

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

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Thirty-first Year—Number Two

CHICAGO, U. S. A., JANUARY 1, 1940

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MARK ANDREWS DEAD; FAMED AS COMPOSER

END COMES AT THE AGE OF 64

Passed Away Dec. 10 at Montclair, N. J., Where He Had Been at First Congregational Church Nearly Twenty-three Years.

Death claimed one of the most prominent organists and composers of organ music and anthems of the present generation when Mark Andrews, F.A.G.O., A.R.C.O., passed away Dec. 10 at his home in Montclair, N. J., after a brief illness. For nearly twenty-three years he had been organist and choirmaster of the First Congregational Church of Montclair. Mr. Andrews was the teacher of a number of organists, but was known best as a composer and had written more than 300 organ compositions, songs and chorus numbers, secular and sacred. He had been director of the Yale University glee club and many other choral groups.

Surviving Mr. Andrews are his widow, the former Miss Minnie Foreman, and a son, Mark Andrews, of Mountain Lake, N. J.

Mr. Andrews was born in Erith, Kent, England, March 31, 1875. He won a scholarship in Cambridge University at the age of 16, but could not accept because of the death of his father. Taking a position as a church organist, he began to study under Sir John Thomas Ruck of Westminster Abbey. A year later his first composition was published.

Mr. Andrews came to the United States in 1902 to become organist at St. Luke's Protestant Episcopal Church in Montclair, and had lived there ever since that time. In 1912 he became organist and choirmaster of the First Baptist Church, and in 1917 he took a similar position at the First Congregational Church.

Mr. Andrews was a fellow of the American Guild of Organists and past dean of the New Jersey Chapter. He was also at the time of his death a member of the Guild examination committee. He was a member of the St. Wilfred Club, the Montclair Glee Club, the Commonwealth Club and the Upper Montclair Country Club.

Mr. Andrews participated as conductor in four mass concerts of the Associated Glee Clubs of America, the largest of which was held in Madison Square Garden, New York, in May, 1929, with a chorus of 4,000. On that program several of his own compositions were included.

The First Congregational Church of Montclair observed Mr. Andrews' twentieth anniversary as its organist at its service April 25, 1937, and on this occasion all the service music consisted of his compositions. The anthems were "The Greatest of These," dedicated to the Rev. Dr. Archibald Black, pastor of the church, and "O How Amiable" and "To Whom Then Will Ye Liken God?," dedicated to A. F. Mack, head of the music committee. Mr. Andrews played the Allegro and Adagio from his First Sonata and the Scherzo and Finale from his Second Sonata.

Among Mr. Andrews' pupils were Carl Weinrich, member of the faculty of Westminster Choir College; Clarence Watters, head of the music department of Trinity College, Hartford; Julius Zingg, organist of the Union Congregational Church and conductor of the Montclair Operetta Club; the late E. Stahey Gerd of Chicago and Winifred Young Cornish, composer, who studied harmony with Mr. Andrews.

The Christmas portion of Handel's "Messiah" was sung at the Old Stone Church in Cleveland, Ohio, under the direction of Dr. Russell V. Morgan, the organist, on the evening of Dec. 3.

VIEWS FROM AND IN NEW GUILD OFFICE IN NEW YORK



HERE ARE FOUR VIEWS reproduced from photographs taken at the new office of the American Guild of Organists on the thirtieth floor of the International Building, Rockefeller Center, Fifth avenue, in New York City. The upper pictures reveal the magnificent view of uptown New York with its skyscrapers, looking north from Rockefeller Center. The lower views give a glimpse of the interior of the headquarters office. On the table at

the left is a copy of the latest issue of THE DIAPASON. On the walls are photographs of prominent organists in all parts of the world, original manuscripts of organ compositions and anthems, and other pictures that are most interesting. No member who visits New York should miss seeing this gallery. The photographs herewith reproduced were all taken by Raymond Fenning, the new executive secretary of the A.G.O.

LA BERGE ARTISTS BOOKED FOR RECITALS IN JANUARY

Bernard R. LaBerge announces the following recitals in January by organists under his management:

E. Power Biggs will appear in Wilmington, Del., Jan. 3; in Charleston, S. C., Jan. 5; Washington, D. C., Jan. 8; Lindsborg, Kan., Jan. 11; Wichita Falls, Tex., Jan. 13; San Antonio, Jan. 15; San Diego, Jan. 19; Redlands, Cal., Jan. 21; San Francisco, Jan. 23; San Jose, Cal., Jan. 24, and Salt Lake City, Jan. 27.

Claire Coci will appear in Gainesville, Fla., Jan. 7; at Augusta, Ga., Jan. 9; Raleigh, N. C., Jan. 12; Baltimore, Jan. 15; Bristol, Va., Jan. 21; Chicago, Jan. 23; Little Rock, Ark., Jan. 26; Fort Worth, Tex., Jan. 29, and Austin, Tex., Jan. 30.

Nita Akin will appear in Baltimore Jan. 29, to be followed by appearances in Plainfield, N. J., Feb. 4, in New York Feb. 11 and in Philadelphia shortly thereafter.

Virgil Fox, who is making his tour in February, is appearing in Philadelphia Jan. 11 and Arthur Poister, who will tour in the East in March, is to appear in Akron, Ohio, Jan. 21.

TWO-DAY BACH FESTIVAL AT GRAND RAPIDS IN JANUARY

Two days devoted to Bach will constitute a special offering under the direction of C. Harold Einecke at the beginning of the year at the Park Congregational Church of Grand Rapids, Mich. Incidentally the festival, set for Jan. 14 and 15, will mark Mr. Einecke's tenth anniversary at this church. The Mass in B minor will be sung by the chancel

choir with orchestral accompaniment by the Federal Symphony Orchestra.

Sunday afternoon, Jan. 14, a string ensemble conducted by Laurence Powell will play the Suite in B minor and the Third Brandenburg Concerto, while Emory L. Gallup of the Fountain Street Baptist Church will play an organ program. Mr. Einecke's singers will then sing the Bach Magnificat.

The first section of the Mass in B minor and selected choruses from the second section will be sung Monday evening with the assistance of Mrs. Peter A. Kleynenburg, harpsichordist, and Kenneth Osborne of Hope College at the organ.

At a Christmas evensong service Dec. 17 Mr. Einecke's forces gave a beautiful program and David McK. Williams' "Pageant of the Nativity" was presented Dec. 20.

HISTORICAL RECITAL SERIES OPENS AT HOLLINS COLLEGE

Robert L. Goodale, organist at Hollins College, Virginia, is presenting on the Aeolian-Skinner organ in the college chapel a series of four lecture-recitals designed to trace the development of organ music from the seventeenth century to the present day. The first recital was played Dec. 11. It was devoted to compositions by Bach's forerunners and contemporaries, and introduced the following selections: Prelude and Fugue in F sharp minor and Prelude and Fugue in F, Buxtehude; Chorale Prelude on "Ach Herr, mich armen Sünder," Pachelbel; Voluntary on the 100th Psalm-tune and Toccatina in A, Purcell; "Capriccio upon the Notes of the Cuckoo," Frescobaldi.

The next recital will occur in January, and will be devoted to the compositions of Bach.

GREAT YEAR IN 1940 PROSPECT FOR ORGAN

GOOD GAINS SHOWN IN 1939

Builders Report Distinct Upturn and for the Coming Twelve Months Foresee Best Business Since the Depression Began.

The year 1939 has been the best organ year since the business depression set in; and 1940 holds forth strong promise of being the busiest twelve months for the sale and construction of new organs in more than a decade. This is the consensus of opinion of the industry.

Under date of Dec. 13 THE DIAPASON sent a letter to a small group of representative organ manufacturers in various parts of the country in an effort to obtain an accurate composite view of the situation at the close of 1939 so far as the organ business was concerned. Not everyone engaged in the building of organs was approached as there would not be space to publish the views of all of them. Replies received are unanimous in expressing the conviction that 1940 should be the best year for a decade. Substantial gains are reported by every firm that has responded and they declare that prospects are more numerous and promising than since 1931. The opinion seems to be general that unless America should become involved in the world war—apparently now a remote possibility—nothing can prevent the next twelve months from witnessing a real "comeback" for the organ.

Churches seem to be in better financial condition than for some time. There has been a natural accumulation of prospects during the lean years. Many who in normal times would have purchased new organs or rebuilt their old ones can wait no longer and are ready to place contracts. While no one with good judgment expects a return of the boom days preceding 1929, there is every evidence of the restoration of conditions that will lift the industry out of the slough of despond that engulfed it during recent trying years.

The following are excerpts from letters received from organ builders that reveal their appraisal of conditions in 1939 and their expectations for 1940:

AEOLIAN-SKINNER ORGAN COMPANY, Boston, Mass. (George L. Catlin, President)

I am afraid I cannot claim to be a prophet or forecaster, and it seems to me to be a pretty difficult job to make any prediction for the future with world conditions as they are today.

However, from the definite increase in the activity among prospects for new organs that has taken place in the last few months, it would seem that 1940 should be the best year for organ builders since 1931. Of course, if this country should become involved in the European war, the churches would probably drop the projects they are now considering; but it seems to me that the chances of our being involved in the war are becoming less every month.

Yours sincerely,
GEORGE L. CATLIN,
President.

W. W. KIMBALL COMPANY, Chicago (William Wallace Kimball, Vice-President)

At this time each year business men throughout the world are prone to view the results of the past twelve months with satisfaction or disappointment, as the case may be. This year it seems to us that the pipe organ industry in the United States not only should look back on the months of 1939 with some considerable satisfaction, but can with considerable safety look forward to 1940 with equal pleasure.

The W. W. Kimball Company is espe-

**READY FOR FIELD DAY
AT EVANSTON ON JAN. 8**

DOM ANSELM HUGHES, O.S.B.

BRING DOM ANSELM HUGHES

Program for Northwestern Church Music Conference — Speakers in Morning and Afternoon — Recital in the Evening.



Preparations have been completed at Evanston, Ill., for the eighth annual conference on church music, to be held Jan. 8 in the First Baptist Church. The conference, which has become well established as a field day for church musicians and ministers in the Chicago territory, and which draws a good attendance from nearby states as well, is conducted under the auspices of the department of church and choral music of Northwestern University, with Oliver S. Beltz in charge. A special attraction will be the presence of Dom Anselm Hughes, O.S.B., the English authority on liturgical music, who is visiting this country and who will deliver a lecture in the afternoon.

Horace Whitehouse, professor of organ and church music in the university, will preside over the morning session, opening at 9:30. In the afternoon Barrett Spach of the Fourth Presbyterian Church, Chicago, will be the chairman. The evening session, under the direction of the Illinois Chapter, American Guild of Organists, will take the form of an organ program, in which solos will be played by Dorothy Korn and Wilbur Held, while Bach's Partita in E minor for violin and organ will be performed by Arcule Sheasby, director of the violin department at Northwestern, and William H. Barnes.

The forenoon and afternoon program as announced is to be as follows:

10:15—"New Outlets in Church Music," by Lloyd Morey, organist and director of music, Trinity Methodist Church, Wesley Foundation, Urbana, Ill. Discussion: Miss Marie Briel, organist Methodist Temple, Chicago.

10:45—Concert by Northwestern A Cappella Choir, George Howerton director.

11:15—"Music and Worship in Church Education," by Frank M. McKibben, professor of religious education, Northwestern University.

1:30—"The Opportunities and Problems of the Organist in the Non-Liturgical Service," by William Lester, organist New First Congregational Church, Chicago. Discussion: Edward Eigenschonck, Second Presbyterian Church, Chicago.

2:15—"The Opportunities and Problems of the Organist in the Liturgical Service," by Lester W. Groom, Church of the Ascension, Chicago. Discussion: George E. McClay, Grace Episcopal Church, Chicago.

3—"Medieval Polyphony, Accompanied and Unaccompanied," with illustrations, by the Rev. Dom Anselm Hughes, O.S.B., honorary secretary-treasurer of the Plain-song and Medieval Music Society, 1926-1935.

4:15—"Some Observations on Organ and Choral History in the Last Three Decades," by S. E. Gruenstein, editor of THE DIAPASON.

W. Malcolm Williamson, 60 years old, for eleven years organist at St. Andrew's Episcopal Church in New Orleans, and before that at St. George's and Grace Episcopal Churches, died Dec. 1.

**ORGAN AT JERSEY COLLEGE
FORMER OWNER'S MEMORIAL**

Carl F. Mueller, who teaches organ at the New Jersey State Teachers' College in Montclair, where he also presides over the music at Central Presbyterian Church, gave a recital Sunday afternoon, Nov. 5, to dedicate the organ in Edward Russ Hall at the college. This instrument is a gift from the widow of Dr. Clarence O. S. Howe. The organ formerly was in the Howe home, but is now to serve as a memorial to its former owner, who was an amateur organist and at one time held the post at the Union Congregational Church of Upper Montclair. The organ is a three-manual Austin. In making her gift Mrs. Howe also established a trust fund the income from which provides two organ scholarships. Mr. Mueller's program for the dedication included favorite pieces of Dr. Howe and was as follows: "Praeludium," Pachelbel; "Jesu, Joy of Man's Desiring," Bach; Gavotte, Martini; "Prayer and Cradle Song," Guilman; Fugue in G minor (the lesser), Bach; "The Evening Star," Wagner; "Echo Caprice," Carl F. Mueller; "Harmonies du Soir," Karg-Elert; "Piece Héroïque," Franck.

**ORGAN IN KILGEN STUDIOS
NOW AT ARKANSAS COLLEGE**

The Kilgen Organ Company of St. Louis has completed the installation of a three-manual organ at the State Teachers' College, Conway, Ark. The instrument was the one formerly in the old Kilgen studios, and the company rearranged it and revised it to meet the requirements of the auditorium of the college. It is installed in two chambers, one on each side of the stage. Installation was completed by the Tulsa branch of the company. At the old Kilgen studios a recording device was attached to this organ and recordings for rolls were made on it by many prominent organists. Several private recitals and some for the Missouri A.G.O. were given on this instrument.

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THREE-MANUAL ORGAN FOR KENTUCKY CAPITAL

SCHEME OF PILCHER WORK

New Instrument to Be Installed in the First Presbyterian Church in Frankfort—Stop Specification Is Presented.

The First Presbyterian Church of Frankfort, Ky., capital city of the Blue Grass State, is to have a new three-manual organ, as announced in the November issue of THE DIAPASON. Henry Pilcher's Sons, Inc., will build the instrument and make the installation early in March. The specification will be as follows:

GREAT ORGAN.

(Enclosed with Choir.)

- Open Diapason, 8 ft., 61 pipes.
- Melodia, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Trumpet, 8 ft., 73 pipes.
- Clarion (from Trumpet), 4 ft., 61 notes.
- Chimes (from Choir).

SWELL ORGAN.

- Bourdon (Gedeckt ext.), 16 ft., 12 pipes.
- English Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 pipes.
- Oboe Horn, 8 ft., 85 pipes.
- Oboe Clarion (from Oboe Horn), 4 ft., 73 notes.

Chimes (from Choir).

Tremolo.

CHOIR ORGAN.

- String Diapason, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 85 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Chimney Flute (from Rohr Flöte), 4 ft., 73 notes.

English Horn, 8 ft., 73 pipes.

Cathedral Chimes, 21 tubes.

Tremolo.

PEDAL ORGAN.

- Open Diapason (Great ext.), 16 ft., 12 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt (from Swell), 16 ft., 32 pipes.
- Octave (from Great), 8 ft., 32 notes.
- Flute Forte (Bourdon ext.), 8 ft., 12 pipes.
- Flute Dolce (from Choir), 8 ft., 32 notes.
- Trombone (Great ext.), 16 ft., 12 pipes.
- Trumpet (from Great), 8 ft., 32 notes.
- Clarion (from Great), 4 ft., 32 notes.

Seven sets of pipes from the present organ will be used in the new instrument.

The console mechanicals include draw-knobs for the speaking stops, with tilting tablet controls for the twenty-five couplers. There will be twenty-six piston combinations and cancels. Complete preparations are to be made in the console for future additions, including a five-stop echo division.

TO USE ORGAN AND STRINGS IN NEW YORK PROGRAM JAN. 28

An unusual program for organ and strings by Robert W. Morse, A.A.G.O., and the string orchestra of Greenwich House Music School, Enrique Caroselli, conductor, will be given at St. John's Episcopal Church, Waverly place and Eleventh street, New York, Sunday evening, Jan. 28. The program will include: Suite for String Orchestra, Mozart; Andante con moto from Quintet for Organ and Strings, George F. Morse, F.A.G.O.; "Cat Fugue," Scarlatti, arranged for organ and strings; Concerto for Organ and Strings, Vivaldi.

The Vivaldi concertos for organ and strings are seldom heard and the one listed has never been published commercially, but is procurable only through the

SCENE AT OPENING OF MOLLER ORGAN IN RICHMOND HOME



DR. CHARLES M. COURBOIN was heard in a recital on a three-manual organ just installed by M. P. Möller, Inc., at the residence of Henry F. Wilhelm in Richmond, Va., and a large company of musicians, including members of the A.G.O., and other persons of prominence, were privileged to hear the new instrument on the evening of Dec. 7. Dr. Courboin's numbers on the new organ were supplemented by piano selections by Harry E. Wilhelm. The cut affords an interesting view of the scene at the recital. Dr. Courboin is seen standing at the right of

the console. The organ program included the following numbers: Overture to the Occasional Oratorio, Handel; Cantabile, Pastorale and Chorale in A minor, Franck; Prelude and Fugue in A minor, Bach. Mr. Wilhelm played compositions of Bach, Mendelssohn, Chopin, Liszt and Sgambati. The final number on the program was a piano and organ performance of the Allegro Affetuoso from Schumann's Concerto in A minor.

Mr. and Mrs. Wilhelm recently moved to Richmond from New York. The new organ is the first in a Richmond home.

New York Public Library in black-line print. The manuscript work by G. F. Morse also is of special interest. Mr. Morse was organist and choirmaster of the old Dutch Reformed Church in Brooklyn for eighteen years. Antonio Vivaldi was born about 1680 in Venice. His published works include eighty concertos for organ and strings. The figured bass parts are indicated for the organ, in preference to harpsichord, probably because Vivaldi had access to an organ at the institution where he was for many years instructor in music.

Busy Season at Columbus, Church.

At the Broad Street Presbyterian Church in Columbus, where Herbert Huffman directs the choir and John M. Klein is the organist, the music season this year has again been a busy one. Mr. Klein opened in October with an organ recital and in November the choir of seventy-five voices presented two performances of Mendelssohn's "Elijah." This was done in dramatized form, in the style of a "sung miracle play." On Dec. 10 at the morning service Clokey's cantata "When the Christ-Child Came" was sung by the combined boy choir, chapel choir and adult choir. A total of 170 choristers were in the chancel for this service. Handel's "Messiah" was given two performances on Dec. 17, the first at 4:30 in the afternoon and the second in the evening at 7:30. On Dec. 21 at 9:15 a. m. the choir and Mr. Klein presented a program of Christmas music over the Columbia Broadcasting System on a nationwide hookup. For several years Mr. Huffman has been in demand for choral programs over C.B.S.

Dr. Louis L. Balogh directed the candlelight concert of the choral club of

ARTHUR POISTER'S RECITAL CLUB'S ANNUAL OFFERING

The Chicago Club of Woman Organists offers Chicago a recital by a concert organist of renown once a year as part of its program of useful service to the cause of the organ. This year the artist engaged was Arthur Poister of Oberlin College, whose reputation throughout the country drew a large audience to Kimball Hall to hear him Dec. 4. Mr. Poister gave a performance of distinction. Chronologically he covered the field, for he began with a Suite by Rameau, followed through Mozart and Bach for the first half of the recital and devoted the second half to Reger, Dupré, Whitlock and Chicago's own Sowerby.

Worthy of special mention was the grace and delicacy with which Mr. Poister interpreted the Mozart Andante in F major and the beauty he instilled into two Bach chorale preludes—"I Call to Thee" and "Rejoice, Christian Men." His other Bach offering was the Passacaglia. Mr. Poister some years ago established himself as a Bach player of the first rank. The orchestral effects in Whitlock's "Folk tune" were noted and Mr. Poister encompassed the difficult hurdles of Sowerby's "Pageant," a showpiece for agile feet, with flying colors. In response to recalls he played his own arrangement of a traditional Bohemian Cradle Song, a lovely thing with which he has contributed to the lighter organ literature of today, and a Gavotte composed by himself.

After the recital Mr. Poister was greeted by the audience in the Kimball studios. The day preceding the recital he was guest at a reception in the home of Mr. and Mrs. George R. Hemingway in Oak Park by the Chicago Club of Woman Organists.

Bethuel Gross, in charge of the musical activities of St. James' Methodist Church, Chicago, gave the first presentation of his setting of Mrs. Walter Dill Scott's oratorio, "The Mass of Christ," with his forces at the church on the afternoon of Dec. 17. Afterward the board of trustees of the church held a reception in honor of Mrs. Scott, who is the wife of the former president of Northwestern University.

Eighth Annual Church Music Conference

Northwestern University, Evanston, Illinois

First Baptist Church,
Monday, January 8, 1940

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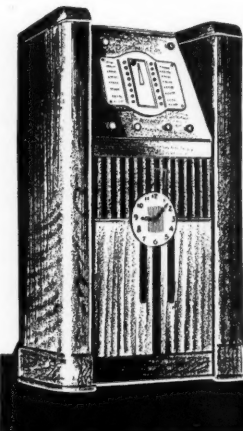
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Important New Organs Installed in 1939

The year 1939 was marked by the installation of a number of organs of importance. The following is a list of the larger instruments completed in the last twelve months, the specifications of which were presented to readers of THE DIAPASON, with their builders and the number of manuals:

Place	Builder	Manuals
Rushville, Ind.	First Presbyterian Church.....Möller	3
Bangor, Maine.....	Residence of Paul F. Benton...Frazee	3
Escanaba, Mich.	St. Joseph's Catholic	Kilgen 3
Montreal, Que.	St. James' United	Casavant 4
Columbus, Ohio	Immaculate Conception Church.....	Kilgen 3
Augusta, Ga.	St. John's Methodist, South.....	Austin 3
Palm Beach, Fla.....	St. Edward's Catholic.....	Kilgen 3
New York City.....	World's Fair	Aeolian-Skinner.. 3
Lawrence, Kan.	First Methodist	Reuter 4
Houston, Tex.	Christ Episcopal	Aeolian-Skinner.. 3
New Haven, Conn....	St. Thomas' Episcopal.....	Hall 3
Little Rock, Ark....	Immanuel Baptist	Kilgen 3
New Brunswick, N. J.	First Baptist	Hall 3
New York City.....	Columbia University	Aeolian-Skinner.. 4
Flint, Mich.	St. Paul's Episcopal.....	Aeolian-Skinner.. 4
Niagara Falls, N. Y.	First Baptist	Hall 3
Danzig, Germany....	St. Marienkirche	Kemper 5
Paducah, Ky.	St. Francis de Sales Church.....	Reuter 3
Chambersburg, Pa. .	Central Presbyterian	Casavant 3
Atlanta, Ga.	North Avenue Presbyterian.....	Austin (Rebuilt). 3
Wausau, Wis.	Zion Lutheran	Möller 3
Chicago	Queen of Angels Church.....	Möller 3
Williamsburg, Va. .	Bruton Parish Church.....	Aeolian-Skinner.. 3
Tyler, Tex.	First Baptist	Kimball 3
Claremont, Cal.	Pomona College	Möller 4
Seward, Neb.	Concordia Teachers' College.....	Reuter 3
New York City.....	Church of the Covenant.....	Möller 2
Columbus, Ohio	Tenth Avenue Baptist.....	Pilcher 3
Worcester, Mass. .	First Baptist	J. W. Smith... 4
Williamsport, Pa. .	St. Mark's Lutheran	Möller 3
Muskogee, Okla. .	St. Paul's Methodist	Reuter 3
New York City.....	Broadway Tabernacle	Aeolian-Skinner.. 4
Chicago	First Lutheran	Wicks 3

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THE LORD BY WISDOM
HATH FOUNDED THE EARTH.....George Mead
CHRIST OF THE FIELDS AND FLOWERS.....Harvey Gaul
GREATER LOVE HATH NO MAN.....John Ireland
BLESS THE LORD (Dextera Domini).....Franck-Sweet

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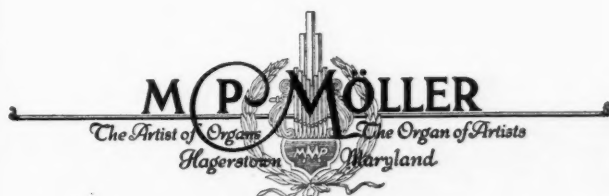
Mr. Henry F. Wilhelm,
Richmond, Va.

Mr. Henry P. Bridges,
Johnson City, Tenn.

Mr. Frank P. Dahlstrom,
Woodridge, Conn.
(with "Artiste" reproducing player)

which is evidence that there is still a demand for real pipe organs for residence use; and since all three organs were selected on the basis of quality only, it is another tribute to M. P. Möller Organs.

When thorough investigation is made, and the organ judged on its musical and mechanical perfection alone, Möller is the selection.



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Organ Music History
in Pittsburgh Series

Russell G. Wichmann, the university organist, is giving a series of recitals of unusual interest at the University of Pittsburgh, in the beautiful Heinz Memorial Chapel, using the new Aeolian-Skinner organ. The series is intended to cover the history of organ music. A program is presented every Monday afternoon at 3:45. The series is not in historical sequence, but each program begins with an early-day composer and goes on to the writers of the present time.

Mr. Wichmann's program Dec. 11 was as follows: "Vom Himmel hoch," Pachelbel; "In dulci Jubilo" (Canon, Trio and Organ Chorale), Bach; "Noel," d'Aquin; Variations on a Christmas Carol, Guilman; "Adeste Fideles," Karg-Elert; Improvisation on "God Rest You Merry, Gentlemen," Myron J. Roberts; A Christmas Cradle Song, Poister; Toccata, "Vom Himmel hoch," Edmundson.

On Dec. 4 Mr. Wichmann played: Sonata in the Style of Handel, Wolstenholme; "Benedictus," Couperin; Fugue in E flat, Bach; "Carillon et Fugue," Van den Gheyn; Pastorale, Franck; Prelude to "The Blessed Damozel," Debussy; "Carillon-Sortie," Mulet.

Nov. 27 the following were the offerings: Voluntary, Purcell; Chorale Preludes, "Gottes Sohn ist kommen," "Wachet auf, ruft uns die Stimme" and "Ich ruf zu Dir," Bach; Toccata and Fugue in D minor, Bach; Psalm Prelude, Howells; Menuet-Scherzo, Jongen; "Carillon," Sowerby; "Toccata, Fugue et Hymne," Peeters.

The recital Nov. 13 was marked by the following program: Sonata in D, Galuppi; Sinfonia in F, Bach; Prelude and Fugue in D, Bach; Andante sostenuto from "Symphonie Gothique," Widor; "Ronde Francaise," Boellmann; "Carillon," DeLamarter; "Mr. Ben Jonson's Pleasure," Milford; Rondo from Sonata in G, Bennett.

C. GRIFFITH BRATT CANTATA
HAS PREMIERE IN BALTIMORE

On Dec. 10 at St. John's Evangelical Lutheran Church, Baltimore, was given the first public performance of a cantata on "Beautiful Saviour" by the women's chorus of St. John's, under the direction of its composer, C. Griffith Bratt, A.A.G.O. The cantata, still in manuscript, won immediate favor from critics.

Grace Leeds Darnell to Lecture.

Grace Leeds Darnell will begin her series of lectures on children's choirs at the Guilman Organ School, 12 West Twelfth street, New York, Jan. 25 at 9:15 a. m. Miss Darnell will talk on the training, organization and general management of children's choirs.

The 140 voices of the combined choirs of the First Lutheran Church, West Fullerton avenue, Chicago, united in presenting the dramatization of Christ's birth Sunday evening, Dec. 17. Gorgeous costumes and beautiful lighting effects, combined with the rendition of the most popular parts of Handel's "Messiah," fea-

EDWARD HALL BROADHEAD



EDWARD HALL BROADHEAD, one of the outstanding organists of the South, has presided at the console of the famous Duke University Chapel organ for more than five years, having been appointed organist of the university a few months after installation of the Aeolian organ of 7,791 pipes. Mr. Broadhead is one of the oldest members, in years of service, on the Duke music faculty; yet, by the calendar, he is not yet 30. He gives recitals Sunday afternoons throughout the academic year, in addition to numerous special programs. He is also accompanist for the chapel choir of more than 150 voices and is at home at the carillon keyboard. Mr. Broadhead is the founder and president of the Console Club of Durham, an organization of more than thirty organists. He is a member of the American Guild of Organists, of Phi Mu Alpha Sinfonia and of Phi Beta Kappa. He holds the degree of bachelor of arts in music from Denison University, the master of arts degree from Duke and the degree of master of music from the University of Michigan.

Mr. Broadhead is a native of New York. He has studied organ under Braxton Stark, Edwin Arthur Kraft and Palmer Christian.

Before going to Duke he was organist and director of music at the First Baptist Church of Granville, Ohio.

Mr. Broadhead is also a composer. His cantata "Now Cometh Thy Light" was performed in the Duke University Chapel last spring and was also given a special radio broadcast by a choir under his direction. The libretto is by Mrs. Broadhead, who was Helen Reeder Cross. Mr. and Mrs. Broadhead were married in 1936 and have a son, David Edward.

tured the evening under the direction of Edgar A. Lundberg.

At a Christmas candlelight service in the First Congregational Church of Texarkana, Ark., Dec. 10, under the direction of Cozia Hinson Case, organist, the cantata "When the Christchild Came," by Joseph W. Clokey, was sung. Piano and organ solos were another program feature and Mrs. Case played the Franck Chorale in B minor as a prelude.

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**Throng That Crowds
Chicago University
Chapel Hears Dupré**

HARRY GILBERT

Marcel Dupré played for a capacity audience at Rockefeller Memorial Chapel, University of Chicago, Dec. 14. The pews of the large edifice were filled by a university audience, supplemented by the Chicago organ fraternity and organists from Milwaukee and other distant points. So much did they appreciate the Frenchman's performance that several times the more thoughtless neglected to restrain themselves and broke into applause. This was the second Chicago recital of M. Dupré on his latest tour of America, and apparently those who heard him at Oak Park in the late fall merely had their appetites whetted.

Of the nine numbers on the program four, aside from the improvisation, were works of the recitalist. This is a rather large proportion, but the reverential reading of the "Eighth Station on the Way to the Cross" and the poignantly dramatic playing of the "Crucifixion" from the "Passion Symphony" created a new appreciation for the virtuoso of the evening as a great present-day composer. Another outstanding number was the Franck Chorale in B minor, played in a truly inspired style. The climax achieved in the Great G minor Fugue of Bach was another item worthy of special mention.

In his improvisation M. Dupré displayed his usual inventiveness, but this part of the program, to which his admirers always look forward, was shorter than customarily—and perhaps correspondingly more interesting.

Altogether the occasion was one calculated to hearten everyone who enjoys a magnificent organ, a fine organist and the sight of a large audience that appreciates such an ensemble.

**HERE IS A PICTURE OF A BOY
CHOIR'S WORK AND INTERESTS**

An informative and interesting picture of the activities and the influence of a good choir is offered in a directory of the choir of Trinity Methodist Church at Grand Rapids, Mich. Harold Tower, whose life has been devoted to training boys and who for more than a score of years was at St. Mark's Episcopal Church, is the organist and choirmaster and the inspiration of his group of singers. A list of the lads with their attendance record reveals that for the last four years there have been twelve with an attendance at services and rehearsals of 100 per cent. A number of others have a record between 90 and 99 per cent. This is for a present membership of fifty-eight. The average length of time the boys have been under Mr. Tower's direction is three years and four months, and some of them were with him before he went to Trinity. At least one-third of the choir is pursuing private music study, at least that many play in school bands and orchestras and an equal number are members of glee clubs. The men and boys report a large number of books read and are interested in various activities. Two are newspaper men, two are musicians and they are interested actively in chemistry, engineering, bacteriology, architecture, forestry, etc., while one is a test pilot and another a police lieutenant.

"The Messiah" in Historic Setting.

