

THE DIAPASON

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LARGE ORGAN OPENED IN NEW YORK CHURCH

JOHN GROTH AT THE CONSOLE

Aeolian-Skinner Four-Manual in the Broadway Tabernacle Is Dedicated with Recital on the Evening of Feb. 21.

The new four-manual organ in Broadway Tabernacle Church, Broadway and Fifty-sixth street, New York, recently installed by the Aeolian-Skinner Company of Boston, was opened Wednesday evening, Feb. 21, with a dedicatory recital by John Groth, organist and director of music of the church. Mr. Groth's program included the following compositions: Prelude and Fugue in D major, Bach; Pastorale in A, Guilman; Sonata in C minor, "The Ninety-fourth Psalm," Reubke; "The Bells of St. Anne de Beaupre," Russell; "Canyon Walls," Clokey; "Piece Heroique," Franck; "Solitude on the Mountain," Ole Bull; Toccata from Fifth Symphony, Widor.

Mr. Groth is entering his fourth year as organist at the Broadway Tabernacle Church. His education has been gained principally in America, although he spent two years in study in Europe. He was graduated in 1926 with the degree of master of arts from the College of Fine Arts, Carnegie Institute of Technology, Pittsburgh, where for six years he had studied organ under Dr. Caspar P. Koch. He spent a year in Berlin under Paul Juon and a year in Paris under Widor, Dupré and Libert, and received a diploma from Fontainebleau Conservatory.

Mr. Groth spent one year at Mercersburg Academy, Mercersburg, Pa., as organist and director of music and gave eighty recitals on the new Aeolian-Skinner organ in the million-dollar chapel designed by Ralph Adams Cram. More than one thousand persons regularly attended these performances. Previous to going to the Broadway Tabernacle in 1936 Mr. Groth held a similar position at the New Church, East Thirty-fifth street, New York City. At the Broadway Tabernacle Mr. Groth has developed a choir of sixteen solo voices that is taking an important place in New York's musical life. Every Sunday morning in Lent he is playing fifteen-minute recitals, beginning at 10:45, prior to the service.

The stop specification of the Broadway Tabernacle instrument was published in the December issue of THE DIAPASON.

NEW YORK PHILHARMONIC TO PLAY NOBLE'S WORK AGAIN

Dr. T. Tertius Noble's Introduction and Passacaglia is to be played by the Philharmonic Symphony Orchestra of New York at its concerts March 7 and 8 under the direction of John Barbirolli. This will be the third performance of the work by this organization. The first two performances took place in 1935 and the work made such a hit that the listing on the March program is a result. Dr. Noble's composition has been played to date by the Chicago, Detroit and Seattle symphony orchestras and has been broadcast by the National Broadcasting Company from New York and by the British Broadcasting Corporation from London.

SOWERBY'S NEW CANTATA TO HAVE PREMIERE MARCH 22

On Good Friday evening, March 22, at 8 o'clock, the choir of St. James' Episcopal Church, Chicago, will sing, under the direction of Leo Sowerby, his new cantata, "Forsaken of Man." The cantata was composed last year and was published by the H. W. Gray Company. It appeared Jan. 1, 1940. This will be its first performance. The public is invited to attend this service.

JOHN GROTH AT ORGAN IN BROADWAY TABERNACLE, NEW YORK



BONNET COMING IN AUTUMN FOR TOUR OF THREE MONTHS

Bernard R. LaBerge announces that Joseph Bonnet is coming for a transcontinental tour of America, to begin Sept. 25 in Worcester, Mass., where he will give his first recital. The tour will take place in October, November and December and will cover the United States and Canada.

Mr. Bonnet, who is known to all readers of THE DIAPASON as one of the greatest organists of his time, has not visited America for a number of years and his tour is awaited with keen anticipations.

VIRGIL FOX BUSY WITH TOURS ALL OVER THE CONTINENT

Virgil Fox will give a recital in St. Bartholomew's Church, New York City, March 13, at the invitation of Dr. David McK. Williams, and will be heard in the following program: Sarabande, Bausstetter; "Fond d'Orgue," Marchand; Chorales, "Nun freut Euch" and "Komm, süsser Tod," Bach; Trumpet Tune and Air, Purcell; Passacaglia, Bach; Symphony No. 5, Widor (complete).

Mr. Fox has had a winter recital season that has taken him all over the continent, and he will return to the East just in time for the New York recital. On Feb. 13 he played at the Church of St. Andrew and St. Paul in Montreal. This was followed by a Western tour, with the following appearances:

- Feb. 15—Park Central Methodist Church, Buffalo.
- Feb. 17—Eaton Auditorium, Toronto, Ont.
- Feb. 18—First Presbyterian Church, Jamestown, N. Y.
- Feb. 20—Rockefeller Chapel, University of Chicago.
- Feb. 22—State Teachers' College, Minot, N. D.
- Feb. 25—First M. E. Church, Topeka, Kan.
- Feb. 27—Municipal Auditorium, Memphis, Tenn.
- Feb. 29—Pro-Cathedral, Kilgore, Tex.
- March 2—First M. E. Church, Wichita Falls, Tex.
- March 4—Trinity Cathedral, Little Rock, Ark.

March 5—First M. E. Church, Fort Worth, Tex.

Later in March Mr. Fox will go on a Southern tour, playing March 27 at the First Presbyterian Church of Laurel, Miss., and March 28 at the Alabama State College for Teachers in Montevallo, following which he will concertize for two weeks in Georgia and Alabama. For April he has booked the following recitals:

- April 9—Municipal Auditorium, Washington Court House, Ohio.
- April 21—Wilmington, Del.
- April 30—Duke Chapel, Durham, N. C.

ASPER HEARD IN FIFTEEN WESTERN CITIES ON TOUR

Frank W. Asper, Mus.D., F.A.G.O., organist of the Mormon Tabernacle in Salt Lake City, has just returned from a recital tour on which he carried the gospel of good organ music to the out-of-the-way places. He was received with enthusiasm when he gave programs in fifteen towns and cities in Arizona, New Mexico and Texas. Dr. Asper returned home the last week of February. His list of recitals includes appearances in the following places:

- Jan. 12—High School, Phoenix, Ariz.
- Jan. 13—Latter Day Saints' School, Prescott, Ariz.
- Jan. 16—First Presbyterian Church, Deming, N. Mex.
- Jan. 19—Scottish Rite Cathedral, El Paso, Tex.
- Jan. 21—First Presbyterian Church, Carlsbad, N. Mex.
- Jan. 25—First Methodist Church, Hobbs, N. Mex.
- Jan. 26—Hardin-Simmons University, Abilene, Tex.
- Jan. 28—First Methodist Church, Lamesa, Tex.
- Jan. 30—First Baptist Church, San Angelo, Tex.
- Feb. 5—Baylor University, Waco, Tex.
- Feb. 6—First Baptist Church, Cleburne, Tex.
- Feb. 8—Austin College, Sherman, Tex.
- Feb. 9—First Methodist Church, Arlington, Tex.
- Feb. 13—Polk Street Methodist Church, Amarillo, Tex.
- Feb. 14—Shrine Auditorium, Oklahoma City, Okla.

NEW ORGAN INSTALLED IN DERBY CATHEDRAL

COMPLETED IN FACE OF WAR

Work of John Compton Company—Entire Instrument Is Enclosed Except Two Pedal Stops—Opening Recital by G. Thalben-Ball.

In the face of war conditions, the great organ at Derby Cathedral in England has been completed by the forces of the John Compton Organ Company, Limited, of London and on Dec. 16 G. T. Thalben-Ball, Mus.D., F.R.C.O., A.R.C.M., organist of the Temple Church in London, played the opening recital. Previously the instrument had been heard at the centenary of the cathedral, when it was played by Heath Gracie, organist of the cathedral.

The organ stands in the west gallery, and the console is placed in the chancel. Two wind-chests and 1,535 pipes from the old instrument have been retained, most of them being revoiced. The solo organ is entirely new. The choir has an extended dulciana rank added, but is mostly from the old organ. The swell reeds are new, and so is the entire great. The pedal originally consisted of open wood, bourdon and trombone.

The entire organ is enclosed, except the pedal open wood and 32-ft.

The fine old case is to be carefully extended in keeping with the original, but this work has had to be postponed.

Following is the stop specification of the cathedral organ, and while the number of pipes for each register is not given by the builders, it can be calculated, as any derivation is indicated:

- GREAT ORGAN.
1. Double Open Diapason, 16 ft.
 2. First Diapason, 8 ft.
 3. Second Diapason, 8 ft.
 4. Third Diapason, 8 ft.
 5. Hohlflöte, 8 ft.
 6. Dulciana, 8 ft.
 7. First Octave, 4 ft.
 8. Second Octave, 4 ft.
 9. Twelfth, 2 2/3 ft.
 10. First Fifteenth, 2 ft.
 11. Second Fifteenth, 2 ft.
 12. Cymbale, 2 to 4 ranks.
 13. Plein Jeu, 2 to 6 ranks.
 14. Contra Posauone, 16 ft.
 15. Posauone, 8 ft.
 16. Clarion, 4 ft.
- SWELL ORGAN.
1. Bourdon, 16 ft.
 2. Open Diapason, 8 ft.
 3. Sallcional, 8 ft.
 4. Voix Celeste (tenor C), 8 ft.
 5. Stopped Diapason, 8 ft.
 6. Principal, 4 ft.
 7. Waldflöte, 4 ft.
 8. Flageolet, 2 ft.
 9. Cymbale, 4 ranks.
 10. Contra Fagotto, 16 ft.
 11. Trumpet, 8 ft.
 12. Fagotto, 8 ft.
 13. Hautboy, 8 ft.
 14. Clarion, 4 ft.
- CHOIR ORGAN.
1. Contra Dulciana, 16 ft.
 2. Open Diapason, 8 ft.
 3. Gemshorn, 8 ft.
 4. Hohlflöte, 8 ft.
 5. Dulciana, 8 ft.
 6. Vox Angelica, 8 ft.
 7. Lieblich Gedeckt, 8 ft.
 8. Dulcet, 4 ft.
 9. Open Flute, 4 ft.
 10. Stopped Flute, 4 ft.
 11. Twelfth, 2 2/3 ft.
 12. Nazard, 2 2/3 ft.
 13. Fifteenth, 2 ft.
 14. Flautino, 2 ft.
 15. Tierce, 1 3/4 ft.
 16. Acuta, 2 ranks.
 17. Double Clarinet (from Solo), 16 ft.
 18. Clarinet (from Solo), 8 ft.
 19. Orchestral Oboe (from Solo), 8 ft.
- BOMBARDE ORGAN.
- (On Choir manual, mainly from Great.)
1. First Diapason, 8 ft.
 2. Octave Diapason, 4 ft.
 3. Plein Jeu, 5 ranks.
 4. Cymbale, 2 to 8 ranks.
 5. Contra Posauone, 16 ft.
 6. Posauone, 8 ft.

March 1 40

7. Tromba, 8 ft.
8. Clarion, 4 ft.
9. Tuba, 8 ft.

SOLO ORGAN.

1. Viole d'Orchestre, 8 ft.
2. Violes Celestes (to Gámüt G), 8 ft.
3. Concert Flute, 8 ft.
4. Viola, 4 ft.
5. Violes Celestes, 4 ft.
6. Harmonic Flute, 4 ft.
7. Viole Fifteenth, 2 ft.
8. Harmonic Piccolo, 2 ft.
9. Bassoon (tenor C), 16 ft.
10. Clarinet, 8 ft.
11. Orchestral Oboe, 8 ft.
12. Tuba, 8 ft.
13. Tuba Clarion, 4 ft.

PEDAL ORGAN.

1. Subbass (to EEEE), 32 ft.
2. Open Wood, 16 ft.
3. Diaphone, 16 ft.
4. Contra Bass, 16 ft.
5. Bourdon, 16 ft.
6. Echo Bourdon, 16 ft.
7. Dulciana (Choir), 16 ft.
8. Octave Wood, 8 ft.
9. Flute, 8 ft.
10. Dulciana (Choir), 8 ft.
11. Super Octave Wood, 4 ft.
12. Octave Flute, 4 ft.
13. Contra Trombone (compound bass), 32 ft.
14. Fourniture, 4 ranks.
15. Trombone, 16 ft.
16. Fagotino (Great), 16 ft.
17. Fagotto (Swell), 16 ft.
18. Clarinet (prepared; Solo), 16 ft.
19. Tromba, 8 ft.
20. Clarion, 4 ft.

The great, choir and pedal organs, excepting the pedal open wood and its derivations, are enclosed in a general swell chamber. The swell and solo organs are enclosed in separate swell-boxes.

Mr. Thalben-Ball's program for the opening recital included the following compositions: Fantasia in G, Bach; Air with Variations, Festing; Fantasia and Fugue in G, Parry; Andante in F, Dussek; Chorale Preludes, "Adorn Thyself, Dear Soul," Paul Krause, and "Now Thank We All Our God," Karg-Elert; Air and Allegro, Stanley; Fantasia and Fugue on B-A-C-H, Liszt; "Chanson," Edward Shippen Barnes; "Air Varié," Durufé; "Elfies," Bonnet; Finale (Suite), Dupré.

RIDGELY NOW IN CHARGE OF
NEW YORK MÖLLER OFFICE

H. M. Ridgely has been appointed manager of the New York offices of M. P. Möller, Inc., in the Waldorf-Astoria Hotel, with jurisdiction over the north Atlantic area from the Chesapeake to Canada and including eastern New York and Pennsylvania.

For much of his fourteen years' association with the Möller company Mr. Ridgely has covered Philadelphia and home office territory, with residence in Philadelphia and more recently in Hagerstown. An organist, as well as an experienced organ builder, he has been a member of the A.G.O.

Associated with Mr. Ridgely will be Charles Boehm in the New York office and John H. Hose in Philadelphia, occupying the office opened by Mr. Ridgely in the Architects' Building some years ago.

Albert E. Whitam, formerly in charge of the New York office, moves to Hagerstown as a sales representative from the home office.

DR. LESTER AND HIS PASTOR
PRESENT THE WAGNER RING

Highlights of Wagner's Ring cycle are being presented at the New First Congregational Church, Chicago, by Dr. William Lester, organist, and the Rev. Oswald W. S. McCall. The first two operas were given in January. "Siegfried" was presented Feb. 25 and "Götterdämmerung" is to be interpreted March 31. Dr. Lester first plays the *motifs* and then interprets the score while Dr. McCall gives a recitation of the libretto.

Claire Coci Transcontinental Tour.

Claire Coci will finish her transcontinental tour of twenty-six dates on March 24. She will have appeared in the following cities: Gainesville, Fla., Augusta, Ga., Raleigh, N.C., Baltimore, Bristol, Va., Chicago, Little Rock, Ark., Fort Worth, Austin, Tex., Baton Rouge, La., Los Angeles, Oakland, Cal., Stockton, Cal., Medford, Ore., Portland, Ore., McMinnville, Ore., Bend, Ore., Seattle, Portland (second appearance), Twin Falls, Ida., Omaha, Milwaukee, Rochester, N. Y., Montreal, Ann Arbor and Hanover, N. H.

FRANK HARVEY COLBY
DIES IN LOS ANGELES

EDITOR ALSO AN ORGANIST

Had Conducted the Pacific Coast
Musician Since 1911 and for
Twenty-five Years was Organ-
ist of St. Vibiana Cathedral.

Frank Harvey Colby, prominent Los Angeles organist and composer, and for many years editor and publisher of the *Pacific Coast Musician*, the only musical paper issued west of the Rocky Mountains, died Feb. 15 at his home in the Pacific coast city. He had been ill for several weeks, but was believed to be well on the way to recovery when he was seized with a sudden heart attack. Mr. Colby, who had the respect and affection of the organ fraternity of California, was at St. Vibiana Cathedral for twenty-five years, this being his last active organ work.

Funeral services were held Feb. 19 at Brazeel Brothers' Mortuary. Clarence Mader played two of Mr. Colby's organ pieces, "Fantasy" and "By the Sea," at Mrs. Colby's request. Miss Mildred Weyland sang "Destiny," words and music by Colby, and Charles Hayes sang "Vale" and Franck's "Panis Angelicus." Honorary pallbearers were Ernest Douglas, Dudley Warner Fitch, Risser Patty, Richard Drake Saunders, R. Vernon Steele and David Bruno Ussher.

Mr. Colby was born in Milwaukee, Wis., Sept. 1, 1867. In the late eighties he was graduated from the New England Conservatory of Music, where he studied organ for four years under the late Henry M. Dunham, theory under Louis C. Elson, composition under Carl Zerrahn, George Chadwick and Frederick Archer and piano under Otto Bendix, a pupil of Liszt. Returning to Milwaukee, Mr. Colby was successively organist at the First Unitarian Church, the Grand Avenue Congregational and St. John's Catholic Cathedral.

In 1887 Mr. Colby made a trip to Los Angeles, as a tourist eager to see America first. He was deeply impressed with the coast, and evidently the people on the coast were impressed with him, for he was offered the post of organist at Simpson Tabernacle, then the largest church in Los Angeles. For a number of years he played at Unity Church, now the First Unitarian. In the summer of 1907 he went to St. Vibiana Catholic Cathedral. When the Venice Auditorium was opened in 1906 he was appointed its organist and gave a series of recitals there throughout the summer. This auditorium and its excellent organ later were destroyed by fire.

For a number of years Mr. Colby was musical critic of the *Los Angeles Times*. Then for eight years he was dramatic critic of the *Express*. In 1911 he was engaged to edit the *Pacific Coast Musician*, founded at that time. The next year he took over management of the publication in partnership with Oscar Prybil. On the death of Mr. Prybil in 1922 he succeeded him and became both publisher and editor.

Mr. Colby was a past dean of the Southern California Chapter of the American Guild of Organists.

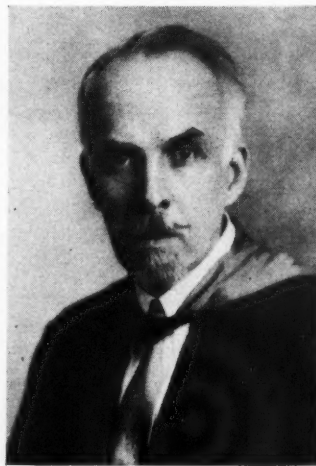
In 1898 Mr. Colby married Miss Delphine Todd, a gifted young southern California singer. She died in 1908. Mr. and Mrs. Colby were the parents of a son, Harvey Todd Colby.

In 1911 Mr. Colby married Miss Myrtle Prybil, who survives him. She had been soprano at the Fountain Park Congregational Church, St. Louis, and from the time of her marriage was soprano soloist at the Cathedral of St. Vibiana.

BIGGS TO PLAY SOWERBY
CONCERTO IN CINCINNATI

E. Power Biggs of Cambridge, Mass., who returned home in February from an extended recital tour on which he played in the South, on the Pacific coast and at various intermediate places, has been engaged to play Dr. Leo Sowerby's Organ Concerto with the Cincinnati Symphony Orchestra March 29 and 30. Eugene Goossens conducting. Mr. Biggs was heard by large and enthusiastic audiences throughout his transcontinental tour, as indicated by reports published in this and previous issues.

GEORGE W. WESTERFIELD

GEORGE W. WESTERFIELD
TAKEN BY DEATH IN NEW YORK

George W. Westerfield, F.A.G.O., who for eighteen years was organist of the Church of St. Mary the Virgin in New York City, died at his home Feb. 22 after two days' illness with acute bronchitis.

Mr. Westerfield was born in what is now Greenwich Village, in the metropolis, and in his youth showed talent alike for music and painting. As a boy he joined the choir of St. Luke's Parish Church and soon played for some of the services. During this period he was pursuing his art studies at the National Academy of Design and some of his work was accepted for exhibition in the galleries.

When St. Luke's moved to its new church Trinity Parish took over the old building as St. Luke's Chapel and Mr. Westerfield became the bass soloist and a few months later went to his first organ position at the Church of the Holy Comforter. While in this position he studied the organ with Dr. Gerrit Smith, organist of the South Reformed Church. After six years Mr. Westerfield resigned to become assistant to Clement R. Gale, then organist of Calvary Church.

The following Christmas Mr. Westerfield became organist and choirmaster of St. Clement's Church in the Washington Square district, where he remained until after the old edifice had been condemned by the city building department. His engagement at St. Mary's began in the fall of 1919. In 1904 Mr. Westerfield passed the F.A.G.O. examination.

Mr. Westerfield married Grace A. Kleppé, who had been the contralto soloist of one of his choirs. Of this union were born two children, a girl who passed away during early childhood, and a boy, George W., Jr. In 1921 he lost his first

IN THIS MONTH'S ISSUE

John Groth is at the console for the dedication of the large new Aeolian-Skinner organ in the Broadway Tabernacle, New York City.

New organ in Derby Cathedral, England, built by John Compton, is described.

Douglas Moore pays tribute to Charles Tournemire, his former teacher, and tells of his contacts with the noted French composer and improver.

Dr. Albert Ham, founder and honorary president of the Canadian College of Organists, died in Brighton, England.

Frank H. Colby, editor of the *Pacific Coast Musician* and for twenty-five years organist of St. Vibiana Cathedral in Los Angeles, is dead.

Fifth installment is presented of J. B. Jamison's treatise on the tonal design of the organ.

Ernest M. Skinner pleads for beauty of tone color in the organ.

THE DIAPASON.

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wife, and eight years later (1929) he married Louise Estelle Bedell, mother of Robert Leech Bedell, organist of the Brooklyn Museum Sunday afternoon recitals, organist-choirmaster of St. Ann's, Morrisania, and a well-known composer.

Mr. Westerfield devoted a part of his time to the interests of the organ power division of the Spencer Turbine Company of Hartford, Conn., whose representative for the metropolitan district he had been for many years.

Death Takes Louis Hannweber.

Louis Hannweber, a veteran New York organist, whose home was in Forest Hills, Queens, and who retired in 1915 as superintendent of the Tiffany & Co. factory in New Jersey, died Feb. 21 in Mary Immaculate Hospital, Jamaica, N. Y., after a long period of failing health, at the age of 71. For the last twenty-five years Mr. Hannweber had been organist of St. Bridget's Catholic Church, Ridgewood, Queens, and for the preceding twenty-five years he was organist of St. Cecilia's Church, Greenpoint, Brooklyn. His widow, Rose, three sisters and two brothers survive.

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**Nita Akin, in New York
Recital, Wins Praise
by Her Performance**

NITA AKIN



Nita Akin, whose growing reputation has made her work as a recitalist known far beyond her home city of Wichita Falls, Tex., and who has been on an Eastern tour in February, was heard in her debut New York appearance on the afternoon of Feb. 11, when she was invited to play the "hour of organ music" made famous by Dr. T. Tertius Noble at St. Thomas' Church. Mrs. Akin was heard by a goodly congregation, including a number of organists of the metropolis. She presented a program of varied staple classics, none the less interesting for all its familiarity. Among the compositions played were the Toccata and Fugue in D minor of Bach, the Chorale in A minor of Franck, the Chorale Prelude on "St. Kilda" of Dr. Noble and the Prelude and Fugue on "B-A-C-H," Liszt.

Mrs. Akin's playing of the opening Bach numbers was strong and vigorous, at the same time showing profound musicianship in delicate phrasing. In some of the lighter selections there was nobility of expression based on a firm technique and a faultless sense of rhythm. The concluding number of Liszt once again exemplified Mrs. Akin's command of difficult passages for both manuals and pedal. It was noticed that she lacked sufficient knowledge of the fine Skinner organ at her disposal to insure always smooth dynamic proportion. However, her inherent qualities of fine musicianship more than compensated for this.

The complete program was as follows: Toccata and Fugue in D minor and Chorale Preludes, "O Sacred Head Now Wounded" and "In Thee Is Gladness," Bach; Reverie Improvisation on Tune "Picardy," Bedell; "Ronde Francaise," Boellmann; Chorale in A minor, Franck; Chorale Prelude, "St. Kilda," Noble; "Divertissement," Vierne; "Ave Maria," Guilman; Prelude and Fugue on "B-A-C-H," Liszt.

Mrs. Akin was heard Feb. 17 at Phila-

delphia on the new Möller organ in the Overbrook Presbyterian Church. Her offerings at this recital included: "Pag-eant," Sowerby; Reverie Improvisation on the Tune "Picardy," Bedell; Toccata, Farnam; Toccata and Fugue in D minor, Bach; "Ronde Francaise," Boellmann; "The French Clock," Bornschein; "Ave Maria," Guilman; Prelude and Fugue on the Name "Bach," Liszt.

Gives Klein's Dance Symphony.

"A Symphony for the Dance," a composition for the modern dance in six movements, by John M. Klein, the Columbus organist, had its second performance Jan. 16 at the Columbus Gallery of Fine Arts for the American University Women. It was performed by Stella Becker and her modern dance group, who introduced it for the first time last May. Mr. Klein has been working on the score for over two years and expects to complete it during the next year.

Another Educational Institution will now be added to the already long list of important Aeolian-Skinner installations.

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Haverhill, Massachusetts

3 Manuals 39 Stops

Musical Director—FREDERICK JOHNSON

This instrument is to be installed during the summer.

Favorite Anthems

FOR MIXED VOICES

- GREATER LOVE HATH NO MAN..... John Ireland .20
- TURN BACK O MAN..... Gustav Holst .20
- AT THY FEET..... J. S. Bach .12
- WHEN THE SON OF MAN SHALL COME... C. Lee Williams .15
- ONWARD, YE PEOPLES!..... Jean Sibelius .15
- CHRIST OF THE FIELDS AND FLOWERS... Harvey Gaul .15
- SPIRIT OF GOD..... Powell Weaver .15
- THE EIGHTY-SECOND PSALM..... Ferdinand Dunkley .15
- GOD, CREATION'S SECRET FORCE..... Philip James .16
- ALLELUIA (from Cantata "For Us a Child Is Born")
..... J. S. Bach .12

Easter Anthems and Carols

FOR MIXED VOICES

- AN EASTER SALUTATION..... Alfred H. Johnson. 15
- TRIUMPH (with Baritone Solo)..... Alan Floyd .15
- HUNGARIAN BOYS' EASTER CAROL..... Harvey Gaul .16
S.A.T.B. with Children's Chorus, or Solo Voice
- EASTER CAROL OF THE THREE ORPHANS... Harvey Gaul .15
S.A.T.B. with Children's Chorus, or Solo Voice

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DR. ALBERT HAM, NOTED CANADIAN, DIES ABROAD

HONORARY HEAD OF C.C.O.

Was for Thirty-six Years at St. James' Cathedral, Toronto—One of the Founders of Canadian Organization of Organists.

Dr. Albert Ham, for thirty-six years organist and choirmaster of St. James' Cathedral, Toronto, Ont., and the first president of the Canadian College of Organists, died Feb. 4 in Brighton, England, at the age of 83 years. He had been living in retirement in Brighton since 1928, when he relinquished his post at St. James' Cathedral.

Albert Ham was born in Bath, England, and was graduated in music from Trinity College, Dublin. He enjoyed a distinguished career as an organist in English cities before coming to Canada. In 1897 he was appointed organist and choirmaster of St. James' Cathedral, Toronto, and his boy choir there was considered one of the best in America. He was dean of the faculty of music at Bishop's University, Lennoxville, Que.; member of the caput of Trinity College, London, and professor of singing and member of the senate, Conservatory of Music, Toronto University. He received the doctor of music degree from the University of Toronto.

Dr. Ham was Toronto examiner for the Royal Academy of Music and the Royal College of Music, London. While in Toronto he founded the famous National Chorus, one of the finest groups of unaccompanied singers ever to perform in Canada, and conducted the chorus for twenty-five years. He was president of the Toronto Clef Club; government inspector for the Ontario School for the Blind; president of the Empire Club in 1915-16, and one of the founders of the Canadian College of Organists and at his death honorary president.

As a composer Dr. Ham is best known for his cantatas, particularly "The Solitudes of the Passion." He also composed marches for orchestra and military band and dedicated his "Imperium et Unitas" to the late Lord Strathcona and "Marche Canadienne" to Hon. Howard G. Ferguson, former premier of Ontario. His works were often played by the Coldstream, Grenadier and Irish bands.

Perhaps Dr. Ham's chief musical delight was in training voices for unaccompanied singing. He wrote two outstanding text-books, the "Boy's Voice and Its Culture" and "Outlines of Musical Form."

In 1911 Dr. Ham went to London to take part in the coronation service for King George V. and Queen Mary. In appreciation of his many years of work the National Chorus recently commissioned Owen Staples to paint Dr. Ham's portrait, which was presented to him.

Dr. Ham is survived by his widow and two sons, the Rev. Cyril Ham, also living in England, and Percy Ham of Montreal.

HARVEY B. GAUL TO DIRECT THREE-DAY BACH FESTIVAL

A three-day Bach festival will be held March 31 and April 1 and 2 at Calvary Church in Pittsburgh, under the direction of Dr. Harvey B. Gaul, to commemorate the 255th anniversary of Bach's birthday in March, 1685. The first night will be choral night, when three Bach cantatas will be sung. Miss Valentina Woshner will give a Bach recital. The second night E. Power Biggs of Harvard University will play a program of Bach's lesser-known organ works. The third night will be orchestra night, when the Pittsburgh Civic String Orchestra will play a program of Bach string compositions, supplemented by solos from the viola and cello concertos.

Lenten musical services at Calvary Church include Stainer's "The Crucifixion," Pergolesi's "Stabat Mater," Rheinberger's "Stabat Mater," with the accompaniment of the Pittsburgh Civic String Orchestra, the orchestra playing works of Mozart, Rheinberger and Guillemant; Dubois' "Seven Last Words," Rossini's "Stabat Mater" and, on Good Friday night, Brahms' "German Requiem," with the accompaniment of the Pittsburgh Federal Symphony Orchestra.

BERTHA M. JAGGER



DID YOU EVER HEAR of an organist who received checks for \$1,066,882.22, made payable to her? We didn't either. So THE DIAPASON is now about to give you something that will classify as news.

Mrs. Bertha M. Jagger has just retired as organist of St. Paul's Episcopal Church in Kansas City, Kan., after an uninterrupted service of twenty-four years, and has been made organist emeritus. Mrs. Jagger will continue, however, as city treasurer of Kansas City, a position she has administered for a quarter of a century. In these twenty-five years she has handled millions of dollars in public funds. Her work as organist has been what she describes as her recreation. The check to which reference has been made was one from the Federal Reserve Bank of Kansas City, Mo., in exchange for an issue of city bonds.

At a meeting in January the vestry of St. Paul's Church made Mrs. Jagger organist emerita. A gift from the parish and its organizations of a gold brooch with a diamond setting has been presented to her, with a framed illuminated testimonial signed by the rector and vestry, reading as follows:

"Testimonial to Bertha M. Jagger, organist, St. Paul's Church, Kansas City, Kan.

"Whereas, Bertha M. Jagger has completed twenty-four years of service to the parish as its able and honored organist;

"Therefore, be it resolved, that in her retirement as active organist her consecrated services be recognized in the minutes of the vestry, that she be herewith created organist emerita of St. Paul's Church, and that the thanks and appreciation of the parish be extended to her for a long and successful service."

Goes to Albany Cathedral.

Stanley B. Murdock has been appointed acting organist and choirmaster of the Cathedral of All Saints, Albany, N. Y. Mr. Murdock, who is an organ pupil of Ernest White and who has studied choir training with David McK. Williams, formerly was organist of the United Presbyterian Church, Oneonta, N. Y.

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Following is the list of additional installations—

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United States Military Academy, West Point, N. Y.....	1—four-manual	1—two-manual	Penn Hall School, Chambersburg, Pa.....	1—three-manual	1—two-manual
Sherwood School of Music, Chicago, Ill.....	2—four-manual	2—two-manual	Chicago Musical College.....	1—four-manual	1—two-manual
Catawba College, Salisbury, N. C.....	1—three-manual	1—two-manual	Madison College, Harrisonburg, Va.....	1—four-manual	1—two-manual
Wilson College, Chambersburg, Pa.....	1—four-manual	1—two-manual	Brenau College, Gainesville, Ga.....	1—three-manual	1—two-manual
Lebanon Valley College, Annville, Pa.....	1—four-manual	2—two-manual	Pomona College, Claremont, Cal.....	1—four-manual	1—two-manual
Susquehanna University, Selingsgrove, Pa.....	1—three-manual	2—two-manual	Pennsylvania State College, State College, Pa.....	1—three-manual	1—two-manual
Bethany College, Lindsborg, Kansas.....	1—three-manual	2—two-manual			

OTHER FOUR-MANUALS

College of Emporia.....	Emporia, Kansas
New York Military Academy.....	Cornwall New York
St. Charles Borromeo Seminary.....	Philadelphia Pa.
Industrial Arts College.....	Denton, Texas
Central High School.....	Newark, New Jersey
College of the City of New York.....	New York, New York
Carl Schurz High School.....	Chicago, Illinois

OTHER THREE-MANUALS

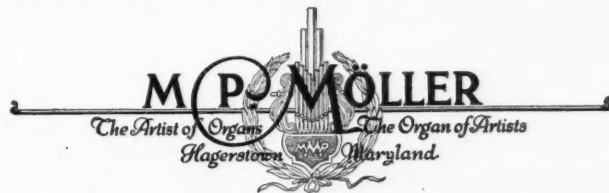
Frankford High School.....	Philadelphia, Pa.
Illinois College of Music.....	Chicago, Illinois
Conservatory of Music.....	Cincinnati, Ohio
State Teachers College.....	Cedar Falls, Iowa
Junior High School.....	Sandusky, Ohio
Emmanuel College.....	Berrien Springs, Mich.
University of Nebraska.....	Lincoln, Nebraska
Presbyterian College.....	Charlotte, N. C.
Lawrenceville School.....	Lawrenceville, N. J.
Wesleyan College.....	Macon, Georgia
Hollins College.....	Hollins, Virginia
School for Blind.....	Pittsburgh, Pa.
State Normal School.....	Slippery Rock, Pa.
Washington High School.....	Milwaukee, Wis.
University of Virginia.....	Charlottesville, Va.
State A. & M. College.....	Orangeburg, S. C.
Beaver College.....	Jenkintown, Pa.
Williamsport High School.....	Williamsport, Pa.
Hood College.....	Frederick, Md.
St. Agnes Conservatory.....	Memphis, Tenn.
Gustavus Adolphus College.....	St. Peter, Minn.
State Normal School.....	Denton, Texas
Englewood High School.....	Chicago, Ill.
Peabody Institute.....	Baltimore, Md.
College of Music.....	Cincinnati, Ohio
College for Women.....	Greensboro, N. C.
Musical Institute.....	Pittsburgh, Pa.
Georgia State College.....	Milledgeville, Ga.
Lindblom High School.....	Chicago, Ill.
Conservatory of Music.....	Arlington, N. J.
Seabury-Western Theological Seminary.....	Evanston Ill.
Howard University.....	Washington, D. C.
University of West Virginia.....	Morgantown, W. Va.
Northeast High School.....	Philadelphia, Pa.
State Teachers College.....	Valley City, N. D.
Kalamazoo College.....	Kalamazoo, Mich.
United States Naval Academy.....	Annapolis, Maryland
Pennsylvania Institute for Blind.....	Philadelphia, Pa.
Hanover College.....	Hanover, Pa.
St. Joseph's College.....	Chestnut Hill, Pa.

