—even ideal flute tone.

#### Silbermann Achieves Clarity

Now cast a backward glance for a moment on Silbermann's choice of basic timbre for his great diapasons. He strove above all for polyphonic clarity. He appears to have achieved it rather better than anyone else, before or since. I believe he most certainly chose that timbre deliberately. No one who goes so directly to the mark—when it is so easy to wander—can fairly have his ability doubted.

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Differentiating it from his softer and more brilliant trebles, did he not employ a slightly fundamental and velvety tone in the tenor and middle octaves, and stress its power there? He gave it surplus power where he wanted it to stand out. He made his "polyphonic range" aloof, purposely, both in timbre and in volume. What is clarity but a certain aloofness of the theme? Not content, he pointed this part of the gamut with silvery mixture partials high up in the harmonic list, emphasizing their power there, also. Indeed he used every expedient to make his tenor and middle different, so it would stand apart and be heard clearly. To all intents and purposes the left hand, on a Silbermann great, is playing a different manual from that used by the right. That is an interesting sidelight on "clarity," isn't it?

To resume: Swell diapasons, flutes and reeds should be bright in timbre. Strings, which are naturally brighter than the other classes, should be mellowed slightly and thereby brought nearer to the harmonic development or content of the typical swell voices. Thus is cohesion of an absolute sort achieved. If the string is still a string (the worst mistake of all is to take away its character by emasculating it to quasi-geigen quality); if the geigen, the stringiest of the diapasons, is still a diapason; if the flute is strictly within the classification of flute tone, exaggerated either way; if the trumpet is a trumpet and not a horn, tromba or trompette, true blend will inevitably follow when representatives of these different classes are combined, the wealth of tints made possible by such unrestricted blend will be very great and very telling, and full swell will still stick together in a way such as to justify fully the term "ensemble."

[To be continued.]

#### Mozart Service by Milligan.

Choral and instrumental works by Mozart were given under the direction of Dr. Harold Vincent Milligan at a musical service in the Riverside Church, New York, Sunday afternoon, Oct. 8. The Dreane sisters, violinists, were the assisting artists.

## Programs of Organ Recitals of the Month

**Norman Coke-Jephcott, New York City**—In his recital Saturday afternoon, Oct. 7, at 4:30 Mr. Coke-Jephcott, organist and master of the choristers at the Cathedral of St. John the Divine, played these compositions: Prelude in E flat, Bach; "Communion," Torres; Sonata 3, Borowski.

On Sept. 30 his program was as follows: Prelude and Fugue in C major, Bach; Sonata in D minor, Rheinberger.

**Arthur B. Jennings, Minneapolis, Minn.**—At a recital in the Northrop Memorial Auditorium at the University of Minnesota on the evening of Oct. 12 Mr. Jennings, the university's organist, played these works: "Pilgrims Chorus," Wagner; "Ballet of the Happy Spirits," Gluck; "Ronde Française," Boellmann; Madrigal, Jawlak; Toccata from Fifth Symphony, Widor.

For the Sunday afternoon recital Oct. 15 Mr. Jennings selected this program: Overture to the Occasional Oratorio, Handel; Chorale Prelude, "Ich ruf zu Dir," and Allegro from First Trio-Sonata, Bach; Madrigal, Jawlak; "Ronde Française," Boellmann; Sixth Symphony (complete), Widor.

**Theodore Schaefer, Washington, D. C.**—In a series of midweek vesper programs at the Covenant Presbyterian Church in October Mr. Schaefer has played:

Oct. 5—Fantasia in G minor, Bach; Air for the G String, Bach; "Memories," Demorest.

Oct. 12—Prelude, Clerambault; "Ave Maria," Schubert; "Benedictus," Reger.

Oct. 19—Aria, Handel; "Comes Autumn Time," Sowerby; "Giles Farnaby's Dream," Farnaby-Dickinson; "Blessed Jesus, at Thy Word," Bach.

Oct. 26—Andante Cantabile, Widor; "Cortege et Litanie," Dupré; "Autumn," Noble.

**Marshall S. Bidwell, Mus.D., Pittsburgh, Pa.**—Resuming his Saturday evening and Sunday afternoon recitals at Carnegie Music Hall after his summer tour of Europe, Dr. Bidwell gave the following programs:

Sept. 30—Chaconne, Buxtehude; Fantasy on One Note, Purcell; Chorale Prelude, "O Sacred Head, Once Wounded," Kuhnau; Presto from Sinfonia in B flat, Johann Christian Bach; Prelude and Fugue in E minor (the Wedge), Bach; Cantabile e Mesto from String Quartet, Haydn; Variations on a Theme by Handel, Karg-Elert; Scherzetto and "Clair de Lune," Vierne; Finale from First Symphony, Vierne.

Oct. 1—Overture to "Mignon," Thomas; "Kol Nidrel," arranged by Bruch; Andante Cantabile from String Quartet and "Song of the Lark," Tchaikovsky; Concerto No. 1, in G minor, Handel; Chorale Preludes, "An Wasserflüssen Babylon" and "Wir glauben all' an einen Gott," Bach; Caprice from Gluck's "Alceste," arranged by Saint-Saëns; "School of the Little Fauns," Pierné; "Pilgrim's Song of Hope," Batiste; "Grand Choeur" in D, Guilmant.

Dr. Bidwell's program Oct. 14 was as follows: Processional March, "Onward, Ye Peoples," Sibelius; Slow Movement from Quintet for Piano and Strings, Brahms; Sarabande from Sixth French Suite, Bach; Minuet from Overture to "Samson," Handel; Sonata No. 1, in A minor, Borowski; Prelude in D flat and Polonaise in A major, Chopin; Folk-tune and Scherzo, Whitlock; Adagio from "Moonlight" Sonata, Beethoven; "Stella Matutina" and Toccata, "Electa ut Sol," Dallier.

The Sunday afternoon recital Oct. 15 was marked by this program: Overture to "Richard the First," Handel; Dorian Toccata in D minor, Bach; Chorale, "Herzliebster Jesus," and March from "Dramma per Musica," Bach; Suite in G minor, Rogers; "Imaginary Folk-song," H. C. Banks; "Marche Americaine," Widor; "In a Chinese Garden," Stoughton; "Lead, Kindly Light," Dykes-Lemare; "Solvejg's Song" and Triumphant March from "Stigurd Jorsalfar," Grieg.

**R. Cochrane Penick, M.S.M., Austin, Tex.**—Mr. Penick, organist of the First Methodist Church and director of the choir at the First English Lutheran Church, played the following compositions at five services of dedication of the new building and Wicks organ of the First English Lutheran Church:

Sept. 24—Chorale Preludes, "Freu Dich sehr, O meine Seele" and "Ach Gott, vom Himmel sieh darein," Penick; "Bene-

dictus" and Chorale Prelude, "Ich will Dich lieben," Reger; Adagio from Concerto in A minor, Vivaldi-Bach; Chorale, Jongen.

Sept. 26—Preludes on Welsh Hymn-tunes, "Joanna," "Aberystwyth" and "Blaenhafren," Penick; Ricercare, Palestrina; Chorale Preludes, "Vater unser," Pachelbel and Bach, and "Wir glauben All' an Einen Gott," Bach.

Sept. 28—Chorale Preludes, "Wer nur den lieben Gott lässt walten," Bach and Karg-Elert; Voluntary on "Old Hundred," Purcell; "Paradise," Fibich; Aria, "Pur Diecisti," Lotti; Chorale Improvisation, "Nun danket Alle Gott," Karg-Elert.

Sept. 29—Chorale Prelude, "Wachet auf, ruft uns die Stimme," Bach; "Invocazione," Bossi; Prelude on the Welsh Hymn-tune "Rhosymedre," Vaughan Williams; Chorale Prelude, "Heut' triumphiret Gottes Sohn," Bach.

Oct. 1—Chorale Prelude, "Die Tugend wird durch's Kreuz geübet," Penick; Poco Lento and Allegretto Cantando from Fantasy in C, Franck; "Hymnus," von Fleitz; Chorale Preludes, "Schmücke Dich, O Liebe Seele" and "Herzliebster Jesu," Brahms.

**Grace Halverson, A.A.G.O., Detroit, Mich.**—Miss Halverson gave a recital to dedicate the organ in the new Immanuel Lutheran Church on the evening of Oct. 8 and played the following selections: "Jesus Calls Us," Matthews; "A Song of Consolation," Cole; "In Thee Is Joy," Bach; "Vermeland," Hanson; "Mountain Sketches" ("Wind in the Pine Trees" and "Jagged Peaks in the Moonlight"), Clokey; Evensong, Johnston; Meditation, Mueller; Festival Prelude on "Ein feste Burg," Faulkes.

**Vincent H. Percy, Cleveland, Ohio**—Mr. Percy was assisted by Robert Percy, baritone, in a recital Oct. 9 at the Euclid Congregational Church. The organ compositions presented were the following: Sarabande and Gigue, Zipoli; Sonatina, Rogers; "Pageant of Autumn," Sowerby; "Faust" Paraphrase, Lemare; Capriccio, Lemaigre; Fifth Sonata (entire), Guilmant.

**Clinton Reed, A.A.G.O., New York City**—The following program was played by Mr. Reed Oct. 29 at the Gould Memorial Library of New York University, University Heights; Sketch in C major, Schumann; Concerto in B flat, Handel; "Komm, Gott, Schöpfer, Heiliger Geist," Bach; "Nun komm, der Heiden Heiland," Bach; Allegro, Concerto in A minor, Bach; Introduction and Passacaglia, Noble; "Harmonies du Soir," Karg-Elert; "Litanies," Alain.