A beautiful choral vesper service of Christmas music from "The Messiah" was given by the choirs of the Trinitarian Congregational Church, Concord, Mass., and the Hancock Congregational Church of Lexington on the evening of Dec. 3 in the Lexington church. Both of these churches are historically famous, as are the towns in which they are situated. Miss Marguerite L. Barnes is organist and director in the Concord church and Florence F. Whitford is organist of the Lexington church, while Homer Whitford is director. In addition to the selections from the Handel oratorio there were organ numbers, Miss Barnes playing Guilmand's Fantasia on Two Noels and Mrs. Whitford the Pastoral Symphony from "The Messiah," while the two women gave a piano and organ performance of Karg-Elert's "Wunderbarer König."



**"GILBERT'S MANUAL" LISTS
MUSIC FOR CHURCH TOPICS**

"Gilbert's Manual for Choir Loft and Pulpit," just from the presses of Scribner's, is an eminently useful handbook that probably will find its way into the library of every progressive organist and choirmaster. It is the work of Harry Gilbert, for nineteen years at the Fifth Avenue Presbyterian Church in New York. The book enables one to find suitable music—anthems or organ selections—instantly to suit almost any subject of a sermon or service. This is a boon to those ministers and church musicians who strive for perfect unity in a service. Whether the topic be "Fear" or "Fidelity," "Forgiveness" or "Hell," suitable compositions are given. A second part is devoted to music appropriate for a long list of Biblical texts. By ample use of cross-reference, topical and textual indexes, all the selections listed are made readily accessible. Eight hundred to one thousand key words are listed, representing various topics.

This manual will make possible a dignified, integrated and worshipful order of service with the expenditure of a minimum of time and labor. Detailed information is given with each music title, such as source of publication, number of voice parts required, the solo parts in anthems, proper instruments for accompaniment, etc.

Harry Gilbert was born in Paducah, Ky., the son of a lawyer whose ambition was that his son should follow in his footsteps. After study at the Cincinnati College of Music and the Stern Conservatorium in Berlin the younger Gilbert settled in Dallas, Tex., for two seasons. Then he went to New York and was appointed organist of the Metropolitan Temple. After half a year he moved to the Madison Avenue Baptist Church. Thence after a few years he went to the Central Presbyterian. In 1920 he was appointed to the position he now holds at the famous Fifth Avenue Presbyterian.

For a number of years Mr. Gilbert toured all the states, Canada, Australia and Hawaii as accompanist for David Bispham and other artists, including Pablo Casals, Maud Powell, Evan Williams, Geraldine Farrar, Richard Crooks and others. He has written anthems for Christmas and Easter, several songs, etc. Richard Crooks has used Mr. Gilbert's "The War-song of Donald the Black" on many of his programs. Incidentally, Mr. Crooks' first engagement was in Mr. Gilbert's choir as tenor soloist when he was still under 20 years of age.

"Elijah" at Albuquerque, N. Mex.

A very successful performance of Mendelssohn's "Elijah" was given before a full house on the evening of Nov. 19 by the combined choirs of the First Presbyterian Church of Albuquerque, N. Mex. The adult choir, the senior choir, the intermediate choir, the junior girls' choir and the boy choir took part. Ralph Douglass and Albert Kool had the role of Elijah and all other solos were sung by the soloists of the church choir. Mrs. Vivian Morsch, M.S.M., conducted the performance, with Mrs. Miriam Douglass at the piano and Chester Morsch, M.S.M., minister of music, at the organ.

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Historical Recitals
by Julian R. Williams
Played at Sewickley

Julian R. Williams' group of fifteen historical recitals at St. Stephen's Church in Sewickley, Pa., is now in its second series and constitutes one of the outstanding organ offerings of the year in this country. The recitals take place usually on the first Tuesday evening of every month. On Dec. 5 the eighth program was presented and Mr. Williams played: Chorale Preludes for Advent, "Come, Saviour of the Heathen" and "Rejoice, Ye Christians," Bach; Chorale No. 1, in E major, Franck; "Variations sur un Noël," Op. 20, Dupré; "In dulci Jubilo" (from "Christus Advenit"), Garth Edmundson; "Carillon-Sortie," Mulet.

The ninth program will be played Jan. 9.

On Nov. 7 the following program was played: Prelude and Fugue in G major, Bach; "Soeur Monique," Couperin; Chorale in A minor, Franck; "Harmonies du Soir" and "Clair de Lune," Karg-Elert; "Meditation a Sainte Clotilde," James; "Humoresque Gracieuse" (Gavotte), Edmundson; "Variations de Concert," Bonnet.

Mr. Williams played for Dr. Marshall Bidwell at Carnegie Music Hall, Pittsburgh, Nov. 25 and 26 and his programs were made up as follows:

Nov. 25—Classic Prelude on a Theme by Decius, Edmundson; Chorale Preludes, "Come, Saviour of the Gentiles," "O Thou, of God the Father" and "I Call to Thee, Lord Jesus Christ," Bach; Prelude and Fugue in A minor, Bach; Allegro (First Trio-Sonata), Bach; Chorale in B minor, Franck; "Fisherman's Song" and "Pantomime," DeFalla; "Soeur Monique," Couperin; "Clair de Lune" and Toccata, "Return to Us, Lord Jesus," Karg-Elert.

Nov. 26—Concerto No. 5, in F major, Handel; Pastorale on a Twelfth Century Melody, Edmundson; "Humoresque Gracieuse," Edmundson; Sketch in D flat, Schumann; Chorale in A minor, Franck; "A Prayer of St. Chrysostom," Weaver; "Noel" with Variations, Bedell; "The Bee," Schubert; "Evening Harmonies," Karg-Elert; Concert Variations, Bonnet.

CHICAGO WOMEN TO MEET
AT HAMMOND STUDIOS JAN. 15

The Chicago Club of Woman Organists will give a program at the Hammond studios in the Furniture Mart, 666 North Lake Shore drive, Jan. 15, at 8 p. m. Mrs. Gertrude Baily will play: "Canyon Walls," Clokey; "Vision of St. John," Moline-Hallam; Scherzo, Symphony 2, Vierne, and "Rhapsodie Catalane," Bonnet. Miss May Barron, contralto of the Chicago City Opera Company, guest artist, will sing a group of solos. Mrs. Baily will also play numbers on the Novachord. Organ and Novachord duets will be played by Viloma Gaumer and J. W. Doty. The final number will be an ensemble of two electronic organs and Novachord, with Miss Barron, contralto, giving selections from the opera "Carmen." This program is open to the public.

The Christmas party given Dec. 11 in cooperation with the Illinois Chapter of the A.G.O. was a marked success. Fifty-two members and friends attended. Mrs. Furholmen played a group of piano solos, following which part of Walter Flandorf's cantata, "Mary of Galilee," was presented. Santa Claus in the person of Ernst Melbye handed out a gift to each one present and after the singing of Christmas carols tea was served.

Hyde Park, Mass., Choirs in Festival.

A festival service sponsored by the joint choirs of the Protestant churches of Hyde Park, Mass., was held Sunday evening, Dec. 3, at the First Baptist Church. Participating choirs numbered 150 voices and included those from Christ Episcopal Church, the First Presbyterian Church, the First Baptist, the First Congregational and the First Methodist. The program included individual and group selections. A special feature was the selection "My God and I," a Latvian spiritual by I. B. Sergei, sung for the first time in New England by the First Congregational Church choir under the direction of James Taylor, organist and choirmaster.

JOHN M. McBRIDE, WHO KEEPS FIRES BURNING AT TUCSON, ARIZ.



ONE OF THE MOST ACTIVE and prominent organists of southern Arizona is John M. McBride of Tucson. Though by profession a real estate broker, Mr. McBride has had a lifelong interest in music, and organ music in particular. A native of Louisville, Ky., he studied organ there with Albert Dietz and held positions in prominent churches. Going to Arizona, he became organist of various churches in Tucson, holding these positions for many years. At present he is organist of the Scottish Rite Cathedral, where he presides at the console of the

rebuilt Aeolian-Skinner organ, one of the largest in the state. He is dean of the Southern Arizona Chapter of the American Guild of Organists and was one of its organizers.

Mr. McBride's family is 100 per cent musical. His son Robert is on the faculty of Bennington College, Bennington, Vt., his daughter Heloise is on the faculty of the department of music of the Tucson public schools, and his son John, connected with his father in business, is a French horn player in the Tucson Symphony Orchestra.

MISS FRANCES McCOLLIN



THE WORLD PREMIERE of a "Christmas Fantasia" for full orchestra by Frances McCollin was heard over the Columbia Broadcasting System Dec. 13 on the weekly broadcast of the Indianapolis Symphony Orchestra, Fabien Sevitzky, conductor. The composition was performed also as the American number in the subscription concerts of the Indianapolis Orchestra Dec. 15 and 16. The Fantasia was composed a year ago and is a symphonic treatment of various Spanish, French, Italian, Welsh and German carols.

Rome Prize in Composition.

The American Academy in Rome plans to hold its annual competitions in 1940 notwithstanding the European situation; but if war conditions should make residence in Italy inadvisable, the trustees reserve the right to call off the competitions or to withhold or to cancel the awards or to offer appointees the option of deferring their fellowships or of fulfilling them in America. In musical composition the Juilliard fellowship is to be awarded. Candidates must file application with the executive secretary of the academy not later than Feb. 1, with two compositions, one for orchestra alone or in combination with a solo instrument and one for string quartet or for an ensemble combination such as a sonata for violin and piano, a trio for violin, cello and pianoforte, or possibly for some less usual combination of chamber instruments. The competition is open to unmarried men not over 30 years of age who are citizens of the United States.

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Holy Name Choir at Wanamaker's.
Inaugurating the noonday series of concerts presented annually during the Christmas season at the Wanamaker New York store, the full choir of the Church of the Holy Name, seventy men and boys, under the direction of Albin D. McDermott, gave a program Dec. 12 at 12:30 p.m.

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Counterpoint as the Oxygen of Music; Its Famous Exponents

By BECKET GIBBS

A brief article like this can scarcely take the place of a textbook on this all-important topic, for the importance of a study of counterpoint cannot be overestimated. Nor is this essay intended to advertise the many admirable books on the subject, the first of which was that by John Joseph Fux (1660-1741), who gave the world that admirable treatise, which was the text-book used by Haydn, Mozart and Beethoven. These three veritable "Lamps" of music need no introduction to the readers of this admirable monthly, for they were, they always have been, and ever will remain, three of the greatest lights that have illuminated a waiting world.

It is William Smith Rockstro (1823-1895) who first spoke of the "Seven Lamps of Music" in the same way that John Ruskin (1819-1900) writes of "The Seven Lamps of Architecture," although it is not known if the former imitated and adapted the latter's rhetorical characteristics. But it matters little, and so we may use Rockstro's classification of the "Seven Lamps of Music," always remembering that the purpose of a lamp is to give light. We need not be afraid of accepting the ancient formula, that the lamp cannot burn without a spirit to produce the light. Without that indefinable spirit, the soul must die. This somewhat summary treatment of so important a subject will, it is hoped, be condoned, if only for the sake of what is to be said on the science and art of counterpoint.

To return, Rockstro speaks of the "Seven Lamps of Music" as: Palestrina (1524-1594), Handel (1685-1759), Bach (1685-1750), Gluck (1714-1787), Haydn (1732-1809), Mozart (1756-1791), Beethoven (1770-1827), all of whom were great contrapuntalists. A good contrapuntalist can never write bad, or even poor, harmony, but a first-rate harmonist seldom writes first-rate counterpoint.

Note that Rockstro places Palestrina at the head of the "Seven Lamps," while the Fux treatise was written after an exhaustive study and analysis of the available compositions of that great prince of sacred music, Palestrina. No one has written greater strict counterpoint than Palestrina and it was Rockstro's firm belief that the modern musician could, if properly trained in the medieval modes, effect a veritable renaissance of polyphony on precisely the same lines.

We are told that Albrechtsberger (1736-1809) would frequently chide Beethoven with the admonition to "write like Palestrina," which was the best advice available, although not long after that the famous teacher dismissed Beethoven, with the implication that he would never amount to anything! To write with limitations is good for the student, so that writing for the human voice, as all polyphony must ever be, means that the limitations of the human voice as to compass must ever be accepted. The modern use of the term "polyphony" for instrumental purposes is somewhat misleading, although it is not so intended. Instrumental polyphony is merely instrumental counterpoint, but it is suggested that the old definition be borne in mind and that

the term "polyphony" be used exclusively for vocal purposes. Polyphony is vocal counterpoint, and that summarizes the situation. Polyphony is the art of combining many melodies, triphony being the simplest form of polyphony, in the same way that there must be three vocal parts in a chorus ere it can be termed part-song. Diaphony is that first species that consists of "one melody accompanying another" (as we were always taught), while duet is mostly in homophonic style, although, even when written with two distinct melodies, is seldom, if ever, spoken of as diaphony. More's the pity, as the practical use of these ancient terms can do no harm. True, it may sound academic, but there is no harm in erudition. Duets are not infrequently written in thirds, or sixths, which amount, in many cases, to the same melody being sung a third or sixth above, or below, as the case may be. It takes a Mozart to make artistic use of thirds.

While Cherubini (1760-1842) is ever spoken of as the last of the great Italian contrapuntalists, we must never forget that it was he who adapted the Fux treatise to modern tonality—that is, to the major and minor scales. At that time this had to be done, for the extensive tonality of the modes (which accounts for so much variety of melodic vein in the inimitable Gregorian melodies) appeared to suggest the uselessness of the fourteen modes (or eight, if so preferred). Without Cherubini's counterpoint it is doubtful if Prout (1835-1909) could have written his masterly and exhaustive (especially to the student!) works on counterpoint so successfully as he did. One is obliged to admit that it is impossible to misunderstand him. It is recalled that Rockstro and Prout were colleagues at the Royal College of Music, the former emphasizing *strict* and the latter *free* counterpoint. The former was looked upon by many as old-fashioned and the latter as progressive.

In these days of unaccompanied singing there is a decided tendency to discover those great polyphonists of the English and Flemish and Italian schools (to mention but three) who knew their strict counterpoint better than we now seem to do. So did they write. This modern fashion of a *cappella* singing has created a desire to learn more about the modal system, and it is hoped that this hastily-written article may catch the eye of those serious students who fain would emulate those ancient composers.

Kindly note that Palestrina heads the list of the "Seven Lamps" which may be described as the final development of that movement which began in the tenth century and found favor in all lands where there were serious musicians. True, Rockstro might just as well have started his chosen seven with Byrd (1538-1623), but as Palestrina occupied a unique position in the papal regime and chapel (whence we get the term "*a cappella*," as no organ has ever "disfigured" theistine Chapel), he wisely considered it better to do as he did. While speaking of Byrd it will be remembered that the late Chrysander (1826-1901), the great Handelian student, gave unstinted praise to the compositions of Byrd and the other polyphonic composers of the English schools, oftentimes to the detriment of other schools. But this mannerism is to be found in many other authors, who seem unable to resist the temptation to speak slightly of others when eulogizing their self-selected heroes. Indeed, the late George Moore, of "Ebury Street Conversations" fame, admits it is im-

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possible to resist, and almost goes so far as to say it becomes a necessity so to do. Be that as it may, we must never forget that there was a well-developed school in England as early as the thirteenth century, as is evidenced by "Sumer is Icumen In," a composition of such merit that it is *prima facie* evidence of being the result of many years of similar work, which, again, takes us back to the tenth century. Many will have seen and examined the "Old Hall manuscripts" of those early centuries, which the Plain-song and Medieval Music Society has resurrected for the world at large.

As Chrysander once said to a personal friend of the writer, there was such a plethora of musical monuments to the genius of the English schools of polyphony to be seen in the British Museum that it would take many years even to unearth them, or words to this effect, while the actual words used by him were: "Other schools pale into insignificance when compared with them." It will be remembered that this great man was then engaged in the most exhaustive researches concerning Handel and all that that "Lamp" represented. Incidentally, it may be interesting to mention that Rockstro considered Handel the greatest musician who ever lived. This is a matter of opinion, of course, but he was not ashamed of what he thought to be true. What a contrapuntalist was Handel! It always delighted Rockstro to give an analysis of the "Amen Chorus." Things that appear simple to the average hearer are found to contain veritable mazes of counterpoint, in almost its every phase. But Handel always concealed himself and his genius in the production of beauty, which, as the late William James Henderson used to claim, was the only excuse for art.

It is remarkable that the greatest two contrapuntalists of all time, Handel and

Bach, never met; and yet, such was the trend of the times that they both wrote in precisely the same style—so much so that in some of their compositions it would take a learned critic to decide the author, so remarkable is the likeness. But this topic has been dealt with more than once, so that this remark may be out of place. Then there is Handel's criticism of Gluck's early works, which were produced in London when Handel was the social musical giant: "He knows no more about counterpoint than does my cook." This was true, but Gluck soon remedied that serious defect. A composition without counterpoint seems very tame, as counterpoint is the highest form of harmony, the latter term being used in its very literal sense and not as a separate musical subject.

Last of all, mention should be made of the famous Okenheim (1417-1505), who was then the greatest teacher living. He had no textbooks to rely upon, although he knew his *cantus planus* in its every phase, which was all that was necessary. Although he possessed a reputation for being somewhat mechanical this was not due to his lack of knowledge, inasmuch as he was never known to have duplicated his exercises to his scores of pupils ("hundreds of pupils" says one writer). There are living contrapuntalists who "make" every exercise for every pupil and will not permit a textbook of any kind. No two teachers teach alike even if they could.

Counterpoint is the oxygen of harmony or, if you prefer it, of music.

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Events of the Year 1939 in the Organ World in Review

A review of the principal events of 1939 in the organ world is presented in the following summary of the news as published in the twelve monthly issues of THE DIAPASON:

January—

—A contract to build a large four-manual organ for Columbia University was awarded to the Aeolian-Skinner Company.

—Frank L. Sealy, a veteran New York organist and for ten years warden of the American Guild of Organists, died Dec. 13 at the age of 80 years.

February—

—Frank Wright, A.G.O., for forty-one years organist and choirmaster of Grace Church, Brooklyn, N. Y., and for three terms warden of the A.G.O., died Jan. 2. He was a native of England and was 73 years old.

—Albert W. Snow, a distinguished Boston organist, who succeeded Lynnwood Farnam at Emmanuel Church, died Jan. 6 at Bangor, Maine, after a long illness.

—Dr. Caspar Koch played the 2,000th recital at Carnegie Hall, North Side, Pittsburgh, on New Year's Day. Among the letters of congratulation received by Dr. Koch was one from Mrs. Andrew Carnegie, widow of the donor of the organ.

—The University of Rochester presented a series of recitals on its new organ, the work of the Aeolian-Skinner Company. Andre Marchal played Dec. 4 and Miss Catharine Crozier Jan. 15.

—The Hymn Society of America held its seventeenth annual meeting at Union Theological Seminary in New York Jan. 16. The Rev. Philip Watters was elected president.

March—

—George Frederick McKay of Seattle, Wash., it was announced, was the winner of the prize of \$200 offered by THE DIAPASON for the best organ composition in a contest under the auspices of the American Guild of Organists. The work is his Sonata, Op. 38. The prize of \$100 offered by the H. W. Gray Company for the best anthem was won by William S. Nagle of Upper Darby, Pa., with his "Who Are These Like Stars Appearing."

—Dr. Channing Lefebvre, organist and choirmaster of Trinity Church, New York City, was nominated for warden of the American Guild of Organists to succeed Charles H. Doersam.

—Friday noon recitals in Kimball Hall, Chicago, under the auspices of the Illinois Chapter, A.G.O., were started March 3, when Mario Salvador was the performer.

—The annual mid-West conference of church music brought together 200 church musicians and ministers under the auspices of Northwestern University at Evanston Feb. 8.

—Dr. Arthur Egerton played the dedicatory recital Jan. 24 on the large organ in St. James' United Church, Montreal, rebuilt by Casavant Freres.

—Liturgies of various churches were presented by Dr. Clarence Dickinson in his "twilight music" at the Brick Church in New York from Christmas to Lent.

April—

—Percy Shaul Hallett, F.A.G.O., A.R.C.O., for over thirty-three years organist and choirmaster of All Saints' Episcopal Church, Pasadena, Cal., died March 6.

—William E. Pilcher, president of Henry Pilcher's Sons and dean of American organ builders, was honored by the choir of St. Mark's Episcopal Church in Louisville when his eightieth birthday and his career as a "choir boy" for seventy years were celebrated Jan. 27.

—The music publishing house of J. Fischer & Bro. in New York observed its seventy-fifth birthday anniversary.

—The specification of the organ installed in the Temple of Religion of the New York World's Fair was published, with a description by its designer, G. Donald Harrison of the Aeolian-Skinner Company. The organ was placed at the fair by John Haussermann.

—The largest organ in Kansas, a four-manual built by the Reuter Organ Company for the First Methodist Church of

Lawrence, was opened March 20 with a recital by William H. Barnes.

—The Kansas Chapter of the A.G.O. held its annual convention March 10 at Winfield. A recital by Arthur Poister was the special feature of the day.

May—

—An Aeolian-Skinner organ of sixty sets of pipes was installed in Christ Church at Houston, Tex., where Edward B. Gammons had recently been appointed organist and choirmaster.

—Uselma Clarke Smith, one of the most prominent organists of Philadelphia, died April 10 at the age of 60 years after a long illness.

—In the presence of a large congregation at the Easter service in Immanuel Reformed Church, Baltimore, Md., Charles J. Schlicker died while seated at

the console.

—Fritz Heitmann, organist of the Dom in Berlin, was on an American recital tour and was heard in a number of large cities.

—Wa-Li-Ro, the summer choir school conducted at Put-in-Bay, Ohio, acquired the Conlen Hotel as its permanent quarters there.

—Mrs. Hollister Jones (Iona Burrows) was appointed organist and choirmaster at the famous Bruton Parish Church, Williamsburg, Va.

June—

—Arthur Hudson Marks, president of the Aeolian-Skinner Organ Company and vice-chairman of the board of directors of the B. F. Goodrich Rubber Company, died suddenly at his winter home at Palm Beach, Fla., May 1. As an inventor and business leader Mr. Marks had achieved a national reputation. He was 65 years old.

—Russell King Miller, a Philadelphia organist whose compositions are played

by organists everywhere, died May 3 at the age of 68 years.

—Warden Charles H. Doersam's annual report to the American Guild of Organists showed that in the seven years of his incumbency thirty-seven new chapters and four branch chapters had been added, making a grand total of ninety-three. In 1932 the membership was 2,585 and in 1939 this had increased to 3,899.

—A musical service was held at Battell Chapel, Yale University, April 30 in honor of Dr. Harry Benjamin Jepson, for thirty-two years professor of applied music and university organist at Yale, who was to retire in June.

—Richard T. Gore was appointed university organist at Cornell to succeed Luther Noss, appointed to the post at Yale.

—Florida organists held their annual convention May 1 and 2 at Orlando.

—The annual Ascension Day service of the A.G.O., a tradition of the Guild, was held at St. Bartholomew's Church in New York May 18 and the united choirs sang several choral works of great beauty.

—The Friday noon recitals of the A. G. O. in Kimball Hall, Chicago, came to a close with a program by Whitmer Byrne, dean of the Illinois Chapter, May 26.

—The Casavant Society of Montreal closed its season April 11 with a recital by Charles Peaker of Toronto at the Church of St. Andrew and St. Paul.

—Miss Jessie Craig Adam, since 1914 organist and director at the Church of the Ascension in New York, died suddenly May 24.

July—

—The eighteenth convention of the American Guild of Organists was held in Philadelphia from June 18 to 23 and was marked by a series of inspirational events, including recitals, discussions and social gatherings.

—George Kilgen & Son, Inc., one of the oldest organ building concerns in the United States, with headquarters in St. Louis, decided to liquidate its business because of differences among the owners.

—Inauguration of the large new organ at Columbia University in New York May 28 was marked by an impressive service, preceding which there was a recital by Charles H. Doersam and Lowell P. Beveridge.

—The annual meeting and spring outing of the Massachusetts Chapter, A.G.O., was held May 27 at Organ Hall in Methuen as guests of Ernest M. Skinner. E. Power Biggs, John Hermann Loud and Dr. Francis W. Snow gave a recital on the famous old Boston Music Hall organ.

—The forty-ninth annual meeting of the American Organ Players' Club of Philadelphia was held June 6 at the Church of the New Jerusalem, where the club was founded in 1890.

—The seventh annual Bach festival at Baldwin-Wallace College, Berea, Ohio, was held June 9 and 10.

—The Isham Memorial Library of Organ Music, installed in the Harvard Memorial Church at Cambridge, Mass., was dedicated June 22. The library contains about 600 volumes of music dating from about 1500.

—Alexander Schreiner, F.A.G.O., resigned as organist of the University of California at Los Angeles to return to Salt Lake City as chief organist of the Mormon Tabernacle.

—Robert G. Barrows, organist and choirmaster of the Washington Cathedral, resigned to become head of the music department at Williams College.

August—

—The annual volume of programs played at Carnegie Music Hall, Pittsburgh, showed that Dr. Marshall Bidwell's Saturday and Sunday recitals were marked by the performance of 831 works of 255 composers during the season.

—The great new organ of five manuals and 8,176 pipes in the St. Marien Kirche at Danzig was described.

—Paul S. Callaway of St. Mark's Episcopal Church at Grand Rapids, Mich., was appointed organist and choirmaster of Washington Cathedral.

—Joseph W. Clokey, well-known composer and organist, left Pomona College, Claremont, Cal., to be dean of the college

* These Finished Their Tasks in 1939 *

Persons of prominence in the realms of organ playing, church music and organ construction who died in the course of the year 1939, with the dates of their passing were:

- Frank Wright, Mus. B., A.G.O., Brooklyn, N. Y.—Jan. 2.
 Albert W. Snow, Boston, Mass.—Jan. 6.
 Dr. Francis Richter, F.A.G.O., Portland, Ore.
 Dr. Hollis E. Dann, Douglaston, N. Y.—Jan. 4.
 Eugene J. Phillips, Grand Rapids, Mich.—Jan. 27.
 Frank Cecil Colley, A.C.C.O., Winnipeg, Man.—Jan. 20.
 Edwin E. Haslam, Rockville Center, N. Y.—Feb. 11.
 Alexander T. Stewart, Los Angeles, Cal.—Feb. 18.
 Walter J. Poulton, Los Angeles, Cal.—Feb. 5.
 Percy Shaul Hallett, F.A.G.O., A.R.C.O., Pasadena, Cal.—March 6.
 The Rev. Ludwig Bonvin, S.J., Buffalo, N. Y.—Feb. 18.
 Mrs. Martha Hunt Benson, Baltimore, Md.—Feb. 11.
 Mrs. Ernest E. Clulow, Tulsa, Okla.—Feb. 14.
 Uselma Clarke Smith, Philadelphia, Pa.—April 10.
 Charles J. Schlicker, Baltimore, Md.—April 9.
 Miss Clyde Capwell, Binghamton, N. Y.—March 10.
 John V. Pearsall, Kearny, N. J.—April 6.
 Domenico Brescia, San Francisco, Cal.—March 25.
 Martin J. D'Ouville, Philadelphia, Pa.—March 29.
 Christopher H. H. Booth, New York City—April 19.
 Arthur Hudson Marks, New York City—May 1.
 Russell King Miller, Philadelphia, Pa.—May 3.
 Mrs. Frank C. Schaeffler, Rosebank, N. Y.—March 27.
 Miss Mary Frances Brady, Norwalk, Ohio—May 11.
 Jessie Craig Adam, New York City—May 24.
 Donald W. H. Penrose, London, England—March 15.
 H. S. Fargher, St. Louis, Mo.—June 24.
 William A. Sommerhof, Erie, Pa.—May 22.
 Dr. George A. Parker, A.G.O., Syracuse, N. Y.—July 2.
 William Benbow, F.A.G.O., Buffalo, N. Y.—Aug. 13.
 Dr. Waldo Selden Pratt, Hartford, Conn.—July 29.
 James S. Grocock, Grand Rapids, Mich.—Aug. 6.
 Herbert E. Kinsley, Van Nuys, Cal.—June 25.
 John A. O'Shea, Mus. D., Boston, Mass.—Sept. 16.
 Hugo Troetschel, Brooklyn, N. Y.—Sept. 3.
 Frederick Harold Blair, Montreal, Que.—Sept. 4.
 B. J. Anchor, Philadelphia, Pa.—Sept. 16.
 Mrs. John D. Zimmermann, Topeka, Kan.—Oct. 9.
 Miss Mabel E. Bechtol, Fort Wayne, Ind.—Sept. 22.
 Clarence W. Allen, Brooklyn, N. Y.—Oct. 2.
 Merritt E. Welch, Elmira, N. Y.—Sept. 29.
 O. Wade Fallert, St. Louis, Mo.—Aug. 31.
 Dr. Alois Bartschmid, Washington, D. C.—Nov. 4.
 Charles Willett, Gloucester, Mass.—Nov. 13.
 Ellis Clark Hammann, Philadelphia—Nov. 21.
 William Hall Miner, Norwalk, Ohio—Nov. 30.
 Mark Andrews, F. A. G. O., A. R. C. O., Montclair, N. J., Dec. 10.

Wives of prominent men in the profession who passed away in 1939 include:

- Mrs. Charles F. Hansen, Indianapolis, Ind.—Feb. 1.
 Mrs. Francis Hemington, Oak Park, Ill.—July 19.
 Mrs. G. Calvin Ringgenberg, St. Louis, Mo.—July 1.
 Mrs. Frank M. Church, Athens, Ala.—Aug. 8.
 Mrs. Elsie Van Dusen, Chicago—Sept. 13.
 Mrs. A. D. Longmore, Seattle, Wash.—Oct. 9.

of fine arts at Miami University, Oxford, Ohio.

September—

—William Benbow, F.A.G.O., for sixty years an active organist and one of the most prominent members of the fraternity in Buffalo, died Aug. 13 at Chautauqua, N. Y., where he was spending the summer.

—Waldo Selden Pratt, professor emeritus of music at Hartford Theological Seminary and one of the most eminent musicologists and hymnologists of America, died July 29 at his home in Hartford at the age of 81 years.

—The new Gregorian Institute of Sacred Music began its career with a summer session June 26 to July 1 in Pittsburgh.

October—

—Canadian organists gathered in force at Hamilton, Ont., Aug. 28 to 30 for the annual convention of the Canadian College of Organists. Paul Ambrose was elected president of the College.

—Dr. John A. O'Shea, director emeritus of music in the public schools of Boston and for fifty-six years organist of prominent churches in the Boston Catholic archdiocese, died Sept. 16 in his seventy-fifth year.

—An unusual instrument, combining an eighteenth century Samuel Green organ with a modern Aeolian-Skinner, was completed in historic Bruton Parish Church at Williamsburg, Va.

—Edwin Arthur Kraft, F.A.G.O., the distinguished organist of Trinity Cathedral in Cleveland, prepared a series of programs at the cathedral for the season to consist of the works of American composers. The composers represented date from 1838.

November—

—An important addition to the large organs in colleges was completed by M. P. Möller, Inc., who installed a four-manual at Pomona College, Claremont, Cal. The instrument is in Mabel Bridges Hall of Music.

—The W. W. Kimball Company completed a large three-manual organ in the First Baptist Church of Tyler, Tex.

—Mrs. A. D. Longmore of Seattle, Wash., was instantly killed and her husband was severely injured in an automobile accident at Springerville, Ariz., Oct. 9. Mr. Longmore has represented the W. W. Kimball Company in the Northwest for thirty years.

—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 perished in the sinking of the Athenia.

—Dr. Roland Diggle was honored Oct. 1 by St. John's Episcopal Church in Los Angeles on the occasion of his twenty-fifth anniversary as its organist and choir-master.

—Formal opening of the Hammond Building on West Fifty-seventh street in New York took place Oct. 9 with Dr. Walter Damrosch as principal speaker.

—Vernon de Tar was appointed organist and choir-master of the Church of the Ascension in New York to succeed the late Jessie Craig Adam and Harold W. Friedell was appointed to succeed Mr. de Tar at Calvary Episcopal Church.

December—

—A large four-manual Aeolian-Skinner organ was being installed in the Broadway Tabernacle, New York City, of which John Groth is the organist.

—The Kulas Musical Arts Building at Baldwin-Wallace College, Berea, Ohio, was dedicated Oct. 28 and one of the features of a gala day was a recital by Marcel Dupré. The degree of doctor of music was conferred on Mr. Dupré.

—The Buffalo Chapter of the American Guild of Organists celebrated its twentieth birthday with a dinner Oct. 24. Among the guests were Warden Chan-

ning Lefebvre and Clifford Demarest, who was warden when the chapter was organized.