OTHER TWO-MANUALS

West Philadelphia High School.....	Philadelphia, Pa.
Illinois College of Music.....	Chicago, Ill.
Conservatory of Music.....	Cincinnati, Ohio
Conservatory of Music.....	Oberlin, Ohio
Syracuse University.....	(3) Syracuse, New York
Beaver College.....	Jenkintown, Pa.
College of Music.....	Cincinnati, Ohio
College for Women.....	Greensboro, N. C.
McPhail Music School.....	(3) Minneapolis, Minn.
Fisk University.....	(2) Nashville, Tenn.
Capital University.....	(2) Columbus, Ohio
Concordia Teachers College.....	(2) River Forest, Ill.
Bluffton College.....	Bluffton, Ohio
Musical Institute.....	San Antonio, Texas
State Normal School.....	Greensboro, N. C.
Ogontz School.....	Royal, Pennsylvania
Colorado College of Divine Science.....	Denver, Colorado
Miami University.....	Miami, Florida
Asheville Boys School.....	Asheville, N. C.
St. Joseph's R. C. School.....	Gravelsake, Ill.
Eufaula High School.....	Eufaula, Ala.
St. Hedwig's Industrial School.....	Niles, Illinois
Women's College.....	Montgomery, Alabama
Conservatory of Music.....	Austin, Texas
State College for Women.....	Tallahassee, Florida
Rollins College.....	Winter Park, Florida
Bucknell University.....	(2) Lewisburg, Pa.
Mission School.....	Santa Clara, Cal.
St. Bonaventure's College.....	Sturtevant, Wis.
Lawrence College.....	Appleton, Wis.
California Christian College.....	Los Angeles, Cal.
Conservatory of Music.....	Little Rock, Ark.
Women's College.....	Greensboro, N. C.

Irving College.....	Mechanicsburg, Pa.
Palmer College.....	DeFuniak Springs, Fla.
Notre Dame Institute.....	Baltimore, Md.
Otterbein University.....	Westerville, Ohio
Lutheran Theological Seminary.....	St. James, Maryland
Shattuck School.....	Faribault, Minn.
Notre Dame Seminary.....	New Orleans La.
Wilbraham Academy.....	Wilbraham, Mass.
St. Catherine's High School.....	Racine, Wis.
Conservatory of Music.....	Wheeling, W. Va.
Academy for Blind.....	Macon, Georgia
Reformed Theological Seminary.....	Lancaster, Pa.
St. Joseph's Seminary.....	Grand Rapids, Mich.
St. Elizabeth's Academy.....	St. Louis, Mo.
Conservatory of Music.....	San Antonio, Texas
St. James School.....	St. James, Maryland
Hay School of Music.....	Gettysburg, Pa.
St. Mary's Academy.....	Leavenworth, Kan.
Knox Conservatory of Music.....	Galesburg, Ill.
Phillips University.....	East Enid, Okla.
Queens College.....	Charlotte, N. C.
McGregor Institute.....	Detroit, Mich.
Hay School of Music.....	Easton Pa.
Conservatory of Music.....	Schenectady, N. Y.
Shenandoah Institute.....	Davton, Virginia
Muskingum College.....	New Concord, Ohio
Elmhurst College.....	Elmhurst, Ill.
Norman School.....	Macomb, Ill.
Provincial School.....	Callicoon N. Y.
Miami University.....	Oxford, Ohio
De Pauw University.....	Greencastle, Ind.
College for Women.....	Lutherville, Md.
Loretta Academy.....	Kansas City, Mo.
Immaculate Conception College.....	Washington, D. C.
Wilberforce University.....	Xenia, Ohio
Heidelberg University.....	Tiffin, Ohio
State College for Blind.....	Vinton, Iowa
National Training School.....	Washington D. C.
Waynesboro College.....	Waynesboro, Pa.
Intermont College.....	Charlottesville, Va.
Columbia College.....	Columbia, S. C.
Louisiana State University.....	Baton Rouge, La.
State Teachers College.....	(2) West Chester, Pa.
Holy Name College.....	Washington, D. C.
Blackburn College.....	Carlinville, Ill.
Taladega College.....	(6) Talladega, Ala.
Northeast High School.....	Reading, Pa.
Silver Bay School.....	Silver Bay, N. Y.
Dana College.....	Blair Nebraska
Augustana College.....	Rock Island Ill.
State Teachers College.....	Appleton, Wis.
Our Lady of Victory College.....	Fort Worth, Texas
Skidmore College.....	Saratoga Springs, N. Y.
College of Embalming.....	Cincinnati, Ohio
Sacred Heart Academy.....	Belmont, N. C.
Capuchin College.....	Washington, D. C.
St. Vincent's Archabbey.....	Latrobe, Pa.
Wooster College.....	Wooster, Ohio
Florida Bible Institute.....	Tampa, Fla.
St. Scholastica Academy.....	Chicago, Ill.
Berea College.....	Berea Kentucky
North Park College.....	Chicago Ill.
St. Paul's College Chapel.....	Washington, D. C.
Centre College.....	Danville, Ky.
College for Women.....	Pittsburgh, Pa.
Seton Hill College.....	Greensburg, Pa.
Western Theological Seminary.....	Pittsburgh, Pa.
Flora MacDonald College.....	Red Springs, N. C.
High School.....	Seattle, Wash.
The Biblical Seminary.....	New York, N. Y.

As organs in schools are in use all of every day, the years of satisfactory service by many of the above proves durability and their selection by so many instructors of music attests their artistic tone.



Programs for Lent at St. Bartholomew's Church in New York

POLAND MILLER



St. Bartholomew's Church in New York is having a series of musical services on the Wednesday evenings in Lent under the direction of Dr. David McK. Williams. On Ash Wednesday, Feb. 7, in connection with the commemoration of the 105th anniversary of St. Bartholomew's, the pageant "The Vision of Bartholomew" was presented. The text of the pageant was written by Leonard Young, dramatics director of the St. Bartholomew Community House; the music for it was composed by David McK. Williams, organist of the church. The cast, composed of members of the church and community house, numbers over 200. The church choir of sixty voices, assisted by the junior choir, sang the music accompanying the pageant, under the direction of Dr. Williams.

Feb. 14 Dr. Williams gave a recital at which he presented this program: Chorale Symphony 2, Vierne; "In Paradisum," Mulet; "Grande Piece Symphonique," Cesar Franck; Adagio from G minor Sonata, Elgar.

Verdi's Requiem was sung Feb. 21 by the full choir and soloists. Feb. 28 the Princeton chapel choir sang under the baton of Lindsay A. Laffort.

The offering March 6 will be a violin and organ program by Eugenie Limberg and Dr. Williams.

March 13 Virgil Fox will be heard in a recital. The program will consist of: Sarabande, Baustetter; "Fond d'Orgue," Marchand; "Nun freut Euch" and "Komm, süßer Tod," Bach; Trumpet Tune and Air, Purcell; Passacaglia, Bach; Fifth Symphony (complete), Widor.

The final event will be a performance of Bach's "St. Matthew Passion" March 20 at 8:15 by the choirs of St. Bartholomew's and Calvary Church, the St. Bartholomew's Community House chorus, the sopranos of the choir of St. Thomas' Church and prominent soloists. For this cards of admission will be required.

HUGH McEDWARDS PRESENTS SUNDAY LENTEN PROGRAMS

Six Sunday afternoon musical programs are a Lenten feature at St. Mary's Catholic Church, Jersey City, N. J., of which Father Thomas F. Burke is pastor and Hugh McEdwards organist. In these programs the new Aeolian-Skinner organ dedicated Nov. 14 is heard. Each of the afternoon services is concluded with the Benediction of the Blessed Sacrament. Guest soloists have been engaged and the male choir of St. Mary's also sings. Among Mr. McEdwards' organ numbers are the following:

Feb. 11—"Toccata per L'Elevazione," Frescobaldi; "Popule Meus, Quid Feci Tibi?", de Maleingreau; Toccata and Fugue in D minor, Bach; "Carillon," De Lamarter.

Feb. 18—Prelude, Fugue and Variation, Franck; "Ubi Caritas et Amor," de Maleingreau; "Komm, süßer Tod," Bach; "Christ Lag in Todesbanden," Bach.

Feb. 25—"Caligaverunt Oculi Mei," de Maleingreau; "Prière," Jongen; "Da Jesus an dem Kreuze Standt," Scheidt; "Herzlich thut mich verlangen," Bach; "Ach Herr, Mich Armen Sünder," Kuhnau; "Prière," Franck.

March 3—"Ave Maris Stella," Titloux; "Attendite et Vidite," de Maleingreau; "Litanies," Alain; "Piece Heroique," Franck; "Alle Menschen müssen sterben," Bach; "Ich ruf zu Dir," Bach.

March 10—"Mors et Resurrectio," Langlais; "Scene de la Passion," Daniel-Lesur; Prelude and Fugue in B minor, Bach; Andante ("Grande Piece Symphonique"), Franck.

Midmer-Losh Plant Is Sold.

The plant of Midmer-Losh, Inc., at Merrick, L. I., N. Y., has been sold to the Municipal Metallic Bed Company by the Bank of Rockville Center and will be used for the manufacture of beds, kitchen cabinets, etc. The three-story brick factory is the one in which the old firm of Reuben Midmer & Son and its successor, Midmer-Losh, built organs for many years.

UNDER THE LEADERSHIP of Poland Miller, organist, musicologist and composer, the music department of Tarkio College, Tarkio, Mo., has been doing work that has attracted attention beyond the limits of the state. Plans for the next few months include a spring tour by the college choir of cities and towns in Iowa, Nebraska and Missouri, presenting Brahms' "Requiem" in English. At the seventh annual Christmas vesper service the college choir sang Bach's cantata "O Jesus Christ, Thou Prince of Peace."

Mr. Miller received the bachelor of fine arts degree from Oklahoma Baptist University in 1932, studying piano and organ with Paolo Conte. From 1932 to 1936 he maintained a private studio in Shawnee, Okla. This was followed by graduate study at the Chicago Musical College in piano with Silvio Scionti and organ with Charles H. Demorest. In the summer of 1935 Mr. Miller substituted for Mr. Demorest at St. Paul's Episcopal Church, Chicago. In 1937 he received the master of music degree from the Eastman School of Music of the University of Rochester, where he studied organ with Harold Gleason. While at Rochester he was assistant to Donald S. Barrows, organist-choirmaster of Christ Church (Episcopal).

Mr. Miller has been director of the Tarkio College department of music since 1938, teaching organ, piano and theory, and conducting the college choir. He is also organist and choirmaster of the Federated Presbyterian Church of Tarkio and conductor of the women's chorus of the Tarkio Music Club. He was heard in an organ recital at the Federated Presbyterian Church in October and the program appeared in the December issue of THE DIAPASON. An organ lecture-recital is to be given by Mr. Miller in the college chapel on the afternoon of March 28, sponsored by the Tarkio Music Club.

Mr. Miller has written several compositions for piano, organ and voice. "To a Stained-Glass Window" was played on the organ program last fall and was well received. An article on "The Augmented Sixth Chord: Its Historical and Theoretical Origin and Development to Era of Key Feeling," appeared last May in the initial issue of *The Journal of Musicology*.

MUSICIANS' CLUB OF WOMEN PRESENTS ORGAN PROGRAM

The Musicians' Club of Women of Chicago gave an organ program for its 678th concert, which was given at Grace Episcopal Church on the afternoon of Feb. 19. The performers on the three-manual Estey organ were Miss Marie Briel and Alice R. Deal, organ soloists, and Tina Mae Haines and Ella Smith, who played accompaniments. Miss Briel presented the opening group, consisting of Bach's Doric Toccata, Karg-Elert's "By the Waters of Babylon" and the Allegro Vivace from Widor's Fifth Symphony. Miss Deal played: "Osannare," Lily Moline Hallam; "The Primitive Organ," Yon, and Variations on an Ancient Christmas Carol, Dethier. Miss Haines took the organ part for the interpretation of Corelli's "La Folia" by Minnie Cedargreen Jernberg. Miss Smith was at the organ for the singing of a group of "Christmas Songs" of Richard Trunk by Florence Gullans Smith.



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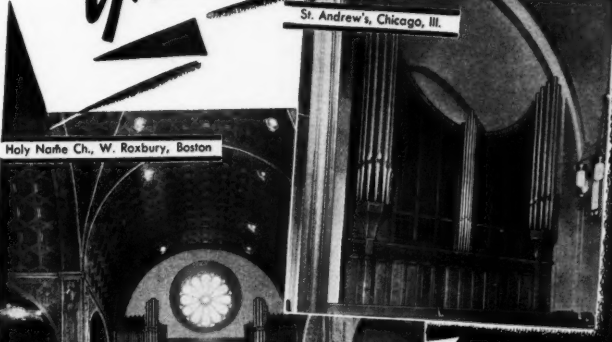
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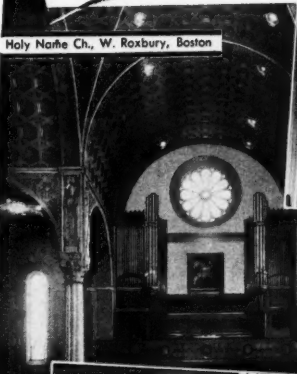
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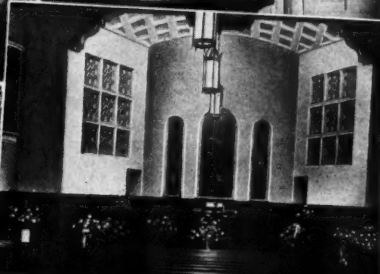
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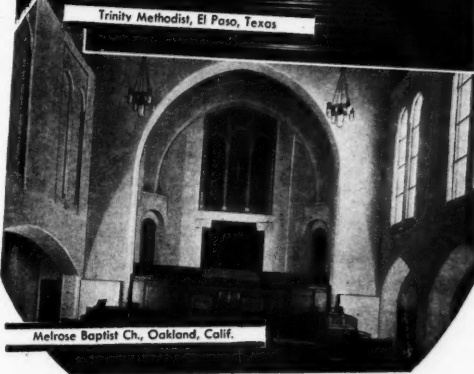
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| Pres. Ch. Chapel, Webster Groves, Mo. | Emanuel Epis. Ch., Webster Groves, Mo. |
| Fifth Ch., Christ Scientist, Detroit, Mich. | All Saints Chapel, Austin, Texas |
| Manhattanville College, New York City | Maryville College, Maryville, Tenn. |
| St. Olaf College, Northfield, Minn. | St. Stephens Church, New Orleans, La. |
| St. Paul Evan. Church, St. Paul, Minn. | First Lutheran Church, Chicago, Ill. |
| | Mt. St. Mary's College, Los Angeles, Cal. |

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Late Suggestions of Music for Easter; New Compositions

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

Among the late arrivals in Easter music is "An Easter Alleluia" (Galaxy) by Dr. T. Tertius Noble, from whom we have had all too few compositions in the last two or three years. It is a splendid double chorus for women's voices. Each of the choruses is in four parts; the composition works up to a magnificent climax.

Another excellent number is Dr. Candler's "Hail the Day That Sees Him Rise" (Schmidt). It is accompanied and has two features. At the opening the men sing in unison with "alleluias" in response from the women; in the last strophe of this stirring carol-anthem there are some resonant unison effects from the voices. This should be within the capacity of almost any choir. You will use it more than one season.

Then Dr. Harvey B. Gaul has another of his effective carols, entitled "Hungarian Boys' Easter Carol" (Galaxy), accompanied, with children in unison soaring above a mixed chorus which has some divisions. The quaint text mentions Easter eggs and flowers. It is all very attractive.

There are a number of new editions of older works. Dr. Jenny has a good one of Anerio's "Angelus Autem Domini" (White-Smith), with English and Latin words, to be sung unaccompanied in four parts; there are noble effects with comparatively simple means, particularly on the "alleluias." If you like to have "alleluias" piled up, Mr. Aslanoff has edited for accompanied chorus of women in three parts the "Alleluia" from Mozart's motet "Exsultate, Jubilate" (C. Fischer, 1939). Or you might use the "Alleluia" from Bach's cantata "For unto Us a Child" (Galaxy, 1939), accompanied, in four parts, and the vocal parts are easy; this was originally for Christmas, but the words will do perfectly well for Easter. The Mozart number comes, I should have said, in another edition, by Mr. Rosenberg, for SSATB. I think that in most churches Dr. Lundquist's "Deck Thyself, My Soul" (C. Fischer) would be appropriate; it is based on the well-known chorale by Crüger and is to be sung unaccompanied; there are only a few divisions. At the most you need six parts, and it could be sung in four.

James R. Gillette has an anthem called "Come, Christians, Join to Sing Alleluia" (Summy, 1939), based on a melody of Spanish origin; it is for general praise, but is especially useful at Eastertide; it is accompanied and has a sonorous climax.

I am not sure whether I mentioned last year A. H. Johnson's "A Song of Victory" (J. Fischer), another accompanied work of fine strength; it needs a soprano soloist and will be most effective with a mixed chorus. And finally, there is "Hallelujah! He Is Risen" by J. H.

MAURICE GARABRANT AT ORGAN IN GARDEN CITY CATHEDRAL



AS ORGANIST AND MASTER of the choir at the Cathedral of the Incarnation, Garden City, Long Island, N. Y., since 1926, Maurice Garabrant has established this community as a musical center for Long Island. An "hour of music" has been substituted for evensong on the first afternoon of each month. This has become a very popular feature. A program of music for the psalter, the recorder, lute and other ancient instruments was given in November. The Vriionides Byzantine Singers presented the music of the early Christian church in December. The Long Island Choral Society celebrated its tenth anniversary under the leadership of its founder, Mr. Garabrant, at a concert in the cathedral house Nov. 10. This group of seventy mixed voices united with the cathedral choir for the traditional "Messiah" performance Dec. 17. The combined chorus of 125 voices will sing the Brahms "Requiem" March

10 as the hour of music program for that month. Under the sponsorship of the Long Island Chapter of the A.G.O. a festival of eight choirs will be held in the cathedral on the afternoon of April 7.

The widespread reputation of the cathedral choir has taken it to New York for several engagements. For the third consecutive year the choir will assist the choir of the First Presbyterian Church, New York, in the Bach "St. Matthew Passion," Willard Nevins directing.

In addition to the male choir of fifty-six voices, Mr. Garabrant has a choir of fifty girls of high school age, who, of their own volition, attend a weekly rehearsal and sing for the 9:30 Sunday service.

Mr. Garabrant also is organist of Adelphi College in Garden City, where he presides over the three-manual Aeolian organ. The cathedral organ is a four-manual Casavant of eighty-two stops.

Francis (White-Smith), an accompanied carol-anthem with short soprano solo *ad lib.* This is one of the best numbers which its publisher has presented in a long time; it is not difficult.

Organ Solos

There are two good new pieces for organ at Easter. One is Stanley E. Saxton's "Christ Is Risen" (White-Smith), which will let your pedal stops show their metal and mettle. The other is Dr. Gaul's "Fantasy on Easter Kyries" (Gray), a jubilant and varied number running to eleven pages. This time the composer has gone to Florida, where at Tarpon Springs on Easter morning a Greek sponsoring fleet has a huge procession with countless Kyries sung by the fishermen.

Vocal Solo

There is a tuneful contralto solo—and she must have a good lower register—called "The Sorrow of Mary," by R. Deane Shure (J. Fischer).

Palm Sunday and Lent

Ralph E. Marryott, who has given us so many admirable carols, has a new unaccompanied anthem for Palm Sunday, "Hosanna! Blessed Is He" (Ditson). This could be sung in four parts, but the second soprano part adds a good deal. It is one of the few good unaccompanied numbers for Palm Sunday and is thrice welcome.

The following numbers should be listed for next Lent, if it is too late this year to consider them:

Douglas, W., editor—"The Chorales from the Organ Works of Brahms" (Gray), preferably for unaccompanied singing. See the entire set, published in separate issues.

Goss-Nevin—"O Saviour of the World."

For SAB. (J. Fischer.)

Levenson—"Beneath Thy Cross" (C. Fischer), unaccompanied *ad lib.*

Lundquist—"O Lamb of God" (Summy, 1939), unaccompanied.

Mendelssohn-Geer—"Cast Thy Burden" (C. Fischer, 1939), for SSAA.

At the last moment let me add that Gordon B. Nevin has an unaccompanied anthem for Palm Sunday, "Hail to Thee, Hail" (J. Fischer), from "The Passion music"—easy, strophic, effective.

And if you want a big new Te Deum for Easter you might look at one in B flat by Seth Bingham (Gray). A joyous holiday to you all!

CARL WEINRICH IS HEARD IN RECITAL AT UTICA, N. Y.

One of the outstanding musical events in Utica, N. Y., this season was a recital played by Carl Weinrich in Grace Church Feb. 14. A good-sized audience, despite very inclement weather, was thrilled by the playing of this virtuoso. The program of pre-Bach, Bach and modern compositions was marked by a perfect technique and superb phrasing and registration.

This recital was sponsored by the Central New York Chapter of the American Guild of Organists, with the assistance of the Munson-Williams-Proctor Institute. J. Laurence Slater is the dean of this chapter and George Wald acted as chairman of the recital committee.

Mr. Weinrich played: Concerto in D minor, Handel; "Echo Fantasy," Sweelinck; Chorale Prelude, "How Brightly Shines the Morning Star," Buxtehude; Allegro from Fifth Trio-Sonata, Chorale Prelude, "My Soul Doth Magnify the Lord," and Toccata, Adagio and Fugue in C major, Bach; "Meditation a Ste-

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Clotilde," James; Toccata on "Ave Maris Stella," Dupré; Fugue in C sharp minor, Honnegger; "Pantomime," Jepson; "Meditation" (MS.), Couvreur; Finale from First Symphony, Vierne.

Death of Mrs. Irene G. Heiden.

Mrs. Irene G. Heiden, a Milwaukee organist and teacher at the Fernwood Avenue School, died Feb. 7 at St. Joseph's Hospital in that city. She had taught until three weeks before her death. For twelve years Mrs. Heiden was organist at the Kingsley Methodist Church. She was the widow of Alfred Heiden, former office manager for the Eastman Kodak Company. Surviving are her father, Fred Garbes, and sister, Mrs. Edith G. Morgan, Philadelphia.

Fellowship Competition of A.S.C.A.P.

Announcement is made by the American Society of Composers, Authors, Publishers of the "Ascap fellowship competition." All students (including graduate students) are invited to enter this competition, sponsored by the society. The object of the competition is "to afford practical encouragement and stimulus to the development of creative talent in reference particularly to the composition and writing of musical plays, musical comedies, operas, operettas, light operas and musical revues." The fellowship award and conditions governing the competition are described in a detailed prospectus, a copy of which may be had by any student upon application to the American Society of Composers, Authors, Publishers, 30 Rockefeller Plaza, New York City.

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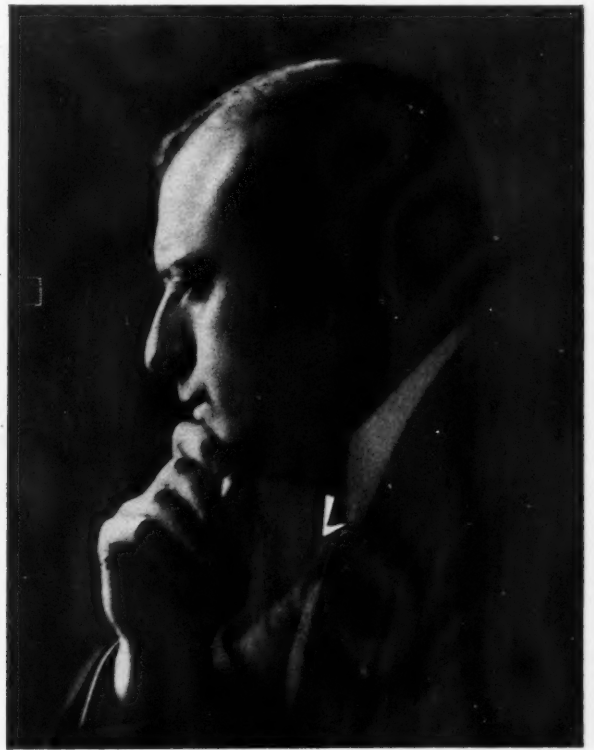
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**Tournemire, Composer,
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from American Pupil**

By **DOUGLAS MOORE**

If you cross the Seine from the Place de la Concorde you can see, rising behind the musty elegance of the *Chambre des Députés*, the twin towers of *Sainte Clotilde*. But as you come nearer and try to find the church you find yourself baffled by the curious network of streets, and the towers which have been guiding you seem to have disappeared. Finally, if you are sufficiently persistent and lucky, the church bursts upon you, a handsome nineteenth century Gothic building in a quiet residence street.

Into this church one Sunday afternoon in 1886 there drifted a boy of 16 who had come up to Paris from Bordeaux to complete his organ study with one of the great masters who were then teaching in the city. He was taking his time about selecting a teacher and had already heard and admired Guilmant at La Trinité, Dubois at La Madeleine and Widor at *Sainte Sulpice*. Today, however, he was just wandering about and had stumbled upon this church of which he had never heard. He decided to go in and see what an ordinary service was like.

He settled into a chair next to a devout lady, evidently a regular member of the congregation, and the service began. The organist started to play. It was to be an improvisation. The boy listened for a time in growing wonder until his excitement overcame his devotional etiquette and he whispered to the lady beside him: "Is it God playing the organ?" Not at all surprised by his extravagance, she replied: "No, but it is the greatest musician in the world, César Franck."

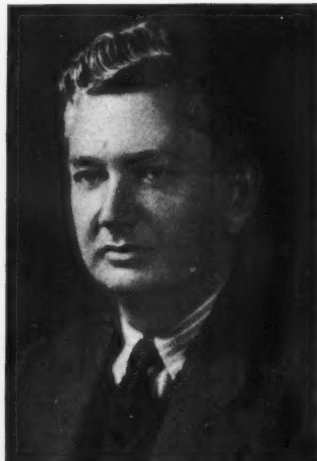
The boy was Charles Tournemire, and he became Franck's youngest pupil and eventually his successor as organist of *Sainte Clotilde*. Like his master, he was a man of great piety and gentleness. His life was essentially a simple one—services at the church, a class in chamber music at the Conservatoire, a few pupils who came to his apartment on the Rue Milne Edwards, and his composition, which brought him the greatest joy of all.

I had the great fortune of being one of Tournemire's organ pupils for a few months in 1920, when I was studying composition at the *Schola Cantorum* with Vincent d'Indy. There were many famous organists teaching then—Widor, Vierne, Decaux and Bonnet—and I had never heard of Tournemire. But I had heard of Franck and made a pilgrimage to *Sainte Clotilde* to hear his organ and see his church. I shall never forget the magnificence of Tournemire's improvisation. Unlike the dazzling symphonies of Dupré, this music was primarily religious in feeling. It belonged in church, and in this particular church, where the spirit of Franck still is felt. Undoubtedly it had grown from a love and reverence for the former master, but it was a music of thirty years later, filled with the brilliance and bite of the contemporary French idiom. It was music of great technical dexterity, yet untheatrical, solidly built, but conceived and executed as an article of faith.

Tournemire told me that Franck's improvisation was infinitely greater than any of his formal compositions and that as a performer he was mediocre save only in his own compositions. At the time I knew Tournemire there was little to indicate the glories which I had heard in his published works. There were several short pieces and the *Triple Choral*, which was ingenious and impressive, but on the pedantic side. Since that time, however, he has written his "Fifty-one Offices of the Liturgical Year" (*L'Orgue Mystique*), and in these compositions organists have found some of the richness and beauty which irradiated his improvisations.

Like Franck, Tournemire was only incidentally interested in organ playing. He seldom performed the works of others and his playing was that of a great virtuoso only in his own compositions. The organ at *Sainte Clotilde* in 1920 had not been modernized. It was exactly the same instrument, console and all, that Franck had played. There was a wide variety of stops, but no conveniences for

DOUGLAS MOORE



DOUGLAS MOORE is chairman of the department of music at *Barnard College*, *Columbia University*, and has been a member of the *Columbia faculty* since 1926. Previous to going to *New York* he was in *Cleveland*, where he was curator of musical arts at the *Cleveland Museum of Art* from 1921 to 1925 and organist of *Adelbert College Chapel*, *Western Reserve University*, from 1923 to 1925.

In addition to his work as a composer, organist and teacher, Mr. Moore is an author of distinction and is in frequent demand for lectures. He is the author of a volume on "Listening to Music" and of various articles and reviews. Last year he was a lecturer at the *Town Hall* in *New York*. Mr. Moore won the *Pulitzer fellowship* in music in 1925 and the *Guggenheim fellowship* in 1934. In 1929 he won the *Eastman publication award* and in 1938 that of the *Society for the Publication of American Music*. He has appeared as conductor of performances of his own works with the *New York Philharmonic*, the *Manhattan Symphony* and the *Cleveland Orchestra*. Among his principal compositions are the following:

For orchestra: "Pageant of P. T. Barnum" (suite), "A Symphony of Autumn," "Moby Dick" (symphonic poem) and *Overture on an American Tune*.

Chamber music: *Quartet for Strings*, *Sonata for Violin and Piano* and "The *Ballad of William Sycamore*."

Opera and operetta—"White Wings" (Philip Barry), "The *Headless Horseman*" (Stephen Vincent Benet) and "The *Devil and Daniel Webster*" (Stephen Vincent Benet).

Mr. Moore was born at *Cutchogue*, *Long Island, N. Y.*, Aug. 10, 1893, and is the son of the *New York publisher Stuart Hall Moore*. He attended the *Hotchkiss School* and received his bachelor of arts degree from *Yale* in 1915 and that of bachelor of music two years later. He was also a pupil of Vincent d'Indy in *Paris* and of *Ernest Bloch* in *Cleveland*. During the world war he served as lieutenant in the navy.

drawing them—not even a crescendo pedal. When Tournemire played he was assisted by a student on each wing, who managed the stops at signals from the organ bench. It was a lively performance, something to see, because Tournemire used a rich color which was constantly changing. Nothing could be prearranged with the students, because it was all improvisation.

Compared to other organ teachers I have observed or with whom I have studied, I should hardly say that Tournemire was a great teacher. Details of phrasing or registration were somewhat casually regarded. He had a great love and understanding of *Bach*, particularly in the *chorale preludes*, and it was an inspiration to hear his ideas about them. But it was his own composition which absorbed his enthusiasm and the hour for the lesson usually interrupted him in the middle of a large manuscript score. He had written eight orchestral symphonies at that time and, so far as I know, none of them had been performed publicly. He was like Franck about this too—not at all bitter or impatient, happy in writing

them and confident that recognition would come in time.

Our meetings came to an abrupt end one day when he told me that he had come into a small inheritance and would now be able to give up all his teaching and devote himself to composition. He was solicitous and kind about my plans for going on with another teacher, but I could see that this represented a great ambition and he could hardly contain his excitement.

I have met many church composers and organists. They are, as compared to some other kinds of musicians, a gentle, lovable race. Many of them seem to have spent so much time in the organ loft that they are apt to blink at the fierce sunlight of the contemporary music scene. Of them all I shall remember Tournemire with the greatest affection. I shall always be grateful to him for his genuine piety, his devotion to music and for the dignity which was inseparable from his life as an artist and as a man.

MRS. STEVEN LONDEAU, WHO WAS NAOMI HENKEL, IS DEAD

Mrs. Steven Londeau, a well-known organist who before her marriage was *Miss Naomi Henkel*, passed away at her home in *Detroit, Mich.*, Dec. 19 of pneumonia. At the time of her death she was organist of the *Grand River Avenue Baptist Church*, a position she had held for the last ten years.

Naomi Henkel was born in *Kenton, Ohio*, May 21, 1897. In 1904 the family moved to *Petoskey, Mich.*, where *Miss Henkel* began the study of piano and organ. She was at *Cornell College*, *Mount Vernon, Iowa*, from 1918 to 1922 and there she studied with *Frank Shaw*, now head of the *Oberlin Conservatory*, and with *Horace Alden Miller*. After her graduation she went to *Detroit* and was appointed organist of the *Highland Park Presbyterian Church*, holding this position for seven years before going to the *Grand River Avenue Baptist*. For fourteen years Mrs. Londeau was connected with the *Detroit Board of Education* in the department of music. She was married to *Mr. Londeau* June 18, 1938, and is survived by her husband.

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Although organist and choirmaster of the Church of the Holy Trinity, Rittenhouse Square, Philadelphia, Lecturer in Musical Composition and Conductor of the University of Pennsylvania Choral Societies, Head of Organ Department, Philadelphia Conservatory of Music, and Member of the Faculty of the Clarke Conservatory of Music, Mr. Elmore is widely known as a concert organist of brilliance and power. Wherever he has appeared, press and public alike have acclaimed him.

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Central Ohio Meeting.

