

THE DIAPASON

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DEATH ENDS THE WORK OF MISS VOSELLER

LEADER IN TRAINING YOUNG

Founded Flemington, N. J., Choir School in 1895 and Carried on Remarkable Work—Continued Despite Stroke in 1928.

Death brought to a close on Dec. 31 the career of a woman who was a distinguished pioneer in the training of the young to serve in the music of the church when Miss Elizabeth Van Fleet Vosseller passed away at her home in Flemington, N. J.

Miss Vosseller is generally credited with having had greater influence upon the boys and girls of Flemington than any other person in its history. With Miss Bessie Richardson Hopewell she founded what became the Flemington Children's Choir School in 1895. The school has over 500 living graduates.

Miss Vosseller was born Dec. 20, 1874, in Flemington. Her only surviving relative is a twin sister. Miss Vosseller's parents were talented musicians and the career to which "Miss Bessie," as she was known to generations of Flemington children, soon dedicated herself was begun at an early age in the home. She and her sister studied at Miss Maltby's School, Brooklyn, for two years. Miss Vosseller continued her studies in New York under Walter Damrosch and other teachers. Starting with four little girls, the embryo choir school soon was sponsored by the Presbyterian Church of Flemington. In 1904 the Baptist Church asked Miss Vosseller and Miss Hopewell to train children of that congregation for choir work, to be followed soon by the Methodist congregation. In 1910, after Miss Vosseller's father acquired a store property on Main street, arrangements were made to convert the second story of the small building in the rear, that had been a chapel, into a studio for use of children of the three choirs. The Episcopal Church then entered its children and in 1919 the children of St. Magdalene's Roman Catholic Church were afforded instruction in the choir school.

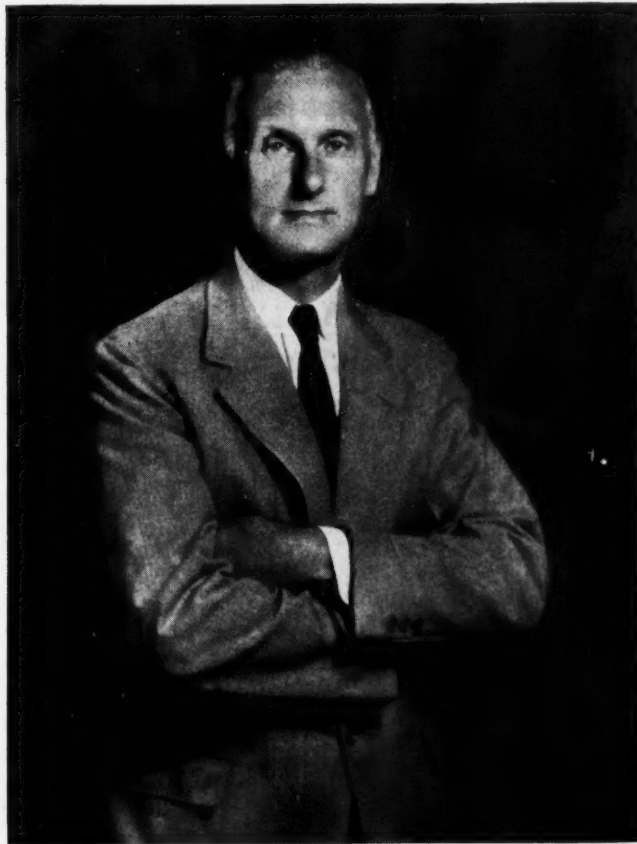
It was in 1907 that the first choir school graduation ceremony was held, there being four graduates. The next year saw choristers from three churches receive diplomas and awards. From these beginnings the movement grew until the annual graduation ceremony has drawn as many as 200 vested alumni. In 1925 the chorus of the alumni of the choir school was incorporated with a view of creating a foundation that would endow and perpetuate her work.

Miss Vosseller's training and enthusiasm brought an offer in 1909 from Dr. William A. Ackerman, principal of the Somerville schools, to become head of the music department in that system. Miss Vosseller remained in this position for ten years. While she was at Somerville, a bright young colored boy attracted the attention of Miss Vosseller. He was Paul Robeson, son of the colored minister. Miss Vosseller devoted special attention to the boy and today he is one of America's great soloists and actors.

In 1907 the H. W. Gray Company published Miss Vosseller's book, "The Use of the Children's Choir in the Church." This book went through two editions. In 1931, although seriously handicapped, Miss Vosseller laboriously typed with one hand the copy for her "Junior Choirs—Helps and Suggestions," a pamphlet which had a second printing.

Miss Vosseller was stricken with paralysis Nov. 14, 1928, and for many days her condition was grave. She never was able to stand again and spent each day in her chair with her books and typewriter, continuing actively to direct the choir school work.

RICHARD O. WHITELEGG, ORGAN DESIGNER AND VOICER



ADVANCEMENT IN ORGAN DESIGN and construction today is being promoted by a group of men who are doing their utmost to make this an era in which the best in tone of the past and the latest mechanical improvements are combined to create a superb instrument. Prominent in this group is Richard O. Whitelegg, technical superintendent of the large plant of M. P. Möller, Inc. Mr. Whitelegg—organ builder, musician and inventor—has devoted his life to a study of organ design, laying the foundation for his experience in training received in his native England. His present connection with the Möller organization began in 1931 as a voicing specialist. As such he is in charge of all tonal work in the factory. Thus he is largely responsible for the artistic success of every instrument that is built.

Mr. Whitelegg's reputation as an organ builder is worldwide; but few of his friends probably know that he is also an organist. He was born Aug. 24, 1890, in the county of Cheshire and one of his earliest recollections is the fact that his parents wished him to prepare for a musical career. This was natural, since his forebears were nonprofessional musicians, who played violins and flutes in churches that did not possess organs. At an early age Mr. Whitelegg was studying the organ. It was decided that a knowledge of organ construction would help him be a better organist and so he served an apprenticeship of seven years in which he learned every part of the trade. Meanwhile his musical education was not neglected, and at the age of 14 years he passed the intermediate examination for Trinity College of Music, London, and was under the tutelage of Herbert Wild, A.R.C.O., organist of St. George's Church, Stockport.

At the termination of his apprentice-

ship a short time was spent by Mr. Whitelegg with Arthur Harrison of Harrison & Harrison, Durham, England. Then he moved to London to join the staff of the firm of August Gern. A brief period followed with the firm of Evans & Barr, Belfast, Ireland, after which he returned to London as a partner in the firm of August Gern. This brought him to the period of the world war, during which he was an aeronautical engineer. After the termination of the war Mr. Whitelegg was with Henry Willis in his voicing department for a period of several years.

His first visit to America was as a representative from the London branch of the Aeolian Company. Later he returned to join the Welte-Mignon Corporation in New York.

In addition to his work on important organs in England, Mr. Whitelegg has voiced outstanding instruments in America. He feels that he is indebted to a great extent to Henry Willis, the British builder, for his ideas and he voiced a number of famous organs that came from the Willis factory. The experience he acquired abroad has been supplemented and broadened by his work on this side of the Atlantic and the contacts he has had with the organists of America.

In 1918 Mr. Whitelegg married Miss Dorothy Jane Biddlestone at Dawlish, in County Devonshire, England. Mr. and Mrs. Whitelegg have three daughters—Dorothy Elizabeth, born in London; Mary Jane, born in New York, and Martha, born in Hagerstown, Md., the family's present home.

Only a few weeks ago Mr. Whitelegg was granted patents on a method and apparatus for electrically reproducing sound vibrations. This refers to specially-designed organ pipes and of this much probably will be heard in the future.

BIG CASAVANT ORGAN FOR NORTHWESTERN

UNIVERSITY PLACES ORDER

Four-Manual Instrument of Seventy-one Speaking Stops Will Be Installed in Scott Hall at the University in Evanston.

Scott Hall, the beautiful new building under construction on the campus of Northwestern University, Evanston, Ill., and named for Walter Dill Scott, who has just retired from the presidency of the university, is to have one of the outstanding organs designed in the last year. The contract has been awarded to Casavant Freres of St. Hyacinthe, Que. The organ will be a four-manual of seventy-one speaking stops. The stop specification shows the following resources, stops marked with an asterisk being on high wind pressure:

- GREAT ORGAN.**
1. Double Diapason, 16 ft., 61 pipes.
 2. Diapason, 8 ft., 61 pipes.
 3. Diapason, 8 ft., 61 pipes.
 4. Hohl Flöte, 8 ft., 61 pipes.
 5. Gemshorn, 8 ft., 61 pipes.
 6. Octave, 4 ft., 61 pipes.
 7. Principal, 4 ft., 61 pipes.
 8. Flute Triangulaire, 4 ft., 61 pipes.
 9. Twelfth, 2 2/3 ft., 61 pipes.
 10. Super Octave, 2 ft., 61 pipes.
 11. Mixture, 4 rks., 244 pipes.
 12. Fourniture, 5 rks., 305 pipes.
 - *13. Contra Tromba, 16 ft., 61 pipes.
 - *14. Tromba, 8 ft., 61 pipes.
 - *15. Octave Tromba, 4 ft., 61 pipes.
- Harp (from Choir).
 Chimes (from Choir).
- SWELL ORGAN.**
16. Contra Viola, 16 ft., 73 pipes.
 17. Geigen Principal, 8 ft., 73 pipes.
 18. Stopped Diapason, 8 ft., 73 pipes.
 19. Viola da Gamba, 8 ft., 73 pipes.
 20. Voix Celeste, 8 ft., 73 pipes.
 21. Aeoline, 8 ft., 73 pipes.
 22. Octave Geigen, 4 ft., 73 pipes.
 23. Flauto Traverso, 4 ft., 73 pipes.
 24. Fifteenth, 3 ft., 61 pipes.
 25. Cornet, 5 rks., 293 pipes.
 26. Oboe, 8 ft., 73 pipes.
 27. Vox Humana, 8 ft., 73 pipes.
 - *28. Double Trumpet, 16 ft., 73 pipes.
 - *29. Trumpet, 8 ft., 73 pipes.
 - *30. Clarion, 4 ft., 73 pipes.
- Harp (from Choir).
 Chimes (from Choir).
- CHOIR ORGAN.**
31. Lieblich Gedeckt, 16 ft., 73 pipes.
 32. Diapason, 8 ft., 73 pipes.
 33. Concert Flute, 8 ft., 73 pipes.
 34. Viola, 8 ft., 73 pipes.
 35. Dulciana, 8 ft., 73 pipes.
 36. Unda Maria, 8 ft., 73 pipes.
 37. Principal, 4 ft., 73 pipes.
 38. Flute d'Amour, 4 ft., 73 pipes.
 39. Nazard, 2 2/3 ft., 61 pipes.
 40. Flageolet, 2 ft., 61 pipes.
 41. Tierce, 1 3/4 ft., 61 pipes.
 42. Trumpet, 8 ft., 73 pipes.
 43. Clarinet, 8 ft., 73 pipes.
 - Tremulant.
 44. Harp (Deagan), 61 bars.
 - Harp Sub.
 45. Chimes (Deagan Class A), 25 bells.
- SOLO ORGAN.**
- *46. Principal, 8 ft., 73 pipes.
 - *47. Gross Flöte, 8 ft., 73 pipes.
 - *48. Viole d'Orchestre, 8 ft., 73 pipes.
 - *49. Viole Celeste, 8 ft., 73 pipes.
 - *50. Fugara, 4 ft., 73 pipes.
 - *51. Cor Anglais, 8 ft., 73 pipes.
 - Tremulant.
 - *52. French Horn, 8 ft., 73 pipes.
 - *53. Tuba, 8 ft., 73 pipes.
- Harp (from Choir).
 Chimes (from Choir).
- PEDAL ORGAN.**
54. Double Open Diapason (12 ind. quints acoustic), 32 ft., 12 pipes.
 55. Open Diapason I, 16 ft., 32 pipes.
 56. Open Diapason II (from Great), 16 ft.
 57. Violone, 16 ft., 32 pipes.
 58. Viola (from Swell), 16 ft.
 59. Bourdon, 16 ft., 32 pipes.
 60. Gedeckt (from Choir), 16 ft.
 61. Octave, 8 ft., 32 pipes.
 62. Bourdon, 8 ft., 32 pipes.
 63. Violoncello (20 from No. 57), 8 ft., 12 pipes.
 64. Quint, 5 1/2 ft., 32 pipes.

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- 65. Superoctave, 4 ft., 32 pipes.
- 66. Mixture, 3 rks., 96 pipes.
- *67. Contra Trombone, 32 ft., 32 pipes.
- *68. Trombone (20 from No. 67), 16 ft., 12 pipes.
- *69. Trumpet (from Swell), 16 ft.
- *70. Trumpet (20 from No. 68), 8 ft., 12 pipes.
- *71. Clarion (20 from No. 70), 4 ft., 12 pipes.

Chimes (from Choir).

Northwestern University, whose music school, founded by the late Dr. Peter C. Lutkin, one of the leading organists and organ teachers of his generation, has achieved national fame, has not previously had a large organ. Its only instrument at present is a three-manual Casavant built thirty years ago and standing in Fisk Hall on the Evanston campus.

**E. O. SHULENBERGER, HURT
IN CRASH, NEAR RECOVERY**

Friends of E. O. Shulenberg of the M. P. Möller staff at Hagerstown, Md., will be pleased to hear that he is recovering slowly but surely from severe injuries he received in a collision of automobiles Dec. 7 on the Gettysburg road not far from Gettysburg, Pa. Mr. Shulenberg sustained a broken arm, a crushed shoulder and three fractured ribs. Until late in January his arm was in a cast, but he has been able to return to his office and is expected soon to be able to resume all of his activities. His son, Robert, who was graduated in journalism at Syracuse University last June, and who was driving the car when the accident occurred, has fully recovered, but lost five front teeth.

The Shulenbergers were returning to Hagerstown from a dinner of advertising executives from four states at Gettysburg, Pa., when suddenly a speeding car containing two couples appeared on the wrong side of the road and a headon collision became inevitable. Both cars were demolished, Mr. Shulenberg's new Buick being reduced to a mass of wreckage.

Mr. Shulenberg is one of the most widely known men in the organ business through his connection as an executive with M. P. Möller, Inc., for a long series of years.

**ETHEL SYRETT TRACY OPENS
NEW AUSTIN IN CONNECTICUT**

Ethel Syrett Tracy, F.A.G.O., played the dedicatory recital on the Austin organ in the new First Church of Christ, Glastonbury, Conn., Jan. 8. The church replaces one which was demolished in the hurricane of 1938. Mrs. Tracy is dean of the Hartford Chapter, A.G.O.

The auditorium of the church was filled to capacity for the recital. Mrs. Tracy played the following program, in which she was assisted by Frank Harding Jennings, tenor soloist; Second Concerto (Introduction, Allegro), Handel; "Jesu, Joy of Man's Desiring," Bach; "Walter's Prize Song," Wagner; Rondo from Flute Concerto, Rinck; Chorale in A minor, Franck; "La Nuit," Karg-Elert; "Will-o'-the-Wisp," Nevin; "Sonata Romantica," Yon.

**ORGANIST DIES ON BENCH
AS HE CONDUCTS REHEARSAL**

Stricken with a heart attack while seated at the organ in St. James' Catholic Church at Kenosha, Wis., Dec. 21 conducting a choir rehearsal of Christmas music, Edward McCaffrey turned from the keyboard, slumped to the bench, and died. Apparently in vigorous health except that he complained of a slight cold, Mr. McCaffrey was enthusiastic over his Christmas plans when he arrived in the church, where he had been organist and director for more than thirty years.

Edward McCaffrey was born in Chicago, May 2, 1885. He studied at the Chicago Piano College, the Chicago Conservatory of Music and the Curtis School of Music.

Federlein Receives Tribute.

At the service in Temple Emanu-El, New York City, Dec. 16 which marked the twenty-fifth anniversary of Gottfried H. Federlein as the organist of this large and beautiful edifice, the congregation was 40 per cent larger than the average and included a number of musicians and other friends of Mr. Federlein. Dr. Goldenson, the rabbi, broke a precedent by mentioning the organist's span of service and gave high praise to his music.

**LARGE FOUR-MANUAL
FOR JACKSON, MISS.**

CONTRACT TO E. M. SKINNER

**First Baptist Church Places Order for
an Outstanding New Organ in the
South — Resources of the
Instrument Are Shown.**

The First Baptist Church of Jackson, Miss., has awarded to the Ernest M. Skinner & Son Company of Methuen, Mass., the contract for a four-manual organ with both solo and echo divisions. This instrument will be one of the outstanding organs of the South and the contract is one of the most important marking the opening of 1940.

One of the features of the specification is the replacement of the usual pedal 16-ft. bourdon with a gemshorn to be used at 16, 8 and 5 1/2-ft. pitches. It is also to be used on the choir as a double and is to be unenclosed. The echo celeste is expected to take the form of a small-scaled quintadena celeste.

The organ will have a most favorable environment, the auditorium being reported to be perfect acoustically.

The following stop specification shows the resources of the instrument:

GREAT ORGAN.

- Diapason, 16 ft., 61 pipes.
- Diapason I, 8 ft., 61 pipes.
- Diapason II, 8 ft., 61 pipes.
- Principal Flute, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 4 ranks, 244 pipes.
- Trumpet, 8 ft., 61 pipes.
- Chimes (Echo).

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Salsicional, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 73 pipes.
- Flauto Dolce, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Flute, 4 ft., 73 pipes.
- Violina, 4 ft., 73 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 4 ranks, 244 pipes.
- Fagotto, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Cor d'Amour, 8 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Clarion, 4 ft., 73 pipes.
- Harp and Celesta (Choir).

CHOIR ORGAN.

- Gemshorn (from Pedal) (unenclosed), 16 ft., 22 pipes.
- Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Viola, 8 ft., 73 pipes.
- Kleiner Erzähler, 2 ranks, 8 ft., 124 pipes.
- Gemshorn, 4 ft., 73 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Trumpet, 8 ft., 73 pipes.
- Clarinet, 8 ft., 61 pipes.
- Harp and Celesta, 61 bars.

SOLO ORGAN.

- Flauto Mirabilis, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- Orchestral Flute, 4 ft., 73 pipes.
- Tuba Mirabilis, 8 ft., 73 pipes.
- French Horn, 8 ft., 61 pipes.
- English Horn, 8 ft., 61 pipes.

ECHO ORGAN.

- Gedeckt, 8 ft., 61 pipes.
- Echo Celeste, 2 ranks, 8 ft., 110 pipes.
- Flute, 4 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Chimes, 25 tubes.

PEDAL ORGAN.

- Diapason (wood), 16 ft., 32 pipes.
- Diapason (metal) (Great), 16 ft., 32 notes.
- Gemshorn, 16 ft., 32 pipes.
- Echo Lieblich (Swell), 16 ft., 32 notes.
- Octave (wood Open), 8 ft., 12 pipes.
- Principal (Gemshorn), 8 ft., 12 pipes.
- Still Gedeckt (Swell), 8 ft., 32 notes.
- Quinte (Gemshorn), 5 1/2 ft., 7 pipes.
- Harmonics, 4 ranks, 128 pipes.
- Fagotto, 32 ft., 12 pipes.
- Trombone, 16 ft., 32 pipes.
- Tromba, 8 ft., 12 pipes.
- Fagotto (Swell), 16 ft., 32 notes.
- Fagotto (Swell), 8 ft., 32 notes.
- Fagotto (Swell), 4 ft., 32 notes.
- Chimes (Echo).

Nevins Conducts B Minor Mass.

Under the direction of Willard Irving Nevins the second half of Bach's B minor Mass will be sung at the First Presbyterian Church, Fifth avenue and Twelfth street, New York, Sunday evening, Feb. 25. The first half of this work was given Jan. 28.

**CHARLES WHITNEY COOMBS,
ORGANIST-COMPOSER, DEAD**

Charles Whitney Coombs, Mus. D., American organist and composer, whose anthems may be found in the majority of choir libraries, died at a hospital in Montclair, N. J., Jan. 24 at the age of 80 years. He had been in ill health for several months. Since his retirement from active church work eleven years ago he had traveled extensively, visiting many foreign countries, but recently he returned to New York to live.

Charles Whitney Coombs was born Dec. 25, 1859, at Bucksport, Maine. After overcoming his family's objections to his entrance upon a musical career he went to Stuttgart in 1878 and remained for five years, studying piano and composition. After two years in Italy he returned to Dresden in 1884 and studied organ, orchestration and voice. He remained in Dresden six years, but made frequent trips to Paris and London and in England studied the music of the Anglican Church. From 1887 to 1891 he was organist of the American Church in Dresden.

Returning to the United States, Mr. Coombs was appointed organist at the Church of the Holy Communion in New York in 1892 and remained until 1908. The next twenty years he was at St. Luke's Church, until his retirement in 1928.

The degree of doctor of music was conferred on Mr. Coombs by Syracuse University in 1922.

Among Dr. Coombs' compositions are the cantatas "The Vision of St. John," "The First Christmas," "Ancient of Days," "The Sorrows of Death," "Light Eternal," "Hymn of Peace" and "Song of Judith." Among seventy-five songs written by him "Her Rose" is probably the best known.

Dr. Coombs was a founder of the American Guild of Organists.

Mrs. Coombs died some years ago.

Kimball Three-Manual for Indiana.

The contract to build a three-manual organ for Zion Evangelical Church in Indianapolis, Ind., has been awarded to the W. W. Kimball Company, according to an announcement made late in January.

IN THIS MONTH'S ISSUE

Large Casavant four-manual is under construction for the new Scott Hall at Northwestern University, Evanston, Ill.

Elizabeth Van Fleet Vosseller, founder of the Flemington Children's Choir School and famous exponent of singing by youth, died at her home Dec. 31.

Death takes Henry Hall Duncklee, 82 years old, who served West End Collegiate Church, New York City, for thirty-seven years.

Abram Ray Tyler, a founder of A.G.O., died Jan. 3, and C. Whitney Coombs, another founder, Jan. 24.

Charles Tournemire, French organist and composer, and organist of Church of Ste. Clotilde, Paris, is dead.

Contract to build large four-manual organ for the First Baptist Church of Jackson, Miss., is awarded to Ernest M. Skinner.

New Year's party opens A.G.O. events of the year in New York.

Church musical problems form topics of the day at eighth annual church music conference of Northwestern University Jan. 8.

J. B. Jamison continues his thesis on the principles of tonal ensemble in the organ.

THE DIAPASON.

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

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New York

**HENRY HALL DUNCKLEE
DIES AT THE AGE OF 82
ON BENCH OVER SIXTY YEARS**

Served West End Collegiate Church of New York City Thirty-seven Years—Leader in Councils of New Jersey and Nation.

Henry Hall Duncklee, for more than sixty years an active organist and prominent in the councils of organists of New Jersey and of the nation, who had served the West End Collegiate Reformed Church of New York City for thirty-seven years when he retired in 1937, died at his home in East Orange, N. J., Dec. 28. Mr. Duncklee was 82 years old. He had been ill for several weeks with a heart ailment.

Funeral services were held at the family home Jan. 2 and were largely attended by his friends from New York and from various places in New Jersey.

Henry Hall Duncklee was born at Newark, N. J., the son of George Otis Duncklee, a director of old-time singing schools and organizer of singing societies. The elder Duncklee was a contemporary of George F. Root, William B. Bradbury, Thomas Hastings and other early hymn writers of America. These men often visited the Duncklee home and thus the son was raised in an atmosphere of church music. At the age of 8 years he began the study of the piano and at 16 took up the organ. In a short time he was appointed organist of the North Baptist Church of Newark and since then he had been continuously in the service of the church on the organ bench until two years ago. From the North Baptist he went to the Park Presbyterian and the Roseville Avenue Presbyterian Church of Newark. At the same time he continued his piano study with prominent teachers.

In October, 1900, Mr. Duncklee entered upon his duties as organist and choir director at the West End Collegiate Church of New York. Under his inspirational leadership the music of this church achieved a high reputation for its excellence and for the variety of the music used, as well as the personnel of the singers engaged. In September, 1937, Mr. Duncklee retired from his church post.

From 1927 to 1930 Mr. Duncklee was president of the Union-Essex Chapter of the National Association of Organists, one of the strongest chapters of the association. In 1930 he was unanimously elected state president of the N.A.O. for New Jersey and at the convention in Los Angeles he was made a member of the national executive committee. For several years up to the date of the amalgamation of the N.A.O. with the A.G.O. he was chairman of the executive committee and thereupon he was elected a member of the council of the A.G.O.

In October, 1935, Mr. Duncklee's thirty-fifth anniversary at the West End Collegiate Church and his sixtieth as a church organist was celebrated and a warm tribute to its organist was paid by the entire parish. A testimonial banquet to Mr. Duncklee was tendered by the Music Educators' Association of New

HENRY HALL DUNCKLEE



Jersey in Newark Oct. 22 of that year. Mr. Duncklee is survived by his widow, Mrs. Harriet Williams Duncklee, and a daughter, Miss Adelaide E. Duncklee.

**INSTALLS ORGAN THROUGH
TWENTY-TWO INCH OPENING**

Frank C. Wichlac, the Chicago organ expert, has just completed a task which taxed his ingenuity and which may well rate as an accomplishment of interest to every builder. The problem was not how to get out of a hole, which often enough perplexes organ erectors, but how to get into it—in other words, how to install a sizable instrument with means of entrance that constituted a minimum.

When the imposing new edifice of St. Joseph's Catholic Church in Wilmette, Ill., was finished last summer the only opening made for getting an organ into the chambers was a twenty-two-inch square hole in each chamber floor. As the church had an electronic organ on hand, the builders made the organ grills permanent, and these grills weighed about 600 pounds each. The pastor told Mr. Wichlac that if he could get a pipe organ through the twenty-two-inch hole he might go ahead, whereupon the builder installed twelve sets of pipes, a harp and chimes.

A concert of music for Epiphany was given Jan. 8 in St. James' Church, Cleveland, under the direction of Walter Blodgett. There were two cantatas—"How Brightly Shines the Morning Star," by Bach, and "Die Kindheit Jesu," by his son, J. C. F. Bach of London. They were sung with instruments demanded by the score. With one exception the soloists were singers who have graduated from the ranks of St. James' choir to solo positions in other churches. Professor Melville Smith was at the organ and Mr. Blodgett played the cembalo and conducted.

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extends a cordial invitation to the readers of The Diapason to visit the Broadway Tabernacle in New York City and hear the new four-manual organ which has just been completed.

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VIRGIL FOX PLAYS RECITAL

Three-Manual of 3,357 Pipes in Overbrook Presbyterian a Memorial to Clarence H. Geist—Resources of the Instrument Shown.

Virgil Fox played the dedicatory recital Jan. 17 on a large three-manual built by M. P. Möller, Inc., for the Overbrook Presbyterian Church of Philadelphia. The organ is a memorial to Clarence H. Geist, chairman of the building committee of the church, and is the gift of his wife. There is a total of 3,357 pipes. The specifications were drawn up by Henry Beard, organist and director of music of the church, in consultation with the builders. The stop specification is as follows:

GREAT ORGAN.

- Double Diapason, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Hohl Flöte, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Octave, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Gemshorn, 4 ft.
- Octave Quint, 2 1/2 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Tierce, 1 1/2 ft., 61 pipes.
- Cymbel, 3 rks., 183 pipes.
- Trumpet (Choir), 8 ft.
- English Horn (Choir), 8 ft.
- Chimes, 21 bells.
- Tremolo.

SWELL ORGAN.

- Flute Conique, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- Flauto Dolce, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 73 pipes.
- Echo Salicional, 8 ft., 73 pipes.
- Principal, 4 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Plein Jeu, 3 rks., 183 pipes.
- Double Trumpet, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Chimes (Great).
- Tremolo.

CHOIR ORGAN.

- Quintaton, 16 ft., 73 pipes.
- Geigen, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 85 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Gemshorn, 4 ft., 73 pipes.
- Rohr Flöte, 4 ft., 73 pipes.
- Dulciana, 4 ft.
- Nazard, 2 1/2 ft., 61 pipes.
- Dulciana Twelfth, 2 1/2 ft.
- Piccolo, 2 ft., 61 pipes.
- Dulciana Fifteenth, 2 ft.
- Larigot, 1 1/2 ft., 61 pipes.
- Trumpet, 8 ft., 73 pipes.
- English Horn, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Chimes (Great).
- Tremolo.

PEDAL ORGAN.

- Grand Cornet, 7 rks., 32 ft.
- Contra Bourdon, 32 ft., 68 pipes.
- Open Diapason, 16 ft., 44 pipes.
- Second Diapason (Great), 16 ft.
- Violone, 16 ft., 44 pipes.
- Bourdon, 16 ft.
- Quintaton (Choir), 16 ft.
- Flute Conique (Swell), 16 ft.
- Quint (Great), 10 1/2 ft.
- Principal, 8 ft., 44 pipes.
- Octave, 8 ft.

R. WAYNE DIRKSEN



R. WAYNE DIRKSEN of Freeport, Ill., who is only 18 years old, has been winning laurels as a recital organist despite his youth. He is under the tutelage of Hugh C. Price of LaSalle and Kewanee, Ill., a developer of talents at the console, who supervised the early training of Virgil Fox and who has a large class which he is making into musicians and music-lovers in northern central Illinois. Mr. Dirksen was awarded the highest honors in the Curtis School scholarship contests last summer in Philadelphia. He has been studying the organ since early boyhood and has an organ in his home.

In a recital at Salem Lutheran Church, Rockford, Ill., Dec. 1 Mr. Dirksen played the following program: Fantasia and Fugue in G minor, Bach; Prelude from the "Well-tempered Clavichord" (transcribed by R. Wayne Dirksen), Bach; Fugue a la Gigue, Bach; Chorale, "Christ Lay in the Bonds of Death," Bach; Air a la Bourree, Handel; Allegro, Second Symphony, Vienne; Intermezzo from Concerto in G major, Middel-schulte; Introduction to the First Act of "Lohengrin," Wagner; "A Rose Unfolds," Brahms; "The Lost Chord," Sullivan.

- Violone, 8 ft.
- Bourdon, 8 ft.
- Quintaton (Choir), 8 ft.
- Flute Conique (Swell), 8 ft.
- Dulciana (Choir), 8 ft.
- Super Octave, 4 ft.
- Bourdon, 4 ft.
- Sesquialtera, 2 rks., 64 pipes.
- Posaune, 16 ft., 44 pipes.
- Double Trumpet (Swell), 16 ft.
- Posaune, 8 ft.

Mr. Fox demonstrated the resources of the new instrument with a brilliant performance of the following imposing list of compositions: Sarabande, Baustetter; "In dulci Jubilo," Bach; Passacaglia and Fugue in C minor, Bach; "Come, Sweet Death," Bach; Fugue in D major, Bach; "Grande Piece Symphonique" (complete), Franck; Allegretto (MS.), Wheeler Beckett; "Perpetuum Mobile," Middel-schulte; "Legende" (MS.), Howard Thatcher; "Clair de Lune," Vienne; Toccata, "Thou Art the Rock," Mulet.

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Is a Firm's Best Salesman**

Here is a typical Estey Salesman:

St. James Church at Woonsocket

THE REV. AUGUSTINE McCORMICK, Rector

Address
28 Hixson Ave., Woonsocket, R. I.
Telephone, Woonsocket 29

January 13, 1940.

Mr. Jos. G. Estey,
Estey Organ Corporation,
Brattleboro, Vt.

My dear Mr. Estey:

The Estey organ, built by the Estey Organ Corporation for St. James Church at Woonsocket, Rhode Island, in 1936 has been giving complete satisfaction. We have given this instrument a real year of use in all types of services and in recitals and no single defect of any kind has appeared.

By official vote of the Vestry of the Church the pleasure of the parish in the new organ has been expressed, and this I now convey to you. We are glad that we chose an Estey organ. We found the Estey Organ Corporation to be most cooperative in the planning, building and installation; the organ being ready for use upon the completion of the new church building.

A church organ must be designed and built for the church in which it is used with consideration for the building and the type of service in which it is to be used. This we feel we have in our Estey organ. I am sure that years of use will bear out our good judgement in our choice of instrument.

Sincerely yours,

Augustine McCormick
The Rev. Augustine McCormick,
Rector of St. James Church,
Woonsocket, R. I.

**A Pageant of
Easter**

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H. Alexander Matthews

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**Caro, Mich., Observes
25th Anniversary of
Its Banker-Organist**

FRANK B. CAMPBELL



Caro, Mich., has in Frank B. Campbell the combination of a banker and organist—or should one say organist and banker? And on Dec. 29 the town celebrated Mr. Campbell's twenty-fifth anniversary as organist of the First Presbyterian Church. Observance of the anniversary took the form of a public reception for Mr. and Mrs. Campbell in the church parlors. A majority of the church members were present, besides many friends from outside the Presbyterian Church and a number of out-of-town guests. Mrs. Campbell, who is the soprano soloist in her husband's choir, was presented with a bouquet of roses and to Mr. Campbell were given twenty-five silver dollars as a memento of the occasion.