**Squire Haskin, Buffalo, N. Y.**—In a recital for the Wilkes-Barre Chapter, A.G.O., at the First Presbyterian Church of Wilkes-Barre Oct. 24, Mr. Haskin played a program made up as follows: Variations on "Mein junges Leben hat ein End," Sweetlinc; Prelude and Fugue in G major, Bach; Concerto in D minor, Wilhelm Friedemann Bach; Trio in F major, Krebs; Chorale in E major, Franck; "Mr. Ben Jonson's Pleasure," Milford; Toccata, Yon; "Pageant of Autumn," Sowerby; "Harmonies du Soir," Karg-Elert; Scherzo from Fifth Symphony, Vierne; Toccata, "Thou Art the Rock," Mulet.

At his church, the First Presbyterian of Buffalo, Mr. Haskin played the following program for the Buffalo A.G.O. chapter Oct. 11: Toccata in F and Eleven Chorale Preludes from "The Little Organ Book," Bach; Pastorale, Franck; "Pageant of Autumn," Sowerby; Tempo di Scherzo ma non Troppo Vivo and Finale, Fifth Symphony, Vierne.

**Martin W. Bush, F.A.G.O., Omaha, Neb.**—Mr. Bush played the following selections in a recital for the Society of Liberal Arts at the Joslyn Memorial Sept. 17: Fugue in B minor on a Theme by Corelli, Bach; "Tidings of Joy," Bach; Chorale in E major, Franck; Colonial Song, Grainger; "Dewdrops," Swinnen; "The Chapel of San Miguel," Seder; "The Brook," Dethier.

**Paul S. Pettinga, Urbana, Ill.**—Mr. Pettinga was heard at the Sunday afternoon recital of the University of Illinois Sept. 24 and presented the following program: Adagio and Gavotte, Camidge-Noble; Chorale Preludes, "Come, Holy Ghost," Bach; "Lord Jesus Christ, I Call to Thee," Bach; "Deck Thyself, My Soul," Brahms, and "Who Knows How Soon This Life May End," Reger; Toccata in the Dorian

Mode, Bach; Nocturne, Ferrata; Aria, Vierne; Chorale, Andriessen.

Mr. Pettinga played the following program Oct. 8: Arioso, Bach; Fugue in E flat, Bach; "Water Music," Handel; "O Zion," Horace A. Miller; Scherzetto, Vierne; "Dreams," Wagner; "Pageant of Autumn," Sowerby.

**Harry E. Cooper, Raleigh, N. C.**—Dr. Cooper played this program in a recital at Meredith College Oct. 6: Chorale, "Jesu, Joy of Man's Desiring," Bach; Fugue in G major, Bach; Fantaisie in A major, Franck; Pastorale (Sonata 1), Guilmant; Scherzo (Symphony 2), Vierne; Toccata on "From Heaven High," Edmundson; Concert Study, Yon; "U' the Saguena'y" ("St. Lawrence Sketches"), Russell; Sicilienne, Weitz; "Stella Maris" (Finale from Organ Symphony), Weitz.

**Norman Landis, Flemington, N. J.**—In a recital for the Woman's Club of Flemington at the Presbyterian Church Oct. 11 Mr. Landis played: "Prelude Heroique," Landis; Chorale in B minor, Franck; Prelude and Fugue in B minor, Bach; Berceuse, Vierne; "The Squirrel," Weaver; Prelude-Pastorale on the Hymn, "Fairrest Lord Jesus" and Toccata-Prelude on the Chorale "Vom Himmel hoch," Edmundson.

**Arthur R. Croley, Nashville, Tenn.**—Mr. Croley, organist of Fisk University, was presented by J. Richard Thomasson, organist of Scarritt College, in a recital at Wightman Chapel Oct. 14. The program included these numbers: Trumpet Tune and Air, Purcell; Chorale Prelude, "Wachet auf," Bach; Fugue in G minor, Bach; "The Soul of the Lake" (from "Seven Pastels"), Karg-Elert; "A Mighty Fortress Is Our God," Karg-Elert; Impromptu ("Fantasy Pieces"), Vierne; "Dreams," McAmis; Chorale in A minor, Franck; "March of the Little Lead Soldiers," Pierné; "Carillon-Sortie," Mulet.

**Adolph Steuterman, F.A.G.O., Memphis, Tenn.**—For his 104th recital at Calvary Episcopal Church, played Sunday afternoon, Oct. 8, Mr. Steuterman selected these compositions: Chorale in E major, Franck; "Le Coucou," d'Aquin; "Clair de Lune," Debussy; Trumpet Tune and Air, Purcell; Siciliano, Bach; Chorale Improvisation, "Now Thank We All Our God," Karg-Elert; "Cantilene Nuptiale," Saint-Saëns; Introduction to Act 3, "Lohengrin," Wagner; "Carillon," DeLamarter; Introduction and Finale from "The Ninety-fourth Psalm," Reubke.

**Julia Bachus Horn, Louisville, Ky.**—Mrs. Horn, who is playing to growing audiences at St. John's Evangelical Church, included the following offerings in her program Sunday afternoon, Oct. 8: "A Gothic Cathedral," Prattella-Weaver; "Caprice Viennois," Kreisler-James; "The Angelus," Lemare; Sketch in F minor, Schumann; "Clair de Lune," Debussy; Funeral March and Seraphic Chant, Guilmant; "To a Wild Rose," MacDowell; "October Twilight," Henry Hadley; "Ariel," Van Denman Thompson; Evening Song, Bairstov; "Finlandia," Sibelius.

**Hazel Wilkins Buchanan, Youngstown, Ohio**—On Reformation Sunday, Oct. 29, Mrs. Buchanan played for the united service of the Lutheran churches of the Mahoning Valley in Stambaugh Auditorium, at which a chorus of 150 sang. She has been at the organ for this event for a number of years. Mrs. Buchanan's organ selections included: Chorale in A minor Franck; Sarabande, Jennings; "O Gott, Du frommer Gott," Karg-Elert; "Carillon," DeLamarter; "Marche Triomphale," Karg-Elert.

**Ruth E. Bailey, Chambersburg, Pa.**—Miss Bailey presented the following program in an organ vespers at Penn Hall Auditorium Sunday afternoon, Oct. 1: Chorale, Jongen; "The Fifers," Dandrieu; "Mr. Ben Jonson's Pleasure," Milford; Toccata and Fugue in D minor, Bach; Andante sostenuto (Gothic Symphony), Widor; Scherzo (Second Symphony), Vierne; "David and Goliath" (a Biblical Sonata), Kuhnau; "Bells through the Trees," Edmundson; "The Flight of the Bumble-bee," Rimsky-Korsakoff; Six Selections from "Hours in Burgundy," Jacob; Toccata (Fifth Symphony), Widor.

**Kenneth Goodman, Philadelphia, Pa.**—Mr. Goodman, organist and director of music at the Tindley Temple Methodist Church of Philadelphia, and winner of the 1938 organ award at the University of Pennsylvania, was heard in a recital at

the Temple of Religion, New York world's fair, Aug. 30, playing the following program: Trumpet Tune and Air, Purcell; "Soeur Monique," Couperin; Gavotta (Twelfth Sonata), Martini; Sonatina, "God's Time Is Best," Bach; Two Chorale Preludes, Bach; Allegro Vivace Maestoso, "Water Music" Suite, Handel; "Grand Choeur" in D major, Guilmant; "Panis Angelicus," Franck; "Cherubs at Play," McCollin; "Nun danket Alle Gott," Karg-Elert; "Before the Image of a Saint," Karg-Elert; Improvisation on Traditional Negro Spirituals, Goodman; Toccata in F, Widor.

In the same week Mr. Goodman played two programs of organ music at the Florida exhibit at the world's fair.

**Louise Stone, Los Angeles, Cal.**—In an organ vesper service at Occidental College Oct. 1 Miss Stone was assisted by George Richardson, cellist. Miss Stone played the following selections: Allegro Vivace, Symphony 5, Widor; "Christmas Night," Reger; "Esquisse," Barnes; "Starlight," "In Nomine Domini," "A Deserted Farm" and "To a Water Lily," MacDowell; "Finlandia," Sibelius.

**Claude Means, Greenwich, Conn.**—In a recital Oct. 29 at Christ Church, of which he is organist and choirmaster, Mr. Means played these works: Fugue in E flat ("St. Anne"), Bach; Chorale Preludes, "I Cry to Thee, Lord Jesus" and "We All Believe in One God," Bach; Canzona, from Sonata in C minor, Whitlock; "Martial," from "Symphony of the Mystic Lamb," de Maleingreau; Miniature Trilogy, Coke-Jephcott; "Clair de Lune," Karg-Elert; Allegro Vivace from First Symphony, Vierne; "Eventide," Parry; Finale from Sixth Symphony, Widor.

**Dudley Warner Fitch, Los Angeles, Cal.**—Mr. Fitch played the following program in a recital at St. Paul's Cathedral Oct. 23: "Grand Choeur in March Form," Guilmant; Prelude and Sarabande, Corelli; Adagio, Fifteenth Sonata, Rheinberger; Little Prelude and Fugue in G, Bach; "Piece Heroique," Franck; Chorale Preludes (new) on "Dies Irae" and "Vigili et Sancti," F. W. Snow; Allegretto Risoluto, E. S. Barnes; "Redset" (new), Edmundson; "Finale Jubilate," J. E. West.