The monthly meeting of the Central Ohio Chapter was held in Troutman Hall, Capital University, Columbus, Feb. 12. Dale Havens of Columbus was the speaker of the evening. His topic was "Junior Choir Problems." Mr. and Mrs. Alton O'Steen played a piano duet arrangement of the Brahms Waltzes. Arrangements were served.

WILLIAM A. BURHENS, Secretary.

Organists of Trenton

Hold Forum with Clergy on Practical Problems

On Monday evening, Feb. 5, Trenton ministers met with members of the Central New Jersey Chapter in the First Baptist Church, Trenton, for an entertaining and instructive forum. Words of welcome and greetings were extended to the chapter members and their guests by the Rev. Milton G. Perry, pastor of the First Baptist Church, who is the chapter's chaplain, and by Mrs. Wilfred Andrews, the dean. George I. Tilton, organist of the Third Presbyterian Church, and W. A. White, organist of the First Methodist Church, assisted Mrs. Andrews in arranging the program.

Each topic was presented from both the organists' and ministers' viewpoint and then was discussed by any others who wished to take part. The first topic was: "Types of Music Suitable for Church Service." James Harper, organist of the State Street Methodist Church, played two types of preludes—the Pastorale from the Second Sonata in F by Becker as the quiet type and the Allegro and Finale from the "Sonata Romantica" by Yon as the brilliant type. Mrs. Helen Cook, of Calvary Baptist Church, played two types of offertories—"Legend" No. 19, from "Nordic Collection," by Emil Sjogren, as a melodic type, and "Legend" No. 6, from the same collection, as a reverent type. Mrs. Fred Burgner, of St. Paul's Methodist Church, played two postludes—Choral Prelude on "Salvation Is Come," by Bach, of the quiet type, and "Dona Nobis," from a mass by Mozart, representing the brilliant type. After a lengthy discussion about the numbers played, the following other topics were presented:

"Unity in the Church Service"—The Rev. Edward Allen Morris, First Presbyterian Church, and George I. Tilton, Third Presbyterian Church.

"Hymns in the Church Service"—Frank Hensel, First Presbyterian Church, and the Rev. Paul Warfield, St. Mark's Lutheran.

"How the Minister Can Aid in Promoting Appreciation of the Work of the Choir and Organist"—The Rev. Charles F. Mayhew, Clinton Avenue Baptist, and Miss Nita Sexton, Hamilton Avenue Methodist.

"The Care Necessary for Organs"—Chester A. Raymond, Princeton, N. J.

"Fees for Special Services"—Miss Isabel Hill, organist, and the Rev. Gerald Minchin, St. James' Episcopal Church.

The forum proved a most worthwhile "get together" and the exchange of ideas was helpful to all. The meeting closed with a social hour and refreshments.

ELLA M. LEQUEAR, Secretary.

Wisconsin Chapter Festival.

A choir festival concert, sponsored by the Wisconsin Chapter, was given at the First Methodist Church, Milwaukee, Sunday, Feb. 18, at 4 o'clock. Choirs from the First Methodist, Kingsley Methodist, Pilgrim Congregational, Trinity Methodist, Kenwood Methodist, Friedens Evangelical and St. Paul's Evangelical Churches, comprising 200 voices, sang under the conductorship of Gola Coffelt, director of the Kingsley Methodist choir and supervisor of music at the West Division High School. The prelude was played by Mrs. Rees Powell, organist of the First Methodist Church, and the guest organists were Mrs. Frederick

TO LATE A.G.O. MEMBERS: MUST WE SAY "FAREWELL?"

For a number of members of the American Guild of Organists this will be last issue of THE DIAPASON they will receive. As they have neglected to respond to reminders as to their dues for 1940, the Guild is reluctantly compelled to instruct THE DIAPASON to take their names from the list of those whose subscriptions are paid by the A.G.O.

Yes, this is very unfortunate; and many will feel annoyance when the magazine fails to appear on the first of the next month. Thus they will be doing penance for their sins of omission. Unfortunately the Guild and THE DIAPASON likewise will suffer inconvenience and heavy expense. Prodding delinquents is an expensive business. Any fair-minded person who realized the amount of clerical labor involved in the process would mend his ways.

If you are one of those who have not sent in their remittances you have until March 5, 5 p. m. Eastern standard time, to save yourself and all others concerned much trouble. We hope that this reminder is not needed for you, but if it is, we trust you will heed it promptly. See the treasurer of your chapter or send check to headquarters in New York.

Wergen, who played the Prelude from the Seventh Sonata by Rheinberger; William A. Krahn, who played the Adagio from the Fifth Trio-Sonata by Bach, and John Christensen, who played the Prelude and Fugue in G major by Bach. John Christensen was also accompanist for the chorus. Chorus numbers were "The Lord Is My Rock," Woodman; "There Shall a Star from Jacob Come," Mendelssohn; "Lord, for Thy Tender Mercies' Sake," Farrant; "God so Loved the World," Stainer, and the Hallelujah Chorus from "Mount of Olives," Beethoven.

ARTHUR KNUDSON.

Pasadena Entertains St. Olaf Choir.

The February meeting of the Pasadena and Valley Districts Chapter, held Feb. 5, was a happy occasion. The organists united with the Laudist Singers and the Cauldron Club, both choral groups directed by Frederick Vance Evans, to honor the St. Olaf Choir. A dinner was given for Dr. F. Melius Christiansen and his choir in the First Methodist Church of Pasadena. Dr. Christiansen expressed his appreciation of the reception in his friendly, humorous manner.

Following the dinner all attended the concert given in the Pasadena Civic Auditorium by the St. Olaf Choir and were inspired and thrilled by the superb singing of this group.

Plans are rapidly taking form for the regional convention of the Pacific coast A.G.O., to be held in Pasadena at the First Methodist Church June 24 to 26. EVELYN ELLISON, Librarian.

Eastern New York Chapter.

The Eastern New York Chapter had a luncheon meeting Jan. 13 at University House in Schenectady, N. Y. After luncheon was held to the memorial chapel of Union College, where Dr. T. H. F. Candlyn talked about and gave illustrations from the last Guild examination papers. Stanley E. Saxton of Skidmore College, Saratoga Springs, played the Prelude and Fugue in C minor of Mendelssohn, "In dulci Jubilo" and Scherzo from the Second Symphony of Vienne.

HAROLD STEVENS, Secretary.

Organ Opened in Home of Bonita Crowe, Atlanta Organist and Composer

Bonita Crowe, a member of the Georgia Chapter, was hostess at a musicale Jan. 29 dedicating the Wicks organ recently installed in her home on Myrtle street in Atlanta. Dr. Charles A. Sheldon, Jr., dean of the Georgia Chapter, city organist of Atlanta and director and organist at the First Presbyterian Church, presided at the console, playing two groups of pieces. One of his numbers was his own Fantasia on "Duke Street." He was assisted by Myrtis Trimble Pate, soprano, and Irene Leftwich, accompanist. Mrs. Pate included among her songs a composition of Mrs. Crowe's with words by Dr. Anderson Scroggs, well-known Atlanta poet—"Journey's End."

Mrs. Crowe is widely recognized as a composer as well as an artistic performer on the organ and the piano. She has been awarded eleven first prizes and two honorable mentions in national competitions with her compositions and they have been performed all over the United States. Her works have been played by the NBC Symphony Orchestra, with Erno Rappee conducting, the Miami Fla., Symphony Orchestra and at the composers' concert in Washington, D. C.

Mrs. Crowe is a past dean of the Georgia Chapter, past president of the Georgia branch of the American League of Pen Women and a member of Mu Phi Epsilon, national musical honor society.

WILLA LOWRANCE, Secretary.

Annual Dinner in Boston.

The annual dinner of the Massachusetts Chapter was held on Jan. 29 at the Hotel Myles Standish, Boston. A large representation enjoyed the New England hospitality, and at the conclusion of the dinner the dean, Homer Humphrey, introduced the speaker of the evening, the Rev. Vivian Pomeroy, D.D., whose reputation as a wit, with a splendid command of English, was thoroughly upheld in his too brief talk. Admitting his unfamiliarity with and ignorance of music, he nevertheless made some very pertinent suggestions for cooperation between the musicians of the church and the clergy. His deep understanding of those who conduct the musical affairs of the church gave the general impression that possibly his stated ignorance of music was somewhat of an understatement.

GARDNER EVANS, Secretary.

Kansas Chapter.

The Kansas Chapter sponsored a recital by Nita Akin of Wichita Falls, Tex., at the First Methodist Church of Lawrence Feb. 18. The recital was given through the courtesy of the Reuter Organ Company.

The executive council met at the Jayhawk Hotel in Topeka Feb. 10 to discuss plans for the state convention April 1 at Lawrence. Dean Simpson is planning an interesting program which will include a recital by organ students, one by members of the chapter and another by the guest organist, Joseph A. Burns, dean of the Kansas City Chapter, who will play on the new four-manual Reuter organ at the Methodist Church. There will be a round-table discussion and talks by well-known members of the chapter. The Kansas City Chapter is being invited to attend.

MARION PELTON, Secretary.

News of the American Guild of Organists—Continued

Organists of Scranton

Heard in Noon Recitals at St. Luke's During Lent

Scranton, Pa., people are offered the privilege of hearing a series of Friday noon Lenten recitals at St. Luke's Episcopal Church under the auspices of the Northeastern Pennsylvania Chapter. Ruth A. White, A.A.G.O., played the following program Feb. 9: Chorale Prelude, "O God, Thou Faithful God," Brahms; "Come, Sweet Death," Bach; "Redemption," Bossi; Prelude and Fugue in F major, Bach; "Vitrail" ("Stained-Glass Window"), Mulet; "A Gothic Cathedral," Pratella-Weaver; Prelude, Clerambault; Fantasy on a Welsh Tune, Noble.

Charles Henderson of the First Presbyterian Church of Wilkes-Barre played a program made up of the following numbers on Feb. 16: Toccata in C minor, Muffat; Chorale Preludes, "Herr, wie Du willst," Boehm; "Mensch, willst Du leben seliglich," Buxtehude, and "Was Gott thut," Walther; "Benedictus," Reger; Maestoso, Allegretto and Poco Vivace, Schroeder; Toccata in F major, Bach.

On Feb. 23 the performer was Thomas Curtis, who played: Chorale Preludes, "In Thy Is Gladness" and "O Man, Beemoun Thy Grievous Sin," Bach; Prelude and Fugue in D major, Bach; Andantino, Franck; Chorale Improvisation on "Nearer, My God, to Thee," Karg-Elert; Third Symphony (Adagio and Finale-Allegro), Vierne.

The remaining recitals will be given by Howard Anthony, A.A.G.O., organist of the First Evangelical Church; Frieda C. Nordt of the Hickory Street Presbyterian and the dean, Ruth A. White, organist of the Green Ridge Presbyterian.

Dinner of Philadelphia Organists.

Members of the Pennsylvania Chapter came together for their monthly dinner Saturday, Feb. 3, at the Princeton Presbyterian Church, Philadelphia, where Mrs. Elizabeth MacPherson Kister is organist. A fine dinner was served by the ladies of the church, after which Marie Kennedy, Mus.B., entertained with a piano recital. The speaker of the evening was Dr. Harold Wells Gilbert, headmaster of St. Peter's Choir School, who presented thoughts of practical value to every choirmaster.

Tuesday evening, Feb. 6, in the same church, Mrs. Kister played her annual recital to an appreciative audience, presenting compositions of Bach, d'Aquin, Widor, Banks, Karg-Elert and Vierne.

A special Guild event Feb. 20 was held in St. James' Methodist Church when Ethel M. Schultz and William P. Washburn played a joint recital. The assisting vocal soloist was Blake Ritter, baritone, with our treasurer, Nathaniel E. Watson, as accompanist.

Dr. Rollo F. Maitland has just completed his annual series of afternoon hours of organ music, presented on the four Saturdays in February. Dr. Maitland's recitals included the pieces for the associateship and fellowship of the A.G.O., one afternoon being given to his twelfth annual Bach program, an event which always attracts a large audience and which lingers in the memory until the time rolls round for his next Bach program.

ADA R. PAISLEY.

Chesapeake Chapter Entertains Clergy.

The Chesapeake Chapter held its third annual clergymen's meeting Feb. 5 at the Second Presbyterian Church, Guilford, Md. Dinner was served by the ladies of the church and the clergymen were guests of members of the chapter. The Rev. John H. Gardner, Jr., pastor of the First Presbyterian Church, was toastmaster. The Rev. Theodore P. Ferris, rector of Emmanuel Episcopal Church, guest speaker, selected as the topic of an inspiring address "What Is the Future of the American Artist?" Several other ministers and members of the chapter were called upon to participate in a discussion.

The next meeting of the chapter will

be held Monday evening, March 4, at the Brown Memorial Church, Baltimore. The principal feature will be a symposium of religious music of the Hebrew, Protestant and Catholic faiths, with the cooperation of Abram Moses and the choir of the Baltimore Hebrew Congregation, Frederick D. Weaver and the choir of the First Presbyterian Church and Miss Agnes Zimmisch and the choir of SS. Philip and James' Church.

The third and concluding recital of the series presented by the Peabody Conservatory of Music will be given by Paul Callaway April 15.

RALPH H. RENROTH.

Western Pennsylvania.

The Western Pennsylvania Chapter held its monthly meeting Feb. 19, at the Bellevue Methodist Church. Dinner was followed by a short business meeting. From there the meeting was adjourned to the nearby Bellevue Methodist Protestant Church for an organ and piano recital. The four Guild members who performed were: Sherwood Smith, organist of the Bellevue M.E. Church, who played a group of Karg-Elert preludes and a Bach chorale; Robert Zahniser, of the Ensworth U. P. Church, who played a group of numbers from the "Anthologia Antiqua," arranged by Clokey; Editha Weikal, organist and director at the Bellevue Epiphany Church, who presented two Bach chorales and "Præcludium Circulaire" by Widor, and Hazel Harris Harnish, organist-director of the Ben Avon United Presbyterian Church, who accompanied Mary Louise Paff, pianist, in the Rubinstein D minor Concerto.

The recitalists displayed to a very high degree what could be accomplished on a two-manual organ, and again the Guild members had an absorbing and interesting meeting despite the obstacles of ice, snow and cold which prevented many from being present.

FLORENCE MERCER, Registrar.

Virgil Fox in Buffalo.

The Buffalo Chapter had the privilege of hearing Virgil Fox in a recital at the Central Park Methodist Church Feb. 15. The recital followed the monthly dinner meeting, attended by guests of members as well as members of the church. The program which Mr. Fox played follows: Trumpet Tune and Air, Purcell; Trio-Sonata 6, Bach; Chorale Prelude, "Komm, süßer Tod," Bach; Fugue in D major, Bach; "Grande Piece Symphonique," Franck; "Perpetuum Mobile," Middelschulte; Scherzo and "Clair de Lune," Vierne; Toccata, "Thou Art the Rock," Mulet.

Mr. Fox remained to meet Guild members and their friends, who were enthusiastic in their praise of his well-planned program, brilliant technique and colorful registrations.

Michigan Chapter Hears New Organ.

The February meeting of the Michigan Chapter was held Feb. 20 at the First Baptist Church. Dr. Cyril Barker presides over the recently rebuilt three-manual Möller there. The usual business meeting followed the dinner, at which about thirty-five members and guests sat down. The group then adjourned to the sanctuary of the church, where the following program was presented: Sonata 1, Guilman (Benjamin Laughton); "A Mighty Fortress," Luther-Mueller; "Hallelujah," Mozart; "Te Deum," Clokey, and "Greater Love," John Ireland (choir of First Baptist Church; Dr. Cyril Barker, director); "A Fantasy," Darke, and Chorale Prelude on the Tune "Andernach," Willan (Dr. Barker).

Following the program an opportunity was offered to inspect and try the organ, which is a fine example of the recent trends in rebuilding and enlarging, having been clarified considerably and being enhanced with the addition of lovely solo voices in the process.

ALLEN B. CALLAHAN.

Central New York Chapter.

The monthly meeting of the Central New York Chapter was held Feb. 5 in the Munson-Williams-Proctor Institute. We had as guests the directors of the junior choirs participating in the festival May 7. Mrs. Reba Broughton Malthy of

ATTENTION, MEMBERS OF GUILD!

The official ballot for officers and council will appear in the May 1 issue of THE DIAPASON. This move was decided upon by the council for the purpose of eliminating the tremendous expense of mailing ballots to the entire membership.

CHANNING LEFEBVRE, Wardep.

Little Falls, N. Y., gave a short recital. Then Guild members and their guests had a singing school with Dean J. L. Slater as leader. He took this method of acquainting the various choirs with the music selected for the festival. Six anthems are to be used: "Awake, My Soul," Macpherson; "Little Lamb, Who Made Thee?," Walford Davies; "Happy Flock," Bach; "As the Hart Pants," Marcello; "Brother James' Air," arranged by Jacob; "A Country Hymn," Warrell.

After a short business meeting refreshments were served. A spirit of good fellowship pervaded the meeting and other workers in religious music were provided with an opportunity to become acquainted with the A.G.O. and its work.

LUCRETIA BOTHWELL, Secretary.

Recital for Hartford Chapter.

The brilliant young organist Charles D. Walker, A.A.G.O., a student at Trinity College in Hartford, presented an unusually fine recital Sunday evening, Jan. 21, at the Broadview Community Church under the sponsorship of the Hartford Chapter. Mr. Walker is associated with Clarence Watters at Trinity College, where he is assistant organist and assistant director of the college glee club. His program follows: Chorale Preludes, "Herzlich tut mich verlangen," Bach, and "Lobt Gott, Ihr Christen," Buxtehude; Gavotte, Wesley; Prelude and Fugue in G major, Bach; Chorale Prelude, "Herzlich tut mich verlangen," Brahms; Cantabile, Franck; Offertory on "O Filii," Guilman; Chorale Prelude, "Herzlich tut mich verlangen," Dupré; Chorale, Jongen; "Clair de Lune," Karg-Elert; Finale, Dupré.

On Feb. 5 the annual pastor-organist dinner, which has become an institution for the Hartford Chapter, was served. The event this year was particularly interesting as it was held in the parish-house of the recently-completed Glastonbury Congregational Church, where the dean of the chapter, Mrs. Ethel S. Tracy, presides as organist and director. The impressively simple New England type meeting-house replaces the building damaged beyond repair by the New England hurricane of 1938, and a new two-manual Austin organ has been installed. The feature of the evening was a discussion of "The Importance of Music in Worship" as presented by Gordon W. Stearns, minister of music at the First Congregational Church of West Hartford.

ETHEL S. BESTOR, Chairman Publicity.

Los Angeles Chapter Hears Miss Coci.

The Los Angeles Chapter met Feb. 5 at René & Jean's French restaurant for dinner and the monthly business meeting, Dean William Ripley Dorr presiding. After dinner Mr. Dorr presented Claire Coci (Mrs. Bernard R. LaBerge), who responded in a very happy manner. Members and guests then adjourned to the First Baptist Church to hear Mrs. LaBerge play the following program: Prelude and Fugue in D major, "The Walk to Jerusalem" and "Now Rejoice, Ye Christians," Bach; "The Soul of the Lake," Karg-Elert; Rondo, d'Aquin; Toccata on "St. Theodulph," Diggle; "Carillon," DeLamarer; Prelude and Fugue in G minor, Dupré; "O Zion," Miller; Scherzetto, Berceuse and Finale from Third Symphony, Vierne. For encore numbers Mrs. LaBerge played: Toccata in F, Widor, and Toccata and Fugue in D minor, Bach. Roland Diggle and Horace Alden Miller, resident composers represented on the program, shared the applause received by their numbers with Mrs. LaBerge, who asked them to rise.

The next meeting will be held at Emmanuel Presbyterian Church.

COURTNEY F. ROGERS, Secretary.

Joseph W. Clokey Heard

by Guild at Cincinnati in Recital of Own Works

Dr. Joseph W. Clokey, famous composer-organist and dean of the School of Fine Arts at Miami University, Oxford, Ohio, was presented by the Southern Ohio Chapter in a recital of his own compositions Feb. 5 at the Hyde Park Community Church, Cincinnati. The magnificent performance of the following program was greatly enjoyed: Cathedral Prelude; Bell Prelude; "Dripping Spring"; Intermezzo, "The Little Red Lark"; Symphonic Fantasy on "St. Patrick"; Introduction-Passacaglia-Adagio-Allegro.

Following the recital Dr. Clokey gave a helpful short talk on hymns.

Preceding the concert a business session was held in the parlors of the church, with Dean Wayne Fisher presiding.

EVA PEALE, Registrar.

Erie Chapter Guests in Home.

Members of the Erie Chapter were guests at the home of Mr. and Mrs. C. M. Krug for their meeting Feb. 5. The Krugs have a three-manual organ in their home and a very interesting program of piano and organ music was presented by Mrs. Myrtle Duffy, secretary of the chapter and organist of the First United Presbyterian Church, and Mrs. Marguerite House, organist of the First Methodist Church. Following the program a business meeting was held, at which plans were made for the massed rehearsals for the third annual choral festival. Luncheon was served by the hospitality committee.

DORIS M. FAULHABER, Dean.

Youngstown Chapter.

The Youngstown Chapter met at the Woodland Avenue Lutheran Church Jan. 22. Mrs. Paul Adams, as chairman of the evening's "question-box" program, presented Dr. H. V. Stearns, who answered inquiries on Guild examinations. Walter Swearingen gave a demonstration of choir procedure with the organists as choristers. The Rev. W. Frederic Miller led the discussion on preludes, after which members answered roll-call with their favorite preludes. Refreshments and a social hour concluded the evening.

D'NELLE RILEY, Secretary.

Indiana Chapter.

The Indiana Chapter held its February meeting at the Tabernacle Presbyterian Church, Indianapolis, with Paul R. Matthews as host. After a superb dinner Dean Cheston L. Heath, M.A., presided at a brief business meeting. Plans were discussed for the artist recital to be given in May. Members of the chapter then adjourned to the church, where they heard three choral selections by the Tabernacle choir and an enlightening discussion on the "Criteria of Hymnology" by Robert L. Sanders, dean of the School of Music at Indiana University.

ELSIE MACGREGOR, Secretary.

Lecture Delivered in Louisville.

The monthly meeting of the Louisville Chapter was held at the French Village Feb. 13 and adjourned to the University of Louisville, where Dr. Gerhard Herz, a member of the faculty, gave a lecture on "The History of the Development of the Organ and Trends in Church Music." The lecture was illustrated with slides showing the earliest organs and their mechanism, with records of early organ and choral music of various schools. It was the opinion of Dr. Herz that the organ was the barometer of changing ideas of sound, as understood in one age, compared with another, and as reflecting the temperament of the times. It was his opinion that since the days of Bach the instrument has deteriorated, even with its added colors; it is, he declared, no longer a highly individualized instrument, but the melting-pot of all instruments. A discussion followed in which a leaning was shown toward the Baroque organ as the ideal medium for the music of Bach. There was an exceptionally good attendance in spite of inclement weather.

News of the American Guild of Organists—Continued

Dr. Healey Willan Heard in Lecture; Improvises for Group in New York

The second headquarters event of its type—a lecture by an outstanding composer, supplemented by a rendition of his choral works—took place at Calvary Episcopal Church, New York City, on the evening of Feb. 20, with Dr. Healey Willan and the choir of Calvary Church, directed by Harold W. Friedell. Despite inclement weather, a group of well over 200 persons was present.

Dr. Willan's talk was most comprehensive and must have been of deep interest to laymen, as well as the profession. Covering backgrounds and beginnings of musical expression through the centuries, he touched on practical methods of expressiveness in present-day music in a plea for more variety in the service. He felt that directors do not realize the vast capabilities of a *cappella* music. This, he said, induces contemplation in a world which is too hurried.

Mr. Friedell displayed his excellent musicianship and taste in the direction of four of the liturgical motets and part of the "Missa Brevis" No. 5 by Dr. Willan. These were sung with an earnest sympathy for the music's subtle requirements and were beautiful in rhythm, dynamics and flexibility. The feeling of the mystic and spiritual was well sustained throughout.

Dr. Willan then improvised at the organ on a short theme in B minor, which ended in a dominant effect—written, we believe, by Mr. Coke-Jephcott. The improvisation was, to this listener at least, a true thriller. It began with a floating prelude-like movement of exquisite and unacknowledged harmonic material that breathed the same spirit as the motets; then developed into a *marziale* mood, and then into a fugue which sounded, in the playing alone, sufficiently difficult.

Many fine expressions came to us as to the success and interest of the event.

WARNER M. HAWKINS.

Illinois Chapter Honors Fox.

More than fifty members and friends of the Illinois Chapter gathered in the parlors of the University Disciples of Christ Church after the recital in the U. of C. Chapel Feb. 20 to meet Virgil Fox. Hazel Atherton Quinney and her social committee had arranged a supper with an ample variety of good food, of which the climax was a large cake on whose top the opening bars of Bach's G minor Fugue were done in fudge.

In the absence of William H. Barnes, who was in Florida, Sub-Dean Walter Flandorff introduced the guest of honor, and Mr. Fox responded with an interesting impromptu speech. He gave a vivid description of the heights and depths of his experiences on the Philadelphia Wanamaker organ and with the persons whose names are forever associated with this largest organ in the world.

The 1940 regional convention in Chicago will be held Monday and Tuesday, May 20 and 21. A fine program is being arranged. Among the outstanding recitals will be one by the organist of York Minster Cathedral, Toronto, D'Alton McLaughlin, at the Fourth Presbyterian Church of Chicago.

Wilkes-Barre Organists Honor Dean.

Edwin De Forest Clark, retiring dean of the Wilkes-Barre Chapter, was honored at a dinner for him by thirty-eight members and friends on Jan. 22 at the Hotel Redington, Wilkes-Barre. Testimonials to Mr. Clark were given by Professor James Harrison, Dr. J. Fowler Richardson, the Rev. Robert Graham, the Rev. Joseph Kane and Past Deans Carl F. Roth, Marion Wallace and Mrs. B. Aubrey Ayer. Letters were read from the Rev. Messrs. Compton, Gilbert and Savacool.

Mr. Clark has accepted a position in New York and will continue his studies at the School of Sacred Music of Union Theological Seminary. In Wilkes-Barre he made frequent appearances in recital, and he leaves a host of friends there who

will eagerly follow the progress of his career.

Metropolitan New Jersey.

The Metropolitan New Jersey Chapter held an interesting dinner meeting at the Winfield Scott Hotel in Elizabeth on the evening of Feb. 19. The meeting took the form of a round-table discussion at which the following subjects were considered: "Organ Repertoire for Church," led by David R. Adamson; "Vocal Methods for Mixed Choirs," led by Walter N. Hewitt; "Interpretation, Conducting and Repertoire," led by Willard N. Wesner; "Junior Choirs," led by Dean Roberta Bitgood; "Boy Choirs," led by Harold B. Niver. Entertainment was provided by Mrs. Collings Smith, soprano, and the Cummings Trumpeters.

San Diego Chapter.

At the Feb. 5 meeting of the San Diego Chapter Bertrand Chombeau, a chapter member, gave a recital on a Hammond electronic organ for members and their guests. The meeting was preceded by a dinner in San Diego. Then the Guild ferried across the bay to the First Methodist Church in Coronado, where Mr. Chombeau is organist. Mr. Chombeau, a blind musician, presented his numbers with flawless technique and skill. Following was the program: Prelude in C, Holland; Prelude and Fugue in G minor, Bach; Berceuse, Vierne; Humoresque, Dvorak; Air in C, Bach; Grand Chorus, Lemaigre; "Prayer" in B flat, Guilman; Improvisation, Bertrand Chombeau (on two themes submitted by members).

A business meeting conducted by Mrs. Nyla Lawler, dean, followed the concert.

Western Washington.

Members of the Western Washington Chapter held their annual meeting in January at the music building on the University of Washington campus. George F. McKay delivered a very informative and interesting talk on contemporary music, illustrated by recordings from the University of Washington music library. Mr. McKay, winner of the 1939 DIAPASON prize for his first organ sonata, has just completed a second sonata, which was given its first performance by Walter A. Eichinger at the University Temple Jan. 30.

One of our members, Helen L. McNicoll, organist of the First Christian Church, received a pleasant surprise Sunday, Jan. 21, when her friends in the church, in recognition of the fact that she had completed ten years of service, presented her with a morocco-bound copy of the "Autobiography with Letters" of William Lyon Phelps. In making the presentation the Rev. Warner Muir, pastor, read Psalm 150 and then paid a warm tribute to the inspirational music Mrs. McNicoll had given in her ten years of service. Mrs. McNicoll is a past dean of the Western Washington Chapter.

ADA MILLER, Secretary.

Guild Service in Miami.

A Guild service was sponsored by the Miami Chapter Sunday, Jan. 21, at the First Presbyterian Church. The service was under the leadership of the organist, Mr. Roth, assisted by the church choir.

On Feb. 27 a concert was to be given for the chapter in the WIOD radio studio on the studio organ, under the leadership of its organist, Isabel Schaeffer.

GERTRUDE TALBOTT BAKER,
Corresponding Secretary.

Jacksonville Guests at Gainesville.

Claude L. Murphree, the regent, was host to the Jacksonville branch members Feb. 20 at the University of Florida in Gainesville. At the Chapel of the Incarnation the Rev. Hamilton West, Episcopal student chaplain, welcomed the visitors. Mrs. Claire Gatlin, organist of the Main Street Baptist Church of Jacksonville, played: Festival Hymn, Bartlett, and "Panis Angelicus," Franck, and Jack Cormack, organist of the chapel, played: "Vision," Rheinberger, and "Widows," Diggle.

The group next assembled in the Florida Union, where the new Kimball organ was played by Joe Adkins, only 14 years old, who played the Fantasia in E minor,

Stainer, and "Song without Words," Flagler. Sonata in C major, Mozart-Grieg, was offered as a piano-organ duet by Miss Tommy Ruth Blackmon and Mr. Murphree.

The final program was at the university auditorium, where the large Skinner organ was played by Robert Lee Hutchinson, Jr., and by Miss Blackmon. Mr. Murphree also played a group including his own "Variations on an Old Hymn" and Wagner's "Ride of the Valkyries." The meeting was concluded with luncheon at the Varsity Grill, at which informal greetings were extended by Mrs. George Hack, president of the Gainesville Philharmonic Society, and Dr. T. V. McCaul, pastor of the First Baptist Church.

Console Meeting in St. Petersburg.

The St. Petersburg, Fla., branch held its monthly console meeting at the First Methodist Church Sunday afternoon, Jan. 21, with Mrs. Emma Corey as hostess. The program was as follows: Fantasy, Demarest (Lorna Ballangee, piano); George Gibson, organ; "His Blessed Faith," Cliver (Wanda Nave, soprano; Mary Russ, alto; accompanist, Mrs. Corey); Finale in A, Harris, and Serenade, Rachmaninoff (George Gibson); Berceuse from "Jocelyn" (Hilda Hinrich, cello; organ, Mrs. Corey; piano, Mrs. Krayer); Toccata and Fugue in D minor, Bach, and Finale from Sixth Symphony, Vierne (Viola Burckel); "It's Quiet Down Here," Strickland (John Angst, tenor); Andante Cantabile, Widor, and "Hosanna," Dubois (Mrs. Elizabeth Farrand); Cradle Song, Botting, and Postlude in F, Stern (Mrs. Emma Corey).

On Feb. 1 at the Concord Hotel of St. Petersburg, Fla., the members of the Guild were guests of the associate members at a luncheon party. Sixteen were present. After the luncheon a business meeting took place.

A console meeting took place Sunday afternoon, Feb. 18, at the Fifth Avenue Baptist Church, at which time Helen McClellan gave a recital, assisted by Alvina Stulpin, soprano, and Charlotte Pratt Weeks, organist and pianist. The organ program included: Toccata and Fugue in D minor, Bach; Gavotte, Martini; "Bell Symphony," Purcell; "Dreams," McAmis; "At the Foot of Fujiyama," Gaul; Meditation (by request), McClellan; "The Squirrel," Weaver; Prelude, Third Sonata, in C minor, Guilman; "Lord Jesus Walking on the Sea" (from "Bible Poems"), Weinberger; "Finlandia" (organ and piano duet), Sibelius.

Guild Service at Winter Park, Fla.

The Orlando-Winter Park branch held its annual Guild service Sunday afternoon, Feb. 11, in All Saints' Episcopal Church, Winter Park. For the prelude Mrs. C. E. Willard played Guilman's Allegretto in B minor. A special choir of sixteen leading voices of the two cities participated in the service, which was conducted by the rector of All Saints', the Rev. W. K. Chidester, and the Very Rev. Melville E. Johnson, honorary chaplain and dean of St. Luke's Cathedral in Orlando. Dean Johnson led the declaration by the organists and the congregation joined in singing "Eternal Ruler of the Ceaseless Round." To close the service the organist of the church, Emilie S. Dougherty, played the "Pilgrims' Chorus" by Wagner.

FLORENCE H. WILLARD, Secretary.

Monthly Meeting in Macon.

The monthly supper meeting of the Macon Chapter was held at Christ Church parish-house on the evening of Feb. 6. Mrs. Hal C. King, the dean, presided. Routine business was transacted, as bad weather kept a number of members from the meeting. Reports of the treasurer and the corresponding secretary were heard and plans were discussed for bringing a nationally famous organist for a recital in the spring.

MRS. MONROE G. OGDEN,
Corresponding Secretary.

North Texas Chapter.

A meeting of the North Texas Chapter was held Sunday afternoon, Feb. 11, at Grace Methodist Church in Wichita Falls. Mrs. J. V. C. T. Christensen

REGIONAL CONVENTIONS TO TAKE PLACE IN THE SPRING

Regional conventions of the A.G.O. will be held in the cities and on the dates given. Others are to be announced. The list to date is as follows:
Lawrence, Kan.—April 1.
Richmond, Va.—April 16 and 17.
Chicago—May 20 and 21.
Seattle, Wash.—May 20 and 21.
Pasadena, Cal.—June 24, 25 and 26.
Portland, Maine—Aug. 20, 21 and 22.