—Dr. Channing Lefebvre took office as warden and candidates who passed the 1939 examinations received their certificates at the opening dinner of the A.G.O. for the season, held at Schrafft's on Fifth avenue, New York, Oct. 30. At the tables were 130 Guild members and guests.

—Gottfried Federlein's twenty-fifth anniversary as organist of the beautiful and imposing Temple Emanu-El in New York was observed Dec. 16 with a special service, the music for which was composed by Mr. Federlein. Dr. T. Tertius Noble played the organ prelude.

—A three-manual organ built by Wicks was opened at the First Lutheran Church on West Fullerton avenue, Chicago, Nov. 26, with a brilliant recital by Mario Salvador.

—Completion of fifty years as organist and choir-master of the First Reformed Dutch Church of Kingston, N. Y., by W. Whiting Fredenburgh was observed at the church's annual dinner Oct. 25.

—The first musical event of the season for the Massachusetts Chapter, A.G.O., was a service attended by 2,000 people in the recently-completed basilica of the Church of the Holy Name, West Roxbury, Nov. 20.

**RECITALS BY ERNEST WHITE
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Ernest White is giving a new series of half-hour recitals at the Brooklyn Museum on Thursdays from 4 to 4:30 and they are broadcast by station WNYC. Nov. 30, Dec. 7 and 14 he played miscellaneous programs and Dec. 21 a Christmas program. On the four Thursdays in January works of Franck and Brahms will be played. Then the schedule will be as follows:

- Feb. 1—Early French composers.
- Feb. 8—French composers, early twentieth century.
- Feb. 15—Early English composers.
- Feb. 22—Contemporary English composers.
- Feb. 29—Early German composers.
- March 7—Contemporary French composers.
- March 14—Early Italian composers.
- March 21—American composers.
- March 28 and April 4—Bach programs.
- The last three programs, April 11, 18 and 25, will be devoted to "musical forms particular to the organ."
- The Christmas program consisted of the following offerings: Chorale Prelude, "Allein Gott in der Höh," Böhm; "La Nativité," Langlais; "Noel sur les Flutes," d'Aquin; "Puer Natus est," Titcomb; "Vom Himmel hoch," settings by Valentin Schumann, Johann Buttstedt and Johann Pachelbel.
- The first two of the Franck-Brahms programs will be as follows:
- Jan. 4—Chorale No. 1 in E major, Franck; Chorale Preludes, "Herzlich thut mich verlangen," "O Welt, ich muss Dich lassen" and "O Traurigkeit, O Herzeleid," Brahms.
- Jan. 11—Chorale No. 2 in B minor, Franck; Chorale Preludes, "Herzliebster Jesu," "Mein Jesu, der Du mich," "Schmücke Dich, O liebe Seele" and "O Welt, ich muss Dich lassen," Brahms.

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Harvey B. Gaul Traces History of Church Music Before Guild in New York

Christ M. E. Church was host to the Guild at headquarters Tuesday evening, Dec. 5, when Dr. Harvey B. Gaul of Pittsburgh delivered a lecture to more than 200 interested members and their guests. Dr. Warner M. Hawkins, chairman of the public meetings committee, introduced the speaker.

In Dr. Gaul's talk he traced the history of church music, emphasizing our inheritance from Hebrew chant, Greek modes and folklore. Descriptions of services and festivals of an unusual nature were given, including religious expressions of people in cities and remote parts of many countries. Visits to many of these ceremonies no doubt have been the source and inspiration of the large number of choir arrangements of folk melodies made by Dr. Gaul. The lecture was spiced with the humor that one always expects when Harvey Gaul speaks.

At the conclusion of the lecture the choir of Christ Church, under Dr. Hawkins' able direction, sang a number of Dr. Gaul's carol arrangements with beautiful effect and lovely pianissimo. The short program included some of the Christmas favorites, without which no choir library seems complete. The soloists were Katherine Palmer, soprano, and John Herrick, baritone.

Even that was not all. Warden Channing Lefebvre voiced the appreciation of the audience to Dr. Gaul, Dr. Hawkins and the choir and then invited everyone to go to another room, where refreshments were served and an hour of sociability was greatly enjoyed.

Pennsylvania Chapter.

The monthly dinner of the Pennsylvania Chapter was held at the First Reformed Church Saturday, Dec. 9, with fifty-seven in attendance. Following the dinner Miss Hilda Angel, soprano, presented this program of songs: "Sleep, Dear Love," Debussy; "Sometimes," Madeline Clark Walther; "The Island," Rachmaninoff; "Down in the Glen," Eleanor Warren. Miss Roma Angel, the sub-dean, was her sister's able accompanist.

The guest of the evening was Miss Frances McCollin, composer and lecturer, who spoke on the subject "Nothing for Nothing." Miss McCollin is an ardent advocate of the theory that individuals little appreciate or value that which costs them nothing and aptly applied this to the group of organists.

The meeting was thoroughly enjoyable, not only because of the satisfaction afforded by an excellent dinner, but because

of the musical treat and the "food for thought" left by Miss McCollin's practical talk. Wallace D. Heaton, Jr., is organist and choirmaster at this church.

December gave the Pennsylvania Chapter another gala occasion on the 27th—the annual Christmas party, which was a huge success. This event, which took place in the First Unitarian Church, where our secretary, Howard L. Gamble, is organist and choirmaster, was prefaced by a dinner, followed by an informal social hour. The feature of the evening was a marionette show by the Haines Marionettes, presenting Bach's "Coffee Cantata" and Schubert's "Shepherd on the Rock."

The year 1939, with the national convention, was one of intense activity for Guild members under the administration of Dean Newell Robinson. Plans already in operation for future events promise that 1940 will be a year of no less enjoyment for members of the chapter.

ADA R. PAISLEY.

Guild Budget for 1940 Adopted.

A budget for the fiscal year ending Dec. 31, 1940, was adopted by the council Nov. 20. Receipts and expenditures are included as follows:

RECEIPTS.		
Membership dues—		
(a) Headquarters.....	\$1,650	
(b) National.....	7,850	\$9,500
Sale of Guild pins.....	30	
Surplus from examination fees.....	125	
Dues from subscribers (Headquarters).....	100	
Dividends.....	198	
		\$9,953
DISBURSEMENTS.		
Salary of office secretary.....	\$1,300	
Wages for additional help.....	150	
Printing, postage, addressing, stationery and multigraphing.....	1,250	
Telephone and electricity.....	150	
Rental of office.....	750	
Cost of THE DIAPASON for entire membership.....	5,100	
Cost of public meetings at headquarters.....	300	
Allowance for advertising at national conventions.....	100	
Office supplies.....	25	
Bank charges and safe deposit.....	30	
Warden's expenses.....	400	
Social security for office secretary.....	20	
Miscellaneous.....	150	
Surplus.....	198	
		\$9,953

Central New York Chapter.

The Central New York Chapter had its Christmas program Dec. 6 in the Munson-Williams-Proctor Institute, Utica. A large group assembled to listen to the girls' choir of Westminster Presbyterian Church under the direction of Miss Margarethe Briesen. Mrs. F. Henry Kasing, organist at the First Church of

Christ, Scientist, opened the program with Bach's "Hail, O Brightest Day of Days" and "In dulci Jubilo" and the Chorale from the Second Symphony of Verne. The choir then sang a French carol, "Song of Little Lisbette," and a Spanish carol, "On a Morning Long Ago," and two English ones—"When the Christmas Sun Had Set" and "Amid the Winter Snow." The program concluded with the singing by the Guild of the "First Noel" with descant by the choir.

Choir directors had been invited to bring new or interesting anthems for a round-table preview. This proved most interesting and the group discussed and sang many of the numbers offered.

At the business meeting George Wald reported good progress by his committee on ways and means for the public recital to be given early in the new year by a visiting organist. J. Laurence Slater read a letter from Dr. Channing Lefebvre, outlining plans for improving various chapters and suggesting programs that might interest and enliven the meetings. LUCRETIA BOWHELL, Secretary.

Hymn Festival in Atlanta.

On Sunday afternoon, Nov. 26, the Georgia Chapter sponsored a hymn festival service at the city auditorium in Atlanta. This was the first event of its kind to be held in the city and the attendance ran well over 1,500. On the stage was a chorus of 250 singers from the choirs of prominent churches in Atlanta. The service was under the leadership of Dr. Charles A. Sheldon, organist-director of the First Presbyterian Church, and Dr. William V. Gardner, pastor of the church, had charge of the devotional service. The opening number was the Chorale Prelude on "Nun danket" by Karg-Elert, played by Charles W. M. Johnson, organist of Central Congregational Church. A highlight of the service was the first performance of a chorale prelude on "Duke Street" composed for this occasion by Dr. Sheldon and played by Miss Emilie Parmelee. Dr. Sheldon received high praise for his composition, for the clever treatment of the theme and for its genuine musical beauty. Miss Parmelee's playing displayed clarity of technique and excellent taste in registration. The program of hymns was led at the organ by Mrs. Victor Clark of the Peachtree Christian Church, C. W. Dieckmann, F.A.G.O., organist-director of the Lutheran Church of the Redeemer; Joseph Ragan, F.A.G.O., organist-director of All Saints' Episcopal Church; Miss Emilie Parmelee, A.A.G.O., organist-director at the North Avenue Presbyterian Church; Mrs. Robert Lawrence, substituting for Miss Ethel Beyer, organist-director of the Druid Hills Methodist Church, and Dean George Lee Hamrick of the First Baptist Church. ISABEL MAWA BRYAN, A.A.G.O.

Recital in Pittsburgh by Edwin Arthur Kraft Sponsored by Chapter

The Western Pennsylvania Chapter had the pleasure and honor of hearing Edwin Arthur Kraft, F.A.G.O., in an organ recital Dec. 6 at the Church of the Ascension, Pittsburgh. Mr. Kraft was assisted by the choir of the Church of the Ascension under the direction of its organist and choirmaster, Herbert C. Peabody.

Before a large audience Mr. Kraft first presented a group of Bach compositions, including the Prelude and Fugue in A minor, two chorale preludes, "O God, Be Merciful to Me" and "From God Naught Shall Divide Me," followed by "Come, Sweet Death," arranged by the recitalist. The choir sang "Blessed Are They That Do His Commandments," by Smith; "Sing Aloud," by Stoughton, and "They That Wait upon the Lord," by Whiting.

Mr. Kraft placed many American compositions on his program, including the Rhapsody by Rosseter Cole; "Gothic Prelude," by DeLamarter; "Harmonies du Soir," by Robert Bedell; Fantasia on "The Garden Hymn," by Arthur Shepherd, and "Pageant of Autumn," by Leo Sowerby. The finale from the Second Symphony by Edward S. Barnes and the "Voice of the Tempest" from "Pastoral Psalms" by Seth Bingham were also presented in this recital, in which Mr. Kraft demonstrated his masterly accomplishments.

Following the recital a social hour was enjoyed by the Guild members in the church parlors.

East Tennessee Chapter.

The Eastern Tennessee Chapter met Nov. 21 at the First Presbyterian Church in Bristol. Clifford Loomis, assisted by the First Presbyterian choir, gave a recital which was enthusiastically received by a large and appreciative audience. The following numbers were played by Mr. Loomis: "An Wasserflüssen Babylon," Karg-Elert; Fantasia and Fugue in G minor, Bach; "Rose Window," Mulet; "Clair de Lune," Debussy; Concert Pedal Study, Yon; "The Squirrel," Weaver; Fantasia on the Chorale "Vom Himmel hoch," Edmondson. The choir sang: "God Is a Spirit," Jones; "Benedictus," Gounod, and "Laudamus Te," Mueller. Dr. H. H. Thompson, pastor, gave a talk on "The Place of Music in the Church."

Following the recital a short business meeting was held and plans were made for a recital to be given by Claire Coci in January. IDA RIPLEY, Secretary.

News of the American Guild of Organists—Continued

Two Carolina Chapters Enjoy Recitals, Etc., at Meeting in Charlotte

Members of the North Carolina and South Carolina Chapters met in joint session in the parish-house of St. Peter's Episcopal Church, Charlotte, N. C., Friday, Nov. 24. Dr. Willis Clark, the rector, and William W. Whiddit welcomed the guests.

Matters of interest to both chapters were taken up after the reading of the minutes. Dean Harry E. Cooper of the North Carolina Chapter conducted this general meeting, requesting Dean Dwight Steere to put to a vote matters pertaining to the South Carolina group. The members voted unanimously on the choice of St. Louis for the next national meeting in 1941, the favorite time being as near June 15 as practical.

Dean Steere discussed the possibilities of the South Carolina Chapter meeting in Charleston early in January, when E. Power Biggs is to play the recital. These plans were carried over for further discussion.

Dean Cooper announced the early spring meeting for Jan. 12 in Raleigh. The guest artist will be Claire Coci.

After the business session Russell Broughton, organist of Converse College, Spartanburg, S. C., played this Bach program: Allegro from First Concerto, "God's Time Is Best" and Prelude and Fugue in C minor. Mr. Steere, organist at Coker College, Hartsville, S. C., played the A major Fantasy by Cesar Franck. Mr. Broughton read a very interesting and informative paper on ensemble works for the organ and orchestral instruments. An exhaustive study of materials was included.

A dinner meeting was held at Thacker's at 6:30, after which the Guild members, guests and students assembled at the First Methodist Church, where Thane MacDonald, organist of Davidson College, played a program. The Third Concerto in B flat by Handel was played with James C. Pfohl, director of music at Davidson College, conducting the orchestra. Instruments in the orchestra were oboe, bassoon, two violins, two cellos and bass viol. The young people playing were members of the Queens-Davidson Orchestra. Mr. MacDonald's program included: Chorale Prelude, "In Thee Is Joy," Bach; Sinfonia to the Cantata "I Stand with One Foot in the Grave," Bach; "Twilight at Fiesole," Bingham; Scherzo from Second Symphony, Vierne; "Benediction," Karg-Elert; "Pastel," No. 3, Karg-Elert.

MABEL W. HONEYCUTT, Secretary.

Union-Essex Changes Its Name.

Headquarters has granted the petition of the Union-Essex Chapter to change its name to "Metropolitan New Jersey Chapter."

The chapter presented its annual Christmas choral festival Sunday, Dec. 3, in the Old First Presbyterian Church, Newark. Nine choirs, with nearly 200 voices, participated, rendering a program of Christmas carols and the "Messiah" chorus "And the Glory of the Lord." Pauline Pierce, contralto, was guest soloist and Harold B. Niver, A.A.G.O., was the organist for the service. W. Norman Grayson, M.A., played a group of numbers for the prelude and the choruses were conducted by Dean Roberta Bitgood, F. A. G. O., Wallace McPhee, Charles Hobbs, James Philipson and Willard Wesner.

DAVID R. ADAMSON, Registrar.

Delaware Chapter.

The Delaware Chapter began activities this season with a dinner meeting Sept. 28, held at Hearn's restaurant, Wilmington. Miss Sarah Hudson White, A.A.G.O., the new dean, presided. Thirty-one members and guests were present. Plans for a busy season were announced by the dean, who also introduced the speaker of the evening, the Very Rev. Hiram R. Bennett, dean of the Cathedral Church of St. John, Wilmington. Dean Bennett is the chaplain of the Delaware Chapter.

The October meeting, unique and interesting, was a trip to the historic St.

TO CHAPTER CORRESPONDENTS

Chapter reports should be sent in ready for publication. Do not send programs or clippings and expect accounts of events to be written at the office of THE DIAPASON. Be sure to tell when and where an event took place. Use a typewriter if possible, but if it is not possible, be sure to print out proper names. Use one side of the paper. Keep your story short and crisp. Let the reader take it for granted that the entertainment was "delightful" and the refreshments "delicious."

All routine news should reach this office by the 15th of the month. The 20th is the "deadline" for everything except late emergency news. Report your January proceedings in January, not in March or April. Help us to make the contents of THE DIAPASON interesting and newsy. Brevity is the soul of wit; so be as witty as you can.

Envelopes addressed to THE DIAPASON are provided for your convenience and may be had for the asking.

Augustine's Episcopal Church, Cecil county, Maryland, where a Guild service was held on the evening of Oct. 19. The official records of this church date back to 1692 and the history as recorded in "An Historical Sketch," by Mrs. Effie de Coursey Le Fevre, is most interesting. Mrs. Le Fevre, a member of the Delaware Chapter, was hostess and entertained the members and friends at her home after the service. Miss White was organist for the service and directed a special choir of fifteen voices, using not a three-manual modern organ, but one whose history also dates back many years and one that actually requires the use of both feet!

An innovation in the service was the baptism of several infants whose parents live in the parish. The Rev. L. Irving Insley, the rector, conducted the service and read regrets from the Very Rev. Hiram R. Bennett, who was to deliver the address but who was detained in New York.

The Delaware Chapter records this October meeting and service as one of the most interesting events so far in the life of the chapter.

Camden Chapter.

The Camden Chapter held its monthly meeting Nov. 21 in the Haddonfield Presbyterian Church. The organ numbers were played by Howard L. Gamble, F.A.G.O. (C.H.M.), who came from the Pennsylvania Chapter under a new agreement between the chapters whereby organists will be exchanged. Mr. Gamble's program included: Concerto in G major, Bach; Rondo, Aria and "Carillon," Handel; Prelude and Fugue in F minor, Handel; Adagio, Symphony No. 3, Saint-Saens; Chorale Preludes, "O Sacred Head," Brahms, and "A Mighty Fortress," Reger; "Etude Symphonique," Bossi; "Florentine Sketches," Seth Bingham; Chorale Fantasia, Blenhem.

The musical program was followed by a lively and instructive discussion of "Gospel Hymns." Miss Ethel Thegen presented the arguments in favor and Dr. Roland Ricketts delivered a paper condemning the hymns. The evening was rounded out by a visit to a local "soda shop" for refreshments.

JOHN H. HECKMANN, Dean.

Long Island Chapter.

The Long Island Chapter has been enjoying a series of fine events this season. The first meeting was held Oct. 10, when the members and their guests met for dinner at Steiger's Hearthstone Inn in Hempstead. After dinner a business meeting was held at the Cathedral of the Incarnation, followed by a talk given by Raymond Fenning, secretary at headquarters, and an informal recital was played by Clinton Reed of New York City.

The second meeting was held at Huntington, starting with dinner at Dalstrom's Green Tree Lodge and followed by a recital by Willard I. Nevins, F.A.G.O.,

organist and choirmaster of the First Presbyterian Church of New York City, and director of the Guilman Organ School. Mr. Nevins delighted his audience with his fine performance and was an inspiration to the many organists present.

The December meeting of the chapter took the form of a lecture at the Cathedral of the Incarnation Dec. 5 by Duncan MacKenzie, educational director of Carl Fischer, Inc. Mr. MacKenzie chose for his topic "Unhackneyed Material for Varying Conditions of the Smaller Church Choir—Some Suggestions," which is the same lecture he delivered at the convention in Philadelphia.

JOANNE TUCKER, Secretary.

Dupré Recital in Louisville.

The Louisville Chapter presented Marcel Dupré and his daughter, Miss Marguerite, Nov. 27 in a joint recital. There was a record crowd and the program, received throughout with enthusiasm, was perhaps most delightful in the Cesar Franck Symphonic Variations, in which Miss Dupré took part with grace and pianistic skill, and in the improvisations on themes submitted from the floor. Other numbers were the Bach Prelude and Fugue in A minor, the Sinfonia from Cantata No. 146, in which Miss Dupré shared; three compositions of his own, John Hausermann's noble Chorale and a Toccata by Lynnwood Farnam.

Marcel Dupré and daughter were entertained at luncheon at the Arts Club and after the recital at a reception tendered by Mrs. J. B. Speed in the noble music-room of her home, now occupied by the University School of Music.

At choral evensong in Calvary Episcopal Church Dec. 10 the organist, Miss Ruth Ewing, and choir gave Saint-Saens' Christmas Oratorio most satisfactorily.

The Louisville Chapter held its monthly meeting Dec. 4. Routine business was handled and satisfaction over the fine results of the Dupré recital was voiced. The attendance was encouraging.

Missouri Chapter.

The November meeting of the Missouri Chapter was held Nov. 27 at the Kingshighway Church. The usual dinner preceded the short business meeting, Dean Henry Walser presiding. A splendid program featuring some of our American composers was presented. The two numbers by our former dean, C. Albert Scholin, were especially pleasing. Mr. Scholin played: Chorale, "Alle Menschen müssen sterben," Bach; Prelude and Fugue on "B-A-C-H," Liszt; "The Bells of St. Anne de Beaupre," Russell, and "Rejoice, Ye Pure in Heart," Sowerby. The choir sang four groups: "Incline Thine Ear" and "Fear Thou Not," were Mr. Scholin's compositions.

ANNA LOUISE PETRI, Sub-Dean.

Wisconsin Chapter as Guests.

The busy Christmas season was pleasantly interrupted when members of the Wisconsin Chapter were entertained by the Bradford Piano Company Dec. 11 with a program given in their Hammond studio. The program consisted of solos and duets on the Novachord and Hammond presented by Elmer Irlhke, organist of the English Lutheran Church, and Lyman Nellis of the studio. After the program the organists busied themselves in examining and playing the instrument. Smorgasbord and punch regaled the members and all reluctantly left another of our interesting monthly affairs.

ARTHUR KNUDSON.

Utah Chapter Program.

The Utah Chapter gave a program of works of English composers at its December meeting, held Dec. 2 at the Second Church of Christ, Scientist, in Salt Lake City. Lamar Petersen played these selections: Suite in D, John Stanley; Toccata for the Flutes, Stanley; A Fantasy for Organ, Darke; Rhapsody on Reformation Hymn ("Ein feste Burg"), Sellars; Christmas Pastoral Dance, Robin Milford; Rustic Suite ("The Gentle Shepherd" and Rustic Scherzo), Rowley; Meditation and Toccata, d'Evry. Miss Naomi Hoffman sang a group of soprano solos.

Before the recital dinner was served at the Ambassador Hotel.

Hamlin Hunt Honored by Minnesota Chapter for Record in Church

The Minnesota Chapter met for a dinner and recital in St. Paul Nov. 27. The dinner meeting, held at Arlene's restaurant, was well attended. Dean G. H. Fairclough presided at the short business meeting following the dinner. He then announced it his pleasant duty to honor Hamlin Hunt, A.A.G.O., with a token of appreciation for his services as a charter member of the chapter, and also to mark the termination of nearly forty years as organist and choir director of Plymouth Congregational Church in Minneapolis. Mr. Hunt was one of the first group to take the associateship examination following the organization of the Minnesota Chapter.

Responding briefly, Mr. Hunt said much could be said regarding the experiences of these forty years and spoke of the development of the organ recital. He also mentioned the progress made in the instrument itself and urged the younger organists to keep a step ahead of the organ builder.

The recital at the Church of St. John the Evangelist was given by Arthur B. Jennings, A.A.G.O., organist of the University of Minnesota, recently appointed to succeed Hamlin Hunt as organist and director of Plymouth Congregational Church. The following program was presented: Sonata on the Ninety-fourth Psalm, Reubke; Chorale Prelude, "In dulci Jubilo," Bach; Chorale with Variations, from Sixth Sonata, Mendelssohn; Pastoral from Second Symphony, Widor; "Noel" and "Tu es Petra," from "Byzantine Sketches," Mulet. Mr. Jennings' interpretation was marked by a fine sense of registration, phrasing, clarity and dynamics.

HENRY ENGEN, Secretary.

Central New Jersey Chapter.

The Central New Jersey Chapter presented a members' public recital in the historic First Presbyterian Church, Trenton, Monday evening, Dec. 4. The Rev. Edward Allen Morris, pastor of the church, welcomed the members and their friends and gave a brief history of the church. The program was as follows: Chorale and Toccata, Gothic Suite, Boellmann (played by Ardath S. Anderson, organist of Trinity Lutheran Church, Trenton); Aria, Suite in D, and Prelude and Fugue in G minor, Bach (Dorothy L. Applegate, Cranbury First Presbyterian Church); Adagio Cantabile, "Sonata Pathetique" (violin and organ), Beethoven, and Allegretto, Sonata for Violin and Piano, Franck (J. Lewis Unsworth, violinist, Trenton Symphony Orchestra); Cantabile, Franck, and "Divertissement," Vierne (Carlotta L. Davison, Westminster Choir School); Toccata, "Herr Jesu Christ, dich zu uns wend," Karg-Elert, and "Up the Saguenay," Russell (Frank G. Hansel, First Presbyterian Church).

ELLA M. LEQUEAR, Secretary.

Program at Cincinnati Home.

Members of the Southern Ohio Chapter spent a pleasurable evening Dec. 5 when several of the chapter's own artists were presented in a recital at the home of Mr. and Mrs. William M. Doering, Avondale, Cincinnati. Carl F. Kuehner, chairman of the program committee, announced the following numbers: Prelude and Fugue in C minor, Mendelssohn (Roland A. Davis); Chorale Prelude, "Es ist das Heil uns kommen," Bach, and "Beside Still Waters," from Suite, "Pastoral Psalms," Bingham (Richard Warner); "Pax Vobiscum," "Pastorale Ancienne," "A Carpenter Is Born," Edmondson (Mrs. Lucile S. Meyer); "Now Thank We All Our God," Karg-Elert (Mrs. Dorothy Payne).

The three-manual Kimball organ in the music-room, with its Gothic architecture and beautiful murals, was designed by Adolph A. Stadermann, a member of the chapter.

Following the program a social hour was enjoyed by all present.

EVA PEALE, Registrar.

News of the American Guild of Organists—Continued

Thousands Inspired

by Hymn Festival Held
by Macon, Ga., Chapter

The Macon Chapter started its winter's work by sponsoring and carrying to a successful conclusion its second annual hymn festival, held on the afternoon of Sunday, Dec. 3. The festival was held in the city auditorium. As at the service last year, which was held at one of the churches, hundreds were turned away for lack of room. The auditorium, which seats between 4,000 and 5,000 people, was crowded to the doors with an enthusiastic and yet reverent audience which joined in the singing of the hymns.

The combined choirs of the city formed a chorus of about 500 singers, most of whom were vested. The processional, headed by cross-bearers and the Christian and United States flags, was colorful and impressive, and the great volume of voices raised in the hymns will be long remembered by the assembly. The radio audience also was permitted to share in the occasion, as the festival was broadcast for thirty minutes by the local radio station.

The festival was arranged around the theme of "Faith and the Brotherhood of Man," the hymns, Scripture lessons and prayers carrying out that idea. The organists of the city, the majority of whom are members of the Macon Chapter, were given lists of the hymns in advance and each choir was trained and drilled by its own organist and choirmaster, only one general rehearsal being held. The fine results achieved told of careful work on the part of the Guild.

The chapter hopes by these annual festivals to raise the standard of hymn singing in the churches of the city.

FANNIE TOLMIE OGDEN,
Corresponding Secretary.

Pasadena Christmas Festival.

The annual Christmas music festival given by the Pasadena and Valley Districts Chapter was held in the First Baptist Church of Pasadena, Cal., Dec. 11. A large congregation listened to solo numbers by the following choirs: Messiah Lutheran, S. Clarence Trued director and Ruth Trued organist; Oneonta Congregational, Albert Button director and R. Yvonne Brown organist; the junior choirs of the Washington Methodist, with Mildred Meyers directing and Verdell Thompson at the organ, and St. Mark's Episcopal, with V. Gray Farrow directing at the organ. The combined junior choirs sang a group of carols, directed by Dorothy M. Gibson, and the combined choirs of fifteen churches closed the inspiring program with the Gloria from the Twelfth Mass by Mozart and the "Hallelujah Chorus" from "The Messiah," with Edward N. Qualen as director and Herbert B. Namey at the organ. Solo organists were Mildred B. Saunders, Loren W. Adair and Hilda R. Elledge.

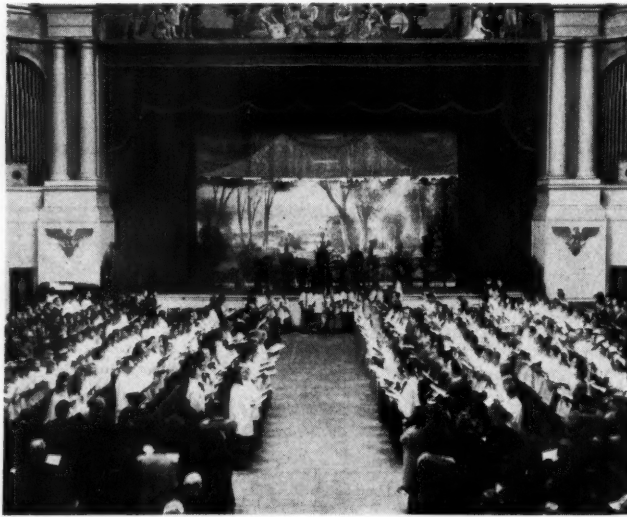
EVELYN ELLISON, Librarian.

Oklahoma Chapter Activities.

Activities of the Oklahoma Chapter for the last month include a luncheon at the Tulsa Public Service Company Dec. 5. This was preceded by an electrical appliance demonstration by the company. The occasion attracted thirty organists and their guests.

The regular December meeting and Christmas dinner of the chapter took place Dec. 10 at Trinity Episcopal Church and was attended by nineteen members. A very interesting and valuable round-table talk was conducted by Dean Marie M. Hine on the topic "Proper Music for the Church Prelude." Chorale preludes of Bach and preludes of present-day composers were illustrated by Mrs. Hine and Miss Martha Blunk, playing excerpts on a piano. At the conclusion several modern compositions were played and the organists present were asked to state why they were not suitable for use as church preludes. The question was agitated what to do when a congregation visits and conducts an audible conversation during the playing of the prelude. There was some doubt as to whether to play full organ or

SCENE AT HYMN FESTIVAL OF MACON CHAPTER, A.G.O.



to play a chorale prelude with soft, delicately-voiced stops and have the organ submerged under the torrent of conversation.

The third organ recital of the chapter was given at Philbrook Art Center Sunday afternoon, Dec. 17, and the spacious reception halls were filled with lovers of organ music. The soloists were Mrs. Howard Maher and Eugene Livesay, assisted by ensemble groups.

The fourth Philbrook recital will take place Jan. 14, when the organist will be Carl Amt, A.A.G.O., sub-dean of the Oklahoma Chapter and head of the organ department of A. and M. College at Stillwater.

JOHN KNOWLES WEAVER.

Michigan Chapter Christmas Party.

December in Detroit means the annual Christmas party of the Michigan Chapter. In conjunction with the Women Organists' Club the party was held at Northwestern Baptist Church Dec. 12. Following a dinner served by the ladies of the church, carols were sung around a beautiful Christmas tree. Santa Claus then appeared and gifts were distributed, evoking much merriment. A large crowd was in attendance.

ALLEN B. CALLAHAN, Secretary.

Northern Ohio Chapter.

About fifty hardy souls braved the November blasts and came out to the meeting at Hawken School in Cleveland to hear two of our good members, Melville Smith and Arthur W. Quimby, demonstrate what could be done on a small organ, a two-manual, with ten stops, recently built by the Votteler-Holtkamp-Sparling Organ Company for the needs of this small but exclusive school. The organ is of the slider chest type, with four stops on the great, three on the swell, which is enclosed, and three on the pedal. Between the numbers of Mr. Smith and Mr. Quimby, that indefatigable worker, our sub-dean, Walter Blodgett, with Mrs. Smith and Mr. and Mrs. Funkhouser, rendered two numbers for recorders—"Suite for Recorders," by Samuel Scheidt, and Prelude and Fuguetta by Hans Weyrauch. These "primitive" flutes have become quite popular of late, and to hear a quartet of them was a treat. To your reviewer the most beautiful number on the program was the Andante Tranquillo from Sonata No. 3 by Mendelssohn. This seemed to "fit" the resources of the small organ best, and it was a dainty, effective number. The high spot of the evening was the Fantasia for Organ on "The Garden Hymn" by Arthur Shepherd, who was present for this occasion and graciously took a bow at the conclusion of his number.

The annual Christmas party was held in the ballroom of the Tea Caddy restaurant Dec. 18. A pleasant social evening

was spent in various recreational activities planned by the dean, Laura Louise Bender, with Stewart P. Cramer, magician, as the main attraction.

J. L. S.

Tampa Branch Composers' Programs.