**Leslie P. Spelman, Redlands, Cal.**—For the first recital of the season at the University of Redlands, on Oct. 30, Mr. Spelman selected the following program: Trumpet Tune and Air, Purcell; "Soeur Monique," Couperin; "Komm, süsßer Tod," Bach; Fugue in D major, Bach; Sketch in D flat, Schumann; "Jesu, meine Freude" (Passacaglia), Karg-Elert; "The Fountain," DeLamarter; "O Zion," Horace Alden Miller; Toccata, Bonset.

At his organ vespers Sunday at 4 o'clock in November Mr. Spelman will play:

Nov. 5—Credo and Prelude and Fugue in E minor, Bach; "Cortege et Litanie," Dupré; "Twilight at Fiesole," Bingham; Prelude and Fugue, Bingham; Third Chorale, Franck.

Nov. 12—Three Chorale Preludes, Brahms; Duo, Clerambault; Second Chorale, Franck; "A Fantasy," Harold Darke; Concert Variations, Bonnet.

Nov. 19—Canzona and "Toccata per l'Elevazione," Frescobaldi; "Piece Heroique," Franck; Improvisation and Basso Ostinato, Karg-Elert; Cathedral Prelude, Clokey; Nocturne, "The Fountain" and "Legend," DeLamarter.

**Russell H. Miles, Urbana, Ill.**—Professor Miles was heard in the following program played at the Sunday afternoon recital at the University of Illinois Oct. 1: Prelude and Fugue in C minor, Mendelssohn; Prelude on the Gregorian Song "Pange Lingua," Boely; "Now Thank We All Our God," Bach; Postlude on "Divinum Mysterium," Miles I.A. Martin; Prelude on "Netherlands," Fisk; Prelude and Fugue in C major, Bach; Canzona, Karg-Elert; "Piece Heroique," Franck; Andante, Debussy.

**John Glenn Metcalf, Conway, Ark.**—Mr. Metcalf played the following compositions in a recital at Hendrix College Sunday afternoon, Oct. 1: Toccata and Fugue in D minor, Bach; Air, Tenth Concerto, Handel; Scherzo, Fifth Sonata, Guilmant; Chorale Preludes, "Lo, Now a Rose Hath Blossomed" and "O World, I Yet Must Leave Thee," Brahms; Caprice, Matthews; Londonderry Air, Traditional; "Clair de Lune," Karg-Elert; Chorale in A minor, Franck.

## Programs of Organ Recitals of the Month

**John M. Klein, Columbus, Ohio**—In a recital Oct. 9 at his church, the Broad Street Presbyterian, on the large Müller organ, Mr. Klein presented the following program: Canzona in D minor, Bach; Chorale Preludes, "In Dir ist Freude" and "Das alte Jahr vergangen ist," Bach; Prelude and Fugue in D major, Bach; "Communion sur un Noël," Huré; "La Vallée du Béhorléguay, au Matin," Bonnal; "Hymne d'Actions de Graces," "Te Deum," Langlais; Two Dances, Gluck; Aria from Suite in D, Bach; Processional, "Onward, Ye Peoples!," Sibelius; Minuet, Bocherini; Presto, from Sinfonia in B flat, J. C. Bach; "Clair de Lune," Debussy.

At his regular Sunday morning recital preceding the service on Sept. 24 Mr. Klein played: "Onward, Ye Peoples!," Sibelius; "An Autumn Sunset," Harris; "Preamble," Vierne; Pastorale, from Sonata No. 1, Guilmant; Berceuse, Stravinsky.

**Pietro A. Yon, New York City**—Mr. Yon, back from his old home in Italy after his summer vacation, played the following selections at St. Patrick's Cathedral Oct. 1: Prelude and Fugue in C minor, Bach; Chorale, "Sleepers, Awake," Bach; Chorale in G minor, Bach; Fugue in C major, Bach; Prelude and Fugue in A minor, Bach; Toccata and Fugue in D minor, Bach; Allegro in D minor, Guilmant; Toccata, Guilmant.

**Frederic B. Stiven, Mus.D., A.A.G.O., Urbana, Ill.**—Dr. Stiven, who played the University of Illinois recital Oct. 15, included on his program the following compositions: Solemn Prelude from "Gloria Domini," Noble; Chorale Preludes, "Valet will ich Dir geben" and "Von Gott will ich nicht lassen," Bach; Chorale No. 3, in A minor, Franck; Three "Divertimenti" ("Rimembranza," "Minuetto Antico e Musetta" and "Echo"), Yon; Finale from First Symphony, Vierne.

**John McDonald Lyon, Seattle, Wash.**—Mr. Lyon is giving his annual fall recital series devoted to Bach and his forerunners at St. Clement's Church, the dates of the performances being Oct. 8, 15, 22 and 29 and Nov. 5. On Oct. 8 he played works of Bach's forerunners. The Bach program Oct. 15 was as follows: Prelude and Fugue in C major; Six "Schübler" Chorales (edited by John McDonald Lyon); Prelude in E minor; Canzona in D minor; Alla Breve in B major.

For the final program, Nov. 5, Mr. Lyon has chosen the following works of Bach: Prelude and Fugue in G major; Fourth Trio-Sonata; Chorale Preludes, "Christ lag in Todesbanden," "Vater unser im Himmelreich" and "Ich ruf zu Dir, Herr Jesu Christ"; Pastorale in F major; Prelude and Fugue in B minor.

Preceding each recital, an explanatory and interpretative lecture on the works to be performed has been given by the Rev. O. M. Bailey, rector of St. Paul's Episcopal Church, Bremerston, Wash. Mr. Bailey's lecture follows the regular evening service, at approximately 8 o'clock, and the recital begins at 8:15, at the conclusion of the lecture.

**Frank M. Church, Athens, Ala.**—Mr. Church included several newly-published compositions in a recital he gave at Athens College Sunday afternoon, Oct. 1. In addition to his organ selections he played two piano selections. The organ program was as follows: Prelude and Fugue in G, Bach; Sarabande and Gigue, Zipoli; "Thistledown," John Hermann Loud; "Callers," Mana-Zucca; Variations on Heber's Missionary Hymn, Gerhard Bunge; "Praeludium," William Lovelock; "Alleluia," Margrethe Hokanson; "Boy Soldier," Ganz; Passacaglia (MS.), Frank M. Church.

**Robert L. Bedell, New York City**—Among Mr. Bedell's offerings at his Sunday afternoon recitals in the Brooklyn Museum in November will be the following:

Nov. 12—Grand Chorus in G minor, Hollins; Elevation, Bedell; Toccata in C minor, Boellmann; "Idylle," Gó d a r d; "Tannhäuser" March, Wagner; "Songs My Mother Taught Me," Dvorak; Gipsy Rondo, Haydn; Overture to "Der Freischütz," Weber.

Nov. 19—Prelude and Fugue in G major, Bach; "Legende," Bedell; "Water Music" (Allegro Vivace-Air), H a n d e l; "Romance," Gruenfeld; Prelude in C sharp minor, Rachmaninoff; "Prize Song," Wagner; "Ballet Egyptian" (Allegretto),

Luigini; "Dance of the Hours" ("Gloconda"), Ponchielli.

**Ernest A. Blick, A.C.C.O., Calgary, Alta.**—At the harvest festival held in St. John's Anglican Church, Calgary, Oct. 15, Mr. Blick, organist and choirmaster, gave the following numbers in a half-hour recital before the evening service: "On Wings of Song," Mendelssohn-Faulkes; Nocturne, Dethier; "Marcela Festiva," d'Acosta; "Autumnal," Dorothy James; Triumphal March, Buck; Postlude, Guilmant.

**John McIntire, Denton, Tex.**—On the occasion of visitors' day, a part of the semi-centennial celebration of the North Texas State Teachers' College, Oct. 8, Mr. McIntire gave a half-hour of organ music in which he included the following compositions: Chorale, Jongen; "Jagged Peaks in the Moonlight" and "Canyon Walls," Clokey; "Prayer," Schubert; Berceuse, Vierne; March on a Theme by Handel, Guilmant.

**Edward Rechlin, New York City**—Mr. Rechlin appeared in a recital at Immanuel Lutheran Church, Baltimore, Oct. 8 and played the following program of works of Bach and his "spiritual contemporaries" on the three-manual Müller organ: Prelude and Fugue, Luebeck; Sonatine, Ritter; Chorale, Krebs; Toccata, Krebs; Improvisation: Adagio, Bach; Partita, "O God, Thou Faithful God," Bach; Fugue in E major, Bach.

**Gordon Young, Lexington, Mo.**—Mr. Young played the following program Oct. 3 on the Hammond instrument at the municipal auditorium in Lexington and repeated it Oct. 4 in the high school auditorium at Chillicothe, Mo.: Prelude in E flat major, Saint-Saens; Finale from First Symphony, Vierne; Toccata and Fugue in D minor, Bach; "An Ancient Hebrew Prayer of Thanksgiving," Gaul; "Summer-time," from "Porgy and Bess," Gershwin; Toccata in D major, Young; Valse, Levitzki; Toccata from Fifth Symphony, Widor.

**Eugene M. Nye, McMinnville, Ore.**—The following selections have been presented in the weekly vesper recitals by Mr. Nye in the chapel of Linfield College:

Oct. 4—"Caprice Viennois," Kreisler; Air, Handel; "Poeme," Fibich; Menuet in G, Paderewski; "Flight of the Bumblebee," Rimsky-Korsakoff; Toccata ("Suite Gothique"), Boellmann.