The meeting was under the leadership of Mrs. Blanche Potter Kuykendall. The program opened with a paper entitled "Pipes." This paper told the story of how the organ developed from a broken reed played upon by man before the dawn of history. The paper was given by the leader, Mrs. Kuykendall. Two organ numbers were played by Miss Anne Mary Lowe. Her selections were "As Jesus Stood beside the Cross," by Samuel Scheidt, and Prelude and Fugue in A minor, Bach. A short business session concluded the meeting.

BLANCHE POTTER KUYKENDALL,
Registrar.

Oklahoma City Chapter.

The Oklahoma City Chapter held its forty-fifth recital Jan. 21 at the Pilgrim Congregational Church, with the following program: Prelude, Clerambault; Prelude in B minor, Bach, and Sketch in F minor, Schumann (Margaret Melead); "Now Let Every Tongue Adore Thee," Bach; Response, Palestrina, and Echo Song, di Lasso (Classen A Cappella Choir, Chester Francis, director); "Liebestod" ("Tristan and Isolde"), Wagner; Echo Caprice, Mueller; "October Twilight," Hadley-Larson, and Toccata ("Suite Gothique"), Boellmann (Robert Swan).

After the recital the Guild held a short business meeting. Work of the year was discussed and the programs for the year were arranged.

MRS. D. W. FAW, Secretary.

Central Tennessee.

The Central Tennessee Chapter met Feb. 13 at the Cathedral of the Incarnation, Nashville. A concert was given by the cathedral boy choir, under the direction of Father Van Beersum, with Robert Strobel at the organ. Gregorian music and its place in the church was discussed by Father Van Beersum and illustrations were given by the choir. Paul Luther McFerrin, organist of the First Presbyterian Church, played a group of four numbers on the large Pilcher organ. Dean Marie Hayes presided at the business meeting in the parish-house after the program. Robert Strobel, the host, provided refreshments for the valentine party.

JOSEPH W. CLOKEY

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GORDON YOUNG

RECITAL ORGANIST
KANSAS CITY

News of the American Guild of Organists—Continued

ARE YOUR ANNUAL GUILD DUES FOR THIS YEAR PAID?

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

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

Address by Noss at New Haven.

Members of the New Haven Chapter were privileged to hear an unusually interesting talk Sunday evening, Jan. 21, by Luther Noss, who recently came to the organ department of the Yale University School of Music.

Professor Noss chose as his subject "The Music of Alban Berg." Having studied composition with Mr. Berg in Vienna, he was able to give a fine account of his life and the way in which he worked. Professor Noss played excerpts from several of Berg's compositions and explained in detail the structure of that most amazing piece of work, the opera "Wozzeck," which has made a deep impression wherever it has been produced.

MARY CLAPP HOWELL, Secretary.

Oklahoma Chapter Is Active.

Since the last letter to THE DIAPASON the Oklahoma Chapter has held two meetings, those of Jan. 9 and Feb. 12, both in the guild hall of Trinity Episcopal Church. A constant interest is manifested in the course of studies, now largely confined to "questions in general musical knowledge" and "ear tests," and the large attendance is encouraging. A paper on "Guild Examinations" was read by John Knowles Weaver. This will be followed later by a second paper on "Preparation for Examinations."

Dean Marie M. Hine is giving a series of Tuesday noon recitals during Lent at Trinity Episcopal Church, where she is organist and director. For the first program, Feb. 13, the following numbers were presented: Sinfonia from Cantata "God's Time Is Best," Bach; Chorale in A minor, Franck; "Distant Chimes," Al-

NEWELL ROBINSON, DEAN OF PENNSYLVANIA A.G.O.



NEWELL ROBINSON, F.A.G.O., dean of the Pennsylvania Chapter of the American Guild of Organists, is a native of Philadelphia and has spent all of his life in the City of Brotherly Love. For nineteen years he has been organist and choir-master of Grace Church in the suburban community of Mount Airy, where he has a choir of thirty-five boys and men and an auxiliary choir of thirty girls. He studied in his home city under George Alexander A. West and Dr. Rollo Maitland and attended the School for English Church Music. Mr. Robinson holds both the fellowship certificate and that of

choir-master from the A.G.O. All who attended the Philadelphia Guild convention last June remember Mr. Robinson's clever program arranged for the convention dinner.

One of Mr. Robinson's Christmas programs was broadcast by station WFIL Jan. 4 and included the following: "Now Once Again," Percy E. Fletcher; "Alleluia," Rutland Boughton; "Welcome, Yule," Eric Gritton; "On Christmas Morning," T. Frederick H. Candlyn; "Richard de Castre's Prayer" (Dorian Mode), Sir R. R. Terry; Two Chorales (Christmas Oratorio), Bach.

bert W. Snow, and Chorale Prelude on "Federal Street," Marie M. Hine.

Carl Amt, A.A.G.O., sub-dean of the Oklahoma Chapter and head of the organ department of A. and M. College at Stillwater, was heard in an interesting recital at Philbrook Art Center Sunday afternoon, Feb. 18. Mr. Amt's program included: Sarabande, Corelli; Pastorale, "The Prologue of Jesus," Traditional; Concerto in B flat, Handel; Chorale, "Come, Saviour of the Gentiles," Bach; "Benedictus," Reger; "Romanza," Parker; "Abendfriede," Rheinberger; Scherzo, Widor; "Chant de May," Jongen; "By a Cheerful Fireside," Clokey; "Were You There?," Spiritual, arranged by H. A. Miller; "Londonderry Air," arranged by Coleman.

For the March recital at Philbrook, Esther Handley, organist of the Sand Springs Community Presbyterian Church, and Ralph Nielson, organist of the Tulsa Second Christian Science Church, are announced to give the program, which will be the fifth at Philbrook under auspices of the chapter.

JOHN KNOWLES WEAVER.

York, Pa., Chapter.

The York Chapter held its monthly meeting in the form of a get-together Feb. 13, at the home of the dean, Mrs.

Edythe Wareheim. A program of piano numbers was given by Florence Roth Conrad and her daughter, Irene, and Mrs. Wareheim. Solos were sung by Carolyn Eicherly and Doris L. Wareheim. A short business meeting was held, after which the dean served a very lovely luncheon.

An outstanding program was given for the music-lovers of York and the A.G.O. Sunday afternoon, Feb. 18, in the Zion Lutheran Church, when the choir of the church under the able leadership of Adam H. Hamme presented Mozart's "Requiem." It was the first performance of this work in York. Widor's Andante Sostenuto from the Gothic Symphony was played as a prelude by Mr. Hamme. Following the mass Schumann's Sketch in D flat was played by Mr. Hamme as the offertory. Bach's chorale prelude "If Thou but Suffer God to Guide Thee" was played as the postlude.

WILLIAM G. N. FUHRMAN.

Harrisburg Chapter.

Mrs. John R. Henry, one of the former deans, entertained the members of the Harrisburg Chapter at a valentine party Feb. 5. Various contests and a mock wedding provided amusement, after which refreshments were served.

The harmony study club met at the

home of the secretary Feb. 13. After class work was finished the group presented the teacher, Henry Van Pelt, with a recording of Bach's Brandenburg Concerto.

The next meeting was held Feb. 19 at the home of Mrs. Nelson Maus. Mr. Van Pelt delivered a lecture on musical form as exemplified by Haydn's Symphony in E flat major.

FLORENCE M. BROWN, Secretary.

DICKINSONS ON PROGRAM OF ST. LOUIS CONVOCATION

Clarence and Helen A. Dickinson spent the last three days of January in St. Louis, under the auspices of the Metropolitan Church Federation, and attended the convocation of Eden Theological Seminary. Together they led a study of carols, followed by a dinner of the Guild. Mrs. Dickinson spoke to the convocation of clergy and church musicians at the seminary on "Beauty in Worship" and on "The Hymnal a Church Treasury," and Dr. Dickinson presented church music repertory related to service themes. On Tuesday evening, Jan. 30, he played a recital at Christ Church Cathedral and the combined choirs of ten churches sang. The organ program included: Chorale, Andriessen; "In the Church," Novak; "Comest Thou, Lord Jesus," Bach; Cathedral Prelude and Fugue, Bach; Andante from Sonata 2, Hindemith; "The Goldfinch," Cosyn; "Piece Heroique," Cesar Franck; Intermezzo, Scherzo, Berceuse and Finale from "Storm King Mountain" Symphony, Dickinson. The combined choirs sang: "Psalm 150," Franck; "Souls of the Righteous," Noble; "The Heavens Are Telling," Haydn; "Beneath the Shadow," "List to the Lark," "In Joseph's Lovely Garden" and "The Shepherd's Story," Dickinson.

Clarence Dickinson conducted the five-choir festival in the United Church, Bridgeport, Conn., Sunday evening, Feb. 4. The chancel choirs of the First Baptist Church, Robert Crandell, organist and choir-master; Christ Episcopal Church, James W. Evans, organist and choir-master; First Congregational Church, M. Louise Miller, organist and choir-master; Washington Park Methodist Church, Myrtle Regier, organist and choir-master, and the United Congregational Church, Wilbur D. Thiel, organist and choir-master, presented under his direction: "The Heavens Are Telling," Haydn; "Let My Prayer Come Up," Purcell; "O Saviour of the World," Palestrina; "The Lord's Prayer," Kedroff; "God Is a Spirit," Kopyloff; "Light Celestial," Tschakowsky; "How Lovely Is Thy Dwelling-Place," Brahms; "Great Is Jehovah," Schubert; "Father, Give Thy Benediction," Dickinson, and, with the children's choirs: "Great and Glorious Is the Name," Dickinson; "Let All Mortal Flesh," French Traditional; "Bless the Lord," Ippolitoff-Ivanoff; "Song of Praise," Martin Shaw.

At the Brick Church in New York Sunday afternoons in Lent five oratorios are being given under Dr. Dickinson's direction: "St. Matthew Passion," Heinrich Schuetz; "Elijah," Mendelssohn; "Hora Novissima," Parker; "Requiem," Verdi, and "St. Matthew Passion," Bach.

ENLIST

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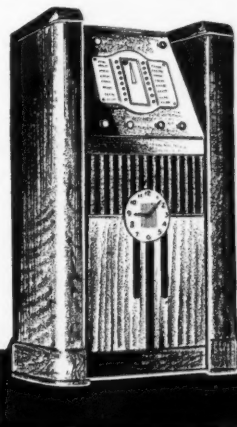
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PUBLIC GREET'S ORGANISTS

Friday Noon Programs Played in February by Robert Kee, Vivian Martin, Wilbur Held, Dorothy Korn and Fred Cronhimer.

The Friday noon recitals at Kimball Hall, Chicago, for the benefit of the public, under the auspices of the Illinois Chapter, A.G.O., and with the cooperation of the W. W. Kimball Company, have continued to bring to the fore a number of the best organists of the city and have been rated a boon by those who are eager to hear organ music.

Robert Kee, A.A.G.O., the recitalist of Jan. 26, gave a short but very effective performance in which his technical skill stood out in the Brahms Prelude and Fugue in G minor, while the Verset in F minor of Cesar Franck was played with deep feeling. His list of offerings included: Trumpet Tune and Air, Purcell; Prelude and Fugue in G minor, Brahms; Concerto No. 13, "The Cuckoo and the Nightingale," Handel; Verset in F minor, Franck; Chorale in A minor, Franck.

Vivian Martin played a program Feb. 2 that made an appeal by virtue of her careful choice of numbers and her fine sense of tone color. It was played from memory. Opening with the Bach Doric Toccata, her second number was the Stamitz Andante, a graceful Mozartean composition, which she gave a very effective interpretation. The same comment applies to her performance of Cesar Franck's Pastorale. An interesting feature was Mrs. Martin's own composition, a Fantasy in D minor, a piece that made a distinct appeal. Her other numbers included Alec Rowley's "North Wind" and "South Wind" and the stirring Finale from Vienne's First Symphony.

Wilbur Held, A.A.G.O., playing Feb. 9, showed fine taste in his interpretation of the Andante, Allegro and Andante from Franck's "Grande Piece Symphonique" and gave a delightful reading of the Vienne Scherzetto and an excellent performance of Leo Sowerby's "Comes Autumn Time." His list of offerings was made up as follows: Presto, Concerto 10, Handel; "Ich ruf' Zu Dir," Bach; Toccata and Fugue in D minor, Bach; Andante, Allegro, Andante (from "Grande Piece Symphonique"), Franck; "Carillon" and Scherzetto, Vienne; "Comes Autumn Time," Sowerby.

Dorothy Korn, a young organist who has revealed unusual talent in her public appearances, played Feb. 16. She presented a program of large proportions, half of it consisting of compositions of Johann Sebastian Bach, and did justice to all that she undertook. Miss Korn's program in full was as follows: Prelude and Fugue in G major, Siciliana, and Vivace from Third Trio-Sonata, Bach; "Harmonies du Soir," Karg-Elert; Roulade, Bingham; Concert Variations, Bonnet.

Fred Cronhimer, organist and choir-master of St. Paul's Episcopal Church in Hyde Park, was heard Feb. 23. This was his Chicago debut as a recitalist, although he has been one of the organ fraternity of the city for several years. Mr. Cronhimer made a decidedly favor-

MARSHALL BIDWELL BACK AT CARNEGIE HALL ORGAN



DR. MARSHALL BIDWELL, organist and director of music of Carnegie Music Hall in Pittsburgh, has fully recovered from his broken wrist and has resumed play-

ing the weekly organ recitals on Saturdays and Sundays. Dr. Bidwell was injured in a fall as he was taking a shower Nov. 16.

able impression. His program was varied and interesting in every item, and it was played with style, from the clean-cut performance of the Bach Toccata in D at the opening to the brilliant "Electa ut Sol" of Dallier at the close. Francis W. Snow's "Dies Irae" had probably its first hearing in this part of the country and was beautifully played. Milford's Pastoral Dance was a gem and Mr. Cronhimer played the lovely "Aria da Chiesa" with fine registration. His program was made up of the following numbers: Toccata in D, Bach; "Aria da Chiesa," unknown; Pastoral Dance, Milford; "Legend," Karg-Elert; "Dies Irae," Snow; Allegretto, Parker; "Stella Matutina" and "Electa ut Sol," Dallier.

March 1 Charles H. Demorest will be the recitalist, March 8 Winston Johnson and March 15 Miss Isabel Smith.

ROBERT ELMORE IS PLACED UNDER LA BERGE DIRECTION

Bernard R. LaBerge announces that Robert Elmore, the organ virtuoso of Philadelphia, has come under his management. Mr. Elmore is one of the most talented concert organists of the younger generation and his success during the last few years, in recital and with orchestra, has been outstanding.

At his last January recital in Holy Trinity Church, Philadelphia, Mr. Elmore played for the first time Pietro Yon's Fourth Sonata, which Mr. Yon has dedicated to Mr. Elmore. Mr. Yon has given him exclusive rights to it for a year and he expects to play it in many recitals.

Among Mr. Elmore's engagements for March are the following:

March 3—Vesper service at Wayne Central Baptist Church. (This was his first church position.)

March 9—Piano recital for Philadelphia A.G.O.

March 6—Choral Society concert at Irvine Auditorium.

March 20—Recital for Octave Club at Norristown.

March 21—Holy Trinity choir to give program of "Meistersinger" excerpts at Wanamaker Store, accompanied by band and organ, with Mr. Elmore conducting.

At the Church of the Holy Trinity on Palm Sunday night he will present the "Passion according to St. Luke," attributed to Bach.

Mr. Elmore's orchestral tone poem, "Valley Forge—1777," which Stokowski introduced, was broadcast by Macklin

DESIGN OF AEOLIAN-SKINNER FOR CHURCH IN NEW HAVEN

An interesting two-manual specification is that for the Aeolian-Skinner organ to be installed in the First Church of Christ, Scientist, New Haven, Conn. The organ was designed by G. Donald Harrison to meet the special requirements of the Christian Science service. The soft work of the great is enclosed in a separate swell-box, giving great flexibility in soft effects, while the unenclosed 8-ft. and 4-ft. diapasons, with the chorus stops of the swell, form a suitable organ for accompanying congregational singing. The design of this organ is in striking contrast to many others recently built by the Aeolian-Skinner Company, and is pointed out as showing that this company is interested in designing and building organs for all musical purposes.

The layout of tonal resources is as follows:

GREAT ORGAN.

- Lieblich Gedeckt, 16 ft., 61 pipes.
- Diapason (lower 12 old), 8 ft., 61 pipes.
- *Bourdon, 8 ft., 61 pipes.
- *Dulciana, 8 ft., 61 pipes.
- *Unda Maris (tenor C), 8 ft., 49 pipes.
- Octave, 4 ft., 61 pipes.
- *Flauto Traverso, 4 ft., 61 pipes.
- Chimes, 20 tubes.

*Enclosed in separate swell-box.

SWELL ORGAN.

- Viola, 8 ft., 73 pipes.
- Viola Celeste, 8 ft., 73 pipes.
- Rohrlöte, 8 ft., 73 pipes.
- Flute Celeste, 2 rks., 8 ft., 134 pipes.
- Gemshorn, 4 ft., 73 pipes.
- Plein Jeu, 3 rks., 183 pipes.
- Trompette, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN.

- Diapason, 16 ft., 32 pipes.
- Lieblich Gedeckt (Great), 16 ft., 32 notes.
- Principal, 8 ft., 32 pipes.
- Lieblich Gedeckt (Great), 8 ft., 32 notes.
- Chimes (Great).

posers under the age of 35 for an original work for solo voice and any combination of five instruments, to be based on the text of an American children's story to be selected by the composer. The length of the composition must not exceed twenty minutes in playing time. The prize offered is \$100 in cash and royalties on the recording of the composition, which will be issued in December. The contest will close Oct. 1. Entry blanks may be obtained from the contest editor, Musicraft Records, Inc., 10 West Forty-seventh street, New York City.

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CLINTON REED, A.A.G.O.



CLINTON REED, A.A.G.O., one of the progressive young organists of New York, will be heard in a recital at St. Thomas' Church Sunday, March 3, at 5 p. m. He will play the following Bach program: Allegro from Concerto in A minor; Sinfonia to "I Stand with One Foot in the Grave"; Prelude and Fugue in E minor (Wedge); Chorale Preludes, "In Death's Strong Grasp the Saviour Lay," "Rejoice, Christians," "Out of the Depths" (six voices), "O Man, Bewail Thy Grievous Fall," "Come, God, Creator," "The Lord's Prayer," "Forty Days and Forty Nights" and Kyrie; Sonata from "God's Time Is the Best"; Toccata and Fugue in D minor.

On Feb. 4 Mr. Reed played a recital at the Curtis Baptist Church, Augusta, Ga., and Feb. 11 he played in Wilmington, Del.

GILMAN CHASE'S RECITALS
DELIGHT CHICAGO AUDIENCES

Gilman Chase presented the fourth of his series of six organ recitals at the First Unitarian Church in Chicago Feb. 5, as announced in THE DIAPASON in November. In presenting these programs of lesser-known classics and compositions by contemporary composers for organ Mr. Chase is performing a signal service for the organists and devotees of organ literature in Chicago. When his programs were announced in THE DIAPASON, the writer was overwhelmed at the thought of anyone's undertaking the staggering amount of work such programs would require in addition to his regular duties. But his audience was still more astonished when it heard how well Mr. Chase performs the listed works. The registration is especially commendable. Mr. Chase seems to have a gift for selecting just the right stops to produce the ensembles most effective for the intricate tonal patterns of many of these compositions. Especially in the "Chorals-Poemes" of Tournemire one heard colors few realized that the organ possessed.

On the March 4 program, which will consist entirely of works of J. S. Bach, a contralto soloist, Miss Dorothy Woods, and a harpsichord will be heard in addition to the organ. W. F.

A. J. KATT MADE SALES CHIEF
FOR KILGEN ASSOCIATES, INC.

Val A. Schneider, president of Kilgen Associates, Inc., St. Louis, announces the appointment of Adolph J. Katt as sales manager for that organization. Mr. Katt will be associated with E. D. Holtz, vice-president, in the direction of marketing and sales promotion activities. Mr. Katt started in the organ business as a boy with the old firm of George Kilgen & Son, working under George Kilgen, Sr., and his son, Charles Kilgen, Sr. After twenty years with the Kilgens Mr. Katt joined the Wicks Organ Company, by which firm he was employed many years before making his present connection. In his capacity as designer and organ architect he traveled extensively.

DR. WILLIAM C. HAMMOND
FIFTY-FIVE YEARS AT CHURCH

Fifty-five years ago a young organist was hired for the Second Congregational Church of Holyoke, Mass., for the term of one year, with the understanding that if he should prove unsatisfactory within that time he would resign on a month's notice. Since he has not heard from the parish committee since then, Dr. William Churchill Hammond prepared his morning service program for Feb. 4 as usual.

When Dr. Hammond came to Holyoke in 1885, he was a young and enthusiastic musician of 25. He played for the approval of the church authorities for a day or two, and then on Feb. 2 went down to the Home Savings Bank, of which James H. Newton, chairman of the parish committee, was president, for a final interview. Mr. Newton, Deacon John Hardy and John E. Kellock greeted him there and left no doubt in his mind that they were a bit skeptical about birthing one so young for such a responsible position.

The organist who was engaged for one year has now stayed for fifty-five. "The time has gone like a dream," Dr. Hammond said in a newspaper interview. "I've had a wonderful time in Holyoke. Why shouldn't I? And when I was at Mount Holyoke College I had one of the best jobs in the country."

Dr. Hammond joined the Mount Holyoke musical department in 1899 and retired as its chairman in 1936.

During the Lenten season Dr. Hammond has given a few organ recitals, but he has given up the frequent recitals which were the pleasure of so many Holyoke music-lovers.

Dr. Hammond refuses to believe that public interest in organ music will not revive. The progress in organ construction made during his career has been comparable to that in transportation, he says, and he believes it will continue.

Choirmen Study Plainchant.

During the Lenten season Dr. Hammond has given a few organ recitals, but he has given up the frequent recitals which were the pleasure of so many Holyoke music-lovers. Dr. Hammond refuses to believe that public interest in organ music will not revive. The progress in organ construction made during his career has been comparable to that in transportation, he says, and he believes it will continue.

Arthur A. Griebling, the Milwaukee organist, has been appointed pastoral assistant at Grace Evangelical Lutheran Church in that city. This is a full-time position and Mr. Griebling not only is organist and director of the three choirs—male, mixed and girls—but has charge of some of the parish records, gets out the weekly bulletin and assists the pastor and church council in various ways.

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CHICAGO, MARCH 1, 1940.

REFUSE TO BE EDUCATED

The irresistible force and the immovable object have clashed again in the sphere of organ music appreciation, with the usual interesting result. Chattanooga, Tenn., has a large four-manual municipal organ, built by the Austin Organ Company in 1923 and standing in the Memorial Auditorium. In its early days the great instrument was a well-publicized attraction. The late Edwin H. Lemare was the municipal organist and his salary was paid by the late Adolph S. Ochs, owner of the *New York Times*. After the novelty had worn off, criticisms began, mostly of the high character of the programs presented. Then local organists presided at the console. Next came the usual period of disuse common to great municipal organs. The story is pretty well summarized in the course of a long editorial in the *Chattanooga Free Press* in these words:

The history of these efforts to "make" Chattanooga like the "high-class" music is somewhat amusing to contemplate at this distance. Chattanooga wouldn't be "educated" musically. They "stuck" to old ballads, comic operas, "ragtime," all sorts of "unspeakable" musical entertainment. The concerts at the auditorium played to a few hundreds and finally were abandoned.

Now comes the latest chapter. McConnell Erwin, a blind organist who has played the Chattanooga organ at frequent intervals, has been engaged by the Kiwanis Club, with the assistance of the WPA, to give "a series of popular organ recitals with lyric music that all can understand and enjoy." The editorial writer proceeds to elucidate thus: "What more could any lover of simple music ask for than the Grand March from 'Tannhäuser,' four of Stephen Foster's old favorites, 'Ah Sweet Mystery of Life,' 'At Dawning,' 'Will You Remember,' the hymn 'Beautiful Isle of Somewhere' and that favorite of childhood, 'Blue Danube,' together with Cornish's favorite 'South of the Border?'" We raise our right hand ready to answer: "Not much."

The first recital under the new dispensation was played Jan. 14 and the same newspaper thereupon confessed with pride the apparently low general taste of the more vocal of Chattanooga citizens in these lines:

Chattanoogaans prefer Johann Strauss' "Tales of Vienna Woods"—as evidenced by the nearly fifty requests for this number at a Kiwanis Club Sunday afternoon musical hour.

The first of the artist series, presented by McConnell Erwin, organist at the Memorial Auditorium, last Sunday afternoon, brought some 500 requests for favorite numbers on succeeding programs. Second most popular number is "Ave Maria," by Schubert, requested by twenty-five members of the audience. "Indian Love Call" drew twenty-two requests; "To the Evening Star," seventeen; "The Rosary," fourteen; "Gypsy Love Song," twelve; "Kiss Me Again," twelve.

We are further informed that a study of the 500 requests by the Kiwanis Club music committee reveals—

That "Indian Summer," "The Merry Widow Waltz," "Stardust," "In an Eighteenth Century Drawing Room," "Deep Purple," "If I Didn't Care," "My Prayer," "La Paloma," "Spring Song," "Beer Barrel Polka" and "Scatterbrain" were heavy favorites among requests for popular numbers.

Well, there you have it! It is nothing so very new. Those in power in Chattanooga scorn organ music of a high grade and refuse to be educated; those devoted to the best in organ music return the favor by scorning such tastes as those championed by the *Free Press*. And neither side gets anywhere. Nothing but a waste of scorn! In business when diametrically opposite viewpoints cause a clash both sides usually seek a solution and settle their differences by compromise. We have never heard that the hide-bound devotees of a surfeit of Bach and his forerunners on one side and Hindemith and the like on the other, who breathe anathemas against all transcriptions, ever deigned to compromise any more than Cotton Mather compromised with the devil. Nor have we ever heard of a worshiper of Baal in the form of "The Beer Barrel Polka"—whatever that may be—on the one hand and "Beautiful Isle of Somewhere" on the other waving any olive branches in the direction of worthwhile music. It seems as if the issue might be settled if more of our very best recitalists would give programs devoted one-half to Bach and the classics and the other half to melodious music that appeals—there are hundreds of good pieces that could answer this purpose—and transcriptions of piano and orchestral favorites. They might thus adroitly educate some people in spite of their stubborn refusals.

There must be a large number of music-lovers in Chattanooga who have not "refused to be educated" and who might assert themselves in this situation. The Kiwanis Club committee could enlist the counsel of some others than those who can think of nothing but to have their ears tickled. It is stated that "this seems to be a final opportunity for the people of Chattanooga to decide whether future extensive use of the organ may be anticipated. If this effort fails, there will be little encouragement left for other agencies to attempt a similar undertaking. It seems almost disgraceful that we, as a city, should permit such a wonderful instrument to be used so little." While it is disgraceful to permit such an instrument to be used so little, abuse is as great a sin as lack of use.

Chattanooga is not different from many other places; that is why we have made free to discuss the situation as revealed by the Southern city's newspapers at such length.

A BLESSING TO APPRECIATE

It seems to have remained for a citizen who is not an organist to give voice to the gratitude that should be felt by every citizen of Chicago and vicinity to the University of Chicago for the service to organ music which it renders. In a communication published in the *Chicago Tribune*, Leonard Eklin writes, evidently apropos the recent abandonment of intercollegiate football by the university, that "whatever the University of Chicago may now lack in championship football teams, the musical department can be proud of the wonderful organ recitals offered to the public." He goes on to say that he "was one of the thousands who filled Rockefeller Chapel *** to be enthralled by the renderings of Marcel Dupré ***." Then he makes this comment to which every real music-lover will say "Amen": "In this 'swing' and 'jitterbug' age our young people would benefit by attending these recitals and learning to appreciate 'real' music, which lasts."

We are all probably true to nature in not expressing enthusiasm more frequently over the blessings at home, while

contemplating those in other places, and especially in distant lands. How many people have stopped to think that in the Rockefeller Memorial Chapel here in Chicago as fine an ecclesiastical edifice as any cathedral in France or England and in its magnificent organ as great an instrument as any of these cathedrals can boast? (Recently an organist who had spent some time in France and had played the great organs in the cathedrals of that country expressed delight on sitting down at the modern console, so much in contrast to facilities which we in this country would call antiquated.)

Unlike so many cities which, as noted with sorrow in these columns from time to time, have great organs but do not make use of them, the University of Chicago every season brings famous recitalists of America and Europe, to supplement the performances of its own organist, Frederick Marriott, and guest players from the home circle. Under the direction of the chapel's choir director, Dr. Mack Evans, not only is the choir heard at the weekly services, but visiting organizations are invited to give choral programs of the highest merit. Thus we have been afforded the opportunity to hear nearly every one of the first-rank concert organists of the day in an ideal setting. And all this is entirely free to the public—the gift of an institution which delights to share its advantages with all the people within its sphere of influence.

The next time you attend one of the recitals at Rockefeller Chapel it might be well to meditate on what this great stone building and its instrument, made possible through the lavish expenditure of money by men of wealth, have done for our cultural advancement, and in this instance specifically for organ music.

GREAT ORGAN WAR CASUALTY

An incident of the barbarous destruction of human lives and all that makes life worth living that has been brought on by the war in Europe is the bombing by the Russians of the Viborg Cathedral in Finland. The newspapers of Feb. 5 report that the magnificent edifice, built in 1600, was reduced to ruins by Soviet raiders, with its famous organ, stained-glass windows and art treasures. In its issue for February, 1930, THE DIAPASON told of the completion of the great organ for this cathedral and published the specification. This fact was mentioned last month in our column recalling events of ten years ago. The organ was a four-manual of seventy-six sets of pipes and was built by Rieger Brothers of Jägerndorf, Germany.

The genial Aeolian-Skinner representative in the Chicago territory, Walter D. Hardy, has spent his life among the inhabitants of the organ world and has shared their joys and sorrows, their new organs and their ciphers; and he even admits that now and then he loses a sale. But last month he lost one for the first time because of the perils and uncertainties of life in the western ranch country. His negotiations with a land owner in Texas, on the Mexican border, who wished to install an instrument in his abode, sixty miles from a town, were interrupted suddenly by the following communication from the ranch foreman of the prospect, who wrote thus tersely but forcefully:

Mr. Hardy: On acct. of your letter of Febrero 30 I hate to write you that Sr. Frank ——— perished on Febrero 20 from gunshot wounds suffered the day previously.

Your secure servant,

ALEJANDRO TIJERINA
Foreman.

All we can hope is that the employee is more secure than was his employer.

The once sumptuous Great Northern Hotel in Chicago is being torn down. This will bring to old-timers with good memories recollections of the organ which once was a feature of this hostelry. In the days of the 1893 World's Fair the Great Northern's Aeolian instrument was

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

TWENTY-FIVE YEARS AGO THE DIAPASON, in its issue of March 1, 1915, reported the following items of news:

Recitals by William Churchill Hammond at the Second Congregational Church in Holyoke, Mass., reached No. 600 on Jan. 26. The series had been initiated just thirty years previously.

Ralph Kinder played his 595th recital at the Church of the Holy Trinity in Philadelphia Jan. 30, closing his January Saturday afternoon series for the season.

Joseph Clair Beebe, organist and choir-master of the First Presbyterian Church of Auburn, N. Y., accepted an appointment to the South Congregational Church of New Britain, Conn.

Harold V. Milligan, organist of Plymouth Church, Brooklyn, and general secretary of the A.G.O., was appointed to the Fifth Avenue Baptist Church of New York, which later became the present Riverside Church.

The Kansas Chapter of the A.G.O. was organized by J. Warren Andrews, with Horace Whitehouse of Washburn College in charge of the arrangements.

TEN YEARS AGO THE DIAPASON, in its issue of March 1, 1930, reported the following events:

In the presence of one of the largest congregations which ever had attended an organ dedication the large four-manual Kilgen instrument in St. Patrick's Cathedral, New York City, was blessed by Cardinal Hayes Feb. 11. Pietro A. Yon, the cathedral organist, was at the console.

G. Waring Stebbins, well-known organist and composer, died Feb. 21 in Brooklyn, N. Y. He was a founder of the A.G.O.

Grace Morei Eddy, wife of Clarence Eddy, the organist, died Feb. 2 at Jacksonvile, Fla.

New four-manual organs whose specifications were published included: A Skinner in the Queen of the Holy Rosary Cathedral, Toledo, Ohio; a Hinners in Presser Hall at Illinois Wesleyan University, Bloomington; a Skinner for Temple Methodist Church in San Francisco, and a Kilgen for St. Aloysius' Catholic Church in Detroit. There were also a number of large three-manuals.

used for recitals and programs of recorded music daily, and delighted thousands of guests. People would crowd the lobby in the evening to hear the organ, which was installed just above the clerk's desk and was played from a console placed on the mezzanine floor. The organ was in fact a distinguishing feature of the hotel, and the Great Northern was known as "the hotel with the big pipe organ." But that was when people still became music hungry, before harmonies—or cacophony—surrounded us. Some fifteen years ago a new management disposed of the organ, which then was covered with dust, and thus another instrument had to make way for that which comes to us over the air, by way of records and sound pictures and, for those who expose themselves to it, from restaurant and night club orchestras.

Hardy Speaks to Wild Club.

The monthly luncheon of the Harrison M. Wild Organ Club was held Feb. 13 at the Central Y.W.C.A., Chicago. Walter D. Hardy, representative of the Aeolian-Skinner Organ Company, spoke on the effect of wind pressure upon the quality of organ tone. At the close of his talk he invited questions and an animated discussion followed. Feb. 27 members of the club were guests of the artist Frank V. Dudley at the Chicago Galleries, where his recent paintings are exhibited.

Under the direction of Willard Irving Nevins, Bach's "St. Matthew Passion" will be sung at the First Presbyterian Church, New York, Sunday, March 17, at 8 p. m. The choir of the cathedral of Garden City, Long Island, Maurice Garabrant, director, will assist in the annual performance. Handef's "Messiah" will be given by Mr. Nevins Sunday evening, March 24.

THE FREE LANCE

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

In the December, 1938, *Etude* the editor suggests that it is time we paid some attention to the life and music of Dudley Buck (1839-1909).