Frank B. Campbell has served on the organ bench with the same devotion as if he did not serve Mammon on the six days of the week as cashier of the State Savings Bank; as a consequence the town of some 3,000 people, in the "thumb" of Michigan, ninety miles north of Detroit, devoted to agriculture and manufacturing, can boast of church music that few cities of its size enjoy.

Mr. Campbell was born May 10, 1895, and studied piano for several years with the late John G. Cummings of Saginaw and organ with H. R. Evans of Bay City, a well-known composer and former faculty member of the University School of Music at Ann Arbor. This was followed by study of organ and theory under Palmer Christian at the University of Michigan.

In 1915 Mr. Campbell was appointed organist of the First Presbyterian Church and for the last fifteen years he has been choir director as well as organist. Before the demands of his business grew too large he frequently gave recitals. Now he confines himself to his church work,

and has devoted his efforts to raising the standard of church music in the community, with the assistance of a loyal group of singers in his church. He has an extensive organ repertory and one of the largest organ libraries in Michigan. Probably the most outstanding musical service he conducts is the midnight Christmas Eve candle-light communion service. These midnight services continue to draw larger congregations than any other event on the church calendar.

Mr. Campbell was affiliated with the Caro banks until 1929, when he took a position with the Michigan state banking department, serving as an accredited state bank examiner until March, 1937, when he resigned to take his present position as cashier of the State Savings Bank of Caro. He was a sergeant in the United States army and served one year during the world war at Newport News, Va.

Besides his wife, Mr. Campbell's family consists of one son and two daughters.

M. P. MÖLLER, INC.

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to be installed in

**ST. PAUL'S METHODIST
CHURCH**
Wichita, Kansas

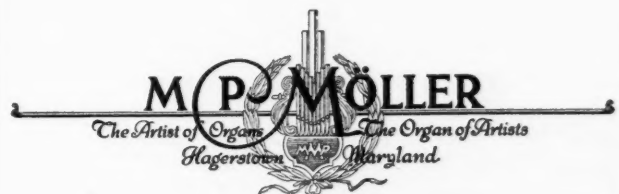
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FIRST METHODIST CHURCH
Huntingdon, Pa.

They have also under construction in the factory at this time two-manual organs for Methodist Churches in the following cities:

- Mount Holly Springs, Pa.
- Houston, Texas
- Washington, Pa.
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There are many more Möller organs in Methodist churches in America than of any other make and the fact that seven of the contracts now on hand are from this one denomination is a definite testimonial of highly satisfactory installations in the past.



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**KIMBALL HALL SERIES
OPENED BY SALVADOR**

FIRST OF WINTER RECITALS

**Varied Program Appeals to Audience
Friday Noon Under Auspices of
the A. G. O. — Robert Kee
Gives Second Performance.**

The winter recital series in Kimball Hall, Chicago, on Fridays at noon was off to an excellent start Jan. 19 when Mario Salvador, the young virtuoso recitalist, gave the initial program. These recitals are arranged by the Illinois Chapter of the American Guild of Organists and are sponsored by the W. W. Kimball Company. They offer a profitable and enjoyable surcease from business rush and worry to all who care to take advantage of them. That so few attended the first performance indicated that too many deprive themselves of a privilege so generously offered by the organists of Chicago and the Kimball organization. Likewise the fact was evidence that the recitals should receive more widespread advertising.

Mr. Salvador's program was of the highest standard, but offered compositions that nevertheless make a popular appeal. The list included: "Rhapsodie Catalane," Bonnet; Scherzo, Salvador; "April," Gaul; Passacaglia, Bach; "Clair de Lune," Karg-Elert; "Carillon," Dupré. This was supplemented by Vierne's "Water Nymphs," from the "Twenty-four Pieces," as an encore number.

There was genuine variety in this list of pieces. Of special interest was Mr. Salvador's essay into the realm of composition, with an airy and altogether delightful little Scherzo. The most appealing work was in the Karg-Elert "Moonlight," which was interpreted with all the poetry that the composer intended. The same flair for color was demonstrated in Harvey B. Gaul's "April," while the Bach Passacaglia received a restrained and dignified reading.

Robert Kee was at the console Jan. 26 and his performance will be reviewed next month.

The recitalist announced for Feb. 2 is Vivian Martin. These recitals are to continue through April.

**NEW SCHOOL OF POLYPHONY
IS LAUNCHED IN NEW YORK**

According to an announcement from New York the School of Polyphony is in process of formation and the formal opening is promised for the second semester of this scholastic year, Feb. 5. Under the patronage of Lady Gabriel, Chalmers Clifton, Hugh Ross, Charles Henry Doersam, Miles I.A. Martin and Miss Dorothy Lawton important work is to be accomplished by this enterprise.

The main object is the establishment of a strict school of counterpoint. Those immediately concerned in its activities are Reginald Mills Silby, Mus.D., Philip James, F.T.C.L., F.A.G.O., Jacob Weinberger, Mus.D., and Becket Gibbs, Mus.D., F.T.C.L. A complete education for organists and choirmasters is the announced purpose and this will include complete liturgical training as well as a thorough grounding in the modal system.

ARNOLD S. BOWMAN



ARNOLD S. BOWMAN, dean of the Harrisburg Chapter, American Guild of Organists, has been organist and choirmaster of the Broadway Methodist Church, Camden, N. J., since Sept. 1, and is the choir director of the First Church of God, Highspire, Pa.

Beginning the study of the piano at the age of 9, Mr. Bowman changed to the organ and has included among his teachers Alfred C. Kuschwa, Bernard B. Wert, Miss Alda M. Kennedy, George Sutton and Clarence E. Heckler, with whom he studied voice, piano, harmony and organ. At present he is an artist pupil of Harry W. Grier, associate professor of organ and piano at the Zeckwer-Hahn Philadelphia Academy of Music.

Having sung as a boy soprano for four years in the male choir of St. Stephen's Episcopal Cathedral, Harrisburg, Mr. Bowman continued after the change of voice and studied choir directing with Mr. Kuschwa. He has attended summer schools in New York, studying choral technique with Father Finn at the Church of the Paulist Fathers.

Mr. Bowman has appeared as a recitalist in many places and recently played one of a series of five programs on the newly-installed Möller organ in the First Methodist Church, Woodlynne, N. J. Dec. 14 he appeared as recitalist with the R.C.A. Victor Band in Broadway Church, playing as his numbers: Trumpet Voluntary, Purcell; Prelude and Fugue in G minor, Bach; Chorale Prelude, "Jesu, Priceless Treasure," Bach; "Souvenir," Kinder; Air from "Water Music," Handel.

At the Broadway Church Mr. Bowman has a three-manual Hall organ of thirty-nine stops. He directs the senior choir, the male chorus, the women's chorus and the recently-organized Wesleyan Singers of forty "teen" age singers, who will appear Jan. 6 in their first service. Mrs. Della Prouty directs the junior choir and Wilbur Hitchcock is assistant organist.

Dr. Silby, 1215 Madison avenue, New York, will give information in reply to any inquiries as to the school.

**WICKS THREE-MANUAL
FOR CHICAGO CHURCH**

IN ST. ANDREW'S LUTHERAN

**Drawknob Console Provided for Latest
Instrument, Which Is Second to
Be Installed in the City This
Winter by Same Builder.**

A three-manual organ built by the Wicks Organ Company has been installed in St. Andrew's Lutheran Church, Chicago. This is the second Wicks three-manual in the city to be completed this winter, the other being in the First Lutheran Church, on Fullerton avenue. The instrument for St. Andrew's was designed by H. Gersmehl, organist of the church, and T. F. Wunderlich, in collaboration with the Wicks staff. Seven ranks of pipes from the old organ were removed and used, all other parts being new. The entire organ is under expression, with the great and the choir in the same chamber. The console is of the English stopknob type. There is no wind in the console.

The following specification of stops reveals the resources of the new instrument:

- GREAT ORGAN.**
1. Open Diapason (ext. No. 3), 16 ft., 12 pipes.
 2. Open Diapason, 8 ft., 73 pipes.
 3. Second Open Diapason, 8 ft., 73 pipes.
 4. Claribel Flute, 8 ft., 85 pipes.
 5. Harmonic Flute (Choir), 8 ft., 73 notes.
 6. Gemshorn, 8 ft., 85 pipes.
 7. Octave, 4 ft., 73 pipes.
 8. Flute (from No. 4), 4 ft., 73 notes.
 9. Gemshorn Octave (from No. 6), 4 ft., 73 notes.
 10. Gemshorn Twelfth (from No. 6), 2% ft., 61 notes.
 11. Gemshorn Fifteenth (from No. 6), 2 ft., 61 notes.
 12. Trumpet, 8 ft., 73 pipes.
 13. Chimes (Deagan Class "D"), 25 tubes.
 14. Harp Celesta, 8 ft., 49 bars.
 15. Celesta, 4 ft., 37 notes.

- SWELL ORGAN.**
16. Liebligh Gedeckt, 16 ft., 97 pipes.
 17. Geigen Principal, 8 ft., 73 pipes.
 18. Stopped Flute (from No. 16), 8 ft., 73 notes.
 19. Flauto Traverso, 8 ft., 73 pipes.
 20. Salicional, 8 ft., 85 pipes.
 21. Voix Celeste, T. C., 8 ft., 61 pipes.
 22. Flute d'Amour (from No. 16), 4 ft., 73 notes.
 23. Violina (from No. 20), 4 ft., 73 notes.
 24. Nazard (from No. 16), 2% ft., 61 notes.
 25. Flautino (from No. 16), 2 ft., 61 notes.
 26. Cornopean, 8 ft., 73 pipes.
 27. Vox Humana, 8 ft., 61 pipes.
 28. Harp Celesta, 8 ft., 49 notes.
 29. Celesta, 4 ft., 37 notes.

- CHOIR ORGAN.**
30. Dulciana, 16 ft., 12 pipes.
 31. Open Diapason (from No. 3), 8 ft., 73 notes.
 32. Harmonic Flute, 8 ft., 85 pipes.
 33. Viola, 8 ft., 73 pipes.
 34. Gemshorn (Great), 8 ft., 73 notes.
 35. Dulciana, 8 ft., 85 pipes.
 36. Unda Maris, T. C., 8 ft., 61 pipes.
 37. Flute Harmonic (from No. 32), 4 ft., 73 notes.
 38. Dulcet (from No. 35), 4 ft., 73 notes.
 39. Dulciana Twelfth (from No. 35), 2% ft., 61 notes.
 40. Dulciana Fifteenth (from No. 35), 2 ft., 61 notes.
 41. Dulciana Tierce, 1% ft., 61 pipes.
 42. Clarinet, 8 ft., 73 pipes.
 43. French Horn, 8 ft., 73 pipes.
 44. Chimes, 25 notes.
 45. Harp Celesta, 8 ft., 49 notes.
 46. Celesta, 4 ft., 37 notes.

- PEDAL ORGAN.**
47. Open Diapason, 16 ft., 44 pipes.
 48. Manual Open Diapason (from No. 1), 16 ft., 32 notes.
 49. Bourdon, 16 ft., 44 pipes.
 50. Dulciana (from No. 30), 16 ft., 32 notes.
 51. Liebligh Gedeckt (from No. 16), 16 ft., 32 notes.
 52. Octave (from No. 47), 8 ft., 32 notes.
 53. Bass Flute (from No. 49), 8 ft., 32 notes.
 54. Cello (from No. 33), 8 ft., 32 notes.
 55. Flauto Dolce (from No. 18), 8 ft., 32 notes.
 56. Super Octave (from No. 7), 4 ft., 32 notes.
 57. Trombone (ext. No. 12), 16 ft., 12 pipes.

A three horsepower Wicks blower supplies the wind. There are six combination pistons and a cancel for each manual and the pedals, besides six general pistons, and these and the pedal pistons are duplicated by toe studs.

DR. H. AUGUSTINE SMITH



PIONEERING IN PAGEANTRY and picture has been the work of Dr. H. Augustine Smith, director of church music in Boston University, a member of the staff of D. Appleton Century Company of New York and national chairman of church music for the Federation of Music Clubs. In July, 1915, Dr. Smith mounted a podium in the Coliseum, Chicago, to lead a world convention of the Christian Endeavorers through a week of worship in song and pageantry, with a chorus of 1,800, another of 200 at the rear of the hall and a full military band. Since that day Dr. Smith has taught at various schools and has traveled nearly 1,000,000 miles, visiting four continents. He has been through the floods of 1922 in Oklahoma and Arkansas, a fire in Japan which all but devoured his chorus of 1,000, and panic and riot in South America, with gun-fire on the streets. His twenty-fifth anniversary summer was to have been spent in South Africa, but the war has made this trip impossible. In lieu of this Dr. Smith is active in America, beginning late in January with festivals of music and pageant features in Chicago, Kenosha, Wis., Duquesne University and Omaha, Neb. Later he will travel to Milwaukee, Buffalo, South Bend, Ind., and Detroit. For May or June plans are forming for a choral festival followed by a pageant high up on the continental divide in Colorado, in a natural amphitheater seating 10,000, 8,000 feet above sea level.

Dec. 19 Dr. Smith directed a pantomime of Handel's "Messiah" at the Bellevue-Stratford Hotel in Philadelphia for the Matinee Musical Club of that city. The score was used without change. While Nicholas Douty led his orchestra and chorus of 100 and soloists through the oratorio, Mr. Smith carried his 125 performers through a visual interpretation of "The Messiah" on five stages, with superb lighting and rich costuming.

For the Federation of Music Clubs Professor Smith is launching twelve hymns as noble music for the year 1940.

Miss McCollin Wins Prize.

The Philadelphia Art Alliance, custodian of the Eurycide Chorus award, announces that the winner of the 1939 contest is Frances McCollin. The prize-winning number is a setting for three-part women's chorus, with piano accompaniment, of Tennyson's "Go Not, Happy Day." More than 100 compositions were submitted. This award is the fifteenth prize competition which Miss McCollin has won.

McAmis on Tour of Mexico.

Hugh McAmis of New York escaped the cold of winter by taking a motor tour of Mexico and sent word from San Antonio, Tex., Jan. 19, that he is on his way to the southern country for an extended trip.

HAROLD WELLS
GILBERT
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319 Lombard St., Philadelphia

WANTS

IN THE
ORGAN WORLD

The classified section of
The Diapason, containing
offers of organs for sale,
etc., etc., may be found

ON PAGE 31 OF THIS
ISSUE



**ZENITH D.C.
POWER PACKS**

The rectifier with the long life.

ZENITH MFG. CO.
DUNKIRK, IND.

**ABRAM RAY TYLER DIES
AT HOME IN DETROIT**

WAS A FOUNDER OF A. G. O.

Served Temple Beth-El in Motor City Since 1911—Native of Brooklyn and Pupil of Dudley Buck—On Faculty of Beloit College.

Abram Ray Tyler, a founder of the American Guild of Organists and one of the most prominent of the older generation of American musicians, died in Detroit, Mich., Jan. 3 at the age of 71 years. For the last twenty-eight years he had held the position at Temple Beth-El and the regard in which he was held by this congregation was manifested on many occasions. In May, 1931, when his twentieth anniversary was observed, the weekly bulletin of the temple contained the following tribute to the organist:

During the past week Mr. Abram Ray Tyler, A.G.O., celebrated the completion of twenty years as organist of Temple Beth-El. It is an occasion in which every member of Beth-El has cause to rejoice. For his fine musicianship, for his zeal and conscientiousness in his work and, above all, for his real spirit of consecration, Mr. Tyler has won deserved recognition. Every member of the temple is his friend. May it be given to him and to us to work together for many more years in the maintenance of the beautiful service of worship that is ours and to which through a score of years he has contributed so much.

On his twenty-fifth anniversary, in 1936, a testimonial dinner was tendered Mr. Tyler June 3 by the board of trustees and the choir. The organists of Detroit also showed their esteem for Mr. Tyler on various occasions.

Abram Ray Tyler was born Dec. 24, 1868, in Brooklyn, N. Y., and received his training in the East. He was an organ pupil of Dudley Buck, with whom he visited Europe in 1892. He also studied under William Mason and other leaders of the day. After sixteen years spent in Brooklyn churches, including the Church of the Pilgrims, the New York Avenue Methodist and Temple Beth Elohim, Mr. Tyler was for nine years professor of music and college organist at Beloit College in Wisconsin. From Beloit he went to Detroit in 1911.

Mr. Tyler organized the Michigan Chapter of the American Guild of Organists and was its local examiner for many years. He was the composer of many songs, much chamber music and of several compositions for the organ.

Mr. Tyler left his widow, Mrs. Ward Kimball Tyler, and two daughters, Mrs. Stuart Chase of New York, wife of the economist, and Jocelyn Tyler of Washington.

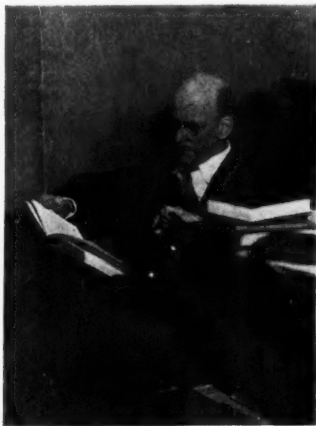
**BACH HAS BIG DAY IN IOWA;
CAPACITY HOUSE AT CORNELL**

That a Bach program will attract a goodly throng of music-lovers in the corn belt of Iowa was demonstrated at Mount Vernon, in that state, Jan. 7, when Eugene Devereaux, organist, and Jacques Jolas, pianist, gave an afternoon of works of the master in the chapel of Cornell College. Though Mount Vernon is a town of less than 2,000 population, the college community and the residents of the little city filled the auditorium to overflowing. The audience was as appreciative as it was large and discriminating. Mr. Devereaux played six chorale preludes and the Prelude and Fugue in A minor on the Kimball organ in the college chapel. Mr. Jolas played the Italian Concerto and the Third French Suite among other numbers. It was a great day for Bach and for the musical forces of one of the outstanding small colleges of the Middle West.

Closes Service of 63 Years.

Mrs. Charles O. Olivier has presented her resignation as organist of St. Joseph's Catholic Church in Hancock, Mich., after serving the parish in this capacity since the church was built in 1885. Mrs. Olivier is the only organist St. Joseph's has had. Before a division in the Catholic parish of Hancock, when one church served the community, Mrs. Olivier was for nine years in old St. Anne's. In all she has served the Catholic parishes of Hancock for sixty-three years as an organist, for which she received the blessing of the late Pope Pius XI.

ABRAM RAY TYLER



**FOUR COLUMBUS RECITALS;
VARIED PROGRAMS BY KLEIN**

In a series of four recitals to be played in February and March at the Broad Street Presbyterian Church, Columbus, Ohio, on the large four-manual Möller organ, John M. Klein will include a pre-Bach program, a Bach and Reger program, one devoted to Widor and a miscellaneous program. The initial recital will take place Feb. 19 and the following compositions of the period before Bach will be the offerings: "Alma Redemptoris Mater," du Fay (Flemish, 1395-1474); "Canticum B. Mariae Virginis," Cabezon (Spanish, 1578); Toccata, Frescobaldi (Italian, 1583-1643); "Les Cloches," LeBegue (French, 1630-1703); "Kyrie," Couperin (French, 1631-1703); "Alle Menschen müssen sterben," Pachelbel (German, 1653-1706); "Versetten" (Sonata), Zipoli (Italian, 1716); "Ein feste Burg," Walther (German, 1684-1748); Prelude and Fugue in A major, Buxtehude (German, 1637-1707).

On Feb. 26 Mr. Klein will play seven Bach chorale preludes, the lesser Fugue in G minor and the Cathedral Prelude and Fugue, followed by these compositions by Reger: Pastoral, Melodia, Fugue in D major, "Kyrie Eleison," "Benedictus" and Toccata in D minor.

March 4 Widor's Second and Fifth Symphonies are to be presented.

For the miscellaneous program March 11 Mr. Klein announces the following offerings: Sonata 1, Hindemith; "The Reed-Grown Waters," Karg-Elert; "Hymn d'Actions de Graces, Te Deum," Langlais; "Pantomime," de Falla; "Le Tumulte au Pretoire," de Maleingreau; "Dreams," McAmis; "Deep River," Traditional; "Pale Moon through Evening Mist," Klein; "Dance of the Reed Flutes," Tchaikowsky; Minuet, Boccherini; "Clair de Lune," Debussy.

**LILIAN CARPENTER PLAYS
FINE RECITAL IN NEW YORK**

As a faculty event at the Institute of Musical Art of the Juilliard School of Music in New York Miss Lilian Carpenter gave a recital on the afternoon of Jan. 9. Her program included a part of Mendelssohn's Third Sonata, chorale preludes by Bach, Brahms, Jongen and Vaughan Williams, and the Allegro from Vierne's Second Symphony.

Miss Carpenter always attracts a distinguished group of lovers of organ music. Her programs, invariably memorized, are devoid of anything dull or trite. Her playing is what we expect of a really fine organist. Particularly delightful were the colorful registrations and nuance in the chorale preludes and the performance of Vierne's work.

The complete program was as follows: Con Moto Maestoso, from Third Sonata, Mendelssohn; Chorale Prelude, "Jesu meine Freude," Bach; Prelude and Fugue in A minor, Bach; Chorale, Jongen; Chorale Preludes, "Es ist ein Ros' entsprungen" and "O Welt, ich muss Dich lassen," Brahms; Allegro Risoluto from Second Symphony, Vierne; "Lied" and Scherzetto, from "Twenty-four Pieces in Free Style," Vierne; Chorale Prelude on the Welsh tune "Rhosymedre," Vaughan Williams; "Carillon-Sortie," Mulet.

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**CHURCH MUSIC TOPIC
OF DAY IN EVANSTON**

VARIED PROBLEMS TAKEN UP

Opportunities and Perplexities of the Church Musician Discussed by Speakers at Northwestern University Conference.

Problems that perplex the church musician were discussed, experiences were exchanged and inspiration for another year's work was received at the eighth annual conference on church music held under the auspices of Northwestern University in Evanston Jan. 8. Papers and discussions made the entire day interesting and two musical programs lent variety to the program. Organists, choir-masters and ministers of different denominations registered for the events of the day at the First Baptist Church and the way in which interest in the annual field day is maintained no doubt was encouraging to its sponsors, led by Oliver S. Beltz, chairman of the department of church and choral music at Northwestern.

The conference was opened with a brief service at which the Rev. Charles H. Heimsath, pastor of the First Baptist Church, spoke of music as a unifying force in worship and told how a unity of spirit in religion can be achieved through singing that is otherwise unattainable. He paid tribute to church music as the means by which men approach divinity. William H. Barnes, organist of the church, and Miss Ruby Spencer Lyon, soprano soloist in Dr. Barnes' choir, presented Bach compositions as part of the service.

The forenoon session was under the chairmanship of Horace Whitehouse, organist and choirmaster of Christ Episcopal Church at Winnetka and professor of organ at Northwestern, who made a brief talk that contained much food for thought. He made note of the fact that the finest examples of art were those dealing with religion and pointed out that likewise the finest in music should be devoted to the church. Lloyd Morey of Urbana, Ill., the first scheduled speaker on the program, was unable because of illness to be present, but Miss Marie Briel, organist of the Methodist Temple, Chicago, who was to lead the discussion of Mr. Morey's paper, dealt ably with the question of different types of music for different churches and quoted recent comments of Dr. Hamilton C. Macdougall in his *Free Lance* column in THE DIAPASON.

As an interlude in the morning proceedings the A Cappella Choir of Northwestern University sang a short program under the direction of its new conductor, George Howerton. The Bach motet "Jesu, Priceless Treasure" and a cycle of four numbers by Robin Milford entitled "Songs of Escape" constituted the choir's offerings and were sung with understanding. The difficult Milford work was given with spirit and the performance proved that the fine tradition established by the late Peter C. Lutkin is being carried on. As a fitting close to the choir's participation in the proceedings of the day Dr. Lutkin's Choral Benediction was sung in his memory.

"Music and Worship in Church Education" was the subject of a paper by Professor Frank M. McKibben, who holds the chair of religious education at Northwestern and who has devoted a large part of his life to the task of fitting the efforts of the church to the needs of the growing generation. He spoke from the standpoint of the educator—not the musician—noting the revival of interest in the contribution which worship can make, leading to a new study of worship. He dwelt on the fact that there is today a lack of meditation, which he described as a lost art in modern life, and he pleaded for a greater measure of quiet in our services. He mentioned the lack of repose of the present-day youth, saying that whereas to our grandfathers it did not matter much if they missed one train a week, now we worry if we miss one section in a revolving door. Professor McKibben pleaded that it be recognized that the musical resources of the church should be used to serve its entire constituency, and the stimulus to youth that is possible through music was emphasized.

The afternoon was devoted to discussion of the organist's joys and woes, his

hopes and aims, all under the tactful and capable direction of Barrett Spach of the Fourth Presbyterian Church of Chicago. First Dr. William Lester of the New First Congregational Church took up the opportunities and problems of the organist of the nonliturgical church in a manner to interest all of his audience who are concerned with practical questions of diplomacy and adjustment as a concomitant of musical efficiency. He was ably assisted by Edward Eigenschenk of the Second Presbyterian Church. The consideration brought out such practical issues as the tempo of the wedding march as prescribed by the bride's mother, the playing of the "Poet and Peasant" Overture, by command, as a service prelude, and many other intimate points. It was all interesting shop talk and the sympathy evinced proved the truth of the adage that misery loves company.

Next came the opportunities of the organist in the liturgical service, and Lester W. Groom, for the last twenty-seven years at the Church of the Ascension, Chicago, read an excellent paper that gave a glimpse of the aspirations of the man to whom the church musician's work is a sacred duty. George E. McClay of Grace Episcopal Church, Chicago, was Mr. Groom's aid and went into a number of practical questions connected with the conduct of the liturgical service from a large store of information gathered in this country and abroad.

A feature of the day on the educational side was a scholarly talk by Dom Anselm Hughes, O.S.B., who delivered a lecture on "Medieval Polyphony, Accompanied and Unaccompanied." Father Hughes illustrated his address with the use of a number of fine phonograph records of the singing of plainsong in Spain, France and England. He has been heard by organists throughout America in the course of his visit. Father Hughes was honorary secretary of the Plainsong and Medieval Music Society from 1926 to 1935.

The afternoon came to a close with what was designated as "Some Observations on Organ and Choral History in the Last Three Decades," by S. E. Gruenstein, editor of THE DIAPASON, who sketched the changes in church music in the last thirty years, reviewed the great progress made not only in organ construction, but in playing, and said a few words on several of the problems of the present time in church music and in the organist's relations to the churches, as observed from the conning tower of an editor's desk.

In accordance with custom, the conference came to a close in the evening with a program of music. This feature was under the auspices of the Illinois Chapter of the A.G.O. Miss Dorothy Korn, a young woman whose work is coming into prominent notice by virtue of her unusual talent, played a group of organ solos which included the Bonnet Concert Variations, the Vivace movement from Bach's Third Trio-Sonata and the Finale from the Sonata in G minor by Piutti. She played the three-manual Kimball organ of the First Baptist Church with technical facility, force and command of the instrument. The Piutti work was interpreted with an abandon that might be expected of the mature musician. Miss Korn is studying with Edward Eigenschenk.

Wilbur Held, whose work at the console always has finish and reflects thorough musicianship, played the Bach Fantasia and Fugue in G minor, Brahms' chorale "O Traurigkeit," the Scherzo from Vierne's Second Symphony and Karg-Elert's brilliant "Now Thank We All Our God."

Between the organ groups J. Edward Martin, baritone soloist of the church, with Dr. Barnes at the organ, sang three oratorio solos, setting himself a rather large task, which he performed, however, with fine style and in a pleasing voice.

Contest for \$100 Scholarship.

A \$100 scholarship at the American Conservatory of Music is being offered to contestants not advanced beyond the teacher's certificate class (second year of conservatory study) by the Van Dusen Organ Club. Contestants must play the Bach Little Fugue in G minor from memory, a sonata movement and an expression piece. Further information may be obtained from Marian Gates, secretary, 530 Arlington place, Chicago. The contest will be held March 13 at 10 a. m. in room 525, Kimball Hall.

RUTH BARRETT ARNO



RUTH BARRETT ARNO, organist of The Mother Church, The First Church of Christ, Scientist, Boston, where her work has attracted the attention of the thousands who visit that famous church, has rendered a service to her fellow organists in editing a collection of organ music published under the title of "The Sacred Hour at the Organ." While the numbers included are intended primarily for the Christian Science service, the selections will lend themselves equally well to other religious services. The great composers, from Bach, Mozart, Schubert and Beethoven to the more modern Guilman and Sibelius, are represented in the twenty-seven numbers in the album. The arrangements, while preserving the original character of the music, are not difficult and can be used by organists in large and small churches.

Ruth Barrett Arno is a native of Albany, N. Y., the scene of her early activity as a pianist and organist. Later she moved to New York City and pursued her studies at the Guilman Organ School and with Miss Lillian Carpenter and the late Lynnwood Farnam. Mrs.

Arno also spent the season of 1927 at the American School in Fontainebleau. While a student in New York she played in Fourth Church of Christ, Scientist, and also at the Cameo and Colony Theaters. She has played programs on several occasions in Town Hall, where she gave a joint recital with Ruth Kemper, violinist.

Before taking her present position at The Mother Church, where she has been playing since 1934, Mrs. Arno was organist of Third Church of Christ, Scientist, New York City. During the past season she has appeared on two occasions in Jordan Hall, Boston, and the picture shows her at the console of the Jordan Hall organ.

Bach's Magnificat was sung in Salem Evangelical Church, Rochester, N. Y., at the Christmas Eve midnight service under the direction of Herman H. Genhart, with Charles H. Finney, A.A.G.O., M.Mus., at the organ.

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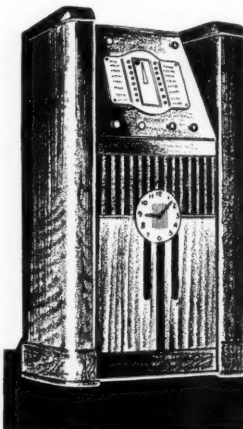
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**Dr. Thompson Author
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DR. HAROLD W. THOMPSON



Harold W. Thompson, Ph.D., Litt.D., the erudite reviewer of church music for THE DIAPASON, who has done this work with skill, devotion and discrimination for twenty-one years, is the author of a fascinating new book, "Body, Boots and Britches," just issued by the J. B. Lippincott Company. In a little over 500 pages Dr. Thompson has incorporated New York State folklore collected over a period of years in many counties of the state and presented in readable and beautifully printed form, with decorations by Margaret Van Doren Bevens. History, humor and pathos are all interwoven in this volume.

From an enormous collection of tall tales, trickster stories, ballads, proverbs, etc., Dr. Thompson has put together an enchanting book about the pirates, warriors, "Injun-killers," trappers, guides, lumbermen, whalers, "canawlers," rafters, lovers, bandits, murderers and plain folk of the Empire State—not to mention its witches, ghosts and "were-wolves." Here are the bold and jaunty heroes from real life who explain the fictional characters of Washington Irving, James Fenimore Cooper and others.

Readers of THE DIAPASON know Dr. Thompson well as an authority on every form of composition for the church service. Many of them are aware of his long connection with the faculty of the State Teachers' College at Albany as professor of English literature.

For a century the Scotch-Irish family of Harold W. Thompson has lived in Chautauqua County, the Far West of New York State. By the time that he followed family tradition in entering Hamilton College, where he was valedictorian of the centennial class, he had acquired some of the fund of anecdote which colors his writings. In his undergraduate days he was one of a group of writers that included Alexander Woollcott, a generation that followed Ezra Pound's at Hamilton. He then spent three years at Harvard, earning his doctorate under the direction of William Allan Neilson and Bliss Perry. He returned to New York to teach in the State College at Albany. Except for periods of study abroad he has never left this position for any length of time; he has declined all chances to teach elsewhere except at Cornell, where his summer courses in American literature have been crowded.

Dr. Thompson was one of the first fifteen fellows of the Guggenheim Foundation and more recently has been voted a grant by the Rockefeller Foundation. He was the first American to earn the advanced degree of doctor of letters from Edinburgh University and is the only American who is a fellow of the Royal Society of Edinburgh in the literary class. The historians have made him a life fellow of the Society of Antiquaries of Scotland and a member of the New York State Historical Association. He is also a well-known organist, who for a long period served the First Presbyterian Church of Albany.

While Dr. Thompson has been in the closest touch with the higher education of New York State, his affection for the plain people whose literature is still oral has not been impaired. To further the enjoyment of his hobby, some years ago

he started at the State College a pioneer course in American folk literature in which hundreds of students have sung their way into a new appreciation of music, literature and history.

In an extended review of Dr. Thompson's book in the *New York Times* Carl Carmer makes the following comment:

"Of all books devoted exclusively to the folklore of an American region I find it the most satisfying. With a patience lightened by the fun he was getting out of it Professor Thompson has been collecting the materials of this volume for several years. Now he has woven them into a sparkling homespun tapestry that every lover of Americana will want to have around the house."