Oct. 11—Preludes, Op. 28, Chopin; Fugue in F major, Bach; "The Rosary," Nevin; "Prayer" ("Hänsel and Gretel"), Humperdinck; "Vision," Rheinberger; Andante Cantabile, Tschalkowsky.

Oct. 18—"Moonlight," Frynsinger; "Reve Angelique," Rubinstein; "Herbstnacht," Frynsinger; "Moment Musical," Schubert; "Silent Memories," Nye; Fanfare, Lemmens.

Oct. 25—Bach program: Prelude in G major; Canzone in D minor; Chorale Preludes, "Alle Menschen müssen sterben," "Jesu, meine Freude" and "O Lamm Gottes, unschuldig"; Toccata in D minor (Dorian); Prelude and Fugue in D minor; Toccata and Fugue in D minor.

**Claude L. Murphree, F.A.G.O., Gainesville, Fla.**—In his recitals at the University of Florida Mr. Murphree has presented the following programs:

Sept. 24—Gavotte and Variations, Stanley; Sarabande and Gigue, Zipoli; Two Sarabandes, Bach; Bourree and Adagio (Violin Sonata), Bach-Bate; "Deux Ritournelles," Rameau; Fantasia, Karg-Elert; "Panis Angelicus," Franck-Duane; Chorale Prelude on "Old Hundredth," Truette; "Evening Song," Birstow; "The Bee," Schubert; Allegro Giocoso ("Water Music"), Handel.

Oct. 7—Voluntary in E minor, Stanley; Solfeggietto, C. P. E. Bach; Gavotte in C minor, J. C. Bach; Sarabande and Balletto, Martini; Prelude and Fugue in F minor, J. S. Bach; "An Evening Idyl," Bidwell; "Thistledown," Loud; "The Ninety-fourth Psalm," Reubke; Rhapsody, Cole.

**M. Lochner, Chicago**—Professor Lochner of Concordia Teachers' College at River Forest gave a recital Sept. 24 at Gospel Lutheran Church in Milwaukee and presented this program: Prelude from the Festival Suite, Reiff; Andante from Fourth Sonata and Fugue in D minor ("Violin Fugue"), Bach; Adagio and Finale from First Concerto, Handel; The Church Festivals in Organ Music: Christmas Pastorale, Harker; "O Bleeding Head and Wounded," Bach; "Awake, My Heart,

with Gladness," Markworth; "O Holy Spirit, Enter In," Weidenhagen, and "A Mighty Fortress Is Our God," Rudnick; Andante Religioso, Merkel; "At Evening," Buck; Intermezzo from Suite for Organ, Rogers; Toccata from Fifth Symphony, Widor.

**Elmer A. Tidmarsh, Schenectady, N. Y.**—The following programs will be given by Dr. Tidmarsh at the Union College Memorial Chapel Sundays from 4 till 5 in November:

Nov. 5—"Water Music," Handel; Largo, "Xerxes," Handel; "Clouds," Debussy; Andante from String Quartet, Debussy; "The Girl with the Flaxen Hair," Debussy; Toccata and Fugue in D minor, Bach; Air for the G string, Bach; Finale from Trio-Sonata in E flat, Bach; Sinfonia from Cantata "We Thank Thee, God," Bach.

Nov. 12—"Piece Heroique," Franck; Passacaglia and Fugue in C minor, Bach; "Flight of the Bumblebee," Rimsky-Korsakoff; Evenson, Schumann; Minuet, Bocherini; "Liebestraum," Liszt; "Pavane for a Dead Princess," Ravel; "Westminster Carillon," Vierne.

Nov. 19—Prelude and Fugue in A minor, Bach; "Sonata Eroica," Jongen, and the following works of Sibelius: "Romance," "Valse Triste," "Bells," "Swan of Tuonela," "Finlandia."

**George Stewart McManus, Los Angeles, Cal.**—Dr. McManus, the new organist of the University of California at Los Angeles, gave the following program at his recital on the afternoon of Oct. 1: Variations on a Theme by Purcell, Bonset; Two Magnificat Fugues, Pachelbel; "Jesu, Joy of Man's Desiring," Bach; Pastorale, Franck; Chorale, Jongen; "On Hearing the First Cuckoo in Spring," Delius; Menuetto, Farandole (from "L'Arlesienne" Suite No. 2), Bizet.

**Dr. Ray Hastings, Los Angeles, Cal.**—Dr. Hastings has played these numbers in October at the Philharmonic Auditorium: "Procession of the Grail Knights," Wagner; "Jordan Chorale," Wagner; "Faith," Mendelssohn; "Trümerel,"

Schumann; Prelude to "La Traviata," Verdi; "Woodland Sketch," No. 3, MacDowell; "Consolation," No. 4, Liszt; "In a Monastery Garden," Kotelbey; "Chanson Triste," Tschalkowsky; "Song of the Volga Boatmen," Russian Folk Song; "The Bells of St. Mary's," Adams.

**Arthur A. Griebling, Milwaukee, Wis.**—Mr. Griebling, organist of Grace Lutheran Church, was guest organist and gave a recital on the occasion of the fiftieth anniversary of Salem Lutheran Church Sept. 14. His selections included: Chorale, Bossi; "Chorale Prelude, 'Now Thank We All Our God,'" Bach; "Jesus Dies on the Cross," Dupré; "Deep River," arranged by Gillette; Allegro Vivace and Air, Handel; "Wind in the Pine Trees," Clokey; March, "Jeanne d'Arc," Dubois; Festival Postlude, Seibert.

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

Oct. 8—"Pageant of Autumn," Sowerby.

Oct. 15—Meditations, Op. 167, Rheinberger.

Oct. 22—Prelude and Postlude, Ernest L. M. Prichard.

Oct. 29—Sonata in A minor, A. G. Ritter.

**Edward Hall Broadhead, Durham, N. C.**—Mr. Broadhead, who presides over the large organ at Duke University, will play the following programs among others in his Sunday afternoon recitals in November:

Nov. 5—Bell Symphony, Purcell; Pastorale, Bach; Prelude and Fugue on B-A-C-H, Liszt; "Song of the Basket Weaver," Russell; Fanfare, Sowerby.

Nov. 12—"Kyrie Eleison," Reger; Little Fugue in G minor, Bach; Minuet-Scherzo, Jongen; Sixth Sonata, Mendelssohn; Prelude, Samazeuilh; Toccata, Hendrik Andriessen.

Nov. 26—Chorale, "Ein feste Burg," Hanf; Sinfonia from the Cantata "Ich steh mit einem Fuss im Grabe," Bach; Sonata in C minor, Whitlock.

## CHRISTMAS ANTHEMS AND CAROLS

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In Excelsis Gloria (SSA).....	.12
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Through the Dark (SSA).....	.12
The Holy Star (SSAA).....	.20
GUSTAV HOLST	
Four Old English Carols (SSA).....	.16
MARGARET RUTHVEN LANG	
Tryste Noel (SSA).....	.12
The Heavenly Noel (SSAA).....	.25
WM. LESTER	
Tidings of Great Joy (SSA).....	.60
JULIUS RÖNTGEN	
Six Old Dutch Carols (SSA and SA).....	.35

#### Junior Choir

PAUL AMBROSE	
Far Away in Old Judea (SA).....	.10
GUSTAV HOLST	
Saviour of the World (Unison).....	.10
WALTER HOWE	
Carols for Christmas (Unison).....	.16
WILLIAM LESTER	
Sing all Nowell (SA) (New).....	.12
BORIS LEVENSON	
Stars were Jewels (Unison).....	.10
PURCELL, J. MANSFIELD	
When the Crimson Sun (SA).....	.10
Christ was Born (SA).....	.10
FRANCES MCCOLLIN	
The Night before Christmas (SA).....	.60
HAROLD V. MILLIGAN	
Three Christmas Carols (Unison).....	.10
JULIUS RÖNTGEN	
Two Old Dutch Carols (SA).....	.12

#### Men's Voices

GENA BRANSCOMBE—Hail ye Tyne of Holie-dayes.....	.12
WM. LYNDON WRIGHT—Four Christmas Carols.....	.12
Infant so Gentle—Holy Night—What Child Is This—O Little Town of Bethlehem	

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**Toronto Center.**

A very interesting event took place Sept. 23 when a luncheon was tendered by the members of the Toronto Center to Quentin Maclean, prominent concert organist of London, who recently arrived in Canada. The luncheon, which was served at the Granite Club, happily brought together three organists who during the great war were together in the prison camp at Reuleben, Germany—Sir Ernest MacMillan, Mr. Maclean and J. D. Ketchum. Dr. Peaker, chairman of the center, presided and Sir Ernest and Mr. Maclean recounted many interesting things which took place at the camp.

Following the luncheon, the members proceeded to Yorkminster Church, where, through the kindness of D'Alton McLaughlin, arrangements had been made for Mr. Maclean to play a recital. All were delighted with his splendid rendition of the following program: Finale from Fifth Symphony, Widor; Toccata, Adagio and Fugue in C major, Bach; Improvisation on three themes submitted by members of the center; Scherzo from "Midsummer Night's Dream," Mendelssohn. Special reference should be made to Mr. Maclean's splendid improvisation.

A business meeting of the center was held Sept. 30, when the following officers and committee were elected for the season:

Chairman—Dr. Charles Peaker, F. R. C. O.

Vice-Chairman—W. Wells Hewitt, A. R. C. O.