In shops where they sell sheet music the clerks are constantly reminded of him by calls for "Fear Not Ye, O Israel," "My Redeemer and My Lord" and other effective songs for church service, or for some of the service music such as "Sing Alleluia Forth," Festival Te Deum in E flat or the Te Deum in B minor.

Buck began publishing in 1864 and until about 1895 continued to pour out music for the church that was somewhat freer in form than the music borrowed from the Victorian composers. His work was melodious, natural, unforced; the harmonies were agreeable without following too slavishly accepted models; the words used were declaimed in their natural emphasis (for example, "Sing Alleluia Forth"); and despite its wide range of harmony and rhythm the new Buck anthem or Te Deum was learned with comparatively little labor by the ordinary choir. Dr. Rossetter G. Cole says of these pieces: "They are fluent, attractive, well constructed, and many of them of real depth and fervor." Buck wrote about 140 anthems and the "Dictionary of American Biography" affirms that "the needs of American Protestant church music could not (as could those of choral societies and organists) be met by mere importation of foreign music." That is, Buck supplied a real need.

Buck's two sonatas for the organ differ materially in form and handling; the first one, in E flat major, was apparently written before Buck developed a personal instrumental manner; the second, in G minor, shows a considerable advance in style, using contemporary rhythmic, melodic and thematic methods. His "Choir Accompanying" is a substantial volume of 177 quarto pages; it treats with infinite pains every possible variety of an accompaniment as applied to every variety of passage. In fact, the book is for reference rather than study. One can dispose of this work by quoting W. S. Gilbert: "Tis very ev-i-dent his attentions are well meant." Buck's "At Evening" is a good piece for musical vespers, and was formerly played a good deal.

Our somewhat illiberal down-with-Stainer-and-Barnby highbrows have passed around the word "cut out Buck." I do not pose as Buck's champion, but I sometimes wish that the garden variety of American organists had a little more independence of thought and recognized merit wherever it existed. Even Batiste has his good points! (Read articles on Buck in "American Supplement to Grove's Dictionary," page 146; in "Dictionary of American Biography"; pages 348-352 in that valuable work, "Our American Music," by John Tasker Howard (1931), which every American who studies his country's music ought to own. Frances Hall Johnson in her "Musical Memories of Hartford" (1931) contributes a charming and informing sixteen pages to a sketch of Buck.)

Vaughan Williams has just made the music for sturdy words by G. W. Briggs, titled "Hymn of Freedom." A strong diatonic melody, a free use of seventh chords in the well-known Vaughansian manner give the composition dignity and manliness. (Oxford University Press.)

What is sentiment? What is sentimentality? In an article I've just read I am informed that Stainer's "Crucifixion" is marked by cloying sweetness. What do you suppose cloying sweetness is? Is it a kind of hyper-what-do-you-call-it? At any rate, all highbrows are agreed that cloying sweetness and sentimentality must be shunned by all decent musicians. In fact, ought we not to shun feeling altogether, whether we are writing music or performing it? Yes, sir-ee! Avoid feeling and emotion at all costs.

By the way, is the famous horn melody in the fourth movement of Brahms' First Symphony sentimental? Oh, no! It has sentiment, but it is not sentimental. Oh! I see; sentiment is all right but sentimentality is all wrong. Someone has told me that Stravinsky's Octet for wind in-

struments has neither feeling nor sentiment, and the performers are warned to avoid everything like expression when playing it. Oh, dear me! And must we avoid expression? Apparently we must. Avoid feeling and emotion, except in baseball and politics.

So long as I write the *Free Lance* I am going to recommend, for a place on an Easter program, J. C. D. Parker's "Redemption Hymn" (Ditson, twelve minutes), chorus with fine contralto solo; it is not difficult, nor is it easy; it needs a good-sized chorus; there are orchestral parts, but a good organist will enjoy playing the accompaniment.

Turn to your February *DIAPASON*, page 26, report of the Canadian London Center, and read the paragraph concerning the cinema organist, Quinten Maclean. Maclean is one of the group of three or four English theater players of exceptional skill. Alfred Hollins told me that he considered him a remarkably talented player. Maclean is also a fine pianist.

Have you ever tried an organ with plenty of mixtures, a scarcity of manual diapason foundation and an almost total absence of the deep, pervading pedal? Comfort yourself by reading what J. B. Jamison wrote in *THE DIAPASON* (February, page 20): "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 in the main should be clean and incisive) or ignore that other sterling effect of the true tuba."

Voices accompanied by mixtures? Heaven forbid. Even Dudley Buck in the benighted 1860s knew better than that; for in his "Choir Accompaniment" he writes: "Attention is called to the fact that the use of mixtures is forbidden with voices; mixtures annihilate all vocal effect."

C. WHITNEY COOMBS' FUNERAL; TRIBUTE BY BISHOP OLDHAM

Funeral services for Dr. Charles Whitney Coombs, whose death was announced in *THE DIAPASON* last month, were held at St. Luke's Church in New York Jan. 27. They were conducted by Bishop G. Ashton Oldham of Albany. Bishop Oldham told of his close association with Dr. Coombs when he was rector of St. Luke's and Dr. Coombs was organist and choir-master for twenty years. Burial was at Portland, Maine.

The esteem in which Dr. Coombs was held at St. Luke's is shown in the following quotation from a memorial to him in the parish folder of Jan. 28:

Dr. Charles Whitney Coombs became organist-choirmaster of St. Luke's Church in January, 1909. For the next twenty years he devoted his life to St. Luke's parish. While his principal work was that of organist-choirmaster, his interest and active support embraced every parish activity.

To most of us he was "Uncle Charles." He liked, he loved people. He lavished his affection upon many, with great constancy, year after year. He built up a great tradition of music for St. Luke's, and that tradition is a living thing today. But he also built up a great personality, a great character, so that while all admired him for his achievements in church music, they loved him for his beautiful Christian spirit as expressed in his daily life and thought.

"Uncle Charles" announced in January, 1929, that he would retire at the end of that year, which would mark his seventieth birthday and his twentieth year of service to St. Luke's parish.

Dr. Coombs lived abroad for seven years. Returning very quietly one Sunday, he attended the service. We knew he was coming and the musical part of the service was entirely of his compositions. He was moved to tears at this public tribute of our affection. The music he wrote was worth being sung in its own right. A great publishing-house in New York accepted everything Dr. Coombs sent them.

When he was abroad "Uncle Charles" kept in close touch with us all through his charming letters. And after his return, three years ago, although ill, he wrote to his friends to the last. He did not believe in death, but rather in life here and a fuller life hereafter with God. His fuller life with God began Jan. 24, 1940.

Dr. Coombs never married, as implied erroneously in the February issue.

WINOGENE HEWITT KIRCHNER



Mrs. WINOGENE HEWITT KIRCHNER has given thirty years of efficient and faithful service to Milwaukee churches. Natural talent and persistent study under the guidance of Dr. Wilhelm Middelschulte have placed her name in the front rank of artists. Not only is she a talented organist, but her musical knowledge and interest have been an inspiration to many pupils and her personality, judgment and musicianship have made her successful in any musical venture which she has undertaken. The art of accompanying is a special feature of Mrs. Kirchner's musical work, and it can be said without exaggeration that as an accompanist she stands in a class by herself.

At present Mrs. Kirchner is organist and director at Immanuel Presbyterian Church, where she plays a four-manual Wangerin organ, and at Temple Emanuel B'ne Jeshurun, where she plays a four-manual Skinner. She is head of the organ department of the Wisconsin Conservatory of Music, a member of the MacDowell Music Club and a past dean of the Wisconsin Chapter of the American Guild of Organists.

Not only does Mrs. Kirchner excel in music, but also as a hostess. Both Mr. and Mrs. Kirchner keep open house both in their home in Whitefish Bay and at Pine Beach on Lake Michigan. Mrs. Kirchner's friends can all testify to her good cooking.

Mrs. Kirchner, while a musician who stands entirely on her own feet, is, as her friends know, one of a team of musicians. Her husband, Oscar Kirchner, is a baritone player of high attainments and a member of the Tripoli Band, A.A.O.N. M.S., of Milwaukee. Mrs. Kirchner regards him as a powerful inspiration to her in all her work and, because of his musical knowledge, a valuable critic and guide in interpretation.

LEWIS A. VANTINE.

TWO NEW JERSEY CHOIRS JOIN, GIVING HISTORICAL PROGRAM

Carl M. Relyea, organist and director of the Morrow Memorial Methodist Church of Maplewood, N. J., and William Robert Davis of the Hillside Presbyterian Church of Orange cooperated in a two-choir festival on the evening of Jan. 28 at the Morrow Church, one of the largest churches in New Jersey, with a membership of nearly 2,000. A historical program was arranged and was received with enthusiastic enjoyment by the congregation. The prelude was Wolstenholme's Sonata in the Style of Handel and the postlude Rowley's "Song of Creation." The carefully selected anthems, representing five periods, in historical sequence, included:

Two Renaissance Anthems—"Adoramus Te, Christe," Felice Anerio (1510-1586), and "Kyrie Eleison," Gabrieli (1557-1612).

Two Baroque Anthems—"Praise to Thee, Lord Jesus," Heinrich Schütz (1585-1672), and "Jesu, Joy of Man's Desiring," Bach (1685-1750).

Two Classic Anthems—"Ave Verum," Mozart (1756-1791), and "As Waves of the Storm-Swept Ocean," Haydn (1732-1809).

Three Romantic Anthems—"The Shepherd's Farewell," Berlioz (1803-1869); "Legend," Tchaikovsky (1840-1893),

WHO BUYS Deagan Carillons?

Here are the "Case Records" of Five Recent Installations



• **A PROMINENT CLEVELAND ATTORNEY** 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.



• **A UNIVERSITY TRUSTEE** pondered the question, "What gift would contribute most to a graduate's memories of student days?" He found the answer in a Deagan Carillon, housed in a beautiful Campanile, on the campus of Baylor University, Waco, Texas.



• **AN INDIANA LADY** had a twofold objective: to memorialize a departed daughter and to add to the charm of her community. She attained both objectives with a Deagan Carillon installed in the First Presbyterian Church, Franklin, Ind.



• **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 Laurenceville School, Laurenceville, 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.

Automatically played Deagan Carillons, a thoroughly American product, are recognized throughout the world as the highest development of mechanical perfection and tonal beauty. Available for as little as \$7,250. May we send particulars?

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DEAGAN
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and Magnificat, Saint-Saens (1835-1921).
Two Modern Anthems—"Greater Love Hath No Man," John Ireland (1879), and "Blessing and Glory," Rachmaninoff (1873).

• **Gregorian Program in Philadelphia.** The Schola Cantorum of the Pius X. School of Liturgical Music, New York City, will present a program of Gregorian chant and polyphony in Town Hall, Philadelphia, Thursday, March 28, at 8:30 p. m. Tickets may be had at Haly's, 1613 Chestnut street. The beneficiary will be the Sacred Heart Free School, Eden Hall, Torresdale, Pa.

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

By J. B. JAMISON

[Fifth Installment.]

In Schulze voicing the languids are kept high and the pipes speak on the "slow side." This induces string content. The upper lips are pushed well in to accentuate this. Silbermann pipes, though having high, thick languids, have their upper lips pulled out, which emphasizes fluty quality. However, Silbermann nicked his pipes not at all, or just enough to steady their speech, and this absence or paucity of nicking brings out string quality. So we have the curious Silbermann combination of "quick side" upper lip voicing, plus no nicking—or, in plain words, a blended flute and string tendency imposed on diapason tone. The resultant timbre, for want of a better word, could be called "limpid." It is certainly not incisive, and just as certainly not thick. It is an agreeable, mild quality that stays on the safe side of flutiness. The off-unison ranks are milder still, both in color and in power, and "dissolve" into the unisons, rather than "spice" them, as do Schulze stops of this sort. This word "dissolve," which has been chosen by Silbermann critics as appropriate to the description of what takes place, means but one thing to the designer and voicer—the mutation ranks are distinctly fluty and kept down in power.

The build-up of our great would start with (after the non-diapason unisons are drawn) the Silbermann unison. Then, in order, octave, fifteenth, twelfth, three-rank mixture, double. Then the Schulze unison, octave, fifteenth, twelfth, double, quint, Schulze mixture, Silbermann full mixture, tierce. Then—if the final smash were called for—omit the two fifteenths and the tierce and draw the great to great super coupler. Or, if preferred, omit the two doubles, and, playing an octave higher, draw the sub-coupler. The Schulze mixture can be drawn after the full mixture, if desired.

This coupling is the thing that usually cannot be done. Why is it possible here? In the first place, the super coupler applied to eighteenth-note ratio chorus work—and the Schulze will at least control the great—does not cause scream. In the second place, the full mixture does not run below middle C and will not throw big-scaled darkness into a sub-coupled chord. I believe anyone will be pleased with the degree of brilliance of this uncoupled great. If, in addition to this, the ensemble can be almost doubled in power without being appreciably hurt in quality, it would seem that a definite gain would result. There are those, of course, who will say that if the brilliance and balance are right in the first place, the chorus will not stand coupling. But I have heard it done, and nothing but praise accorded from some of the most particular and scholarly organists in the country.

How Two Chorus Differ

Before we go farther, there are one or two peculiarities of the Schulze and Silbermann choruses, responsible for the effectiveness of each, that are not easy to detect by ear unless mentioned and described. In general, off-unisons, by which in this instance is meant quints, are "fatteners" of tone, while high-pitched unisons are "thinners." "G" tone adds mass, and unless treated discreetly can hinder bass clarity, while high "C" tone greatly aids it. Therefore in the two low octaves of the Silbermann mixture the quints are suppressed and the unisons accented, something after the fashion of g C g C, etc. The second break of this mixture, applying to the octave between tenor C and middle C, has the composition 15-19-22 (two unisons to one quint), and the twenty-second, given almost as much power as the fifteenth, is vitally important in imparting clarity to this usually "obscure" territory. The independent fifteenth, drawn on its own knob, aids greatly throughout the low thirty-seven notes. The independent twelfth is kept weak in these octaves. The next break of the mixture, starting at middle C sharp, runs seventeen notes to treble F and has two quints to one unison (12-15-19). Having passed the dangerous part of the keyboard, we can now stand some mass, so these quints are brought up somewhat in relative power. The characteristic Silbermann effect demands that in

the final break (top nineteen notes) all ranks shall be softer.

This varying regulation is consistent with and parallel to the change in timbre of the unison diapason, which, being more foundational below middle C, needs more thinning and pointing there and, becoming more brilliant farther up, can safely be "fattened." In the Schulze mixture the quints of the low octaves are closer to the unisons in power, the purpose of this being to "fatten" the incisive Schulze unison and chorus and stress richness of timbre. The mixture as a whole increases in volume toward the higher octaves.

These criss-cross ways in which the two great choruses differ constitute interesting proof of the variety they afford. Yet every idiosyncrasy of one chorus compensates for an opposite one of the other—maintaining balance.

Reacting from the 8-ft. organ of the twenties, more and more authorities agree that a diapason ensemble sounds best when the weight of the unison is not pronounced. The ideal chorus should sound like a solid mass of tone, in which no single pitch is conspicuous. But if to assure such cohesion too thin basic timbre is used in the great, entailing a sacrifice of unison body and power, a real and vital loss in majesty must be taken. There is a way out of the difficulty. Body can be retained in the major unisons with its accompanying dignity, if the octave is given sufficient power. In judging the lack of balance of any chorus one must look sharply or he may be deceived into blaming a fault on an innocent party. Listeners who have not had a part in the design or scaling of a chorus are especially open to this error.

Octave Power Is Important

Both in its own balance of pitch and in its relation to the rest of the organ, the great can stand considerable octave power. Full great is the final flue climax of *tout ensemble*. Such a climax implies an upward thrust in pitch. We raise, not lower, the voice when we wish to make a point. If 8-ft. weight dominates, the thrust would be downward and sodden, but the way to success lies not in taking out unison body, but in putting octave power in—not in *thinning low quality* but in *accenting high pitch*. The unison must be kept dignified and adequate to the auditorium, the octave must be given even more power. This 4-ft. diapason is the bridge between the unison and the upper work and must never be weak, for if it is the mixtures will sound detached and conspicuous and the unison likewise. The octave is a compromise pitch in that it is not so high that if accented it will make the ensemble shrill and not so low that if stressed it will drag down the spirit of the organ. If given more power than the unison it will make permissible real unison body and weight, and still conceal that weight in full great, and will add real weight in itself.

Now we have specified that the "Schulze" octave shall be two scales smaller than the Schulze unison, and this was done so that the two might be used together or with less than full chorus, and still be musical. In less than *tout ensemble* of the great the "uplift" is not desirable, while unison dominance is. In the Silbermann chorus, whose effect on full great is less than that of the Schulze, we have followed the authentic Silbermann scaling and made the octave the same size as the unison, but a shade brighter and softer.

In the "full mixture," however, we depart from this line of reasoning, for this strictly climactic stop, which easily carries on from the combined Schulze and Silbermann ensembles, is an essentially *tout ensemble* register. Here, then, is the place to emphasize octave power. We have balanced the individually drawn octaves to their unisons and taken care of flexibility, and now we provide the last step in flue chorus majesty with the ingredient that guarantees the upward thrust. This is done by scaling the full mixture octave rank one note larger than the Schulze unison and winding it copiously. How disastrous to general playability and handiness of the great it would be to reverse this procedure! If the Schulze octave were asked to take care of full great it would be useless in

the Schulze ensemble. If the final mixture were weak in octave strength, how little it would add, in éclat, to what had gone before!

We mentioned a "corollary" when discussing Silbermann's perspective of chorus planning by citing the fact that the registers given individual knobs are supposed to find frequent use. If such unisons and octaves are powerful they can find application only in *ff* passages. To make them so is an inefficient waste of knobs and miscasting of material, for they can be combined with or contrasted against only a few other stops. We have avoided this by scaling our single-rank voices for only moderate power and depending on the Schulze mixture, and especially on the full mixture, for the final punch and drive. In this way we have made the unisons and octaves on individual knobs available for *mf* work, which constitutes the majority of the playing, and have sacrificed nothing in the final power of full great.

At the risk of laboring the point, an *ff* unison demands an octave nearly as loud. This, in turn, calls for a fifteenth that balances with unison and octave. The fifteenth is never drawn until the octave has preceded it, the octave rarely unless the unison is already in use. In other words, all three registers have very limited use, so why give them individual knobs? One might say: "Why wear an ulster every day, when it is so much easier to get around in lighter clothing. Keep it for winter, when it will really be needed."

Possibilities of the Great

Now consider for a moment some of the interior combinations possible in this double chorus and the application of the couplers to less than full great. Take, for instance, the already mentioned combination of Schulze octave, twelfth, fifteenth, mixture and sub-coupler. It is different from any tone that can be had without couplers. It appears to be beautifully balanced within its range (and a great deal of playing lies in that range). Or, both octaves, twelfths, fifteenths and mixtures (omitting full mixture), plus sub-couplers. This will go a bit farther along the same lines as the first example. Or add the quint, tierce and full mixture to the Schulze chorus and get the Lewis effect at Southwark Cathedral—as fine as any ever made. Or Silbermann unison, harmonic flute, 8 ft., plus Silbermann three-rank mixture. To this may be added the Silbermann octave. Or Silbermann double, unison, quint, octave, twelfth and mixture plus super-coupler. Try also the Silbermann double and full mixture in top three octaves. It has the composition sub-1-8-12-15. Why should it not sound musical?

In all these, and the many other combinations that can be made within this full great, the rule for the organist to follow is to figure out what series of harmonics will result, or what the coupler will do to this series in the way of elaborating it. Take the simple one of the octave, Schulze mixture and sub-coupler to start with. In mixture symbols we have, in the middle of the keyboard, 8 (the octave) and 12-15-19-22. The sub-coupler will cause the octave to yield a unison (1). From this break of the mixture it will bring forth a quint (5) from the twelfth, an octave (8) from the fifteenth, a twelfth (12) from the nineteenth and a fifteenth (15) from the twenty-second. Combining the original harmonics with the produced ones we have: 1-5-8-8-12-12-15-15-19-22. There is nothing wrong with this good harmonic series. If we had all the ingredients on separate knobs we could combine them (without the curse of the coupler), get the same result, and very possibly be delighted with it. But the trouble is, we haven't. So the coupler enables us to make a minor ensemble that would be out of the question without its help. Furthermore, being drawn with judgment, from similar stops, it is cohesive.

Now suppose, in the way of interesting, though perhaps not ideal, variety, we should put down on paper, without looking at our specification or the console of an organ built from it, a series running sub-1-5-8-12-15-19-22-26. We know that it is an unbroken harmonic progression in

C and G tone, and therefore bound to sound musical. Let us see if and how it could be made from this great. Suppose we deliberately distort balance a bit, though not without some discretion, and take the Silbermann double (sub), Schulze unison (1), Silbermann quint (5), Schulze octave (8), Silbermann twelfth (12), Schulze fifteenth (15) and Silbermann mixture, 19-22-26. We know, before we attempt to play this combination, that the unison, octave and fifteenth will be big and bright, the double rather soft, yet perceptible, and the upper work mild. Yet the unison, octave and fifteenth stick together, being "all of a piece," and the upper work and mutations do the same for a similar reason. The sole chance for criticism would be a tame top and a light bottom to a brilliant, powerful middle, but there are places where such an ensemble might be fitting and pleasing.

Using similar reasoning, try inter-manual couplers with strings, flutes, reeds and mutations on any fair-sized organ—big enough to have them. I remember one that worked out exquisitely. Great 8-ft. harmonic flute, choir clarinet 8 ft., choir 4-ft. flute, 2½-ft. nasard, 2-ft. spitzflöte, 1½-ft. tierce. Add choir to great 8-ft. and 16-ft. couplers. Play on great. What resulted? In addition to the stops drawn at their labeled pitches one heard 16-ft. clarinet, 8-ft. flute, a soft quint, soft octave, soft tenth. The total series heard is sub-clarinet, unison clarinet, two unison flutes, quint, two 4-ft. flutes, tenth, twelfth, fifteenth and seventeenth. Expressed in harmonic symbols we have: sub-1-1-1-5-8-8-10-12-15-17. On an organ with a tractable clarinet and a good harmonic unison flute this will wind an extremely rich and colorful woodwind ensemble, in which the mutations take an important and effective part.

This apparently irrelevant digression is recorded only with a view to stimulating registration that is based on harmonic series, rather than (sometimes) on structureless groupings of unisons and octaves, etc. It opens up a new field of color variety to any organist willing to explore it. I remember (pardon another digression) going for the first time to a large organ in Pittsburgh, and, following the same line, drawing a combination that so delighted the organist that he at once set it on a general piston. The point is that he had played that organ for twenty years and never found that tone. Furthermore, I made it in answer to his challenge to get that sort of tone from that instrument. If he had only thought out the problem harmonically he could have used it and many other effective combinations the first time he sat down at the console. Anybody can do that; there is nothing difficult about it.

I believe that the great of our scheme will be found to have several processes of build-up, and many points of flexibility that the stereotyped great cannot duplicate. Emphatically a great should be capable and useful as well as merely magnificent.

[To be continued.]

Death of Mrs. Helen Winn Brown.

Mrs. Helen Winn Brown, a Chicago organist, died Feb. 8 in her home at 1306 Winnemac avenue. She had been a resident of Chicago and Evanston since 1883. Mrs. Brown was born in Lock Haven, Pa., the daughter of Colonel Charles A. Winn, who commanded the Fifty-eighth Pennsylvania Volunteers during the civil war. Mrs. Brown had been organist at churches in Chicago and Indianapolis.

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**Virgil Fox Impresses
Chicago Anew by His
Recital at University**

Virgil Fox made his annual Chicago visit Feb. 20 and was heard at the Rockefeller Memorial Chapel of the University of Chicago in a recital that impressed a large audience, consisting of those who had heard him in the past and had become Fox fans and those who merely had word of his fame from their fellows. All were rewarded with a performance such as one has been led to expect from this still young man, who as a mere boy in 1933 electrified the convention of the N. A. O. with his first Chicago performance at the world's fair.

Each recurring hearing of Mr. Fox gives evidence of his steady growth to a maturity which must place him in the front rank of his generation among the world's recitalists. One fact stands out—he never forgets that he is playing an organ; by which we mean that he has a real organ touch. Another fact is that he does nothing superficially, but labors diligently to achieve the effects he desires. And he has feeling as well as prodigious technique. All of which is high, but merited praise. Those who have seen him play on many occasions were convinced that the theatrical manner which marks his work at the console is not needed to put his performance over. At the University of Chicago organ the performer cannot be seen by his audience. The picture is all presented in tone.

Numbers that stood out on the program were the playing of the Sixth Trio-Sonata of Bach, a hauntingly dramatic interpretation of "Come, Sweet Death," in which the resources of the great instrument and the skill of the player made a deep impression, and the Introduction, Passacaglia and Fugue of Healey Willan, in which Mr. Fox found poetry that few modern compositions for the organ seem to contain. Then there was a stunning display of technical skill in the Bach D major Fugue and the Mulet Toccata, the last number on the program, and an example of pedal dexterity in Dr. Middelschulte's stunt piece, the "Perpetuum Mobile." And Vierne's "Clair de Lune" was played with rare delicacy.

Kilgen Branch Offices Open.

The Kilgen Organ Company, with headquarters at 429 South Twelfth boulevard, St. Louis, Mo., announces that it is maintaining contact with various parts of the country by means of branch organizations. Among the branch offices now functioning are those in Steinway Hall, 113 West Fifty-seventh street, New York; 224 West Fourth street, Cincinnati; Wrigley Building, Chicago, and 1204 North Richmond, Tulsa, Okla. The personnel of these branch offices consists of experienced experts. More than 300 yearly service contracts on Kilgen organs have been turned over to this company in various territories, it is stated. Most of the members of these branch office staffs have been previously trained in the Kilgen factory, and among those of more than ten years' experience are Julius Bakos and Ludwig Zentmaier of New York, Ray Dunn and William A. Miller

MRS. BONITA CROWE



BONITA CROWE, though known to fame as a composer whose compositions include distinct "song hits," considers the organ her first love as a means of musical expression. In Atlanta and throughout the South she is known affectionately as "Bonnie" Crowe. Her musical education was received in Nashville, Chattanooga, Detroit, New Orleans and New York. In New Orleans she was a pupil of the late Giuseppe Ferrata and in New York she studied at the Juilliard School, taking organ with Miss Lilian Carpenter. A native of the South, she made her first public appearance at the age of 7 years in Nashville. From early youth she held church positions, beginning at Centenary Methodist Church of Chattanooga. Her latest post has been at Grace Methodist Church, Atlanta. She is a member of and has been an officer of prominent organizations throughout the South and is a past dean of the Georgia Chapter, A. G. O.

Mrs. Crowe's compositions have been performed throughout the country and she wrote the prize song for the White House musicale for the National League of Pen Women. Organists, choirs and orchestras all are on the list of those who have recognized Mrs. Crowe's creative talent. Her list of works includes forty-six numbers. She has won eleven prizes—four loving cups (state of Mississippi), three silver trays (state of Georgia), two silver vases and two books—and received two honorable mentions in national competitions.

of Cincinnati, Oscar Schmitt and W. Geithardt of Chicago and E. H. Ballard of Tulsa.

Bach's "St. Matthew Passion" will be sung at St. George's Church, New York, Sunday afternoon, March 3, under the direction of George W. Kemmer, organist and choirmaster. The choir of sixty adults and the junior choir will be supplemented by soloists. At 3 o'clock, an hour before the performance, a quartet of trumpets and trombones will play Bach chorales from the church tower.

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Liturgical Service Presents Problems and Opportunities

[The following paper presenting a review of the problems and privileges of the organist in the liturgical church was read by the author at the annual conference on church music of Northwestern University in Evanston in January. Mr. Groom is organist and choirmaster of the Church of the Ascension, Chicago, and an authority on the music of the Episcopal Church. He has won prominence as a recitalist as well.]

By LESTER GROOM

Why consider opportunities? The problems are the real, live issue. The problems are all bound up in the one great problem of earning our daily bread. Commercially speaking, the only opportunity in liturgical music is the great possibility of self-aggrandizement financially and professionally—noisy publicity, stunning climaxes, rollicking music, sentimental and dramatic effects, which play up this opportunity in masterly fashion.

But we should not consider commercial opportunities. They are false. There are real opportunities for an organist in the liturgical service which possess the direct opposite of commercial value. They rather permit the organist to hide his personality in the musical beauty of the service and let the thoughts of his fellow-worshippers meditate on spiritual things without interference. And these opportunities have lasting value. For, after all our jobs are finished, after "the tumult and the shouting dies" and we view in retrospect what we have been about through the years of our service, then, when that still, small voice keeps whispering to us, saying: "What have you accomplished?" can we quiet it by saying: "I have earned my living"? Can we plead ignorance of any opportunities? Or can we say: "I know I should have done these things, but the odds were too great"? Will it be possible to still the voice of conscience by saying that we did not have the necessary personality, so we did not try? I doubt it. It sounds like the servant who hid his talent in a napkin. No, our opportunities to do the great works for our Lord and His church must be sought out and, when found, they must be seized with faithful energy and brought to useful ends while there is yet time, in spite of the many problems which each opportunity provokes. If the music of our church is no better when our term of service is up than it was when we began, we have been unfaithful stewards. Let us, then, seek a few of these opportunities.

Liturgical music is in itself a heavenly opportunity. No man has ever been able to fathom its depths. No musician has ever reached its true heights, for they are unattainable. Liturgical music is one of the mysteries of God, revealed only in part to human minds, and it is as infinite in its possibilities as time and space. It figures largely in Bible passages and plays an important part in the history of the Christian church. Like the church itself, liturgical music often seems to founder and come to grief, and the true organist feels as Elijah felt on Mount Horeb, but without fail God raises up valiant leaders to defend His cause. Their faithfulness is our strength against the many problems which arise in liturgical music. Their devotion is our inspiration and their constancy gives us courage. And liturgical music richly repays all efforts made in its behalf and rewards its faithful servants with increased spiritual power.

The wonderful mystery of the presence of God in His church on earth is a subject dear to the faithful who meditate on such things. Our Lord speaks of this Kingdom of Heaven in His parables and lessons, and you can well believe that in His great plan for us this Kingdom plays a large part. His church has been called a "factory for making saints." By means of this church we are permitted to turn aside from every adverse influence and enter into the holy place, and with angels and archangels, and with all the company of heaven, we may take part in that universal song of the Kingdom of God: "Holy, holy, holy, Lord God of Hosts."

This church militant has been supplied, through the working of the Holy Spirit,

with words of prayer, praise, worship and instruction, by means of which all faithful souls may approach the throne of God corporately, and with one voice and one mind. These words, together with directions for the conduct of the services, are known as the liturgy. The liturgy of the ancient Hebrew worship, part of which we still use, was increased by our Lord and by His disciples and followers down through the ages until the present day. It now represents a large collection of Scripture lessons, prayers, psalms, hymns and directions for the guidance of corporate worship. It is this liturgy whose music has had such a wonderful history, and it has a more marvelous future. The study of the liturgy reveals wonderful beauty, inspiring vision and food for endless meditation. But its rules and conditions are exacting and demand knowledge and forethought, care and patience, in order that awkwardness may be avoided and unity of thought may be preserved.

It should be self-evident, therefore, that a liturgical organist has great responsibilities. The job of accompanying this heavenly gift of liturgy with the human factor of musical self-expression without cheapening it or distorting it beyond recognition is a superhuman task which has long been an ideal far beyond attainment for the liturgical organist. It is only with exceeding care and good musicianship that one may approach this ideal. Many organists in the past have given up in despair, consoling themselves with the theory that "we have to give the people what they want." And yet what wonderful opportunities are found in this field!

One of these opportunities is to spread the truth of the liturgy by careful recognition of the seasons of the church year, by knowledge of the correct form and meaning of liturgical services, and also by a firm belief in what the liturgical church teaches. These forms and customs are much more than just ceremonialism. They are the means by which the faithful can gather for orderly worship and praise of God, for they promote unity of thought and make combined devotion possible without hindrance. By a knowledge of the liturgy the average man who knows the habits and customs of polite society to a T will also recognize what is courteous to his fellow-worshippers and obedient to the laws of God's church. The organist and choirmaster can accomplish much in this direction by study and practice of the liturgy, musically, verbally and actively.

He has another opportunity for good influence. In the liturgical church there is activity for the little ones. Choir boys from 7 years to 14 and acolytes from 5 years up are not unusual. Small girls enter into the ceremonies often, as flower girls in solemn processions. All of these may be influenced for the future of good liturgical music, if the organist is careful. We need but to glance into the histories and read of Josquin Despres, Bach, Schubert, Stainer and many others to find how important is this influence. And it is on this point that a liturgical organist must be intensely careful, because his very spirit of worship can work wonders in the minds of the impressionable young. Read of Verdi's boyhood, mentioned in Grove's Dictionary, and you will realize that we organists do not always recognize what the little ears are hearing and the little eyes are seeing.

Another of the liturgical organist's opportunities amounts to a grave problem, but it is an opportunity nevertheless. The late Dean Lutkin once wrote: "The hymn singing of a congregation is almost an unerring barometer of its spiritual condition." In the liturgical service, however, there is a great temptation to let formality rule, to the extent that members of the congregation are afraid to take part in the singing, lest they get in the way. The liturgical organist, however, must seize upon every opportunity for promoting congregational song. He must skillfully persuade the people to take part, in order that more of the faithful may be active in the praise of God. He must study the hymns of his book from the congregation's standpoint, not using too many new tunes, nor taking the hymns extremely fast or extremely slowly, even where the natural character of the hymn leans toward one or the other. He may give the people confidence by refraining from radical changes in the

registration. His choir can help by singing many hymns in unison.

The liturgical organist can do wonderful things for the development of good chanting. A thorough study of the history and methods of teaching and accompanying both Anglican chant and plainchant will fit the organist for useful work in making good chanting possible for both choir and congregation. He must be prepared for opposition, for anything that is worth while always causes disagreement, and good chanting is not immune to this.