"Professor Thompson has solved the usually insoluble problem of being both scholarly and entertaining at the same time. 'Body, Boots and Britches' is by far the most comprehensive survey of New York State folklore. A tremendous amount of research has been intelligently accomplished and the results have been sifted and edited with taste and feeling."

Other metropolitan newspapers and the press in cities both East and West have reviewed Dr. Thompson's book with equal enthusiasm. The early sale has been phenomenally large throughout the country. In Albany 500 copies were sold the first week the volume was on the shelves.

Dr. Thompson's work, aside from teaching 400 students this term in his classes and writing for THE DIAPASON, includes a broadcast from station WGY, Schenectady, N. Y., at 12:45 p. m. Eastern time on the second Wednesday of every month, and a number of lecture engagements. In the second week of January he made addresses at three meetings.

New Hymn a Prayer for Peace.

The Sing Song Music Company of New York City has just published a new hymn entitled "Let's Pray for Peace." In order to cooperate in the movement launched by President Roosevelt, in which he has called into conference the Rev. Dr. George Arthur Buttrick, Dr. Cyrus Adler and Myron Taylor, to discuss a peace campaign, the publisher of this hymn is sending organists of churches throughout the country a copy of this composition.

IN addition to the list of contracts published in the January issue of THE DIAPASON, we have signed a contract with St. Paul's Episcopal Church, Albany, New York, Mr. T. Frederick H. Candlyn, organist. This contract includes a new, modern console and very substantial tonal additions, including a Pedal 32' Fagotto.



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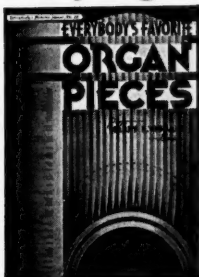
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New Year's Party Opens 1940 With Gayety for Organists of New York

The change in plan from the traditional Christmas dinner to a New Year's jubilation in New York seemed to meet with approval on the evening of Jan. 2, as a large gathering met at Fifth Avenue Schrafft's for that festive event.

Dr. Channing Lefebvre presided with his ready wit and easy manner. At coffee George Mead conducted an intricate Slovakian song under a general bombardment of colored toy balloons. Then followed the "light entertainment"—light beyond expectations. Harold Heeremans of New York University did an amazing bit on his fiddle, at the same time providing his own piano accompaniment; all this was punctuated with dry wit at a tempo that was *allegro molto*. John Hoysradt, whose performance in "The Man Who Came to Dinner" George Nathan places among the season's great performances, came next. His impersonation of a village choirmaster and choir brought heartiest howls of glee. Mr. Mead and his company performed a skit which he had written concerning the Hades Chapter of the A.G.O. Morris W. Watkins played the role of Bach—not the English one—it may have been a Brooklyn Bach. Dr. Frederick Schlieder's parody of a Guild examination was played by Dr. Becket Gibbs in his most suave and elegant style. Mrs. Arabella Coale cleverly impersonated a charming but brainless vamp. Mrs. George Mead brought hearty laughs with some real prima donna stuff from "simply the most elegant" piano accompaniments by her clever spouse. Charles Safford—sometimes known to his adoring public as "Tommy"—offered a recently discovered manuscript by Handel—something about baseball and the Yanks. It was delivered in a manner much grander, we thought, than Handel's grandest one, Tommy supplying even string and brass effects without loss of dignity. Then he went modern in a battery of arpeggiations of the most augmented variety. This was atmospheric! We felt that Debussy's P. and M. were probably getting the once over.

All seemed to have had a very jolly evening and the new year was happily and auspiciously launched.

WARNER M. HAWKINS.

Erie Ministers and Organists Meet.

Members and friends of the Erie Chapter and members and friends of the Ministerial Association of Erie enjoyed a fine supper, served by the ladies of the First Baptist Church, on Monday, Jan.

8. It was the third annual get-together of the Guild and the ministers. The Gridley Junior High mixed chorus, under the direction of Miss Charlotte Melhorn, sang two groups of songs, which were well received. The chorus numbers about fifty girls and boys. The speaker of the evening was the Rev. Joseph E. Sittler, Jr., pastor of Messiah Lutheran Church, Cleveland Heights, Ohio. His topic was "The Emerging Church and Its Speech in Music." A question-box was conducted after the address, which was inspirational and challenging to all members of the Guild.

MYRTLE WORK DUFFY, Secretary.

Open the Year in Philadelphia.

The Pennsylvania Chapter rang in its new year of activities Jan. 13 with a dinner at St. Matthew's Episcopal Church, Philadelphia, where the subdean, Roma E. Angel, is organist and choirmaster. Our guest on this occasion was the warden of the Guild, Dr. Channing Lefebvre of New York. Dean Newell Robinson introduced the speaker, who mentioned briefly items of general interest concerning plans and problems with which the council at headquarters is wrestling. Opportunity was given for questions from the floor and the ever-present topic of Guild examination papers was preeminent. Dr. Rollo Maitland, Stanley T. Reiff, Mr. Washburn and Mr. Banks helped to make the discussion lively and interesting. We then proceeded to the church auditorium, where Miss Catharine Morgan, F.A.G.O., of Norristown played the Guild test pieces for the 1940 examinations.

In the same church on Jan. 24 a special service was held under the auspices of the women's committee, woman organists only participating. The choral part of the service was sung by the choir of St. Matthew's, with Miss Hilda Angel, soprano, as guest soloist. The guest organists on this occasion were Mrs. Ruth J. Flower, A.A.G.O., Mrs. Elizabeth M. Kister and Mrs. Ethel Reed, A.A.G.O.

Our chapter members enjoyed the privilege on Jan. 17 of hearing Virgil Fox play the dedicatory recital on the Möller organ recently installed in the Overbrook Presbyterian Church. The young master of the utmost the abundant resources available, giving his usual skillful performance.

ADA R. PAISLEY.

Western Pennsylvania.

The Western Pennsylvania Chapter met Jan. 23 at Emory M. E. Church, Pittsburgh, for its monthly meeting, with the sub-dean, Logan McElvany, planning the program. Following dinner, served by the ladies of the church, Charles A. H. Pearson, organist and director of Rodef Sholom Temple, opened the program with a short recital. The Emory Church

CHAPTER TREASURERS NOTE: NEW RULE ON INITIATION FEE

TO ALL CHAPTER TREASURERS: In order to assure complete understanding between headquarters and the chapters in regard to the initiation fee, it seems advisable to restate the action taken by the council at its meeting held Nov. 20, 1939.

The motion reads as follows: "That beginning Jan. 1, 1940, the initiation fee be retained by the chapter in its entirety rather than the 50 per cent division between chapter and headquarters, as at present."

HAROLD W. FRIEDEL,
 General Treasurer.

choir and the Emory High School choir, under the direction of William F. Kugel and accompanied by the dean, Elizabeth Snyder, presented a group of numbers.

Going to the rehearsal room the audience, augmented by the choir, then became a demonstration group, which was directed by Jacob A. Evanson, supervisor of vocal music in the Pittsburgh public high schools, in problems of choral conducting and technique. This enlightening symposium, with its stimulating discussion, the evening's fine music and the friendly fellowship were thoroughly enjoyed by all.

FLORENCE KINLEY MERCER, Registrar.

Metropolitan New Jersey.

Dr. Rollo Maitland, F.A.G.O., of Philadelphia gave a recital for the Metropolitan New Jersey Chapter Jan. 8 at Grace Episcopal Church, Newark. This was an exchange with the Pennsylvania Chapter and Dean Roberta Bitgood will go to Philadelphia later in the month.

The chapter is making plans for a contest for young organists to be held in May. This contest has been designed to arouse interest among students and young organists in the activities of the Guild.

The chapter mourns the loss of two members—Mark Andrews of Montclair and Henry Hall Dunklee of East Orange.

DAVID R. ADAMSON, Registrar.

Epiphany Service in Trenton.

An Epiphany service under the auspices of the Trenton, N. J., Council of Churches, assisted by the Central New Jersey Chapter and the Trenton Choir Association, was held in Crescent Temple Sunday evening, Jan. 7. Organists and pianists taking part were Mrs. Norman Hartman of Har Sinai Temple and Mrs. Helen Cook of Calvary Baptist Church. They were supplemented by Miss Emma Fesko, violinist, and Van Farr, tenor. Harry Reid of the First Baptist Church conducted the choir and the general director of the service was George I. Tilton of the Third Presbyterian Church.

ELLA M. LE QUEAR, Secretary.

Healey Willan to Speak to the Guild at Calvary Church, New York, Feb. 20

At a special Guild event in New York City on the evening of Tuesday, Feb. 20, Dr. Healey Willan of Toronto, Ont., will be the guest and will deliver a lecture. The meeting is to be held at Calvary Church, Fourth avenue and East Twenty-first street. The choir of Calvary Church will sing motets composed by Dr. Willan.

Healey Willan ranks as one of the outstanding composers of church music today and as one of the foremost authorities on everything connected with church music. His lecture is expected to draw a very large attendance of organists of the metropolitan district and vicinity.

Hugh Ross Speaks in Scranton.

A capacity audience greeted Hugh Ross, director of the Schola Cantorum of New York City, when he was presented by the Northeastern Pennsylvania Chapter Jan. 16 in St. Luke's parish-house, Scranton. Mr. Ross, who was introduced by the dean, Miss Ruth A. White, A.A.G.O., conducted a "choral clinic" which took the form of a model choir rehearsal. Faults of voice production and how to remedy them were discussed, and practical advice was given to directors. The "choir" was made up of leading voices representing choirs of Scranton and vicinity, as well as all organists and choir directors present.

The next activity of the chapter will be the traditional series of Lenten recitals, which will begin Feb. 9, continuing every Friday at noon at St. Luke's Episcopal Church.

RUTH A. WHITE.

Central New York Chapter.

The Central New York Chapter started the new year Jan. 2 with a most interesting meeting. As usual we assembled in the Munson-Williams-Proctor Institute, Utica. Miss Margaret Griffith and George Wald played a piano and organ recital, after which each gave a talk on "Accompanying" from the viewpoint of his respective instrument.

At the business meeting it was voted to bring Carl Weinrich to Utica for a public recital Feb. 14, in Grace Episcopal Church. Mr. Wald is arranging the event.

The junior choir festival committee met with Miss Margarethe Briesen Jan. 9 and selected music to be used at the festival, which will take place May 7 at the First Presbyterian Church, Utica. Eleven choirs are planning to participate in this occasion.

L. S. BOTHWELL.

News of the American Guild of Organists—Continued

York Chapter Hears Great Organ in Hanover Played by J. H. Springer

J. HERBERT SPRINGER



The monthly meeting of the York Chapter was held Jan. 9 at St. Matthew's Lutheran Church, Hanover, Pa. The Rev. Dr. Harry H. Beidelman is pastor of the church and J. Herbert Springer is organist and choirmaster.

An evening of unusual interest was presented by Mr. Springer, who gave an excellent recital. Mr. Springer added interest to the program by commenting briefly on his selections, telling something of the legends surrounding them and the characteristics of the compositions. The following program was played: Fugue in C, Buxtehude; "Von Gott will ich nicht lassen," Buxtehude; "Kommst Du nun, Jesu," Bach; Prelude and Fugue in G minor, Bach; First Sonata, Hindemith; "Distant Chimes," Snow; Christmas Pastoral, H. A. Matthews; Fantasia on "Old Hundredth," Gehrm.

Mr. Springer presides over one of the world's largest church organs. It is the four-manual designed by Mr. Springer and built by the Austin Organ Company. It contains 236 speaking stops. Mr. Springer for a number of years has been giving recitals during Advent and another series in Lent.

After the recital a short business meeting was held. The dean, Mrs. Edythe Wareheim, presided. After the business meeting was adjourned the members and guests enjoyed refreshments served by the Mayflower cafe.

The York Chapter held its monthly meeting in the form of a Christmas program and carol sing at Memorial Reformed Church Dec. 12. The Rev. Edward O. Keen, D.D., is pastor of the church and Miss Violet M. Hoke is organist. The prelude, which was the Prelude in C sharp minor by Vodorinski, was played by Miss Hoke. Anthems were sung by the junior choir of the Second United Brethren Church under the direction of Mrs. Edythe Wareheim, associate organist of the church and dean of the York Chapter. The Rev. Mervie H. Weltie is pastor of the church and he sang the baritone obbligato in one number. The Third Sonata, in C minor, by Guilman, was played by Mrs. Catharine M. Chronister, former organist of Memorial Church and now organist of Grace Reformed Church and sub-dean of the chapter. After a solo by Charles W. Hullman, baritone, of Memorial Church, "Noel Languedocien" by Guilman and "Shepherd's Carol" by Chubb were played by S. Paul Lynerd, organist of Mount Zion Reformed Church, Spring Grove, Pa. The offertory, Christmas Pastoral, by Matthews, was played by Miss Hoke. An anthem by the Second U. B. choir and a solo, "Gesù Bambino," by Yon, sung by Miss Doris Wareheim, daughter of the dean, closed the program. The postlude, Offertoire, by Guilman, was played by William G. N. Fuhrman, organist of the First Baptist Church and secretary of the chapter.

After the program a short business meeting was held and following the business meeting the chapter went to the Julius luncheonette for refreshments.

WILLIAM G. N. FUHRMAN.

Central New Jersey Chapter.

Members and friends of the Central New Jersey Chapter met Jan. 8 for their annual dinner at Fischer's tea-room, Trenton. Mrs. Wilfred Andrews, the dean, presided. Norman Landis, state dean, also gave a word of welcome. Miss Elma Lawson Johnston, a newspaper woman, gave a talk on "A Challenge to the Organist." As a member of the board of directors of the Trenton Symphony Orchestra, Miss Johnston recited the history and aims of the orchestra and told how the support and advertisement of the orchestra by the organists could help in making Trenton an important musical city. Mrs. James Hartman, organist and soprano soloist, sang a group of songs, accompanied by Mrs. Norman Hartman, the sub-dean. Alfred M. Masonheimer, Jr., organist of the Baptist Church and head of the music depart-

ment of Peddie Institute, Hightstown, N. J., first gave an inspirational talk and quoted "The Gospel of Art" by Kenyon Cox. Mr. Masonheimer then related some of his interesting experiences in Paris and Fontainebleau while a student at the conservatory. He also spoke of modern organ construction and contrasted the Baroque organ of the seventeenth century and the Romantic organ of the nineteenth century. In closing Mr. Masonheimer read the amusing article "I Was Once an Organ Pumper," by Sack Major, in the *Christian Herald* of March, 1938.

Following the dinner and an hour of musical games and novelty numbers the entertainment closed with chorus singing led by Mrs. Andrews, accompanied by Edward A. Mueller, organist and composer.

ELLA M. LEQUEAR, Secretary.

Louisville Chapter.

The Louisville Chapter held its monthly meeting Jan. 8 at the Canary Cottage, Mrs. Frank A. Ropke, the dean, presiding. Routine business was transacted. The program consisted of questions concerning the problems of choirmasters and organists and the importance of good music in the service and in the Sunday-school. The discussions were very interesting. The chapter is planning several good programs for the new year. A large number came out in spite of very inclement weather.

Louisiana Chapter.

The Louisiana Chapter, F. C. Page, F. A.G.O., dean, has had two business meetings, one Oct. 9 and the second Dec. 12. A recital was given in the University Theater at Louisiana State University Nov. 9. Organ numbers were played by Ethel Meek, Marian Banks, Frank Collins, Jr., F. C. Page and Marion Moody.

Pietro Yon was presented in two recitals in November by the Sacred Heart Catholic Church, one at the University Theater and a children's program the next day at St. Joseph's Catholic Church.

Chapter members are looking forward to the appearance of Claire Coci, who will play at the university Feb. 1.

Miami, Fla., Chapter.

The highlight of the season for the Miami Chapter was the fine recital given Friday evening, Dec. 1, at Trinity Episcopal Church by Marcel Dupré. The program consisted of favorite compositions and his improvisation was a symphony in four movements on themes submitted by Harold Bauer, Dr. Alexander Russell, Dr. Channing Lefebvre, James H. Rogers and Edwin Arthur Kraft.

The usual carol service was held Christmas Eve at 4 o'clock in Plymouth Church. It was conducted by Gertrude Talbot Baker, assisted by the choir of Plymouth Church. This service has become an annual affair sponsored by the chapter.

Recitals in Denver Are Made Possible by Novel Deal Made with Church

Denver is having an interesting series of recitals inaugurated by the Rocky Mountain Chapter. The first program was played Sunday afternoon, Jan. 7, at St. Paul's Lutheran Church by William F. Spalding. Future performances are to be given on the first Sunday afternoon of every month at the same place.

The manner in which the recitals at St. Paul's Church were made possible is interesting. Through the generosity of Fred Meunier, prominent organ expert of Denver, use of the church was obtained in exchange for Mr. Meunier's services in placing the organ in perfect condition.

For each recital there will be, in addition to the organ music, numbers by assisting artists. At the first program the East High School A Cappella Choir, directed by Fareeda Moorhead, sang a group of four Bach chorales. Mr. Spalding's offerings consisted of these compositions: Miniature Trilogy, Coke-Jephcott; "St. Anne's" Fugue, Bach; Chorale Prelude, "Now Rejoice, Beloved Christians," Bach; Chorale Prelude, "Herzlich tut mich verlangen," Winfred Douglas; "Noel," d'Aquin; Toccata on "Vom Himmel hoch," Edmundson; "Marche Episcopale," Spalding; "The Cuckoo," d'Aquin; "Soeur Monique," Couperin; Prelude and Fugue in B major, Dupré.

The recitalists for the coming months are as follows:

Feb. 4—Mary Enholm, assisted by the North Denver Choral Club (sponsored by Steele Social Center), J. Allen Grubb, director.

March 3—Owen Brady and Frances McColgan, assisted by Miss Anne O'Neill, soprano; Josephine Courtney, accompanist.

April 7—Everett Jay Hilty, assisted by St. Barnabas' Episcopal Choir.

May 5—David Pew, assisted by Everett Hilty.

Delaware Chapter.

The New Year's party of the Delaware Chapter was held Jan. 25 in the recreation hall of Hanover Presbyterian Church. Sarah Hudson White, dean of the chapter, was the hostess. A surprise program had been promised.

The Delaware Chapter has had a very active season so far. It opened with a dinner meeting Sept. 28. The Very Rev. Hiram R. Bennett, dean of the Cathedral of St. John and chaplain of the chapter, was the speaker. A Guild service was held Oct. 29 in the historic St. Augustine's Episcopal Church in Cecil county, Maryland. Sarah Hudson White, A.A. G.O., dean, was the organist for the service, assisted by a chorus from Wilmington. After this service the chapter was entertained at the home of Mrs. Le Fevre, organist of the church.

The chapter sponsored a recital by Charles L. Edwards, at St. Stephen's Lutheran Church, Wilmington, Nov. 30.

WILMER C. HIGHFIELD, Secretary.

Virginia Chapter.

In the last few weeks the Virginia Chapter has had two instructive programs—the first an organ recital by Mrs. George Conrad of Harrisonburg, Va., and the second a discussion of the topic "Origin of the Chorale," led by Mrs. Mabel Maxson Stradling, assisted by Miss Virginia Jones and Mrs. Ruth Davis. Not only were the chorales illustrated on the organ, but Mrs. Stradling introduced a group of singers from Ars Musica, a choral organization which she conducts, who gave a spirited rendition, mostly a *cappella*, of several anthems based on chorales.

The topic for discussion at the February meeting is "What Does a Minister Expect of His Choir?" Several of the clergy of Richmond will take part.

The Virginia Chapter is looking forward to the regional convention in Richmond, planned for Tuesday and Wednesday, April 16 and 17. The District of Columbia (Washington) and Chesapeake (Baltimore) Chapters have been given a

cordial invitation to take part in this convention. Further details will be given in THE DIAPASON as plans develop.

MRS. B. P. VADEN,
LOUIS E. WEITZEL,
Registrars.

Texas Chapter.

The Texas Chapter has enjoyed several interesting events this season. The November meeting was held at the parish-house of St. Matthew's Cathedral, Dallas, followed by a dinner enjoyed by a goodly number of members and others from Fort Worth and Denton. Dean Paul Van Katevig of Southern Methodist University gave a talk on the life of Johann Sebastian Bach, throwing some light on the humorous side of his nature. Later Carl Wiesemann played an entire program of Bach music to an attentive and appreciative audience.

One of the most delightful affairs was a pre-holiday tea given by the dean, Mrs. Frank Frye, at her new home honoring the fifteen new members who have joined recently.

The December meeting was held at Christ Episcopal Church, with Miss Alice Knox Fergusson as hostess. Dinner was served and the table decorations carried out the holiday motif. During the dinner the guests were entertained by a group of colored jubilee singers. After this came the "funfest." A carnival consisting of many booths had been arranged. A photographic booth containing cartoons of the members caused much laughter.

The January meeting was held Tuesday evening, Jan. 16, at the Fitzhugh tea-room. After dinner Carl Wiesemann led a round-table discussion of "The Modern Trend in Organ Building" in which he gave some valuable information.

KATHERINE HAMMONS.

Ministers Are Columbus Guests.

The Central Ohio Chapter met Jan. 15 for an organist-minister dinner and meeting at the Tenth Avenue Baptist Church in Columbus, the Rev. H. G. Ford, pastor. The ministers and choirmasters were invited to attend. At the meeting which followed the dinner the Rev. E. Rudolph Walborn, pastor of the Indianola Lutheran Church, spoke on "The Place of Music in the Liturgical Service"; the Rev. Dr. Robert L. Tucker, pastor of the Indianola Methodist Church, spoke on "The Place of Music in the Nontiturgical Church"; Herbert Huffman and John M. Klein, director and organist of the Broad Street Presbyterian Church, spoke on "Pastor, Director, Organist—Team-mates or Competitors?" These talks were followed by a short recital by Mr. Klein and general discussion.

WILLIAM A. BURHENN, Secretary.

Harrisburg Chapter.

After the Christmas rush members of the Harrisburg Chapter are enjoying relaxation in the form of a series of parties. A New Year's party was held at the home of Mrs. Emma Low Swartz, when the following program was presented: "Holy Night," Harker (Mrs. John R. Henry at the piano and Miss Helen Runkle at the organ); Presto and Andantino from Tenth Concerto, Handel; Chorale and "Priere" ("Suite Gothique"), Boellmann (Lester T. Etter); piano solos, "Rigaudon," MacDowell, and Gavotte in B minor, Bach (Laura Zimmerman); "Noel," Karg-Elert, and "Noel," Guilman (Mrs. J. R. Henry); "Paraphrase d'Apres un Noel de Clement Marot" and "Noel Lorraine," Quef (Clarence E. Heckler); Variations on the Christmas Carol "Puer Nobis Nascitur," Guilman (Miss Irene Bressler at the organ); Mrs. W. Harold Busey at the piano). After the program musical gifts were exchanged and the members made merry with a toy symphony orchestra.

Miss Laura Garman, assisted by Mrs. Edna Mann, entertained the Guild members recently. The hostesses were teachers in an old-fashioned school and all members took part in the program. A short business meeting was held and arrangements were made to present Miss Dora Potet, a member of the faculty of Southern Methodist University, Dallas, Tex., in a recital at Memorial Lutheran Church March 5.

FLORENCE M. BROWN, Secretary.

News of the American Guild of Organists—Continued

Leadership, Money and Enterprise Are Needed; Hints for the Chapters

By DE WITT C. GARRETSON

What is success, and what are the chapters trying to succeed in doing? These are the questions, or at least some of the questions, which must be answered at the start of a new year by each individual, by each chapter, and by the sum total of all the chapters which we call the American Guild of Organists.

The dictionary says that "success is a favorable or prosperous course or termination of anything attempted." The "course" is what interests us, not the "termination." Many important steps are necessary to plot a successful course and the "greatest of these" is leadership. Without the right kind of leadership chapter success will be an unknown quantity. The office of dean of a chapter is no empty honor or slight obligation. There is a tremendous amount of hard work connected with it if the success of the chapter is in the mind of the incumbent. Executive ability is demanded; also tact, friendliness, firmness and, above all, the ability to lay out a plan of action, and a determination to see it through.

Chapters will do well and insure a large proportion of their success at once if they will see to it that the best possible material is found for the office of dean and, of course, the other offices. Too often names are placed upon the ticket because members were not at the meeting and could not refuse. That is one way to get a slate together, but a mighty poor one, and one which spells disaster from the start. Success is beaten before it even gets a chance to try to get started.

A strong, thoughtful executive board is another absolute necessity in every chapter. The business of conducting a chapter should be in the hands of the executive board, with power, up to a certain limit, to act upon all matters of importance. That does away with wasting valuable time at meetings of the chapter as a whole. This means real work for the executive board, but, as someone has so eloquently said, "so what"?

After leadership the next item of importance is money. There is nothing that will give a chapter more confidence than a good, or even a fair, treasury. A treasurer with something to "treasure" really feels that he has a job of importance. It is not really so hard to get a bank account. A year-book, neighborhood recitals, summer schools and "sich" will do the trick every time.

Everyone knows what a year-book is, but neighborhood recitals are "something else again." The plan is just this: Ask half a dozen organists, with churches in different parts of town, to give recitals throughout the season. Don't ask the "big fellows," but "up and coming" younger organists, many of whom have never thought that they were good enough to give recitals, but who are more than willing when they are asked. The amount of good accomplished is two or threefold. First, it encourages an unknown; second, it spreads the gospel of organ music in a community where organ recitals are unthought of, and, third, a small amount of money is collected at each recital and the total for the season is a welcome addition to the chapter treasury. Six recitals, \$10 collected at each recital; what's the answer? Sixty dollars for the chapter. A year-book is another source of income. Business cards for the members of the chapter at \$1 each and a few advertisements from music stores, organ builders and any other available sources will net a gain every time.

A summer school is another enterprise possessing many advantages, both educational and financial. It entails a lot of hard work. A good committee, functioning at least six months in advance of the school date, and a worthwhile teacher or faculty, are vital to its success, but it can be done "where there's a will."

Every chapter should have a publicity

MINNESOTA ORGANISTS GATHERED AT THE BREMER HOME



MR. AND MRS. PAUL G. BREMER entertained sixty-five members and friends of the Minnesota Chapter at their home in St. Paul Jan. 8. An excellent buffet supper preceded the evening's entertainment. The main feature was an "information, please" program with prepared questions brought by the guests. Robert DeHaven, production manager of radio station

WTCN, proved a capable "Mr. Fadi-man." Constituting the "board of experts" were Stanley R. Avery (Kieran), Arthur B. Jennings (Levant), Leonard Smith (Adams), and as guests came R. Buchanan Morton and Raymond C. Helsing. Emmett C. Raymond served as announcer "Cross." The questions dealt for the most part with musical subjects.

The experts and the audience contributed a variety of answers, with no lack of wit, puns and repartee. Following this session our hostess played several recordings of "Church Music Appreciation Hour" broadcasts, which series she directs and which is heard on Sunday evenings over station WTCN.

HENRY ENGEN, Secretary.

committee which will see to it that news is sent regularly to the newspapers.

In summing up, then, we find that leadership and money are two very necessary things upon which hinge the success of a chapter. Leadership will make for an active, loyal membership; money will enable the chapter to do almost anything that it wishes to do; a strong, successful chapter will be the result locally, and a powerful, influential Guild nationally.

Utah Chapter Activities.

The Utah Chapter met Saturday evening, Jan. 6, at the Yalecrest Ward of the Church of Jesus Christ of Latter-Day Saints for a dinner and concert. The dinner was attended by thirty-five members and friends.

Arrangements were made for a private recital to be given by E. Power Biggs, who will pass through Salt Lake City on his tour. He was to play on the famous Tabernacle organ at 4 o'clock the afternoon of Jan. 27 for Guild members and their friends only.

After the dinner Guild members adjourned to the auditorium to listen to a very interesting program. Organ numbers were played by Joseph J. Keeler of the Brigham Young University of Provo, Utah, as follows: Fantasia in G minor, Bach; Chorale Prelude, "O Man, Bemoan Thy Grievous Sin," Bach; "Tempo di Minuetto," Myles B. Foster; Passacaglia, Buxtehude. Donald Olsen played some ancient music on the recorder, including: "The Fine Companion," John Playford; "Green Sleeves," Traditional, and the Larghetto from the Fourth Sonata, Handel. Following this Professor J. M. Jensen of the English department of Brigham Young University gave a review of the autobiography of Dr. Albert Schweitzer.

This closed another interesting session for the Utah Chapter and a very lively interest in the evening's entertainment was manifest. Dean A. A. Selander has a way of keeping things moving. The program committee, headed by Mrs. R. O. Burkhardt, are right on their toes, and the refreshment committee, headed by Miss Ruth Rees, would do honor to any chapter.

B. F. PULHAM.

Indiana Chapter Service-Recital.

The January meeting of the Indiana Chapter was held in the Cathedral of SS. Peter and Paul, Indianapolis, Jan. 22. Preceding the service recital in the cathedral a dinner was enjoyed at Catherine's restaurant. The dean, Cheston L. Heath, M.A., presided at a short business meeting. The recital consisted of numbers by the Schola Cantorum, Elmer Andrew

Steffen, K.S.G., conductor, with Helen Shepard as organist. There were also interesting numbers by the choir of boys and girls of the cathedral grade school and organ numbers by Edward F. Krieger, organist of St. Joan of Arc. A brief talk on liturgical music was made by the Very Rev. Msgr. Henry S. Dugan, chancellor of the diocese.

ELSIE MACGREGOR, Secretary.

Michigan Chapter.

The January meeting of the Michigan Chapter was held at Grace Episcopal Church, Detroit, where Philip La Rowe is organist and choirmaster, on Jan. 16. The usual dinner and business meeting preceded the best meeting held in years, including a lecture and discussion period by Dr. Kenneth Westerman of Ann Arbor. Dr. Westerman is a voice teacher and chorus director of twenty-five years' experience, to which he has added several years' work in speech correction, teaching speech to the deaf. He has also had three years of laboratory research work in voice emergence and holds a doctor of science degree from the University of Michigan based on a study of vibrato in the human voice. Needless to say, the lecture was more than well received. Choir voice work and individual problems were fully discussed.

Mention must be made of the passing of two members and two former members of the Michigan Chapter. Abram Ray Tyler, A.G.O., although prevented by ill health in the last few years from attending meetings, was a valued and interested member. Mrs. Naomi Henkel Londeau was an active and much-loved member. William Miner, formerly organist at Christ Church, Cranbrook, and William Schenk also were former members.

ALLEN B. CALLAHAN, Secretary.

Western Washington Chapter.

The second recital of the season was given by the Western Washington Chapter Dec. 4 at the First Swedish Baptist Church. The first group of numbers, played by Talmage F. Elwell, organist of the Queen Anne Baptist Church, included: Aria, Heeremans; Adagio Molto, Sonata 4, Merkel; "Romance sans Paroles," Bonnet, and Concert Study, Yon. The second group, which consisted of the Symphonic Piece for Organ and Piano by Clokey, was ably interpreted by Helen L. McNicoll, organist of the First Christian Church, at the organ, and Frances Wingert McCoy, organist of the Brighton Presbyterian Church, at the piano. D. Robert Smith of Tacoma concluded the program with this group of Christmas numbers: "Noel Polonais,"

Guilmant; Christmas Carols from Lorraine, d'Aquin, and "Christmas," Dethier. Besides being instructor in organ and theory at the College of Puget Sound, Mr. Smith is organist and choirmaster at the First Methodist Church in Tacoma.

On Friday evening, Dec. 15, the members enjoyed a meeting at the lovely new home of Dean and Mrs. Walter A. Eichinger. A tentative program for the Seattle regional convention to be held in the spring was presented to the members. The executive committee of the convention has named the Meany Hotel in the university district as headquarters for the two-day meeting, which has been set for May 20 and 21. Members are expected to attend from Oregon, Idaho and British Columbia, and a series of recitals, addresses and social affairs is being planned for them.

After the meeting adjourned the members and their husbands and wives enjoyed a real Christmas party, with gifts for everyone and good things to eat. Hosts at the party were Mr. and Mrs. Eichinger and Mr. Winther.

ADA MILLER, Secretary.

Tallahassee, Fla., Chapter.

The Tallahassee Chapter observed the Feast of the Three Kings Jan. 12. A banquet was held in the newly-completed college dining hall. The chapter had as its honor guest Gardner Read, visiting composer. The Feast of the Three Kings preceded the Epiphany program presented by the organists of the college organ department. This program was made up solely from Bach's "Little Organ Book." It was entitled "The Old Year and the New" and told the story in music. Those who played were Helen Anderson, Edith Pfarr, Corinne Butler, Mary Stephenson and Dorothy Sanford. The meeting adjourned to hear Mr. Read address the Listeners' Club on "Sibelius."

DOROTHY SANFORD, Registrar.