The Tampa Heights Presbyterian Church choir, under the direction of Nella Wells Durand, organist of the church and regent of the Tampa branch, has presented two special composers' programs of a series to be given as part of the winter program of activities of the branch. The first program, Nov. 17, was devoted to Liszt, with all organ numbers, hymns, etc., by Liszt. The anthem was "Still Waters" and at the offertory a xylophone solo, "Liebestraum," was played by Mrs. A. P. Cooke of Tampa. The second program was devoted to Beethoven and was given Dec. 10. The anthem "Unto Thee I Lift Mine Eyes," the music adopted from the "Moonlight" Sonata, was sung with the *obbligato* by Miss Menona Durand, soprano. "The Heavens Are Telling," arranged by Ellen Lorenz, also was sung.

The Tampa branch held its annual old-fashioned Christmas carol sing Dec. 20 at the First Methodist Church. This is a special winter feature for the tourists.

In January the Tampa branch will have its annual Guild service at Lake Wales, in the First Baptist Church, with Mrs. Lee A. Wheeler, vice-regent, in charge.

Miss Helen Hunt and Professor Stephen F. Park, both of the faculty of the University of Tampa, presented their second concert Dec. 4 at the university with an excellent program, featuring Professor Park's compositions.

NELLA WELLS DURAND, Regent.

Activities of North Texas Chapter.

The North Texas Chapter held a meeting Sunday, Nov. 12, at Temple Israel, Wichita Falls. The dean, Mrs. J. V. C. T. Christensen, presided. The leader was Mrs. L. L. Davis, who read a paper on "American Composers." Organ numbers played were: Reverie, Bedell (played by Mrs. J. W. Akin, Jr.), and "Eventide," Harvey Gaul, and "Idylle," Wely (played by Mrs. J. H. Allison).

On Nov. 20 members of the North Texas Chapter spent a very enjoyable evening at the home of Mrs. J. W. Akin, Jr., who entertained in honor of M. P. Möller, Jr. An informal but delightful and educational program was given. The Concerto No. 4 in D minor, for piano and orchestra, by Rubinstein, was played by Mrs. W. C. Hamilton at the piano. Mr. Möller sang a group of old favorites. The "highlight" of the evening was the interesting talk by Mr. Möller on "Trends in Organ Building." He covered this subject thoroughly. This was followed by a round-table discussion. At the close of the program a refreshment plate was served to the guests.

Birthday Celebrated

by the Organists of D. C.
with Fitting Ceremonies

The monthly business and social meeting of the District of Columbia Chapter was held in Epiphany parish hall Monday evening, Dec. 4, Dean Arthur W. Howes, Jr., F.A.G.O., presiding. A short business session preceded the annual birthday party, the program for which is, according to long-established custom, in the hands of the sub-dean, Ruth Farmer Vanderlip.

The opening quiz was conducted by Rolla G. G. Onyun and showed surprising versatility on the part of both Mr. Onyun and the contestants. An opera, nameless so far as we recall, the libretto from the gifted pen of Mary Minge Wilkins and the music a combined convulsion by Charlotte Klein and Ruth Vanderlip, was given its premiere. Tumultuous applause from dress-circle, pit and galleries followed its rendition and the critics were apologetic with enthusiasm. An all-star performance, it would be unfair to single out one artist above another, but each contributed to an overwhelming whole—Tenley, Smithey, Vanderlip, Kreuzburg and Rasmussen. A series of charades of musical intent, ably assorted and perpetrated under the direction of Mabel Frost, completed the program. The refreshment tables, with their gleaming candles and charming decorations, with the birthday cake as centerpiece, recorded a distinct triumph for Miss Maxfield, official hostess, and her associates.

Altogether we feel that the twentieth anniversary of the chapter was well observed, and we wish it to be distinctly understood that, when we really get going, we can stage anything from a toothache to a wake.

MRS. JOHN MILTON SYLVESTER,
Registrar.

Entertain Pastors in Buffalo.

Members of the Buffalo Chapter entertained their pastors and their wives at a dinner in the Parkside Lutheran Church Tuesday, Dec. 5, preceding the annual Guild service. At the brief business meeting Miss Edna L. Springborn, the dean, expressed the appreciation of the chapter for the generous space given the account of our twentieth anniversary banquet in the December issue of THE DIAPASON.

Thanks are due Miss Helen G. Townsend, A.A.G.O., organist and director of the Parkside Lutheran Church; to Dr. John G. Fleck, pastor, and chaplain of the chapter, and to the choir of the church for the very fine service which followed. Guild members, in academic cap and gown, came in during the processional hymn and sat in a reserved section of the church auditorium. Miss Townsend's prelude was the Bach Chorale Prelude on "Sleepers, Wake." The Lutheran vesper service was supplemented by two anthems sung by the choir—"Vere Languores," Vittoria, and "All Creatures of Our God and King," the words translated from the hymn of St. Francis of Assisi, set by Chapman. Guild members read together the declaration of religious principles of the American Guild of Organists. Dr. Fleck was the speaker of the evening.

William G. Blanchard
ORGANIST
Pomona College
Claremont, California

GORDON YOUNG
RECITAL ORGANIST
KANSAS CITY

News of the American Guild of Organists—Continued

Organists from Three States at Convention Held in Little Rock Ark.

Organists from Tennessee, Mississippi and Arkansas met in Little Rock, Ark., Nov. 7 and 8 for one of the most successful conventions ever held in this area. Forty were registered and many others came for some of the sessions.

An informal dinner at the Albert Pike Hotel opened the convention. Immediately following this the massed choirs directed by Guild members sang a hymn festival. Henry Sanderson, organist and choir-master of Trinity Cathedral, conducted the hymns and was accompanied by John Summers, minister of music of the First Methodist Church. Mr. Summers also played a short prelude recital. This service took place in the First Methodist Church.

Wednesday morning the session opened with an address on "Symbolism in Architecture" by Howard Stebbins, an attorney whose hobby is symbolism. Following this address John Glenn Metcalf, professor of organ at Hendrix College, Conway, Ark., played a scholarly recital. Dr. Gastor Foote, pastor of Winfield Memorial Methodist Church, made an inspiring address on "Symbolism in the Sacraments." Luncheon was served at the Second Presbyterian Church and Mr. and Mrs. Marcel Dupré and daughter were guests of honor.

In the afternoon at Immanuel Baptist Church two recitals were played. Richard Thomason of Scarritt College, Nashville, Tenn., and Albert G. Rabb, Jr., of St. Luke's Episcopal Church in Memphis both played programs of exceptional interest. The principal feature of the afternoon was a pointed and inspiring lecture delivered by Dr. Charles C. Washburn of Scarritt College. A tea at the Woman's City Club presented Mr. Owen, pianist, from Hendrix College, in a recital.

The climax of the convention came when Marcel Dupré played an inspiring recital at Trinity Cathedral. An overflow crowd from all over the state greeted this famous artist. This is the first of a series of three artist recitals to be presented by the Arkansas Chapter. The next two are to be by Claire Coci and Virgil Fox.

Chapter Visits Masonic Homes.

For the enjoyment of guests of the Masonic Homes, Elizabethtown, Pa., the Harrisburg Chapter presented several of its members in a recital in the Sell Memorial Chapel Nov. 20. The program was played by Minnie B. Lehr, organist of Trinity Reformed Church, Pottstown; Ruth H. Jenkins, assistant organist of Christ Lutheran, Harrisburg; Frank T. Witman, baritone, and Ella Mae Foreman of St. Peter's Lutheran Church, Middletown. After the recital the organists were conducted on a tour of the homes.

In honor of Mrs. Otto Gilmore, organist of Los Angeles, Cal., Mrs. Emma Lou Swartz entertained at her home Nov. 16. A piano and organ recital was given by the following members: Irene Bressler, Mrs. Harold Busey, Helen Runkle, Rhoda Desenberg and Ella Mae Foreman.

A short business meeting was held Nov. 30, and San Francisco was favored as the next convention city.

A recital of Christmas music was given in the First United Brethren Church Dec. 11. Clarence E. Heckler played a number of organ selections, the choir of the church sang and Dr. Charles S. Rhein played violin numbers.

FLORENCE M. BROWN, Secretary.

Jacksonville, Fla., Branch.

The Jacksonville, Fla., branch chapter is having a busy season, with meetings on the second Monday morning of each month. The meeting in October was in the form of a picnic held at the home of Mrs. Estella Fretwell Bowles, on the banks of the beautiful St. John's river. The following officers were elected for the year: Regent, Claude L. Murphree, F.A.G.O.; vice-regent, Mrs. Robert Lee

Hutchinson; secretary, Mrs. Grady Norton; treasurer, Mrs. Chester L. Bowden. Mr. Murphree gave a detailed report of the June convention of the Guild in Philadelphia. Guests were Dr. Ben Potter, newly-appointed organist of the Riverside Presbyterian Church, and Mrs. Bland-Ware, formerly of Ocala.

The November meeting was held at the home of Mrs. Grady Norton and featured an exhibition of favorite Christmas pieces for the organ and choir and a program of recorded music, including three versions by Schweitzer (piano, organ and orchestra) of the Bach D minor Toccata and Fugue; the Bach Trio-Sonata in C (Carl Weinrich) and excerpts from Handel's "Messiah" (Sir Thomas Beecham's orchestra and chorus). Luncheon was served.

Plans are under way for a meeting to be held in February at Gainesville, at the University of Florida, to hear the new Hammond in a new Episcopal student chapel, the new Kimball in the Florida Union and the large four-manual Skinner in the university auditorium.

Tallahassee Chapter.

The student organists of Florida State College for Women and their friends attended a very interesting study group, Dec. 2, led by Miss Margaret Whitney Dow, F.A.G.O., instructor of organ. The program of the group consisted of the numbers that Marcel Dupré was to play the following Tuesday and Wednesday nights. Miss Dow gave historical facts concerning each of the pieces, telling of the composer and his life. She was assisted in the rendition of the numbers by two of the student organists, Miss Margaret Rinck and Miss Corinne Butler.

Florida State College heard two recitals by Marcel Dupré Dec. 5 and 6. After the second performance the artist was entertained at a reception by the Tallahassee Chapter of the American Guild of Organists. Arrangements were in charge of Miss Margaret Whitney Dow, F.A.G.O., regent. She was assisted by Miss Margaret Rinck, secretary of the chapter.

"A Christmas Mystery in Organ Music" was the theme of the Christmas program given Dec. 12 in the college auditorium. The program was under the auspices of the Tallahassee Chapter, featuring students in the music department. The six parts of the program included each phase of the Christmas story.

DOROTHY SANFORD, Registrar.

Rhode Island Christmas Party.

In spite of bad weather a goodly number of members of the Rhode Island Chapter met at All Saints' Church parish-house, Providence, Dec. 11, for a Christmas party. Santa himself appeared with gifts for all. Games were played under the direction of an able committee headed by Roy P. Bailey. Refreshments were served, carols were sung, and good fellowship reigned.

CHARLOTTE BELLOWES, Registrar.

Indiana Christmas Party.

The Christmas frolic of the Indiana Chapter was held in the Christ Church parish-house, Indianapolis, Dec. 18. A "pitch-in" supper was served, after which games were played. On the Christmas tree each member received a gift. Fifty members were present.

Hear Preludes in Los Angeles.

A meeting of the Los Angeles Chapter Nov. 6 took the form of a recital of preludes, at which a group of the younger members of the chapter, all church organists, but not primarily recitalists, none of whom had played before the Guild previously, were invited to select and play one line number suitable for use as a prelude, and playable on the average two-manual organ. The recital was held at the residence of Mrs. Fredric W. Nichols, who placed her lovely home and Hook & Hastings organ at the disposal of the chapter. As the numbers played were practically all recent publications, the program served the double purpose of giving the chapter an opportunity to hear some useful new organ music, as well as to hear the work of some of the younger members. The organists taking part in

the program were E. R. Shirey, John P. Clark, Frederic Errett, Esther W. Greenfield, Frederick M. Barnes, Betty Bradford, Courtney Rogers and W. R. Couzens.

Texarkana Branch.

The Texarkana branch met on the morning of Nov. 22 in regular session at the First Presbyterian Church, Texarkana, Tex. Mrs. Roy Pollard gave a paper on "Christmas Customs and Music of Foreign Lands." David Witt played a program of organ music, including the following selections: Meditation, d'Evry; Toccata, "O Filii et Filiae," Lynnwood Farnam.

Oregon Chapter Honors Composer.

An outstanding member of the Portland, Ore., music colony, Mrs. Carrie B. Adams, was honored Dec. 11 by the Oregon Chapter. The dean, Winifred Worell, presided at a luncheon given at the Bohemian restaurant, which was attended by a group of representative Portland organists and their guests. Mrs. Adams is widely known as an organist and as a composer of both sacred and secular music. Introduced by Frederick W. Goodrich, state director of the Federal Music Project, Mrs. Adams gave reminiscences in an entertaining manner of her musical career, which began when she was a child. She said the things she enjoyed most have been her work with children and her music writing. She also played two piano solos in delightful style. Composing her first anthem at the age of 16, Mrs. Adams has a record of many anthems to her credit. Mrs. Adams celebrated her eightieth birthday anniversary last July by sending a new Easter cantata to her publishers.

SPECIAL ADVENT PROGRAMS IN JAMESTOWN, N. Y., CHURCH

Harold E. Crissey, organist and director at the First Presbyterian Church of Jamestown, N. Y., prepared a special vespers musical service given at his church Dec. 10 at which selections from "The Messiah" were sung and the choir and congregation united in singing carols. Mr. Crissey played two Bach airs as the prelude and the Adagio from the Piano Concerto of Brahms was played by Mrs. Arnold C. Sundell, with the orchestral score on the organ by Mr. Crissey.

At an Advent vespers service Dec. 13 Mr. Crissey played this organ program: "Weihnachten," Reger; "Ave Maria," Schubert; "Wiegenlied," Schubert; "Lo, a Rose Is Blooming," Brahms; "Noel," Mulet; Canon in A flat, No. 4, Schumann; "Christmas Evening," Mauro-Cottone.

Heaps' Choir Sings Cantata.

The New England Congregational Church of Chicago has accepted an invitation of the Fourth Presbyterian Church to cooperate in worship and work for the period from December, 1939, to June, 1940, it is announced. The first occasion of cooperative worship of the two congregations was a Christmas vespers service of music Sunday, Dec. 17. The New England choir, under the direction of Porter Heaps, sang the cantata "The Birth of Christ," by Armstrong Gibbs.

Four Churches Visited by Chesapeake Chapter and Organs Are "Tasted"

The December meeting of the Chesapeake Chapter, held Dec. 4, was a novel one. The feature of the evening was "Tasting Organs." Members of the chapter visited four churches, traveling from one to the other in automobiles.

The tour started at Emmanuel Protestant Episcopal Church, where Frederick Erickson, F.A.G.O., is organist. The church's soprano soloist, Mrs. Elizabeth Stidman Bilson, sang "With Verdure Clad," from "The Creation," by Haydn. The chapter was also privileged to hear a portion of Mr. Erickson's special arrangement of that oratorio for four hands and four feet, with the organist and his assistant, A. Cooke Thomas, at the console of the four-manual Austin organ. Members then proceeded to St. Philip and James Catholic Church, where Miss Agnes Zimmisch presides over the console of a three-manual Casavant organ. C. Griffith Bratt, A.A.G.O., played Kirnberger's Chorale, "Healing Has Come to Earth," and the vivace movement of Bach's Trio-Sonata No. 2. Virgil Fox then played "Thou Art the Rock," by Mulet. At St. Mary's Episcopal Church, whose organist is Milton Hodgson, C. Louis Grim demonstrated the three-manual Adam Stein organ. The tour ended at the Second Presbyterian Church, otherwise known as Guilford Community Church, where the organist, Miss Frances E. Koch, played Hugh McAmis' "Dreams." After the organ demonstration, a brief business meeting was followed by substantial refreshments.

The annual New Year's frolic will be held at the Longfellow Hotel, Baltimore, Monday evening, Jan. 8.

Early in 1940 the chapter will co-operate with the Peabody Conservatory of Music in presenting three organ recitals: Jan. 15—Claire Coci. Feb. 12—Richard Ellsasser. March 18—Paul Callaway.

RALPH H. REXROTH.

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CHICAGO, JANUARY 1, 1940.

AS 1940 IS AT THE DOOR

The tumult of Christmas activities is over and the shouting has died; which means that the average organist has time to collect his thoughts, to survey the prospects for another year and to catch his breath before Lenten and Easter work crowds in upon him. THE DIAPASON takes this occasion to express the hope that your Christmas has been a happy one and to wish you a Happy New Year in its first issue of 1940, which reaches its readers, except those in distant parts, just before the close of 1939.

In a world confronted by barbarism, in which half the population is under the heel of some glorified gangster in the form of a dictator while the other half is engaged in trying to crush him; at a time when the forces of evil have exerted every effort to kill the world's Christmas spirit and to erase everything that Christianity has meant, we yet have many things for which to be thankful, especially on this continent. Our churches have not met with interference and statistics contradict oft-heard claims that they are losing in membership. If they have any foes to fear it is from within through weak vessels in both pulpit and choir loft. Church music still holds its place as an essential art, the indispensable handmaiden of religion. Capable and devoted men and women continue to serve and their ranks are being kept filled. One very heartening fact as the new year comes in is the noticeable increase in the demand for organs. From nearly every organ building company of prominence has come word within the last two months that there is a measurable increase in contracts and in prospects for the new year not felt previously since the depression began.

While news of war and politics fills the air, our twin professions of church music and the creation of organs go on quietly and modestly, but none the less steadily and hopefully, to write new chapters for the history of these arts. THE DIAPASON looks forward to the privilege of recording a page full of encouragement in the year 1940.

SOME SWISS STATISTICS

In Switzerland some statistics on what is being played by the church organists have been gathered, and as a consequence a dispassionate appraisal of conditions has been presented. A fruit of this has been a movement for a house-cleaning to get rid of music that is no longer considered worthy of use. The results of the study should be interesting and suggestive to American church musicians.

The Council of the Swiss Confederation of Protestant Cantonal Church Boards initiated the investigation, which led the church authorities of the canton of Zurich to send a questionnaire to the churches to ascertain what was played at services in November and December, 1937. Ernst Isler, a prominent organ-

ist and designer of organs, reviews the results of the "quiz" at length in an article in *Der Organist*, official organ of the unions of organists of Reformed churches in Switzerland. After making deductions for many instances in which compositions but not composers were named, and for inaccurate answers, there remained definite information from 179 organists, who listed a total of 4,034 compositions, the works of 337 composers. Johann Sebastian Bach appeared as the composer in 1,040 instances. Those who followed with large representation were Pachelbel, 203 listings; Johann G. Walther, 200; Max Reger, 176; J. R. F. Fischer, 144; Piutti, 133; Handel, 123; Mendelssohn, 123; Buxtehude, 111; Brotsig, 60; Merkel, 58; Rinck, 57; Hesse, 54; Bohm, 54; Guilman, 52; Rheinberger, 51; Frescobaldi, 44; Cesar Franck, 37; Brahms, 34. Karg-Elert was represented fifteen times; Dupré, eleven times; Saint-Saens and Bossi each nine times; Widor was named only five times, Purcell and d'Aquin twice and Vierne only once. Any American composers represented? No.

The fact that Bach was represented with 26 per cent of the offerings and that 2,575 compositions, or 63 per cent, consisted of works of Bach, his predecessors and late composers of the best church music, encouraged Professor Isler. He is disturbed, however, by the large number of transcriptions, which he does not consider altogether an evil, except when Chopin, Wagner and Grieg are made to serve the church. Professor Isler takes the figures he presents as a text for preaching a sermon to his fellow organists.

"Many of our organists," he writes, "adhere too closely and with too little discrimination to certain long ago outdated organ collections, a lack of taste which was excusable in a time when easy organ music consisted almost exclusively of dry selections. In the last thirty years this has been changed completely and there is now an embarrassment of riches at the command of the performer."

He points out as most regrettable that so many organists "cannot be reached with courses of study for their improvement" and that they stick to some of the antiquated music because, as he says, they prefer their ease. He attributes this to a "bacillus" that has infected many in the profession.

The writer then makes an interesting suggestion to organists and publishers. The latter, he said, should clear their shelves of some of the old compositions of negligible value, so they can no longer circulate, and the organists' organizations should encourage their members to clean out their libraries. The editor of *Der Organist* offers his cooperation and urges his readers to send in their "unworthy" music for such disposal—not stated—as the editor can make of it.

The article closes with this pertinent question: "How do our organists play?" The questionnaire, as he points out, did not provide the answer. This is a question that now and then arises when one studies the programs of some of our own organists. As a final word Professor Isler declares that "it must not be forgotten that technically easy music, played well and in the spirit of the service, fulfills its purpose better than difficult works played poorly."

Professor Isler has shown that conditions in Switzerland are perhaps not so different from those which trouble us on this hemisphere.

FORGOTTEN MAN REMEMBERED

By a graceful act that shows rare thoughtfulness a Toledo organist has called attention to something that all of us know, but too many forget. As related in the news columns of THE DIAPASON last month, a recital by Maurice Douglas Pedersen at the Collingwood Avenue Presbyterian Church was dedicated to the organ maintenance man who takes care of the instrument over which Mr. Pedersen presides. The recital took

place Oct. 29 and the man honored is Henry W. Muller, who has been an active organ expert in northern Ohio for many years. Mr. Pedersen's moving thought is well expressed in the following note that appeared on the program of the recital:

In the days before organs were run with electric current, much of the success of any recital program or church service was due to the organ pumper who pumped with steady stroke so that the wind might enter the instrument in a steady flow. This man was very often not given the credit he deserved for the success of the recital.

Today much of the success of any program belongs, not to the man at the keyboards, but the service man who gives a great deal of his time to voicing, repairing and lovingly caring for the great instrument in his charge. I therefore wish to dedicate this recital to Mr. Henry William Muller, who has been so helpful in keeping my instrument in the excellent shape it is always in.

The man who tunes the organ and looks after all the multifarious details that are required to keep the instrument in good condition is too often the forgotten man. The one at the console receives all the glory—if there is any to be had. Mr. Pedersen has set an example that might well be followed by many of his fellow organists.

MARK ANDREWS

Whenever a group of organists was brought together and Mark Andrews was present the occasion was sure to be interesting. His ready wit, his genial nature and his wide fund of information on everything pertaining to the organ and to church music combined not only to lighten but to enlighten the company about him. Beneath the exterior of good fellowship and ease was a man decidedly serious in his labors. As a prolific composer whose work is known everywhere, as a teacher and as a choral conductor he achieved a reputation that made him one of the outstanding men in the American organ world. His serious advice to organists on such subjects as the A.G.O. examinations made what he had to say always valuable, especially to the younger generation. While his friends are saddened by the removal of one who invariably radiated good cheer among them, the world will miss a real musician who leaves a vacancy difficult to fill.

Letters from Our Readers

Tribute to Mark Andrews.

Lakeland, Fla., Dec. 15, 1939.—Editor of THE DIAPASON: Mark Andrews has passed on, and those of us who are left will not only miss him but will probably never be able to know anyone to quite take the place he filled in our hearts.

I was the first friend whom he made when he came to this country and it has been my great privilege to share a close and intimate friendship for more than thirty-five years.

Mark was not only a good organist, a good composer and a good conductor, but he was kindly and tolerant; a good and understanding friend and a great gentleman.

CHARLES T. IVES.

Would Be Lonesome Without It.

Harrisburg, Pa., Dec. 12, 1939.—Dear Mr. Gruenstein: THE DIAPASON has become such a part of my life that without it I fear I would be lonesome, for it gives me such fine information about my friends in the organ world who live miles away and who are too busy to correspond regularly.

May continued success be yours and may the new year bring happiness and cheer.

Yours truly,
ARNOLD S. BOWMAN.

Appreciates Diapason Articles.

Swarthmore College, Swarthmore, Pa., Sept. 1, 1939.—Dear Mr. Gruenstein: Allow me to offer my most enthusiastic congratulations to THE DIAPASON on the completion of the publication of the reminiscences of Louis Vierne. It was wonderful that your periodical had the opportunity of publishing this series, which was certainly much more than worth the price of a year's subscription.

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

TWENTY-FIVE YEARS AGO, ACCORDING to the issue of Jan. 1, 1915—

The American Guild of Organists held its first general convention in New York Dec. 29 and 30. The recitalists included Charles Heinroth, William Churchill Hammond, Samuel A. Baldwin and James T. Quarles. A festival service was held at St. Thomas' Church, with T. Tertius Noble in charge. Sessions were held at Columbia University.

The order to build a large organ for the new Medinah Temple, Chicago, was awarded to the Austin Organ Company. The instrument was to have a four-manual stopkey console and a five-manual drawstop console. It was to be an organ of ninety-two sets of pipes.

The public meetings committee of the N.A.O., of which Richard Keys Biggs was chairman, announced a program of recitals in New York, one of them to be played by T. Tertius Noble Jan. 25 at St. Thomas' Church.

Henry S. Fry opened the new four-manual Austin organ in St. Clement's Church, Philadelphia.

A large four-manual built by M. P. Möller was opened in the Washington Irving High School, New York, with a recital by W. A. Goldsworthy.

Among new colleagues elected by the Guild were Miss Lilian Carpenter, Marshall Bidwell and Elliot Baldwin Hunt.

TEN YEARS AGO, ACCORDING TO THE issue of Jan. 1, 1930—

Professor Harry B. Jepson gave the opening recital on the enlarged Newberry memorial organ in Woolsey Hall at Yale University, New Haven, Conn., Dec. 6. The instrument, it was stated, had 12,000 pipes, of which 5,000 were new.

The University of California at Los Angeles awarded to the Skinner Organ Company the contract for a four-manual organ of eighty-three sets of pipes.

The Reuter Organ Company was building a large four-manual for the new music hall at the University of North Carolina.

Samuel Casavant, vice-president of Casavant Freres, died at Montreal Nov. 23 after a short illness.

Hillgreen, Lane & Co. completed the installation of a four-manual organ in the Sixth Presbyterian Church at Washington, D. C.

C. Harold Einecke of Quincy, Ill., was appointed organist and director at the Park (First) Congregational Church at Grand Rapids, Mich.

After twenty years at the North Avenue Presbyterian Church of Atlanta, Ga., Joseph Ragan went to All Saints' Episcopal as organist and choirmaster.

Herbert C. Peabody became organist and choirmaster of the Church of the Ascension in Pittsburgh in January.

Murvin L. Jones, sales manager of J. C. Deagan, Inc., died at his home in Chicago Dec. 4 after an illness of only a week.

The translator, moreover, deserves the greatest credit for her delightful and idiomatic rendering of what must at times have been rather difficult French to clothe in English dress.

It is fine, too, that you were able to publish before his death the late Mr. Benlow's extraordinarily interesting recollections of W. T. Best. Such contributions from the older generation of organists are always valuable, it seems to me. * * *

Sincerely yours,
L. R. SHERO.

Harrison M. Wild Club Meetings.

Dr. William H. Barnes, dean of the Illinois Chapter, A.G.O., spoke on "Modern Tendencies in Choral Music" at the regular luncheon of the Harrison M. Wild Organ Club Nov. 14. The meeting on Dec. 12 featured Christmas music, sung by a quartet directed and accompanied by Robert R. Birch, after which the members joined in singing carols. The quartet consisted of Florine Schlamp, Dr. and Mrs. Orlen J. Miller and C. A. Swanson.

THE FREE LANCE

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

When *Orpheus* struck his pow'ful trembling *Lure*,
The *Streams* stood still, and *Stones* then did admire:
The *Trees* did dance, and nodding *Beasts* around
Attending stood, for to devour the Sound.
—W. Tans'ur, "The Elements of Music," 1772.

All American musicians, if they think about the matter at all, must realize with some sympathy what the musicians of France, England, Ireland, Scotland and Germany (indeed of all countries on which war has laid its cruel hand) must be suffering. I am going to print a part of one letter sent me by a British friend to show what the "black-out" does to musicians. He begins:

Dear Friend: I am weeks behind with personal correspondence and my friends must be giving me a fine name already. But the war, although giving me enforced leisure, is not helping me to write letters, because my mind is so unsettled owing to the difficult conditions here. If you had to "black-out" every night at 4:30, all blinds down and every corner in every window completely light-proof (from the outside), and could not go out anywhere (as the whole of _____ is in darkness); no street lights, no vehicle lights, a little street allowed, with a few pedestrians carrying torches directed downward—I say, if you had to endure the psychological effect of this repression, you too would find it difficult to bring yourself to letter-writing. It has all been such a sudden change that even now we can only with great difficulty bring to mind what has happened.

My work has dropped to just 10 per cent of what it was all last season. I now have every evening at home with absolutely no professional, routine work here. I work at my lantern-slides; you remember my showing the Lucerne slides to you and Elisabeth? Then I work on my stamp collection, rearranging, and placing in their places the stamps collected in the past few months. By the way, if you will accept them I will send you the set of William Tell's son with the cross-bow. I have also written four characteristic dances and two tone poems for full orchestra, which are not yet scored. * * * We all send kindest and warmest greetings.

Barbirolli is my man. Who of the major orchestra conductors except Barbirolli would flaunt Tory musical opinion and make up a program beginning with the "William Tell" Overture and ending with the Fifth Symphony? Or play the wornout (!), bedraggled, poor, worthless, vulgar and noble Rossini overture with the sweetness, fire and felicitous treatment it deserves? Give us men with the courage of their opinions, with wide musical knowledge and reasonable freedom; put these men in key positions in music.

A son of the Scottish Highlands, Sandy Macpherson by name, boasts that he has played 10,000 tunes "on the air," and he asserts that the five tunes leading the 9,995 are, in the order of their popularity, Handel's Largo (by a long lead), "Lost Chord," "Monastery Garden," "Bells across the Meadows" and "Londonderry Air." I wonder how many of THE DIAPASON's readers of 1940 remember the playing by the Theodore Thomas orchestra of the Largo and of "Träumerei." If organ recitalists are wise will they not use Theodore Thomas' methods of leading and teaching people to love all sorts of good music?

In an interesting way and in a December letter to me, Herbert F. Ellingford, charming man and sterling musician, organist to the Corporation of Liverpool, brings up the question of arrangements for the organ:

"Some programs enclosed may interest you. I am very fond of the Schumann Fourth Symphony. Schumann was not as great a symphonist as Beethoven, nor is his orchestration so individual—the latter perhaps the reason the Fourth Symphony comes off so well in a piano four-hand arrangement or, better still, for organ. I did this arrangement of the symphony some years ago and played it, but was not satisfied with the general effect. So from time to time I altered,

reset and rearranged passages, and finally rewrote the whole of the organ transcription of the whole symphony a second time. You will note I played it Nov. 11, and I played it with much personal satisfaction. Is this worth while? Yes. I really feel that it is, both from my own personal viewpoint and also from the result on the organ. I am more than glad that I did it; it means much writing and some thought as to the best way of setting some things out, but, as I said before, it is worth it in the end."

You will feel that the implied argument is for the advisability of organ arrangements, but the letter also illustrates the old, wise reflection that genius is eternal patience.

The handsome 200-page book of programs of the University of Illinois gives an excellent idea of the character and scope of the pabulum for mind and spirit offered the university's public. Organ-lovers and students are well taken care of in the vesper organ recitals (Sunday afternoons) played by Director Frederic B. Stiven, Professor Russell Hancock Miles, Lanson Demming, John Glenn Metcalf of the faculty of the School of Music and Dr. Miles Hartley and Wayne Dirksen. The whole field of music is covered by artist recitals, orchestral concerts, university chorus concerts, school of music recitals, etc., etc., a total of fifty-five offerings in the academic year. The volume is a valuable source-book for people who may wish to know what is going on in music as a whole.

When I was—well, let us say 30—old enough to know better, at any rate—I liked to play my fugues and other pieces as fast as the traffic would bear. The line of traffic should extend to the listener's ear: speed ought not to be greater than will allow all the music to enter comfortably. What is the use of playing at all if the main outline of the sounds cannot be heard with ease? Have we not cause for complaint over the way our first-rate concert pianists play the repertoire-favorites like the Chopin waltz beginning with the trill, or that in C sharp minor? They will, at times, double or triple the tempo. I'd like to take a piano player record of such a performance and compel the man who had made it to listen to it at one-half or one-third the correct tempo, making him pick off the floor the notes dropped and bawling out at him in violent language my opinion of his artistry. Yes, sir-ee! I have in mind a piano player record of the Chopin C sharp minor "Impromptu." Turn it back to a very slow speed and you will hear the most laughable distortions of the four-against-six notes. Let us catch these rascals of excessive tempo and give them fits.