Since the liturgy is most essentially the word and action of the church militant, it follows naturally that music is only an aid to the liturgy and must never take unto itself the importance and attention which rightly belong to the liturgy itself. This means that climaxes of thundering power, sobbing sentimentalism and boisterous rhythms are automatically out of place in liturgical music, however delightful they may be as concert numbers. Simplicity is the keynote of beauty. The liturgical organist therefore has the opportunity of achieving beauty in his service through simplicity.

The organist has many more opportunities—or we might speak of them as privileges. And every one of them brings in its own problems. But there are certain problems which pertain forcefully to the organist of the liturgical service which we may consider. For instance, he must carry out all the requirements of a liturgical service without allowing formality, perfect as it is, to take the place of spiritual worship for himself or for his choir. "God is a Spirit, and they that worship Him must worship Him in spirit and in truth, for the Father seeketh such to worship Him." And if the music of the service ever becomes mechanical and artificial, it is well on its way to an abomination.

In many of the liturgical services there is possible a form of music which is so set apart from most of our worldly music that it is largely unacceptable to the average person. Its name was given to it merely to distinguish it from music with rhythm—*cantus planus* was the opposite of *cantus mensurabilis*—but plain-song must not be regarded as if the name meant dull-song. It contains great beauty, but this beauty is not self-evident—it must be sought. It is one of those treasures which is "withheld from the casual and the inert." It is truly difficult to do well, and it sounds terrible when not done well. The organist's great problem is to convince his choir and congregation of the beauty and fitness of plainsong. He must be well versed in its technical and historical conditions, or he is out at first base. He must then appreciate its beauties and persuade others to search for them. Is it worth the effort? Yes, liturgical music richly repays all efforts made in its behalf.

The vocal solo is not an essential part of liturgical music. It is quite personal and dramatic and it takes attention away from the true spirit of worship in many cases. And yet it becomes a problem for the organist, presented not only by the soloists themselves, but also by the listeners who like to hear solos. The wise liturgical organist will bring the number of solos down to a bare minimum, using them as much as possible in the spirit of the cantor, with a recitative rather than with song. He will assign to groups the parts marked for a soloist in the concerted numbers, thereby making the liturgical music less individual and more corporate.

Choice of music for preludes and postludes is also a problem. I would gladly state without reservation that they should be wholly improvised, preferably on the themes of the service, but I have heard some terrible improvisations, evidently the "line of least resistance" for the organist, and I dare not advise the liturgical organist to depend wholly on extemporization unless he can study it thoroughly and spend hours preparing each service. Careful choice of the prelude will allow his congregation unhampered meditation. The choice of the postlude depends upon the manner in which his congregation leaves the building. If they are quiet, an overpowering grand chorus is altogether unnecessary and might destroy the reverence which the service produced.

Although the problems are many, the opportunities of a liturgical organist are greater. And by seeking God's help for

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EVANSTON CHOIRS COMBINE FOR A FESTIVAL SERVICE

The combined choirs of 200 voices of the First Baptist, First Congregational, First Methodist, First Presbyterian, St. Luke's and St. Paul's English Lutheran Churches of Evanston took part in a festival service at the First M. E. Church of that city Sunday afternoon, Feb. 4. Dr. Herbert E. Hyde, Dr. William H. Barnes and Maurice W. Brennen were at the organ. Leroy Wetzel, Elias Bredin and Theodore Harrison conducted the choirs. The anthems included Gounod's "By Babylon's Wave," Grieg's "Jesu, Friend of Sinners," David McK. Williams' "The King's Highway," which made a splendid impression; Charles Wood's "Expectans, Expectavi," Crüger's "Now Thank We All Our God," as arranged by Carl F. Mueller; Clarence Dickinson's "Beneath the Shadow of the Great Protection" and Bach's "Jesu, Joy of Man's Desiring." Dr. Hyde played the accompaniments and Dr. Barnes played the Cantabile of Cesar Franck and two movements of Maily's Sonata in D minor as the prelude.

Ruth Barrett Arno



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New Music for the Organ

By WILLIAM LESTER, D.F.A.

"Twilight Musing," for organ, by Ralph Kinder; published by Theodore Presser Company, Philadelphia.

This is one of those not-too-deep tunes (ending up in a familiar hymn-tune on chimes) so established by custom as the expected thing to hear played before the evening service. It differs from most pieces of its type in being well written and avoiding the negative virtue of cheap banality. Vox humana and strings get a good workout, and effective use is made of the chimes. Needless to say, the music is easy.

"Chant Triste" and "Supplication," two pieces for organ by C. A. J. Parmentier; published by Carl Fischer, New York.

Two short pieces on the simple side, effective as evocations of the moods suggested. The composer has tried for nothing epic or with dramatic sweep. He has succeeded in giving us two lovely melodic sketches, interesting as to idiom and treatment, and calling for no great technical equipment on the part of the player or elaborate stop resources in the instrument.

Three Short Pieces for Organ, by Eugene Hill; published by J. Fischer & Bro., New York.

The trio of titles issued under one cover—Scherzo, Melody and "Pageant"—are solidly virtuous pieces of no great moment, reaching no great heights. Which is not small praise, at that. One conversant with the vast amount of badly written trash that is published annually under the name of music might well be warranted in voicing abject cynicism and belligerent pessimism. The policy of this reviewer is to ignore material of mediocre or lower caliber. Space is too valuable to waste on such notice. Ignoring such waste matter is better than dignifying it by attention, even if not favorable! Mr. Hill has set down well-written essays, conservative in idiom, simple in vesture. The most lyrical of the three, the Melody, suggests, without any evidence of plagiarism, that the Londonderry Air was floating around in the background when the organ piece was conceived. It is none the worse for its prenatal influence. Students will find the set of pieces of value for teaching purposes. The numbers are equally practical for service use.

"Christ Is Risen," for organ, composed by Stanley E. Saxton; published by White-Smith Music Publishing Company, Boston.

A seasonal festival prelude or postlude based on the familiar Easter hymn-tune "Worgan." As to form, the treatment is direct and simple. A suggestion of the principal theme in the full pedals, adorned with brilliant manual chords above, serves to introduce a fughetta based on the opening line of the tune; this in turn leads to a quieter digression calculated for choir (full) with swell coupler on. A short cadenza-like passage then bridges back to a more florid statement of the hymn-tune set for full organ, the theme stated alternately two measures on pedal, two measures on manuals, ending in an augmented cadence that makes a brilliant coda to the piece. The number is a definite asset to the limited literature of joyous, well-written pieces adapted by subject and style to that season of praise and rejoicing—Easter.

"The Sacred Hour," book of service music for organ, compiled, edited and arranged by Ruth Barrett Arno; published by Carl Fischer.

In this book of 100 pages the editor has accomplished an outstanding piece of work. All too many collections of service music include drab, mediocre "filler" material that represents only paper and space wasted. This criticism does not apply to the volume now under review. There is no padding, standards are high, but practical, the choice of composers and

GROUP OF ORGAN DEVOTEES AT HAGERSTOWN, MD.



THIS PICTURE WAS TAKEN at Hagerstown, Md., after a small luncheon party attended by a group of men well known in the organ world. Reading from left to right those in the photograph are: Dr. Charles M. Courboin, internationally emi-

nent concert organist; M. P. Möller, Jr., president of M. P. Möller, Inc.; Charles O'Connell of the RCA-Victor Company; E. O. Shulenberger and W. R. Daniels of the staff of the organ building firm of M. P. Möller, Inc.

schools is catholic, the vesture supplied by the publisher is handsome and durable. A direct quotation from the foreword by the compiler (she is the present organist of The Mother Church, The First Church of Christ, Scientist, Boston) will prove entirely satisfactory and explanatory. We quote:

In view of a growing interest in the music of religious services, and to meet an increasing demand for organ publications of excellent quality on the part of church musicians and congregations alike, this collection is respectfully submitted. A high standard of musical excellence has been maintained throughout and an effort has been made to preserve as far as possible the original character of the compositions which have been arranged from sources other than organ literature. In original organ works the composer's markings, or lack of them, as the case may be, have been retained wherever feasible. In some cases the notation has been conservatively modernized.

Since many of the arrangements are new, "The Sacred Hour" should prove a welcome addition to the libraries of all organists. The contents have been used by the editor in the Christian Science service, and while they are intended primarily for that purpose, the music is of such spiritual quality and beauty that the collection will be found useful and suitable for other services.

To which clear statement of scope and intentions this reviewer can only agree and recommend heartily this album to his colleagues.

FOX PLAYS IN MONTREAL FOR THE CASAVANT SOCIETY

The fourth recital in the Casavant Society series at Montreal was given by the young American organist Virgil Fox Feb. 13 in the Church of St. Andrew and St. Paul. Mr. Fox was soloist for the society during its first season's activities in 1938 and his playing made such an impression that there was a general wish that he appear in this year's series. Mr. Fox's art displays before the kind of vitality and exuberance before which difficulties of execution fade into insignificance. He obliterates all evidence of mechanics by untiring energy. The three-fold problem of manual, pedal and registration technique is mastered in such a manner as to make a performance of his one of the most thrilling of organ experiences. There were times during his recital when the organ sounded almost like a percussion instrument, and yet nothing was done which could be said to be contrary to its idiom. Colorful registration of almost kaleidoscopic character was used in the Bach Trio-Sonata in G (No. 6). Alfred Whitehead's Prelude on a Theme by Orlando Gibbons, treated with the composer's usual understanding of the golden age of British music, served as an excellent with an inspiring performance of the Pontifical Toccata which completes the Henri Mulet Suite ("Esquisses Byzantines").

GEORGE M. BREWER.

CHRISTIANSEN WILL TEACH AT TWO SUMMER SESSIONS

Dr. F. Melius Christiansen, founder of St. Olaf's College Choir, Northfield, Minn., will teach two short-term schools for directors of church and choral music this summer, it is announced. He will be at Ferry Hall, in Chicago's suburban Lake Forest, June 30 to July 12, and at Penn Hall, Chambersburg, Pa., Aug. 4 to 16. Details of the courses and faculty are offered in a new bulletin, which may be had from Neil A. Kjos, registrar, 14 West Lake street, Chicago. Professor Olaf C. Christiansen of the Oberlin Conservatory will assist his father in this seventh summer season and the high school choral methods class will be taught by Peter D. Tkach of the Minneapolis public schools.

Over 1,500 choral directors, representing twenty-six denominations and all types of educational institutions, have studied under the Christiansens in recent summers. The majority of a cappella choirs in America sing favorite compositions of Dr. Christiansen, who has also influenced the development of mixed choirs through the annual tours of St. Olaf's Choir, both in this country and abroad.

Death of Dr. Melville W. Chase.

Melville Warren Chase, Mus.D., director emeritus of the music department of Hillsdale College and the last surviving Civil War veteran of Hillsdale, Mich., died there Feb. 18 on his ninety-eighth birthday. Dr. Chase is survived by a daughter, Mrs. Duane McNabb of Chicago, and a son, Clarence Melville Chase, a Boston musician. Dr. Chase lived in Hillsdale for seventy-one years, with the exception of a year or two spent in the home of his son. He attended sixty-eight consecutive commencements of Hillsdale College and for fifty-four years directed the college music department and was organist and choir director at the College Baptist Church.

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We Hide the Organs; Why Not the Minister? Asks Correspondent

Chicago, Feb. 9, 1940.—Editor of THE DIAPASON: We are talking a good deal nowadays about the correct tonal design of church organs. On the part of organists this talk usually arises from our feelings of dissatisfaction with the results we achieve on our own organs. Often we remember that some composition of Bach or Widor sounded much more effective when we heard it in Europe than we ever seem to make it sound in our church, and we do not believe that it is only because of the way we play it.

A number of these European organs, some of them several hundred years old, have been highly praised and parts of their tonal structure have been closely studied. In eagerness to emulate them we have sometimes tried to design an "ideal American organ" over here which would combine our conception of the finest stops of a loved English organ, the best features of an admired French organ and the traditional glories of a German organ with the American mechanical wonders. We forget that such an instrument—if it could be built, must be a monster—just as surely as would a piece of sculpture which combined the arms of a Michelangelo saint, the head of Apollo Belvedere and the torso of the Venus of Milo, however beautiful each of these might be in its own place.

In other words, we had failed to consider sufficiently the all-important factors of the aesthetic and acoustical structure of the churches which housed our admired model organs, and the locations and ensembles of the organs themselves.

But our greatest oversight as American organists, architects and church authorities has been in permitting the insidious custom to develop of hiding our organs away in some corner of the church where they would take as little room and be as inconspicuous as possible. Organ pipes have been packed into so-called organ chambers—crannies in any odd corner of the building not requisitioned for some "more important" service. Into the walls of these chambers have been cut tone openings (better named "sound traps") to provide a place for swell shutters. The unsightly spots have then been covered with a cloth, a set of dummy pipes (called in the trade "display pipes") or a wooden, cast-iron or plaster grille, tastefully ornamented and painted—just like the covers of heat and ventilation vents.

For pipes to be heard from behind this barricade of camouflage they needed to be voiced, even for small churches, on such high wind pressures that they fairly screamed. Organ factories were compelled to vie with one another in increasing the wind pressures under the poor helpless pipes.

So far as I know, there has never been an attempt to seclude a minister in a tone chamber from which he should chant prayers or preach his sermon. Most ministers are wise enough to see to it that they stand in such a place in their churches that their natural voices can be heard by the whole congregation without distortion, and also where they can be seen. Nor has the choir or the popular soprano or tenor soloist ever been treated in the cavalier manner we have sometimes accorded our organs—although I have heard of instances where the choir was forced to sing from behind a grille. However, usually an effort is made, with greater or less success, to place the choir where it can be seen and heard to advantage.

In the same way I believe that the first consideration in the correct tonal design of an organ is its proper location within the church for whose musical service it is being built. Since the primary function of the organ is to support the choir and congregation in the liturgy, anthems and hymns, the organ should be placed where it, too, can be easily heard and where its pipes can speak freely, with the tones natural to them. If the organ is to take its important part in the worship to the glory of God and the edification (neither crushing nor merely ear-tickling!) of the congregation, its pipes must be located advantageously *within* the church auditorium. Then the artist organ builder can build the organ he ought to build, of correct design and easy to listen to by every-

CHARLES H. DOERSAM AT NEW COLUMBIA UNIVERSITY ORGAN



CHARLES HENRY DOERSAM, F.A.G.O., who has fully recovered from his illness of last fall, gave a recital Jan. 25 at Columbia University, on the new Aeolian-Skinner organ in St. Paul's Chapel, and presented the following historical program: "Grand Jeu," Du Mage; Prelude, Clerambault; "Toccata per l'Elevazione," Frescobaldi; Fugue in C major, Buxtehude; "Benedictus," Couperin; Toccata and Fugue in D minor, Bach.

During the semester examination period at Columbia four of Mr. Doersam's pupils—Frances Kleeman, Elsie Bergman, Edgar Sholund and Robert Cutler

—also gave recitals in St. Paul's Chapel.

From July 8 to Aug. 16, it is announced, Mr. Doersam will teach at the summer session of Columbia University and also will direct the chapel choir, which in past seasons has given performances of the finest character, heard on the air in national broadcasts.

All this, with Mr. Doersam's duties as organist and director at the Rutgers Presbyterian Church and time devoted to composition, gives welcome evidence to the many friends made by him during his term as warden of the A.G.O. that his health has been completely restored.

—also gave recitals in St. Paul's Chapel. From July 8 to Aug. 16, it is announced, Mr. Doersam will teach at the summer session of Columbia University and also will direct the chapel choir, which in past seasons has given performances of the finest character, heard on the air in national broadcasts. All this, with Mr. Doersam's duties as organist and director at the Rutgers Presbyterian Church and time devoted to composition, gives welcome evidence to the many friends made by him during his term as warden of the A.G.O. that his health has been completely restored.

awoke to reality, and are now turning out, at a profit, small pianos selling in the \$200-\$400 range. Why doesn't some organ builder see the analogy?

And if the question comes back: How turn out an organ at the price mentioned above, the answer is elementary! Get away from the idea of pipes, get away from the idea of coupler actions, strip off every nonessential accessory, get down to fundamentals. No pistons, no couplers, no tremolo, no unification, no duplexing! Nothing but the bare essentials on which a sincere worker can, in the comfort of his own home or studio, work out the mechanical requirements of producing new music.

And how can it be done? Well, there is just one method by which it can be done: *free reeds*. Not the free reed organ of 1900, but a modern version in which the suction (or pressure, it makes no difference) is radically increased above the old practice, and from that new treatment will come a reasonable promptness of speech. You don't think so? Well, the piano-accordion makers have been able to get fast response! And, if we dislike the nasal quality they have adopted (as do I), in the case of a practice organ the answer is simple: Suitable dampening by felt-lined reed chambers, and possibly deflecting the tone downward so that it must take a long path before reaching the ears of the player.

Let us peel away all our preconceived ideas of an organ. What do we need in a practice organ? On each manual a loud and a soft stop of unison pitch, and on the pedals a basic 16-ft. and an 8-ft., the latter for pitch clarification! For practice purposes why fret about couplers, full organ, tremolos or anything else?

And do we need two sets of reeds on each manual? We do not! One set of reeds, in a sound chamber, and a loud and soft shutter control—for each manual—solves the necessary requirements. This could be hitched up to two stopknobs (if we wish to be fancy) or, and much simpler, treated as an off-position soft and an on-position loud control.

Why bother about more? You have a loud and a soft effect on each manual, and you have the needed 16-ft.-8-ft. pedal gamut. What more do you need to master the notes that Bach penned, or, for that matter, 98 per cent of the notes that Widor or any other "modern" splattered over manuscript paper? Why doesn't some organ builder wake

up to the fact that this is 1940, with its own peculiar set of problems, and cash in on that need? No one is more aware than this writer of the grand work done by our builders in the field of the two-three-four-rank unit pipe organ. Any organist who can spend one or two thousand dollars (and presumably owns his own home) can be perfectly accommodated by six or more first-class organ builders. There is no problem for that price class. The problem remaining is for those in the profession who desperately need some approximation of an organ on which to work out notes, and cannot conceivably pay over \$500 for the machine!

The writer of these lines claims that organ builders, unless far dumber than I take them to be, can build a two-manual and pedal reed practice organ, one stop on each manual, two stops on the pedals, no couplers, no pistons, no fancy stuff of any kind, for the price of what is nowadays termed a "spinnet piano"! And there is a vast market awaiting just such an aid for true organ practice.

Sincerely,
GORDON BALCH NEVIN.

Dr. Peaker's Unlimited Silent Organ.
Toronto, Ont., Feb. 5, 1940.—Editor of THE DIAPASON: I want some opinions on a two-manual dummy console which my old friend Mr. Franklin Legge has put into my house for practice purposes. It has six pistons to enable me to control its non-existent registers and a G pedal-board, and its imaginary resources are naturally unlimited.

I have, like Bottom, "a reasonable good ear in music," so I am conscious of no great lack when I work on it, and anyway Keats said:

"Heard melodies are sweet
But those unheard are sweeter."

My home would not permit a real instrument, so I have been compelled to find something better than a grand piano on which to spend the occasional hour when a trip to a cold and distant church would not be practicable. With a metronome ticking I have done a good deal of memorizing in new works.

Do many of your readers employ such a device at home?

Yours truly,
CHARLES PEAKER.

Jamison's Articles Useful.

Salt Lake City, Utah, Feb. 14, 1940.—Dear Mr. Gruenstein: The Jamison book appearing serially in THE DIAPASON presents a great deal of information that organists have eagerly sought for a long time. It is most pleasant and informative reading. Thank you for bringing it out.

Sincerely,
ALEXANDER SCHREINER.

Bartley Goes to New Mexico Post.

Irving D. Bartley has been appointed head of the piano and organ department at the New Mexico Normal University, Las Vegas, N. Mex. At Baker University, Baldwin, Kan., where Mr. Bartley was professor of organ and piano for the last ten and a half years, he is succeeded by LeRoy E. Wright, who has been minister of music at the First Congregational Church of Toledo, Ohio. At Las Vegas Mr. Bartley's predecessor was Miss Pauline Austin, who was married during the Christmas holidays to Richard Thein of Alpine, Tex.

Finney Goes to Texas College.

Charles H. Finney, A.A.G.O., formerly of Erie, Pa., has been appointed to a place on the faculty of the North Texas State Teachers' College at Denton. Here he will teach piano and theory. Mr. Finney left Rochester in February for his new post after a period of study at the Eastman School of Music and activity as organist of the Salem Evangelical and Reformed Church. Mr. Finney was organist and choirmaster of the Church of the Covenant at Erie for three years. He was the first dean of the Erie Chapter, A.G.O.

Nevins to Give "St. Matthew Passion."

Under the direction of Miss Lillian Carpenter, F.A.G.O., a concert was given Feb. 2 at the Church of the Comforter, New York, of which Miss Carpenter is organist and director of music. One of the guest artists was Elizabeth Schadauer, organist. Betty Jo Bakes, pianist, and Miss Schadauer played a part of the "London Symphony" of Haydn as a piano and organ duet.

**Esther Prugh Wright
Gives Chicago Recital
as a Disciple of Dupré**

Esther Prugh Wright, a Pittsburgh organist who has won recognition in high places both in America and Europe, gave her first Chicago recital on the evening of Feb. 6 at Rockefeller Memorial Chapel, University of Chicago. Mrs. Wright appeared not only as a concert organist in her own right, but as an exponent of the compositions of Marcel Dupré, whose disciple she has been and who has entrusted her with the interpretation of his works. One of the principal items on her program was the complete "Deuxieme Symphonie" of Dupré, and this was the first performance in America of the complete work. Three other numbers of the nine which made up the program of the evening were works of Dupré, so that the recital was in truth a tribute to the French master. And Mrs. Wright proved that she has caught the spirit of this composer to perfection. She also proved her excellent equipment as a recitalist, including brilliancy, clarity in playing and repose. Whether one cares to hear so much of one kind of food served at one sitting is another matter for the individual taste.

Other numbers on the program were the Doric Toccata and the Vivace from the Second Trio-Sonata of Bach, a virile performance of the Allegro from Widor's Sixth Symphony, a poetic interpretation of Liszt's "Legend of St. Francis Walking on the Waves" and the final Dupré group, consisting of the Prelude and Fugue in B major, "The Spinners," which was beautifully played, and a "Marche" which is modern enough to suit—or not suit—almost any preference.

Mrs. Wright has a background of study with Dupré for the last ten years at various periods. In the course of her stay in France she also met Vierne and Widor and received inspiration from both of these masters. In 1938 Dupré made her an authorized interpreter of his compositions and she has presented these works with success in the composer's own church, at the grand organ of St. Sulpice, Paris, in the Cathedral of Notre Dame de Paris, in the Cathedral of St. Ouen, Rouen, where M. Albert Dupré, father of Marcel Dupré, has been organist since 1911, on the organ in the Dupré home in Rouen, where Marcel Dupré practiced as a child, in the Cathedral Church of St. Laurent, Paris, and in Notre Dame du Bois de Boulogne near Paris. Mrs. Wright's playing has been received with enthusiasm at the grand organs of many of the great cathedrals of France, and she has played on successive occasions the grand organ in the Cathedral of Notre Dame de Paris. The first modern cathedral built in France, Notre Dame du Raincy, provided a magnificent setting with capacity audiences for a series of these recitals during four months recently.

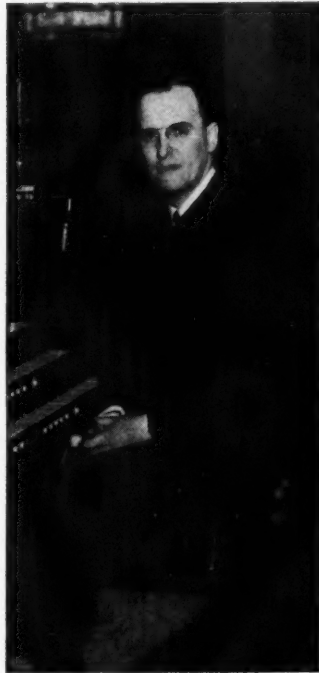
**ORGANIST AND BLACKSMITH
IS DEAD AT LOWELL, MASS.**

John Baker Hill, who for years had spent his idle hours in his blacksmith shop in Lowell, Mass., playing the better-grade music on an organ he had installed there, died Jan. 16 in St. John's Hospital at the age of 74 years. One of the city's best known musicians, Mr. Hill had served as organist in five churches in the last forty years and also had been organist for several Masonic bodies. He was organist at Calvary Baptist Church for nineteen years. When his wife died ten years ago Mr. Hill broke up his home and moved his organ to his shop.

Meeting of Detroit Women.

The Woman Organists' Club of Detroit held its monthly meeting Feb. 27 in St. John's Episcopal Church. Dinner was served to the members and their guests with the secretary, Mrs. Edith Bailey, acting as hostess. After dinner there was a varied program consisting of organ, violin and vocal numbers. The organists were Carol Fjelstad, Catherine McLetchie, Evelyn Rudd and Lou Lillian Piper. Edith Jensen played the violin selections and the vocal portion was contributed by Mildred Dawson, soprano, and Ethel May De Mart, contralto.

FRANK ULRICH BISHOP



FRANK ULRICH BISHOP is organist and choirmaster at the First Congregational Church, Detroit, Mich., long known as one of the finest examples of Byzantine architecture in the Detroit area. Its beautiful angel tower is a familiar sight at one of the busier intersections of the city. In general the interior of the church, with its beautiful paintings and worshipful atmosphere, is copied after the Church of St. Francis of Assisi. Mr. Bishop has at his disposal a large Casavant installation, consisting of a four-manual in the west gallery, augmented by a two-manual in the chancel. Both organs are playable from the main console in the apse. A professional quartet, thirty-six volunteer choristers and a chapel choir of young people comprise the musical organizations of the church.

Mr. Bishop received his early training in the East, where he served in churches in Port Jervis and Middletown, N. Y. In 1927 he married Doris Lillian Wright, a graduate of Boston University. While studying with the late Albert Snow in Boston he served St. James' Episcopal Church, North Cambridge, Mass., as choir director. In 1928 Mr. and Mrs. Bishop moved to Detroit. Since that time he had served the Episcopal Church of the Ascension and the Woodward Avenue Presbyterian Church, and when the new Church of the Covenant was dedicated in Erie, Pa., he was the first organist. Mr. Bishop began his duties at the First Congregational Church in September, 1938. Choir festivals preceded by an organ recital have been given on Thanksgiving Eve, Christmas Sunday, Ash Wednesday and Easter.

Survey of Hemisphere's Music.

At the request of Secretary of State Cordell Hull, Dr. William Berrien, assistant professor of Romance languages at Northwestern University, will head a committee which will undertake a survey and collection of the music of the Western Hemisphere. Dr. Berrien has been granted a leave of absence by the university to direct the survey. The committee, which has been named by the division of cultural relations of the Department of State to create good will among the nations of the Americas, will collect music and related bibliographical material which will be brought together in a central library in New York City. Dr. Berrien has published a number of articles on Latin-American music and musicians. Serving with him on the committee will be a group of fifteen musicians and musicologists. The survey will include folk music, jazz and symphonic and operatic music. The Negro melodies of Brazil, Cuba and the Southern states will be included, as well as the songs of American cowboys, the songs of gauchos of the pampas and the music of other specialized groups.

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Programs of Organ Recitals of the Month

Seth Bingham, New York City—Mr. Bingham was heard in a recital on the large new Aeolian-Skinner organ in St. Paul's Chapel at Columbia University Jan. 31, when he played a program consisting of the following compositions: Fantasia in C minor, Bach; Mass ("Benedicimus Te," "Domine Deus," "Qui Tollis" and Offertoire), Couperin; "La Nativité," Langlais; Toccata on the tune "Leoni" and "Agnus Dei" (Communion), Bingham; "Vom Himmel hoch," Edmundson.

Hugh Porter, New York City—Mr. Porter, of the Juilliard School and the Church of St. Nicholas in New York, gave a recital in the Harvard University concert series of the school of music on Feb. 13 at the Andrew Rankin Memorial Chapel, Washington, D. C. His program consisted of the following works: Toccata, Muffat; Fantasia in Echo Style, Sweelinck; Aria, Handel; Allegro from Fourth Concerto, Handel; Passacaglia and Fugue in C minor, Bach; Canon in B minor, Schumann; Chorale Improvisation, "In dulci Jubilo," Karg-Elert; Intermezzo from Third Symphony, Vierne; "Chant de Mai," Jongen; Allegro from Sixth Symphony, Widor.

Ernest White, New York City—Mr. White's Thursday afternoon recitals at the Brooklyn Museum, broadcast from station WNYC from 4 to 4:30, will be marked by French, Italian, American and Bach programs. The list of offerings as announced is as follows:

March 7—Contemporary French composers: "Esquisses Byzantines" ("Noel," "Vitrail" and "Tu es Petra"), Mulet; "La Nativité," Langlais; "Deck Thyself, My Soul," "In dulci Jubilo" and "Our Father in Heaven," Dupré; "Litanies," Alain.

March 14—Early Italian composers: Suite in F, Corelli; "Aria da Chiesa," Anonymous; Larghetto, Bassani; Concerto, Vivaldi.

March 21—American composers: Prelude on a Gregorian Theme, DeLamararter; Serenade, Grasse; Prelude on "Dies Irae," Simonds; "Carillon," Sowerby; Toccata on "O Filii et Filiae," Farnam.

March 28—Bach program: Prelude and Fugue in D major; Chorale Preludes, Vater unser im Himmelreich, "Aus der Tiefe rufe ich," "Durch Adam's Fall," "Nun freut Euch" and "O Mensch, bewein Dein Sünde gross."

Pauline Voorhees, New Haven, Conn.—Miss Voorhees played a program of works of contemporary composers at the United Church Feb. 26 for the New Haven Chapter, A.G.O. Her selections were: "Regina Pacis" (from First Symphony), Wetz; Prelude, Samazeuilh; "Pageant of Autumn," Sowerby; "Le Banquet Celeste," Messiaen; "The Voice of the Tempest" and "Twilight at Fiesole," Bingham; Allegro Giocoso (from Sonata), Bairstow; Bible Poems ("Abide with Us," "Lord Jesus Walking on the Sea" and "Hear! O Israel"), Weinberger; "Pantomime," Jepson; Prelude and Fugue in G minor, Dupré.

Thomas Matthews, F.A.G.O., Philadelphia, Pa.—In a recital Feb. 29 at the Church of St. Martin-in-the-Fields, Chestnut Hill, under the auspices of the American Organ Players' Club, Mr. Matthews presented this program: Prelude and Fugue in C, Bach; "A Fantasy," Darke; "Miniature Trilogy," Coke-Jephcott; "Fassepied," Delibes; "Hymn to the Stars," Karg-Elert; Prelude on "Iam Sol recedit Igneus," Simonds; Cantilene in A flat, Wolstenholme; Finale (Symphony 3), Widor.

Arthur C. Becker, Mus. D., Chicago—Dr. Becker, dean of the De Paul University School of Music, will play the following program in a recital at noon March 1 in the De Paul Little Theater: Pastoral Sonata, Rheinberger; Presto, from Sinfonia in B flat, J. C. Bach; "Valse Triste," Sibelius; "Elegiac Poem," Karg-Elert; Fourth Symphony (Menuet and "Romance"), Vierne; "Electa ut Sol," Dallier.

Edward G. Mead, F. A. G. O., Oxford, Ohio—Mr. Mead of the Miami University faculty gave a recital at Earlham College, Richmond, Ind., Sunday afternoon, Feb. 4, presenting a program made up as follows: French composers: "Grand Jeu," Du Mage; Prelude, Clerambault; Cantabile, Franck; Scherzo from Second Symphony, Vierne. German composers: Toccata in D minor, Bach; Gigue-Rondo, J. C. F. Bach; "Benedictus," Reger; "Now

Thank We All Our God," Karg-Elert. English composers: Trumpet Voluntary, Purcell; Gavotte, Wesley; "Elegy," Parry; Chorale Fantasia on "Darwell's 148th," Darke. American composers: "Meditation a Sainte Clotilde," James; "Humoresque Fantastique," Edmundson; "Afterglow," Skilton; Toccata on a Gregorian Theme, Barnes.

Pietro A. Von, New York City—Mr. Von's organ selections at St. Patrick's Cathedral for the services of Feb. 4 consisted of the following compositions of Bach: Prelude in G; Chorale, "O Sacred Head"; Adagio in E flat; Pastorale; Fugue in G; Prelude and Fugue in C major; Prelude and Fugue in E minor; Chorale, "Blessed Jesus"; Fugue in D major.

At the low mass Feb. 18 Mr. Von's organ selections were: "Jerusalem," Rudnick; Adagio in A flat, Rudnick; Pastorale, Rheinberger; Adagio from Second Sonata, Guilman; "Grand Choeur" in C, Chauvet.

Garth Edmundson, New Castle, Pa.—Mr. Edmundson played the following program for the combined women's clubs of New Castle Feb. 1: Lenten Prelude, Bach; "On Themes from 'St. Paul'" (arranged by Edmundson), Mendelssohn, and the following of his own works: Five Polyphonic Preludes on the Christian Liturgy; "Humoresque Fantastique" ("Elfin Dance"); "Litany Solenne"; "Pax Vobiscum"; "Cortege a Fanfare"; "Epiphany"; Prelude on "All through the Night."

Parvin Titus, F.A.G.O., Cincinnati, Ohio—Mr. Titus' annual recital of works of Bach and his contemporaries was played at St. Luke's Lutheran Church, Marietta, Ohio, Feb. 1. The program was as follows: Prelude, Fugue and Chaconne in C, Buxtehude; Chorale Preludes, "Vom Himmel hoch" and "Vater unser im Himmelreich," Pachelbel; Prelude and "Dialogue," Couperin; Concerto in A minor, Vivaldi-Bach; Prelude and Fugue in G, Bach; Chorale Preludes, "Jesu, meine Freude," "Alle Menschen müssen sterben," "Christ lag in Todesbanden," "Erstanden ist der Heilige Christ," Bach; Trio-Sonata 1, in E flat (Adagio and Allegro), Bach; Passacaglia, Bach.