William G. Blanchard
ORGANIST
Pomona College
Claremont, California

GORDON YOUNG
RECITAL ORGANIST
KANSAS CITY

News of the American Guild of Organists—Continued

Pasadena Will Be Host of Regional Convention on Pacific Coast in June

Pasadena will be host to the regional convention for the Pacific coast. The dates will be June 24, 25 and 26. Headquarters will be at the First Methodist Church, Pasadena.

The monthly meeting of the Pasadena Chapter was held Jan. 15 at All Saints' Episcopal Church, Pasadena, Cal. The rector, the Rev. John F. Scott, D.D., announced the appointment of John E. P. Clarke, A.A.G.O., as organist and choir-master. The vacancy was created by the death of Percy Shaul Hallett, F.A.G.O., last year. Mr. Clarke was assistant to Mr. Hallett for several years and was formerly organist of St. Jude's Episcopal Church, Burbank.

An item of interest was the announcement of the visit this month of E. Power Biggs, who will present a program at the First Congregational Church, Los Angeles.

Following the meeting a recital was held in the church with three members playing. "In Thee Is Joy" and the Cathedral Prelude and Fugue of Bach and an improvisation on "Adeste Fideles" were played by John E. P. Clarke. Mildred B. Saunders played the Bach Toccata in C major and the Adagio from Widor's Second Symphony. Mrs. Saunders is organist of Pilgrim Congregational Church and Temple B'nai Israel, Pasadena. Herbert Gordon, tenor soloist of All Saints', sang "If with All Your Hearts" (Mendelssohn) and Geoffrey O'Hara's "The Living God," accompanied by Mr. Clarke.

The program concluded with a fine performance of the Allegro Maestoso from the Sonata in E minor by Herbert B. Nanney, played by the composer; a "Legend" by Bedell and the Toccata from the G minor Sonata of Rene Becker, also played by Mr. Nanney, organist of the First Methodist Church.

V. GRAY FARROW, A.A.G.O., Dean.

Los Angeles Chapter.

The Los Angeles Chapter met Jan. 15 at the Samovar restaurant, South Pasadena, for dinner and the monthly business meeting, Dean William Ripley Dorr presiding. After the meeting members and friends adjourned to All Souls' Church, Alhambra, to hear a concert of Gregorian chant by the choirs of All Souls' Church and Holy Family Church, Raymond Hill, organist. The service was conducted by the Rev. Robert E. Brennan, Mus. D., archdiocesan director of music. Father Brennan opened the program by speaking briefly on the Catholic ideal of church music and the classic period of Gregorian chant, after which the Fantasy on "Puer Natus Est" by Titcomb was played by Mr. Hill. The choirs illustrated the talk by singing excerpts from the Christmas mass. Father Brennan then spoke on the subject of modern chant and church music, followed by the fantasy on "Kyrie Orbis Factor," and "Aria da Chiesa," by Piechler, played by Mr. Hill. The choirs sang as their concluding numbers the "Inviolata," "Ubi Caritas," "Adoro Te," "Tantum Ergo" and "O Filii et Filiae." Mr. Hill, who is also lecturer on Gregorian chant at Immaculate Heart College, Hollywood, and Mount Saint Mary's College, Westwood, concluded the program with the late Lynnwood Farnam's brilliant Toccata on "O Filii et Filiae."

COURTNEY F. ROGERS, Secretary.

Manuscript Night in Camden.

The January meeting of the Camden Chapter was held Jan. 16 in the First Baptist Church of Camden. The meeting was designated as a manuscript night and the response by the members provided a good program. The manuscripts included both vocal and instrumental numbers as follows: An organ number and a choral number by John H. Heckmann; a piano and organ duo composed by Rose Barstar Shields and played by the composer and Earl H. Elwell; a setting for solo voice of three familiar hymns by Mrs. Helen Wyeth Pierce; a group of four teaching pieces for piano

ARE YOUR ANNUAL GUILD DUES FOR THIS YEAR PAID?

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

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written by Forrest R. Newmeyer and played by Mrs. Newmeyer, besides a movement of a piano sonata written and played by Mr. Newmeyer; a group of chorale preludes written and played by Earl H. Elwell, A.A.G.O.

Following the musical part of the evening a short business meeting was held. Refreshments followed and everyone went away with the feeling that an evening which was designed as an experiment had been very successful and merits repetition another season.

JOHN H. HECKMANN, Dean.

Coci Recital at Raleigh Meeting.

The midwinter meeting of the North Carolina Chapter was held at Christ Church in Raleigh Jan. 12. Dean Harry Cooper called the meeting to order and after the formal business session requested Edward Hall Broadhead to take charge. The subject of Mr. Broadhead's paper was "Program Building." Informal mention was made of the lecture-recital, pre-service recital, recital series and occasional recitals. Full development of the formal recital program was outlined and later illustrated with a program shortened because of the time limit. This program was presented as an example: Chorale Prelude, "Ein feste Burg," Hanff; Prelude in D minor, Clerambault; Prelude and Fugue in D minor, Bach; Chorale in A minor, Franck; "Apparition de l'Eglise Eternelle," Messiaen; Toccata, Andriessen.

Mr. Broadhead is the Duke University chapel organist and an instructor in the music department.

A selected group from the public school glee clubs of Raleigh gave a delightful program of church music under the direction of Frederick Stanley Smith, A.A.G.O., director of music in the public schools and organist-choir-master of the First Baptist Church.

Dinner was served at the Carolina Hotel, where Claire Coci and her manager, Bernard R. La Berge of New York City, were honor guests. This was followed by Miss Coci's recital at Meredith College. She so pleased the audience of organists, students and music-lovers that she responded with three encore numbers.

The spring meeting of the chapter will be held at Chapel Hill, the University of North Carolina department of music assisting in the hosts' duties.

MABEL W. HONEYCUTT, Secretary.

Welcome Miss Coci in Chicago.

Miss Claire Coci, in private life Mrs. Bernard La Berge, was the guest of the Illinois Chapter at a dinner in the rooms of the Cliff Dwellers' Club Jan. 22. This being the first visit of Mrs. La Berge to Chicago for the purpose of giving a recital, a large group of the membership came out to pay their respects and to meet the young artist the night preceding her performance at the University of Chicago. Dean William H. Barnes presided gracefully over the party and introduced representatives of the various musical organizations of Chicago in which organists are prominent. To these greetings Miss Coci responded in a happy manner.

A feature of the evening was the conferring of honorary membership in the chapter on Albert Cotsworth, now in his eighty-ninth year and for many moons a very active member of the Guild.

New Chapter Launched at Ithaca, N. Y., with Miss Titcomb as First Dean

The Ithaca Chapter was formally instituted Jan. 9 by Dr. Channing Lefebvre, warden of the Guild and organist at Trinity Church in New York, at a dinner party given in Willard Straight Hall at Cornell University by Professor Paul J. Weaver, head of the Cornell music department. Miss Louise C. Titcomb, organist at the First Methodist Church, was elected dean. Others elected were: Sub-dean, Professor Richard T. Gore, Cornell organist; secretary, Harold C. O'Daniels, organist of the First Presbyterian Church, and treasurer, Mrs. Paul Thayer, organist at the State Street Methodist Church. Twenty-three guests were present at the affair.

The group convened in Sage Chapel after the meeting and heard Professor Gore lecture on "Cantus Firmus Organ Compositions in the Second Half of the Seventeenth Century." The lecture was augmented by the playing of "The Lord's Prayer," Pachelbel; "Preserve Us, Lord," Buxtehude; "From Heaven on High," Pachelbel; "From Heaven Came the Angel Hosts," Buttstedt; "I Trust in God," Hanff; "A Mighty Fortress Is Our God," Buxtehude, and "How Brightly Shines the Morning Star," Buxtehude. Miss Titcomb concluded the program by playing: "Christmas Rhapsody," Weitz; Scherzo and Finale from Vierne's First Symphony.

Activities of North Texas Chapter.

On the evening of Dec. 29 a surprise party was given in honor of Mrs. J. W. Akin, Jr. Members met at the home of Mrs. Akin and after the social and business meeting a gift of three volumes of organ music arranged by Joseph Bonnet was presented. Mrs. A. H. Mahaffey paid tribute to Mrs. Akin's untiring devotion to the interests of the Guild.

The second recital of the concert series was given by E. Power Biggs in the First Methodist Church on the evening of Jan. 13. Mr. Biggs gave a beautiful performance. His interpretation of Bach was especially enjoyable and his playing of lighter numbers such as Sowerby's "Fantasy for Flutes" entranced the audience.

On Sunday afternoon, Jan. 14, the Guild held a meeting at the Sacred Heart Church. The program was under the leadership of Mrs. Carl Edwards. The choir from the Academy of Mary Immaculate sang numbers from a Gregorian mass. All accompaniments were played by Mrs. Carl Edwards. Mrs. J. W. Akin played two organ numbers—"Ave Maria," by Schubert, and Toccata and Fugue in D minor, by Bach. The program was concluded by Miss Barbara Crissey, who sang Gounod's "Ave Maria."

BLANCHE POTTER KUYKENDALL, Registrar.

Sacramento Opens School Organ.

Under the auspices of the Sacramento, Cal., Chapter Howard Scott and George Wright gave a recital in the auditorium of the Grant Union High School of North Sacramento Dec. 8. A unit four-manual organ, originally built by Wuritzer, with a console and relays built by

Kilgen, has been installed in the school. Mr. Scott played: "Rigaudon," Lully-Best; "The Hen," Rameau-Clokey; Chorale, "O Haupt voll Blut und Wunden," Bach; "The Walk to Jerusalem," Bach; Toccata in D minor, Bach; Prelude and Fugue on the Rouen Tune "Iste Confessor," Egerton; Aria, Tenth Concerto, Handel; Toccata, Claussmann. Mr. Wright's selections were: "Liebesfreud," Kreisler; Prelude and Fugue in D minor, Bach; "The Nightingale and the Rose," Rimsky-Korsakoff; "On the Trail," from "Grand Canyon Suite," Grofé; "Clair de Lune," Debussy; "In an Eighteenth Century Drawing Room," Mozart-Scott; "Rhapsody in Blue," Gershwin-Crawford. Mr. Wright is the school organist and Mr. Scott is at the Cathedral of the Blessed Sacrament. Both are chapter members.

School officials plan to use the organ for radio broadcasts and in conjunction with the school's musical and dramatic activities. The instrument is installed in two chambers on either side of the auditorium. It has twenty-three sets of pipes, a total of 1,716 pipes, and nine percussions.

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News of the American Guild of Organists—Continued

New Year's Dinner and Coci Recital Are Events of Chesapeake Chapter

The Chesapeake Chapter held its fourth annual New Year's dinner and frolic at the Longfellow Hotel, Baltimore, Jan. 8. Wilmer T. Bartholomew was toastmaster. Following words of greeting by the dean, Katharine E. Lucke, F.A.G.O., and Virgil Fox and Nils Hillstrom of the W. W. Kimball Company, Chicago, who, with Mrs. Hillstrom, was visiting Baltimore, Paul S. Motz, Baltimore baritone, sang "Below in the Valley," Brahms; "The Statue," Cui, and "Zueignung," Richard Strauss. Ralph Rexroth accompanied at the piano. Greetings were then extended by Mrs. Sophia B. Carroll, in charge of arrangements for the dinner, and J. E. Powles, Baltimore representative of M. P. Möller and a member of the chapter. Edmund S. Ender, guest speaker, gave a brief talk, entitled "A Not Too Serious History of Music," following which Mr. Motz sang another group of songs, including "Longing," a composition by Dean Lucke. The fine program, arranged by Mr. and Mrs. Karl H. Schamberger (the latter better known as Ernestine Leitheuser), was concluded with community singing.

The chapter cooperated with the Peabody Conservatory of Music in presenting Claire Coci in a recital at its concert hall Jan. 15. Miss Coci responded to a number of encores.

The Bach Club presented Virgil Fox in a recital at Peabody Conservatory Jan. 24. Nita Akin gave a recital at Brown Memorial Church, Baltimore, Jan. 29. Richard Ellsasser will give a recital at the Peabody Conservatory of Music Monday, Feb. 12.

The chapter's next meeting will be held Monday evening, Feb. 5, at Second Pres-

byterian Church (the Community Church of Guilford), when our ministers will be guests at dinner. The Rev. T. Guthrie Speers, pastor of Brown Memorial Presbyterian Church and chaplain of the chapter, will be toastmaster, and the Rev. Theodore P. Ferris, rector of Emmanuel Episcopal Church, will be guest speaker.

RALPH H. REXROTH.

Guests of Temple in Milwaukee.

The Wisconsin Chapter was privileged again to be guests on Jan. 19 of Temple Emanu-El B'ne Jeshurun, Milwaukee, where the temple quartet (Mrs. Winogene Kirchner, organist) and guest choir of Immanuel Presbyterian Church, assisted by Professor William C. Webb, organist of the First Baptist Church, and Elmer Ihrke, organist of the Lake Park Lutheran Church, gave a program. Mrs. Kirchner played the temple service, this being the Jewish Sabbath. Professor Webb played the Sonata in A minor, Borowski, and Elmer Ihrke played the "Sonata Cromatica" by Yon. A talk by Rabbi Hirschberg was most interesting.

For Jan. 29 the Guild members were invited to a meeting at Zebaoth Lutheran Church, where Arthur Damkoehler is organist.

ARTHUR KNUDSON.

Monmouth, N. J., Chapter.

The January meeting of the Monmouth Chapter was held in St. Paul's Church, Ocean Grove, N. J., Jan. 22. Miss Thelma Mount, the church organist, played a short recital. A round-table discussion of hymns by organists and ministers was led by the Rev. John Pemberton, Jr., pastor of St. Paul's church. Dean Mrs. Robert Fisher conducted the business meeting. The church choir served refreshments.

Maine Convention in August.

The Maine Chapter met in the organ studio of Dean Brinkler Jan. 15. Three new members were admitted and plans were discussed for the coming regional convention, to be held Aug. 20, 21 and 22. A social hour followed.

HOWARD W. CLARK, Secretary.

Plays for Massachusetts Chapter.

George Faxon, F.T.C.L., organist of the First Church in Belmont, Mass., gave the following program on the new Aeolian-Skinner organ at the Church of the Advent, Boston, Jan. 22 for the Massachusetts Chapter: Prelude and Fugue in C major, Böhm; "Advent Hymnus," Praetorius; Vivace (Sonata 2), Bach; Chorale Fantasia, "How Brightly Shines the Morning Star," Buxtehude; Chorale Prelude, "Deck Thyself, My Soul," Brahms; "Sonata Eroica," Jongen; Nocturne, Homer Humphrey; Fantasy for Flute Stops, Sowerby; Pastorale and Scherzo, Whitlock; "Variations on a Noel," Dupré.

Mr. Faxon's choice of material showed good taste and a sympathetic feeling for all schools, ancient and modern, and his playing throughout was of marked clarity and brilliance, particularly in his reading of the Jongen "Sonata Eroica." This *tour de force* has seldom been given in recital and the writer recalls the first performance in Boston by the late Albert Snow.

GARDNER EVANS, Secretary.

Christmas with Tampa Branch.

Christmas was beautifully portrayed in pageantry, cantatas and varied musical programs by members of the Tampa branch in their churches. Mrs. Lee A. Wheeler of Lake Wales, the vice-regent, not only gave a beautiful program in her church, but assisted in Lake Wales' "all churches pageant." Lake Wales is the home of the famous Bok Tower, with Anton Brees, carillonneur. Mr. Brees also gave a beautiful program on the bells. Mrs. May Paine Wheeler of Lakeland, organist of the First Christian Church, gave as a pre-Christmas musical offering the cantata "Ruth," by Gaul, and conducted a candle-light service on the evening of Dec. 24, featuring her senior and young people's choirs. Mrs. Julia Hayman, organist of the Seminole Heights Methodist Church, presented a pageant on the 17th and her Christmas

cantata on the 24th. Mrs. Nella Wells Durand, the regent, who is organist and director at the Tampa Heights Presbyterian, gave a series of three Christmas programs. Mrs. F. L. Tillis, at the Hyde Park Methodist, with Ewell Stanford, director, presented the choir in special Christmas programs at the church and also the Tampa Junior Chamber of Commerce's beautifully lighted display of staturary, depicting the story of the birth of Christ in a setting of the Holy Land. This covered nearly a block on Bayshore drive.

NELLA WELLS DURAND, Regent.

Meeting at Jacksonville, Fla.

The December meeting of the Jacksonville, Fla., branch chapter was held at St. Vincent's Hospital by courtesy of Sister Angela and other hospital officials. The four-rank Wicks organ in the lovely chapel of the hospital was heard in a program featuring the nurses' choir, Miss Genevieve McMurray, who played "Dawn," by Jenkins, and Claude L. Murphree, who played chorale preludes by Carl Mueller and Garth Edmundson.

The January meeting was held on the evening of Jan. 30 at the home of Mrs. Claire Gatlin, following the annual Jacksonville recital by Dean Murphree, who played the following program at the Riverside Baptist Church on the three-manual Skinner: "Sonata Eroica," Jongen; "Musette and Tambourin," Rameau (arranged by Karg-Elert); Trio-Sonata in C, Bach; Prelude and Fugue in F minor, Bach; Stephen Foster Suite (MS.), Murphree; Scherzo in G, Dumbam; "Twilight at Fiesole," Bingham; Toccata on "Vom Himmel hoch," Edmundson.

St. Petersburg Branch.

A luncheon was enjoyed Jan. 17 at the Concord Hotel, St. Petersburg, Fla., by seven national members of the Guild, in honor of Miss Viola Burckel, who is home for a brief vacation. Miss Burckel,

Ministers of Macon, Ga., Are Guests of Organists at Dinner in January

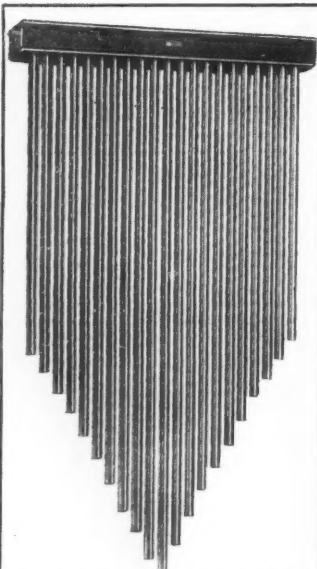
The Macon Chapter held its January meeting at the Baconsfield club-house on the evening of Jan. 9, Mrs. Hal C. King, the dean, presiding. At this time the annual dinner for the ministers of the city was served, each minister being the guest of his organist. These annual get-together dinners are one of the events of the winter and are always thoroughly enjoyed by members of the chapter and their guests. They have done a great deal by their informal good fellowship to promote cooperation and understanding between the ministers and their organists. The ministers have been made aware of the ideals of the Guild, have expressed hearty approval and appreciation of them and have shown their willingness to work with the chapter in every way possible to raise the standard of music in the churches of the city.

At the conclusion of the dinner each minister was introduced by his organist. Then a delightful program was given under the direction of Miss Fanny Matthews, program chairman. Mrs. E. E. Elmore, accompanied by Mrs. Albert Jelks, sang two songs—"Praise," by Jean Kursteiner, and "Robins," by Russell Kennedy. The speaker of the evening was Dr. Josiah Crupud of Mercer University, who gave a witty and interesting talk on "Time," after which the meeting was adjourned.

FANNY TOLMIE OGDEN, Corresponding Secretary.

formerly organist for many years at the First Avenue Methodist Church, is now a student at the Guilford Institute School in New York.

HELEN MCCLELLAN, Secretary.



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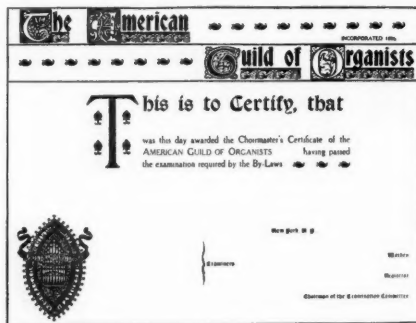
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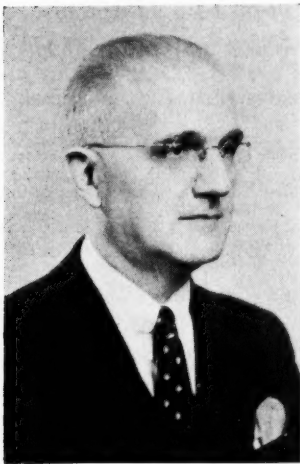
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URBAN DEGER



URBAN DEGER has been a powerful influence for good on behalf of church music in his native city, Dayton, Ohio, for nearly two-score years, during which time he has been directing the music of prominent Catholic churches. In one church he served twenty-five years. At present he is organist of Holy Trinity Church, a post he has administered since 1930, and at Corpus Christi Church, where he has served since 1937. In the two positions he has two choirs of men and boys. Aside from his church work he is teacher of organ at the University of Dayton and is vice-president of the Ohio State Music Teachers' Association.

Urban Deger was born in Dayton Oct. 15, 1885, and has spent his entire life there, being educated in the Dayton schools and at the University of Dayton. At the age of 8 years he began the study of piano and at 13 did his first organ work. From 1902 to 1904 he was organist at Holy Angels' Church. From there he went to Sacred Heart Church for six years and then for a quarter of a century, from 1911 to 1936, played at Emmanuel Church.

In 1909 Mr. Deger married Miss Agnes Hochwalt, a member of a prominent Dayton family. Mr. and Mrs. Deger have two sons—Thomas E., now a chemical engineer in Detroit, and Dr. Robert J. Deger, a practicing physician in Dayton. They also have two attractive grandchildren, a girl and a boy, aged respectively 3 years and 4 months.

SING THREE BACH CANTATAS AT SPRINGFIELD CATHEDRAL

Three cantatas by Bach were presented on the afternoon of Dec. 31 at Christ Church Cathedral, Springfield, Mass. They were: "Sing We the Birth" and "In Thee Do I Rejoice," given in part, and "For Us a Child Is Born," sung in entirety. The first was composed for the Sunday following Christmas.

Lucius Edwin Harris, Mus.M., organist and choirmaster of the cathedral, directed his male choir of forty voices, with one assistant from outside, a contralto. The talented boy soprano soloist of the choir sang all soprano parts, other soloists being men of the choir. Organ and harpsichord accompaniments were used, and also tympani, the latter with restraint. Mr. Harris arranged the accompaniments with almost orchestral effects at times, greatly enhancing the interest of the singing. According to the music critic of the *Springfield Republican*, "since before 1900 the music at Christ Church

Cathedral has set a high standard, not only for the Episcopal churches in Springfield, but for the entire district of western Massachusetts."

Mr. Harris has been organist and choir-master of the cathedral for more than fifteen years and under his direction the choir has been kept at a high level.

WILL PLAY RECITALS FOR MASTER OF MUSIC DEGREE

As part of the requirement for the degree of master of music Frank Van Dusen will present two of his artist pupils in recitals at the American Conservatory of Music in the Kimball Building, Chicago. Mario Salvador will play Feb. 13 and Wilbur Held March 12. Mr. Salvador's offerings will include: Passacaglia, Bach; Variations on a Theme in the Bass, from Concerto in G minor; Handel; "Symphonie en Si Mineur" ("Faith," "Hope" and "Charity"); Jacquemin; Variations on a Noel, Dupré; "Le Berger d' Anusquay" ("Paysages Euskariens"), Bonnal; Air with Variations (Suite for Organ), Sowerby; Toccata (from Prelude-Andante-Toccata), Fleury.

Mr. Held will present the following program: Presto (Concerto 10), Handel; Prelude and Fugue in C minor, Bach; "Grande Piece Symphonique," Franck; Prelude and Fugue in G minor, Dupré; "Pageant," Sowerby.

The recitals are sponsored by the Van Dusen Organ Club and will be played in the conservatory's organ salon. The public is invited to hear the candidates for the degree.

Walter L. Rohrbach presented several of his organ pupils in a recital Dec. 4 at St. John's Episcopal Church, York, Pa., where Professor Rohrbach is organist and choirmaster. Those who played were Mildred Rosenfield Haverstock, assistant organist at St. John's; Rose Marie Senft, assistant organist at St. Paul's Lutheran Church, Spring Grove Pa.; Odessa Blouse Morton of Christ Lutheran Church, Shrewsbury, Pa.; Louise Arnold Ruby, assistant organist of St. John's Lutheran, Mount Wolf, Pa., and H. Bennett Dayhoff of St. Andrew's Episcopal Chapel and assistant to Professor Rohrbach at St. John's Church.

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CHICAGO, FEBRUARY 1, 1940

MEMORIES OF A GREAT ORGAN

Just half a century ago, as we are reminded by articles in the newspapers in the last month, the great Chicago Auditorium was dedicated. In this building, which remains the finest and largest temple of music in the second city of the nation, was installed what was then one of the largest organs—if not the largest—in the United States, and certainly the most modern. It was the best example of the achievements of the day in organ design and construction and was one of the first organs with electric action. From it, one might say, dates the revolution in the organ which saw the passing of the tracker action and the beginning of the remarkable new era which the present generation of organists takes for granted and which has made possible the type of brilliant composition and performance with which we are all familiar. There have been, of course, vast strides since this instrument was built, but its completion led the way.

It is not amiss, therefore, to mark this semi-centennial. So we turn for interesting recollections to THE DIAPASON of Jan. 1, 1919, in which Clarence Eddy, fifty years ago the outstanding organist of Chicago, and the designer of the Auditorium organ, recalled the opening of the great work for the benefit of our readers. Mr. Eddy recited the story of the inception of the organ project in the enterprise of those who believed that a great public building such as the Auditorium should have an organ of equal fame. Mr. Eddy wrote:

In the matter of an organ builder there was no competition whatsoever, and the contract was at once awarded to Hilborne L. Roosevelt of New York, the most advanced organ builder at that time in America, and a colossal instrument of over 100 speaking stops was constructed, at a cost of approximately \$50,000. This instrument occupied then a position in the foremost class of the world's greatest organs, and therefore was something of the possession of which any community might be proud.

For the formal dedication of the organ very elaborate preparations were made, and the eminent organist and composer, Theodore Dubois of Paris, was commissioned to write a "Triumphal Fantasia" for organ and orchestra, which was played for the opening number by myself and the Theodore Thomas Orchestra, under the direction of that great musical leader. The composition was of inspiring and gigantic interest, and produced an overwhelming impression. It is a pity that it has not been heard more frequently, and that it has not been featured at an annual concert in the Chicago Auditorium during all these intervening years, but a still greater pity lies in the fact that public interest in such a remarkable organ should have been allowed to wane, until it has become merely "a thing of the past," and that the organ itself has been eclipsed by many others in the country. Shades of Ferd Peck and Theodore Thomas, how are the mighty fallen! The

Dubois "Triumphal Fantasia" is forgotten, and the noble organ has been practically thrown upon the scrap-heap. * * *

Mr. Eddy's lament of just twenty-one years ago might well echo down the ages. Then in desuetude, the great organ is now erased. It has not been played, or in playable condition, for a number of years; most of it, or all of it, has been taken away—brushed aside to meet the demands of opera companies and others for space. The organ now is a mere memory, as are the recitals on it of a group of great organists, led by Mr. Eddy, which included Frederic Archer, Harrison M. Wild, Louis Falk and others. In its rapid growth the city has rushed on, trampling an artistic asset as it went. More modern organs, of course, have succeeded the one in the Auditorium.

While man cannot overrule the divine decree that limits the span of life, man can perpetuate works of art such as famous organs, so that they may be a joy to succeeding generations. Because of this ability the tone of many old organs here and abroad has been preserved, with the aid of the modern re-builder. It is a pity that it could not have been done in the case of the Auditorium instrument.

HENRY HALL DUNCKLEE

Of Henry Hall Duncklee, who died as the year was coming to a close, it may truly be said that he was beloved of all who came into contact with him, and for the simple reason that he was a lovable person. In all his relations with his fellows, as a leader of the organists of New Jersey, as chairman of the executive committee of the N.A.O. at the time it was merged with the A.G.O., and then as a member of the council of the Guild, he showed in every act and word the kindly spirit that marks the life of a true Christian. He served churches in his home state of New Jersey and in New York for sixty-two years and was at the West End Collegiate Reformed Church for just thirty-seven years. But this is merely citing statistics. The quality of his work and its effectiveness are reflected in the following quoted from the folder of the West End Church on the occasion of his thirty-fifth anniversary there:

Mr. Duncklee's music is nowhere more appreciated than in the West End Church, which he has served so faithfully and so well, and properly so, for his blending of technical ability with devotional appreciation constitutes a standard without which our public worship could not be what it is—namely, a true inspiration.

This is a more eloquent tribute—a better summarization of Henry Duncklee's lifework—than we could write.

MISS BESSIE OF FLEMINGTON

When the work accomplished by a church musician in her lifetime leaves such a deep impress on the community that her passing is the cause for public mourning one can estimate the service she rendered her generation. Elizabeth Van Fleet Vosseller's record of devotion to Flemington, N. J., is her epitaph. Even ten years' of invalidism, following a stroke of paralysis, did not halt the labors of this remarkable woman, which made Flemington, a town of only 3,000 population, the place of singing children. No wonder that her career should evoke such tributes as this editorial comment in the *Newark Sunday Call*:

More important to Flemington residents than the Hauptmann trial and other events which have brought that lovely county seat into the headlines was the passing last week of Miss Elizabeth Van Fleet Vosseller. For those Flemingtonians who knew her—and that meant every one in town—the news of her death was regarded as a personal tragedy. Forty-five years ago, when she was 20 years old, Miss Vosseller joined with Miss Bessie Richardson Hopewell in organizing the Flemington Children's Choir School. There's nothing quite like that group anywhere else in New Jersey, for the reason that there wasn't any teacher quite like

Flemington's noted "Miss Bessie." The school was more than a hobby for her. It was her life work. * * *

In his column headed "The Sun Dial," in the *New York Sun*, H. I. Phillips has the following which one of our readers passes on to THE DIAPASON so that others may have a smile at the expense of the genial world's fair organist, Ernest White:

Noon to 1 p. m.—Organ recital, 5 to 6 p. m. and 10 to 11 p. m.—Slide for life from parachute by Ernest White in Temple of Religion.—From a World's Fair program.

Oh, well, everybody gets mixed up these days.

FINE "MESSIAH" PERFORMANCE GIVEN AT SCHENECTADY, N. Y.

The Octavo Singers of Schenectady, N. Y., under the direction of Gordon F. Mason, gave their sixth annual performance of Handel's "Messiah" Jan. 9. This group, with its guest soloists, does not limit its concert to the Christmas portion, but offers the traditional solos and choruses of the entire oratorio. The soloists all were prominent singers with long oratorio experience and included Viola Hailes, soprano at the First Church in Albany, Reformed; Florence Wilcox, alto, of the voice department at Ithaca College and soloist at the First Baptist Church of that city; Wilmer R. Moyer, tenor, supervisor of public school music in Springfield, N. Y., and choir director at the Episcopal Church, and James H. Crapp, bass, active in Schenectady musical circles for the last twenty years and soloist at the Bellevue Reformed Church. Duncan Trotter Gillespie, organ accompanist, is choirmaster at St. George's Episcopal Church, Schenectady, and a pupil of Dr. T. Tertius Noble. The favorable comments of the critics of the Schenectady newspapers assured Mr. Mason and his singers that their efforts were a success.

The Octavo Singers, organized in 1934, are a mixed choral group of eighty voices. Their schedule includes a spring and fall concert and their annual presentation of "The Messiah." Since their inception Gordon F. Mason has been their director and this period has been one of continuous advancement and improvement. He is also director of the Scotia Civic Chorus and the Duane Choral Club and organist-director of the Scotia Methodist Church.

Death of Thomas Elliston.

Thomas Elliston, widely known through his book entitled "Organs and Tuning," died Dec. 1 in Sudbury, Suffolk, England, in his eighty-sixth year. Although he continued his early association with organ building, Mr. Elliston was organist at St. Gregory's Church, which post he retained for fifty years. Early in his career he began to compile a book of reference for the organ student and for those interested in the instrument. He became an authority on the old tracker type of action. His notes were embodied in a book, which contained a mass of specifications of individual organs. It was recognized as a standard work and ran into many editions, each of which contained additional information. He made his last revision of the work about fifteen years ago.

Chicago Club of Woman Organists.

The monthly meeting of the Chicago Club of Woman Organists will be held Monday, Feb. 12, at 8 o'clock at the Woman's University Club, 410 South Michigan avenue. Following a musical program, Mrs. Elva Heylman, state chairman of music of the Illinois Congress of Parents and Teachers, will address the club on the subject of "New Fields in Musical Understanding." Mrs. Ruth Baginski, social chairman, will have charge of the refreshments.

At the Prospect Presbyterian Church of Maplewood, N. J., where Walter N. Hewitt presides over the music, the adult, girls' and children's choirs, numbering 125 voices, gave their annual concert for the deacons' fund. The adult choir sang Saint-Saens' Christmas Oratorio on Sunday, Dec. 17. On Sunday, Dec. 24, at 7:30 the choirs presented "The Holy Nativity," a musical pantomime, as given at St. Bartholomew's Church, New York City, and written by Dr. David McK. Williams.