And some of the orchestral conductors are exactly as bad. Such a time-beater will slam through the finales of the Haydn and Mozart symphonies as if the devil were after him. Boiling oil à la Mikado is too good for such a wretch. [N. B. I feel better now.]

Bach Program in New Jersey Home.

A Bach program marked a musicale at the home of Grenville Comross, organist and director at the Hilton Methodist Church, Maplewood, N. J., in South Orange, N. J., Sunday afternoon, Nov. 26. There were organ, piano, cello and vocal solos. The program opened with a piano and organ performance of the chorale "Jesu, Joy of Man's Desiring" by Helen Comross and Mr. Comross. Caroline A. Fuerth played an organ number, Gertrude Shongar and Mr. Comross played the Bourree in A minor as a piano duet, Eleanor Eberhardt sang solos and the program closed with the chorale "Sleepers, Wake" played as a piano quartet.

Buxtehude Music at Berea, Ohio.

A program of twilight music consisting of compositions of Dietrich Buxtehude was presented at Baldwin-Wallace College, Berea, Ohio, on the afternoon of Dec. 10. The organ soloists were Sara Hammerschmidt, C. Daniel Kissling and Edmund Wright and the vesper choir and string ensemble were conducted by Professor Carleton H. Bullis, with Homer Bomgardner at the organ. Dr. Albert Riemenschneider made explanatory remarks on Buxtehude. The program was in imitation of the famous Buxtehude "Abendmusiken" given at Lübeck in the Advent season.

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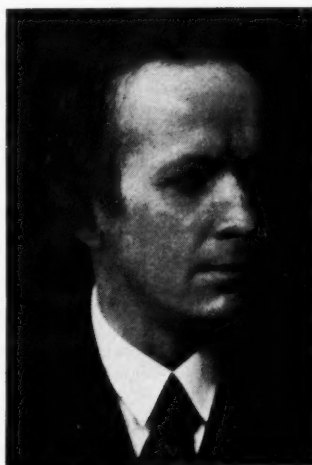
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HANS THEOPHIL MEYER



IN HANS E. THEOPHIL MEYER of Zürich, Switzerland has a progressive organist and composer whose recitals have won him pronounced popularity and who in recent years has devoted much of his time to composition. According to those who have played his compositions, such as Dr. Wilhelm Middelschulte, the works of the Swiss composer are destined to be valuable additions to modern organ literature. For nearly a quarter of a century Organist Meyer has held the important position at the Predigerkirche in Zürich, a post he won in a competition in 1915.

Hans E. Theophil Meyer was born Nov. 8, 1889, in Zürich. After piano study which was begun at an early age he entered the Conservatory of Music of his native city in 1902. Upon completion of the course there he studied organ and piano at the Royal Conservatory in Leipzig, with Professor Karl Straube, Hans Sitt, Professor Krehl and Professor Ruthardt among his instructors. He distinguished himself among the 900 students at the conservatory by twice cap-

turing the Mozart prize for piano playing, and he left the conservatory in 1912 after winning his diplomas with high honors.

Leaving Leipzig, Herr Meyer was appointed to the faculty of the Conservatory at Graz, Austria, where he was prominent as a teacher and concert organist until 1915. He left Graz soon after the outbreak of the world war to the deep regret of the music-lovers of that city and returned to Switzerland. Here he won the Zürich church appointment and then for a period was a teacher at the Zürich Conservatory of Music. He continued his recitals, which differed from the general run and in which many novelties were presented. More recently he has devoted a large part of his time to composition.

Plays at Hanover College.

Charles F. Hansen of the Second Presbyterian Church in Indianapolis, the famed blind organist, was heard in a recital on the new three-manual Möller organ at Hanover College, Hanover, Ind., Nov. 21 and played the following compositions for the faculty and students: "Praeludium," Voris; Pastorale in F; Bach; Minuet, Boccherini; "Sketches of the City," Nevin; closing with an improvisation on "America." Three improvisations by Mr. Hansen playing at the chapel organ were recorded by Professor Max Poland. Dec. 1 Handel's "Messiah" was sung by the Hanover College choir and the soloists were members of Mr. Hansen's quartet at the Indianapolis church. Miss Ruth Graham of the faculty was at the organ. Professor Max Poland was the conductor.

Nevins to Give Bach Mass.

The third annual performance of Bach's B minor Mass complete will be given at the First Presbyterian Church, New York, under the direction of Willard Irving Nevins; the first half on Sunday evening, Jan. 28, and the second half Feb. 25 at 8. Rose Dirman, soprano; Amy Ellerman, contralto; William Hain, tenor; Elwyn Carter, bass, and an augmented choir will participate in this service. Anna Shoremount will be the accompanist for the choruses.

Survey of New Church Music Published in 1939

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

It has been a year of copious publication, especially of works for Christmas. It will be wise to start with these numbers:

- Albanian-Gaul — "Ox Carol." S. Un. chorus. (J. Fischer.)
- Attey-Dickinson — "Sweet Was the Song." Medium solo. Parts for violin, cello, harp. (Gray.)
- Balkan-Gaul — "Candle Carol." S. Un. chorus. (J. Fischer.)
- Bancroft — "In Bethlehem." Unaccompanied. (Gray.)
- Basque-Johnson — "Song of Mary." (J. Fischer.)
- Curry — "The Angels Sang a Gloria." Un. (Gray.)
- Czech-Harris — "Rocking Carol." Un. chorus; some division. (J. Fischer.)
- Davis, K. K. — "A Star Shone Out." S. Un. (E. C. Schirmer.)
- English-Dickinson — "Sir Christmas." T. Children or medium solo. (Gray.)
- English-Whitehead — "Gabriel Straight from Heaven." Un. (Gray.)
- English-Means — "Rejoice and Be Merry." Un. Children or solo. (G.)
- Goldsworthy — "This Is the Winter Morn." Processional; senior and junior choirs. (J. Fischer.)
- Gruber-Curry — "Silent Night." Descant for children or solo. (Presser.)
- Gruber-Lefebvre — "Silent Night" and "Adeste Fideles," with descants. (Galaxy.)
- Homilious-Wismer — "What Great Affection." Uses "In dulci Jubilo." E. (Hall & McCreary.)
- Howe — "Madonna's Lullaby." Un. S. divided. (Gray.)
- Kent, Ada — "No Flower so Fair." SAB. Text by G. Fletcher. (C. Fischer.)
- Lans — "The Time Draws Near." Chorus plus children. (Novello.)
- Marryott — "On Christmas Night." Un. S. (Galaxy.)
- Mexican-Gaul — "Shelter Carol." Chorus and children. (Ditson.)
- Mexican-Gaul — "Nativity Carol of Mexican Shepherds." Chorus and children. (Ditson.)
- Mueller — "All My Heart This Night." Echo quartet *ad lib.* (G. Schirmer.)
- Negro-Fax — "Go Tell It." B. Un. (Presser.)
- Richards — "The Christmas Bells." High solo. Text by Longfellow, useful in time of war. (Galaxy.)
- Russian-Whitehead — "Three Christmas Carols." Un. (Curwen.)
- Schulz-Marryott — "O Come, Little Children." Uses children or S. Un. (Gray.)
- Swiss-Dickinson — "A Heavenly Song Is Sung." (Gray.)
- Willoughby — "Joseph Came Seeking." SSAATB. Un. (C. Fischer.)
- Whitehead — "Shout, O Earth." Uses a tune from "Piae Cantiones." (Curwen.)
- Whitmer — "Two Christmas Carols." Chorus. Un. (Schmidt.)
- Williams, D. M. — "In the Beginning." AB. Sixteen pages. (Gray.)
- You — "Gesù Bambino." New ed., for STB. Solo for B. (J. Fischer.)

Easter Music of the Year

There was the following list of better Easter numbers:

- Angell — "Flushed with Rosy Light." Un. Easy. (Birchard.)
- Broughton — "Hail, Festal Day." SA, and a bit for men. Parts available for brass and tympani. (Gray.)
- Gaul — "Easter Carol of the Three Orphans." Uses children or S. (Galaxy.)
- Hawkins — "We Come with Voices Swelling." TB. Un. (C. Fischer.)
- Heckelively — "Alleluia, O Day of Glory." Double chorus. (Gray.)
- Johnson — "An Easter Salutation." Un., divisions. (Galaxy.)
- Marryott — "Awake, Good People All." Un. (Summy.)
- Marryott — "Carol of the Dawn." Un. (Gray.)
- Nagle — "Ye Sons and Daughters." Un. chorus. (Ditson.)
- Russian-Gaul — "Easter Carol of the Flame." Bar. Chorus and solo choir. (Gray.)
- Scholm — "The Sunlit Hill." Un., eight parts. (Hunleth.)
- Webbe — "This Is the Day." One of best anthems of year. (Gray.)
- Wild — "Blow, Golden Trumpets." (Gray.)

Anthems for Other Seasons

These range all the way from difficult motets for unaccompanied chorus to simple tunes for quartets:

- Allen — "O Where Shall Wisdom." Chorus. (Gray.)
- Andrews — "He That Dwelleth." High solo. (Gray.)
- Bancroft — "O Splendor." SBar., *ad lib.* Whitsuntide. (Gray.)
- Barnes — "Beloved, if God So Loved Us." S *ad lib.* Can be sung by quartet; excellent. (Ditson.)

- Bitgood — "Prayer Is the Soul's Sincere Desire." Chorus. Un. Lyrical. (Gray.)
- Campbell — "I See His Blood." Un. (G. Schirmer.)
- Cope — "Author of Life Divine." Late 1938. (Oxford.)
- Davis, W. R. — "The One Remains." Text by Shelley. (Galaxy.)
- Doersam — "Up-hill." Text by C. Rossetti. Bar. (Gray.)
- Edmundson — "The Radiant Morn." ATB. (J. Fischer.)
- Edmundson — "None Other Lamb." Un. chorus, divisions. (J. Fischer.)
- Egerton — "Psalm C." Very interesting accompaniment in form of toccata. Needs chorus. (Gray.)
- Gaul — "Bulgarian Harvest Chant." S (cantor). (J. Fischer.)
- Goldsworthy — "My Soul and L." Fourteen pages. Text by Whittier. (J. Fischer.)
- Hall, H. — "Break Thou the Bread." S. Short introit. (Novello.)
- Hawkins — "Father, I Know." High solo. Quartet. (G. Schirmer.)
- Hutchings, Arthur — A number of short unaccompanied motets or anthems (Novello), of which I like best "O How Glorious" (All Saints) and "All Ye That Pass By" (Lent).
- James — "Hail, Glorious Day." Un., double chorus. Fourteen pages. Nature. Not easy. (Gray.)
- Jewell — "God Is Light." TB. (Schmidt.)
- Jones — "Psalm XXII." T. (Flammer.)
- Kramer — "Thy Will Be Done." Quartet. (J. Fischer.)
- Ley — "A Prayer for Peace." Un., easy. Late 1938. (Oxford.)
- Lundquist — "Ye Lands to the Lord." Un. (Hall & McCreary.)
- Lundquist — "Blessed Jesus, at Thy Word." Un. (G. Schirmer.)
- Lundquist — "On God, Not on Myself." Un., six parts. (G. Schirmer.)
- Marryott — "O Lamb of God." Un., eight parts. (Ditson.)
- Mueller — "Laudamus Te." Un., eight parts. (G. Schirmer.)
- Mueller — "Judge Me, O God." S. Eight parts. (G. Schirmer.)
- Nagle — "Who Are These?" Admirable prize anthem. Saints and Easter. (Gray.)
- Nevin — "The Lord God Spoke." SAB. Peace of God. (J. Fischer.)
- Skinner — "Rebuke Me Not." Effective organ part on three staves. (Summy.)
- Schmutz — "Hear My Prayer." (Summy.)
- Sowerby — "Blessed Are All They." For a clergyman's anniversary. A few words could be changed. (Gray.)
- Stoughton — "Lift Up Your Heads." Old-fashioned tune. S or T. (Presser.)
- Thiman — "Ring Out, Ye Crystal Spheres." Text by Milton. Fifteen pages. Chorus, seven parts. Orchestral parts. (Novello.)
- Thiman — "There Is a Stream." High solo. (Novello.)
- Thomas — "Canticle of St. Francis." STB. Nature, excellent and not difficult. (B. F. Wood.)
- Thompson, J. W. — "A Mother's Day Prayer." Un. (Summy.)
- Thompson, Van D. — "O Love Divine." Un. (Gray.)
- Webbe — "Jesu, the Very Thought." Un., six parts. (Gray.)
- Whitehead — "O Blessed Spirit." ST. Un. (Gray.)
- Woodman — "Humanity Is One." (Galaxy.)

New Editions of Older Anthems

Professor Lundquist has been publishing a number of admirable works in a series (Summy). These include not only ordinary "editions," such as one of Palestrina's well-known "We Adore Thee," but also the following compositions on the melodies of old chorales, really creative works:

- Cruger — "Blessed Jesu, at Thy Word." Decius — "O Lamb of God."
- Moren — "Behold, a Host." S.
- Sweelinck — "Glorify the Lord." For SSATB.

These are all unaccompanied. So is his anthem on the Swedish chorale "Come, All Men," for Lent, with some *divisi* (G. Schirmer). There is danger that he will publish so many things in one year that all of them will receive less attention than they deserve.

- Other good things include:
- Bach-Stoessel — "Festive Song of Praise." Sequence of three chorales from Cantatas 79, 107 and 129; could be sung as a choral cantata or separately. Orchestration available. (Birchard.)
- Bach-Whittaker — "Wake, O Wake." From Cantata 140. String parts available. (Oxford.)
- Bach — "Out of the Depths." Chorus from Cantata 38. (E. C. Schirmer.)
- Grieg-Bull — "The Great Angelic Host." Un., eight parts. (C. Fischer.)

- Lindeman-Davis — "Long Hast Thou Stood, O Church." Un., divisions. (E. C. Schirmer.)
- Mendelssohn-Whitehead — "He Wants Not Friends." From the Andante, Sonata 6—a happy idea. Melodious. (Ditson.)
- Morley — "Agnus Dei." Un. (E. C. Schirmer.)
- Palestrina-Williams — "Miserere." Un. (E. C. Schirmer.)
- Palestrina-Holler — "We Adore Thee." Un. (Gray.)
- Phillips, Peter (Seventeenth Century) — "Glorious in Heaven." Un., SSATB. All Saints. A discovery. (Novello.)
- Tallis-Marks — "All Praise to Thee." Bar. (Presser.)

Music for Junior Chorus

The choirs of children increase in popularity. For them Dr. William Lester has edited three volumes (Summy). His "Carol Junior Choir Book" is for unison with optional descants; his "Cecelian Junior Choir Book" has numbers in two parts; his "St. Dunstan Junior Choir Book" is for SA plus baritone. Here are some pretty numbers for choirs singing in two parts, SA:

- Bortniansky-Black — "O God of Might." (Gray.)
- Bortniansky-Davis — "Lo, a Voice to Heaven." (E. C. Schirmer.)
- Diggle — "The Christmas Child's Lullaby." (FitzSimons.)
- Dyson — "God Made Us All." (Novello.)
- Frank-Davis — "O Lord Most Merciful (Panis Angelicus)." (E. C. Schirmer.)
- Gevaert-Dickinson — "A Joyous Christmas Song." B part optional. (Gray.)
- Humperdink - Shattuck — "Prayer." (Gray.)
- Lester — "Sing All Nowell." (Schmidt.)
- Mozart-Holler — "Jesus Calls Us (Ave Verum)." (Gray.)
- Mueller — "Blow, Winds." Christmas. (G. Schirmer.)
- Polish-Dickinson — "When the Dawn Was Breaking." Easter. Parts for violin, cello, harp. (Gray.)
- Reimann-Dickinson — "By Early Morning Light." Easter. (Gray.)
- Swiss-Dickinson — "A Heavenly Song." May be sung in unison. (Gray.)
- Thiman — "How Lovely Are Thy Dwellings." (Novello.)

It should be remarked that all these will make pretty duets for SA, or choruses for women singing in two parts. Except for the Swiss carol, the Dickinson numbers are furnished with an optional part for baritone. The following are for unison, some of them with descants:

- Holler — "Our Shepherd." (Gray.)
- James — "Wisdom Crieth." (Gray.)
- Oldroyd — "Ye Watchers." Descant. (Oxford.)
- Phillips, M. F. — "Lord of the Hills." Descant. Useful in time of war; subject is God's protection. (Novello.)
- Whitmer — "A Child's Prayer." (Ditson.)
- Woodgate — "A Child's Prayer." (Novello.)

For Women's Voices

I do not recall a previous year when there were so many admirable new issues of this type. The several series prepared at colleges for women are part of the explanation, but I think that all mixed choirs are beginning to use an occasional number for women's voices. The list includes:

- American Carol-Niles — "I Wonder as I Wander." Un. S plus 4. One of the most beautiful melodies ever discovered in our mountains. Useful at Christmas. (G. Schirmer.)
- Appalachian-Abbott — "Jesus the Christ Is Born." Three parts. (C. Fischer.)
- Appalachian-Abbott — "Jesus, Jesus, Rest Your Head." Three parts. (C. Fischer.) In the new Barnard-Columbia Series. Good, both.
- Bach-Bement — "Thou Guide of Israel." Three parts. (J. Fischer.)
- Bach-Willoughby — "Lord, Hear the Voice." Un., four parts. (C. Fischer.)
- Cornish-Lefebvre — "Holy Day Holly Carol." Three parts. (Galaxy.)
- Davis — "Christ Is Risen Today." Three parts. (Galaxy.)
- Davis — "The World Itself Keeps Easter Day." S. Un., four parts. (Galaxy.)
- Gallus-Branscombe — "God Hath Now Ascended." Five parts. (J. Fischer.)
- Handel-Willoughby — "O Thou That Tellest." Four parts. (C. Fischer.)
- Haydn-Bement — "Now Shine the Stars." Three parts. (J. Fischer.)
- Haydn-Geer — "Song of Thanksgiving." Four parts; un. *ad lib.* (C. Fischer.)
- Mendelssohn-Harris — "Let All Men Praise." Four parts. (Schmidt.)

- Mendelssohn-Willoughby — "O Come, Everyone," from "Elijah." Four parts. S. *ad lib.* (C. Fischer.)
- Montani — "Ave Maria," or, for Protestants, "Bow Down." Three parts. Late 1938. (G. Schirmer.)
- Nicholson — "Cleanse Us, O God." Three or four parts. (Oxford.)
- Parker — "Ave Virgo Gloriosa." Four parts, sixteen pages. S. (G. Schirmer.)
- Sanford — "The Presentation." Uses the "Puer Nobis." SA solos. Accompaniment for piano or organ and violin. (Gray.)
- Schubert-Geer — "Thou That from Heaven Art." Un., four parts. (C. Fischer.)
- Thomas, C. — "The Lamb." Three parts. (G. Schirmer.)
- Thompson, J. W. — "A Mother's Day Prayer." Editions for SA and SSA. (Summy.)
- Vulliamoz — "The Storke." Christmas. Three parts. (Galaxy.)

For Men's Voices

The chief event of the year in this form is the inauguration of a new series edited by Professor McKinney of Rutgers University, including:

- Aichinger — "Sing to the Lord." Three parts.
- Bach — "Come, Sweet Death." Four parts.
- Bach — "Three Chorales." Four parts.
- Bach — "We Hasten to Ask." Two parts.
- The McKinney set will be found listed under the title of "University Singers Series," published by the firm of J. Fischer. Other useful numbers include:
- Harris — "Rocking Carol." (J. Fischer.)
- Lefebvre — "Silent Night" and "Adeste Fideles." (Galaxy.)
- Matthews — "Song of Liberty." Orchestral parts available. (Gray.)
- Nicolai-Wolff — "How Brightly Beams." (J. Fischer.)
- Sibelius — "Onward, Ye Peoples." Accompanied. (Galaxy.)
- Watters — "Laudate Pueri." Organ or four-hand piano accompaniment. (Gray.)
- Whitehead — "Lead, Kindly Light." Tune "Sandon." (Curwen.)

Canticles and Other Service Music

There are many fine things here, including:

- Arnold-Williams — Oxford Liturgical Settings of Holy Communion: No. 1, with separate edition for congregation, and No. 3, by Bullock. (Oxford.)
- Bach — Benedictus in A flat. SB solos. (Schmidt.)
- Candlyn — Benedictus, shortened form. Excellent. (Schmidt.)
- Darke — "May the Grace of Christ." Wedding hymn. (Novello.)
- de Tar — Communion Service in E. (Gray.)
- Douglas, W. — Magnificat. Un., eight parts. Latin words only. (J. Fischer.)
- Edmundson — Seven Final Amens. (Gray.)
- Edmundson — Benedictus es, Domine, in G. (Gray.)
- Gaul — Jubilate in B minor. (Galaxy.)
- Howells — Magnificat and Nunc Dimittis, No. 3, for men. (Oxford.)
- Lang — Benedictus in C sharp minor, for men. B solo. (Novello.)
- Lang — Te Deum, same key. Men. (Novello.)
- Marks — Communion Service in E. Easy. (G. Schirmer.)
- Martin, M. — Book of Introits. Intended for Lutheran service, but widely useful. (Gray.)
- Miller — Call to Worship and Five Modern Amens. (Cornell Publishing Company, Ithaca, Cal.)
- Puffo-Willan — Magnificat and Nunc Dimittis. (Gray.)
- Stewart — Magnificat. (Oxford.)
- Titecomb — Magnificat and Nunc Dimittis in A. (C. Fischer.)
- Whitehead — Benedictus es, Domine, in D minor. Excellent. (Galaxy.)
- Willan — Coronation Te Deum. Late 1938. Fine. (Harris.)
- Wolff — Parish Eucharist. (Novello.)
- Viadana-Willan — Magnificat and Nunc Dimittis. (Gray.)

Observe that Dr. Willan has started a new series with H. W. Gray.

Cantatas and Other Longer Works

These range all the way from Bach to Bairstow and seem to indicate renewed interest in a form which has been overshadowed by carols for some years. The list:

- Bach — "Unto Us a Child Is Born." Solos for ATB (or Bar). Thirty-one pages. Sure to be popular. (Galaxy.)
- Bairstow — "The Prodigal Son." Thirty-four pages. (Oxford.)
- Burnell — "For Us Men." Fifty-two pages. Solos for STB. Easy. Passiontide.

Has useful soprano solo, "Go to Dark Gethsemane." (Novello.)

Garden-Charlotte Lockwood—"The Song of Amos." S-Bar solos. Uses Hebrew melodies. Useful soprano solo, "Behold, the Days Come." (Gray.)

Harwood—"Sacrifice Triumphant." STB solos, including a useful one for bass. "O Lord, Thou Hast Searched Me Out." Fifty-seven pages. Has hymns and lessons to be read. (Novello.) Opening chorus should be published separately.

Lester—"An Easter Sequence." Twenty-three pages. Easy. Based on traditional carols. (Good. (J. Fischer.)

Matthews and Nagle—"Masters in the Hall." Musical play for men's chorus at Christmas. Seventy-five minutes. Solos for TBBa, and four speaking parts. Period of 1830. Uses secular folksongs as well as carols. Bound to be popular. (Ditson.)

Matthews—"Pageant of Easter." Forty-five minutes with pageantry. Has useful high solo, published separately, "O Love That Wilt Not Let Me Go." Orchestral parts available. (Gray.)

Weinberg—Sabbath Morning Service. Baritone cantor. About fifty minutes. Could be used as oratorio. Interesting organ pieces. Impressive example of modern Jewish composition based on knowledge of tradition. (Bloch, New York.)

Vocal Solos

I have mentioned a few solos which occur in the cantatas just listed. Here are others:

Andrews—"I Heard the Bells." Medium or low. Christmas, in war-time. Text by Longfellow. (Galaxy.)

Bush—"Ring Out, Ye Merry Christmas Bells." Two keys. (Presser.)

Cadman—"O Ye Who Seek the Lord." High or medium. Needs big voice. (Gray.)

Conant—"In the Bleak Midwinter." Fine text by C. Rossetti. Medium. (Galaxy.)

d'Arba—"Down a Narrow Silver Way," or "Laudate Eum." Lovely number for medium voice at Christmas. (Novello.)

Matthews—"O Love That Wilt Not." From cantata, separate; very useful, and gracious to the voice. High. (Gray.)

Nevin, Gordon—"They Brought Him Gifts." High. Melodious. (J. Fischer.)

Palmer, arrangement by Bailey—"Come, Sinner, Come." Medium. (Gray.)

Compositions for Organ

The most interesting new compositions, of a serious sort, include a number by Dr. Seth Bingham, all published by J.

Fischer: Passacaglia, "Bells of Riverside," "Agnus Dei," Toccata on "Leonie," "Night Sorrow," Prelude and Fughetta in F. Professor Stanley Saxton has a useful set on familiar hymns, published separately (White-Smith): "Evensong" on "Softly Now"; "Thanksgiving" on "Come, Ye Thankful People," and Fughetta on "Rise, My Soul." Other effective numbers on hymns and chorales include:

Bedell—"Reverie-Improvisation on "Picardy." (Gray.)

Clark—"Prelude on a Second Mode Melody of Tallis. (Novello.)

Edmundson—Seven Classic Preludes on Old Chorales, including "Ein feste Burg" and "Fairest Lord Jesus." (J. Fischer.)

Gaul—Children's Easter Festival, on "Puer Nobis" and "Arimathea." (J. Fischer.)

Gaul—"To Martin Luther's Christmas Carol." (J. Fischer.)

Harker, C.—Three Preludes on Old French Melodies. Excellent. (Novello.)

Schmutz—Chorale Prelude on "Lead, Kindly Light." (Summy.)

Marcel Dupré's great edition of Bach has reached the fifth volume, published by Bornemann in Paris and Gray in New York. A number of little pieces by Bach have appeared; for example, "A Group of Five Pieces," edited by Edmundson (J. Fischer); "Two Airs," edited by Kraft (Gray); "Badinage," edited by Dickinson (Gray); a Bourree from the Suite in E flat for cello, edited by Whitehead, and "Three Little Pieces," edited by Wall (Novello). Clarence Waters has a new edition of a well-known "Noel" by d'Aquin (Gray); a pretty Sarabande by Schenck is well arranged by Whipple (Gray), and Clarence Dick-

inson has edited together "Two Ancient Melodies" (Gray) that come from the thirteenth and fourteenth centuries. Here are a few other things worth examining:

Andrews—"Devotion." (Gray.)

Cronham—Two books entitled "Music for the Hammond Organ" and "Pedal Studies for the Hammond Organ." (J. Fischer.)

Gaul-Black—"March of the Wise Men," from a cantata. (Gray.)

Gretchaninoff-Black—"Slumber Song," (Gray.)

Holler, editor—"Book of Chime Preludes." (Gray.)

Weinberger—"Six Bible Poems." Rather too short to be useful unless played as a set, but colorful. (Gray.)

You may like to know that Mr. Wyre has edited "Twelve Christmas Carols for Brass Choir" (Presser). The Sibelius number for the fairs this year, "Onward, Ye Peoples" (Galaxy), can be obtained in an edition for organ and also in one for organ and piano; it sounds like Elgar. The Dominion carillonneur, Mr. Price, has edited a Handel "Suite for a Musical Clock," so that it can be played on thirteen bells; he has also composed an "Air for Carillon with Variations" (Oxford).

New Books of 1939

Several books will increase professional knowledge and interest, including the charming little "Biographies of Great Musicians" that Novello now publishes. Your students will enjoy these, and the little pamphlets will refresh your own recollection before you lecture or teach. The best book on hymnody that I have seen this year is Dr. Fleming's "The Highway of Praise" (Oxford), published late in 1938. And I should mention these:

Andrews—"Book of Descants." (Gray.)

Grace—"Thirty-four Studies in Sight-Singing and Interpretation for Mixed Voices." (Novello.)

Jacobs, Mrs. R. K.—"The Successful Children's Choir." (Choir Publications, Los Angeles.)

Scholes—"Oxford Companion to Music." A lively, useful work if you have the price. (Oxford.)

Sims—"Sight-Reading for Choir Boys." Novello Music Primer No. 118.

Finally

Finally, we have done very well in 1939, though my reviews cannot possibly tell all the story. For a considerable part of a week, every Christmas season, I mull over this annual article, usually with melancholy realization of the loss of such a merry-hearted and accomplished colleague as Mark Andrews, whom we all mourn this month, but always with gratitude that I have been connected with a profession which contains so many devoted and truly gifted men and women. I am grateful for your comments and suggestions, and I hope to

be cheering for you again at the close of the new year. Peace to your hearths!

G. A. NIETHAMMER HONORED ON FIFTIETH ANNIVERSARY

Bethesda Lutheran Church, Chicago, observed the fiftieth anniversary of G. A. Niethammer as a teacher, organist and choir director on Sunday, Oct. 22, with a special evening service. The church was crowded to the doors. The three choirs sang and William F. Wittmer, brother of the pastor, served as guest organist for the occasion.

After the services an informal gathering was held in the assembly-room. The guest of honor was well remembered by the various organizations of the church. Four of his classmates were present and expressed their felicitations and among the clergy present were half a dozen Lutheran pastors.

An unfortunate accident occurred late in the evening when Mrs. Niethammer fell in her home on her return from the celebration at the church and fractured her hip. She has been at the Ravenswood Hospital since the accident, but is now well on the way to recovery.

Mr. Niethammer was born July 13, 1872, in Ottawa County, Michigan. He was graduated from Concordia Teachers' College with the class of '89 and continued his music studies with noted Chicago teachers. He has served the following congregations as Christian day school teacher, organist and choirmaster: St. James' Lutheran, Chicago, eight years; First Trinity Lutheran, Buffalo, one year; St. Peter's Lutheran, Chicago, sixteen years; First St. Paul's Lutheran, Chicago, seventeen years, and Bethesda Lutheran for the last eight years. He is still active at Bethesda as organist and choirmaster and directs the Bethesda Choral Club, the junior chorus and the children's choir.

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Principles of Ensemble; A Study of the Tonal Architecture of the Organ

By J. B. JAMISON
(Third Installment.)

Cohesion is another of those organ terms that cover a multitude of vaguenesses. As far as I can find out, no one has pinned it down with indisputable exactness, or shown just what the phenomenon is, though the way to this may be found in sound photography. But for all practical purposes of organ designing and criticism, it might be likened to a meshing or interlocking of partials, or a joining of harmonics to other harmonics. It has something to do with blend, for those stops that will not blend will certainly not cohere. It could, more properly, be said to have to do with fusion, for one of the first rules for chorus cohesion is that the members shall be of very similar harmonic development. In the customary or frequently used series, from low to high, of 16-ft., 8-ft., 4-ft., 2 $\frac{3}{4}$ -ft., 2-ft., which for convenience we might call the "vertical chorus," it is essential to success that all members should partake of the same general flavor. One cannot expect cohesion from this series if the unison is fundamental, the double and octave brilliant and the fifteenth fluty. The twelfth, being an off-unison, is an exception, and in a diapason chorus is best when somewhat fundamental, for then it adds its basic pitch with a paucity of harmonics, thus more exactly fulfilling its duty.

Now if the Helmholtz principle is true, stops of similar timbre have similar harmonics in similar relative strength. If a diapason unison and octave of like or identical timbre should be played together, would it not be reasonable to suppose that the harmonics of the one reached out, so to speak, and coinciding with, joined those of the other? Whereas if the unison were fundamental and the octave bright, how could such a union of harmonics take place, for obviously no coincidence of harmonics would exist? The place for color differentiation, therefore, does not lie in members of a vertical chorus, but in the "horizontal" planes of the several choruses (single stops of identical pitch). In fact, two general rules for successful ensemble planning may be said to be: (a) Keep the vertical chorus members alike or very nearly alike. (b) Differentiate the horizontal stops of like pitch (whether in the same or a different class) as much as blend will permit. Thus are secured chorus homogeneity and cohesion, and playing variety.

Mixtures Cement in Tonal Masonry

Mixtures are the cement in the masonry of tonal architecture. Where natural harmonics are too few, artificial ones will take their place and bind intractable voices into the common structure. Under the subject of mixtures we shall see how correct mixture work will absorb even unison flutes!