Mr. Titus and assisting artists are giving half-hour programs every Tuesday and Friday in Lent at noon in Christ Church, Cincinnati.

Thomas H. Webber, Jr., A.A.G.O., Memphis, Tenn.—In a recital at the Idlewild Presbyterian Church Sunday afternoon, Jan. 28, Mr. Webber played: Fantasia and Fugue in A minor, Bach; Air, Lully; Gigue-Rondo, J. C. F. Bach; Prelude on "All through the Night," Edmundson; "Imagery in Tableaux," Edmundson; Caprice ("The Brook"), Dettler; "The Swan of Tuonela," Sibelius; "On Wings of Song," Mendelssohn; Finale from First Symphony, Vierne.

Robert Elmore, Philadelphia, Pa.—Mr. Elmore will give a program for the Octave Club of Norristown, Pa., March 20, playing the following selections: Prelude and Fugue in E minor, Bach; "Christ lag in Todesbanden," Bach; Toccata and Fugue in D minor, Bach; "Sonata Quarta" ("Cantantibus Organis"), Yon; "Christus Resurrexit," Ravanello; "Eklog," Kramer; "La Goccia," Remondi; Toccata, Renzi.

Elizabeth MacPherson Kister, Philadelphia—A program of organ music at the Princeton Presbyterian Church of Philadelphia on the evening of Feb. 6 included the following works: Adagio in C major, Sinfonia from Cantata No. 29 and Chorale, "Come, Sweet Death," Bach; "Noel" in G major, d'Aquin; Variations from Fifth Symphony, Widor; Chorale Improvisation on "St. Columba," Harry C. Banks, Jr.; "Legend," Karg-Elert; "Clair de Lune" and "Carillon de Westminster," Vierne.

John Rodgers, Shreveport, La.—Mr. Rodgers' third vesper musical program, given with the aid of his choir at the First Baptist Church on the afternoon of Jan. 21, was marked by the following program: "Prayer" and Minuet, from Gothic Suite, Boellmann; Magnificat, Elevation in E major and "Ave Maris Stella" Finale, Dupré; Adagio (Fantasia in C major), Franck; Scherzo, Vierne; "Pulchra ut Luna," Dallier; Toccata, Lanquetuit.

In a private recital in the nuns' chapel at St. Vincent's Academy Dec. 21 Mr. Rodgers played: "Sleepers, Awake,"

Bach; Aria in the Style of Bach, Heeremans; Fugue in D major, Bach; Introduction and Minuet ("Suite Gothique"), Boellmann; "Puer Natus Est," Titcomb; "Ave Maria," Schubert; Toccata on "Vom Himmel hoch," Edmundson.

Robert W. Morse, A.A.G.O., New York City—Four programs of musical meditation were presented on Mondays in February at St. John's Episcopal Church by Mr. Morse. These offerings were marked by the following programs:

Feb. 5—Adagio, First Sonata, Guilman; Lullaby, Macfarlane; "Chanson Triste," Tschaiakowsky; Canon in F, Lemaigre; "Paysage," Bonnet; Menuet and Trio, Calkin; "Elegy," Massenet; "A Rose Breaks into Bloom," Brahms; Intermezzo, Thiman; "To a Wild Rose" and "A Deserted Farm," MacDowell.

Feb. 12—Adagio, Sonata 2, Mendelssohn; "Song of the Basket Weaver," Russell; Melody in A, Rousseau; Berceuse, Gounod; "Consolation," Bonnet; Two Chorale Preludes, Bach.

Feb. 19—Three "Songs without Words," Mendelssohn; Adagio, Sonata 2, Guilman; Capriccio, Lemaigre; Londonderry Air, arranged by Lemare; "Priere," Boellmann; "Elegiac Melody," Grieg; "Music of the Spheres," Rubinstein.

Feb. 26—"Elegy" in C, Lemaigre; "The Swan," Saint-Saens; Two Little Fugues, Philip Telemann; Chorale Prelude in A minor, Brahms; "Moment Musicale," Bonnet; "Sweet Lavender" and "To an Old Trysting-Place," MacDowell.

Richard Purvis, Philadelphia, Pa.—Mr. Purvis has arranged a series of four Monday evening recitals in Lent at St. James' Church. He gave the initial program Feb. 19 and will give the last one March 11. John Cooke will play March 4 and Claribel Gegenheimer will at the console Feb. 26. Mr. Purvis' offerings Feb. 19 were the following: Chorale in A minor, Franck; Chorale Preludes, "Lord Jesus, at Thy Word" and "Glory Be to God on High," Bach; Toccata in F major, Bach; "Ave Maria," Karg-Elert; Scherzo, Symphony 2, Vierne; "La Nativité," Langlais; Toccata, "Tu es Petra," Mulet.

On March 11 Mr. Purvis will play: Three Passionist Chorale Preludes, "When on the Cross Our Saviour Hung," Scheidt; "Christ Lay in the Bonds of Death," Bach, and "Thy Will Be Done," Karg-Elert; Passacaglia and Fugue in C minor, Bach; "Prelude Grave," Samazeuilh; "Cortege et Litanie," Dupré; "The Last Supper," Weinberger; "The Tumult in the Praetorium," de Maleingreau.

Lydia Fairbanks Stevens, Albany, N. Y.—Miss Stevens, organist and director at Emmanuel Baptist Church, is giving twenty-minute recitals preceding the evening services. Her programs in February have included:

Feb. 11—Chorale, "Blessed Jesu, We Are Here," Karg-Elert; "Pange Lingua Gloriosi," Gregorian; "O Sacred Head," Kuhnau; Improvisation on "Ein feste Burg," L. F. Stevens.

Feb. 18—Prelude and Fugue in E minor, Bach; "Am Meer," Schubert; "Ave Maria," Schubert.

Feb. 25—Bourree (Trumpet Suite), Bach; Chorale, "Freu Dich sehr, O meine Seele," Karg-Elert; "Salve Regina," Bonnet; Prelude and Fugue in B flat major, Bach.

For March Miss Stevens has prepared the following programs:

March 3—Improvisations on four Gregorian themes by L. F. Stevens: "Lauda Sion," "Veni Creator Spiritus," "O Salutaris Hostia" and "Tantum Ergo."

March 10—"Adonoi, Adonoi," Hebrew Traditional Melody; Berceuse, Mulet; "150th Psalm," Lewandowski; Chorale in D minor, Bach.

March 17 (Palm Sunday)—"Ride On, King Jesus," Negro Spiritual; "Jesu Dulcis Memoria," Gregorian; "Freu Dich sehr," Karg-Elert; Chorale, "Our Father, Which Art in Heaven," Bach.

March 24 (Easter)—"Christus Resurrexit," Titcomb; Trumpet Voluntary, Purcell; "Victimae Paschali Laudes," Gregorian; Improvisation on "St. Anne," L. F. Stevens.

Adolph Steuterman, F.A.G.O., Memphis, Tenn.—Mr. Steuterman's 106th recital at Calvary Episcopal Church, played Sunday afternoon, Feb. 11, was marked by the following program: Sonata No. 1, in A minor, Borowski; "Liebestod," from "Tristan and Isolde," Wagner; Impromptu,

from "Pieces de Fantaisie," Vierne; Sonatina from "God's Time Is the Best," Bach; "Rhapsodie Catalane," Bonnet; "Caprice Viennois," Kreisler; "La Fille aux Cheveux de Lin," Debussy; "Finlandia," Sibelius.

Edward Eigenschenk, Chicago—The Van Dusen Organ Club presented Dr. Eigenschenk in a recital of early American works at the American Conservatory Jan. 30. The program included the following numbers: Concert Fugue in A minor, Thayer; Suite, Bartlett; "Burlesca e Melodia," Baldwin; Postlude in D, Whiting; Sonatina, Rogers; Variations on a Scottish Air, Buck. The program was followed by a discussion of program building.

William H. Oetting, Pittsburgh, Pa.—Mr. Oetting played the second of a series of three historical recitals at the Pittsburgh Musical Institute Feb. 15, when his program was made up as follows: Chorale and Variations, Sixth Sonata, Mendelssohn; Pastorale, Franck; Fantasia and Fugue on B-A-C-H, Liszt; Pastorale from Sonata, Op. 154, and Passacaglia, Rheinberger; Fifth Sonata, Guilman.

Dr. George Stewart McManus, Los Angeles, Cal.—For his Sunday recital Feb. 18 at the University of California at Los Angeles Dr. McManus chose the following program: Prelude and Fugue in G major, "Jesu, Joy of Man's Desiring" and Prelude and Fugue in E minor, Bach; Three Chorale Preludes, Brahms; Pastorale in F, Bach; Introduction and Passacaglia, Reger.

Tuesday, Feb. 20, at noon he played: "Chant sans Paroles," Tschaiakowsky; "Air de Ballet," Massenet; "Song of India," Rimsky-Korsakoff; Minuet, Vierne; "Marche des Rogations," Gigout; Toccata and Fugue in D minor, Bach.

Miles I.A. Martin, F.A.G.O., Waterbury, Conn.—In a series of Friday noon Lenten recitals at St. John's Church Mr. Martin played the following compositions in February:

Feb. 9—Chorale in E, Franck; Chorale, "Hark, a Voice Saith All Are Mortal," Bach; "Finlandia," Sibelius.

Feb. 16—Chorale in B minor, Franck; Toccata, Symphony 5, Widor.

Feb. 23—Chorale in A minor, Franck; "Ave Maria," Arkadelt; Fantasia in G minor, Bach.

Paul S. Pettinga, Urbana, Ill.—Mr. Pettinga played the following selections for the University of Illinois Sunday recital Feb. 18: Pavane ("The Earl of Salisbury") and Gigue, Byrd; Prelude in D minor, Clerambault; "Now Comes the Gentles' Saviour," Bach; "Grande Piece Symphonique," Franck; "Romance sans Paroles," Bonnet; "Clair de Lune," Karg-Elert; "Carillon de Westminster," Vierne.

Kenneth R. Osborne, Holland, Mich.—In a recital on the afternoon of March 3 at Hope College Mr. Osborne will play: Suite from "Water Music," Handel; Concerto No. 1, in G, Bach; Fugue in C, Buxtehude; "Prelude Elegiaque," Jongen; Chorale, Honeger; Toccata, Andriessen. At Grace Episcopal Church, Grand Rapids, March 6, before the Western Michigan Chapter, A.G.O., Mr. Osborne will play: Chorale No. 3, Andriessen; "Souvenir," Dupré; "Prelude Elegiaque," Jongen; Chorale, Honeger; Toccata, Andriessen.

Elmer A. Tidmarsh, Mus.D., Schenectady, N. Y.—In March Dr. Tidmarsh will be heard in the following programs at the Union College Memorial Chapel:

March 3—"March of Victory," Mousorgsky; Prelude in G flat, Scriabine; Berceuse and Finale from "Firebird Suite," Stravinsky; Cradle Song, Gretchaninoff; "Sonata Eroica," Jongen; piano and organ, Concerto No. 1, Rachmaninoff (Major John A. Warner, pianist).

March 10—Overture to "Merry Wives of Windsor," Nicolai; "Symphonie Pathétique" (Andante and Adagio Lamentoso), Tschaiakowsky; "New World" Symphony (Largo and Finale), Dvorak.

March 17—Finale from "St. Matthew Passion," Bach; Passion Chorale, Bach; "Stations of the Cross," Dupré; "Vorspiel" to "Parsifal," Wagner; Good Friday Music ("Parsifal"), Wagner.

March 24—Chorale No. 3, Franck; Finale, Franck; Easter Prelude, Egerton; "Christus Resurrexit," Ravanello; "Easter Morning on Mount Rubidoux," Gaul; "Hosannah," Dubois; "O Filii et Filiae," Loret; Toccata, Widor.

Programs of Organ Recitals of the Month

Henry F. Seibert, New York City—Dr. Seibert was presented by the Hammond Organ Studios in a recital Feb. 5 at which he played the following numbers: Chorale, "Now Thank We All Our God," Crüger; "Fest Hymnus," Piutti; Allegro Cantabile (Symphony 5), Widor; "Pleyel's Hymn," Burnap; "At Evening," Kinder; Fountain Riever, Fletcher; Chorale, "If Thou but Suffer God to Guide Thee," Bach; "The Ninety-fourth Psalm," Reubke; Caprice, Sturges; "Marche Champêtre," Boex; Concert Study, Yon. Sunday afternoon, Feb. 4, Dr. Seibert played the following selections at the Lutheran Church of the Holy Trinity: "Now Thank We All Our God," Crüger; "Fest Hymnus," Piutti; Allegro Cantabile, Symphony 5, Widor; "Pleyel's Hymn," Burnap; "At Evening," Kinder; Fountain Riever, Fletcher; "The Ninety-fourth Psalm," Reubke; Caprice, Sturges; "Marche Champêtre," Boex; Concert Study, Yon.

Russell Hancock Miles, Urbana, Ill.—Professor Miles gave the University of Illinois recital Feb. 11 and made use of the following compositions: Third Sonata, Mendelssohn; Chorale, Bossi; Chorale Preludes, "Herzliebster Jesu" and "Vater unser im Himmelreich," Margery Moore; Prelude and Fugue in C minor, Bach; "Meditation a Sainte Clotilde," James; "Florentine Chimes," Bingham; "Au Couvent," Borodin.

C. Harold Einecke, Grand Rapids, Mich.—For his "hour of organ music" at the Park Congregational Church Sunday afternoon, Feb. 4, Mr. Einecke made use of the following selections: Concerto 10, Handel; Chorale, "Da Jesus an dem Kreuze Standt," Scheidt; "Ronde Française," Boellmann; "Grand Choeur," Weitz; "The Little Windmills," Couperin-Baynon; "The Soul of the Lake," Karg-Elert; Chorale Prelude on "Eventide," Parry; "Finlandia," Sibelius-Fricke.

Edward Hall Broadhead, Durham, N. C.—Mr. Broadhead has given the following pre-Bach programs at the Duke University Chapel on Sunday afternoons:

Feb. 4—Fifteenth and sixteenth century compositions: "Alma Redemptoris Mater," Du Fay; "Kanzone in Martinella," Martini; "Süsser Vater, Herre Gott," Isaak; "Benedictus qui Venit," des Pres; "Ave Maris Stella," Hofhalmer; "Octo Toni Psalmorum," de Cabezon; "His Dream, His Rest, His Humour," Farnaby; "The Earle of Salisbury," Pavane from Parthenia and Giggs from "Fitzwilliam Virginal Book," Byrd; "Adoramus Te," Palestrina; Canzona, Gabrieli.

Feb. 11—Seventeenth century Italian and German: Toccata, "Avanti il Ricercare" and "Toccata per l'Elevazione," Frescobaldi; Fuga, Pollaroli; Toccata in F, Froberger; Chorale Preludes, "Wie schön leuchtet der Morgenstern," Buxtehude; Chorale Prelude, "Wie schön leuchtet" and "Praeludium, Fuga, Ciacccona," Pachelbel.

Feb. 18—Seventeenth century English and French: Trumpet Voluntary, Purcell; "Lachrymae P. a. n.," Dowland; "Hymnus Veni Creator; Verset III," Titelouze; "Domine Deum, Agnus Dei," Couperin; "Ordre pour Alto" (Suite for Viola), Marin Marais (performed on viola by Julia Wilkinson, with organ); "Les Cloches," LeBegue; "Recit de Tierce en Taille" and "A Solis Ortus," de Grigny.

Mario Salvador, Chicago—Mr. Salvador played the following program at the American Conservatory Feb. 13 as a requirement for the master of music degree: 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"), Bonsal; Air with Variations (Suite for Organ), Sowerby; Toccata (from Prelude-Andante-Toccata), Fleury. This recital was received with such enthusiasm that the organist responded with three encores, the last of which was a Scherzo, his own composition.

Martin W. Bush, F.A.G.O., Omaha, Neb.—Mr. Bush presented the following program at the Joslyn Memorial Sunday afternoon, Feb. 4: Trumpet Tune and Air, Purcell; Allegro Cantabile, from Symphony 5, Widor; Sarabande, Schenck; "Piece Heroique," Franck; "Daguerreotype of an Old Mother," Gaul; Bourree

and Musette, Chenoweth; Bohemian Cradle Song, Polster; Toccata, Boellmann. **J. Herbert Springer, Hanover, Pa.**—Mr. Springer is giving three Lenten Sunday afternoon recitals at St. Matthew's Lutheran Church, the dates being Feb. 18 and March 3 and 17. Feb. 18 his offerings included: Prelude in G major, Purcell; Air and Gavotte, Purcell; Concerto in F major, Handel; "Christe Redemptor," Matthews; Larghetto in A flat, Jongen; "Cortege et Litanie," Dupré; "Carillon," DeLamarter; Allegro from Sixth Symphony, Widor.

On March 3 he will play: "Grand Jeu," du Mage; "Benedictus," Couperin; "Soeur Monique," Couperin; Fantasia in F minor, Mozart; "Benedictus," Pastorale and Toccata, Reger; Reverie, Dethier; Toccata in D major, Lanquetuit.

For the final recital a Bach program has been arranged, with the choir of St. Matthew's assisting.

W. Arnold Lynch, A.A.G.O., Topeka, Kan.—In a recital at the First Presbyterian Church Sunday afternoon, Feb. 11, Mr. Lynch played: "Grand Choeur" in A, Kinder; Aria from Suite in D, Bach; Variations on a Christmas Carol, Bedell; "Hosannah" and "Abide with Us" ("Biblical Pictures"), Jaromir Weinberger; Sixth Symphony (complete), Widor.

F. Rayner Brown, Los Angeles, Cal.—In recitals at St. Paul's Cathedral Mr. Brown has played:

Feb. 14—Prelude and Fugue in C minor, Bach; First Concerto, Handel; Two Pieces on "Aberystwyth," F. Rayner Brown; Pastoral, Whitlock.

Feb. 21—French program: "The Grand Organ in the Basilica of St. Maximin," Reuchsel; Berceuse from "Suite Bretonne," Dupré; Musette, de Maleingreau; Andantino, Vierne; Scherzo from Fifth Sonata, Guilmant; Adagio from Second Symphony, Widor.

Feb. 28—American program: Fantasy on the Hymn-tune "Amsterdam," McKinley; "Carillon," DeLamarter; Prelude and Fughetta in F, Bingham; Prelude on "Veni Creator Spiritus," Edmundson; "Skyland," Vardell; Cantilene, Frederick M. Barnes.

John A. Glaser, New York City—Mr. Glaser's recitals in March preceding evening services at the English Lutheran Church of Our Saviour will be marked by these programs:

March 13—Sonatina on "O Sacred Head Now Wounded," A. B. Plant; Arioso, Bach-Barnes; Fantasia in C major, Bach-Bedell.

March 20—Three Sinfonias, "Weinen, klagen," "Ich steh mit einem Fuss im Grab" and "Ich hatte viel Bekümmerniss," Bach-Grace; "St. Matthew" Finale, Bach-Widor.

March 21—Kyrie, Reger; "Good Friday," Riemenschneider; "Schmücke Dich, O liebe Seele," Bach-Glynn; "Aust tiefer Noth," Karg-Elert.

March 22—"Meinen Jesum lass Ich nicht," Reger; "O Lamm Gottes unschuldig," Pachelbel; "Wer weiss, wie nahe mir mein Ende," Reger; "Herzlich thut mich verlangen," Schaub.

Mr. Glaser played the following program at the Church of Our Saviour Feb. 25: Alla Fuga and Andante Religioso, Lemaigre; "Sunset," Frysinger; Toccata in D minor, Nevin; Londonderry Air, arranged by Lemare; Introduction to Third Act of "Lohengrin," Wagner; Reverie, Dickinson; Canzonetta, Rheinberger; Allegro Maestoso, Hopkinson; Three Lyric Pieces, Paul Krause.

The Rev. Duncan S. Mervynne, Pasadena, Cal.—The following programs were broadcast from the four-manual Murray M. Harris organ in the Pasadena Presbyterian Church during the half-hour before the Wednesday evening prayer meeting by the Rev. Mr. Mervynne, organist of the Lincoln Avenue Methodist Church, on three evenings recently: "Summer Night," Harker; Offertory in D minor, Batiste; "Gavotte Pastorale," Shackley; "Melodie Celeste," Harris; "Eventide," Fairclough; "In the Cloisters," Torrance; Andantino in D flat, Lemare; "Adoration," Borowski; Nocturne, Miller; "Moonlight," Frysinger; "Cantique d'Amour," Sheppard; Pastorale, Foote; "Allegro Pomposo," Vincent; Berceuse in C, Kinder; "Grand Choeur," Frysinger; "Eventide," Harker; "Cantilena Pastorale," Harris; "Prayer and Cradle Song," Lacey; "In Waning Light," Pal-

lowsky-Lemare; "There Is a Green Hill," Gounod; Chorale Prelude, "In Thee Have I Put My Trust," Bach; Fantasia Overture, Garrett.

Ethel Sleeper Brett, Sacramento, Cal.—At the annual midwinter concert of the choir of the First Methodist Church on Sunday evening, Jan. 21, Mrs. Brett played the following organ numbers: Trumpet Tune and Air, Purcell; "Clair de Lune," Karg-Elert; Two Chime Preludes, Peele; Sketch in E minor, Schumann.

George Dok, Rockford, Mich.—Besides the traditional marches, Mr. Dok played these selections on the Dorothy Krause memorial organ at the Kimm-Morvillius wedding Jan. 27 in the Little White Church in the Valley, Rockford: "Romance," Friml; "Dreams," Wagner; "At an Old Trysting-Place," MacDowell; "Cantilene Nuptiale," Dubois, and "Benediction Nuptiale" from Marriage Mass, Dubois.

Marcus Naylor, Warren, Pa.—In a recital Sunday afternoon, Feb. 4, at the First Presbyterian Church Mr. Naylor presented the following program: Prelude in E flat, Bach; Chorale and Finale from "Ave Maris Stella," Dupré; "Etude Symphonique," Bossi; "Invocation," Maily; "Piece Heroique," Franck; Canon in B minor, Schumann; Prelude in B flat, Mendelssohn; Staccato Etude, Goldthwaite; "Variations de Concert," Bonnet. **Dr. Minor C. Baldwin, St. Augustine, Fla.**—Friends of Dr. Baldwin were invited by Grace Methodist Church of St. Augustine to hear him in a recital Sunday afternoon, Jan. 28, when he played these selections: Overture, Rossini; "At Evening," Baldwin; "Orange Blossoms," Baldwin; "Pilgrims' Chorus" from "Tannhäuser," Wagner; Impromptu, Bargiel; "Return of Spring," Haberbiel; "In a Monastery Garden," Ketelbey; Second Movement from Tenth Sonata, Bononcini; "By the Sea," Schubert, and several request numbers.

Ernest A. Blick, A.C.C.O., Calgary, Alta.—During the Lenten season Mr. Blick, organist and choirmaster of St. John's Anglican Church, gives a short recital every Sunday before the evening service. His offerings are as follows:

Feb. 11—Reverie, St. Clair; Canzona, Wolstenholme; Chorale Prelude, "When on the Cross," Bach; Second Nocturne, Chopin-Faulkes; "Ave Maria," Dethier; "Vision," Rheinberger.

Feb. 18—Cantilene, Maily; Pastorale, Guilmant; Chorale Prelude, "O Thou of God the Father," Bach; Chopin, Wheelod; Prelude in D flat, Chopin-Best.

Feb. 25—"Chant sans Paroles," Tschai-

[Continued on next page.]

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Recital Programs

(Continued from preceding page.)

John Glenn Metcalf, Conway, Ark.—In a recital at Hendrix College Sunday afternoon, Feb. 4, Mr. Metcalf played a program made up as follows: "Toccata per l'Elevazione," Frescobaldi; Prelude in D minor, Clerambault; Fugue in G minor, Bach; Cantabile, Franck; Sonata No. 1 (A minor), Borowski; Paraphrase on "Drink to Me Only with Thine Eyes," Miles; "Morgenlied," Fryssinger; "Marche Funebre et Chant Seraphique," Gullmant.

Ruth S. Melville, Jacksonville, Ill.—Miss Melville, organist of MacMurray College and a member of the faculty, was heard in a recital Jan. 14 at the Church of Our Saviour in Jacksonville. Her program consisted of the following works: Toccata, Adagio and Fugue in C major, Bach; Chorale Preludes, "Kyrie, Thou Spirit Divine," "Be Joyful, Christian Men," "Come, Redeemer of Our Race," "Sleepers, Wake!" and "In Thee Is Gladness," Bach; Suite from "Water Music," Handel; Chorale in B minor, Franck; "Clair de Lune," Karg-Elert; Canon in B minor, Schumann; "Vermeland," Hanson; Allegro, Sixth Symphony, Widor.

In a dedicatory recital at St. John's Lutheran Church, Bluff Springs, Ill., Nov. 16 Miss Melville played: Chorale Preludes, "A Mighty Fortress Is Our God," Hanft; "From God I ne'er Will Turn Me," Buxtehude; "Good News from Heaven," Pachelbel, and "A Saving Health to Us Is Brought," "O Sacred Head Now Wounded," "In Sweet Gladness" and "In Thee Is Joy," Bach; Air and Gavotte, Wesley; "Benediction," Saint-Saens; "Romance" and "Ariel," Bonnet; Berceuse, Vierne; Toccata on a Gregorian Theme, Barnes.

Eugene M. Nye, McMinnville, Ore.—The following program was presented in Melrose Memorial Chapel, Linfield College, during the mid-term examination period: Fantasia in G major, Bach; Chorale Preludes, "In Dir ist Freude" and "Jesus, meine Freude," Bach; "Reverie Religieuse," Clark; "The Squirrel," Weaver; Minuet, Vierne; Scherzo, Tours; "Cypress Groves in Lebanon," Shure; "Tannhauser" March, Wagner.

WORKS OF JAMES H. ROGERS GIVEN BY VINCENT H. PERCY

Vincent H. Percy's monthly recital at the Euclid Avenue Congregational Church, Cleveland, Feb. 12, was marked by a program of the works of James H. Rogers, former Cleveland musician and critic, now living in California. The church's senior choir sang several anthems by Mr. Rogers. Included on the list were a Prelude and Fughetta dedicated to Mr. Percy, "The Earth Is the Lord's," and Etudes I and II from "Ten Studies for the Piano," "Great Peace Have They That Love the Lord," "Sonatina No. 2 in F minor," "Thus Saith the Lord of Hosts," "I Will Lift Up Mine Eyes to the Hills," the Scherzo in A minor, "Seek Him That Maketh the Seven Stars and Orion," the Toccata from the Second D minor Sonata and "Lochinvar's Ride."

Death of John W. Dedekind.

John W. Dedekind, a veteran Philadelphia organist, died in that city Jan. 18 at the age of 72 years. Mr. Dedekind, a native of Germany, came to the United States when a young man. For seven years he was organist and choirmaster at Trinity Lutheran Church, Camden, N. J., and then went to St. Johannes' German Lutheran Church, Philadelphia, where he served thirty-three years. Four years ago he went to Emanuel Lutheran Church, where he was choirmaster and organist until he suffered a stroke in 1937.

"Creation" at Port Chester, N. Y.

Haydn's "Creation" was sung at St. Peter's Church, Port Chester, N. Y., Feb. 6 by the choir of the church, assisted by the choir of the Summerfield Church, Anne Merritt director; the White Plains Opera Chorus, directed by Marion Milhollin; the Greenwich Choral Club, Lowell Beveridge director, and the Westchester Symphony Orchestra of White Plains, conducted by Louis Green. Walter S. Fleming was the organist. Frederic C. Studwell was the musical director in charge of the combined choruses.

San Francisco News; Biggs and Coci Heard; Praise for Recitals

By WILLIAM W. CARRUTH

San Francisco, Cal., Feb. 17.—The annual Guild service was held at Grace Cathedral Sunday, Dec. 31, at 3:30. Preceding the service J. Sidney Lewis, cathedral organist and choirmaster, played the following program: "Good News from Heaven the Angels Bring," Pachelbel; Air with Variations and Allegro, Charles Avison; "All Praise, Eternal Son, to Thee," George Tootell; Carol and Musette, Vaughan Williams; Christmas Slumber Song, Alfred Whitehead. The Rev. Walter Williams, assistant rector of St. Paul's Episcopal Church, Oakland, delivered the address. He made a plea for a higher standard of music in the church.

After hearing E. Power Biggs' program on the magnificent four-manual at Trinity Episcopal Church in San Francisco one can understand why his recitals in the Germanic Museum at Harvard University have proved so successful. Yet there is no catering to popular appeal—just interpreting the rich and interesting literature of the organ with consummate artistry and musicianship. We are grateful to Mr. Biggs for including on his program the colorful "Reed-Grown Waters" of Karg-Elert; Dupre's spicy "Variations on an Old Christmas Melody" and Sowerby's very effective "Fantasy for the Flutes." It was a treat to hear these modern works so beautifully played. After the recital a reception was held for Mr. and Mrs. Biggs in the church parlors.

Claire Coci appeared in a recital at St. Paul's Episcopal Church, Oakland, Feb. 11. She is in a class by herself. Those who think it takes a man to play the organ should hear Coci play, for she plays with a virility, brilliancy, clarity, solid rhythm, musical understanding and complete control of the instrument that few men can equal and many should emulate. Yet she is preeminently feminine.

One of the most interesting numbers on Coci's program was "O Zion," by Dr. Horace Alden Miller. I quote from the program notes: "Dr. Miller, formerly of Mount Vernon, Iowa, and now a resident of Altadena, Cal., is especially adept in applying Negro and Indian themes to his compositions. 'O Zion,' a folk tune from the South, combined with the more familiar 'Swing Low, Sweet Chariot,' is one of the most interesting works in recent years. Dr. Miller has succeeded in catching the rhapsodic element of interpretations, noticeable when sung in native environment."

A series of Lenten recitals is being played at the First Unitarian Church of Oakland on the new three-manual Austin Wednesday evenings. Feb. 14 Newton H. Pashley, organist of the First Presbyterian Church, played Tertius Noble's Solemn Prelude; Bach's Fantasia and Fugue in G minor; "Clair de Lune," by Karg-Elert; "Canyon Walls," from Clokey's "Mountain Sketches," and "His Song," by Nathaniel Dett. Feb. 21 Dr. Charles F. Greenwood of the First Congregational Church plays Franck's Chorale in A minor; Clokey's "Wind in the Pine Trees"; Prelude and Fugue on the letters "B-A-C-H," Liszt; Fountain Reverie, Fletcher. Feb. 28 Frederick Freeman of the Chapel of the Chimes plays: Chorale and Minuet from Boellmann's Gothic Suite; Andante Cantabile, Tchaikovsky; Toccata and Fugue in D minor, Bach; "The Swan," Saint-Saens; "In dulci Jubilo," Dupre; Air from Suite in D, Bach. March 13 Virgimie de Fremery of the First Unitarian Church will play: "Preludio e Fuga," Bimboni; Adagio from Bach's First Sonata; Pastoral from Widor's Second Symphony; "Carillon," Vierne; Allegretto, Wolstenholme, and "Benedictus," Reger. March 20 Connell K. Carruth, of St. Paul's Episcopal Church, will play: Credo, Bach; "Adorn Thyself, Fond Soul," Brahms; Andante Sostenuto, from Widor's Gothic Symphony; "Our Father in Heaven," Reger; "In Deepest Need I Cry to Thee," Karg-Elert, and "Jesus, My Joy," Karg-Elert.

An interesting program was recently

ANDERS EMILE



ANDERS EMILE celebrated his twenty-fifth anniversary as organist and director of music of the Sunset Park Methodist Church, Brooklyn, N. Y., on Nov. 20. The Sunset Choir gave a dinner for Mr. Emile at the Bossert Hotel. The congregation honored him at a reception in Wesley Hall at the church.

The Sunset Choir, of which Mr. Emile is founder and director, has won distinction as one of the finest *cappella* choirs in the city. It has given many concerts in and around New York, including broadcasts over the National Broadcasting Company network with trans-Atlantic hook-ups. On Jan. 26 the choir, with additional voices from two other choirs of which Mr. Emile is director, sang at Carnegie Hall for the first meeting of the United Methodist Church of America.

Jan. 14 the united male choruses of the Norwegian churches of Brooklyn gave a concert for the benefit of Finland at the Baptist Temple, Brooklyn, before an audience of 2,000, with an overflow audience of 1,000 at the Bethlehem Lutheran Church two blocks away. The young children of Mr. Emile—Thelma, pianist, and Robert, violinist—were the assisting artists on the program. One of the violin numbers played was "Northland," by Mr. Emile, dedicated to Finland.

Mr. Emile is a chorus adjudicator of the Music Education League contests held annually in New York City and is on the music faculty of Hunter College, New York City.

given by pupils of Harold Mueller at the San Francisco Conservatory. Those who played are Francis Claussen, Ann Kirk, Mrs. Paul B. Jackson, George Vuori, John McIntosh, Margaret Elder and Arthur Breuer.

Alexander McCurdy, the well-known organist of Philadelphia, and Flora Greenwood, harpist, are to appear in a joint recital at Grace Cathedral in April, the date to be announced later.

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MALCOLM G. HUMPHREYS



Methuen, Mass., Feb. 1, 1940.—Editor of THE DIAPASON: Since the beginning of the art of organ building builders have sought to improve the organ. It was handicapped for centuries with an impossibly clumsy action and inadequate wind supply. The queer and varied shapes of ancient pipes clearly show the attempts to produce variety of tone in ancient times. It is only since it has become possible to produce every and any desired tone under the command of perfect mechanism that we begin to hear of beauty of tone and color as undesirable on the ground essentially that what sufficed for Bach is all that is necessary for us.

I happened to be nearby when the clumsy tracker action began to give place to the more competent tubular, shortly followed by the electric action. As far as I can recall every advance, beginning with the Barker lever, was frowned upon. Objection was made that the couplers did not pull down the keys. There was opposition to the radiating concave pedal-board, to the detached console, to the expression-box, to the visible combinations, crescendo pedal, and latterly to the fine equipment of orchestral color. "Imitating the orchestra" is charged against the builder and the player who use these colors; transcriptions are frowned upon as they are "not written for the organ."