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

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

A four-manual Austin organ installed at Baldwin-Wallace College, Berea, Ohio, was dedicated Jan. 12 with a recital by Walter Keller of Chicago, dean of the Illinois Chapter, A.G.O.

A Skinner organ costing \$25,000 was being installed in the new Finney Chapel at Oberlin College in Ohio.

After serving the First Congregational Church of San Francisco for forty-three years, Samuel D. Mayer was retired with the title of organist emeritus and a pension of two-thirds of his salary.

The specification of the large Austin four-manual to be installed in Medinah Temple, Chicago, was published.

Woman organists of Dallas, Tex., met Jan. 16 to form an organization with a membership of fifty to promote interest in the organ. Mrs. J. H. Cassidy was elected president and Miss Alice Knox Fergusson first vice-president.

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

Large new organs under construction, the specifications of which were presented, included the following four-manuals: A Skinner for Severance Hall, home of the Cleveland Orchestra; an Estey for the auditorium of the national headquarters of the Salvation Army in New York City; a Skinner for Temple Methodist Church in San Francisco; a Skinner for the new Missouri Methodist Church at Columbia, Mo.

The contract to build a four-manual of seventy-five sets of pipes for the Queen of the Holy Rosary Cathedral at Toledo, Ohio, was awarded to the Skinner Organ Company.

The Austin four-manual in the Horace Bushnell Memorial at Hartford, Conn., was opened with a recital by Chandler Goldthwaite Jan. 13.

Finland had gone in for modern four-manual organs and an instrument with seventy-six speaking stops had been built for the cathedral at Viborg by Rieger Brothers of Jägerndorf, Germany.

Dr. Harold W. Thompson presented a comprehensive review of the compositions of the late Dr. John E. West.

SCHEDULE OF U. OF C. EVENTS; VIRGIL FOX PLAYS FEB. 20

The schedule of organ and choral programs at the Rockefeller Memorial Chapel of the University of Chicago in January included an organ recital by Frederick Marriott, the university organist, Jan. 14, a performance by the choir of the Chicago Teachers' College, directed by David Neeven, Jr., Jan. 21 and a program by the Beethoven Trio Jan. 28.

On Feb. 20, it is announced, Virgil Fox will give a recital at the chapel and March 12 there will be a program by the Chicago Club of Woman Organists. Other events on the schedule as announced are:

Feb. 4—Lutheran service.

Feb. 11—Hamline University A Cappella Choir, John Marinus Kuypers, director.

Feb. 18—De Pauw University Choir, Van Denman Thompson, director.

March 3—Lawrence College Choir, Carl J. Waterman, director.

On Tuesday evening, Feb. 13, the University of Chicago choir will sing at St. James' Methodist Episcopal Church.

CHURCH PAYS TRIBUTE TO MR. AND MRS. HAMLIN HUNT

Mr. and Mrs. Hamlin Hunt were honored at an afternoon tea in Plymouth Congregational Church, Minneapolis, Dec. 31, in observance of the fortieth anniversary of Mr. Hunt's coming to Plymouth Church as organist and director. He was active director until last September and has been elected director of music emeritus. More than 500 friends were in attendance, including members of Plymouth Church, professional associates in various musical activities and former students. Earlier in the day Mr. Hunt had been presented with a handsome check from the congregation of Plymouth Church.

THE FREE LANCE

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

An item in the service list of the Fifth Avenue Presbyterian Church, New York, for Dec. 17 opened vistas of recollection; the item was: "Fifteen minutes of organ music by Harry Gilbert, organist-director—*Rhapsodie in C minor*, Lemare."

The other day I found myself thinking of the hundred organ compositions by Edwin H. Lemare, his arrangements for the organ of many of the greatest orchestral masterpieces, his undoubtedly great powers as a concert organist and extemporizer. It may be conceded that to the younger American organ virtuosi Lemare is nothing much but a name, respected perhaps, but hardly honored.

It has always seemed to me that many of us were inclined to give Lemare's skill as a player and composer only grudging acknowledgment. In one department—absolute brilliancy in the playing of pieces requiring the non-smudging, non-legato touch (toccatas and the like)—he was unbeatable. Did you ever hear his performance of the Prelude and Fugue (J. S. B.) in D major? Why are pieces like the "Rhapsodie" and the luscious "Romance" in D flat allowed to drop out of the ordinary repertoire? As to Lemare's improvisations, I have heard him when it seemed to me that, while he may not have been as clever technically as Guilmant (though some will dispute this), his study of tone effect in his arrangements of orchestral works gave his improvisation often a splendor of color not always equaled by the older player. The excessively popular (though now unhappily notorious) *Andantino* in D flat, Lemare told me, was extemporized at a recording machine.

For a demonstration of dexterity, memory and rhythmical efficiency I would like to record the following, which took place at the console of the organ in Carnegie Music Hall and in the reception room of the orchestra, which then was under the direction of Victor Herbert. Lemare was going over his program for the Saturday recital, his transcription of the Brahms "Academic Overture" being the first number. He could not find his printed copy and he invited me to go down to the orchestra with him to borrow Victor Herbert's orchestral score. We found the genial conductor-composer-virtuoso-cellist seated at the center table with an array of bottles in his immediate vicinity. I was invited to have a "highball" with the great man, which I did, although at that time I had never heard of a drink of the name, nor to my knowledge have I ever imbibed one since. (No harm done!)

To get back to my story: Lemare played from the score, rejecting my offer to turn pages, never losing a bit of the beat when doing that himself, "thumbing" cleverly to cover up any opening left in the harmony or melody. This was Lemare in action.

Lemare was born in Ventnor, that charming hillside, oceanside town on the Isle of Wight, in 1868, and died in Los Angeles in 1934. I made his acquaintance in 1886, he being a pupil of E. H. Turpin at the time. Lemare toured the United States and Canada in 1900; from 1902 to 1915 he held the post at Carnegie Music Hall, Pittsburgh, now occupied by Dr. Marshall Bidwell.

J. Fischer & Bro., New York, publish a monthly house organ that I always read with appreciative interest. It is well known that Howard D. McKinney of Rutgers University is the editor. Under the heading "Baroque or Romantic" in the current number there is an acute, intelligent and steady deliberation on the meaning of the two words, with their bearing on the past, present and future of organ construction. I commend this article for your reading and study.

As regards over-emphasis on the type of organ now ordinarily referred to as "Baroque," I have concluded that "this too will pass away."

By the way, sometimes it has seemed to me that we emphasize too strongly the contrast between classic and romantic, classic composers and romantic composers. After all, when a composer has

written music it has come about on his personal initiative and has expressed his momentary feeling. Why, then, pretend that at one period of history musicians were prohibited from expressing their personality, whereas later they had freedom to do so? The Romantic of today is the Classicist of tomorrow.

But what would happen to the "musical appreciators" if stern logic and the historic spirit denied them this lovely word?

FINE ORGAN PROGRAM GIVEN FOR ARTISTS' ASSOCIATION

The Chicago Artists' Association, Amy Leslie Toskey, president, presented its annual organ program at the New First Congregational Church, Chicago, Jan. 16. Those taking part were Elva Gamble, soprano; Edward Eigenschenk and William Lester, organists; the Oriana A Cappella Choir, Paul Vernon, director, and the Rev. Oswald W. S. McCall, D.D., guest speaker.

Mr. Eigenschenk, opening with the Toccata and Fugue in D minor by Bach, gave an excellent rendition of this work on the large four-manual Kimball organ. In his closing group, consisting of: "Psalm XVIII," Marcello; Reverie, Hokanson; Scherzo, Vierne, and Toccata, Widor, he showed his remarkable technique and unusually beautiful registrations. The Toccata by Widor made a thrilling ending to the program, and Mr. Eigenschenk was obliged to add an encore.

Dr. William Lester played fine organ accompaniments to Mrs. Gamble's songs. The Oriana A Cappella Choir, under Mr. Vernon, sang with beautiful tone color, exquisite shading and excellent musicianship.

FAURE WORK IN BALTIMORE; GUILD FESTIVAL ON MAY 5

Faure's Requiem is to be given at the Brown Memorial Presbyterian Church of Baltimore Feb. 5 at 5 o'clock under the direction of W. Richard Weagly, with Virgil Fox at the organ. The choir of fifty voices and soloists will take part. Before the mass, Mary Hill Doolittle, 'cellist, who made her Town Hall debut in New York last fall, will play the Faure "Elegie" and "Lamento," accompanied by Mr. Fox.

On Tuesday evening, March 19, in Holy Week, the same forces will give their third annual performance of the Brahms Requiem with a chorus of 100.

On Sunday, May 5, at 5 the Chesapeake Chapter, A.G.O., will hold a festival service in the Brown Memorial Church under Mr. Weagly's direction. The anthems to be used are: Balfour Gardiner's "Evening Hymn," David McK. Williams' "Darest Thou Now, O Soul," E. T. Chapman's "All Creatures of Our God and King" and Brahms' "Make Me, O Lord, Pure in Heart." The choirs of the city are cooperating. A chorus of 125 voices is to sing.

Death of Albert E. Gosling.
Albert E. Gosling, a veteran church organist and music teacher, died Jan. 14 at the Flushing Hospital in Brooklyn, N. Y., of a heart attack after a brief illness. He was born in Flushing seventy years ago. While organist of St. George's Episcopal Church in Flushing he became interested with the late Msgr. Eugene J. Donnelly, then pastor of St. Michael's Catholic Church in Flushing, in the development of music for Catholic services. Mr. Gosling became organist at St. Michael's Church, where he remained twenty-five years. Later he was at St. Anastasia's Catholic Church in Douglaston. He was a life member of Cornucopia Lodge, F. and A. M., of Flushing, for which he developed an elaborate musical program. He retired from that position fifteen years ago. Mr. Gosling left a widow, Mrs. Marie Gosling.

Death of G. Herbert Knight.
G. Herbert Knight, Mus.D., teacher of opera at the Curtis branch of the Fenger High School in Chicago and a well-known organist and composer, died Jan. 9 at his home in Oak Park, Ill. He was 62 years old. Surviving are his widow, Ellen, and a son, Herbert Millward Knight. Funeral services were held Jan. 14 in the Austin Presbyterian Church. Mr. Knight was the son of the late Rev. George Knight of Scarborough, England.

BETTY ROXER



BETTY ROXER WINS HONOR AS PITTSBURGH "UNKNOWN"

Betty Roxer had the honor of being the "unknown organist" of 1939 introduced by the Organ Players' Club of Pittsburgh at its latest recital. At each of its annual meetings in the last three years this organization has presented a young player theretofore not widely known. His or her name is kept secret until after the performance. Then there is a formal introduction. This is one of the ways in which this club encourages youthful organists of unusual promise and promotes the cause of organ music in general. Miss Roxer, who is only 19 years old, is a pupil of Earl Collins. A report from the club sets forth that "flawless technique in the execution of the most difficult music is Miss Roxer's forte" and "we predict a brilliant future for her as a recitalist."

In 1937 the "unknown" was Valentino Mosher, now rated, at the age of 22, as one of the ablest organists of Pittsburgh. The 1938 "unknown" is James Hunter, now 20 years old, mention of whose debut was made in THE DIAPASON. He recently was one of those who played at Carnegie Music Hall in the enforced absence of Dr. Marshall Bidwell.

The Organ Players' Club has a membership of ten men and ten women. Its function is to meet informally and discuss or review useful and unusual organ music. Transcriptions are barred. One of its rigid requirements is that when the announcement of a meeting is mailed, the member must acknowledge it promptly or his name is dropped for the year and a new one substituted.

Eastern Tour for Nita Akin.

Mrs. Nita Akin, the recital organist of Wichita Falls, Tex., is making an Eastern tour in February and among the engagements booked for her by Bernard R. La Berge was one Jan. 29 at Brown Memorial Presbyterian Church in Baltimore, one at the Crescent Avenue Presbyterian Church of Plainfield, N. J., Feb. 4 and another at St. Thomas' Church, New York City, Feb. 11. Feb. 15 Mrs. Akin will play at Lawrence, Kan., and for March she has booked the following engagements.

March 4—Southwestern University, Georgetown, Tex.
March 5—Waco, Tex.
March 7—North Texas State Teachers' College, Denton, Tex.
March 31—Soloist with Wichita Falls Civic Symphony Orchestra.

Charles Lauria on College Faculty.
Professor Charles Lauria, for several years organist of St. James' Pro-Cathedral, Brooklyn, N. Y., and accompanist for the famous Brooklyn Diocesan Choir, has been appointed to the staff of Manhattan College. Mr. Lauria has assumed the post of director of the glee club. Mr. Lauria, a protegee of Eugenio Pirani, exhibited remarkable musical talents at an exceptionally early age, and at 13 was giving lessons. He assumed his position as organist of St. James' and accompanist to the Diocesan Choir at the age of 17 and today, ten years later, still ranks as one of the youngest of borough church organists. He is a graduate of the Pius X. School of Liturgical Music,

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treasured the memory of a happy boyhood spent in a small southern city. In appreciation, and in honor of his parents, he presented a Deagan Carillon to the Pulaski Presbyterian Church, Pulaski, Va.



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• **AN INDIANA LADY**
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• **THE PRESIDENT OF THE FATHERS' CLUB**
had long been impressed with the salutary influence of spiritual training on youthful minds. Through his generosity, a Deagan Carillon now serves as the voice of the chapel in Lawrenceville School, Lawrenceville, N. J.



• **THE ALUMNI OF A UNIVERSITY**
sought the most appropriate, impressive and practical means of expressing their gratitude to their Alma Mater. Result: a Deagan Carillon on the campus of the University of Puerto Rico at Rio Piedras.

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and more recently studied organ and composition under the late Louis Robert and the late Frank Wright. At present he is preparing for the American Guild of Organists examinations under the tutelage of Norman Coke-Jephcott.

Mr. and Mrs. Rolfe M. Herron of Detroit announce the arrival of Christopher Robert Herron, a potential organist by virtue of his heritage, who arrived in the midst of the singing of carols on Dec. 23. The junior Mr. Herron's mother was Adelaide M. Lee, F.A.G.O., a well-known Detroit organist and winner of the Estey prize for her high marks in the A.G.O. examinations in 1928.

**CHARLES TOURNEMIRE
PASSES AWAY IN PARIS**

FAMOUS FRENCH COMPOSER

Organist of Ste. Clotilde in Paris, Post
Once Held by His Teacher, Cesar
Franck—Noted Exponent of
Modern French School.

Charles Tournemire, the famous French organist and composer, and one of the foremost exponents of the modern French school of composition, died in Paris at the close of the year, according to word received in this country in a roundabout way. M. Tournemire was organist of the Church of Ste. Clotilde in Paris. He was born in Bordeaux Jan. 22, 1870, and studied with Cesar Franck at the Paris Conservatoire, winning the first prize in organ in 1891. Later he studied with Vincent d'Indy. He was appointed to the post at Ste. Clotilde in 1898 as the successor to Gabriel Pierne.

As a composer the name of Charles Tournemire is known to all American organists and those who attend organ recitals. His "L'Orgue Mystique," consisting of fifty-one pieces for the church service, has been played by practically all prominent recitalists. His "Song of the Siren" is a well-known choral work. He was also the composer of eight symphonies and of chamber music of various kinds. He was professor of chamber music at the Paris Conservatoire. As an improviser he had won acclaim, and a tribute to his art in this field is paid to him by his contemporary, the late Louis Vierne, in his memoirs.

Tournemire at Ste. Clotilde.

[The following picture of Charles Tournemire at the organ of the Church of Ste. Clotilde in Paris, where he held the post once graced by Cesar Franck, was written a few months ago for THE DIAPASON.]

By WILLIAM E. BUTLER, M.A.

On entering the Ste. Clotilde Basilica, unobtrusively situated behind the Ministère de la Guerre on the Left Bank, one is immediately aware of an atmosphere of refinement. The high facade, the slender, lacy towers and the simplicity of the architecture put one immediately in a poetic frame of mind. If you are one of those invited by M. Tournemire to visit him in the organ loft, you begin your tour of inspection by entering a small door to the right of the entrance. Beside the door is a tablet set in the wall bearing the simple legend: "César Franck Fut Organiste 1859-1890." After the outside door has been carefully locked, we proceed up the narrow winding stone steps—M. Tournemire knows just how many—to a small chamber furnished with a plaster bust and a few chairs. You then descend a narrow passage, passing the famous print of Franck at the organ, and make your way with perhaps three or four other visitors who have been fortunate enough to have been invited by the master, to the small organ loft itself. The console has been rebuilt since Franck's day, and M. Tournemire cherishes the original in his studio at 4 Rue Milne-Edwards.

As the 11 o'clock mass draws to a close and the worshippers begin to leave, M. Tournemire commences his improvisation, which will last twenty minutes or longer. Already stirred by the magnificent view of the interior through the tall arches to the dim altar at the far end of the cathedral, we realize that we are about to have a rare and uplifting experience. There is something about the refined and distinctive atmosphere of Ste. Clotilde, where the spirit of Pere Franck seems ever to hover around the organ and the beloved organist who succeeded him, that puts one far above the usual emotional experience of hearing any organ music in any fine cathedral.

Disregarding these external factors, which may or may not influence the listener, there is no doubt that M. Tournemire is an exceptional master and poet of the organ. Not only has he composed reams of organ music, with an opera and some orchestral music to boot, but he is a direct spiritual descendant of his teachers, Franck and Widor. Hence his improvisations are marvels of technical skill, making use of every tone color available on this organ, which was made during the finest epoch of Cavaille-Coll manufacture. As modern and as complicated

DR. FREDERIC T. EGNER AT HIS WICKS ORGAN



DR. FREDERIC T. EGNER, the London, Ont., organist, has installed in his home a Wicks organ which serves for teaching and practice and which has been admired by his friends and fellow organists. The organ chamber is on the second floor and the console, of dark mahogany, is in the studio on the first floor. The instrument is unified and has a total of 389 pipes, with the following resources:

- Bourdon, 16 ft., 97 pipes.
- Dulciana, 8 ft., 85 pipes.

- Diapason, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.

In addition there is a set of twenty-one Maas chimes and a vibraharp.

At the Cronyn Memorial Church Dr. Egner expects to give his usual series of recitals on the Casavant organ of fifty stops early in the year.

In addition to his church and recital work and teaching Dr. Egner finds time to be the Canadian representative of the Wicks Organ Company.

Tenney Speaks to Wild Club.

The Harrison M. Wild Organ Club held its monthly meeting at the Central Y.W.C.A., Chicago, Jan. 9. Fifteen members were present, among them Emory L. Gallup of Grand Rapids, Mich. After luncheon the president, Miss Alice R. Deal, introduced the guest of honor, Dr. George L. Tenney, who spoke on "Hero Worship" and linked his subject gracefully with the name of Mr. Wild.

as they are, his improvisations reach moments of genuine inspiration. Based mostly on Gregorian chant, they are quite impressionistic and the harmonic style is hardly less modern than that encountered in the later works of Ravel. Every tonal and technical possibility of the organ becomes overwhelmingly evident under his masterly fingers and feet. All conventional devices and elements of organ style are absent from these improvisations. It is as though we were to compare Debussy's orchestra with that of Beethoven. If one had heard no orchestral pieces save the symphonies of Brahms and Beethoven and were suddenly to experience the delicate tints of tone in "L'Après Midi d'un Faune," a whole new world of sound and of orchestral technique would be suddenly opened. This is what happens when one hears Tournemire after having heard the majority of players, even those of great repute.

There is nothing studied or formal about M. Tournemire's improvisations. They are by far the most modern and original one hears in Paris. A deep poetic feeling for the instrument he reveres, a vast knowledge of harmony, fifty-odd years of organ playing and an unlimited technique produce organ music hardly to be encountered anywhere else.

When M. Tournemire is not engaged in teaching and composing in his apartment on Rue Milne-Edwards he is usually to be found at the Conservatoire with his classes in organ and instrumental ensemble. He has a strong sense of humor and it is a pleasure to work with him. Very strict, like most foreign teachers, he never allows a half-baked job to "get by." He is generally broad-minded and appreciative and takes an interest in all that goes on in the world of organ music here and in Europe. He speaks no English. His pretty young wife accompanies him every Sunday to the organ loft of Ste. Clotilde, often darting from the console to the edge of the balcony to inform her husband as to what is going on at the far end of the church.

Horace A. Miller's Works at Service.

At the First Methodist Church of Pasadena, Cal., all of the music at the service of Dec. 17 consisted of compositions of Dr. Horace Alden Miller, formerly of the faculty of Cornell College, Mount Vernon, Iowa. The organ numbers included: Prelude in G minor, Three Negro Spirituals and "Reflections." The choral numbers were: "The Lord Is in His Holy Temple," the anthem "By and By" and "Life's Beckoning Road." Dr. Miller is a member of the church and of its music committee. The church folder unfortunately does not indicate the name of the organist.

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New Music for Lent and Easter; Hints for the Choir Director

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

We have such an early Easter this year that it seems wise to make some suggestions from the new music, even though the account of Christmas music has to be deferred or omitted.

New Anthems for Lent

The most interesting text in a new Lenten anthem is Fiona Macleod's poem "The Bird of Christ," with music by Orvis Ross (Gray). The colorful music can be sung by a chorus or quartet with soprano solo and, preferably, tenor solo rather than tenors of the chorus. It has a pretty accompaniment. I was rather surprised to read that the text is used "by permission of the author," who has been dead about thirty years, I believe. The author, by the way, was a certain William Sharp, who invented the character of a highland girl, and finally had split his personality so effectively that he actually wrote letters to her.

Dr. Alfred Whitehead has a Lenten anthem called "O Hearken Thou" (Galaxy), based on Liszt's transcription of the Arkadelt "Ave Maria." For proper performance you need to be able to divide the women's voices into three parts, and also the men, but a quartet could use this with some minor alterations. It has a charming accompaniment.

Dr. T. Tertius Noble's "Go to Dark Gethsemane" (Gray) has been arranged for men's voices, unaccompanied. You need not be told that it is one of our best-loved Lenten anthems.

For mixed voices with alto solo there is an arrangement of the Negro spiritual "Ride On, King Jesus" (Presser, 1939), by J. E. Dorsey, which might prove just the thing for Palm Sunday. It is unaccompanied and has a grand, sweeping melody.

J. Fischer & Bro. have issued a pamphlet of specimen pages of works for Lenten and Easter programs, well worth getting.

There are two impressive choral works of dimension. The new one is Leo Sowerby's "Forsaken of Man" (Gray), which runs to 100 pages of impressive music. There are eight characters represented—three baritones, two basses, a tenor, a soprano and an alto. This spreads out the solos admirably, and you can get a special edition for the chorus.

The other work is a "Stabat Mater" for six solo voices, six-part chorus, strings and organ, by Agostino Steffani (died 1728), edited and arranged by Charles Kennedy Scott (Oxford). There are both Latin and English words.

There is a pretty solo for Lent by Miss McCollin, another setting of the beloved poem by Lanier, "Into the Woods My Master Went" (J. Fischer); it is for medium or high voice.

Latest Easter Offerings

Dr. Thiman has a melodious, chiming unison anthem called "A Song of Praise," or "Easter Song" (Schmidt); this will be welcome for the numerous junior choirs and might well be used by others as a processional. Alfred H. Johnson has "A Song of Victory" (J. Fischer, late 1939) for accompanied chorus, divided, plus soprano. Walter Howe has an anthem called "The Blessed Christ Is Risen" (Gray), based on a fourteenth century melody. It is a good, sonorous number for which a chorus is necessary; there are some divisions in parts.

Among the arrangements of traditional music are "Three Easter Carols" harmonized by Dr. Whitehead (Gray), all lovely and to be sung unaccompanied to bring out their beauty. Mr. Black has a German folk melody arranged as an anthem called "There Came to the Garden" (Gray). It has, among other charms, a solo for a real bass, and also solos for soprano and tenor. I expect this to be widely used.

CASAVANT SOCIETY HEARS POISTER PLAY IN MONTREAL

Arthur Poister, the well-known American organist, made his first Montreal appearance before the members of the Casavant Society in the Church of St. Andrew and St. Paul Jan. 9. He played an all-Bach program with understanding of the highest quality. The choice of numbers was a model of program building and included some of the finest things in the repertory, as well as several neglected works, all representative of the richest periods in the master's production.

The "Cathedral" Prelude and Fugue in E minor was given a spacious treatment, resembling the architectural lines of a magnificent Gothic church. One might almost stretch the analogy by saying that the Prelude created the mood engendered by the exterior of such a building—the facade and the towers—while the fugue revealed the dim beauty of the interior, where aisles emerged from the rhythmic beat of majestic rounded columns. The tenderness and intimacy of such chorale preludes as "All Men Must Die," "Christ Lay in the Bonds of Death" and "Heart Sorrow and Longing" was fittingly expressed by well-chosen registration. Dexterous to the last degree, Mr. Poister made the "Great" D major a thing of exuberant joy, not merely a vehicle for brilliant virtuosity. Quite frequently splendid and effective use was made of uncoupled pedal, in which the individuality, rather than the quantity, of tone made thematic statements particularly telling.

The unusual resources of the magnificent organ were used with consummate mastery in the Passacaglia and Fugue in C minor, where "build-up" vied with variety of registration for first place in interest, and neither usurped the other's privilege.

GEORGE M. BREWER.

HANOVER COLLEGE HAS NEW THREE-MANUAL BY MÖLLER

Hanover College, situated at Hanover, Ind., one of the oldest colleges of the middle western section of the United States, has a new three-manual organ, built by M. P. Möller. It was installed in Ball Chapel late in the fall and good use of the instrument is being made by Miss Ruth Graham of the Hanover faculty. The following is the stop specification of the new organ:

GREAT ORGAN.
Gemshorn, 16 ft., 97 pipes.
Open Diapason, 8 ft., 73 pipes.
Flute, 8 ft., 73 notes.
Gemshorn, 8 ft., 73 notes.
Gemshorn, 4 ft., 73 notes.
Octave, 4 ft., 73 pipes.
Twelfth, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.

SWELL ORGAN.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Stopped Flute, 8 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.

CHOIR ORGAN.
Gemshorn, 8 ft., 73 notes.
Gemshorn, 4 ft., 73 notes.
Gemshorn, 2½ ft., 61 notes.
Gemshorn, 2 ft., 61 notes.
Claribel Flute, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.

PEDAL ORGAN.
Violone, 16 ft., 56 pipes.
Bourdon, 16 ft., 44 pipes.
Gemshorn, 16 ft., 32 notes.
Violone, 8 ft., 32 notes.
Diapason, 8 ft., 32 notes.
Bourdon, 8 ft., 32 notes.
Gemshorn, 8 ft., 32 notes.
Violone, 4 ft., 32 notes.
Flute, 4 ft., 32 notes.
Gemshorn, 4 ft., 32 notes.
Trumpet, 16 ft., 12 pipes, 20 notes.
Trumpet, 8 ft., 32 notes.
Trumpet, 4 ft., 32 notes.

LUDWIG LENEL GIVES FIRST 1940 PROGRAM AT OBERLIN

The first program of the new year to be given at the Oberlin Conservatory of Music was an organ recital Jan. 8 by Ludwig Lenel, a graduate student under Arthur Poister. Mr. Lenel, a native of Heidelberg, Germany, who came to this country and to Oberlin little more than a year ago, played the following program: Prelude and Fugue in C major, Bach; "Nun komm, der Heiden Heiland" (Chorale harmonization by Lukas Osiander: Chorale Prelude, Buxtehude; Chorale Fantasia, Bach; Chorale

C. HAROLD EINECKE



THE BACH FESTIVAL at Grand Rapids, Mich., Jan. 14 and 15, directed by C. Harold Einecke, minister of music of the Park Congregational Church, as announced in THE DIAPASON last month, proved an outstanding success. A total of 3,500 people attended the events of the two days of the festival. Incidentally the festival marked the tenth anniversary of Mr. Einecke's incumbency at this church, where his work has attracted widespread notice. Mr. Einecke is receiving letters from many people in Grand Rapids and nearby places praising the work done by his choirs and the soloists.

Prelude, Bach; Partita, Toccata, Chorale and Seven Variations, Op. 8, No. 1, Hugo Distler; Intermezzo, Op. 9, No. 2, Hermann Schroeder; Sonata 2, first movement, Hindemith; Prelude and Fugue in E minor (The "Wedge"), Bach.

Mr. Lenel, who will complete his work for Oberlin's master of music degree by the end of this semester, holds two foreign diplomas, one from the Staatliche Hochschule für Musik in Köln, awarded in 1935, and the other from the Konservatorium Basel, awarded in 1938.

ROSS GIVES N. Y. PREMIERE OF MOZART MASS IN C MINOR

Carnegie Hall was the scene of an outstanding choral performance Jan. 9 when Hugh Ross led his group of fine singers through the difficulties of the monumental Mozart Mass in C minor. To see Carnegie Hall packed to the roof with an audience eager to hear an unfamiliar work was thrilling. The singing of the chorus of 200 voices might be regarded as a phenomenal feat, for the opus was filled with most unexpected contrapuntal devices, unusual modulations, and long, difficult passages, covering a range of two octaves within the compass of one measure.

Miss Harriet Enders, soprano of the Metropolitan Opera, was sublime in her reading of the "Et Incarnatus." The other soloists were Marguerite Kouzness,

mezzo-soprano; Hardesty Johnson, tenor, and Mark Love, basso.

This performance by the Schola is the first given the Mozart mass in New York. The mass received its first hearing more than 150 years ago at St. Peter's in Salzburg. The delayed presentation in other places was due to Mozart's own treatment of his creation, for it remained unpublished during his lifetime and lay scattered until Editor André brought out some fragments in 1840. After 120 years Alois Schmitt reassembled it for a complete second performance in the Martin Luther Church at Dresden April 1, 1901.

BEATRICE KLUENTER.

Plays All of Bach's Works in Berlin.

All of the organ compositions of Johann Sebastian Bach are being played in a series of recitals by Adolf E. Schütz in St. Peter's Church, Berlin. They are being presented in twenty programs on Sunday afternoons. The series began in November and is to be finished in March. Mr. Schütz is director of music of St. Peter's Church and the undertaking is under the auspices of the theological faculty of the University of Berlin.



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

By J. B. JAMISON

[Fourth Installment.]

This discussion of physical, acoustic and other factors is leading up to a consideration of a definite scheme or organ specification and must be labored through before we are ready to appraise it. But there are still many important principles of design as yet unbroached, of which we must take up a few. One of them has been consistently disregarded in large and fairly modern American organs. This is the generality that the loud voices should be of normal harmonic development or content and that the soft voices should be kept reasonably vivid. This is a good rule to follow if one wants to have the organ wear well as a day by day companion. If the reverse of this plan is followed the ensemble may easily prove brass-band-like in its fortissimos and dull and uninteresting in most of the playing.

Too many new examples have proved that it is unsafe to put too much color into the primary stops and unwise to take too much color out of the secondary ones. In the enthusiasm of the revolt from the Hope-Jones influence and the sodden organs of the past we have often made the great world of grass red and the little bed of flowers green (or gray). Or, one is reminded of the man who preferred a red suit and a brown tie to a brown suit and a red tie. A vivid soft stop sets everything else off just as does the bright cravat. Too much color in the big effects spoils everything. All our pictures can't be Turners. The softer voices are used three-fourths of the time in most playing, and if they are refined and emasculated to drabish shades, they are practically useless in making the new tints that spell combinational variety and efficiency. Thus a large part of the playing is uninteresting as far as timbre goes. Nothing appeals to the average listener more than effective registration. As one experienced concert organist has said, "it takes a certain amount of timbre appeal to 'put over a recital.'" Over-brilliant organ fortissimos hurt the ear, drab mezzo-fortes bore. It is impossible to put into words the degree of color the various stops should have, but good taste, nevertheless, is a matter of degree. Strings, for instance, are thoroughly characteristic organ voices. If the swell strings, in the anxiety to have them "blend" with the other stops of that section, are enlarged in scale and refined in timbre until they are little more than bright geigens, there is an immediate and distinct color and interest loss. Yet there has been a great deal of this string emasculation. Arthur Harrison, on the contrary, though his organs are the last word in good taste and refinement, kept his swell strings fairly bright and fairly soft. I was astonished at the truly orchestral string effects in the old St. George's Hall organ of Father Willis at Liverpool. Both these masters realized that such fine colors are too valuable to throw away.

Blend of Every Type of Tone Best

In the beautifully chosen words of John Compton, "the best results invariably follow a judicious and unprejudiced selection and blend of all that is best in every type of tone." A thoroughly balanced organ should contain some luscious, sensuously lovely voices, and should never get entirely away from the ponderous magnificence of a large-scale pedal diapason (though, of course, the pedal should in the main be clean and incisive) or ignore that other sterling effect of the true tuba. No amount of shallow or hard tone will ever take the place of the profundity and glory of these strictly and genuinely organ voices. While without cohesion there can be no ensemble, and without ensemble there can be no organ, there will always be room in a broadgauged scheme for special and authenticated organ effects which, possibly not fitting into the ensemble of less than full organ, nevertheless have their uses.