Approaching the matter of the influence of pressure on blend and cohesion, it is difficult to avoid mention of one of the typical misconceptions that bewilder and confuse those who seek to unravel the truth from a tangle of half-truths. I have heard it said by organ critics that a low-pressure chorus reed, though very bright, will sound better and blend better with other stops in a dead room than will a higher pressure reed of the same name, power and general brilliance—in other words, that low-pressure reed brilliance is satisfactory in acoustic conditions unfavorable to brilliance generally, and where a high-pressure reed would be markedly unmusical. There is evidently a catch somewhere. Not being able to understand this I am equally unable to believe it.

It is unquestionably true that high-pressure reeds—by which is meant six inches water gauge and over—*can* (with well-curved thick tongues) be voiced so as to yield too "compact" a timbre, lacking in "loose" freedom and unqualified to blend with brilliant flue-work. But such terms are useless. "Compact" is a vague way of saying that there is too much fundamental. "Loose" is another word for "brilliant" (weakness of the fundamental). Any tone is nothing more than a balance of fundamental and partials which varies according to the treatment of the pipe producing it. Changing the thickness and curvature of a reed tongue, or altering the shape of the resonator, etc., can make reed timbre fundamental or bright, compact or loose.

What the critic probably had in mind in describing low-wind reed timbre was lack of fundamental caused by a very definite physical condition. When a reed is voiced to around three-inch pressure, the tongue, which is made as thin as commercial methods permit, is still too stiff to be positively closed against the face of the shallot by the weak current or, pressure of wind, and until such positive and complete closing takes place at each vibration, the fundamental of the tone is not strongly developed. So any low-wind reed lacks fundamental, and as fundamental tone is the hardest of all to absorb in a chorus, it is true that the reed does not "stick out" and in such degree the claim to blend is supported. But if a reed pipe resonator has a split seam, or if there is a leak in the pipe, this also weakens the fundamental before it affects the partials, and the tone of the pipe is considered spoiled. In that case its timbre is strikingly similar to that which is obtained from very low pressure. It seems difficult, therefore, to praise what is deliberately voiced into a pipe when, if the identical timbre were the result of an imperfection it would be criticized. Reed voicers have coined a name for this low-wind or defective reed tone. They call it "empty," and so it is. The best results never follow the use of extreme or abnormal timbres.

Pressure for Chorus Reeds

Some of the world's finest chorus reeds have been voiced to twenty-inch wind and far more, without much printer's ink being wasted in calling them unmusical. They blend perfectly with their ensembles. On the other hand, those examples of extremely low wind voicing that I have personally heard are readily open to the suspicion of being excessively thinned, lacking in true dignity or body and proffering the substitute of empty snarl for the respect-compelling firmness that backs up the real threat. There would seem to be no reason for voicing chorus reeds to less than four and one-half-inch wind, at which pressure the tongues will close positively, and even this low-wind timbre is so brilliant—if it has any power—that it should be used only in very resonant conditions. By abnormally low wind one can produce tone so innocuous that it will "blend," or, as we have seen, "fuse." But character and purpose of reed tone are lost by such treatment and waste of material is incurred.

As an example of high-pressure reed timbre in a very dead room may I cite the swell chorus reeds in St. Mark's Church, Audley street, London. They are among the very finest of my experience. They are voiced to eight-inch wind, made with parallel shallots after the French fashion, and have been perfectly poised between firmness and fire. These reeds in an almost completely dead church are terrifying in their threatening quality, and blend (in the true sense) magnificently. They utterly lack thinness because they develop just enough fundamental to satisfy the lack of resonance. Naturally their thicker tongues will "stay put" better than the delicate, thin tongues voiced to very low wind. Finally, fundamentalless tone in a dead room is contrary to acoustic law.

Low Pressure Advocated, Conditionally

This matter of low pressures has been discussed so much and sometimes so loosely that perhaps I may be permitted to add a few conclusions based on my own investigation. I have found that low pressure is conducive to the best speech and timbre of diapasons below middle C. Above that point it has not been proved to me that it is. Three to three and three-quarters inches appears to be the best pressure range for diapason basses. To get at why this is so one must consider the shape and make-up of the diapason pipe. It is open at the top and has a funnel-shaped foot, a "languid," or thick, flat piece of metal soldered to the top of the foot and separating it from the upper pipe cylinder. At the mouth side the languid is cut straight, so as to be parallel with the lower lip's edge, and the space between them—adjustment of width of which is vital to correct speech—is called the windway, or "flue." Through it the air stream rushes from the foot upward. This apparatus for

generating harmonics stands on the top-board of a chest, over a hole which is closed on the lower side of the board by a pallet valve. Depression of the key starts a train of mechanisms that opens this valve, allowing pressure air to rush from the chest through the pipe foot. The important point is: How does it rush? The pipe mouth can be wide and low, as in Schulze type voicing, or narrow and high, as in the phonon variety. The wider and lower the mouth the louder and brighter the tone; the narrower and higher, the softer and more fundamental. But for the time we are less interested in the shape and size of the mouth and what happens to the air-stream thereabouts than in what happens to it from the instant the valve starts to open to that in which the impulse rises to the languid and the stream passes through the flue.

Assuming that the valve opens properly, impeding the inrush of air from the chest as little as possible, the pressure air enters the small foot opening and starts to fill the inverted cone of the foot. If the chest pressure be high, the opening at the bottom of the foot small, and the foot widens out abruptly to its full top diameter, it is reasonable to believe that a "jet" of air, far narrower than the upper end of the pipe foot, and which travels faster at its center than at its sides, attempts this filling, in which case there are likely to be areas of unequal pressure within the foot for a perceptible time—until the incoming at the toe and the outgoing at the flue strike a constant balance, when the pressure throughout the foot tends to become more nearly equal. If the toe opening is very small, this jet condition will be exaggerated. If the toe opening is much larger the pressure throughout the foot will be equalized sooner and there will be fewer instances of currents and eddies—high and low pressure areas. Also, if the pipe foot be short, with an obtuse angle from toe to languid, it is clear that the conditions favoring the jet are aggravated, whereas if the foot were longer and the angle from toe to languid more acute there would be less encouragement to the jet and eddies.

Perfect attack and speech depend on a practically instantaneous equalization of pressure within the foot, for if part of the chest wind rushes through the foot and emerges through the flue before such equalization takes place, the pipe will try to speak under a false or temporary pressure, and will spit or chirp. As soon as equalization is accomplished the air-stream pressure will change from this premature attack condition, and with it the quality of the tone produced.

So the ideal condition is to have the pipe foot long, the angle gradual, the foot opening large. All these factors promote rapid pressure stabilization within the foot. Of course, the lower the pressure, the larger the foot opening can be without overblowing the pipe, and it is *this* that commends using as low chest wind as is practicable. If we should place such a properly made pipe, with large foot opening, etc., on a chest containing air at three and three-fourth-inch pressure, we would find, by fitting a water gauge to the foot of the pipe, just under the languid, that the pressure within the foot, at the flue, is about two and three-fourth inches, assuming that the pipe speaks normally. If we should restrict the foot opening somewhat and raise the chest pressure to five inches, we would find the pressure inside the foot still about the same, two and three-fourths inches. It is possible to get just as much power as the pipe will yield without forcing, from any pressure a trifle over two and three-fourths inches, by enlarging the toe opening. In other words, so far as power is concerned, chest pressure is relatively unimportant, while flue pressure is all-important.

Bass Pipes More Difficult

At middle C the usual pipe diameter is in the neighborhood of two and one-fourth inches, and the foot about eight inches long, the mouth a trifle less than two inches wide, the toe opening about seven-sixteenths inch. So, considering the opening at its bottom and the mouth width at its top, the foot of the middle C pipe is a narrow inverted cone with a gradual angle of increase. But at tenor

C the pipe diameter is nearly four inches, and at CC about six and one-half inches! The mouth width at tenor C is about three and one-half inches and at CC close to five and three-fourths inches. Thus the cubic content of a bass pipe foot is several times that of middle C, while its length has increased to only a little over a foot and the toe opening to about one inch. Or, in rough terms, the bass pipe feet are very much more "squat," with far wider angles of increase, far wider exits for the escaping air, and only proportionately larger entrances for the chest air than middle C pipe. From this it is readily seen that pressure equalization and stabilization within the bass pipe takes considerably longer to accomplish than in the smaller higher-pitched pipes. Consequently what we would anticipate is actually true, and voicers have far more trouble making bass pipes prompt and mature in speech than they do with middles and trebles.

It might be imagined that for prompt, mature speech the air impulse should rise horizontally and evenly, from toe to languid, and reach the edge of the flue all in a flat level plane. Supporting this could be the argument that bass promptness is helped by mouths slightly narrower than a regular progression would indicate, for this would tend to minimize the sensitive area affected by or affecting the air-stream. One can easily see that if the pressure impulse rose in an acute dome, due to a "jet," and the mouth width were reduced to a mere point, the very tip of the dome, at the pipe mouth, would, so far as the mouth were concerned, be "level." But this, though an intriguing fancy, is only such, and promptness can be said to depend mainly on prompt stabilization of the pressure within the foot. The narrower the mouth, or the narrower the flue (restriction of the air exit), the sooner this is brought about.

It has long been asserted that the ancient bar and slider chest gives a better attack and tone for diapasons. In such a chest there is a large chamber of air immediately below the pipe toe and above the pallet, which latter is far larger than in the usual "one-pallet-to-a-pipe" type of chest, and the influx of pressure air is undoubtedly speeded up by the lack of side-wall or "skin" friction. Bonavia-Hunt suggests an artificial barred chest made by placing bottomless "boxes" about four inches square and two inches high over extra large valves and standing the pipe in a normal-size hole in the top of the box. Applying such a box to a middle C pipe, I find the speech prompter and the tone more singing, but I also find that approximately the same result can be obtained by slightly enlarging the toe opening of the pipe and standing it over a regulation middle C pallet on an ordinary modern chest. However, in the basses it was found impossible to get as fine quality of tone or as instantly mature speech without the aid of the box.

Shows That Basses Need Help

All of which goes to show that basses need help, but upper pipes less or none, and that the effect of low pressure on attack and timbre is more pronounced in the lower half of the keyboard. Both Cavaille-Coll and Father Willis used higher wind for their trebles, at times, in order to balance them in power against the basses. Certainly such masters would not have done this if it had meant a sacrifice of tone quality.

I was once fortunate enough to get hold of a copy of a lecture by the late W. E. Haskell on what probably takes place within a pipe when it speaks. It was his belief that the harmonics generated by any pipe existed independently, as separate waves, and not as a "resultant" wave. Bonavia-Hunt has broached the theory of the "formant," which, as nearly as I can grasp his meaning (and I am not at all sure that I do), is that under certain favorable conditions of sudden, jolting attack these separate harmonic waves do indeed "crystallize" to a resultant wave. He believes that the singing timbre of the characteristic Schulze pipe is the result of the "formant" being so accomplished, and states that due to incorrectness of voicing conditions influencing attack in many pipes it may never be "born" at all. There is no question that his box experiment will

produce this different and singing tone. It is easily heard by anyone to be better than what can be obtained without the box. It is a temptation to indulge in the interesting, though profitless, speculations associated with pipe diameter and mouth treatment that seem to support such a formant theory.

Low pressure as used by the older builders was a physical necessity, brought about by the limitations of the tracker action and crude blowing apparatus. With the invention of electro-pneumatic action and fan blowers these difficulties were too much removed. The new facilities permitted the abuse of pressure and exaggerated winds and timbres were developed. I believe the organ of the future will return to low wind for the flues, especially the basses, as their voicing is made easier and the timbre unquestionably is bettered by its use.

It has been known for years that pipes should have plenty of speaking room on the chest—should be adequately spaced. Crowded pipes cannot do justice to their voicing. Crowding distorts the tone before it issues from the organ and emerges into the church. Better spacing calls for longer chests and these in turn require more installation room. Low pressure for the flues means larger pallets and pneumatics to operate them. Bonavia-Hunt "boxes"—artificial barred chest condition—take extra space. All this costs more. The buyer should always be told about such details and the competence and good intentions of the builder may be gauged by his speaking of them or not. The buyer should not willingly consent to construction and installation that preclude best results. We should understand that the builder who "does things right" has to ask more money for his product. In the end he delivers by far the best value. Tone is the physical result of physical conditions. They must be ideal if the best tone is to be produced. Nothing will take their place or serve as a substitute for them. It is no use deluding ourselves on this point. Nature is uncompromising.

Position of Languid Vital

These general conclusions concerning the value of low wind for flue voicing, as well as a fairly standardized system of scaling and balancing the various members of a flue chorus in power and timbre, have been the common property of several of the better American builders for some years, but there is one matter that has been unknown to or neglected by those who have apparently possessed the rest of the information necessary to the putting together of a good ensemble, and that is "slow side" voicing.

I have called a pipe "an apparatus for making partials," and that is an accurate name, but with scale, mouth width and height, toe opening, foot length and pressure, etc., all favorable, there still remains one item that in some ways is perhaps the most vital of all, and that is the position of the languid. If this—to all intents and purposes—palate is raised sufficiently, the speech of the pipe verges on slowness and the timbre takes on an easy singing quality somewhat less powerful, a trifle less prompt in attack, and assuredly less forced, than if it is depressed a minute fraction—say one-hundredth of an inch. This raised languid yields what is called "slow side" tone.

By the disposition and dimensions of the various parts of the pipe that influence quality of tone, the voicer who knows his trade and *who also knows good tone*, "places" the pipe's voice just as the teacher does a singer's. Good tone is good tone in a tenor, a baritone, a piano, an organ pipe, a violin or what not. Invariably it can be described as a pleasing balance of partials, and the more partials, the richer the timbre. "Pleasing balance" may be taken to rule out forced quality, for overworked tone (forced tone) has certain partials too much in evidence to qualify as "balanced." The "white voice," poor in overtones, is universally disliked by those who know tone. The forced voice, with some of its partials too prominent, likewise is judged inferior. The properly placed voice, in which the many partials are individually inconspicuous, is considered ideal. Raising the languid helps bring about this desirable result in an organ pipe. Such timbre has a cantabile quality never to be forgotten, once heard. It pervades, not assaults. It has true brilliance, not fictitious, as forced tone has.

Everything else in a pipe may be right,

yet if the languid be low by the thickness of a calling card—or less—the timbre can be "hard," "dry," or, as the voicer calls it, "quick." I recall, at a convention in 1933, the puzzled efforts of several men who were doing their best to be just and fair in criticism to describe the general tone of one of the largest and most celebrated organs in the East, to which they had been listening. They finally settled on the word "shallow," and that does convey the fact. The technical condition was "quick-side" voicing of the major flues, with its consequent minus "sing" and plus forced brilliance. It had not the depth that comes from ease of tone production in the organ or any other instrument.

I believe it is safe to say that in the twenty years prior to 1934 not more than one major American organ was built that had both correct chorus balance and correct chorus member timbre. The balance was achieved long before the right timbre, and plenty of big organs were built that still stand as monuments to "almost" good work.

A pipe with its languid properly placed cannot be blown over (by the mouth) to any one definite upper harmonic. This simple test will decide this question in one minute for those who are interested. If the pipe "blows over" to its octave, etc., it is quick. Slow side timbre, in any acoustic situation, is essential to the best diapason chorus results. Those who insist on instant diapason speech will do well to remember this. A really good diapason is never too prompt.

[To be continued.]

New Music for the Organ

By **WILLIAM LESTER, D.F.A.**

Suite in G minor, for organ by R. Huntington Woodman; published by G. Schirmer.

Four movements—Festive Prelude, Meditation, Dance and Toccata-Caprice—go to make up this interesting suite. Musically considered we are offered nothing that hints of the profound. This composer has a delightful melodic gift and an unusual ability to couch his thought in music that is practical and adequate. He relies little on the peculiar resources that we loosely term "modern" (sharp, sustained dissonances, violent contrasts, angular, jerky themes, avoidance of the lyric note, etc.) and is satisfied to spin out his music along the conventional lines of the past. He is wise enough to know that contemporary styles are as changeable and evanescent as those of dress or politics and that the valuable and lasting music in each generation is that set down by the men who care little for being "in the mode," but much for their own particular presentation of the basically valid, therefore beautiful. This work comes from the pen of such a composer.

Pedal Studies for the Hammond Organ, arranged by Charles Raymond Cronham, from "Method of Organ Playing," by Ernest Douglas; published by J. Fischer & Bro., New York.

The compiler has chosen wisely from the excellent contents of Douglas's book. The result is a volume of exercises and etudes for pedals that should be of vital value to all organ students. Such a compendium of pedal studies is too valuable to be limited to the electronic instrument, as its title suggests. Any organ student interested in developing pedal facility will be well-advised to master the contents of this well-worked-out book.

"Messiah" Performance at Utica.

Chorus, soloists, orchestra and organ combined to give a thrilling performance of Handel's "Messiah" in Grace Episcopal Church, Utica, N. Y., Dec. 13, J. Laurence Slater conducting. The Bach Choir was assisted by members of the Utica Civic and Syracuse Symphony Orchestras. The men soloists are members of Grace Church choir, where Mr. Slater serves as choirmaster and organist. The Bach Choir is preparing the Mass in B minor by Bach for its next offering.

Death of Ellis C. Hammann.

Ellis C. Hammann died of heart disease Nov. 21 at his home in Philadelphia, Pa., at the age of 63 years. He was organist and choirmaster at Calvary Methodist Church for many years. Mr. Hammann was born in Bethlehem, Pa., and was unmarried.

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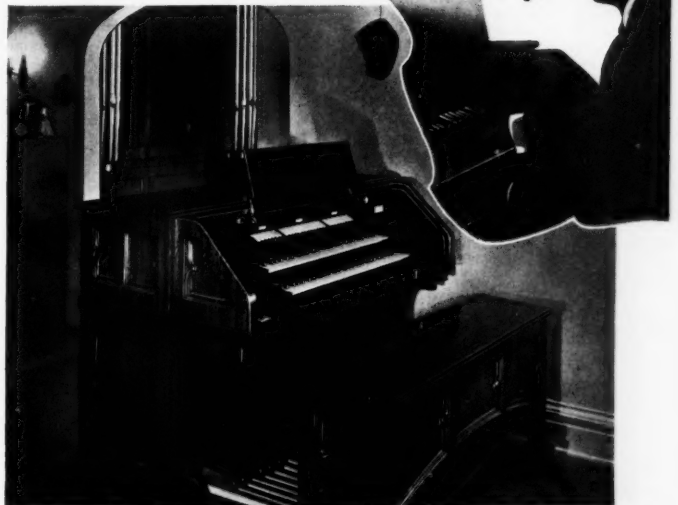


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Programs of Organ Recitals of the Month

Frank W. Asper, Mus. D., Salt Lake City, Utah—Among Dr. Asper's December offerings in the recitals on the large organ at the Mormon Tabernacle have been the following:

Nov. 30—Toccata in D minor (Dorian), Bach; "The Harmonious Blacksmith," Handel; "Spring Morn," Smith; Nocturne, Grieg; Mormon Hymn, "O My Father," arranged by organist; "An Old Melody," arranged by organist; "Carillon-Sortie," Mulet.

Dec. 1—First movement from D minor Sonata, Gullmant; "Communion," Grison; Canzonetta, Hollaender; "Russian Boatmen's Song on the River Volga," Traditional; Toccata, Dubois.

Dec. 7—Fugue in E flat major ("St. Anne's"), Bach; "Ave Maria," Schubert; Gavotte from "Mignon," Thomas; Serenade, Toselli; Largo from "Xerxes," Handel.

Dec. 9—Variations from Fifth Symphony, Widor; Largo, Dvorak; "Dance of the Reed Pipes," Tchaikovsky; "Prayer," Devred; Toccata in D, Kunder.

Edward Eigenschenk, Chicago—Mr. Eigenschenk was presented by Gamma Chapter of Sigma Alpha Iota in a recital at Kimball Hall Dec. 5. His performance included the Second Sonata of Hindemith in its entirety and the following other works: Fantasia and Fugue in G minor, Bach; Scherzo, Second Symphony, Vierne; "A Nordic Reverie," Hokanson; Finale from Fourth Symphony, Vierne.

Alfred M. Greenfield, New York City—Mr. Greenfield gave the dedicatory recital on an organ in the Edgehill Community Church of Spuyten Duyvil, N. Y., on the afternoon of Nov. 26 and played a program made up of these compositions: Chorale Preludes, "In Thee Is Joy," "Hark, A Voice Saith All Are Mortal," and "My Heart Is Filled with Longing," Bach; Larghetto, Bassani; Chorale Prelude, "The Old Year Has Passed Away," Bach; Aria, Heeremans; Allegro Vivace from First Symphony, Vierne; Reverie, Bonnet; Fantasia on "Lead, Kindly Light," Fairclough; "Divertissement," Vierne; Toccata and Fugue in D minor, Bach.

Herbert D. Bruening, Chicago—In a recital at the Evangelical Lutheran Church of St. Luke at vespers Nov. 26 Mr. Bruening played the following program: "Grand Choeur on the Fourth Gregorian Tone," Wolstenholme; Intermezzo from "Storm King" Symphony, Dickinson; "What God Ordains Is Always Good," Kellner; "A Mighty Fortress Is Our God," Hanff; "Dreams," McAmis; "Jerusalem the Golden," Spark; Great G major Prelude and Fugue, Bach; Third Greater Kyrie, Bach; "Evening Bells and Cradle Song," Macfarlane; Finale from First Symphony, Vierne.

Frederic B. Stiven, Mus.D., A.A.G.O., Urbana, Ill.—Director Stiven played the University of Illinois Sunday afternoon recital Dec. 17, presenting this program: Largo, Handel; Concerto No. 1, in G minor and major, Handel; "Rhapsodie sur Deux Noels," Ropartz; "Finale alla Schumann," Gullmant; Offertory on Two Christmas Hymns, Gullmant.

Margaret Davis Haeussler, Evansville, Ind.—Mrs. Haeussler was presented by the Organists' and Choir Directors' Guild of Evansville in a recital at the Memorial Coliseum Sunday afternoon, Dec. 3, and played these compositions: Trumpet Tune, Purcell; Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; "Legende," Dupré; Concert Study, Yon; "Song of the Wine Press," Jacob; "Carillon," DeLamarter; "The Squirrel," Weaver; "Thou Art the Rock," Mulet.

James Taylor, Hyde Park, Mass.—In a recital at the First Congregational Church Sunday evening, Nov. 5, Mr. Taylor was assisted by his sister, Miss Mae Taylor, soprano. The organ selections were: Aria, Tenth Concerto, Handel; Chorale Preludes: "In Dir is Freude," and "Das Alte Jahr vergangen ist," and Prelude in G major, Bach; Cantilene, McKinley; "Dies Irae," Francis W. Snow; Scherzo, Nevin; Adagio, Widor; Berceuse, Vierne; "Carillon-Sortie," Mulet.

James T. Gray, Hancock, Mich.—In a recital at the First Congregational Church Sunday afternoon, Nov. 12, Mr. Gray played the following numbers: Prelude in D minor, Corelli-Clokey; Sarabande, Corelli-Clokey; "In Summer," Stebbins; Chorale Variations, "Sei Gegrüß-

set," Kreckel; Unfinished Symphony, Schubert; Andante in D, Swinnen; "Dreams," Stoughton; "March aux Flambeaux," Clark; Intermezzo from Sixth Sonata, Rheinberger; "The Bow Moon," Marsh; Andantino in G minor, Franck.

Nov. 27 Mr. Gray took part in a program for the St. Cecilia Club in which he played the following selections: "Eastern Romance," Rimsky-Korsakoff; "None but the Lonely Heart," Tchaikovsky-West; Andantino in G minor, Franck; "Grand Choeur" in D, Renaud.

Homer Whitford, Cambridge, Mass.—In a recital Nov. 21 at the First Church in Cambridge Mr. Whitford was assisted by Grace McCreary, pianist, in the following program: Allegro from Concerto in D minor, Vivaldi-Bach; Aria, Buxtehude; Gavotte, Handel; Fugue in D major, Bach; Pastorale, Gullmant-Stoughton (Miss McCreary at the piano); "Suite Gothique," Boellmann; Andante Symphonique, Gigout (Miss McCreary at the piano); "Nun danket Alle Gott," Karg-Elert; Canon in B minor, Schumann; "Jagged Peaks in the Starlight" (from "Mountain Sketches"), Clokey; Finale from Eighth Symphony, Widor.

Robert Elmore, Philadelphia, Pa.—The following programs are to be played in a series of January Saturday afternoon recitals by Mr. Elmore at the Church of the Holy Trinity:

Jan. 6—"Sonata Prima," Pagella; "Chimes of St. Mark's," Russolo; Prelude and Fugue in C major, Bach; "Ave Maria," Bossi; "Bourree et Musette," Karg-Elert; Italian Rhapsody, Yon.

Jan. 13—Second Sonata, de la Tombe; Toccata, Adagio and Fugue in C major, Bach; Elevation, Saint-Saens; "The Primitive Organ," Yon; Polonaise, Lemare.

Jan. 20—Works of Johann Sebastian Bach: Prelude and Fugue in D major; Concerto in E flat major; Aria in F major; Passacaglia.

Jan. 27—Toccata and Fugue in D minor, Bach; "Frere Jacques! Dormez-Vous?", Ungerer; "La Goccia," Remondi; Prelude, Fugue and Variation, Franck; American Rhapsody, Yon.

Soloists at these recitals will be Robert Killough, bass; Albert Munson, tenor; Frank Costanzo, violinist, and the choir of the Church of the Holy Trinity, presenting choral excerpts from "Die Meistersinger."

On Dec. 19 Mr. Elmore was soloist at the Matinee Musicale Club of Philadelphia, playing the Handel Concerto No. 5, in F major, with the string ensemble of the club, Ben Stad, conductor, and the organ part of Handel's "Messiah," using an electronic instrument. On Dec. 23 he was soloist at the Girard Trust Company Christmas festival, playing a Hammond installed for the occasion in the rotunda of the bank.

Ruth E. Paul, Providence, R. I.—Miss Paul was heard in a recital at the Mathewson Street Methodist Church Nov. 20. She was assisted by Miss Annie M. Rienstra, pianist; Ray A. Gardner, bass, and Frank E. Streeter, accompanist. The program was as follows: "Ein feste Burg," Faulkes; Great G minor Fugue, Bach; "Comes Autumn Time," Sowerby; Folk-tune, Whitlock; "Liebesträum," Liszt; organ and piano, "Les Preludes," Liszt, and Larghetto and Allegro from Concerto No. 5, Handel.

Miles F.A. Martin, Waterbury, Conn.—Mr. Martin was heard in a recital at Litchfield, Conn., Dec. 4, playing the following program: "Petite Suite," Edward S. Barnes; Gavotte, Wesley; Berceuse, Godard; Capriccio, Lemaigre; "Suite Gothique," Boellmann; Prelude and Fugue in E minor, Bach; "Will-o'-the-Wisp," Nevin; "Evenson at Solesmes," Miles F.A. Martin; Allegretto Cantabile and Toccata from Fifth Symphony, Widor.

D. Sterling Wheelwright, Washington, D. C.—Mr. Wheelwright, chapel director and organist of the Washington Chapel of the Church of Jesus Christ of Latter-Day Saints, continues his weekly evening community organ recitals. Many visitors to the capital hear these recitals and after the performance they are conducted, if they wish, through the beautiful edifice. Among Mr. Wheelwright's December offerings have been the following:

Dec. 11—Prelude, Clerambault; Fantasy, "He Leadeth Me," Matthews; Gavotte,

Thomas; Impromptu for Organ, Coleridge-Taylor; "When Thou Art Near," Bach; Hymn Reverie, "Softly Beams the Sacred Dawning"; An Old Melody, arranged; Introduction and Allegro, Sonata in D minor, Gullmant.

Dec. 13—Evening Song, Schumann; Allegro, First Suite, Borowski; Nocturne, Grieg; "Sportive Fauns," d'Antalfy; "Dreams," Gullmant; "The Answer," Wolstenholme; "Pilgrims" Chorus, Wagner.

On Dec. 15 Mrs. Wheelwright, soprano, assisted her husband, singing two solos from Handel's "Messiah." The organ numbers were: Chorale, Boellmann; "At an Old Trysting-Place" and "To a Wild Rose," MacDowell; Andante from Fifth Symphony, Beethoven; "Humoresque," Tchaikovsky; "Hallelujah Chorus," from "The Messiah," Handel.

G. Darlington Richards, F.A.G.O., New York City—Mr. Richards played the following program in a recital Sunday evening, Dec. 3, at St. James' Episcopal Church: Larghetto, Handel; Offertoire for First Sunday in Advent, Tozer; "Trümelei," Hubay; Melody, Jonas; Reverie, Macfarlane.

Thomas H. Webber, Jr., A. A. G. O., Memphis, Tenn.—Mr. Webber had a large congregation for his monthly recital at the Idlewild Presbyterian Church Sunday afternoon, Nov. 26, when he presented the following program: Prelude, Sarabande and Fugue, Arthur E. Jennings; Madrigal, Jawelak; Prelude in E minor, Dethier; "The Four Winds," Rowley; "Marche Funebre et Chant Seraphique," Gullmant; "Melody for the Bells of Berghall Church," Sibelius; Minuet in A, Boccherini; March, "Pomp and Circumstance," Elgar.

Mr. Webber gave a recital to dedicate a three-manual Kilgen organ at Arkansas State Teachers' College, Conway, Ark., Nov. 27. On this occasion he played: Fantasia and Fugue in A minor, Bach; Arioso, Bach; Toccata, De Mereaux; Prelude in D, Clerambault; "Air Tendre," Lully; Allegro (Fourth Concerto), Handel; Prelude on "All through the Night," Edmundson; First Symphony, Edmundson; "Quietude du Soir," Edmundson; "The Bells of St. Anne de Beaupre," Russell; Minuet, Boccherini; "Clair de Lune," Debussy; Toccata (Fifth Symphony), Widor.

Newell Robinson, F.A.G.O., Philadelphia, Pa.—Three Advent recitals have been played at Grace Church, Mount Airy, by Mr. Robinson. These programs, in which the choir assisted Mr. Robinson, were given Dec. 3, 10 and 17. Bach's cantata "Come, Redeemer of Our Race," was a feature of the first program. On Dec. 10 Mr. Robinson's selections were: Chorale Prelude, "O Come, O Come, Emmanuel," and "Chaos and Prophecy," from "Apostolic Symphony," Edmundson; Pastorale, Bonnet; Plainsong Prelude, Rowley; Introduction and Toccata, Walton; Fugue on B-A-C-H, Schumann; "Song without Words" and Finale from "Sonata Dramatica," Candlyn.

The offerings on Dec. 17 were: Chorale Prelude on "Lo He Comes, with Clouds Descending," Parry; Musette and "Elegia," Ravanello; Dorian Prelude on "Dies Irae," Simonds; "Meditation a Sainte Clotilde," James; "Sarabande et Fugette," Couperin; "Come, Sweet Death" and "When Thou Art Near," Bach; Fugue on B-A-C-H, Schumann.

Margaret Whitney Dow, F.A.G.O., Tallahassee, Fla.—In a faculty recital Oct. 23 at the Florida State College for Women Miss Dow presented the following offerings: Passacaglia and Fugue in C minor, Bach; Air from Suite in D, Bach-Barnes; Allegro Vivace from First Symphony, Vierne; Chorale Improvisation, "Nun danket Alle Gott," Karg-Elert; "Benedictus," Reger; Fantasia, "God Rest Ye Merry," Dow; Reverie, Dickinson; Finale from First Symphony, Vierne.

C. Griffith Bratt, A.A.G.O., Baltimore, Md.—Mr. Bratt, organist and choirmaster of St. John's Lutheran Church, gave an Advent recital Dec. 3, assisted by his choir, which sang two a cappella numbers—"Now Let All the Heavens Adore Thee," Bach, and "Cherubim Song," Bortniansky. Mr. Bratt's selections included: Trumpet Voluntary, Purcell; Vivace from Trio-Sonata No. 2, Bach; Passacaglia, Bach; Chorale, "Now Let All the Heavens Adore Thee," Bach; "Gesu Bambino," Yon; Chorale, "Healing Is Come to Us,"

Kirnberger; Chorale in E major, Franck, and an improvisation on a theme by a member of the audience. The improvisation was in the form of a fantasy and fugue.

John Glaser, New York City—Mr. Glaser organist and choirmaster of the English Lutheran Church of Our Saviour, Brooklyn, played the following selections in December in his American organist-composer series of recitals, preceding the Wednesday evening services in the church:

Dec. 6—Dr. T. Tertius Noble: Chorale Prelude on "St. Anne"; Solemn Prelude from "Gloria Domini"; Chorale on "St. Peter"; Chorale on "Tallis' Canon."