Secretary-Treasurer—T. M. Sargent.

Committee—A. E. Clarke, T. J. Crawford, Mus. B., F.R.C.O., Dr. T. Alexander Davies, J. W. Donson, Maitland Farmer, F.R.C.O., F. C. Garton, Miss Muriel Gidley, Dr. F. J. Horwood, Miss Ruth Seuse, Frederick Silvester and H. G. Williams.

After church on Sunday evening, Oct. 8, our members met at the Deer Park United Church, where Dana Porter, M.A. (Oxon), delivered an address on "The Present European Situation and What Has Led up to It." Mr. Porter is a master of arts (with honors in modern history) of Balliol College, Oxford. He dealt with his subject in a masterly manner and afterward answered many questions on the same subject, put forward by a keenly interested audience. Following the lecture a social half-hour was enjoyed and refreshments were served by the ladies of the choir.

**Brantford Center.**

At the opening meeting of the season of the Brantford Center Oct. 7 in Zion United Church, Brantford, Ont., A. G. Merriman, A.R.C.O., A.T.C.L., F.B.C.M., was elected chairman for the year. Mr. Merriman, organist and choirmaster of Grace Anglican Church, succeeds George Veary, A.R.C.O., formerly musical director of Zion United Church and now organist and choirmaster of Christ Church Cathedral, Hamilton. Other officers elected were: Vice-chairman, Dr. Henri K. Jordan; secretary-treasurer, Miss E. Muir; committee, Eric Dowling, Galt; Harold D. Jerome, George A. Smale and Mrs. J. F. Schultz.

The business session preceded an interesting recital. The guest organist for the occasion was Cyril Hampshire, principal of the Hamilton Conservatory of Music and organist and choirmaster of St. Paul's Presbyterian Church, Hamilton. Mr. Hampshire has had an interesting career in western Canada, where, in Regina, his Sunday evening broadcasts over the Canadian Broadcasting Corporation network were well known. During twelve years' stay in the Canadian West Mr. Hampshire was connected with church and school work. His Brantford

recital was the initial one since coming East and was greatly appreciated by the local members and members of the Kitchener Center, who were in attendance in large numbers. Mr. Hampshire's program follows: Concerto in G minor (first movement), Handel; Introduction and Passacaglia, W. G. Alcock; Fantasia Sonata, Op. 181, Rheinberger; "Ciaccona con Variazioni," Karg-Elert, and Toccata in B flat, Wolstenholme.

A. G. Merriman presided over the business meeting. Harold D. Jerome introduced the guest organist, George A. Smale, a member of the committee, is organist and choirmaster of Zion United Church.

**Ottawa Center.**

The membership of the Ottawa Center was largely represented at the inauguration of a new season of activity. The meeting was held Oct. 7, at 90 Somerset street, West, where, after a fine supper, a program of the highest caliber was given. Allanson Brown, F.R.C.O., read a thought-provoking paper on the subject "What Is Good and Bad in Church Music?" A lively discussion followed.

Mr. Brown made a survey of Catholic and Protestant church music from the time of the early Christian church to the present and gave examples. Among some of these examples was a record of the Sanctus from the "Missae Papae Marcelli." He showed the influence of all these earlier schools of thought and composition on present English church music. The character of the meeting was one which augurs well for the activities of the coming season.

The center this year has indicated in a brochure the dates of meetings and subjects to be discussed throughout the next season.

MYRON McTAVISH,  
 Corresponding Secretary.

**Montreal Center.**

The following program of events for the season has been issued by the Montreal Center:

Oct. 17, 8:30 p. m.—Lecture: "English Medieval Music," by Dom Anselm Hughes, O.S.B., prior of Nashdom Abbey, England, at Divinity Hall, 3520 University street.

Nov. 4, 5 p. m.—St. Francis Madrigal Singers of Sherbrooke, Que., director Dr. Graham George, at First Baptist Church Hall.

Nov. 25, 8 p. m.—Papers and demonstration: "Organ Building as a Hobby," by A. D. Hopkins and E. A. Rawlings, in Willis Building.

Jan. 13, 7:30 p. m.—Choral demonstration, by Wilfred Coulson, F.R.C.O., director Ottawa Women's Choir and Chalmers Church Choir, Ottawa.

Feb. 17, 3:30 p. m.—Recital by Dr. F. L. Harrison of Queen's University, Kingston, and J. J. Weathersed, F.R.C.O., at Christ Church Cathedral. Program of pieces set for C.O. examinations.

March 16—Symposium on hymns and hymn singing, with demonstration.

April 9, 8:30 p. m.—Festival church service, with combined choirs.

May—Annual meeting and dinner.

**London, Ont., Center.**

The London Center held a meeting Oct. 4 with Charles E. Wheeler presiding. Arrangements have been made for a recital to be given by Eric Rollinson, F.R.C.O., organist and choirmaster of All Saints' Church, Hamilton, at First-St. Andrew's Church, Thursday, Nov. 9. Paul Ambrose, president of the C.C.O., will be present and will speak a few words on the different phases of C.C.O. work.

W. E. C. Workman gave a talk on "Voice, Speech and Song." He took four old adages as headings—"Singing is breathing," "A singer has no throat," "A singer should always be teeth conscious," "Singing is feeling." He finished his first part by saying that "a good tone is not the result of breath in escaping, but rather the result of breath imprisoned, compressed and controlled in exit." In closing he said: "The essentials of finished singing are good breathing, good focusing, good resonance, good articulation and a refined interpretation of the feelings, emotions or sentiment to be expressed through the song."

Plans are being made to hold carol services in different parts of the city Dec. 10.

**Kitchener Center.**

The first recital of the season under the auspices of the Kitchener Center was presented Oct. 16 at St. John's Lutheran Church, Waterloo, Ont., with Miss Louise Germann and W. R. Mason as recitalists. St. John's Choir, under the direction of

A. J. Packer, assisted. The new Casavant instrument was ably demonstrated by both recitalists in an interesting and well-balanced program. Choral numbers made a fine contribution, contrasting accompanied and unaccompanied anthems. Following was the program: Introduction and Fugue, Hesse; Berceuse, Op. 15, Leupold; Adagio, Faulkes, and "Grand Choeur," Faulkes (Mr. Mason); "Sing Alleluia Forth," Thiman (choir); "Priere," Boellmann, and "Rondeau" ("Le Petit Rien"), Couperin (Miss Germann); Gavotte, Kirnberger; "Alla Sarabanda," Vaughan Williams, and Bourree, Bach (Miss Germann); "Come unto Me," Bowles, and "Praise Ye the Name of the Lord," Ivanoff (choir); Offertoire No. 6, Lefebure-Wely; Pastorale, West, and "Intrositus," "Melodia Monastica" and "Corale," Karg-Elert (Mr. Mason).

**NOTES FROM THE CAPITAL;  
 ORGANIST-LAWYER A BRIDE**

By MABEL R. FROST

Washington, D. C., Oct. 19.—Grace Kanode Vickers was married in the chapel of the Methodist Building Oct. 17 to Paul Parkes Llewellyn of Upperville, Va., son of the late Mr. and Mrs. Silas J. Llewellyn of Evanston, Ill. He is a well-known business executive, associated with the steel industry in Chicago, and attended Mercersburg Academy and Yale University. Mrs. Llewellyn is a graduate of the National University Law School, is a member of the District of Columbia bar and has been admitted to practice before the Supreme Court of the United States. She has been legal assistant to Justice Wheat, handling international matters, particularly regarding nationality and citizenship. Mr. and Mrs. Llewellyn will make their home at Pen-Y-Bryn, near Upperville, Va.

Mrs. Llewellyn is a member of the D.C. Chapter, American Guild of Organists, and was a pupil of Lewis Atwater, R. Deane Shure and T. Guy Lucas.

Dr. and Mrs. James Shera Montgomery returned from their curtailed European vacation on Sept. 18 aboard the liner Washington and report a relatively uneventful voyage. The Montgomerys arrived in Yugoslavia early in August aboard an Italian ship and were traveling near Venice at the time of the outbreak of war. Mrs. Montgomery has returned to her post at the console of the Metropolitan Memorial Methodist Church in Wesley Heights.

The Washington Choral Society, Louis Potter, conductor, announces the presentation of an Advent program at the Washington Cathedral Nov. 29. Two Bach cantatas will be given. Orchestral accompaniment will be by members of the National Symphony Orchestra.

All Souls' Unitarian Church announces

a series of recitals by the organist, Lewis Corning Atwater, to begin Nov. 19 at 5 o'clock. One of the members of the quartet will assist at each recital. The first program will be a memorial in keeping with the thought of those whose liberality made possible the Green memorial organ.

The Calvary Methodist Church adult choir will present the first evening of music on Nov. 5—a varied program including two polyphonic anthems, "O Christ, Who Art the Light of Day," William Byrd, and "Hosanna to the Son of David," Orlando Gibbons, and two cantatas, Mendelssohn's "Hear My Prayer" and Deems Taylor's "Chambered Nautilus."

Jean Appel and the Western Presbyterian choir are offering a wealth of beautiful music in a hymn-tune service to be given the evening of Nov. 5. The plan used is that of singing the hymn—usually one for a special season—following or preceding it with one or more of the best chorale preludes based upon the tune. This will be the first of a series of services planned to trace the sources of the tunes from the German, Latin, etc., using the new Presbyterian Hymnal.