This is pertinent to the influence of the blazing French organs on many of our young men who have studied organ in France. I suggest they also go to Liverpool and Salisbury and find out just how far the organ dare go in brilliance without sacrificing dignity. I have often been bewildered by the paradox of the refinement of French orchestral tone and interpretation and the almost total lack of

restraint of typical French major-stop organ tone. It is hard to believe that such divergent conceptions of timbre and method can exist in one country. Excelling in logic of general organ design, the French, to the average American and English ear, have sacrificed organ beauty to organ drama. Their soft voices and those of the middle power are often gorgeously beautiful, but their big effects are coarse. To compare the best French major reeds with the Willis or Harrison & Harrison varieties is unthinkable. One is harsh, blatant, absolutely without restraint; the others are as beautiful as they are magnificent and dignified. The same applies to the *montre* versus Schulze diapason timbre.

Any swing to an inferior and vulgar conception of major-stop timbre should be resisted. Enthusiasts for it, with French training, have been numerous, active and influential. French tone in France, in a French church and service, is one thing, but in America it has no setting and is quite another. The move began with the demand for polyphonic clarity. Some organists, insisting on clarity at all costs, have appeared willing to accept almost any kind of tone if they thought it would capture it. The delusion that incisive tone is essential to clarity has been largely credited, whereas Silbermann, centuries ago, proved that it is not. Even medium dark tone of any power has been generally frowned upon, yet in the fog enveloping the subject, dark mezzo-piano and mezzo-forte timbres have been approved and much used. It has been correct to remove the loud overly-fundamental tone, but all wrong to decolorize the characteristic strings and other minor voices that make the organ attractive. Well-meant efforts in this direction, and the endeavors of admirers of French major tone to popularize it, have made the organ unpopular in some localities. The revolt from structureless, moody tone of the post-Hope-Jones era will accomplish more good if steered by the conservatism of judgment and tact.

Condemns One Serious Error

There is still another trend that has gained considerable acceptance and following that must be thoroughly squashed if American organ design is to get anywhere. Like the near-sighted old lady in the dark shop, our search after the ideal seems to make progress by a series of fits and starts in the wrong direction, and one of the most blundering of these is the practice of exaggerating the power and brilliance of the mutation ranks in diapason chorus work, coupled with the mistake of voicing the fifteenth and higher unisons on the fluty side. This is the exact reverse of the correct way to make a cohesive chorus. An organ so made cannot be and is not an ensemble—not if "ensemble" is a "group tone that sounds like one voice."

If the twelfth is on fairly geigeny lines and the fifteenth fluty and only a trifle louder than the twelfth, and this relation between the G and C ranks is kept up in the mixtures, the Gs will be as prominent as the Cs, and will be heard separately—very much so. The result is a sort of "howl," after the fashion of German organs which have no chorus reeds worth mentioning, and which exploit this substitute for reed tone. Such flues no longer sound like flues, and when chorus reeds are added to them, the reeds are redundant.

This kind of full organ tone is very "salty" or "sour" and, while intriguing because of its obvious complexity, rather overdoes things on that score. This treatment produces the opposite of coherent group tone. It substitutes the perverted for the normal or natural. It is only natural for the ear to prefer a decided domination of the unisons over the mutations, and only natural for the layman to have real difficulty assigning any basic key to what is played on this perverted chorus in which the Gs are as much heard as the Cs. Such tone was not made, even by its originators, to go with reeds, and to like it would be like accepting another moral code.

For years it has been customary for builders to fashion their diapason pipes after what is known as the "seventeenth

note halving ratio." This, in brief, means that if the 8-ft. C pipe is six inches in diameter, tenor E, the seventeenth pipe, is three inches, and so on, with every pipe half the diameter of the one sixteen notes below it. This ratio was worked out as supplying satisfactory balance of bass and treble power. But buildings of different size and resonance require different high and low balance, and various builders of the past have recognized the inadequacy of any one ratio for all conditions. They have frequently used two ranks of pipes for the treble end of a stop, or blown the trebles on higher wind.

A better and simpler way, if treble emphasis is indicated by circumstances, is to use the eighteenth note halving ratio, which will yield a top octave about two pipes larger, note for note, than the seventeenth. In employing this ratio it is best to base all calculations on middle C, adjusting the size of that pipe to conditions, and thereby diminishing the diameters of the basses as well as enlarging the top pipes, for that is what happens when the eighteenth ratio is employed. As this is the general effect desired from the Schulze type chorus of the specification we are approaching, the eighteenth ratio will be specified for it, both in mixtures and single-rank stops. As it is the opposite in effect of what we shall ask of the Silbermann chorus, the seventeenth ratio will be used to carry out that plan, with its larger, louder basses and narrower, softer, more brilliant, trebles.

This setting of the ratio of diminution of diameter and power, with its accompanying influence on relative bass and treble timbres, makes it easier to achieve characteristic results. Nature works with us instead of against us. Mouth widths and heights can then be kept "regular," and scale, rather than the impromptu alterations of the voicer, determine upper and lower balance. The best work must be based on a correct choice of ratio for each chorus. This cardinal point in design is almost always overlooked or ignored.

If there is any single detail of design that can be counted on to raise instant objection from the "purist," it is the use of great to great sub and super couplers. Of course, the balance which the designer may have achieved by the use of the seventeenth ratio, composition and scaling of mixtures, and a dozen tricks of individual stop treatment, is deliberate, fixed, rigid. Its very perfection, when the complete great is drawn, is a potential weakness. For it may be that there is only one way to proceed through the build-up, and that the effect is not "right" until all the stops are drawn.

Two Separate Choruses in Great

One of the words we used to describe our ideal great was "competent." By that was meant an ability to deal with many, or practically all, circumstances. While it is true that the beauty of a great balanced in power, pitch and brilliance is such that it needs little else to commend it, if it has, in addition to this, a flexibility and usefulness for various purposes, as well as more intrinsic variety of tone, then the great is just so much the better. In the effort to increase the ability of our model great we have provided two separate and complete choruses, differing in balance, spirit and timbre. Each will do all that the average good chorus can do. But by the provision of sub and super great intra-manual couplers, we can get from either chorus, or from parts of, or all, of both choruses, effects impossible otherwise, and we have in no way disturbed the balance so carefully schemed into the section.

I spoke of this to an organist some years ago, giving as an example of the interesting effects thus made possible the great octave, plus mixture, plus sub coupler. I said it was a new kind of tone, quite different from the regular ensemble. He said it had no use in legitimate music, that the 8-ft. tone produced by the sub-coupler and the octave "ran off the edge" at tenor C, etc., and that all in all he did not think much of the idea. Six months afterward I called on him and was shown some of the revoicing he had done on his church's organ. He said: "What do you think of this for good tone?" (drawing a combination and playing it). I said: "It

sounds to me like great octave, twelfth, fifteenth, mixture and sub coupler." It was. We agreed it had real brilliance and interest. He could not get that tone any other way, and he found, after he tried it, that there were uses for it.

Now a strange thing happens when the eighteenth ratio is used for a primary great diapason chorus. By the judicious omission of perhaps the fifteenth and the highest mixture, the super coupler can be used with the rest of the chorus with the happiest of results. Volume can be increased immensely for a final climax without any trace of scream. I can recall the separate reactions of four of America's foremost organists and critics to this surge of power. One of them said he had never heard more magnificent full organ tone. He did not know the super coupler was being used. The other three were astonished to find that balance appeared to be unhurt.

So to all who doubt the wisdom of this suggestion I say that everything depends on the ratio used, and if objections prove to have been based on the seventeenth-note halving-ratio-chorus behavior, try an eighteenth ratio great before calling the matter settled. The within-the-section variety which the great intramanual couplers provide is an extra dividend in flexibility and ear interest. The final smash they give to full great is an excursion into another dimension of climax and thrill. There are times when such is eminently satisfying. Nothing is gained by standing pat on an atrophied conception of glory.

Submits a Model Scheme

The model scheme now submitted is neither large nor small, but is for a three-manual organ structurally complete, but free from luxuries. Of course, it would be interesting to carry this general plan through to four-manual size, removing the tuba from the choir and planting it in a bombarde section that would make yet another thrilling inter-organ contrast. But a bombarde division is a fairly straightforward affair whose value and merit need no defense or explanation. Our scheme is meant solely as an illustration of the principles this book puts forward, and is therefore limited to three manuals and the pedal.

The scale ratios, scaling, mixture composition, voicing data, etc., are planned for a church seating about a thousand people and with a resonance period of at least two seconds, with all seats occupied. The entire great is to be outside expression. The Silbermann chorus could be enclosed in a box open on at least two sides, but the ordinary one-side-open chamber would nullify a great deal of the power and fresh beauty this section of the organ can deliver. The place for such an organ is in the west gallery or in a high clerestory. Swell-boxes furnished by the builder of the organ should enclose swell and choir. The pedal stops are unenclosed.

Here is the scheme:

GREAT.	
Primary Chorus.	
Schulze Diapason, 16 ft.	
Schulze Diapason, 8 ft.	
Schulze Diapason, 4 ft.	
12-15 throughout.	
19-22-26-29; 15-19-22-26; 12-15-19-22;	
(13) (12) (12)	
8-12-15-19; 5-8-12-15	
(12) (12)	
Secondary Chorus.	
Silbermann Bourdon (wood and metal),	
16 ft.	
Silbermann Diapason, 8 ft.	
Silbermann Diapason, 5½ ft.	
Silbermann Diapason, 4 ft.	
Silbermann Diapason, 2½ ft.	
Silbermann Diapason, 2 ft. (full organ	
Tierce), 1½ ft.	
19-22-26; 15-19-22; 12-15-19; 8-12-15	
(13) (13) (17) (19)	
1-8-12-15 from middle C (full mixture).	
Harmonic Flute, 8 ft.	
Keraulophone, 8 ft.	
SWELL.	
Contra Gamba, 16 ft.	
Geigen, 8 ft.	
Geigen, 4 ft.	
Geigen, 2½ ft.	
Gemshorn, 2 ft.	
17-19-22; 15-17-19; 8-12-15	
(40) (11) (10)	
Concert Flute (wood), 8 ft.	
Salicional, 8 ft.	
Voix Celeste, 8 ft.	
Harmonic Spitz Flöte, 4 ft.	

Double Trumpet (small), 16 ft.
 Trumpet, 8 ft.
 Clarion, 4 ft.
 19-22-26-29; 15-19-22-26; 12-15-19-22;
 (13) (12) (12)
 8-12-15-19; 5-8-12-15
 (12) (12)

Cornopean, 8 ft.
 Oboe, 8 ft.
 Vox Humana, 8 ft.

CHOIR.

Tapered Diapason-Gemshorn, 8 ft.
 Tapered Diapason-Gemshorn, 4 ft.
 19-22-26; 15-19-22; 12-15-19; 8-12-15
 (12) (13) (17) (19)

Rohr Flöte (metal), 8 ft.
 Spitz Flöte, 8 ft.
 Spitz Flöte Celeste, 8 ft.
 Viola, 8 ft.
 Rohr Flöte, 4 ft.
 Nazard, 2 1/2 ft.
 Spitz Flöte, 2 ft.
 Tierce, 1 3/4 ft.
 Clarinet, 8 ft.
 English Horn, 8 ft.
 Tuba (heavy wind), 8 ft.

PEDAL.

Metal Diapason No. 2, 32-16, 44 pipes.
 Wood Diapason No. 1, 16-8, 44 pipes.
 Metal Diapason, 8 ft., 32 pipes.
 Metal Diapason, 4 ft., 32 pipes.
 Mixture, 12-15-19-22, 128 pipes.
 Wood Cello, 16-8-4, 56 pipes.
 Bombarde, 32-16, 44 pipes.
 Trumpet, 8 ft., 32 pipes.
 Clarion, 4 ft., 32 pipes.
 Lieblich Gedeckt (from Great), 16-8-4.
 Gamba (from Swell), 16-8.
 Trumpet (from Swell), 16-8.
 Tuba (from Choir), 8 ft.

Two Choruses Are Compared

The Schulze chorus is more compact and less elaborate than the Silbermann, but is scaled for dominance of power in the great. It will yield the brilliant blaze of color associated with this type of voicing. The foot-holes of all pipes, especially the trebles, are very large. The eighteenth-note halving ratio is used to accentuate treble power. In unisons and quints the harmonic series runs practically unbroken from double to twenty-ninth. The seventeenth is purposely omitted from an ensemble designed to be the essence of steely solidity and brilliance. Its bell-like jingle would be out of place here.

The Silbermann chorus comprises the harmonics sub-1-5-8-12-15-19-22-26. It is based on a unison three scales smaller than the Schulze. This chorus is based on the seventeenth-note ratio so as to accent the tenor and middle of individual and mixture ranks. The trebles diminish in size and power faster than do those of the Schulze chorus, and while more brilliant than the Silbermann basses, are not as much so as the more fully winded Schulze trebles. The domination of the lower half of the keyboard in the Silbermann chorus requires a readjustment of the power balance (center of gravity), and to attend to this we have specified the same remedy that Silbermann adopted, using his kornett from middle C upward, with the exception that the tierce is omitted from it and placed on its own knob, where it will wait till it is called for and be more generally useful. This increases the flexibility of the abridged kornett, which imparts, or not, at will, by the inclusion or exclusion of the tierce, the bell quality.

Surveying the two choruses without the kornett (which from now on we shall call "full mixture") we find that the Schulze's treble end dominance and the low end power of the Silbermann balance each other and yield a level power line. When the full mixture is added, the complete great is stronger from middle C, which is as it should be. The full mixture, being composed of a unison diapason, an octave, a twelfth and a fifteenth, all of larger scale than similarly pitched Silbermann single stops, is really another chorus, and adds a surge of power in great *tout ensemble*.

The very pronounced harmonic richness resulting from twenty-three diapason pipes of varying pitches and timbres per key depressed (above middle C) yields the much-to-be-desired "sound of many voices," or true chorus effect, far superior to any resulting from fewer ranks, of no matter what character.

In explaining this to an organist I once ran into difficulties; so I tried to put it in terms of his own experience. I asked him how many he had in his choir. He said he had thirty. I asked: "Why not ten—that would satisfy plenty of churches." He replied: "I want thirty so they can give out a big, full tone without forcing." That is exactly what is desirable in a full great, and exactly why

this scheme is drawn as it is, instead of with one mixture and 16-8-4 chorus reeds. (Though of course the omission of reed tone is also, and primarily, made for better great-swell contrast.)

Process of Building Up Chorus

The Silbermann chorus starts off with the conventional Silbermann bourdon, metal and of small scale. There is nothing thick about it, as bourdons go. Its power is just right for a serviceable pedal lieblich gedeckt in the low two octaves, and above that it grows considerably louder. So its borrowing to the pedal as a lieblich involves no compromise of its correctness for pedal duty. The 5 1/2-ft. quint is placed in the Silbermann, rather than the Schulze chorus, so that it can be softer and mellower. When so, it is infinitely more useful and valuable. It is scaled for its position so that weight of 16-ft. resultant tone similar to that delivered by a larger double is obtained. This reinforces the lighter bourdon. The two doubles of the chorus likewise remove the need of a larger quint in full great. This is the only way I know to work out this nice point of reciprocating balance.

So we have at the very beginning of our contrasting and complementing great choruses two doubles of entirely different powers and timbres. One is of reasonable volume, firm, gritty, a true diapason; the other considerably softer and more limpid, a true flute. Both increase in power as they ascend the scale, thereby clarifying the bass and adding weight to the treble. It may seem strange that a chorus whose professed purpose is polyphonic clarity should include a 16-ft. register, when experience tells us that any kind of double flue or reed thickens tone and is almost invariably left out of a combination used for polyphony. But considered and studied as a contributor to that chorus of octave by octave changing timbre, it is readily seen to be not a "tolerated" stop, but an essential to the left and right hand difference in timbre that is the basis of clarity.

Setting the timbre for its chorus, the Schulze unison is bright and singing, rich and firm, especially below middle C. Above that point it adds to these qualities a rather melancholy and almost acrid tang. Practically speaking it is a normal diapason with a distinct touch of string, though the tone as a whole has too much body to be called stringy. The treble flames into silvery brilliance. When properly made these trebles are actually "sweet"—not in the least harsh.

The Schulze octave is two scales smaller than its unison and a shade brighter, increasing in power from tenor to treble C and very slightly falling off above that. I do not believe in and do not follow the system of chorus scaling used by Schulze at St. Bartholomew's, Armley—at least not for a major chorus. There the double, unison and octave are all the same power and quality at 2-ft. C, and while full great is very fine, the beauty and flexibility of less than full great are handicapped. Armley without the big mixture is good, but not too good, and requires all stops to flower. The twelfth, as Schulze correctly made it, is nicked deeper than the octave and is just a trifle fluty. It is considerably softer than the fifteenth, which is, indeed, a blazing stop of true geigen quality and more than geigen power. The boldness of the fifteenth is carried well up into the fourth octave. More than any other single rank it is responsible for the "silver shower" associated with Schulze chorus work. Lewis used the same treatment. It will not do to tame the fifteenth when attempting Schulze or Lewis results. The four-rank mixture, carrying on from the fifteenth, is two notes larger than that stop and the other mixture components are adjusted to it. It is very big and very brilliant.

The Silbermann unison is suaver and louder in the bass. Above middle C it increases in brilliance and diminishes in power. It is, of course, quite a bit softer than the Schulze unison. This lack of volume makes it all the more useful. Silbermann got the timbre he wanted from a scale 46 at middle C, and could have, had he desired, made his first unison bigger and his kornett smaller. He realized, however, as any thoughtful person will, that the apportionment of powers he gave to his unison and kornett served the double purpose of single-rank capability and compound stop magnificence, which it would have been inefficient to reverse

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or lessen. The Silbermann octave is the same scale as the unison, but, being cut lower, is a trifle brighter. The fifteenth, though brilliant and strong in the bass, fades rapidly toward the treble. It has the same scale as the octave, but a narrower mouth. The three-rank mixture has its unisons one note smaller than the fifteenth and its off-unisons three notes smaller, adding a soft, rather than a powerful, brilliance to the chorus. The full mixture, on the contrary, is very much larger and brighter than the single stops.

[To be continued.]

CHICAGO ORGANISTS TO PLAY RIVER FOREST LENTEN SERIES

A series of recitals will be given at St. Luke's Catholic Church, River Forest, Ill., on Sunday afternoons in Lent. The recitals will begin at 3:30 and will be followed by Rosary and Benediction of the Most Blessed Sacrament. The programs will be played by prominent organists of the Chicago district. On Feb. 11 Gilman Chase of the First Unitarian Church of Chicago will give a program of music by Bach and Tourneure. On Feb. 18 Kenneth Cutler of Temple Shalom will play a Bach program. Feb. 25 Robert Rayfield of the Park Manor Methodist Church will play a program of music by Dupré, Bach, Bingham, Dickinson and Shelley. March 3 Harold Walters of the Lutheran Church of St. John the Divine, Beverly Hills,

will play the First Symphony of Vierne. March 10 Alvin Keiser of the First Congregational Church, Glen Ellyn, Ill., will give a program of music by Bach and Widor. On Palm Sunday, March 17, Wilbur Held of the First Congregational Church of Des Plaines will play the "Grande Piece Symphonique" of Cesar Franck and a chorale improvisation on "Nun danket Alle Gott" of Karg-Elert. This series of recitals, which is being given for the second successive year, is open to the public without charge.

The choir of Zion Lutheran Church, York, Pa., presented to the music-lovers of York the Advent and Christmas portions of "The Messiah" on Sunday afternoon, Dec. 17. Adam H. Hamme is organist and choirmaster.

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Programs of Organ Recitals of the Month

T. Tertius Noble, Mus.D., New York City—Dr. Noble played the following selections at his hour of organ music in St. Thomas' Church Sunday afternoon, Jan. 7: Suite from "Water Music," Handel; Prelude to "Lohengrin," Wagner; Fuga Scherzando in A minor, Bach; "By Adam's Fall Debased," Bach; "O Lord, Have Mercy upon Me," Bach; Toccata and Fugue in F minor, Noble; "Romance," Wolstenholme; "Finlandia," Sibelius.

Dr. Noble's program Jan. 14 consisted of the following compositions: Concerto in A major, Handel; "Vox Angelica et Adoratio," Dubois; "Come unto Him," Handel; Prelude and Fugue in C minor, Bach; Lento, Reinecke; "Chant for Dead Heroes," Gaul.

Grover J. Oberle, F.A.G.O., New York City—Mr. Oberle played the first recital of the winter series of Sunday afternoon "hours of organ music," given at 5 o'clock in St. Thomas' Church under the direction of Dr. T. Tertius Noble. The initial recital took place Dec. 31 and Mr. Oberle played: Suite from "Bondua," Purcell; Carol, Whitlock; "Rhapsodie Catalane," Bonnet; "L'Adoration Mystique" (Finale, "Laetitia"), de Maleingreau; "Noel" with Variations, d'Aquin; Improvisation on "God Rest You Merry, Gentlemen," Myron Roberts; Chorale Improvisations, "Adeste Fideles" and "In dulci Jubilo," Karg-Elert.

Robert L. Goodale, Hollins College, Va.—Mr. Goodale presented the second of his series of four historical recitals at Hollins College on the evening of Jan. 25. This program was devoted to the works of Bach and included the following compositions: Prelude and Fugue in D; From the "Orgelbüchlein": "In dulci Jubilo," "Ich zuf zu Dir," "Wenn wir in höchsten Nothen sein," "Durch Adam's Fall" and "In Dir ist Freude"; Passacaglia in C minor.

Dr. George Stewart McManus, Los Angeles, Cal.—Dr. McManus, the university organist, presented the following program in his recital at the University of California at Los Angeles on the afternoon of Sunday, Jan. 7: Prelude on the Tune "St. Kilda," Tertius Noble; Tune on a Ground Bass, Purcell; "Mortify Us with Thy Goodness" (from Twenty-second Cantata, arranged for organ by Flor Peeters), Bach; Adagio from "Sonata Pathétique," Beethoven; Sixth Sonata, Mendelssohn; "Finlandia," Sibelius.

Mr. McManus' Sunday recital Jan. 14 was marked by the following program: "Representation of Chaos," Haydn; Fantasie on "A Mighty Fortress," Praetorius; "Gymnopédie" No. 2, Satie; March from the opera "Love of the Three Oranges," Prokofiev; Irish Folk-song, Foote; "The Lost Chord" (by request), Sullivan; Overture, "Fingal's Cave," Mendelssohn.

Martin W. Bush, F.A.G.O., Omaha, Neb.—In a recital Sunday afternoon, Jan. 7, at the Joslyn Memorial for the Society of Liberal Arts Mr. Bush played the following compositions: Allegro Symphonique, Faulkes; Andante from Sonata No. 1, Borowski; Adagio and Fugue in C, Bach; Prelude to "Lohengrin," Wagner; "Les Jongleurs," Jepsen; "Into the Silver Night," Johnson; "Marche Pittoresque," Kroeger.

Gordon Young, Kansas City, Mo.—Mr. Young played the following selections on a Hammond electronic organ at the First Christian Church of Sedalia, Mo., for the Helen G. Steele Music Club Jan. 10: Air from Orchestral Suite in D, "Come, Sweet Death" and "When Thou Art Near," Bach; first movement of Fourth Symphony, Widor; "Dreams," Stoughton; Toccata, Young; "The Primitive Organ," Yon; Valse, Levitzki; Toccata from "Suite Gothique," Boellmann.

Walter N. Hewitt, Maplewood, N. J.—Mr. Hewitt has been playing interesting programs for young people in recitals at the Prospect Presbyterian Church. The afternoon of Nov. 26 he played: Largo from "Xerxes," Handel; Concerto in F major, Handel; Londonderry Air, Folk-song; "The Wind in the Chimney," "Grandfather's Wooden Leg" and "The Kettle Boils," Clokey; "The Tragedy of a Tin Soldier," Nevin; "Gesù Bambino," Yon; "The Holy Night," Buck.

Nov. 12 he played these selections: Largo from "Xerxes," Handel; Concerto in F major ("Cuckoo and the Nightingale"), Handel; Gavotte in F, Mar-

tini; "The Swan," Saint-Saens; "Chant sans Paroles," Faure; "The Four Winds," Rowley; Toccata on "O Filii et Filiae," Farnam.

In a recital at the First Methodist Church of Arlington, N. J., Nov. 19 to open a rebuilt Möller organ Mr. Hewitt played: Largo from "Xerxes," Handel; Concerto in F major ("The Cuckoo and the Nightingale"), Handel; Arioso, Bach; "Un Larme" (A Tear), Moussorgsky; "West Wind" and "East Wind" (from "The Four Winds"), Rowley; "The Swan," Saint-Saens; Toccata on "O Filii et Filiae," Farnam.

Joseph W. Clokey, Oxford, Ohio—Professor Clokey, dean of the school of fine arts at Miami University, was heard in a recital at Wilson College, Chambersburg, Pa., Jan. 15, presenting the following program: Prelude and Allemande, Corelli; "The Bells of Arcadia" and "The Awakening," Couperin; Partita, Aria, "See What His Love Can Do" and Toccata and Fugue in D minor, Bach; "Vision," Rheinberger; "Minuetto, Louis Quatorze," Shelley; "Grand Chœur Dialogue," Gigout; "Piece Heroique," Franck; Andante Tranquillo and "The Lord Is My Shepherd," Whitlock; Allegretto, Lucke; Symphonic Variations, "St. Patrick," Clokey.

Walter Blodgett, Cleveland, Ohio—Mr. Blodgett, organist of St. James' Church, gave a recital at the Cleveland Museum of Art Dec. 24 in which he played: "Come, Saviour of the Heathen," Bach; Chorale and Variations, "Thou Prince of Peace," Johann Bernhard Bach; "Veni Emmanuel," Russell Broughton; "In dulci Jubilo," Bach; "In dulci Jubilo," Dupré; "From Heaven High the Angels Come," Pachelbel; "From Heaven High," Reger.

Pietro A. Yon, New York City—Mr. Yon's special musical program at St. Patrick's Cathedral Jan. 14 included the following organ numbers: Prelude and Fugue in E minor, Bach; Chorale in G and Chorale in A, Bach; Prelude and Fugue in C minor, Bach; Allegro from "Sonata Romantica," Yon; Finale, Pagella; Theme and Variations, Angelelli; First Concert Study, Yon.

William Lester, Chicago—Dr. Lester was assisted by Mrs. Margaret Lester, soprano, when he gave the third recital in the series at De Paul University at noon Jan. 5. The organ numbers included: Chaconne in D, Pachelbel; Suite in E, Festing; Toccata in D, Reger; "Alla Toccata," Lester.

Thane McDonald, Pinehurst, N. C.—In a recital of Christmas music at the Pinehurst Community Church Dec. 21 Mr. McDonald played a program made up as follows: Christmas Pastoral on "From Heaven High to Earth I Come," Pachelbel; Chorale Prelude on "In dulci Jubilo," Bach; "Virgin's Slumber Song" and "Carillon," Edmundson; Chorale Improvisations on "Silent Night" and "Adeste Fideles," Kreckel; "Noel," Karg-Elert; "Gesù Bambino," Yon; Pastoral on "Le Prologue de Jesus," Traditional; "Marche Religieuse," Gullmant.

Theodore Schaefer, Washington, D. C.—In his midweek recitals preceding the Thursday vespers in January at the Covenant-First Presbyterian Church Mr. Schaefer included the following numbers: "Christmas Pipes of County Clare," Gaul; "Shepherds in the Field," Malling; Toccata and Fugue in D minor, Bach; "Rose Window," Mulet; Cantabile, Loret; "Clair de Lune," Debussy; Prelude, Symphony in E, Gilles; Andante Sostenuto, Gothic Symphony, Widor; March from "Die Meistersinger," Wagner.

Alfred W. G. Peterson, Worcester, Mass.—In a vespers recital at the Central Church on Christmas Eve Mr. Peterson played: Allegro from First Trio-Sonata, Bach; "The Star of the Shepherds," Stcherbatcheff; "Noel Ecosais," Gullmant; Minuet and Trio, Mozart; "In Bethlehem's Town," Mueller; "March of the Magi," Dubois; Chorale Prelude on "A Lovely Rose Is Blooming," Brahms; Toccata on "From Heaven Above to Earth I Come," Edmundson.

Henry Rosevear, F.C.C.O., Toronto, Ont.—In a recital Dec. 6 at the Port Credit United Church, with the assistance of the choir, directed by S. D. Webb, Mr. Rosevear played the following works: Concert Overture in C minor, Fricker; Evening Song, Bairstow; Fugue on "Ad Nos, ad Salutarem," Liszt-Fricker; Can-

table, Sixth Symphony, Widor; "Lord Jesus Christ, with Us Abide," Karg-Elert; "My Inmost Heart Rejoiceth," Brahms; "Come Now, Saviour of the Gentiles," Bach; "Now Rejoice, Ye Christians," Bach; Concerto in F (first movement), Handel; Irish Fantasy, Wolstenholme; Finale, First Symphony, Vierne.

In recitals after the evening service at Old St. Andrew's Church, Toronto, Mr. Rosevear has played:

Dec. 3—Fugue on "Ad Nos, ad Salutarem," Liszt-Fricker; "Come Now, Saviour of the Gentiles," Bach; "Now Rejoice, Ye Christians," Bach; "Lord Jesus Christ, with Us Abide," Karg-Elert; "My Inmost Heart Rejoiceth," Brahms; Concert Overture in C minor, H. A. Fricker.

Jan. 7—Toccata and Fugue in D minor, Bach; Prayer and Cradle Song, Gullmant; "Air for Holworthy Church Bells," Wesley; "Finlandia," Sibelius.

Homer Nearing, Mus.D., F.A.G.O., Allentown, Pa.—Dr. Nearing played the following program in a recent recital dedicating the four-manual organ built by Ernest M. Skinner for St. John's Lutheran Church: Prelude and Fugue in D, Bach; Canon, Op. 56, No. 4, Schumann; Chorale in A minor, Franck; "Evening Prayer," Mehner; Berceuse, Dickinson; "Comes Autumn Time," Sowerby; "June Dawn," Nearing; Toccata, Yon.

Miss Eleanor Mowry, Wellesley, Mass.—Miss Mowry, organist of the Wellesley Hills Unitarian Church, gave a recital for the Rhode Island Chapter, A.G.O., at the First Congregational Church of Providence Jan. 15. Her program was made up as follows: "Vom Himmel hoch," Pachelbel; "Toccata per l'Elevazione," Frescobaldi; Prelude, Clerambault; "Diferencias" (Variations), "Sobra el Canto del Caballero," Cabezon; Chorale Preludes, "In dulci Jubilo," Schroeder; "Aus tiefer Noth," Ramin; "Es ist ein Ros entsprungen," Brahms, and "Danket dem Herrn," Buxtehude; Sonata 1, Hindemith; Passacaglia and Fugue in C minor, Bach.

Richard Felder, Emory University, Ga.—Mr. Felder, organist of the Glenn Memorial Church, Atlanta, Ga., was heard in recitals at Valdosta Dec. 20 and Thomasville Dec. 21. His offerings consisted of the following works: "Salve Regina," Peter Cornet; Trumpet Tune and Air, Purcell; Chorales, "Komm, süßer Tod" and "In dulci Jubilo," Bach; Concerto in B flat major, Handel; "Psalm XVIII," Marcello-Dubois; "Dreams," M c A m i s; Toccata on "O Filii et Filiae," Farnam; "Puer Natus Est," Everett Titcomb; Hal-lelujah Chorus ("Messiah"), Handel-Gaul.

Ethel Sleeper Brett, Sacramento, Cal.—In a recital at the Davis Community Church Dec. 11 Mrs. Brett played a program consisting of the following works: Toccata on "O Filii," Farnam; Chorale in E major, Franck; "In dulci Jubilo," Bach; Toccata and Fugue in D minor, Bach; "A Rose Breaks into Bloom," Brahms; "Now Thank We All Our God," Karg-Elert; Improvisation on "God Rest You Merry, Gentlemen," Myron Roberts; "Night," Cyril Jenkins; Rustic March, Boex; "Wind in the Pine Trees," Clokey; "Wind and the Grass," Gaul; "The Nightingale and the Rose," Saint-Saens; Toccata in E minor, Barie.

Russell H. Miles, Urbana, Ill.—Professor Miles, playing the University of Illinois Sunday recital Jan. 7, presented this program: Second Sonata, Mendelssohn; "Vision," Rheinberger; Prelude and Fugue in C minor, Bach; "Harmonies du Soir," Karg-Elert; "The Question" and "The Answer," Wolstenholme; "Drink to Me Only with Thine Eyes," R. H. Miles.