Dec. 13—Gottfried Federlein: Serenade in B flat; Scherzo in D minor; Meditation in A flat.

Dec. 20—Pietro Yon: "Gesu Bambino"; "Christmas in Settimo Vittone"; "Christmas in Sicily"; Concert Study.

Dec. 27—Robert Leech Bedell: "Ave Maris Stella"; Pastorale; "Legende"; "Noel"; Cantilene in B flat.

In January Mr. Glaser will play: Jan. 3—Harold V. Milligan: Elegy; Allegro Jubilante; "Idyll"; "A Russian Rhapsody."

Jan. 10—Seth Bingham: "Night Sorrow"; "Agnus Dei"; Suite for Organ.

Jan. 17—William A. Goldsworthy: "Majesty"; Fugato; Sketch.

Jan. 24—Alexander Russell: "The Bells of St. Anne de Beaupre"; "Song of the Basket Weaver"; "The Citadel at Quebec."

Jan. 31—Frank E. Ward: "Moment Musical"; "Solitude"; Scherzo-Caprice.

Alfred Ashburn, Altoona, Pa.—On Sunday evenings in Advent Mr. Ashburn played the following programs preceding the services at the First Baptist Church: Dec. 3—Sonata No. 6, Mendelssohn; Sonatina from "God's Time Is the Best," Bach; "Veni, Veni, Emmanuel," Edmundson.

Dec. 10—"Aria Semplice," Karg-Elert; "Saviour of the People, Come," Bach; Meditation, Sturges; "Gloria in Excelsis," Kreckel.

Dec. 17—Prelude on "Divinum Mysterium," Candlyn; Chorale Prelude, "Puer Nobis Nascitur," Willan; Pastorale ("Prologue de Jesus"), arranged by Clokey; "Adoratio et Vox Angelica," Dubois.

Dec. 24—"The Nativity," Hokanson; "Noel," Bedell; "In dulci Jubilo," Bach; "Hark, the Herald Angels," Lutkin; Toccata, "Vom Himmel hoch," Edmundson.

Percy M. Linebaugh, Selingsgrove, Pa.—Mr. Linebaugh, professor of organ and piano at Susquehanna University, was guest recitalist at the First Presbyterian Church of Milton, Pa., Saturday afternoon, Dec. 16, and presented a program consisting of the following selections: Chorale Preludes, "In Thee Is Gladness" and "I Call to Thee, Lord Jesus," Bach; "A Rose Breaks into Bloom," Brahms; "Now Thank We All Our God," Karg-Elert; "Florentine Chimes," "Primavera" and "Savonarola," Bingham.

In a recital at Grace Lutheran Church, Shamokin, Pa., Dec. 13 Mr. Linebaugh played: "In Thee Is Gladness," Bach; "A Rose Breaks into Bloom," Brahms; Prelude and Fugue in E minor, Bach; "Canyon Walls," Clokey; "Ronde Francaise," Boellmann; Chorale in A minor, Cesar Franck; "Clair de Lune," Karg-Elert; "The Squirrel," Weaver; "Far o'er the Hills," Frysinger; Toccata, Mault.

Virgil Fox, Baltimore, Md.—Mr. Fox played the seventh recital in the series of concerts of Peabody Conservatory of Music on the afternoon of Dec. 1 and his program included: "Festum Omnium Sanctorum" from "L'Orgue Mystique," Tournemire; Sixth Trio-Sonata, Bach; "Come, Sweet Death" and Fugue in D major, Bach; Introduction, Passacaglia and Fugue, Willan; "Salve Regina" (for bravura pedal), Manari; Scherzo and "Clair de Lune," Vierne; "Psalm XVIII," Katharine Lucke.

Laurence Dilsner, Westfield, N. J.—At a musical vesper service in the First Congregational Church Dec. 10 Mr. Dilsner had the assistance of Stella Rockwell, contralto, and Leo Panasewitz, violinist. The organ selections were: Chorale Prelude, "We All Believe," Bach; "Intrada," Desplanes; "Finlandia," Sibelius; "Ave Maria," Bach-Gounod; "Christmas in Sicily," Yon; "Adoration," Arabaolaza; "Canyon Walls," Clokey.

Programs of Organ Recitals of the Month

Vera Melone Conrad, Harrisonburg, Va.—Mrs. Conrad was presented by the Virginia Chapter, A.G.O., in a recital at St. Mark's Episcopal Church on the evening of Dec. 12. Her program was made up of the following works: Cathedral Prelude and Fugue, Bach; Three Chorale Preludes on "In dulci Jubilo," Bach; Sketch in D flat, Schumann; Pastorale, Franck; "Soeur Monique," Couperin; "Ronde Française," Boellmann; Toccata on "O Filii et Filiae," Farnam.

Vincent H. Percy, Cleveland, Ohio—For his recital at the Euclid Avenue Congregational Church Dec. 4 Mr. Percy had the assistance of Donald Dame, tenor soloist at Grace Church in New York. The organ numbers were: "Vom Himmel hoch," Edmondson; Third Chorale, Andriessen; Sonata in C minor, Whitlock; "Carillon," DeLamarter; Sonata in E minor, Rogers.

Gilbert and Sullivan's "Trial by Jury" was presented at Mr. Percy's church Dec. 13 in cantata form, with organ accompaniment.

Ralph Douglass, New York City—Mr. Douglass played the following compositions in a recital on the evening of Dec. 8 at the Madison Avenue Baptist Church: Allegro (Concerto in D major), Handel; "Noel," Bossi; Roulade, Bingham; "Christmas," Dethier; "Meditation a Sainte Clotilde," James; Toccata (Fifth Symphony), Widor.

Gordon Young, Kansas City, Mo.—In a recital at the Brookside Methodist Church Sunday afternoon, Dec. 3, Mr. Young gave a program with the assistance of the choir. The organ selections included: "When Thou Art Near," Bach; Fantasy on Two Christmas Hymns, Guilman; Andante Cantabile, Tschai-kowsky; "Dreams," Stoughton; "The Primitive Organ," Yon; Toccata in D minor, Nevin.

John Glenn Metcalf, Conway, Ark.—In a recital at Hendrix College Sunday afternoon, Dec. 3, Mr. Metcalf played a program consisting of the following: Chorale Prelude, "Nun komm, der Heiden Heiland," Bach; Pastorale on "Vom Himmel hoch," Bach-Henlein; Paraphrase on "Wir Christenleut," W. F. Bach; Paraphrase on "Divinum Mysterium," Candlyn; Pastoral Sonata (first movement), Rheinberger; Fantasia on "Joy to the World," Lemare.

C. Harold Einecke, Grand Rapids, Mich.—In an "hour of organ music" at the Park Congregational Church on the afternoon of Dec. 5 Mr. Einecke played: Improvisation on "Veni Emmanuel," Egerton; Two Chorale Preludes for Advent, "Saviour of the Heathen, Come," and "Once He Came in Blessing," Bach; Chorale Improvisation on "In dulci Jubilo," Karg-Elert; Reverie Improvisation on "Let All Mortal Flesh," Redell; Six Bible Poems, Jaromir Weinberger; "Ave Maria," Schubert; Toccata, "Vom Himmel hoch" (from "Christus Adventus"), Edmondson.

Guy Criss Simpson, Lawrence, Kan.—Mr. Simpson presented the following program at the vesper recital of the University of Kansas Sunday afternoon, Dec. 10: Dorian Toccata and Fugue, Bach; Cantabile, Jongen; "The Ninety-fourth Psalm" Sonata, Reubke.

Albin D. McDermott, A.A.G.O., New York City—Mr. McDermott gave short recitals in the afternoon and evening in the course of the Immaculate Conception novena at Holy Name Catholic Church. Some of his programs were:

Dec. 4—"Ronde Française," Boellmann; Andante Cantabile, Op. 11, Tschai-kowsky; "Ave Maria," Kahn; Pontifical March, McNulty.

Dec. 5—Berceuse from "Jocelyn," Godard; Andante Cantabile, Fourth Symphony, Widor; "Ave Maria," Saint-Saens; "Pilgrims' Chorus," Wagner.

Dec. 6—Melody in F, Rubinstein; Scherzo from Fifth Sonata, Guilman; "Ave Maria," Stewart; Finale, Symphony 1, Vierne.

Dec. 7—Berceuse, Ijinsky; Allegretto from Symphony 7, Beethoven; "Ave Maria," Lotti; Coronation March, Meyerbeer.

Dec. 8—"Carillon," DeLamarter; Largo, Handel; "Ave Maria," Gounod; Toccata, Symphony 5, Widor.

David Johnson, Denton, Tex.—The Odeon Club presented Mr. Johnson in a recital at the Texas State College for Women Dec. 6 and he played this pro-

gram: Trumpet Tune, Purcell; Siciliano, Chorale Prelude, "To Thee I Cry, Lord Jesus Christ," and Toccata and Fugue in D minor, Bach; Andante Cantabile, Widor; Scherzo, Widor; "Piece Heroique," Franck; "Jagged Peaks in the Starlight" and "Canyon Walls," Clokey; "Carillon," Sowerby; Verset, Guilman; "Dreams," MeAmis; "Carillon-Sortie," Mulet.

Marcus Naylor, Warren, Pa.—Mr. Naylor, with Bessie Strickland, soprano, gave a recital Sunday afternoon, Dec. 10, at the First Presbyterian Church. The organ numbers included: Allegro Appassionato, from Fifth Sonata, Guilman; "Noel" with Variations, d'Aquin; "The Music Box," Lidoff; Allegro from Sixth Symphony, Widor; Sinfonia from Twentieth Cantata, Chorale, "Dearest Jesus, We Are Here," and Finale from First Sonata, Bach; Fourth Concerto (first movement), Handel.

Charles Griffith, Parkville, Mo.—Mr. Griffith, assisted by Blanche Noble Griffith, soprano, gave a faculty recital at Park College Sunday afternoon, Nov. 26. The organ numbers were: Toccata and Fugue in D minor, Bach; Fantasia, Vierne; Elegy, Vierne; Fountain Reverie, Fletcher; Festival Toccata, Fletcher.

J. Herbert Springer, Hanover, Pa.—Every Sunday afternoon in Advent Mr. Springer has given a recital on the large Austin organ in St. Matthew's Lutheran Church, with the assistance of vocal soloists. Among his programs have been the following:

Dec. 10—Prelude, Fugue and Chaconne, Buxtehude; "O Morning Star, So Pure, So Bright," Buxtehude; Fugue in C major, Buxtehude; Prelude, Fugue and Variation, Franck; Introduction and Passacaglia in F minor, Reger; Roulade, Bingham; "Twilight at Fiesole," Bingham; "Comes Autumn Time," Sowerby.

Dec. 24—Two Chorale Preludes on "In dulci Jubilo," Bach; "Now All Good Christian Men Rejoice," Bach; "Good News from Heaven," Bach; "Good News from Heaven," Pachelbel; "Noel: Grand Jeu et Duo," d'Aquin; Pastorale, Franck; Fantasia on "Adeste Fideles," Shaw; "Christmas in Sicily," Yon; Pastorale on "Silent Night," Matthews; Improvisation on "In dulci Jubilo," Karg-Elert.

Charles A. Patrick, Asbury Park, N. J.—In special Christmas organ programs at the Grand Avenue Reformed Church Mr. Patrick played:

Dec. 17—"Gesu Bambino," Yon; "Only-Begotten Word of God Eternal," arranged by Brown; "Vom Himmel hoch," Edmondson; "With Candles Bright," arranged by Black; "Up and Sing, Good Christians," arranged by Voris.

Dec. 24—"Christmas in Sicily," Yon; "Adeste Fideles," Edmondson; "Christmas in the Wood," Daniels; "The Virgin and Her Son," Clokey; "A Christmas Carol," Patrick; Albanian Ox Carol, arranged by Gaul; "Veni, Veni, Emmanuel," Edmondson.

Dec. 31—"Gelobet seist Du" and "In Dir ist Freude," Bach; "Dies sind die heiligen zehn Gebot," Bach; "Das alte Jahr vergangen ist," "Liebster Jesu, wir sind hier" and "Lob sei dem Allmächtigen Gott," Bach.

"A Christmas Story in Music," as arranged by Mr. Patrick, was presented at the evening service Dec. 3.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—Dr. Boothroyd's program for the Wednesday afternoon memorial recital at Grace Church Nov. 29 was as follows: Passacaglia, Bach; Sara-bande from a Sonata for Violoncello, Bach; Bourree from the Opera "Il Pastor Fido," Handel; "Ronde des Princesses," from the Ballet "The Firebird," Stravinsky; "Grand Choer Dialogue," Gigout.

Dr. Boothroyd played the following program at Colorado College on the evening of Dec. 5: First "Sonata da Camera," A. L. Peace; "Andantino in Modo di Canzona," from Fourth Symphony, Tschai-kowsky; "Dance of the Reed-Flutes," from "Nutmacker" Suite, Tschai-kowsky; "The Death of Ase" and "In the Hall of the Mountain King," from "Peer Gynt" Suite, Grieg.

William N. Robinson, McKeesport, Pa.—In a recital at the Church of the Redeemer in Pittsburgh Dec. 6 Mr. Robinson, who is only 17 years old, and who is assistant to his instructor, J. Robert Izod, at St. Stephen's Episcopal Church in McKeesport, played: Sixth Sonata, Mendels-

sohn; Chorales, "O Sacred Head" and "O Man, Bemoan Thy Grievous Sin," Bach; "Suite Gothique," Boellmann; Evensong, Martin; Improvisation on "Jesus Calls Us," Matthews; "Chant de Bonheur," Lemare; "Traumlied," Frysinger; "The Squirrel," Weaver.

John M. Klein, Columbus, Ohio—Mr. Klein's November programs at the Broad Street Presbyterian Church preceding the morning services have included the following:

Nov. 19—Chorale Prelude on Gibbons' "Canterbury," Pulein; Toccata, "Suite Gothique," Boellmann; Meditation, Vierne; "Ave Maria Secunda," Bossi; Offertoire, Barnes.

Nov. 26—"Now Thank We All Our God," Karg-Elert; Chorale Prelude, "Blessed Jesus, We Are Here," Bach; "Dreams," McAmis; "Ave Maria," Schubert.

William H. Oetting, Pittsburgh, Pa.—The first in a series of three historical recitals was played by Mr. Oetting at the Pittsburgh Musical Institute Nov. 30. The program was as follows: Prelude, Pannman; Canzona, Gabrieli; Ricercare, Palestrina; Pavane, Byrd; "Capriccio Pastorale," Frescobaldi; Chorale, "Jesus at the Cross," Scheidt; Ciacona, Pachelbel; Prelude, Clerambault; Fantasia and Fugue, G minor, Bach. The second recital will take place Feb. 15 and the third April 25.

Ernest A. Blick, A.C.C.O., Calgary, Alberta—On Sunday evening, Dec. 24, Mr. Blick, organist and choirmaster of St. John's Anglican Church, played the following numbers in a recital before the service: Prelude, Battman; "Angelus," Massenet-Groedrich; Chorale Prelude, "A Babe Is Born in Bethlehem," Bach; Melodie in E, Rachmaninoff-Lemare; Toccata, d'Evry; "Nazareth," Gounod-Blick.

Joseph C. Beebe, New Britain, Conn.—Mr. Beebe gave a Christmas program at the South Congregational Church Dec. 19, playing the following compositions: Chorale Prelude, "Come, Redeemer of Our

Race," Bach; "Pastorale for the Most Holy Birth," Manfredini; "The Holy Boy," Ireland; "The Adoration of the Wise Men," Malling; "The Wise Men before Herod," Malling; Christmas Communion, Tourneire; "Christmas Evening" (Sicilian Suite), Mauro-Cottone; "Communion on a Noel," Hure; Prelude ("The Childhood of Christ"), Berlioz.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree played his annual Christmas recital at the University of Florida Dec. 10. His program was made up of the following works: "Christmas," Dethier; "Christmas in Sicily," Yon; Carol Prelude, Diggle; "A Christmas Carologue," Diggle; Variations on a Noel, Dupré; "The Christmas Pipes of County Clare," Gaul; "Christmas Evening" (from Sicilian Suite), Mauro-Cottone; Toccata on "Vom Himmel hoch," Edmondson.

Walter A. Eichinger, Seattle, Wash.—Mr. Eichinger, of the University of Washington faculty and organist and choirmaster of the University Temple, gave a recital at the home of Mr. and Mrs. Robert L. Dyer for the Seattle Music and Art Foundation Nov. 29. His program consisted of the following selections: Sinfonia, Bach; Aria, Bach; Fugue in G minor, Bach; Pastorale, Franck; "Ronde Française," Boellmann; "Kyrie Eleison," Karg-Elert; "Carillon," De Lamarter; "Ave Maria," Schubert; Toccata, Mulet.

Charles F. Schirrmann, Portsmouth, Ohio—In a dedicatory recital on a Hammond electronic organ in the Christian Church of Jackson, Ohio, Nov. 26 Mr. Schirrmann played: Largo from Symphony "From the New World," Dvorak; Gavotte in B minor, Bach; Air from Suite in D, Bach; "How Brightly Shines the Morning Star," Karg-Elert; "Sailin' over Jordan" ("Pioneer American Suite"), Bingham; "Dreams" (Sonata No. 7), Guilman; Toccata (Fifth Symphony), Widor.

[Continued on next page.]

CANTATAS for LENT and EASTER

NEW—FOR LENT OR HOLY WEEK

THE ROAD TO CALVARY.....	F. Leslie Calver	.75
Effective, moderately difficult. Performing time about 25 minutes. Solos for soprano, tenor and baritone.		

For Easter

THE CRUCIFIXION, RESURRECTION AND ASCENSION (Solos for STB).....	Ernest A. Dicks	.30
THE WORLD'S REDEEMER (Solos for STB).....	Ernest A. Dicks	1.00
ALLELUIA, HAIL WITH GLADNESS (Solos for SATB).....	J. Lamont Galbraith	.75
CHRIST TRIUMPHANT (Solos for SATB).....	Bruno Huhn	.75
DARKNESS AND DAWN (Solos for SATB).....	Fred. W. Pearce	.75
FROM CROSS TO CROWN (Solos for SATB).....	Fred. W. Pearce	.75
THE RESURRECTION LIGHT (Solos for SATB).....	R. S. Stoughton	.75

ANTHEMS FOR LENT AND HOLY WEEK

LORD TO THY DEAR CROSS WE FLEE, Edward Shippen Barnes.....	SATB	.12
IESU IN THY MEMORY KEEP, F. Leslie Calver.....	SATB	.12
DELIGHT THOU IN THE LORD, F. Leslie Calver.....	SSA	.12
DEAR LORD AND FATHER OF MANKIND, T. Frederick H. Candlyn.....	SATB	.12
I GAVE MY LIFE FOR THEE, J. Lamont Galbraith.....	SATB	.12
THERE IS A GREEN HILL FAR AWAY, Gounod-Lynes.....	SSA	.12
AT THE CROSS, A Meditation for Good Friday, Cuthbert Harris.....	SATB	.15
*ONLY ONE PRAYER TODAY, Charles Huerter.....	SATB	.10
*O MASTER LET ME WALK WITH THEE, Wm. Lester.....	SATB	.12
ALL FOR THEE! W. J. Marsh.....	SATB	.12
*O LAMB OF GOD STILL KEEP ME, W. J. Marsh.....	SATB	.12
O LOVE DIVINE, J. Sebastian Matthews.....	SATB	.12
THE PRESENCE OF GOD, J. Sebastian Matthews.....	SATB	.12
LAMB OF GOD (Agnus Dei), Naumann-Mansfield.....	SA	.10
INTO THE WOODS MY MASTER WENT, T. Tertius Noble.....	SATB	.12
*O SACRED HEAD SURROUNDED, T. Tertius Noble.....	SSAATBB	.15
*O MASTER LET ME WALK WITH THEE, T. Tertius Noble.....	SATB	.12
TAKE MY LIFE AND LET IT BE, Herbert Sanders.....	SATB	.12
*AS PARTS THE HART, Francis W. Snow.....	SSAA	.12
*COME UNTO ME, Charles P. Scott.....	TBBB	.12
*O GOD WHOSE PRESENCE GLOWS IN ALL, Arr. by W. R. Voris.....	SA	.10
*HE LEADS US ON, W. R. Voris.....	SATB-TBBB, each	.12

Settings of the Benedicte, Omnia Opera

In A, by Mrs. H. H. A. Beach.....	.15	In B minor, by T. Tertius Noble...	.16
In G minor (shortened form), by T. Frederick H. Candlyn.....	.12		
*May be sung a cappella.			

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Programs of Organ Recitals—Continued

R. Cochrane Penick, M. S. M., Austin, Tex.—The Austin Presbyterian Theological Seminary presented Mr. Penick, instructor in sacred music, in a recital of Advent and Christmas music at the First English Lutheran Church Dec. 15. Mr. Penick played the following program: Chorale Preludes, "Come, Redeemer of Our Race," Bach; "In dulci Jubilo," Bach; "In dulci Jubilo," Dupré, and "Rejoice Greatly, O My Soul," Penick; "Ave Maria," Arkadelt-Liszt; Magnificat, Strunck; Two Pieces on "From Heaven Above to Earth I Come," Bach and Pachelbel; "Gloria in Excelsis," Bach; "Gesù Bambino," Yon; "Christmas in Sicily," Yon; "Noël, d'Aquin; Fantasia with Variations on a Provençal Noël, Dubois.

Howard L. Ralston, Washington, Pa.—In a vesper recital Dec. 17 at the Second Presbyterian Church Mr. Ralston played: Three Noels, Guilmant; "A Rose Breaks into Bloom," Brahms; Improvisation on Two Carols, Kreckel; "March of the Magi," Dubois; "The Infant Jesus," Yon; Improvisation on "Puer Natus Est," Titcomb.

Ernest J. Kossow, Detroit, Mich.—Mr. Kossow played the following program at Grace Lutheran Church, Highland Park, Mich., Dec. 13: Air for the G String, Bach; "In Hallowed Walls," Cuthbert Harris; "Impression Gregorienne," Guilmant; Overture to the Opera "Aleinca," Handel; Adagio, Andre; Prelude and Fugue in E minor, Bach.

Elmer A. Tidmarsh, Mus. D., Schenectady, N. Y.—The following programs will be played by Dr. Tidmarsh at the Union College Memorial Chapel Sundays at 4 p. m. in January:

Jan. 14—Chorale Preludes, "These Are the Holy Ten Commandments," "The Old Year Has Passed Away" and "The Splendid Day Has Come," Bach; Prelude and Fugue in A minor, Bach; Prelude to Third Act, "Die Meistersinger," Wagner; "Prize Song," Wagner; "Dance of Apprentices" and "Procession of Meistersinger," Wagner; "Liebestod," "Tristan and Isolde," Wagner; "Ride of the Valkyries," Wagner.

Jan. 21—Overture to "William Tell," Rossini; "Scheherazade," Suite, Rimsky-Korsakoff; "Mountain Sketches," Clokey; Pastorale from Sonata 1, Guilmant; Caprice, Guilmant; "Marche Religieuse," Guilmant.

Arthur C. Becker, Mus.D., Chicago—In a recital at De Paul University Friday noon, Nov. 3, Dr. Becker presented the following program: "A Joyous Morning Song," J. S. Matthews; Sarabanda and Giga, Zipoli; Prelude and Fugue in F minor, Bach; "Stella Matutina," Dallier; "Grand Choeur on Benedicamus Domino," Weitz; Symphonic Suite for Organ and Piano (Intermezzo and Fugue), Clokey (Barbara Becker at the piano).

Paul S. Pettinga, Urbana, Ill.—Mr. Pettinga played the following program for the University of Illinois Sunday afternoon recital Dec. 3: Pastorale from "Le Prologue de Jesus," arranged by Clokey; "Vom Himmel hoch," Pachelbel; "Wachet auf, ruft uns die Stimme," Bach; Passacaglia and Thema Fugatum, Bach; "Es ist ein Ros' entsprungen," Brahms; Cantabile, Jongen; A Christmas Cradle Song, arranged by Poister; "In dulci Jubilo," Karg-Elert.

John T. Erickson, Mus.D., A.A.G.O., New York City—Dr. Erickson played the following compositions in recitals at Gustavus Adolphus Church:

Dec. 17—"Adoration," Borowski; Bourree from Suite in E flat, Bach; Carol for Christmastide in G, Guilmant; Offertory on Christmas Carols, Guilmant; "Silent Night," Howard R. Thatcher; "Hallelujah Chorus," Handel.

Dec. 31—"Now Thank We All Our God," Bach; Trumpet Voluntary, Purcell; Pastorale in A, Guilmant; Three Pieces from Harpsichord Suites, Handel; Duetto, Rubinstein; Serenade, Widor; "Chanson de Joie," Diggle.

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:

Dec. 3—"Basso Ostinato," "Romance," Toccata and Fugue, from Suite, Op. 92, Max Reger.

Dec. 10—Phantasia and Intermezzo from First Sonata, Reger.

Dec. 17—Allegro from Concerto in D

minor, Handel; "Variations Serieuses," Mendelssohn.

Dec. 24—Phantasia on the Chorale "Wachet auf!," Reger.

Dec. 31—"The Pilgrim's Progress," Part 1 ("Pilgrim's Unhappiness"), Ernest Austin.

Q'Zella Oliver Jeffus, Fort Worth, Tex.—In the month of November Mrs. Jeffus has given the following fifteen-minute recitals before the evening service at the University Christian Church:

Nov. 5—Serenade, Toselli; Old English Air, arranged by Lemare; "The Rosary," Nevin.

Nov. 12—"On Wings of Song," Mendelssohn; "O Sacred Head," Bach; "Angelus," Massenet.

Nov. 19—Nocturne in E flat, Chopin; Serenade, Schubert; "Liebestraum," Liszt.

Nov. 26—"Chanson Triste," Tchaikowsky; "Shepherds' Cradle Song," Somervell; "To the Evening Star," Wagner.

NOTES FROM THE CAPITAL; LYMAN McCRARY APPOINTED

By MABEL R. FROST
Washington, D. C., Dec. 18.—Lyman S. McCrary has been appointed organist of Hamline Methodist Church following the resignation of J. Russell McKeever. Mr. McCrary is a graduate of Yale University and the Yale School of Music, has been a scholarship student at Peabody Conservatory and attended summer classes of the Westminster Choir College. He is official organist of the Washington Choral Society and is a composer as well as an organist. In collaboration with Mabel Flehr, contralto soloist of Hamline Church, Mr. McCrary gave a recital at the church Dec. 3.

The choir, quartet and double quartet of Luther Place Memorial Church, all under the direction of Cornelia Kinsella, organist, gave an excellent rendition of Mendelssohn's "Hymn of Praise" Dec. 3.

The Washington Missionary College Chorus, numbering more than 100, gave "The Messiah" at the Mount Vernon Place Methodist Church Dec. 10 and at the Washington Chapel, Church of the Latter-Day Saints, on the 17th.

Lewis Atwater's recitals at All Souls' Unitarian Church have featured early French music, modern French music, Cesar Franck and Christmas music on the first four Sundays of December.

The recital by Dr. Charlotte Klein at the Church of the Epiphany Dec. 29 was to include works by Pachelbel, a Rhapsody by Mark Andrews, an improvisation by Karg-Elert for violin, voice and organ, and the Toccata from the Second Christmas Suite of Garth Edmundson.

Paul Gable has been appointed organist and director Lebanon Lodge, F. and A. M., succeeding Raymond Rapp, who was appointed to another office.

Edith Athey was guest organist at the Foundry Methodist Church for the special Thanksgiving service.

A request repetition at Epiphany Church of Hawley's cantata "The Christ-Child" and Adolf Torovsky's carol "Softly the Stars were Shining" on Dec. 21 was preceded by a half-hour organ and tower chimes recital by Mr. Torovsky.

Three choirs totaling eighty voices were combined in the carol service of the Covenant-First Presbyterian Church on the 17th with the solo quartet, Theodore Schaefer, the organist, directing.

Jean Appel, organist of the Western Presbyterian Church, is receiving registrations for the choirmasters' class in choir technique to be conducted by Ruby Smith Stahl, director of the Washington A Cappella Choir, beginning Jan. 8. Tone blending, tone color, mood and enunciation will be included in phases to be covered, actual demonstration being utilized as a means of developing subjects.

Granville Munson, Jr., of Washington has been appointed organist and choir-master of St. Mary's Church, Philadelphia, where he is a student at the University of Pennsylvania. Mr. Munson is an organ pupil of Jean Phillips.

H. W. MULLER



WHEN MAURICE DOUGLAS PEDERSEN, the Toledo, Ohio, organist, dedicated his annual recital at the Collingwood Avenue Presbyterian Church to the man who keeps the organ in repair for him—a unique and graceful compliment recorded in the last issue of THE DIAPASON—the man in whose honor he played was H. W. Muller. To satisfy the curiosity of those who would like to know more about an organ man who merits the recognition thus accorded it may be said that Mr. Muller is a resident of Toledo. He was born in Cambridge, Mass., in 1890 and educated in Boston public schools. He began organ work at an early age with the old Ernest M. Skinner Organ Company in Dorchester and remained here about fourteen years, with about ten years' experience installing Skinner organs throughout the country. In 1919 Mr. Muller married and went to Toledo, where he took over the business of Hans Steinmeyer, now head of the famous organ company bearing his name in Germany. He is the father of four children. Mr. Muller is a member of the American Guild of Organists.

"I have enjoyed the privilege of serving a very fine group of organists in Toledo, to whom I owe a great debt of gratitude," writes Mr. Muller by way of returning the compliment.

Thanksgiving Program, Portland, Me.

A special Thanksgiving program was given at the City Hall Auditorium in Portland, Maine, on the afternoon of Nov. 26 by a chorus under the direction of Howard R. Stevens. Anthems were sung by the senior choirs, the junior choirs under the direction of Mrs. Maude H. Haines and the massed forces. "Most Holy, Most Holy," from Parker's "Hora Novissima," was sung by the Immanuel Baptist choir, directed by Susan Coffin, with John Fay at the organ, and Beethoven's "The Heavens Are Declaring" by a student group led by Mrs. Evelyn B. Carroll, with Fred L. Hill at the organ. Organ numbers were played by Howard W. Clark, Mrs. Phyllis Cobb and Alfred Brinkler.

Gatty Sellars, the English organist and composer, arrived recently in New York for his tenth tour of 100 recitals. After various recitals in the East and South his appearances will continue through Tennessee, Arkansas and Texas.

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Some of the Special Features of 1939 in The Diapason

- REMINISCENCES OF LOUIS VIERNE—This series of absorbing articles, translated from the French for THE DIAPASON by Esther Jones Barrow, throwing light on the organ world during the career of the great Frenchman, is brought to its conclusion. [January to September issues.]
- CHURCH MUSIC OF 1939—An analytical survey of the new music published in the course of the year is presented by Harold W. Thompson, Ph.D., Litt. D. [January issue.]
- T. CARL WHITMER—The career of the sage of Dramamount, who has carved his fame both in the console and with his pen, is reviewed. [January.]
- IN GREAT BRITAIN WITH "THE FREE LANCE"—Dr. Hamilton C. Macdougall contributes fascinating pictures of men and organs he saw on a European tour, including glimpses of Beverley Minster and its famous organ; the churches of London; Malvern Priory; Bristol Cathedral; Dr. Harold Darke, Ralph T. Morgan, Dr. Hubert Hunt, Dr. L. A. Hamand, Dr. Eric H. Thiman and Percy Whitlock. [January to April.]
- ORGANIST AS A WOODWORKER—Gordon Balch Nevin, nationally-known organist and composer, tells how he came to make furniture as a hobby. [February.]
- HISTORY OF GREGORIAN CHANT—Father Thomas Mooney of the Cathedral of the Immaculate Conception at Kingston, Ont., writes of the origin and characteristics of music of the Catholic Church. [February.]
- MUSIC FOR EASTER AND LENT—Dr. Thompson reviews the new issues, while Don F. Malin, educational director of Lyon & Healy, presents figures on the anthems that have proved most popular. [March.]
- MARION AUSTIN DUNN—Career of organ composer of the Northwest is subject of article. [April.]
- MUSIC FOR WEDDINGS—William S. Bailey, F.A.G.O., makes suggestions as to compositions that are fitting and some that are not fitting for the wedding rites. [May.]
- HISTORY OF THE CHORALES—How Bach made use of the material at his disposal is considered in scholarly paper by Professor G. J. Zeilinger. [June.]
- GUILD EXAMINATIONS—Requirements for 1940 tests of the American Guild of Organists are published, together with workings of test questions in the 1939 examinations by eminent composers. [July.]
- GLIMPSES OF CHURCH MUSIC ABROAD—G. Darlington Richards, the New York organist, writes entertainingly and informingly of the sights he saw and impressions he received on a tour of Europe. [July to October.]
- FARNAM'S BACH SERIES—Feat of famous American organist ten years ago is recalled in an article by Herbert D. Bruening. [July.]
- BACH MANUSCRIPT—Original autographed manuscript of the Prelude and Fugue in B minor is pictured following its exhibit in New York, and its history is told. [July.]
- HISTORIC ORGAN IN CURACAO—Eighteenth century instrument, taken to the Dutch West Indies as the booty of a privateer, is described by Frederick Erickson, the Baltimore organist. [September.]
- CHURCH MUSIC OF 1700 IN PHILADELPHIA—Disapproved by the Quakers, it was used by other faiths to "attract the wild Indian" and thus bring him into contact with Gospel truth. [September.]
- PIANO-ORGAN RECITALS—Stanley E. Saxton tells of clever plan for use of phonograph records in making possible with one performer this form of ensemble, which is rapidly growing in popularity. [October.]
- PUBLISHER AND ORGAN FAN—Career of Henry R. Austin, organist and publisher of organ music, is traced and the outstanding organ in his home, which George Ashdown Audsley helped him plan, is described. [November.]
- PRINCIPLES OF ENSEMBLE—A study of the tonal architecture of the organ is made in an exhaustive paper on the subject by J. B. Jamison. [November and December.]