Mr. and Mrs. Louis Potter, Jr., are the parents of a young son, their first child, Louis IV., who made his first personal appearance Sept. 14. Mr. Potter is organist of Calvary Methodist Church, Georgetown, teacher of music in the Washington junior high schools, a cellist and teacher of cello.

**Conference at Moody Institute.**

Van Denman Thompson of Depauw University, the organist and composer, is one of the speakers announced for the second annual all-day conference on church music to be held at Moody Memorial Church, Clark and La Salle streets, at North avenue, Chicago, Nov. 4. The stated object of this conference is "to promote the appreciation of music as an important factor in the work and worship of the church and to make this factor more worthy and effective."

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**MERRITT E. WELCH, ELMIRA CHURCH ORGANIST, DEAD**

Merritt Elliott Welch, a well-known Elmira, N. Y., organist and instructor, died Sept. 29 at his home after a long illness.

Mr. Welch was born fifty-one years ago in McEwensville, Pa., and was graduated from the Pennsylvania Business College, Lancaster, Pa. He studied piano and organ with teachers in Watstown, Pa., and Lancaster. After a few years' employment in Lancaster, Mr. Welch moved to Elmira Heights to become secretary to Ransom T. Lewis, then general manager of the American Bridge Company.

On Sept. 1, 1921, Mr. Welch married Miss Ruth Christian of Horseheads, an accomplished violinist, who survives. His death occurred on their eighteenth wedding anniversary.

A mutual love for music inspired the couple to open an Elmira studio which flourished for many years. Mr. Welch continued his studies at the Eastman School of Music, Rochester, and the couple spent the year 1929-1930 studying at conservatories in Paris and Vienna.

Mr. Welch was organist of Elmira churches for over two decades. He served at the First Methodist Church, Horseheads, for several years; and in Elmira at the First Presbyterian Church, the Park Church and for the last ten years at the North Presbyterian Church.

In 1931 he composed music for a hymn for which Dr. Elmer W. Mould wrote the words. It is called "Speak to Me, Mind of God" and will be included in the new North Presbyterian Church hymnal.

**Dilsner Back from Paris Study.**

Laurence Dilsner has returned from study at the Fontainebleau School in France and has resumed his duties at the Congregational Church of Westfield, N. J., as director of the music in the Long Branch public schools and as conductor of the Monmouth Junior College A Cappella Choir. Mr. Dilsner did his organ work under Nadia Boulanger and Ludovic Panel, organist of Sacre Coeur in Paris. He also studied piano and voice. At the close he was awarded one of four diplomas given to Americans in organ pedagogy.

**JOEL E. RAMETTE**



IN A NEW SERIES OF SIX RECITALS at the Central Baptist Church of Hartford, Conn., Robert H. Prutting, the minister of music, and Joel E. Ramette, chairman of the music committee and assistant minister of music, alternate in giving the programs. The schedule provides for recitals Oct. 9, Nov. 14, Dec. 11, Jan. 9, Feb. 12 and March 12. Mr. Ramette played the initial program and was assisted by Miss Irene V. McMullen, contralto. The organ selections were these: Prelude and Fugue in E minor, Bach; "Angelus," Massenet; "Romance sans Paroles," Bonnet; Toccata and Fugue in D minor, Bach; Sonata No. 2, Mendelssohn; "Up the Saguenay," Russell; "Invocation," Karg-Elert; Festival Prelude on "Ein feste Burg," Faulkes.

**COME FROM MANY CITIES TO HEAR DUPRÉ AT OAK PARK**

Marcel Dupré's Chicago recital, played at the First Methodist Church in the suburb of Oak Park, Oct. 31, was to be the occasion for bringing together organists from twenty-six cities outside Chicago and suburbs. Requests for reservations had been received before the recital from places in Indiana, Wisconsin and Michigan. Mr. Dupré's program included the following compositions, closing with an improvisation on a submitted theme: Prelude and Fugue in A minor, Bach; Gavotte from Third Concerto, Handel; "The Cuckoo," d'Aquin; Canon in B minor, Schumann; Prelude in B flat, Mendelssohn; Pastorale, Franck; Allegro from Sixth Symphony, Widor; Berceuse, Dupré; "Fileuse," Dupré; Toccata, Farnam; Variations on an Old Noel, Dupré.

The dinner in honor of M. and Mme. Dupré was to be served at the Oak Park Club before the recital, according to an announcement from Francis S. Moore, organist and director at the Oak Park church.

**Annual Dinner of Guilmant Alumni.**

The annual dinner of the alumni association of the Guilmant Organ School, which is celebrating its fortieth anniversary, was held at Stouffer's restaurant, 540 Fifth avenue, New York, Monday evening, Oct. 23. Gertrude H. Hale, president of the association, presided and the speakers included Dr. John Warren Erb, Osbourne McConathy, Roberta Bitgood, Grace Leeds Darnell, J. Watson MacDowell and Willard Irving Nevins. Elwyn Carter, solo bass of the First Presbyterian Church, was the guest artist.

**Miss MacGregor to New Church.**

Miss Elsie MacGregor, F.A.G.O., the Indianapolis organist, recently was appointed to the bench at All Souls' Unitarian Church. Miss MacGregor has entered upon her seventh year at Indiana Central College, which has the largest enrollment in its music department since the depression began.

**Oratorios Directed by Nevins.**

Under the direction of Willard Irving Nevins, Verdi's "Manzoni Requiem" will be sung at the First Presbyterian Church, Fifth avenue and Twelfth street, New York, Sunday evening, Nov. 26. Handel's "The Messiah" will be heard Dec. 24. The first oratorio of the season, "Judas Maccabaeus," by Handel, was sung Sunday, Oct. 29.

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**New Music for the Organ**

By WILLIAM LESTER, D.F.A.

"Bible Poems," for Organ, by Jaromir Weinberger; published by the H. W. Gray Co., Inc., New York City.

In the fourteen pages of this issue the organist fraternity is proffered a musical work of real importance and significance. The six preludes that make up the set represent the first essays at writing for the organ by one of the foremost musical creators of the time, a composer who has achieved fame and exalted standing by large-scale works in orchestral and operatic forms. In this country he is probably best known for his vital "Schwanda, the Bagpiper." His new Variations and Fugue on "Under the Spreading Chestnut Tree" created a furor when given its first performance as recently as Sunday, Oct. 15, by the New York Philharmonic Orchestra. The composer, as a foreword to the organ suite, sets out:

"I composed the following six preludes, representing my first composition for organ, while in New York during April, 1939. They were inspired by the New Testament and in them I have attempted to give symbolic expression to Biblical quotations. No theological sense whatsoever is intended. I wish to thank John Harms for his valuable suggestions in the registration of these compositions."

The titles of the successive numbers are: (1) "Abide with Us, for it is Toward Evening, and the Day Is Far Spent"; (2) "Lord Jesus Walking on the Sea"; (3) "Marriage in Cana of Galilee"; (4) "Hosanna"; (5) "The Last Supper"; (6) "Hear, O Israel."

The musical investiture given these subjects is beautiful in quality, individual and powerful. It is music poured forth by a master deeply moved by his subject matter. It is lush with ideas, and the treatment is superb. Little organ music rivaling it in value has been revealed during recent years. Such an opus is a genuine achievement.

"Redset," for organ, by Garth Edmundson; published by J. Fischer & Bro., New York City.

The title of this colorful piece receives added significance if the couplet of poetry the composer has had placed beneath the first page heading is comprehended:

Gray hills and the winter sun;  
Each to each, and the one has vanished.

In music of simple lines and delicate texture the quiet, almost melancholy, mood suggested by the lines above is set out with poignant power. The result is music of genuine beauty—colorful in registrational effects and exquisite in its clarity. As may be gathered, the piece offers no technical difficulties and can be made artistic and effective on any instrument. There can be no doubt that in this new publication both composer and publisher can expect a "best seller." The miniature tone-poem is dedicated to Dr. Francis W. Snow.

Two pieces for organ: "Chant de Bonheur" and "Idylle," by Robert L. Bedell; published by Elkan-Vogel Company, Inc., Philadelphia.

This brace of pieces, put out under separate covers and listed as the composer's Opus 8, No. 1, and Opus 7, No. 1, should add much to his already blossoming laurels. During the past year a round

dozen or more new works—several of unusual distinction—have come into public view and have met with most favorable reaction. These two new lyrics should enhance the gratifying fame of their creator. The Spring Song is a gay, liting tune that trills its way to a satisfying conclusion. The "Idylle" is a quieter number, in the pastoral manner, richly harmonized, offering many opportunities for unusual colorings. It is inscribed to the reviewer—a compliment perhaps ill-deserved, but gratefully acknowledged! In spite of this personal touch, it must in fairness be set down that the piece is lovely in its melodic symmetry and its deft, unusual harmonic touches.

"Historical Recital Series for the Organ," No. 43, Two Ancient Melodies; No. 44, "Badinage." J. S. Bach; edited by Clarence Dickinson; published by the H. W. Gray Company.

Two new numbers added to this excellent series under the capable supervision of Dr. Dickinson. The two ancient tunes set out by the editor are "Alla Trinita" and "Alle Pasallite Cum Luya."

Two Bach Airs (1. "Come, Sweet Death"; 2. "When Thou Art Near") arranged for organ by Edwin A. Kraft; Sarabande, by Johann Schenck, arranged by Henry Whipple; "The March of the Wise Men," from "The Babe of Bethlehem," by Harvey B. Gaul, transcribed for organ by Charles Black; Reverie-Improvisation on "Let All Mortal Flesh," by Robert L. Bedell; published by the H. W. Gray Company.