Paul Koch, Pittsburgh, Pa.—Mr. Koch gave a recital under the auspices of the North Texas Chapter, A.G.O., at the First Methodist Church of Wichita Falls Dec. 18. His offerings consisted of the following: Prelude and Fugue in C major, Bach; Andante from Concerto No. 4, in F major, Handel; "Toccata per l'Elevazione," Frescobaldi; Variations on an Ancient Noel, d'Aquin; Chorale in A minor, Franck; Madrigal, Jawelak; "Praeludium," Bruckner; "L'Orgue Mystique: l'Immaculee Conception," Tournemire; Toccata from the Fifth Symphony, Widor.

Mr. Koch took the place of his father, Dr. Caspar Koch, at North Side Carnegie

Hall, Pittsburgh, Dec. 31 and played the following program for the Sunday afternoon recital: Prelude and Fugue in C major, Bach; Introit from "L'Orgue Mystique," Tournemire; Variations on an Ancient Noel, d'Aquin; "A Madrigal," Jawelak; Andante from Fourth Concerto, Handel; "Praeludium," Bruckner; Fanfare, Lemmens.

Frank Collins, Jr., Baton Rouge, La.—In a faculty recital at Louisiana State University Dec. 18 Mr. Collins presented this program: Sinfonia to "I Stand with One Foot in the Grave," Chorale Prelude, "Rejoice, Christian Souls," "Come, Gentle Death" and Prelude and Fugue in G major, Bach; Toccata from "Oedipe a Thebes," de Mereux; Adagio (Sonata 2), Mendelssohn; Allegro (Symphony 6), Widor; "A Gothic Prelude," DeLamar; "The Mirrored Moon," Karg-Elert; "Pageant," Sowerby.

William F. Spalding, Denver, Colo.—In a recital at the Church of the Holy Redeemer Dec. 10 Mr. Spalding played a program made up as follows: Fugue in E flat ("St. Anne"), Bach; Chorale, "Jesus, Joy of Man's Desiring," Bach; Chorale Prelude, "Sleepers, Wake," Bach; "March of the Watchman of the Night," Andante Cantabile (Fourth Symphony) and Toccata (Fifth Symphony), Widor; Prelude and Fugue in G minor, Dupré; "Soeur Monique," Couperin; Toccata on "Vom Himmel hoch," Edmundson.

Ernest White, New York City—Mr. White, who is giving a series of half-hour programs from 4 to 4:30 p. m. on Thursdays at the Brooklyn Museum, which are broadcast by station WNYC, will devote his recitals in February to French, English and German composers. His offerings will be as follows:

Feb. 1—Early French composers: An Easter Melody, Dandrieu; "Lentement," Marchand; Fugue on the Kyrie and "Soeur Monique," Couperin; Suite in the First Tone, Clerambault.

Feb. 8—French composers of the early twentieth century: "Symphonie Gothique" (Finale and Andante sostenuto), Widor; "Hours in Burgundy" ("Sunrise" and "Under the Walnut Tree"), Jacob; Scherzetto and "Carillon de Westminster," Vierne.

Feb. 15—Early English composers: Prelude and Fugue in F minor, Aria, Concerto 10, and Allegro moderato, Concerto 4, Handel; "The Primrose," Martin Peerson; Gallardo, Peter Phillips; "A Fancy," John Stanley; "A Flute Solo," Thomas Arne; Introduction and Allegro, Maurice Greene.

Feb. 22—Contemporary English composers: "Old 136th Psalm-tune" and "Carey's Tune," Wood; "On a Theme by Tallis," Darke; "Mr. Ben Johnson's Pleasure," Milford; Toccata on "Pange Lingua," Bairstow; "Rhosymedre," Vaughan Williams; Solemn Melody, Walford Davies.

Feb. 29—Early German composers: Toccata in C minor, Muffat; Chorale Preludes, "Herr, wie Du willst," Böhm; "Wieschön leuchtet der Morgenstern," Buxtehude, and "Ach Gott, erhöhr mein Seufzen," Krebs; Prelude and Fugue in E, Lübeck.

Dudley Warner Fitch, Los Angeles, Cal.—Mr. Fitch played an all-American program at St. Paul's Cathedral on the evening of Jan. 22, his offerings consisting of the following: Concert Piece in E flat, Parker; Cantilena, McKimley; "Ambrosian Prelude," Carl Mueller; "Meadow Song," Grotton; Triumphal March, Buck; Chromatic Prelude, Rowley; Chorale Prelude on "Vigili et Sancti," Francis W. Snow; "The Bells of St. Anne de Beaulieu," Russell; "Priore," Shelley; Cathedral Prelude (dedicated to Mr. Fitch), Clokey; "Sunset Meditation," Richard Keys Biggs; "Memories," Cadman; "Distant Chimes," Albert W. Snow; Passacaglia and Fugue, Diggett.

Searle Wright, A.A.G.O., New York City—Mr. Wright will play the following compositions in a recital in St. Thomas' Church at 5 o'clock on Feb. 25: Fifth Concerto, Handel; "My Inmost Heart Doth Yearn" and "Rejoice, Ye Christians," Bach; Chorale and Fugue (Suite in D), Sowerby; "Summer" (MS.), Noble; "Vom Himmel hoch," Edmundson; "Night Sorrow," Bingham; "Divertimento," Whitlock; Sea Prelude No. 1, Milford; Intermezzo ("Pieces de Fantasie"), Vierne; "Mélodie Intérieure," Grunenwald; "Variations sur un Noel," Dupré.

Programs of Organ Recitals of the Month

Homer Humphrey, Boston, Mass.—Mr. Humphrey and his choir from the Second Church in Boston gave a recital at Jordan Hall, New England Conservatory of Music, Jan. 19 consisting largely of Christmas music. Mr. Humphrey played the following compositions: Chorale Prelude, "Allein' Gott in der Höh sei Ehr," Bach; "Aria da Chiesa," Old Italian; Chromatic Fantasia and Fugue, Tiele; "Noel," Dubois; "Rhapsodie sur des Noels," Gigout. The choral numbers included: "Exultate Deo," Palestrina; "Ave Maria," Arkadelt; "Jesu Dulcis Memoria," Rheinberger; "Cantate Domino," Schütz; "A White Dove Flew from Heaven," Folksong; "Though Thou Art Now an Infant Small," Old French; "Christmas Day," Holst; "Sing We Noël," Carol of Bas-Quercy; "A Christmas Cradle Song," Georg Schumann; "A Joyous Christmas Song," Old French.

Robert Elmore, A.R.C.O., Philadelphia, Pa.—Mr. Elmore, assisted by Frank Costanzo, violinist, gave a recital at the Church of the Holy Trinity Saturday afternoon, Jan. 20, in which he presented a Bach program for the American Organ Players' Club. The organ offerings on the program included: Prelude and Fugue in C major; Chorale Preludes, "Nun komm, der Heiden Heiland," "In dulci Jubilo" and "Christ Lag in Todesbanden"; Passacaglia. Mr. Costanzo played the Sonata in E major for unaccompanied violin.

Klaus Speer, New York City—In a recital at the Lutheran Church of the Holy Trinity Sunday afternoon, Jan. 7, Mr. Speer, a member of the organ faculty at the Westminster Choir College, Princeton, N. J., played the following program: Prelude and Fugue in G major, Bach; Chorales, "The Old Year Has Passed," "In Thee Is Joy" and "Alone to God on High Be Praise," Bach; Prelude and Fugue in D minor, Buxtehude; Fantasia on the Chorale "O Morning Star, How Fair and Bright," Buxtehude; Sonata No. 2, in D minor, Regér.

Francis E. Hagar, Cambridge, Mass.—In a program Jan. 19 at the Old Cambridge Baptist Church, Harvard Square, Mr. Hagar included the following compositions: Allegro Vivace and Air, "Water Music," Handel; Prelude, Clerambault; Chorale Improvisation, "Now Thank We All Our God," Karg-Elert; Chorale in A minor, Franck; Musette, Debat-Ponsan; Festival Prelude on "A Mighty Fortress," Faulkes.

Giuseppe Moschetti, New York City—Mr. Moschetti, a young Italian organist and former pupil of Fernando Germani, gave his first New York recital Jan. 8 in Carnegie Hall under Bernard R. La Berge's direction, and played these works: Prelude and Fugue in G minor, Frescobaldi; Concerto in D minor, Vivaldi; Aria (from Tenth Concerto), Handel; Sketch in F minor, Schumann; "Aria del Paese di Ath," Anonymous; Toccata and Fugue in D minor, Bach; "Andante du quatuor," Debussy; "Piece Heroique," Franck; "Canzoncina alla Vergine," Bossi; "Minuetto Antico e Musetta," Yon; "Invocazione," Moschetti; "Toccata Gregoriana" (with pedal cadenza), Moschetti.

D. Robert Smith, A.A.G.O., Tacoma, Wash.—Mr. Smith of the faculty of the College of Puget Sound is to give a recital on the morning of Feb. 6 for the student body of Central Washington College of Education at Ellensburg. His program will include: "Ronde Francaise," Boellmann; Adagio, Sixth Symphony, Widor; Allegro vivace, First Symphony, Vierne; Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach; Chorale in A minor, Franck; "Corrente e Siciliano," Karg-Elert; Cantilene, McKinley; Toccata, "Thou Art the Rock," Mulet. The organ is a three-manual Kilgen.

Leslie P. Spelman, Redlands, Cal.—For his vesper recitals at the University of Redlands Memorial Chapel Sunday afternoons in February Mr. Spelman has prepared these offerings:

Feb. 18—Fantasia and Fugue in G minor, Bach; Chorale Preludes, "The Old Year Hath Passed" and "In dulci Jubilo," Bach; Chorale in B minor, Franck; Gothic Prelude, DeLamarter; Passacaglia (Symphony in G), Sowerby.

Feb. 25—"Psalm XIX," Marcello; Air, Gluck; Gavotta, Martini; Prelude in G,

Purcell; Communion from "L'Orgue Mystique," Tournemire; Three Mountain Sketches, Clokey; Petite Suite, Edward Shippin Barnes.

John A. Glaser, New York City—Mr. Glaser, organist and choirmaster of the English Lutheran Church of Our Saviour, Brooklyn, played the following compositions of New York organists in his American organist-composer series of recitals on Wednesday evenings in January:

Jan. 3—Dr. Harold V. Milligan, Riverside Church: Elegy; Allegro Jubilante; "Idyll"; "A Russian Rhapsody."

Jan. 10—Seth Bingham, F.A.G.O., Madison Avenue Presbyterian: "Night Sorrows"; "Agnus Dei"; Suite for Organ.

Jan. 17—William A. Goldsworthy, St. Mark's-in-the-Bowwerie: "Majesty"; Fugato; Sketch.

Jan. 24—Dr. Alexander Russell, director of music, John Wanamaker: "The Bells of St. Anne de Beaupre"; "Song of the Basket Weaver"; "The Citadel at Quebec."

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

In February Mr. Glaser will play: Feb. 7—Chorale Preludes, "Ich ruf zu Dir," "O Mensch, bewein' Dein Sünde gross," "Wenn wir in höchsten Nöthen sein" and "Herr Jesu Christ, Dich zu uns wend," Bach.

Feb. 14—Two Chorale Preludes, Buxtehude; "Jesu, meine Zuversicht," Riemenschneider; Largo in G, Handel.

Feb. 21—"Herzliebster Jesu," M. Moore; A ria, Buxtehude-Nevin; "Aus tiefer Noth," Weidenhagen; "O Traurigkeit, O Herzeleid," Emil Krause.

Mr. Glaser will continue his American organist-composer recitals after Easter.

Vincent H. Percy, Cleveland, Ohio—In his recital Jan. 8 at the Euclid Avenue Congregational Church Mr. Percy was assisted by Beverly Dame, soprano. Mr. Percy's selections included: First Sonata, in G minor, Rene L. Becker; Nocturne, Grieg; Fantasy on a Welsh Tune, Noble; Slavic Dance, Dvorak; "Chapel Memories," Vincent H. Percy; Toccata, Yon. Mr. Percy's next recital will take place Feb. 12.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree's recital at the University of Florida on the large four-manual Skinner organ Sunday afternoon, Jan. 28, was marked by the following program: Symphony in E flat, Gossec; Symphony in C (two movements), Boccherini; Symphony in C (Andante), Schubert; Symphony in D (Allegretto), Brahms; "Omphale's Spinning Wheel," Saint-Saens; Suite from "Le Roi s'Amuse," Delibes; Prelude, "The Afternoon of a Faun," Debussy; "Finlandia," Sibelius.

John M. Klein, Columbus, Ohio—Mr. Klein, organist of the Broad Street Presbyterian Church of Columbus, played the following compositions in a recital Dec. 29 at Jerusalem Lutheran Church, Schwenksville, Pa.: Toccata from "Suite Gothique," Boellmann; "Christmas in Sicily" and "Gesu Bambino," Yon; Three Chorale Preludes on "In dulci Jubilo," Bach; "Awake, a Voice Is Calling," Bach; "Communion sur un Noél," Huré; Two Dances, Gluck; Minuet, Boccherini; Toccata from Fifth Symphony, Widor.

Paul S. Pettinga, Urbana, Ill.—Mr. Pettinga played the following program for the University of Illinois recital Jan. 14: Prelude and Fugue in D, Bach; Chorale Preludes, "Have Mercy on Me, O Lord God" and "In Thee Is Gladness," Bach; "The Four Winds," Alec Rowley.

Eugene M. Nye, McMinnville, Ore.—The following selections were played by Mr. Nye at the dedication of the Estey organ in St. Barnabas' Episcopal Church Dec. 31: First Sonata, Gullmant; Adagio, Sixth Symphony, Widor; Fugue in E flat ("St. Anne"), Bach; Andantino, Franck; Cantabile, Franck; Andante (Violin Concerto), Franck; Rigaudon, Lulli; Scherzo, Widor; Fantasia, Morgan.

Robert L. Bedell, New York City—In a recital for the Long Island Chapter, A.G.O., at All Saints' Episcopal Church, Great Neck, March 5 Dr. Bedell will present a program made up as follows: Fantasia in G major, Bach; Chorale Prelude, "When in the Hour of Deepest Need," Bach; Toccata from Fourth Symphony, Widor; "Meditation Religieuse," Mulet; Allegro from Concerto in G minor, Han-

del; Aria from Sonata in D minor, Fasquet; "Gavotte Moderne" and Cantilene in B minor, Bedell; Introduction and Fugue in D minor, Mozart.

In a dedicatory recital at St. Stephen's Episcopal Church, Tottenville, Staten Island, Feb. 11 Dr. Bedell will play: Concerto in G minor, Handel; Fantasia in C major, Bach; Fugue in G minor (lesser), Bach; Bourree in D, Sabin; "Berceuse et Priere," "Gavotte Moderne" and "Legende," Bedell.

Ernest A. Blick, A.C.C.O., Calgary, Alberta—At his monthly recital Mr. Blick, organist and choirmaster at St. John's Anglican Church, played the following program before the evening services Jan. 14: Air from Overture in D major, Bach; Siciliano, from Second Sonata for Flute, Bach; Cavatina, Bohm; "Ave Maria," Henselt; Allegro Pomposo, West; Allegro alla Marcia, Peace.

Helen Fairchild, Detroit, Mich.—In a Christmas musical program at the Church of Our Father Sunday afternoon, Dec. 10, Miss Fairchild played the following program: Toccata and Fugue in D minor, Bach; "Petite Pastorale," Ravel; "The Musical Snuff-box," Laidoff; Bourree and Musette, Chenoweth; "Fiat Lux," Dubois; "Souvenir," Kinder; "Dreams," McAmis; "Sortie Solennelle," Becker; "O'er Still Meadows," Rowley.

Miss Fairchild's cantata "The Son of the Highest" was sung by the choir of the church.

John T. Erickson, Mus.D., A.A.G.O., New York City—Dr. Erickson played the following program at Gustavus Adolphus Church Jan. 21: Toccata and Fugue in C major, Bach; First Sonata, Gullmant; "Finlandia," Sibelius.

Elmer A. Tidmarsh, Schenectady, N. Y.—In his Sunday afternoon recitals at Union College in February Dr. Tidmarsh will include the following offerings:

Feb. 4—"Cortege de Litanie," Dupré; Berceuse and "Fleuse" from "Suite Bretonne," Dupré; "Carillon," Dupré; "Clair de Lune," Debussy; "The Sub-

merged Cathedral," Debussy; "En Bateau," Debussy; "Suite Gothique," Boellmann.

Feb. 11—Program of familiar music: Largo, Handel; "Pomp and Circumstance," Elgar; Serenade, Schubert; "Moment Musical," Schubert; "Ave Maria," Schubert; "Marche Militaire," Schubert; "To a Water Lily," MacDowell; "Smoldering Embers," MacDowell; "To a Wild Rose," MacDowell; "The Tragedy of a Tin Soldier," Nevin; "Rhapsody in Blue," Gershwin.

DR. WILLIAM G. SCHENK, DETROIT ORGANIST, DEAD

Dr. William G. Schenk, a prominent Detroit organist and teacher of theory, died Jan. 12 after a brief illness. Dr. Schenk was born Jan. 12, 1897, in Berlin, and was brought to this country by his parents at the age of 2 years. He began his career as an organist at an early age, having been associated with the Detroit Conservatory of Music, both as student and instructor, for about twenty-eight years. Much of his instruction was under the guidance of Dr. Wilhelm Middelschulte, who in later years became his intimate friend and associate.



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THE ROAD TO CALVARY. Cantata for SATB.....	F. Leslie Calver	.75
AT THE CROSS. A Meditation for Good Friday (SATB)....	Cuthbert Harris	.15
THERE IS A GREEN HILL FAR AWAY (SSA).....	Gounod-Lynes	.12
RIDE ON IN MAJESTY (Palm Sunday) Solo in 2 keys.....	Gounod-Milligan	.50
KING OF KINGS (The Cross) Solo in 3 keys.....	Harold Hope Stott	.50
THERE IS A GREEN HILL FAR AWAY. Solo in 2 keys.....	Alfred Wooler	.50

EASTER CANTATAS

THE CRUCIFIXION, RESURRECTION AND ASCENSION.....	Ernest A. Dicks	.30
THE WORLD'S REDEEMER.....	Ernest A. Dicks	1.00
ALLELUIA, TRIUMPH WITH GLADNESS.....	J. Lamont Galbraith	.75
CHRIST TRUMPHEANT.....	Bruno Huhn	.75
DARKNESS AND DAWN.....	Fred W. Peace	.75
FROM CROSS TO CROWN.....	Fred W. Peace	.75
THE RESURRECTION LIGHT.....	R. S. Stoughton	.75

RECENT ANTHEMS FOR EASTER

For Mixed Voices

T. FREDERICK H. CANDLYN	A. W. LANSING
Hail the Day that Sees Him Rise .15	Now is Christ Risen (Rev. Ed.) .12
Rise, Crowned with Light..... .12	HERBERT SANDERS
CYR DE BRANT	Light's Glittering Morn..... .15
Melodies of Christendom (SAB) .12	ALFRED WHITEHEAD
ERNEST A. DICKS	Ye choirs of New Jerusalem... .12
He is Risen..... .12	Alleluia, Sing to Jesus..... .12
OLIVER KING	The Seven Joys of Mary..... .16
Easter Day..... .10	ALFRED WOOLER
CUTHBERT HARRIS	Hosanna..... .15
Hosanna, Blessed is He..... .15	

For Junior Choir—Unison

CUTHBERT HARRIS	BRUCE STEANE
Sing with Holy Gladness..... .10	Look ye Saints..... .10
HOMER NEARING	ERIC THIMAN
Hosanna to His Name..... .10	A Song of Praise..... .10
SYDNEY SEYMOUR	CHRISTOPHER THOMAS
Hail the Glorious Morn..... .08	O Clap your Hands Together.. .12

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**MONTEVIDEO CHURCH
NOW HAS LARGE ORGAN**

ADDITIONS TO MÖLLER WORK

Three-Manual in Central Methodist Church—Will Have First Set of Chimes on Continent—Uruguay Invites Organists.

From Uruguay comes interesting South American news that should interest North American organists. The Rev. Daniel E. Hall, pastor of the Central Methodist Church of Montevideo, reports that the Möller two-manual tubular-pneumatic organ in his church is being rebuilt and made into a three-manual with electro-pneumatic action. When completed this will be the largest organ in any Protestant church in South America, it is believed. Ten sets of pipes are being added and an entirely new console is being installed. The organ was built in 1916 and from time to time organists from other lands have been heard on it in recitals. The Rev. Mr. Hall extends an invitation through THE DIAPASON to American organists who may visit Montevideo to see and play the new instrument. He writes that "in our River Plate countries there is a wide-open field for good organists and teachers who would care to come here and settle."

One feature of the rebuilt organ will be the first set of chimes in any organ in Uruguay. William F. Morgan, a well-known organ erector of Buenos Aires, Argentina, is installing the instrument and the console, blower and other material are imported from the United States.

Following is the specification of the instrument, stops with an asterisk prefixed being entirely new:

GREAT ORGAN.

1. Open Diapason, 8 ft., 61 pipes.
 2. Doppel Flöte, 8 ft., 61 pipes.
 - *3. Gemshorn, 8 ft., 61 pipes.
 - *4. Trumpet, 8 ft., 61 pipes.
 5. Octave, 4 ft., 61 pipes.
- SWELL ORGAN.**
6. Open Diapason, 8 ft., 73 pipes.
 7. Stopped Diapason, 8 ft., 73 pipes.
 - *8. Quintadena, 8 ft., 73 pipes.
 9. Sallcional, 8 ft., 73 pipes.
 10. Voix Celeste, 8 ft., 61 pipes.
 11. Harmonic Flute, 4 ft., 73 pipes.
 12. Violine, 4 ft., 73 pipes.
 13. Cor de Nuit (from Choir), 8 ft., 61 notes.
 14. Clarinet, 8 ft., 73 pipes.
 15. Oboe and Bassoon, 8 ft., 73 pipes.
 16. Vox Humana (from Choir), 8 ft., 61 notes.
 17. Chimes.

CHOIR ORGAN.

- *18. Contra Dulciana, 16 ft., 97 pipes.
19. Dulciana, 8 ft., 61 notes.
20. Dulciana, 4 ft., 61 notes.
21. Dulcet Twelfth, 2 3/4 ft., 61 notes.
22. Dulcet, 2 ft., 61 notes.
- *23. Violin Diapason, 8 ft., 73 pipes.
- *24. Concert Flute, 8 ft., 73 pipes.
25. Uda Maris (old Aeoline), 8 ft., 61 pipes.
- *26. Cor de Nuit, 8 ft., 85 pipes.
27. Nachthorn, 4 ft., 61 notes.
- *28. Harmonic Piccolo, 2 ft., 73 pipes.
- *29. Cor Anglais, 8 ft., 85 pipes.
30. Cor Anglais, 4 ft., 61 notes.
31. Vox Humana, 8 ft., 73 pipes.
32. Chimes.

PEDAL ORGAN.

33. Double Open Diapason, 16 ft., 42 pipes.
34. Bourdon, 16 ft., 42 pipes.
35. Dulciana (from Choir), 16 ft., 30 notes.
- *36. Trumpet, 16 ft., 12 pipes.
37. Flute, 8 ft., 30 notes.
38. Octave, 8 ft., 30 notes.
39. Trumpet, 8 ft.

In November Renee Nizan, the young French virtuoso, was heard in a recital on the old organ in the Central Church. Helmut Haas, formerly of Berlin and Leipzig and a disciple of Karl Straube and Günther Ramin, has given two recitals and has been engaged to open the new instrument.

New Casavant at Ferguson, Mo.

The Methodist Church in Ferguson, Mo., is the possessor of a Casavant organ bought through George H. Clark of Oak Park, Ill. It was installed in the new church by Arthur R. Temple of Chicago. The first services were held during the week of Dec. 10 to 17. Wilford B. Crawford, minister of music of the church, presented his three choirs at various services during the week. The Ferguson church held services in a school auditorium for over a year because of the loss of the old church and organ in a fire.

New Music for the Organ

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

"Suite Amerindian," by Horace Alden Miller; published by Cornell Music Publishing Company, Ithaca, Cal.

This interesting new work for organ is described aptly by its composer as a "harmonization and adaptation of American Indian melodies." The result is a colorful set of folk tune arrangements that should prove welcome as relief numbers on concert programs. The work is fittingly inscribed to Leslie Spelman, organist at the University of Redlands. The work itself is in four movements: "Song of Farewell"; "The Pow-Wow"; Theme and Variations; "Indian Dance and Warrior's Song." The composer has avoided any tendency toward complexity or virtuoso style; he has elected to remain simple and direct. But he has succeeded in producing a large-scale work that realizes interest, intensity and individualism. Progressive players will do well for both themselves and their audiences by promptly making use of this excellent piece of Americana.

Two Meditations on Themes by Palestrina, by Allanson G. Y. Brown; published by the Arthur P. Schmidt Company, Boston.

In good time for Easter use comes this pair of seasoned pieces issued under a common cover. The first title is "He Was Crucified for Us"; the second the more familiar "The Strife Is O'er." Each number fills two pages, is simple in its treatment and is a grateful job well done. The composer has attempted no ambitious flights of fancy. He has been content to set down in slightly variegated form two inspiring themes by a great master of ritual music.

Suite for Organ, by Paul de Maleingreau; published by Oxford University Press, London.

The four movements forming this suite are based on traditional hymns to the Virgin, and are correspondingly modal in character. The music is fairly simple; only the last part, a Vierneseque toccata, offers anything in the nature of the technically taxing. The three preceding movements—Chorale Prelude, Intermezzo and a Musette—are simple, short—and not sweet, but soundly logical. The composer is not afraid of virile counterpoint that clashes dissonantly at vitally important spots. Rhythmically he offers much of interest. The registration is along the simplest of lines; the stop scheme could well be liberalized and amplified for the American type of organ. This music is interesting and fairly individual. It displays the maturity of the talented composer's gifts.

Three Improvisations for Organ, by Russell Hancock Miles; published by the Arthur P. Schmidt Company.

The composer has designed these simple, lovely treatments of familiar hymn tunes for communion services; the three short pieces will serve ideally for such use. The trio of hymns chosen for presentation in variation form consists of "Break Thou the Bread of Life," "Tis Midnight, and on Olive's Brow" and "When I Survey the Wondrous Cross." Only the simplest of stop colors are called for. The texture and technical demands on the player are almost elementary. But there is achieved a vesture of true beauty seldom realized by more formidable designs and ambitious styles of writing. A genuine need is beautifully met by this short set of pieces.

**RECITALS BY EIGENSCHENK
VAN DUSEN CLUB FEATURE**

A series of three recitals of American organ music by Edward Eigenschek form a feature of this season's program of the Van Dusen Organ Club of Chicago. The first of the series, dealing with earlier works, was scheduled for Jan. 30 in the American Conservatory organ salon. The program was also to include a discussion of program building. The other two recitals will be given Feb. 27 and March 26.

The club will present three of its members in master degree recitals before spring. They are Mario Salvador, Wilbur Held and Winston Johnson. Other meetings devoted to discussion and informal recitals will round out an interesting season.

FREDERICK T. SHORT



**ROME AUTHORITY PRAISES
FREDERICK T. SHORT'S MASS**

Frederick T. Short, organist and choir-master of the Church of Our Lady of Angels, Brooklyn, N. Y., of which Monsignor Francis J. O'Hara is pastor, has received a letter of commendation from the Sacred Congregation of Rites at Vatican City, Rome, on the music of a high mass which he has written for boys' voices, a copy of which he sent to Rome last month, when it was completed.

The mass was sung for the first time at midnight on Christmas in the Church of Our Lady of Angels by the choir of forty boys and twenty men. At the conclusion of the mass Monsignor O'Hara congratulated Professor Short on the excellence of his composition.

The letter from the Congregation of Rites, the highest authority on Catholic Church music, commented upon Mr. Short's score as "a work of skill and inspiration." The new work was heard privately two weeks earlier by a group of organists.

Mr. Short, who has been organist of the Brooklyn church for ten years, is a member of a distinguished Catholic family of Birmingham, England. He has named his new mass in honor of Sir Thomas More, who was beheaded by order of Henry VIII. for his loyalty to the Catholic Church and whose canonization was one of the incidents of the pontificate of the late Pope Pius XI.

Win N. J. Junior Choir Contest.

The First Methodist junior choir of Flushing, L. I., N. Y., Miss Elizabeth Anderson director, won first place in the union section of the junior choir contest held in Christ Presbyterian Church, New York, Jan. 20. This contest was under the auspices of the New York State Federation of Music Clubs, Mrs. E. H. Cahill president. In the two-part section the White Plains Baptist choir, Mrs. Elizabeth Cross director, won first place, with St. Mary's-in-the-Garden such a close second that this choir was awarded the Morris cup for its work. Mrs. E. H. Morris, the federation's second vice-president, who has always conducted the contests, was prevented from being present because of a severe illness. The chairman of church music, Miss Grace Leeds Darnell, served in her place.

WILLIAM H. BARNES

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**St. Paul's Choristers
Sing for Canadians
Amid a Busy Season**

St. Paul's Choristers, Brooklyn, and their conductor, Ralph A. Harris, had a busy Christmas, with several concerts in addition to church services. Dec. 23 they gave their annual program of carols at the Christmas luncheon party of the Canadian Club of New York in the Hotel Waldorf-Astoria. The choristers were guests of the club for luncheon and then opened their program with "O Canada," the Canadian national anthem, following with a half-hour of traditional carols for the entertainment of the 250 Canadians and their friends. The same afternoon at 3:30 they presented a program of Christmas music in the poinsettia-bedecked main foyer of the Hotel Waldorf-Astoria before a large audience, this being one of the specially announced features of the day. Immediately following the program the boys were guests of Mr. Ready, general manager of the hotel, for tea.

Dec. 28 the choristers presented a program of carols at St. John's Hospital, Brooklyn, after which they were guests of Mr. and Mrs. Harris for tea at their home.

Sunday evening, Dec. 31, the boys gave their annual Christmas concert in St. Paul's auditorium before a packed house. This is a unique combination of a religious musical program in the atmosphere and dress of the concert hall, which has met increasing favor since its inception six years ago, when it replaced the annual carol service in the church.

The throng of worshipers who packed St. Paul's Church at the Christmas Eve midnight service will not soon forget the beauty of the liturgical music sung by St. Paul's Choristers. The comments by their rector, the Rev. Harold S. Olafson, published a week later, show the delightful spirit existing in this church. He wrote: "Never did the choir and our soloists more nearly approach the sublime! As the thrilling notes of the trumpet rose higher and higher above the

voices of the choristers, it seemed as if the heavens were opening again and the angelic chorus were repeating the carols they sang on Judea's hills that first Christmas Eve!"

Perhaps the outstanding musical feature of this service, from the professional standpoint, is the rendition of the Katsky "God Is with Us," with the versicles sung by a baritone chorus from the balcony over the west door, the choristers responding after each with an ever-changing nuance and expression.

On three Sunday evenings preceding Christmas every year the Dickens "Christmas Carol" is read by the rector, Father Olafson, in the auditorium. Mr. Harris has arranged incidental music from traditional and other sources, which enhance and heighten the effect of the reading. The choristers are seated behind the reader, on the stage, set as an English drawing-room at the Christmas season.

Master H. Bruce Montgomery, St. Paul's soloist and 1939 gold medal winner in the New York Music Education League contests, is heard frequently in radio broadcasts and on Christmas Eve was featured by "Cherio" on the N.B.C. network in the Clokey cantata "When the Christ-Child Came." He is the sixth boy from this choir to receive the gold medal in the N.Y.M.E.L. contests.

Donald H. Heath, for the last two years Mr. Harris' assistant, recently succeeded Albert B. Earl as organist and choirmaster of Trinity Episcopal Church, Cliffside Park, N. J., where he plays a three-manual Möller and conducts two choirs, one of forty men and boys and the other of thirty-five young women. Mr. Earl, a former pupil and assistant to Mr. Harris, has been appointed organist and choirmaster of Trinity Episcopal Church, Southport, Conn.

Russell Hancock Miles conducted the University of Illinois chorus in its Christmas concert at the University Auditorium in Urbana Dec. 10. After the singing of a series of carols and solos the Christmas portion of Handel's "Messiah" was presented. The accompaniments were played by the university orchestra, with Paul S. Pettinga at the organ.

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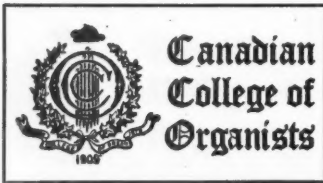
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**Change in the Time of
 Annual Convention to
 Easter Week Proposed**

At a well-attended meeting of the headquarters executive committee, held in Toronto Jan. 5, a motion was introduced to propose to the council at the next meeting a change in the date of the annual convention.

Instead of the last week in August, it was felt that certain advantages might be gained by holding the convention in Easter week. This change, if adopted by the council and the general convention of 1940, would apply for the first time in 1941.

The matter of holding a convention lasting two days instead of three also was discussed and the general feeling of the committee was that if certain items of business could be merely tabled instead of read *in toto*, and the time for discussion of any one point strictly limited, necessary business could be transacted in fewer business sessions. Experience has proved that at a three-day convention the attendance suffers considerable falling-off on the last day.