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Toronto Center.

A three-choir recital sponsored by the Toronto Center was held in the Park Road Baptist Church of Toronto Nov. 28. The choirs taking part were those of the Park Road Baptist Church, Calvin Presbyterian Church and All Saints' Anglican Church, assisted by Maitland Farmer, F.R.C.O., organist and choir-master of St. Paul's Anglican Church. These choirs were under the direction of Miss Muriel Gidley, L.T.C.M., Cyril Moss, F.C.C.O., and P. Clement Garton, respectively. The following program was rendered: Scherzo from Fourth Symphony, Widor, and "Weihnachten," Reger (Mr. Farmer); "We Praise Thee," Rachmaninoff; "Teach Me, O Lord," Byrd, and "Benedictus es, Domine," Willan (Park Road Baptist choir); "Legend," Tchaikowsky; "Behold, Now Praise the Lord," Titcomb; "The Twenty-third Psalm" and "Credo," Cyril Moss (Calvin Presbyterian choir); Sonata in C minor, Bach (Mr. Farmer); "Love of the Father," Bancroft; "Lord, I Flee to Thee for Refuge," Mendelssohn, and "Come, My Soul," Martin (All Saints' choir).

This proved to be a very interesting evening and the feeling was expressed that we should have more of this type of meeting, as we can all profit from hearing what others are doing. Following the recital the members and choirs enjoyed a social half-hour and refreshments were served by the ladies of the Park Road Baptist choir.

Montreal Center.

An evening of unusual interest was provided for members of the Montreal Center at its monthly meeting in the Willis Building Nov. 25. Two amateur organ builders, A. D. Hopkins and E. A. Rawlings, acting as speakers and demonstrators, enlarged on the subject "Organ Building as a Hobby." Mr. Hopkins dealt with the making of pipes in wood, paper and metal, illustrating his remarks with specimens of his own manufacture which were handed around for inspection. Mr. Rawlings entered into a discussion of the general principles of electric action, recounting some of the problems which faced him in the building of an organ for his home.

Pipes and various parts of mechanism, with snapshots bearing on the matter under discussion, were passed around for general inspection. Many questions were asked from the floor, and, in inverse order, from the platform, by the speakers themselves. In this respect the meeting was fortunate in having present Stephen Stoot of Casavant Freres, who answered some of the more intricate and more technical questions that emerged from the discussion.

GEORGE M. BREWER, Vice-Chairman.

Kitchener Center.

Congregation, organ and choirs joined in a stirring program at the third annual carol service presented by the Kitchener Center at Zion Evangelical Church, Kitchener, Dec. 11. The program was under the direction of W. R. Mason, with Glenn Kruspe at the console. The congregation, directed by Mr. Mason, gave a spirited rendition of six carols. Choirs from the Church of the Good Shepherd, under the direction of Mrs. V. Peterson; St. John's Anglican Church, under Mr. Mason, and Zion Evangelical, under Mr. Kruspe, each sang several numbers. The choirs of the Church of the Good Shepherd and of St. John's sang from the gallery. The choir of Zion Church sang four French carols and "Christmas Day" by Holst; the Church of the Good Shepherd choir sang "The

Holly and the Ivy," "In Excelsis Gloria" and "Silent Night"; St. John's choir sang "Love Came Down at Christmas" and "Heavenly Gifts."

Interspersed throughout the program were organ solos by Edgar Merkel, who played the Meditation on "The First Noel" and "Holy Night," by Burdett; "An Imaginary Folksong," by Banks, and the postlude.

CECIL A. WALKER, Secretary.

Ottawa Center.

A meeting of the Ottawa Center was held at the First Church of Christ Saturday evening, Dec. 2. Myron McTavish, organist of the First Church, gave an interesting and informative paper on organ voluntaries, dealing with the different types of voluntaries suitable to various forms of liturgical and nonliturgical worship. Ideas expressed in his paper showed both diligent research and original thought and provided material for the discussion which followed.

Brantford, Ont., Center.

"Hymn Playing and Extemporization" was the subject of an unusually interesting and highly informative address Saturday evening, Dec. 9, at the Colborne Street United Church by A. G. Merriman, A.R.C.O., to a well-attended meeting of the Brantford Center, of which Mr. Merriman is chairman. The speaker showed how extemporization and hymn playing have always been closely related, from the days of Bach, who almost lost his post through his tendency toward wonderful exhibitions of strict and free improvising on the chorales. Some of these decorated chorale tunes are now recognized as among the finest of Bach's works. Apart from improvisation, the speaker discussed various styles of hymn playing and their application to different types of hymns, both for harmony and unison singing. Mr. Merriman also gave examples of improvisation at the keyboard.

An added feature of the meeting was an excellent organ recital by Eric Dowling, F.C.C.O., of Galt, Ont. Mr. Dowling added interest to the recital by commenting briefly on his selections, telling something of the legends surrounding them and the characteristics of the compositions. His performance was admirable, a notable achievement being the "cleanness" of his technique. Included on the organ program were: Sonata in A minor, Rheinberger; Berceuse, Vierne; Toccata in F major, Bach, and a modern French composition in four parts, a Suite by de Maleingreau. This was a highlight and in view of the close proximity of the Christmas season was most fitting and appropriate.

The vice-chairman, Dr. Henry K. Jordan, presided.

Hamilton Center.

The James Street Baptist Church, Hamilton, Ont., was the locale of another pleasant event in the fall season of the Hamilton Center Saturday afternoon, Nov. 25. The recent installation of another three-manual organ by Casavant Freres led to an official invitation from the church authorities to visit and inspect the instrument. Eric Rollinson, F.R.C.O., was invited to play the opening recital for the organists' fraternity and Paul Daniels, organist of the church, with Dr. J. Gordon Jones, pastor, was the host for the occasion and tendered us a cordial and hearty welcome.

The builders used all available good material from the old organ and added a few thousand dollars' worth of new material to make up the present instrument. It was discovered, when the old organ was dismantled, that a complete set of mixtures had been installed without a control or connection with the console and therefore had not been in use for an unknown number of years. The present instrument has a complement of some thirty-four stops, sixteen pistons and six general pistons, all embodied in a console of modern design. The tonal beauty of the instrument was effectively displayed by Mr. Rollinson and the high Gothic arches and height of the church itself enhanced the tone quality.

We were especially pleased to hear again a recital by this gifted young organist, Mr. Rollinson, at present acting chairman of the center, who recently won the appointment as director of the Elgar Choir, founded thirty-five years ago by Dr. Bruce Carey. He gave a scholarly and brilliant performance and his playing of the Reubke Sonata on the Ninety-

fourth Psalm calls for special mention and praise. He played the following program: Prelude and Fugue in C minor, Bach; Canzona and Scherzetto from Sonata in C minor, Whitlock; Sonata on the Ninety-fourth Psalm, Reubke; Biblical Pieces, composed 1939, "Abide with Us" and "The Last Supper," Jaromir Weinberger; Finale from Symphony 1, Vierne. Evelyn Going Webster, soprano soloist of the First United Church, Hamilton, further delighted the audience with some well-chosen numbers. Mrs. Webster, formerly from Birmingham, Ala., has been living in Hamilton for the last nine years and has made a worthy contribution to the musical life of our city. Paul Daniels, organist of the church, played the accompaniments.

After the recital the organists adjourned to the Southgate tea-room, where supper was served. Our numbers were augmented by several friends and conferees from the nearby centers of Kitchener and Brantford. Paul Ambrose, president, personally conducted a short business session. Miss Nellie Hamm, Mus.B., A.A.G.O., appointed at a former meeting as convener of a proposed dinner to be held in the Scottish Rite Club Jan. 3, was made a target for some heckling concerning the wearing of formal attire, while the secretary had to endure a good "ribbing," and was instructed, cautioned and threatened concerning his secretarial duties. But we had a jolly good time of it. Next time you'll learn all about the dinner-dance and party.

HARRY MARTIN, Secretary.

London Center.

Under the auspices of the London Center of the Canadian College of Organists, the annual carol service, which in the last few seasons has outgrown one church, was conducted both at the Colborne Street and Wesley United Churches, with large congregations in both. Conductors were Martin Boundy, L.R.S.M., and George Garbutt, organists; Dr. F. T. Egner and A. E. Harris, A.T.C.M. The familiar carols of Christmas were sung by choirs and congregations, with a pleasing touch in the choral offering of a group of St. James' boy choristers.

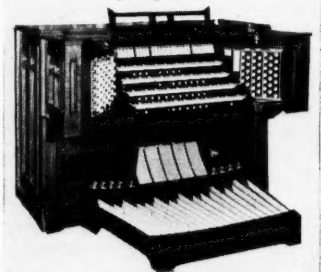
STEUTERMAN GIVES "MESSIAH" FIFTEENTH TIME IN MEMPHIS

The choir of Calvary Episcopal Church, Memphis, Tenn., gave its fifteenth annual rendition of Handel's "Messiah" Sunday evening, Dec. 10. The performance was under the direction of Adolph Steuterman, F.A.G.O., and both orchestra and organ accompanied the chorus and soloists. The church, as is usual, was packed, even the chancel being occupied, and all standing-room was taken, while several hundred people had to be turned away. The orchestra consisted of twelve players. Harry J. Steuterman was at the organ.

Bach-Mozart Service at Erie, Pa.

Edward H. Johe directed a concert of choral and organ compositions of Bach and Mozart at the Church of the Covenant in Erie, Pa., Nov. 26. His own organ numbers were the Bach chorale preludes "I Call to Thee, Lord Jesus" and "Come, Sweet Death" and the Andante from Mozart's String Quartet in D minor. Dorothy M. Dunn played the Trio-Sonata in D minor of Bach. The choirs sang four Bach chorales and excerpts from Mozart's Twelfth Mass.

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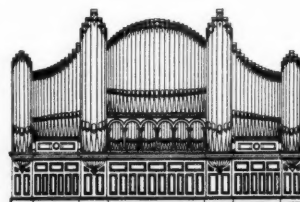
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**Los Angeles News;
Guild Visits Pomona;
Sierra Madre Event**

By ROLAND DIGGLE, Mus.D.

Los Angeles, Cal., Dec. 16.—The December meeting of the Guild was held at Pomona College Dec. 4 under the direction of William Ripley Dorr. Dinner was served at the College Inn, after which a short business meeting was held.

The recital was given in the small Mabel Bridges Hall, where the Möller organ is one of the finest in the West and an excellent recital instrument. Leslie Spelman, the distinguished organist of Redlands University, played numbers by Bach, Purcell, DeLamarter and our own Horace A. Miller, who received enthusiastic applause for his composition "O Zion." The college choir under the direction of Ralph Lyman gave a fine account of itself in numbers by Shaw, Rowley and Blanchard. Mr. Blanchard is the new head of the organ department at Pomona and his "From the Morning Watch" is a splendid piece of writing, modern without being ugly and written with complete understanding of what is suitable for present-day needs. I believe it is to be published by the H. W. Gray Company early in the new year. As an organist Mr. Blanchard played a brilliant program of pieces by Yon, Karg-Elert and Stravinsky. He demonstrated the full brilliance of the organ and also the subtle impressionistic effects of which it is capable.

James H. Shearer gave the dedicatory recital on an Austin organ in the First Congregational Church of Sierra Madre Dec. 3. The instrument, though small, is most effective and Mr. Shearer made it eat out of his hand. Among the most enjoyable numbers I would mention the Concerto in A minor of Bach, the delightful "Highland Romance" by Mr. Shearer and C. S. Lang's fine "Tuba Tune." Numbers by Mozart, Byrd, Boyce, Parker, Debussy and Karg-Elert were all given an excellent interpretation. Assisting Mr. Shearer were the Pasadena Choral Ensemble and Elizabeth Morgridge Mills, violinist. This small group of voices, trained and directed by Mr. Shearer, sang beautifully and made a hit with the audience.

A recital of Christmas music was given at the First Methodist Church Dec. 8 with Irene Robertson, A.A.G.O., M.Mus., at the organ, assisted by the choir of the church. Miss Robertson can always be counted upon to give a fine performance and while this program did not appeal to me, the playing was first-rate. The choir under the direction of S. Earle Blakeslee sang numbers by Yon, Dickinson and Marston.

The Douglas choir boys are having a busy time with Christmas programs and have as many bookings as they can conveniently manage. It is good that Ernest Douglas has kept this group of boys together, for they have friends all over the city.

Vernon Robinson, A.A.G.O., has been appointed organist of Second Church of Christ, Scientist. During the last few years Mr. Robinson has devoted himself almost entirely to orchestral work, but before that he was for some time organist and choirmaster of the Union Church in Honolulu.

The fifth annual festival of Christmas music under the auspices of the Pasadena and Valley Chapter of the Guild was held at the First Baptist Church, Pasadena, Dec. 11. Fifteen choirs, a total of 200 voices, under the direction of Edward Qualen, gave a splendid account of themselves and the solo organist, Loren Adair of Pomona, covered himself with glory. V. Gray Farrow, the beloved dean of the chapter, is to be congratulated on a very enjoyable evening.

Our old friend Ray Hastings, after some twenty-seven years as organist of the Temple Baptist Church, which holds its services at the Philharmonic Auditorium, has resigned to become organist at First Church of Christ, Scientist, in South Pasadena.

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

The hymn festival held in Washington Dec. 3 and referred to in this column last month was remarkable in several ways. The program for the congregation was mimeographed in full, the melody of all the tunes used being placed over the words of the hymns. In addition, four descants were copied for 200 singers in the nine choirs that took part.

The festival was most carefully planned by a committee under the guidance of Canon Bradner. Charlotte Klein was at the organ and Hugh Ross directed the singing, giving each hymn a brief introduction. In some of the hymns there was antiphonal singing by the men and women in the congregation, the choirs adding the descants. In addition Mr. Ross conducted the choirs in the Gloria from Mozart's Twelfth Mass, while Miss Klein played Candlyn's prelude on "Divinum Mysterium" and that on "Nun danket" by Karg-Elert.

Three programs given in November have reached us. On the 7th there was a hymn festival at the First Methodist Church of Little Rock, Ark., conducted by Henry Sanderson, A. A. G. O. John Summers was the organist and he played a short recital before the service. The themes for the hymns were "Praise, Prayer and Service." Eleven choirs took part.

A well-planned Thanksgiving festival of hymns was held at the First Presbyterian Church, Miami, Fla., Nov. 26. Here the minister gave brief introductions to the hymns, using also an antiphon with the verses of "My God, I Thank Thee." There was also a responsive litany of thanksgiving, written by Emerson.

The same day, in Atlanta, Ga., a splendid public hymn festival was given by the Georgia Chapter of the A. G. O. in the municipal auditorium, a large group of choirs participating. A new chorale prelude on "Duke Street," written for this occasion by Dr. Charles A. Sheldon, was played by Miss Emilie Parmalee. The treatment of the hymn "O Worship the King," to the stately tune "Hanover," by Croft, was most effective, verse one being sung full in harmony, verse two by men only, verse three by women only and the last verse full in unison.

The success of this festival was no accident. Several churches had previously held similar services, including the Druid Hills Methodist, where one of our Hymn Society members, Miss Ethel Beyer, is organist.

The following Sunday the Macon, Ga., Chapter of the A. G. O. held a hymn festival in the municipal auditorium of that city, twenty-five choirs joining with several school and college glee clubs. The general theme was "Faith and the Brotherhood of Man." The service organist was Mrs. Albert Jelks. The Apostles' Creed was recited, and Psalm 121 was read responsively. Thus those present—in a public auditorium—shared in what was well described as "not a concert given by the choirs of the city, but a service held to promote congregational singing."

We have received 100 copies of the Atlanta, Miami and Macon programs, and also of the hymn-tune festival directed by Mrs. Appel in Washington and mentioned in the November DIAPASON. We shall be glad to send these to any who are really interested.

In preparing for a candlelight carol service we realize how little reliable guidance there is for such a service in the books on worship, and so we naturally turn to the many churches that have held such services, with the suggestion that

they send us copies of the programs, with descriptions of distinctive and successful features. Please forward yours, with any helpful comments.

REGINALD L. McALL.

**MUSICIANS' FLORIDA COLONY
 PLAN OF BERTHA FOSTER**

Plans for a club and colony for musicians from all parts of the United States, with a section to be set aside as a permanent home for retired musicians over the age of 70, have been worked out in Miami, Fla., under the leadership of Miss Bertha Foster, a prominent Florida organist and dean of the school of music of the University of Miami. Miss Foster presented her idea to the Florida State Music Teachers' Association last spring, enlisting the cooperation of that group. Next she organized a group of prominent business men to draw up by-laws and obtain a charter, and sent out invitations to all the leading musicians of the country to become members. Now she has procured twenty-five acres of land, the gift of Mr. and Mrs. John F. Warwick of Miami, and work on a building will soon be under way, it is expected.

Because of the large membership expected, dues in the organization back of the project are only \$5 a year. Sufficient sums from dues the first years are expected to pay the cost of erecting the first unit of the club-house and improving the grounds. When the club-house has been completed and furnished it is expected that an income will be received from members who are guests sufficient to pay the expenses. All income not necessary for property or operating expenses will be used entirely for the support of members who have reached the age of 70 and are no longer able to earn and who have no other means of support. In order that this fund shall be as large as possible the by-laws provide that all officers and directors serve without compensation. Thus far all the work of preparation, including legal service, has cost the organization nothing.

A colony for creative workers, similar to the MacDowell Colony in Peterboro, N. H., is expected to develop. Additional land has been secured by option on which cottages will be built for the use of those who wish to have a quiet place in which to compose or write.

Death of William Hall Miner.

William Hall Miner, a veteran organist, formerly at Christ Church, Cranbrook, Mich., died Nov. 30 at his home in Norwalk, Ohio. He was 70 years old. Mr. Miner was a member of the A. G. O. Mr. and Mrs. Miner moved to Norwalk last August from Bluefield Hills, near Detroit, to make their home. Surviving are the widow and four children—Mrs. George Adams, Tucson, Ariz.; William P. Miner, New London, Conn.; Arthur D. Miner of Cleveland and Mrs. David England of Detroit.

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Casavant Society
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in Montreal Recital

The second in the series of six recitals that form the program of the Casavant Society in Montreal was given by the well-known choral composer and organist and choirmaster of Christ Church Cathedral, Dr. Alfred Whitehead, in the Church of St. Andrew and St. Paul (Presbyterian), Nov. 28. The program reflected Dr. Whitehead's broad musicianship by reason of the sense of balance and fitness that was evident and the influence and variety of diverse schools of composition. Not averse to "arrangements," as was made clear by the inclusion of four, he proved that, employed discreetly, they may be made to enrich, rather than distort. Three excellent ones of his own added considerably to the interest of the program.

Herbert Howells' Rhapsody in D flat was made the vehicle of a consistent and well-graded crescendo of emotion. In the hands of the recitalist its somewhat fragmentary style of writing was made to appear almost "inevitable" by reason of the excellent build-up. In Ernest Walker's Prelude on "Drop, Drop, Slow Tears," telling use was made of the tower organ at the opposite end of the church from the main organ. This drew attention to the somewhat antiphonal treatment of the thematic material, and gave the work quite a magical sense of "remoteness."

Dr. Whitehead's organ compositions bear the stamp of scholarship touched by human feeling. Within the limits of his Passacaglia he has written a work of reasonable dimension that contains melodic and polyphonic matter at times almost rhapsodic in utterance but possessing logical continuity. The registration of this particular number was a triumph in tone color and dynamics. Bonnet's delightfully fanciful "Elves" was performed with sparkling deftness. The recital was marked by fine musicianship, in which the academician did not strive too violently with the virtuoso.

Dr. Whitehead labored under a trying technical handicap. A few minutes before the recital, a minor mechanical defect was discovered—one of those unfortunate happenings which rendered it necessary for the player to readjust much of his registration scheme. Rather than delay the recital, Dr. Whitehead made the adjustment with a resourcefulness that cannot be too highly commended, and it is safe to say that the audience, composed largely of organists and keen listeners to organ music, were scarcely aware of the problems that were besetting him.

GEORGE M. BREWER.

Nordic Choral Ensemble on Air.

The Columbia Broadcasting System presented the Nordic Choral Ensemble in a broadcast of Christmas choral music Dec. 23 from 3 to 3:30 Eastern time. The program originated in the studios of KDAL at Duluth and was broadcast short-wave to Europe, with arrangements made for re-broadcasting it in European countries. The ensemble is composed of thirty mixed voices under the direction of Margrethe Hokanson, prominent composer-conductor. This group is made up of business and professional people, many of whom are music teachers and choir directors.

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**San Francisco News;
Hear Harold Mueller
at the Jackling Home**

By WILLIAM W. CARRUTH

San Francisco, Cal., Dec. 17.—Under the auspices of the Burlingame Musical Club, Harold Mueller, F.A.G.O., recently appeared in a recital at the home of Mr. and Mrs. Daniel Jackling at Woodside. The organ is a four-manual Kilgen and was designed by Pietro Yon. Mr. Mueller played the following numbers: Prelude, Clerambault; "In dulci Jubilo" and Toccata and Fugue in D minor, Bach; Canon in B minor, Schumann; Fantasy in A, Franck; "In Memoriam," Harold Mueller (written in memory of Wallace Sabin); "Flight of the Bumble-bee," Rimsky-Korsakoff, and "Carillon," Vierne.

With a chorus of three hundred and seventy-five voices and an orchestra of sixty from the San Francisco State College, Raymond White's cantata "Veni Emmanuel" was performed Dec. 2 at the First Methodist Temple under the direction of the composer. Mr. White wrote the work as his master's thesis at Mills College.

On Nov. 21 Calvary Presbyterian Church gave Mendelssohn's "Hymn of Praise," with Winifred Jolley Bengson, A.A.G.O., at the organ. Mrs. Bengson is one of our most active, competent and progressive organists. Her programs at Calvary contain many numbers which are seldom heard. The following appeared on a recent calendar: "Offertoire Pascale," Ropartz; "Redset," Garth Edmundson; "Classique d'aujourd'hui," Widor.

Handel's "Messiah" was sung Dec. 10 by the Stanford University choir under the direction of Warren D. Allen, with Harold Mueller at the organ. It has also been given at Calvary Presbyterian with Mrs. Bengson at the console; at Trinity Methodist in Berkeley, under the direc-

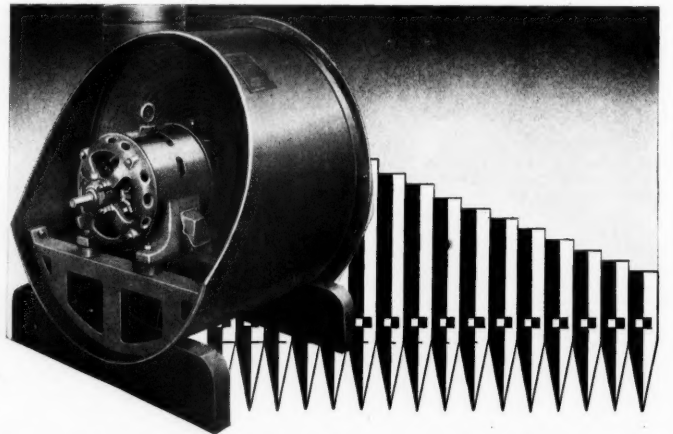
tion of Mrs. Baldwin Woods, organist of the church, and at the First Baptist of Oakland, with Ethel Whytal Miller, F. A.G.O., at the organ.

E. Power Biggs, famous for his recitals on the Baroque organ in the Germanic Museum of Harvard University, will appear at Trinity Episcopal Church, San Francisco, Tuesday evening, Jan. 23. The recital is being sponsored by the Northern California Chapter of the Guild.

Ludwig Altmann's Reger program Nov. 21, which was noted in the last issue, proved most enjoyable. He received flattering reviews from two of the bay region's most eminent critics—Alfred Frankenstein of the *Chronicle* and Alexander Fried of the *Examiner*. Other organists would like to learn Mr. Altmann's secret of attracting critics to organ recitals. Pierre Monteux, conductor of the San Francisco Symphony Orchestra, was one of the auditors.

Kilgen Associates Buy Patents.

The last step in the dissolution of George Kilgen & Son, Inc., took place Nov. 21, when the remaining assets were sold at auction at St. Louis under a court order. A large number of buyers attended the sale, including representatives of several organ firms outside St. Louis. Kilgen Associates, Inc., composed of more than thirty former employees of George Kilgen & Son, bought more than 95 per cent of all the assets of the old company which were sold to organ builders, including pipes, key actions, sets of keys and pedals, relays, relay magnets, etc. Most important among purchases announced by Kilgen Associates are exclusive rights to the dies and patents of the old firm. These patents were developed over a period of many years. This purchase, added to equipment already owned, gives Kilgen Associates a complete organ factory. Every process in the building of organs is being done in their own plant, even to the casting of the metal for the pipes.



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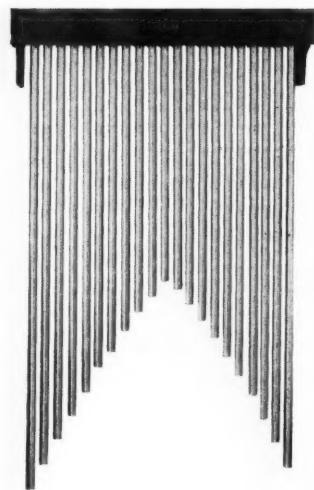
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Eighteenth Century Christmas Programs at Williamsburg, Va.

JUNIA M. SELLS

Christmas as celebrated in the churches of England in the eighteenth century was re-created at Bruton Parish Church in Williamsburg, Va., during the holiday season. Garlanded in living Christmas greens, the candlelight making a soft glow against the scarlet of the church hangings, the old church, which has been restored to its eighteenth century appearance, presented a scene similar to the days when Peter Pelham, "the inimitable Pelham," its first organist, played the carols and anthems traditional to the church in old England. Again this year, as in the long ago, the music of Corelli, Purcell, Handel and Bach echoed within the sacred walls. Visitors who spent the season in Williamsburg and shared with its citizens the colonial observance of the birth of the Saviour were refreshed by the services of music and prayer at Bruton and the quiet charm of the restored city, whose candlelit windows, as evening shadows fell, shed peace and joy upon a quiet corner of the world.

The season's celebration began with a three-choir festival on the evening of Dec. 17. Midnight communion was celebrated on Christmas Eve. On the evening of Jan. 7 the congregation and visitors at the church will observe Epiphany, the Feast of Lights.

Mrs. Hollister Jones, organist and director of Bruton, directed the three-choir festival. In addition to her own choir, that of the College of William and Mary, under the direction of Allan Sly, associate professor of music, and the choir of the Matthew Whaley (public) School, under the direction of Miss Harriet Bozarth, were heard in a Christmas program.

The Christmas Eve midnight service was preceded in the afternoon by the singing of carols around the community tree in Market Square.

At the Epiphany celebration the Christmas Overture by Corelli will be presented by the string ensemble of William and Mary College, consisting of twelve musicians, with Mrs. Jones playing the eighteenth century Samuel Green organ from its own keyboard in the east loft of the church. Music appropriate to the season will be sung by the choir. The old custom will be observed at this celebration of the communicants leaving the church each with a lighted candle. Many visitors who spent the holiday season in Williamsburg are remaining to participate in this Epiphany service.

Throongs at Greensboro Concerts.

George M. Thompson's candlelight concert of Christmas music at Grace Methodist Church, Greensboro, N. C., Dec. 5 consisted largely of carols sung by the Euterpe Club choral groups. The church could not hold the crowd and it was decided to hold the concert in a larger church next year. Mr. Thompson conducted the Christmas concert of the choir of the Woman's College of the University of North Carolina Dec. 10 in Aycock Auditorium. The chorus of 125 voices was heard by an audience of 2,600, while many had to be turned away.



JUNIA M. SELLS gave a recital under the auspices of the Miami Chapter, A.G.O., at the White Temple in Miami Dec. 5. In the picture she is shown seated at the portable Möller organ in her home, where Marcel Dupré played informally Dec. 2 to entertain a group of musicians who were Miss Sells' guests at luncheon. Miss Sells is a former pupil of M. Dupré and previously studied with Van Denman Thompson of De Pauw University.

Since going to Miami from Chicago four years ago Miss Sells has been accompanist for Mana-Zucca, the composer, Mme. Louise Homer and Reinald Werrenrath and played with the Miami University Symphony Orchestra last year when "Samson and Delilah" was given. She was organist and director at the First Presbyterian Church for two years and now is at White Temple, which is the First Methodist Church, in the capacity of organist.

Following was the program for the recital Dec. 5: Introduction-Chorale (Gothic Suite), Boellmann; Fugue in C major, Buxtehude; "Romance sans Paroles," Bonnet; "Divertissement," Vierne; Sarabande, Bach; Suite for Organ, Rogers.

Program in Atlanta Church.

The choir of All Saints' Episcopal Church, Atlanta, Ga., was presented at the Church of the Incarnation, West End, for the December Sunday afternoon musicale Dec. 10. A well-balanced program was arranged by Joseph Ragan, F.A.G.O., organist and choirmaster. "Sing We All," Praetorius; "O Rejoice, Ye Christians," Bach, and "God Be in My Head," Davies, were unaccompanied.

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Moore's "O Saviour of the World" and Jennings' "Springs in the Desert" received spirited rendition and were easily the favorites of the program. Thiman's "O Praise the Lord of Harvest" and Martin's "Ho! Everyone" opened and closed the choir selections. Karg-Elert's "Harmonies du Soir" was Mr. Ragan's prelude. Bonnet's "Elves" and Schubert's "Ave Maria" were rendered between two choir groups. Weaver Marr, Jr., assistant organist, played Callaerts' Intermezzo for the offertory. The occasion was one of a number of events that serve to mark the recent rebuilding of the two-manual organ by Henry Pilcher's Sons.

Christmas Music in Fort Wayne.

Walter E. Buszin's Concordia College A Cappella Choir at Fort Wayne, Ind., gave a broadcast of Christmas music from the Lincoln Tower, the highest eminence in the city, on Dec. 19 at noon. The program was heard throughout Fort Wayne. On the evening of Dec. 26 Mr. Buszin conducted a candlelight service in St. Paul's Lutheran Church. Miss Emma Sarah Troeger assisted at the organ and the choir sang a number of chorales. As a prelude Mr. Buszin played: "Divinum Mysterium," Miles Martin; Pastorale in F, Bach; Fantasia on "Silent Night," Otto Thomas.

Fred Faassen, the Zion, Ill., organist, who for a number of years presided over the organ at the Shiloh Tabernacle, is in charge of the musical activities of the Abbott Laboratories at North Chicago and on Dec. 4 he conducted the 1939 musical and dramatic evening in the Abbott Research Building Auditorium. Mr. Faassen's chorus sang an interesting and varied program.

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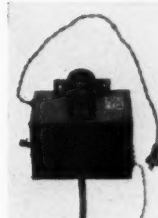
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