Four new issues in the "St. Cecilia Series" of organ compositions. All are above average in quality and are on the moderately simple side as to difficulty. The arrangements are, without exception, well done—the originals have been transmuted into excellent organ music, offering rich opportunities for coloring and expression. The Bedell piece is perhaps the most ambitious and certainly is the most "modern" in idiom and manner. All the numbers listed above will give valiant service to the church player and will be especially desirable to the teacher.

"The Registration of Foreign Organ Music," by Lawrence Swinyard; published by Novello & Co., London.

This booklet of a score of pages handles its announced subject in a competent and concise manner. The peculiarities of the German and French organs and the idiosyncracies of the respective schools of composers are set down and made clear. A glossary of foreign registration and mechanical accessory directions is provided also. All organists called on to play foreign editions should welcome this work—it is a much needed job well done. The American price is marked at 25 cents.

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**Creative Power and  
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BY SAMUEL R. BURKHOLDER, Ph.D.

"Creative Power, the Phenomena of Inspiration," by Frederic Howard Griswold, strikes a new note in the analysis of the experiences and moods of composers and other inspired geniuses. The author is a Chicago newspaperman, organist and musicologist of the older generation who brings to the subject a wealth of observation and foresight. Although the work is compact and reads easily it reveals a covering of the subject from musical, literary and artistic backgrounds which presupposes a lifetime of study and research.

Do not gather from the above that it is a learned dissertation full of technicalities. Instead there seems to have been every effort to make it readable and interesting to the layman in 175 pages of gripping description of how the inspired great worked in the recording of their inspirations. There are sixteen short essays full of biographical, literary and musical description which lead from the abstract thought of inspiration and its possible sources to the conclusion that each of the readers may carry within himself hidden springs of the water of the muses.

Beethoven is the first illustration of the author's, and his struggles for self-expression are contrasted in the following chapter with Brahms', whose muse was far less violent. The balance between dream states and conscious effort coupled with the need for seclusion is delineated throughout the lives of Tschaiikowsky, Robert Louis Stevenson, Mozart, John Keats, Phillips Brooks and Wagner. The suggestibility of Dvorak, Mendelssohn, Edgar Allen Poe, their store of subconscious lore and musical or literary experience, are most interesting to the seeker after the causes of so-called genius.

The essay on Kipling is unusually interesting in the tracing of his technique in following his "Daemon" or muse from the moment of inspiration, through the first drafts, to the final "higher editing." The completeness of Schubert's first drafts is compared with the sedulous efforts of Bach and Beethoven. The nervous sensitivity of Chopin is compared with Victor Hugo's unconscious state. The power of sleep to induce inspirational states is traced in the lives of several composers and literati. For absorbing reading the biographical references in the essay on "Glimpses behind the Scenes" are recommended to the jaded reader. This is "inside stuff" of a high order gathered from widespread sources which the author takes pains to list in his notes at the end of the book.

The last two chapters or essays are devoted to the discussion of the "Genesis of Inspiration" through the steps of the primary urge, concentration, relaxation, receptivity and the final inspiration. Intuition is contrasted with inspiration, technical skill with emotional powers. The unusual cooperation of Mousorgsky and Rimsky-Korsakoff illustrates the combining of these two states of mind in actual cooperative effort resulting in inspired works.

The book ends with a provocative treatment of the subjects "Can We, Too, Invoke the Muse?" and "The Power to Create Rests within Us." Herein the author discusses the development of correct thought habits and the nurture of creative ability by long-continued self-discipline. Ivan Petrovich Pavlov's three points of inspirational effort are adduced: Gradualness, modesty and passion. With these the author closes a stimulating monograph on a subject vital to every musician. The publisher is the David McKay Company, Philadelphia.

**Burkholder Directs Legion Service.**

Samuel R. Burkholder, Ph.D., organist and director at the Edgewater Presbyterian Church and in charge of the music at the Nicholas Senn High School, was chairman of music for the American Legion convention in Chicago late in September. He arranged a religious and patriotic service in the Grant Park band shell Sept. 24 and conducted six choirs which united to form a chorus of 200 voices. Nearly 100,000 people heard this outdoor service.

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**Summer Services of  
Good and Bad Variety  
Stimulate Thought**

By **LESLIE P. SPELMAN**

The summer vacation afforded me the opportunity of attending church services in various parts of this country and Canada and of studying the various degrees of success which the church musicians were able to attain with their limited choirs during the summer months. Usually the organist would apologize to me after the service, saying that most of the singers were on vacation, that there were few rehearsals, etc., but it was demonstrated to me how a fine musician really can do very commendable work even in the summer months.

Three services seemed outstanding to me from a musical standpoint. First in order was a morning service at Cranbrook, Mich., under the direction of Ellwood Hill. The architecture and appointments of the cathedral are in themselves a great aid to worship and the music is fortunate in this environment. Seldom have I been present at a service in which all the elements of the ritual were combined so well into one unified whole. The music never protruded, but was always part of the service. There were never awkward pauses or sudden jolts; everything moved along smoothly, thanks to the skillful leadership of Mr. Hill. The chants were not rushed as they are so often in Episcopal churches, but one had the feeling that the singers thought about the meaning of the words and really loved the text. The unaccompanied responses were done sensitively and I marveled at the fine ensemble, as Mr. Hill told me afterward that several of the singers in this group of sixteen were singing in the ensemble for the first time. I should like to hear the full musical resources during the winter season. It might be more brilliant and impressive, but I doubt that it would be any more successful in fulfilling the needs of the service.

The second service that I would particularly commend was one at St. Paul's in Toronto. Here Maitland Farmer presides over the large Casavant. He is a fine specimen of the English cathedral organist. The choir was not large, but the service went forward in fine style. What did impress me from a musical standpoint was the superb accompaniment to the chants. Mr. Farmer gave a continually changing accompaniment, always varied yet never attracting too much attention to itself. He varied the harmonies, changed the tone colors in a most artistic way and refrained from the monotonous use of continual 8-ft. tone so often heard. It was a revelation to me how the accompaniments to the chants can be made something vital and alive. Unfortunately the organ was badly in need of tuning, so that it could not be heard in all of its glory.

One Sunday in midsummer found us at a little church at the crossroads in the country. We hesitated about attending the service, but decided to go and see what was to be seen. I was most pleasantly surprised. The service was somewhat informal, the choir did straggle up one by one, and the soprano with the bright red hat did almost drown out the whole congregation, but there was more than enough of beauty and dignity to compensate. The reed organ had a good tone and it was more than adequate for the occasion. The organist was thoroughly familiar with its possibilities and played a very effective prelude. What pleased me most was the beautiful playing and singing of the hymns. The organist knew how to play the hymns so that the voice parts stood out clearly and the whole congregation sang with gusto.

All of which caused me to consider again how few organists really practice their hymns or give them much attention. So often we hear sloppy hymn playing by otherwise competent players. It is due mainly to one of two reasons—indifference or ignorance. Many organists do not consider it necessary to practice their hymns or to train their choirs in this most important branch of the church musician's art. Too many organ teachers are more interested in having their pupils perform a brilliant recital than in training them in the fundamentals of service playing. I

have had pupils come to me who could do very creditable solo playing, but who were wretched hymn players. One such student who had been graduated from the music department of one of our colleges told me that she had never played a hymn for her teacher! If organists would realize that hymns are difficult to play accurately and would give some thought to their preparation the churchgoing public would appreciate it more than the effort spent on some difficult prelude.

All was not as rosy as these three examples might indicate. It will be kinder not to mention names or places for the most obnoxious musical crimes I heard. At one very fashionable city church I heard for the offertory "The Two Grenadiers" played as a trumpet solo!—not a trumpet stop on the organ, but a real trumpeter in the flesh playing a shining trumpet. At the same church some time later I heard an indifferent sentimental duet sung in a very operatic manner. The soprano and baritone sang with perfect "rapport." Their shoulders, their eyes and their heads followed perfectly the touching pathos of the intertwining thirds and sixths of the music. At another church, believe it or not, I heard "La Donna e Mobile" played by the orchestra as a prelude to the morning service. At another church the small choir inflicted three unprepared anthems on the patient congregation. If they had put their efforts on one it might have been more adequately prepared. Why spread a little effort over three?

There were other amusing situations, but I prefer to remember the really fine services which show that even in the summer season artistic standards can be as high as during the remainder of the year.

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HARRY WILLIAM MYERS has begun a series of five Sunday afternoon recitals at the Broadway Baptist Church of Louisville, Ky., presenting literature of the organ from the sixteenth to the twentieth century. The first program, Oct. 29, was devoted to forerunners of Bach. The second, Nov. 26, is a Bach program. Anthems and hymns, when possible, have been chosen from the periods of each program. Descants for the hymns, with the exception of the last, which is by Charles Repper, are by Mark Andrews.

On Jan. 28 Mr. Myers will present the following program of works by composers of the nineteenth century: Prelude and Fugue on B-A-C-H, Liszt; Chorale Prelude, "Behold, a Rose Is Blooming," Brahms; Canon in B minor, Schumann; Chorale and Variations (Sixth Sonata), Mendelssohn; Pastorale, Foote; "Scherzo Symphonique," Faulkes; Cantabile (Seventh Sonata), Guilmant; Toccata (Fifth Symphony), Widor.

A program of works of Cesar Franck will be played Feb. 25 and the series will close with this twentieth century program March 31: "Comes Autumn Time," Sowerby; First Sonata, Hindemith; Solemn Prelude, Noble; "Minuetto Antico e Musetta," Yon; "Variations sur un Noe'l," Dupré.