In accordance with this idea, dates for the next annual convention (to be held in Toronto) were tentatively set for Aug. 27 and 28, 1940.

A matter to which the committee has given serious consideration for several sessions is the printing of a year-book, instead of the present booklet, which is not reprinted annually. The sub-committee on publication, consisting of the president, Paul Ambrose; Eric Rollinson and George Veary, presented an outline of the proposed book, with cost estimates.

It is proposed to include in the book the names and addresses of members in good standing in 1940. The time of compilation for printing is early in March. Members are therefore urged to remit their fees to their local treasurers as soon as possible.

The by-law regarding fees, which was amended at the annual convention in 1939, reads as follows:

The annual membership fee is \$3, to cover the calendar year from January to December, inclusive, and is renewable on the first of January each year.

Members joining between the months of September and December of any one year may pay an inclusive fee of \$4, which shall cover all dues to the end of the year following such payment. The payment of \$50 in one sum will constitute the subscriber a life member.

Each local center shall collect and remit to headquarters at Toronto the annual fee of \$3 for each of the members of the said center, and shall also be authorized to levy a further amount for local expenses as and when it may be deemed advisable.

The remittance to headquarters is thus the same as before, and it is hoped that all fees will be remitted as soon as possible in February in order that the book may contain a complete list of members.
 H. G. LANGLOIS, General Secretary.

Ottawa Center.

The January meeting of the Ottawa Center took place Saturday evening, Jan. 6, in the Y.M.C.A. It took the form of a New Year's frolic and seriousness was thrown to the winds. Everyone had a rather catchy bit of ritual to go through before getting into the room where the festivities took place. The password for the evening was "Gatty Sellars." Some amazing creations supposed to resemble a horse were drawn in the dark, and the

party proved themselves masters of English poetry when, divided into groups, they brought forth several bits of doggerel, singable to certain well-known tunes. All prizes were paid in cash and some people amassed fortunes, but the bank went "bust" before the night was over and the currency was found out to be "phony." The high-light of the evening was a radio program entitled "So You Think You Know Music." All joined in heartily and produced some surprising answers. Later luncheon was served.

MYRON McTAVISH,
 Corresponding Secretary.

London Center.

The London, Ont., Center held its annual election of officers, with a dinner and social evening Jan. 10. The dinner was held at the Grange, which was the home of the late A. D. Jordan. The surroundings at this old home were ideal for a pleasant evening. Games were played, directed by Mrs. Harry Shaw and George Garbutt. C. E. Wheeler and his executive committee were thanked for the successful year they had arranged for the club. Miss Ethel Matthews, retiring secretary, also was praised for her untiring work. The past executive reported a very successful year, with a favorable cash balance and all members in good standing.

New executive committee members elected were:

Honorary Chairman—C. E. Wheeler, F.C.C.O.
 Chairman—T. C. Chattoe, Mus. B., F.R.S.A.
 Vice-Chairman—Theodore Gray.
 Secretary—A. Ernest Harris, A.T.C.M.
 Treasurer—Mrs. Harry Shaw.
 Additional—Major Ivor S. Brake and Dr. Harvey Robb.

On Dec. 14 an outstanding recital was given on the organ at First St. Andrew's by Quinten Maclean, English organist. His playing was very orchestral in style. His interpretation of some of the Bach numbers was exceedingly interesting. Mr. Maclean proved to be a wizard at improvisation and played one number combining four themes submitted by organists at the recital. His numbers were: Fugue, "St. Anne's," Bach; Scherzo, "Midsummer Night's Dream," Mendelssohn; Toccata in A, Purcell; Londonderry Air, arranged by Quinten Maclean; Fantasia in F minor, Mozart; "Fire Charm Music" and "The Ride of the Valkyries," Wagner-Lemare; Toccata, Adagio and Fugue in C major, Bach; "Finlandia," Sibelius-Fricke.

At Knox United the organist, Theodore Gray, presented on Dec. 28 "The Carols of the Nations."

A. ERNEST HARRIS.

Toronto Center.

A jolly evening of fun and entertainment was held at the Gray Gables Inn Jan. 6 by the members of the Toronto Center in lieu of the usual Christmas dinner. The evening was marked by the absence of music, but the wit of the members was exercised in trying to solve musical puzzles presented in picture form. Various composers were suggested, one being Harold Darke, represented by a complete blackout. There was an exceptionally large attendance and everyone had a fine time. The committee which organized this entertainment is to be heartily congratulated on its success.

H. G. LANGLOIS.

Montreal Center.

The monthly meeting of the Montreal Center was held Saturday evening, Jan. 13, in the hall of the First Baptist Church. The success of last year's experiment in the form of a "choral demonstration" made the executive committee feel that there was justification for repeating the effort this season. Wilfred Coulson, organist and choir-master of Chalmers United Church of Canada, Ottawa, and director of the Ottawa Women's Choir, was brought from that city to demonstrate what could be done by a body of singers assembled for the first time, never before having sung as a unit. Two hours of strenuous rehearsal was devoted first to the groundwork of tone production; then problems of rhythm were presented and adequately handled by the forces under Mr. Coulson's baton. These forces were not appropriately balanced as to numbers in the respective parts. The task therefore called for adroit handling. The singers responded

heartily to the conductor's efforts, the result being some beautiful unison and part singing. Considerable time was spent on Orlando Gibbons' "Magnificat" from the Short Service, as well as Warrell's modern arrangement of the Christmas carol "While Shepherds Watched Their Flocks."

Dr. Arthur H. Egerton, chairman of the center, presided.
 GEORGE M. BREWER, Vice-Chairman.

Kitchener Center.

The annual meeting of the Kitchener Center was held at the Walper House Jan. 13. The retiring chairman, Glenn Kruspe, paid respect to the loyalty of the executive and the co-operation of the individual members of the center during the year. W. R. Mason presided for the election of officers. Mr. Kruspe was re-elected chairman, Eugene Fehrenbach vice-chairman and Cecil Walker secretary. Miss Louise Germann succeeds Leonard Grigg as treasurer. Miss Eleanor Miller was appointed social convener.

A lively discussion ensued regarding programs for the year, and the Lenten series of recitals in particular. It was suggested that they be extended to take in the surrounding communities from which we have representation, possibly including Stratford. This and other features will receive further attention by the executive at their first meeting.

Following the meeting Chairman Kruspe showed his moving-pictures, taken abroad, for the benefit of those who had not seen them the preceding year.

Cecil A. Walker, Secretary.

Brantford Center.

A meeting of the Brantford Center was held Saturday evening, Jan. 13, at the Brant Avenue United Church, and was well attended. Chairman A. G. Merriam, A.R.C.O., organist and choir-master of Grace Anglican Church, presided and introduced the guest speaker, Dr. Henri K. Jordan, noted founder-conductor of the Schubert Choir and organist and choir-master of the Brant Avenue United Church, who spoke on "Hymn Singing." In a brief but highly informative address Dr. Jordan spoke of the likes and dislikes of congregations with regard to hymns and the manner in which hymns are interpreted. Old hymns and new and the introduction of new ones as a means of improving congregational singing were points analyzed by the speaker, after which the Brant Avenue Church choir gave a practical demonstration.

Clifford Clark, recently appointed organist and choir-master of Central Presbyterian Church, was heard in a brief recital of the following numbers: Sonata in E flat, Bach; Chorale in B minor, Franck, and "Thou Art the Rock," Mulet. These numbers were finely interpreted and thoroughly enjoyed. After the program the ladies of the Brant Avenue Church choir served refreshments.

Hamilton Center.

The Hamilton Center's Christmas party was a joint event with the members of the Hamilton Music Teachers' Association and was in the form of a dinner-dance in the Scottish Rite Club Jan. 3. It was the first time the music teachers and organists joined forces and tripped

gayly across the dance floor to the strains of music other than that which they are accustomed to impart to the younger generation.

The dinner was presided over jointly by Miss Nellie Hamm, representing the music teachers, and Eric Rollinson, representing the Hamilton Center. It was free from both formality and oratory, although a few words of greeting were spoken by both presiding officers.

A few rounds of bridge followed dinner. It was noted that Paul Ambrose, president of the College, was managing his aces quite as efficiently as he does his cadences and was trouncing all opponents. Several valuable prizes were given. A floor lamp was won by Mrs. Mary Ford Burjaw. Other prizes went to Mrs. Cyril Hampshire, Mrs. Frank Coates, Miss Mary Fisher, Russell Crimp and Howard LeRoy.

Miss Nellie Hamm acted as convener for both organizations, and with her committee members—Harold LeNoury and E. J. Walker as representatives of the Hamilton Center—directed and organized the party.

HARRY MARTIN, Secretary.

Correction.

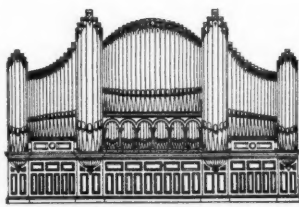
A letter from the Oxford University Press in London directs attention to an error in the list of examination pieces of the C.C.O. as published, stating that the Scherzetto by Whitlock, listed as published by Novello, is an Oxford publication.

**DONALD M. PEARSON WINS
 EASTMAN SCHOOL HONORS**

Donald M. Pearson, organist of the First Church of Christ, Scientist, in Rochester, N. Y., recently presented a recital in his capacity as candidate for the performer's degree from the Eastman School of Music of the University of Rochester. Mr. Pearson, who received the degree of bachelor of music in June, 1939, has a teaching fellowship in the graduate department and is a student in the class of Harold Gleason. His program was accorded an enthusiastic reception by the Rochester audience. It consisted of: Toccata, Adagio and Fugue in C major, Bach; "Nun komm, der Heiden Heiland," Buxtehude; "Noel" ("Grand Jeu et Duo"), d'Aquin; Concerto in F major, No. 5, Handel; Chorale in B minor, Franck; Fantasy for Flute Stops, Sowerby; Fantasy and Fugue on B-A-C-H, Liszt. The press commented favorably on his performance, saying he "played with finished detail, cleancut phrasing, and incisive rhythm."

Besides recital appearances during his four years in Rochester, Mr. Pearson has been heard in radio broadcasts over the N.B.C. network. He has won recognition in oratorio, having accompanied the Eastman School Chorus and various Rochester choral groups.

Mr. Pearson will play Sowerby's "Medieval Poem," a concerto for organ and orchestra, with the Rochester Civic Orchestra as part of his work as a performer at the Eastman School. He is also scheduled to appear in this year's series of organ recitals in Strong Auditorium of the University of Rochester. He has been accepted as a candidate for the artist's degree from the Eastman School. This degree is awarded only to performers of the highest merit.



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RUTH LUTY



RUTH LUTY is a young Philadelphia organist and pianist whose progress has attracted attention from the musical fraternity of the city. She is organist of St. Johannes Lutheran Church and has been heard there in many recitals. Dec. 10 she was the first woman organist to appear in a recital at Egner-Hartzell Memorial Chapel of Muhlenberg College, Allentown, Pa. Her program, appropriate to Christmas, won very favorable criticism. She played: "Nun danket Alle Gott," Karg-Elert; "Noel," Bedell; Toccata, Adagio and Fugue in C major, Bach; Scherzo, Bossi; "Christmas Chimes," d'Antalfy; "Christmas," Dethier; "Christmas in Sicily," Yon; "Will-o'-the-Wisp," Nevin; "Carillon de Westminster," Vierne.

Miss Luty is a native of St. Louis and received all of her musical education in the United States. For several years she has been an artist pupil of Alberto Jonas, the eminent pianist, and in 1938 she made her successful debut as a pianist at Town Hall in New York. Her most recent organ study has been with Dr. Rollo Maitland.

NEW CHAIRMANSHIPS ADDED TO MRS. DUNN'S ACTIVITIES

Mrs. Marion Austin Dunn, the Minneapolis composer for the organ and active organist, has been appointed state music chairman of the Federation of Women's Clubs and state chairman for the 1940 contest for a National Federation march. Mrs. Dunn now holds five chairmanships, all musical, that keep her busy when she is not composing or playing the organ. Her "Christmas Idyl" has appeared on a number of the recent Christmas programs.

At a meeting of Thursday Musical members Jan. 18 Mrs. Dunn read several articles from the November, December and January issues of THE DIAPASON to represent the organ section, there being no organ available. The articles chosen were the editorial on municipal organs, the English letter from a musician in a blackout district, three articles on the work of the Hymn Society, closing with the editorial "Found at Last!"

"There really is so much good material in each DIAPASON that I had a difficult time deciding which articles I would read. At that I am saving three more to read at another meeting of this same group," Mrs. Dunn reports.

Busy Days for Edith E. Sackett.

The busy life of a trainer of youth in church choir work is exemplified in the schedule of Miss Edith E. Sackett of Christ Lutheran Church, Baltimore. Her services and other activities in December and January have included the following:

Dec. 7—Senior choir sang Christmas portions of "The Messiah."

Dec. 19—Radio broadcast over station WFBR on "Music and the Child."

Dec. 24—Musical service, 11 p. m.

Dec. 25—Christmas service, 6 a. m.

Jan. 7—Annual carol service.

Jan. 11—Address to Mothers' Club of Christ Lutheran Church on "Music for the Child in the Home."

Jan. 16—At Wallace Memorial Church, Washington, D. C., supper conference and talk on junior choir work to several junior choir leaders.

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 Corresponding Secretary—Emily S. Perkins, Riverdale-on-Hudson, N. Y.
 Recording Secretary—Marguerite Hazzard, Pelham, N. Y.
 Librarian—William W. Rockwell, D. D., New York.
 Treasurer—Edith Holden, Rock Ridge, Greenwich, Conn.
 Chairman Hymn Festival Committee—Reginald L. McAll, 2268 Sedgwick Avenue, New York.

A large number of members attended the annual meeting of the Hymn Society, held Jan. 22 in its library room at Union Theological Seminary, New York, where its own books of hymnody, together with those of the seminary, form a most comprehensive hymnic library. Here are housed its original manuscripts, including invaluable source material obtained from living authors and composers concerning their hymns and tunes.

The president, the Rev. Philip S. Watters, presided, and the important activities of the society were reviewed by the chairmen of committees. Miss Emily S. Perkins read an account recently received from Frederick J. Gillman of the British Hymn Society, showing that, while its activities are greatly reduced, the preliminary work on the revision of the Julian Dictionary has begun.

Several new names appear among the officers elected. Vice-presidents in place of Dr. Moldenhawer and Dr. Foote are the Rev. Dr. Samuel McCrae Cavert and the Rev. Dr. Paul C. Warren; executive committee members are Robert Wilson Hays and the Rev. Deane Edwards. The president, the Rev. Philip S. Watters, was reelected, as were the other officers. The treasurer's report showed a substantial balance, and Mr. Robertson reported that there are at present 182 members of the society.

At the dinner in the Auburn room at the seminary greetings were brought by Joseph N. Ashton of the Boston Chapter, Mrs. L. H. Date of Evanston, Ill., of the Chicago Chapter, the Rev. John R. Van Pelt, D.D., of Hartford, Mrs. C. H. Sweezy of Middletown, N. Y., William R. Barbour, president of the Fleming H. Revell Company; Ray Brown, instructor of music and organist at General Theological Seminary, New York, and Dr. Lucy W. Markley, the newly-appointed assistant librarian of Union Seminary. The death of Professor Waldo S. Pratt of Hartford, Magistrate James E. Jones of Toronto and the Rev. Leslie G. Davis, all members of the society, and of Miss Elizabeth Vosseller of Flemington, who passed away in 1939, were noted.

After the dinner came a public meeting addressed by the Rev. Canon Louis E. Daniels of Christ Church, Oberlin, Ohio, editor of "Songs of Praise for America." He reviewed tendencies in hymns and tunes in the best modern hymnals. For this he used a dozen illustrations from "Songs of Praise for America" which were highly effective. Harold Haugh, tenor soloist of the Brick Church, sang and led those present in the singing of these hymns, ably accompanied by Mrs. Jan Morton.

An account of the address is being prepared for distribution among those interested and copies will be available shortly.

In this column we can well pay tribute to the late Miss Elizabeth Van Fleet Vosseller's keen interest in the better singing of the best hymns in worship. I well remember listening to one of the sectional rehearsals held by her in that charming upper-room choir school studio of hallowed memory at Flemington, N. J. There was real appreciation of every element in the hymns studied—far more than is obtained in most choir rehearsals. Quickly and without any lost motion the important points of interest and interpretation in hymn text as well as tune were covered. There was no mouthing of long obscure phrases, but the crisp projection through music of a well-understood text. One of the lyrics was "With Happy Voices Singing, O Lord, We Worship Thee." No better motto could have been given for the whole occasion. It was a

**Claire Coci Is Heard
 in Her First Chicago
 Recital at University**

Claire Coci, a new star in the American organ recital firmament, whose fame preceded her from the East, had her Chicago debut under very favorable auspices when she played at Rockefeller Memorial Chapel, University of Chicago, Jan. 23. Miss Coci, young and slight, interpreted a formidable program before a very sizable audience and won approval for her taste in registration and her virility of performance. Her list of offerings consisted of the following: Toccata and Fugue in D minor, Bach; Chorale Preludes, "Herzlich thut mich verlangen" and "Now Rejoice, Ye Christians," Bach; "Prologus Tragicus," Karg-Elert; Toccata (Fifth Symphony), Widor; Fantaisie in A major, Franck; Rondo ("Le Coucou"), d'Aquin; "Noel," Mulet; Prelude and Fugue in G minor, Dupré; Berceuse, Vierne; Finale (First Symphony), Vierne.

Several items on this list deserve special mention. The Karg-Elert "Prologus Tragicus" was played in a manner to bring out all its dramatic content. The numbers by d'Aquin and Mulet were interpreted with artistry and taste and the rollicking Dupré Fugue with clarity and spirit. And there was real brilliancy in the Finale from Vierne's First Symphony, as there was deep feeling in the first of the two Bach chorale preludes.

short rehearsal, with attention at high level and practically full attendance; it was followed by generous and thorough private instruction, both vocal and instrumental. Every scholar is asked to do such private practice.

Flemington is a shrine, but it is more than that. It is a workshop where simple methods of training young people in the art of music in worship have brought uniformly high results. Such training all over the country would revolutionize church singing everywhere.

At this time leaders of parish singing can pay the highest tribute to the beloved founder of the Flemington Choir School by striving for the goal so successfully reached by Elizabeth Vosseller in that average country community. Such programs will require musical leaders with the qualities and vision so richly possessed by her. If every chapter of the A.G.O. gives this its earnest attention and every community organization of clergy fosters such a development the one fitting memorial to this brave enthusiast will take shape, and the ideal for which she prophetically worked will be realized. I can conceive of no finer emphasis in the development of church singing in America for the next twenty years.
 REGINALD L. McALL.

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RUSSELL G. WICHMANN, organist and director at the Shadyside Presbyterian Church in Pittsburgh, and organist of the University of Pittsburgh, did the "pinch-hitting" for Dr. Marshall Bidwell at Carnegie Music Hall Dec. 16, while Dr. Bidwell was recovering from a fracture of his arm. Mr. Wichmann's program was one of contemporary American music and was as follows: "Rejoice, Ye Pure in Heart," Sowerby; "A Rose Breaks into Bloom," Porter; Passacaglia in E minor, Bingham; Sonata in G, Bennett; "Puer Natus Est," Titcomb; "To Martin Luther's Christmas Carol," Gaul; Improvisation on "God Rest You Merry, Gentlemen," Roberts; Christmas Cradle Song, Poister; Toccata on "Vom Himmel hoch," Edmundson.

Exhibit in New Jersey Museum.
An unusual exhibition of contemporary musical instruments was opened at the New Jersey State Museum, Trenton, Jan. 21, and will be continued through Feb. 25. Because of the keen interest shown in an exhibition of early musical instruments last spring, this exhibit has been arranged. It includes instruments used in orchestras of today, besides pianos, organs and electric instruments.

Voice Culture for Choirs.
Amy Ellerman, concert contralto and soloist at the First Presbyterian Church of New York, will conduct a course in voice culture for choirs at the Guilman Organ School of New York beginning Thursday, April 4. This course is designed to give organists fundamental material for developing the tonal resources of their individual choirs.

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RECITALS A SPECIALTY

**Los Angeles Notes;
California Visitors;
Recital by Hartley**

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

Los Angeles, Cal., Jan. 11.—John E. P. Clarke has returned from a short period of study in New York and has taken over his duties as organist and choirmaster at All Saints' Episcopal Church in Pasadena. During his absence his place was taken by Ernest Douglas and it is pleasant to know that the choir admired Mr. Douglas so much that they gave him a fine pipe for Christmas. Mr. Clarke tells me that he enjoyed his work in the big city and can't say enough nice things about Dr. T. Tertius Noble, with whom he studied.

Wilbur Chenoweth has decided to make Los Angeles his home town and spent the first week of the year in going back to Lincoln, Neb., to have his household goods shipped out here. Mr. Chenoweth is organist and choirmaster of the Neighborhood Church in Pasadena and during his absence Ernest Douglas took his place. I understand that Mr. Chenoweth is doing some writing and other musical work for the M.G.M. studios and also coaching some of the motion-picture stars, including his friend Allan Jones.

A first-rate recital was given by Walter E. Hartley at Occidental College Jan. 7. The outstanding numbers were the Fantasia in G minor of Bach, the Pastorale of Franck, which I enjoyed greatly, and the Mulet Toccata, which he played with excellent effect. It was, I believe, the best performance of this work I have ever heard. The other numbers were transcriptions.

I received the greatest surprise of my life when, arriving home from the service on Christmas, I found a package on the doorstep which contained a beautiful fountain pen desk set. It came from the publisher of some of my pieces. I am sure that such a thing has never happened before and I still feel that there has been a mistake somewhere. At the same time it made me feel better than a royalty check would have made me feel.

It was good to hear Irene Robertson on the organ in the First Baptist Church of Hollywood late in December. Miss Robertson designed this organ and, while on the small side, it is most effective and the program was far more enjoyable than the general run of recitals on the larger instruments. Among the composers represented were d'Aquin, Bach, Mauro-Cottone, Pierre, Gaul and Poister. At Miss Robertson's January recital at the First Methodist Church I enjoyed the jolly Scherzo from the Whitlock Sonata. It came off in great style. Other numbers were by Buxtehude, Bach, Haydn, Franck and Saint-Saens.

Dr. Walter Keller and Mrs. Keller are spending a few months in southern California and after Chicago winters they are enjoying it very much. It is cheering to welcome a visiting organist who is not looking for a post. Another visitor here is Chandler Goldthwaite, whom many will remember as one of the finest recitalists fifteen years ago. Poor health resulted in his having to give up active work and for some time he has been living in Arizona.

I hope that every organist who reads this magazine will buy, keep and read Harold W. Thompson's splendid book "Body, Boots and Britches," tales and ballads of up-country America. Here is a book of 530 pages, every page of which is full of good things. I know of no

other book published in the last two decades I would rather keep on my desk, to pick up at odd moments, knowing that here was a sure cure for a fit of the blues.

**ST. PAUL'S AT FLINT, MICH.,
OPENS FOUR-MANUAL ORGAN**

For St. Paul's Episcopal Church at Flint, Mich., this has been an epoch-making season, what with the dedication of the four-manual Aeolian-Skinner organ and the centennial celebration of the parish. The new organ, described fully in THE DIAPASON last July, was opened Dec. 24. There were two services, both attended by large congregations, with the church filled to overflowing in the morning.

A novel feature of this morning service was the fact that Wilfred Layton, organist and choirmaster of the church, played a dual role, being both organist and preacher. For the first time in his life he had the experience of standing in the pulpit and delivering the address—a talk about church music and the new organ in particular. The service music consisted of selections from Handel's "Messiah," including the Overture and the Pastoral Symphony on the organ, and two Bach compositions.

The church's centenary was observed Jan. 14 and 15 and on Sunday evening Mendelssohn's "St. Paul" was sung by the choir.

"Messiah" at Burlington, Iowa.

Under the direction of Juanita M. Jamison the choir of the First Methodist Church of Burlington, Iowa, gave its third annual performance of Handel's "Messiah" on the evening of Dec. 17. The house was packed. A beautiful setting for the performance had been arranged, with stained-glass panel effects across the chancel depicting scenes in the oratorio. These panels were illuminated from the rear and banked with greens and electric candles. The chorus of fifty filled the choir loft. Ten soloists took part. This annual event has become a religious and musical feature of the Christmas season in Burlington under Mrs. Jamison's inspiration.

Kruwel's Choirs on the Air.

J. Max Kruwel's choirs at the Linwood Methodist Church of Kansas City, Mo., received a large amount of favorable publicity at Christmas because of the vesper service Sunday afternoon, Dec. 24, at the church, and an hour's broadcast on Christmas morning over the Kansas City Star station, WDAF. The Star characterized the musical program as brilliant. The vesper program was largely repeated over the air Christmas morning, with the addition of Mozart's "Hallelujah," sung by Mr. Kruwel's sister, Grace Genevieve Kruwel. The choirs are invited to sing at the opening of the new \$50,000 studio under construction for WDAF.

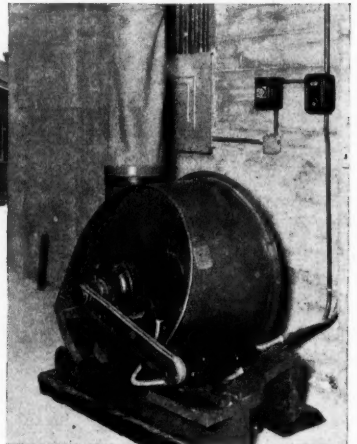
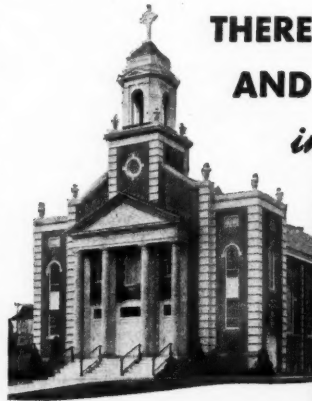
Paul Bentley's Choir on the Air.

On Sunday, Dec. 10, the men and boys of St. Stephen's Liturgical Choir of Pittsburgh, under the direction of Paul Bentley, Mus.M., presented a program on station WMBS at Uniontown, Pa. The occasion was the first anniversary of the Catholic Truth Hour, which is under the leadership of Father Francis J. Kolb, pastor of All Saints' Church, Manton, Pa.

Plays on Hadley Memorial Program.

The second annual concert of the Henry Hadley Foundation in commemoration of the composer's birth took place Dec. 20 at the Academy of Arts and Letters Auditorium in New York City. A program of Hadley's works was presented. Harold Heeremans of New York University was the organist of the evening and played the Entr'acte to "The Atonement of Pan."

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Oberlin Man Writes of "Blackouts" and Organists in Britain

Gloucester, England, Oct. 11, 1939.—Dear Mr. Gruenstein: Oberlin College having very graciously granted me a year's leave of absence for travel and study, I came to England, landing on Aug. 28. It occurred to me that possibly a few random observations might be of some interest to DIAPASON readers.

The first intimation that war might be imminent came when a complete "blackout" of the ship was ordered the night before we landed. However, I refused to believe that war would really come, and set out blithely on my tour of England. I must confess that driving on the left side of the road made me rather nervous and for days I crept along at thirty or thirty-five miles an hour, saying to myself constantly: "Keep left, keep left."

The Liverpool Cathedral was the first place visited (and I climbed to the roof). Only the choir and crossing are completed, but it is already spacious. To Chester in the afternoon and a walk around the old Roman walls and visits to the cathedral and other old churches. Wandering into one of the latter a morning or two after and finding a wedding about to be celebrated I decided to wait and see what English organists played on such occasions, and what did I hear? Bridal Chorus from "Lohengrin," Londonderry Air, Mendelssohn? Yes, believe it or not. Then on down through the beautiful valleys and hills of North Wales—Wrexham with its fine old parish church and the tomb of Elihu Yale, Aberystwyth with its fine beach and university, and so over to Hereford for the Three Choirs Festival, only to learn that it had been canceled just the day before. My chief consolation was the splendid playing of Dr. Percy C. Hull, organist and choirmaster of the cathedral (a magnificent performance of the C minor Prelude of Bach on Sunday) and to walk along the Wye in the twilight and see the massive bulk of the cathedral tower looming against the evening sky undisturbed by any "lower lights," for the town was in complete darkness owing to the "blackout."

From Hereford I came to Gloucester, with its magnificent old Norman cathedral, and have been living with friends who occupy the house in the cathedral close once lived in by S. S. Wesley, Dr. Brewer and all the other organists of the cathedral down to the present. Mr. Sumsion, the present organist, prefers to live in a smaller house. He very graciously permitted me to play the cathedral organ one morning. Rebuilt by Harrison, it still contains many mellow old stops from former years, lovely strings, reed and flute solo stops and a satisfying ensemble. It is ideally placed

on the organ screen between the nave and the choir—ideal, that is to say, for organ tone, but somewhat to the prejudice of the perspective of the interior of the cathedral. Fine performances of the Reubke Sonata and of Bach attest the brilliance and refinement of Mr. Sumsion's playing. He taught theory and composition at Curtis Institute in Philadelphia for two years.

I motored to Winchester one day and had the pleasure of meeting Dr. Rhodes, organist of the cathedral and a most genial gentleman. He played some Elgar and Bach for me on his fine new Harrison, after guiding me about the cathedral and precincts, including the world-famous Winchester College.

I have had the honor and pleasure of meeting several other distinguished English musicians, including Alexander Brent Smith, whose fine "Elegy," in memory of Sir Edward Elgar, was to have been performed at the Three Choirs Festival this year, and Sir Ivor Atkins, the scholarly organist and choirmaster of Worcester Cathedral and editor of Bach's works—especially, in collaboration with his lifelong friend Sir Edward Elgar, of a splendid edition of the "St. Matthew Passion."

Many sandbags around important buildings and memorials, much priceless stained-glass removed to places of safety, "blackouts" every night, much military activity—all these will live in my memory of war-time England, but more vividly the green and peaceful countryside, the mellow beauty of Cotswold villages and the inspiration of a great nation and empire fighting on a lofty moral plane, with no hysteria or hatred, for freedom, truth and justice.

May I take this opportunity to send my heartiest greetings to all my friends of the A.G.O. and especially to those of the Northern Ohio Chapter?

Cordially and sincerely yours,
BRUCE H. DAVIS.

NOTES FROM WASHINGTON; NEWCOMERS AT L.D.S. CHAPEL

By MABEL R. FROST

Washington, D. C., Jan. 18.—In addition to the delightful recitals by Mr. and Mrs. D. Sterling Wheelwright, other special attractions were presented at the Washington Chapel of Latter-Day Saints Christmas week. Calderon Howe was heard in his first Washington organ recital Dec. 27 and G. William Richards Dec. 29. Mr. Howe is a member of the gifted Walter Bruce Howe family. He is a Harvard graduate student and has distinguished himself previously by his diversified talents as a player of the bass viol and such ancient instruments as the recorder and the virginal. Added to this now is the organ. This first "home town" appearance included the first performance of an "Elegy" composed by his mother, Mary Howe. Mr. Williams is from Salt Lake City and was heard last summer by thousands at the San Francisco exposition, where he was organist for the Mormon exhibit.

The Hamline Methodist monthly Sunday evening musicale Jan. 14 featured Lyman McCrary, organist, and John Murphy, tenor.

Dec. 31 saw the first half of the annual exchange by the choirs of the Wash-

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ington L. D. S. Chapel and St. Stephen's and Incarnation Episcopal Church, the program being given by the latter in the Washington Chapel.

A Christmas program to appeal to listeners of all ages marked the second of the Gene Stewart monthly recitals of organ and choral music at Waugh Methodist Church Dec. 20. All three choirs participated. The third of this "third Wednesday" series occurred Jan. 17.

R. Deane Shure, chairman of the annual music week choir festival sponsored by the Washington Federation of Churches, has announced that the following choirs will participate: Augustana Lutheran, First Baptist, New York Avenue Presbyterian, Calvary Baptist, Covenant-First Presbyterian and Washington City Brethren.

The annual presentation of "The Other Wise Man" at Luther Place Memorial Church covered four evenings. Cornelia Kinsella, Marie Little and Mrs. Charles Whitten were the featured organists.

Welcome news is to the effect that Edith Gottwals' recent serious eye operation is to have a happy ending, according to the surgeon. The gradual improvement is to mean complete restoration, and in due time she will return to her post at the Mount Vernon Place Methodist organ. Mildred Mullikin Chapman is acting organist.

Meeting of Detroit Women.

The Woman Organists' Club of Detroit held its monthly meeting Jan. 23 in the Boulevard Temple Methodist Church. Dinner was served and a recital followed. The organists taking part were Gretta Wilson, hostess for the evening and the church's organist; Virginia Jackson, assistant organist, and Helen Zbinden. They were assisted by Frieda Schultz, soprano.

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