Mr. Myers has been organist and director of the choir at the Broadway Baptist Church, Louisville, for the last eleven years, going there from Trinity Lutheran Church, where he had occupied a similar position for five years. Broadway is a downtown church with a rich historical background. Mr. Myers presides over a large three-manual Pilcher organ and has two vested choirs, a senior organization of twenty-five and a junior choir of fifty. Three times he has been soloist at the state convention of the Federation of Music Clubs. His compositions have won several prizes and at the spring concert of the chorus of the Woman's Missionary Training School of the Southern Baptist Convention three of his choral numbers were sung. In addition he is organist and director of the Scottish Rite Temple, where he has charge of a male chorus of twenty.

Mr. Myers received his training at the Louisville Conservatory of Music, where he was a pupil of W. Lawrence Cook in organ, studied piano with Frederic A. Cowles and Corneille Overstreet and coached with Walter Gieseking.

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**Los Angeles Notes;  
Guild Opens Season  
with Fine Program**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Oct. 14.—The opening meeting of the Guild under the direction of William Ripley Dorr, the new dean, was held at the First Congregational Church in October. Over 100 sat down to an excellent dinner, after which they adjourned to the chapel of the church, where a demonstration of several new and practical anthems was given by groups of singers from two of our best choirs. Under the direction of James H. Shearer a small choir sang with delightful tone and musicianship works by Parry, Quilter, Heinrich and Diggle. Arthur Leslie Jacobs then had a group from his choir sing numbers by Kitson, Whitehead, Candlyn and Matthews. All these works were well sung and worth hearing, but by far the best thing of the evening was a setting for double chorus and choir of boys' voices, by W. Brownell Martin, of the words "The King of Love." Here is a stunning piece of writing that rang true, and as directed by Mr. Martin himself it was an eyeopener.

Before leaving Mr. Martin I must mention the excellent recital he gave on Oct. 8 at the First Congregational Church, it being the first of a new series of Sunday afternoon events. The program contained among other things the Prelude and Fugue in G major of Bach, the fine Allegro Maestoso from the Elgar Sonata and the Concerto in C major for three pianos and organ by Bach. In this work Mr. Martin was assisted by Hillen Burton Klages, Frederick M. Barnes and Rayner Brown, pianists, and Arthur Leslie Jacobs at the organ, Mr. Martin conducting. It was an admirable performance and the whole program was enjoyable. All the programs in the series look first-rate, but, as is usual with the younger school of organists, one has to have a microscope to find the American composer.

Ernest Douglas' summer cottage was washed out to sea during the "unusual"

weather a few weeks ago. Miss Irene Robertson recently installed in her home a Kilgen organ. The First Methodist Church of Los Angeles is to hear the St. Cecilia Mass under the direction of Earle Blakeslee early in November.

Dr. George Stewart McManus is slated as university organist at the University of California at Los Angeles.

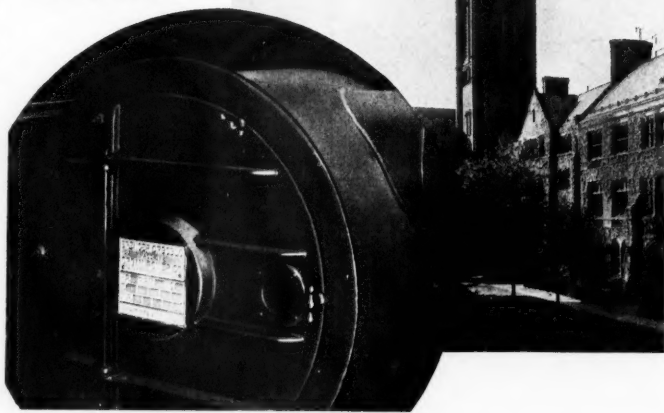
No less than four excellent organists who have served their churches from ten to nineteen years have had to resign for, as far as I can find out, no real reason at all. Among those affected are Miss Anna Blanche Foster, for nineteen years at the First Congregational Church, Redlands; James H. Shearer, for fourteen years organist and choirmaster of the First Presbyterian Church in Pasadena; Miss Latourette Chase of the Baptist Church in Long Beach and Mr. Martucci of the Cathedral of St. Vibiana, Los Angeles.

**STAMM IS MADE ST. LOUIS  
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Ernest Prang Stamm has been appointed organist of the Scottish Rite Cathedral in St. Louis and will preside over the large Kimball organ there. He succeeds O. Wade Fallert, who died Aug. 31. On the evening of Oct. 19 Mr. Stamm gave a recital at the cathedral, assisted by the Scottish Rite Choir, and played the following all-American program: Prelude and Fugue in D minor, Gehrken; "The Bells of St. Anne de Beaupre," Russell; Mountain Sketches ("Jagged Peaks in the Starlight," "Wind in the Pine Trees" and "Canyon Walls"), Clokey; "In Summer," Stebbins; "Grand Choeur," Rogers; "Rimembranza," Yon; Gavotte, Stamm; "Vesperale," Frynsinger; "Marche Pittoresque," Kroeger.

Ernest P. Stamm has been an active St. Louis organist for a number of years, serving several of the largest churches. He studied under the late Charles Galloway and Waldemar Malmene and Richard Stempf. In Europe he studied under Richard Strauss, Walter Fischer, Hugo Kaun and Maria Avani-Carreras, with postgraduate work at Scharwenka Conservatory, Berlin. From 1905 to 1907 he was assistant to Walter Fischer at St. Marien Kirche, Berlin.

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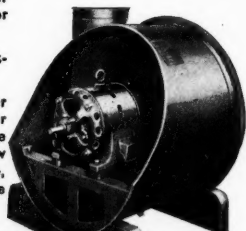


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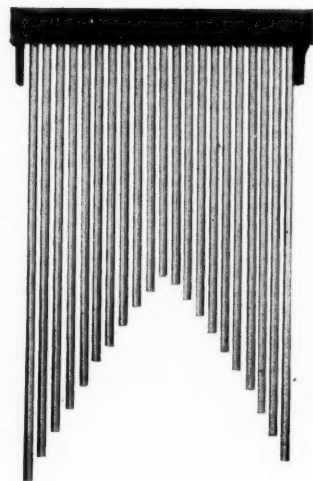
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Every season brings new ventures in the use of hymn music. On Sunday evening, Nov. 5, the first of a series of hymn-tune services will be held at the Western Presbyterian Church, Washington, D. C. The chief purpose will be to illustrate the sources of hymn-tunes, mostly of the chorale type, by the use of the great chorale preludes. The organist of this church, Mrs. Jean Slater Appel, has chosen the preludes from a wide range of composers, including Sweelneck, Karg-Elert, Kienzle, Bach, Pachelbel, Brahms, Kellner and Reger, while Ahle, Croger, Luther and Hassler are among the composers of chorales and hymn-tunes. Ten hymns will be sung by the choir and Mrs. Appel will play twelve hymnic organ compositions. The hymns are based on Thanksgiving, Christmas and Easter, as well as on the themes of fellowship and the Reformation.

We are happy to say that the use of chorale preludes in service playing is increasing greatly. There are many churches, however, where they are never heard. Such outstanding programs as are being planned by Mrs. Appel will call attention to their availability. As we believe there will be widespread interest in the service, we expect to procure a supply of the programs used so that we can send a copy to any organist who encloses postage with the request.

On Monday, Nov. 13, at 8 p. m., a meeting of the Hymn Society will be held at the Church of the Covenant, New York. The important question of the present training facilities for leadership in congregational singing and worship will be discussed by the president, the Rev. Philip S. Watters, and the Rev. Dean Edwards, secretary of the Federal Council of Churches, committee on worship. On this occasion those present will also hear an informal demonstration of the new Möller organ recently installed in the church.

REGINALD L. McALL

**WILLIAM H. SCHUTT GOES TO RICHMOND, VA., CHURCH**

William H. Schutt, new organist of Grace-Covenant Presbyterian Church, Richmond, Va., arrived in Richmond in September with his bride to assume his new position.

Mr. Schutt started on his career as an organist at the age of 11 years, when he played regularly in his own church in

Litchfield, Ill. Later he earned most of his way through college playing in churches. He received his B. A. from Oberlin College in 1930 and his bachelor of music degree two years later. Then he became minister of music at a church in Akron. He remained there five years and then went to New York to work for a master's degree in music at Union Theological Seminary under Dr. Clarence Dickinson. During that time he was organist and director at a Congregational church at South Norwalk, Conn. He spent three summers studying under Dr. John Finley Williamson at Westminster Choir College at Princeton and took a summer course also at Northwestern University.

It was during his term as organist and director in South Norwalk that he met his bride, the former Miss Flora M. Sheppard, who was a singer in the choir.

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West End Baptist Church, Petersburg, Va., three-manual with harp.

Immanuel Baptist, Paducah, Ky., two-manual.

First Presbyterian, Frankfort, Ky., three-manual.

Broadway Christian, Louisville, two-manual.

David H. Woodall, Southeastern representative of the firm, is moving the large three-manual Pilcher in the auditorium of Winthrop College, Rock Hill, S. C., and rebuilding it in especially prepared organ chambers in the new auditorium and conservatory of music which is approaching completion on the campus.

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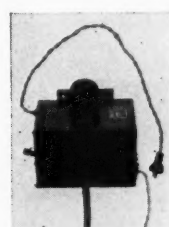
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