Orchestral colors are well-known members of the tonal gamut. Composers and performers know their character and implications. Simply to escape the charge of "imitating the orchestra" is not a sufficient incentive for avoiding known and attractive voices which composers well know how to use. Besides I have produced many other new orchestral tonalities which seem to be well thought of. The erzähler, kleiner erzähler, flauto dolce, flute celeste, dulcet, 4-ft. harmonic flute (this latter recently), the quintaphon, 32-ft. violone, 16-ft. gemshorn, flauto mirabilis and gamba celeste are examples. Claims are made against some of these voices as antagonistic to clarity. I do not understand these claims. I can, without effort, hear every note in the most complicated Bach fugue, trio or chorale prelude played on 8-ft. diapasons, French horn or flutes without mixtures. I do not see the wisdom of minimizing the pitch in which a work is written and transposing it one or two dominating octaves higher in the interest of so-called clarity.

I seem to feel that there are certain types of inspired harmony, chord sequences and progressions that are never heard in standard organ literature. The organ of tradition has not invited such writing. Composers do not write for a non-existent instrument. So it only remains to use arrangements until such time as something more colorful may be written for the modern organ. The full-dimensioned modern organ, as at Harvard College or the National Cathedral in Washington, is, in its own idiom, as inspiring, as sumptuously beautiful in its utterances, as any orchestra, without resort to imitation. It has a breadth, richness and depth no orchestra can touch.

Every instrument maker, from Stradivarius to Steinway, has imparted all possible warmth to his work. I know of no instrument but the organ which is designedly made cold, brittle and hard.

But the day is here. Vierne and Karg-Elert have shown the way. Vierne told me on hearing the organ in St. John's Church, Los Angeles, that if he had had an organ like that when he was a young man it would have changed the whole character of his compositions.

I do not personally care whether music is labeled for organ or something else. It is what it says that interests me. The "Rubaiyat of Omar Khayyam" may be finer in the original, but it is satisfactory to me as transcribed into English. The

ABOUT 200 MEMBERS of St. Mark's Episcopal Church, New Britain, Conn., gathered in the parish-house Jan. 31 to honor Malcolm G. Humphreys on the occasion of his twentieth anniversary as organist and choirmaster of the parish. Mr. Humphreys was presented with a purse by the Rev. Samuel Sutcliffe, the rector, and Mrs. Humphreys received a bouquet of flowers.

important thing to me is to hold the interest of the audience. Some of us could do with a little more of the missionary spirit.

As Vierne well says, Bach cared nothing for systems; he was a colorist. Color even with a fringe is more to be desired than colorless clarity.

I will give a couple of instances of the chilly dispositions which are by no means uncommon. A certain organist was practicing Widor's "Symphonie Romane." At one point I remarked: "That's a beautiful combination." He slammed the stops in, remarking: "I don't want it then." In surprise I said: "Don't you want people to like the organ?" He said: "No, the organ is a serious instrument." He achieved his objective and one-half of the audience walked out at the recital. Another instance: A certain man gave \$50,000 for an organ. The specifications of this organ were drawn up by three hard-boiled classicists. One of them wrote to a mutual acquaintance to this effect: "There isn't a single stop in this organ that was put there to please the public, for which I am profoundly thankful." The donor told me he asked the organist to play Schumann's "Träumerei" at the opening recital and that he refused.

There may be some things I wouldn't play for \$50,000, but they do not occur to me at the moment.

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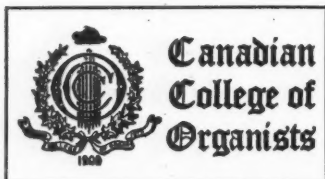
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Death of Dr. Ham, C.C.O. Founder.
 Members of the Canadian College of Organists hear with sorrow news of the death in Brighton, England, of the founder and honorary president of the College, Dr. Albert Ham, F.R.C.O.

It was owing to the efforts and interest of Dr. Ham and a number of his associates in Canada that the C.C.O. was nursed through its early years and brought into the position to expand to its present organization. Dr. Ham always upheld the highest ideals of church music and set a corresponding standard for the C.C.O. in its earlier days, a standard to which it has adhered in its more recent progress. Dr. Ham was president from 1909, the year of the founding, till 1920, and even after his retirement from the active presidency he exerted his influence for the benefit of the C.C.O. in many directions right up to the time of his definite retirement from active musical work.

The sympathy of the C.C.O. is extended to Mrs. Ham and his family in their bereavement.

H. G. LANGLOIS, Secretary.

Ottawa Center.

The February meeting of the Ottawa Center was held at the home of Mrs. A. G. Cameron Saturday evening, Feb. 3, when the chairman, A. E. Heatley, was the speaker. He chose as his subject "Choral Technique" and demonstrated with a number of his male choir, the Capitol Male Chorus. Mr. Heatley advanced some highly interesting and individual points of technique in dealing with a group who are mostly amateurs musically. The one thing we regret is that the attendance was very poor. The choir considerably outnumbered the organists, who were the hosts on this occasion.

The March meeting will take the form of a joint recital at which the examination pieces for A.C.C.O. and F.C.C.O. will be commented upon and played. The meeting will be held in St. Andrew's Church Saturday evening, March 2. The recitalists will be Carman Milligan, Mus. B., organist of the church; Allanson Brown, F.R.C.O., and Myron McTavish, F.C.C.O.

MYRON MCTAVISH,
 Corresponding Secretary.

Montreal Center.

The February meeting of the Montreal Center took the form of a recital. This was held in St. George's Anglican Church Saturday afternoon, Feb. 17. Two recitalists collaborated in a joint program—John Weatherseed, F.R.C.O., of St. George's Church, Montreal, and F. L. Harrison, Mus. D., T.C.D., of St. George's Cathedral, Kingston, Ont. The program gave splendid evidence of coherence and variety. Dr. Harrison worked for and obtained excellent tonal contrasts in his Reger, Harris and Dupré numbers. The Dupré Variations on "Noel Nouvelet" captured the medieval quality of exuberance combined with sanctity that one sometimes thinks only Dupré himself can give it. Mr. Weatherseed's contribution of a Concerto by Handel was happy both in concept and performance, with well-chosen tempi and telling registration. A touch of impressionism was added by the Prelude by Gustave Samazeuilh, the Parisian composer and musicologist, whose one excursion into the realm of organ literature opens the question of whether that style is or is not suitable to the idiom of the instrument.

Dr. Harrison played: Chorale Preludes, "Wir Christenleut" and "Jesus, meines Glaubens Zier," Bach; Prelude and Fugue in G major, Bach; Introduction and Passacaglia, Reger; Slow

Movement from Sonata for Organ, Harris; Variations on a Noel, Dupré. Mr. Weatherseed played: Concerto No. 5, in F., Handel; Prelude, Samazeuilh; Prelude on a Theme by Tallis, Darke.

GEORGE M. BREWER, Vice-Chairman.

Toronto Center.

A meeting of the Toronto Center was held Jan. 29 in Westminster-Central United Church. A recital was given by Ruth Scuse, A.C.C.O., Muriel Gidley, L.T.C.M., and Florence MacKay Joyce, assisted by Miss Nellie Smith, L.R.A.M., contralto soloist of the Deer Park United Church. Miss Scuse played: Psalm-tune Postlude, "Old Hundredth," Harvey Grace; "Piece Heroique," Franck, and Introduction, Passacaglia and Fugue, Healey Willan. Miss Gidley played: Chaconne (from Cantata 150), Bach-Grace; Aria in F, Bach; Trumpet Tune, Purcell; Chorale Improvisation, "By the Waters of Babylon," Karg-Elert; Gigue Fugue, Bach. "Matin Provençal," Bonnet; Two Chorale Preludes, "Oh Whither Shall I Fly" and "Rejoice, Christian Men," Bach, and Finale, Franck, were played by Florence MacKay Joyce.

The meeting was under the direction of Dr. Charles Peaker, F.R.C.O., chairman of the center, who also played the accompaniments for Miss Smith.

Toronto Center is fortunate in having in its membership three woman players of such distinction as these recitalists. Their work was in all respects excellent.

Hamilton Center.

The February meeting of the Hamilton Center was held Saturday afternoon, Feb. 10, in Wesley United Church, Hamilton. The program was provided by the ladies of the center, and notwithstanding the inclemency of the weather, a representative group of the organists of the city was in attendance. Eric Rollinson, F.R.C.O., presided, and opened the meeting with introductory remarks concerning the program for the day. The program was as follows: Notes on compositions and composers, by Miss Nellie Hamm, Mus. B.; Chorale Preludes by Bach, "Blessed Jesus, We Are Here," "Christ Lay in the Bonds of Death," "When Jesus Hung upon the Cross" and "So Fervently I Long for Thee," and Fugue in B minor, Bach (played by Florence Durrell Clark, Mus. B.); songs by Mrs. K. Townsend, Miss Nellie Hamm accompanist; Allegretto in F, No. 1, and Allegro non Troppo e Pesante, from Six Short Preludes and Postludes, Stanford, and Allegro Moderato e Seroso, from Sonata 1, Mendelssohn (played by Miss Betty Meehan, A.T.C.M.); two compositions for organ and piano, "Sunset," Demarest, and Pastorale, Guilmant (played by Miss Olive Graham, organist, and Miss Nellie Hamm, Mus. B., pianist); Chorale in A minor, Franck; Preludio, Rheinberger and "Ostinato," Grace (played by Miss Irene Brewer, A.T.C.M.).

The next meeting of the Hamilton Center will be held Thursday evening, March 14, in St. Paul's Presbyterian Church, Hamilton. A recital will be given by Cyril Hampshire, F.T.C.L.

HARRY MARTIN, Secretary.

Brantford Center.

A largely attended meeting of the Brantford, Ont., Center was held Saturday evening, Feb. 3, at Zion United Church, Brantford, and a program of much musical interest was enjoyed. A recital by Glenn Kruspe, A.R.C.O., formerly of Brantford and now chairman of the Kitchener Center, constituted the first part of the evening. Mr. Kruspe had chosen a distinctive program of music by English composers and his performance was noteworthy and much appreciated. The program follows: "Diocletian Suite," Purcell; Capriccio, Harwood; Chorale Preludes on "St. Peter" and "Darwell's 148th Psalm," Harold Darke, and Allegro Moderato from Sonata in G major, Elgar.

Following the recital, adjournment was taken to the church parlors, where an interesting "musical quiz" was held. Harold D. Jerome, organist and choir-master of the Colborne Street United Church, was the able "Professor Quiz" and the questions, all of which had been selected from C.C.O. examination papers, provided appropriate material for the game.

A brief business meeting was held and it was decided by resolution that the members of the center would join forces

with the members of the Brantford Music Club and the local branch of the Ontario Music Teachers' Association at a social evening to be held in the near future. A. G. Merriman, A.R.C.O., organist and choir-master of Grace Anglican Church and chairman of the center, presided. The meeting concluded with the serving of refreshments by a group of ladies of Zion Church.

London Center.

The London, Ont., Center held its regular meeting Feb. 7. Luncheon was served at Wong's Cafe and a pleasant hour of social fellowship followed the transaction of business. T. C. Chattoe, chairman, presided.

**HARP AND ORGAN A FEATURE;
 RECITALS BY H. R. O'DANIELS**

Organ and harp are to be combined in one of a series of three recitals which Harold C. O'Daniels has begun at the First Presbyterian Church of Ithaca, N. Y. The first program was presented on the afternoon of Sunday, Feb. 4. Sunday evening, April 7, the second recital is to take place. The third is on the schedule for the evening of May 8. Shirley A. Miller, harpist, is the assisting artist at the last recital.

Mr. O'Daniels' first program was as follows: Chorale Preludes, "Come, Redeemer of Our Race," "Praised Be Thou, O Jesus Christ," "O Man, Bemoan Thy Grievous Sin" and "Christ Lay in Death's Dark Tomb," Bach; "The Fifers," d'Andrieu; Variations in D minor, Handel; "Piece Heroique," Franck; "Bells through the Trees," Edmundson; "Will-o'-the-Wisp," Nevin; "Suite Gothique," Boellmann.

The offerings listed for the second recital include: "Water Music," Handel; Chorale Prelude, "In dulci Jubilo," Bach; Chorale in E major, Franck; Chorale Prelude, "A Lovely Rose Is Blooming," Brahms; Fantasy on "St. Clement," McKinley; Festival Prelude on "A Mighty Fortress," Faulkes; "Sunrise," Jacob; "Benedictus," Reger; Berceuse, Dickinson; Chorale Improvisation on "In dulci Jubilo," Karg-Elert.

In addition to harp numbers on the final program May 8 Widor's Chorale and Variations, composed in 1899 and said to be the first work for harp and organ with orchestral accompaniment by a first-class composer, was a feature. The organ numbers were: Fantasia in G minor, Bach; "The Harmonious Blacksmith," Handel; Giga, Corelli; Prelude and Fugue in C minor, Mendelssohn; Sketch in D flat, Schumann; Canon in B minor, Schumann; "Chant de May," Jongen; Chorale in A minor, Franck.

C. Albert Scholin Honored.

C. Albert Scholin, M.M., organist and director at the Kingshighway Presbyterian Church of St. Louis, has been appointed a member of the advisory committee, church music department, National Federation of Music Clubs of America. He will be the only mid-Western representative on this board. Dr. H. Augustine Smith of Boston is chairman of the advisory committee. Mr. Scholin is chief organ consultant for Kilgen Associates. Mr. Scholin has also been appointed director of the Southern Illinois Male Chorus of East St. Louis.

LAURENCE DILSNER



LAURENCE DILSNER, the young New Jersey organist and teacher, is engaged in a busy season of church and school work. Mr. Dilsner divides his church activities between the Congregational Church in Westfield and Simpson Memorial Church in Long Branch. He is also the founder and conductor of the Monmouth Junior College A Cappella Choir and director of music in the Long Branch public schools, where he has a high school choir of 100 voices.

Mr. Dilsner holds an M.A. from New York University and is a scholarship graduate of the Guilman Organ School. Last summer was spent in study at Fontainebleau with Nadia Boulanger. At the close of the summer he was awarded one of four diplomas to Americans this year in organ pedagogy.

Death of Mrs. A. H. Latchaw.

Mrs. A. H. Latchaw, who had been professor of organ and voice at Defiance College for nearly a quarter of a century, died of a heart attack, according to a dispatch from Defiance, Ohio, Feb. 2. Mrs. Latchaw was 58 years old.

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EUGENE M. NYE



EUGENE M. NYE, talented young Oregon organist, returned in the fall to his work at Linfield College, McMinnville, and to his duties as organist and director at St. Barnabas' Episcopal Church in McMinnville. He has also resumed his recitals for the college.

Mr. Nye was born in Livingston, Mont., Aug. 18, 1920. When he was 3 years old the family moved to Portland, Ore. He left Portland for Seattle in 1927 and began to take piano and ear training at the Cornish School of Music. In 1934 he played at the Paramount and Venetian theaters. In 1935 he took organ, piano and harmony with Mauritz A. Lundholm, who had just come to the University Presbyterian Church in Seattle. From 1935 to 1937 he was assistant organist and director of the Sunday-school music. In 1936 he was appointed organist of the Fremont Baptist Church, where recitals were featured before the services and several choir and organ concerts marked a successful season. He also served as municipal organist at the Alki Natatorium for a year.

In 1937 Mr. Nye won a scholarship in organ at Linfield College. Here he continued his organ study and theoretical work with Miss Alice Clement, dean of the conservatory. Besides taking an active part in the men's glee club, an *a cappella* choir and a local church choir, he was organist of a funeral home and an assistant at the First Baptist Church. He also is director of music for the weekly college vesper services.

One of the features of Linfield College is its conservatory of music. Here six instructors are engaged. Music of a high grade is heard at the First Baptist Church, under the direction of two of the college faculty, Professor Harold C. Elkinton and Mrs. Virginia Ward Elliott. Once a month during the school year a music night is presented. During the past season Mr. Elkinton and Mr. Nye played several piano and organ duos. At Christmas the "Messiah" was presented by the combined chorus of 135 voices. During the spring vacation period the *a cappella* choir, two quartets, a sextet and a string trio are sent on tours of Oregon and Washington.

Cut Price on Audsley Book.

J. Fischer & Bro., publishers of Dr. Audsley's last book on organ design, "The Temple of Tone," announce that they have reduced the price of the book to \$3.50. The object in making the reduction is to enable a large number of organ students who may have considered the cost of the volume as placing it out of their reach to be able to purchase copies and thus gain knowledge of the principles of organ tone and construction advocated during his life by the foremost writer of his time on this subject.

Junior Choir Festival in Baltimore.

Choirs from nine Baltimore churches participated in the second junior choir festival, held Feb. 4 at the First Methodist Church under the direction of Edith E. Sackett, junior choral director of the Women's Federation of Music Clubs. Mathew Bradway conducted the chorus and Miss Louise Carlson was at the organ.

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Death of the Rev. Oliver Huckel.

The Hymn Society loses one of its most valuable leaders in the passing of Oliver Huckel, S. T. D., who died at Orlando, Fla. Feb. 3. Since his retirement from the pastorate in 1935 he gave lavishly of his time and talents to our program, and the society honored itself in making him its president for two years, 1937-8. Among many other services he secured its incorporation, guided its policy regarding the proposed revision of the Julian Dictionary and last year was largely responsible for its celebration of the Bay Psalm Book tercentenary.

Dr. Huckel's chief pastorates were at the Associate Congregational Church, Baltimore, 1897-1916, and at the Second Congregational Church, Greenwich, Conn., 1917-1935. He was a prolific writer, especially in the fields of poetry, music and religion. His work showed a thorough knowledge of literary criticism and of history. He was the first American to translate the music dramas of Wagner in modern literary form, as a companion to which he added a life of the great composer. He was a staunch Congregationalist and for that church he rendered many conspicuous services. He was a valued member of the committee on worship of the Federal Council of Churches, and with the late Bishop Thirkield he edited a book of common worship which is having wide use. One of his latest sermons was preached in his old Greenwich Church last summer, and in it he dealt with "Some Great Hymns and Their Writers." At his funeral a striking poem was read, which came from his pen, "I Prophesy Sunrise."

We also record with deep regret the death on Jan. 9 of the Very Rev. Philemon E. Sturges, dean of St. Paul's Cathedral, Boston. An active member of the society, he had made addresses at the public services of its Boston Chapter.

Last month we were glad to receive what we feel was a perfect letter from a correspondent in Arkansas. It began with a request for the current hymn festival programs; it mentioned that the local A. G. O. chapter was planning a second hymn festival; then it discussed questions of pronunciation of some well-known but abused words in singing, and it ended by touching on two practical matters concerning the interpretation of tunes. The inquiries about phonetic pronunciation we referred to Mrs. William Neidlinger, and as they are of general interest we shall touch on them in a future issue.

The first of the questions about tunes concerned the "Old Hundredth" as used for the Doxology. Should it end with a ritard? This involves the whole problem of the purpose and method of slowing up the rhythmic pulse at the end of such a compact piece of repeated music as a hymn-tune. Obviously this should not be an automatic practice. It is the rule in tunes of rapid rhythm, but is certainly less marked in those of slower tempo. The word "broadening" describes the treatment most effective. The accented beats are less marked, and each chord is given a little more room without disturbing the finality and strength of the strong beat on the last note. In the modern version of "Old Hundredth" a slight broadening is sufficient. One must guard against playing the tune too fast.

The new hymnals include "Old Hundredth" in the original rhythm, with one long note at the beginning of each line, and two long notes at the end of it. There is no doubt that leaders in hymnody would like to see this version re-

stored. We wonder how widespread is the use of the tune in this older, more stately form. Any information from organists on this point will be appreciated.

In the case of a strong hymn with several verses it is better to take the whole of the last verse more slowly than the others, probably in unison, than to force it through at the speed already employed—with a marked ritard on just the last line. One danger of the latter treatment is that the unaccented beat preceding the final note is in danger of receiving false emphasis both in duration and stress.

The other musical question raised was the desirability of adding metronome markings in our hymnals. On this point, the best practice seems to be to place a word suggesting the interpretation, rather than to add a tempo mark. This has been done in the Presbyterian Hymnal. The danger of metronome markings is that the correct rhythmic speed for a certain congregation in a certain church building is obtained by weighing several factors, just like the correct exposure for a photograph. No one speed would be suitable for all churches, whereas a caution, such as "moderate" or "slow, with dignity," may be of real help to the organist.

R. L. M.

Philadelphia Hymn Society Meets.

A meeting of the Hymn Society of Philadelphia was to be held Feb. 29 at the First Presbyterian Church. A fellowship dinner was served. The guest of honor at the dinner was Henry S. Drinker, a prominent lawyer of Philadelphia and president of the Philadelphia Bach Festival Association. The evening service featured the singing of hymns appropriate to the Lenten and Easter periods. The music was to be commented on by Dr. Ralph Lewars, organist and choir-master of Holy Communion Lutheran Church, and the words by Mrs. John Loman, vice-president of the Hymn Society.

Hymn Festival in Milwaukee.

Seven Lutheran church choirs in Milwaukee sponsored a hymn service on the afternoon of Jan. 28 at Trinity Lutheran Church. Those taking part were the choruses from Grace Lutheran, Immanuel, Luther Memorial, Siloah Lutheran, St. Peter's, Trinity and Zebaoth Churches. Guest organists were Hugo Gehrke, Immanuel Church; Arthur A. Griebling, Grace Church, and Arthur H. Damkoehler, Zebaoth Church, while the organist for the service was Karl Markworth of Trinity. Mr. Markworth played the organ prelude. In presenting the hymns chorale preludes on each of them were played and then they were sung, some by individual choirs, others by the united chorus and still others by choirs and congregation. The choristers numbered 450 and a congregation of nearly 1,000 filled the church to the last seat.

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JOHN T. MURI



JOHN T. MURI is a versatile organist of the steel district adjoining Chicago on the southeast whose activities have been noteworthy in the church, the theater, the radio field and the public school. At present he is connected with the schools of Hammond, Ind., his native city, in which he has been prominent as a musician for a number of years. Last October he was organist for the First District Teachers' Association meeting, held in Hammond. Dec. 20 he played for the annual Christmas concert of the city of Hammond in the Hammond Civic Center and his numbers included an Offertory on "Adeste Fideles" by Loret; Harvey B. Gaul's "Christmas Pipes of County Clare" and the Toccata from Widor's Fifth Symphony. Mr. Muri serves for various school functions and is accompanist of the Technical High School's glee club.

John T. Muri was born Oct. 4, 1906, in Hammond. His organ studies were carried on with the late Arthur Dunham in Chicago for five years. From 1924 to 1933 he was at St. Paul's Lutheran Church in nearby Indiana Harbor and was organist of the Indiana Theater in the same city. This was followed by his entrance into radio work and he became musical director of station WIND at Gary, Ind., in 1933. For two years he was organist and pianist of station WWAE at Hammond.

In 1937 Mr. Muri received the degree of bachelor of philosophy from the University of Chicago. In 1929 he married Wilma Thurman, a well-known violinist. Mr. and Mrs. Muri have a daughter, Nadine, 9 years old.

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**Los Angeles Notes;
E. Power Biggs and
Miss Coci Are Heard**

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

Los Angeles, Cal., Feb. 12.—We have had a real feast of organ music during the past month, with two recitals by E. Power Biggs and one by Claire Coci. The disgusting part is that here in a city of a million and a half only about 200 attended the recitals.

When Mr. Biggs played at the First Congregational Church in Los Angeles 1,500 invitations were sent out to the "musicians" of the city and I doubt if more than 10 per cent attended. It was good, however, to see almost every organist of any note in the audience and to hear their unbounded enthusiasm for the artists. Certainly the First Congregational Church, the University of Redlands and the local chapter of the American Guild of Organists deserve our thanks for making it possible to hear these two recitalists.

At the First Congregational Mr. Biggs had the advantage of a more flexible instrument and he made the most of it. With a brilliant technique and a thorough understanding of the music he plays, he more nearly approaches the late Lynnwood Farnam, this writer feels, than any other recitalist before the public today. There is a poise and rhythmical sureness to his playing that defies criticism. One can only listen to the music and forget the player. It was a typical Biggs program, with Handel, Bach, Franck, Dupré, Sowerby, etc. It is difficult to pick any one piece for special mention, but for this hearer the Handel Concerto No. 2 in B flat, the Dupré Variations and the sparkling "Fantasy for the Flutes" of Sowerby were high-lights. I did not hear the recital in Redlands, but from all accounts there was a full house there. At this recital Mr. Biggs was assisted by his charming wife.

Claire Coci played at the First Baptist Church in Los Angeles and gave a stunning recital. We were all repaid for the long hours she had spent in discovering all of the organ's possibilities. Would that all visiting organists were as conscientious in giving of their best! Miss Coci is quite different in style from Mr. Biggs in that the appeal is more to the heart than to the head, but it was such playing that a real personality could be felt back of it all. Of special interest was the Prelude and Fugue in D major of Bach, the magnificently played "Soul of the Lake" of Karg-Elert, the Dupré Prelude and Fugue in G minor and the Finale from the Third Symphony of Vierne. Among the lighter numbers the d'Aquin "Le Coucou" had the audience laughing and probably made far more friends for the organ than did my Toccatina on "St. Theodolph," which I was mightily pleased to hear under such hands. The two extra numbers were the Toccatina and Fugue in D minor and the Widor Toccatina.

Dudley Warner Fitch gave an all-American program at the cathedral for his January recital. Some fourteen composers were represented. During Lent the noonday recitals are again a feature at this church.

The University of Southern California announces a course of lectures on church music by Archibald Sessions, the university organist. They are being given Wednesday afternoons at 4:30 o'clock beginning Feb. 7 and will consist of detailed studies of the three great liturgies of the world—Catholic, Hebrew and Protestant. Mr. Sessions' wide experience both here and abroad should make him the ideal person to give such a course, which will be open to the public. Or-

ganists and choirmasters are especially invited to attend.

We have had visits of the Westminster Choir under the direction of John Finley Williamson and the St. Olaf Choir under the direction of F. Melius Christiansen. From all reports both choirs gave a splendid account of themselves.

**NOTES FROM THE CAPITAL;
FAURE "REQUIEM" MARCH 10**

By **MABEL R. FROST**

Washington, D. C., Feb. 17.—The "Requiem" by Gabriel Fauré, by no means a new work, will be given its Washington premiere by the chancel choir and quartet of the Covenant-First Presbyterian Church at choral vespers Sunday, March 10, at 5 o'clock under the direction of Theodore C. Schaefer, minister of music, who will accompany at the organ. At a similar service on Easter afternoon the feature of chief choral interest will be the work by Gustav Holst, "Tomorrow Shall Be My Dancing Day."

The Chorale in E major by Cesar Franck; Toccata, Adagio and Fugue in C major, Bach, and Toccata on "Vom Himmel hoch," by Garth Edmundson, played on the organ by Dr. Charlotte Klein, F.A.G.O., besides songs for contralto, songs for soprano and duets, constituted the program presented by the Washington alumnae chapter of Mu Phi Epsilon, national music sorority, at St. Margaret's Church Feb. 12.

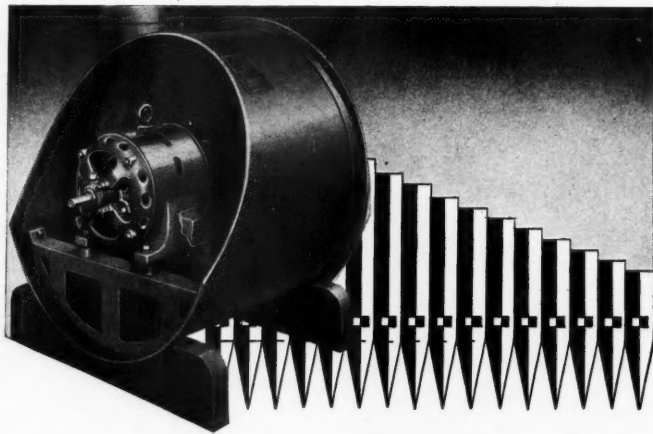
Two sacred cantatas by Bach, "Sleepers, Wake" and "Deck Thyself, My Soul, with Gladness," were given Feb. 19 by St. John's choir of men and boys and soloists under the direction of Arthur Howes, F.A.G.O., St. John's organist.

**PLANS FOR CAMP WA-LI-RO;
CHANGE IN THE COUNCIL**

A change in the council of Camp Wa-Li-Ro, the summer camp and choir school for boys of the Episcopal Church in the Diocese of Ohio, at Put-in-Bay, was announced at the winter meeting of the board in Cleveland Feb. 19. The Rev. E. G. Mapes, one of the founders of the school and its president for the last six years, retires due to ill health and becomes honorary president. Paul Allen Beymer and Laurence Jenkins remain as co-directors, with the Rev. Dayton Wright of Hudson, Ohio, as chaplain. A new board of advisors has been appointed which includes the Rev. Alexander Hawke, the Rev. Vivian Peterson, the Rev. E. Bryan Andrews, the Rev. Don Copeland, the Rev. Kenneth R. Waldron, Dr. Otis Simonds, Clarence E. Anderson and Mrs. Florence Boswell, with Mr. Anderson acting as secretary and treasurer. The school for choirmasters will be held this year during the week of July 4, with Dom Anselm Hughes, choir-master of Nashdom Abbey, England, as one of the instructors. The other members of the faculty will be announced next month.

**RECITAL BY CHICAGO WOMEN
AT UNIVERSITY OF CHICAGO**

The Chicago Club of Woman Organists will present three of its members in a recital at the University of Chicago Chapel Tuesday, March 12, at 8:15 p. m. The program is as follows: Concert Overture, Rogers; "Harmonies du Soir," Karg-Elert, and Finale (from Six Pieces), Franck, played by Mercie Heise; Prelude, Clerambault; "Nordic Reverie," Hokanson; Intermezzo (Sixth Symphony), Widor, and "Carillon," Vierne, played by Marigold Hall; "Psaume XVIII," Marcello; Vivace from Third Trio-Sonata, Bach; Roulade, Bingham, and Concert Variations, Bonnet, played by Dorothy Korn. This recital is open to the public without charge.



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Elizabethan Music Subject of Volume by American Organist

By SAMUEL R. BURKHOLDER, Ph.D.
In "Elizabethan Music and Musical Criticism," by Morrison C. Boyd, M.A., F.A.G.O., a note of scholastic thoroughness is harmonized with reader interest. Historical method is coupled with readability, and a mass of information is for the first time made available to those interested in the musical, literary and historical aspects of Shakespeare's time, during the reigns of Queen Elizabeth and King James (1558-1625). Professor Boyd's years at Oxford University as a graduate student gave him the background for this extended monograph and his distinguished record as professor of music and organist at the University of Pennsylvania has seasoned his writing with authority as well as conciseness. The thorough bibliography, appendices and helpful footnotes testify to his care and scholarship. The book is published by the University of Pennsylvania press.

In the preface is stated the purpose of the work: "To assemble the comments concerning English music, its practices and composition, during the period * * * of Queen Elizabeth * * *, to summarize the works of musical theory * * *, to illustrate the Elizabethan attitude and opinion as to music in theory and practice." The chapter headings include such interesting captions as: "Music in High Places," "Music Sung in Church," "Musical Relations with the Continent," "Musical Theory" and "The Musician Himself." The author succeeds in making an illuminating appraisal of the contributions of Byrd, Tallis, Tye, Morley and dozens of other English musicians, in comparison with those of continental Europe, such as Palestrina, di Lasso and Vittoria. The chapter on "Music in High Places" describes in some detail the musical predilections and tendencies of such rulers as Henry VIII, Edward VI, Mary Queen of Scots and Elizabeth herself, and the musical conditions of the social strata of the times. The controversy between Catholic and Anglican and between them and the Puritans has interesting repercussions in the musical field, well described by Professor Boyd in "Music Attacked and Defended." The reader of early American history along musical lines finds here much material having a direct bearing on the American colonial period. Of special value are the occasional musical excerpts printed in modern notation, which reveal the harmonic and thematic usages of the time.

The chapter on madrigals covers the subject in a consecutive and interesting manner from William Byrd through Michael East, Orlando Gibbons, Thomas Morley, Tomkins, Weelkes and John Wilbye. Mr. Boyd later makes a similar comparison and ranking of the song

writers of the period, followed by the instrumentalists and their compositions. The material reviewed is diverse and must have taken years of research to uncover. This is true particularly in the discussion of the "Music on the Stage" (special reference to Shakespeare's plays) and of "Relations with the Continent," where Italian and English interplay in the musical field had significance.

For those preparing for the Guild examinations a glance at the chapter on "Musical Theory" will prove illuminating. The canons of Thomas Morley (1557-1604) look strangely familiar. He is quoted: "The composition of canons is not so important for its own sake as it is for teaching the students to write smooth counterpoint in madrigals"; also "We are so tedious that we hang on to the canon to the bitter end." Finally, Professor Boyd compares the training, the living and the academic honors of the musicians themselves of the period.

In "Elizabethan Music" there is summed up a lifetime study of the times and mores of a historically and artistically important period, of absorbing interest to every musical scholar.

REGINALD BARRETT DEAD; ORGANIST AND COMPOSER

Reginald Barrett, organist and composer, died Feb. 7 in St. Petersburg, Fla. Mr. Barrett was born in London, England, Jan. 12, 1861. He was educated by teachers in England and Germany, supplemented by study at Darmstadt and at the Guildhall School of Music in London. In 1888 he married Lucy E. Wilkes of Stratford-on-Avon. The couple came to the United States that year, settling in Kansas City, where Mr. Barrett became organist and choirmaster at St. Mary's Church. He entered the field of motion picture playing in 1917, appearing in theaters in New York City and vicinity until 1925.

In 1905 Mr. Barrett was awarded the composition prize at the National Eisteddfod in Scranton, Pa. He had been prominent in St. Petersburg church music circles since he and his wife went there to live a number of years ago. He played at several churches, including St. Peter's, Grace Lutheran and St. Bartholomew's. Funeral services were at St. Bartholomew's Church, with the Rev. Warren C. Cable in charge.

Mr. Barrett is survived by his widow.

Illustrate Church Music History.

The class in history of church music at the Bible Institute of Los Angeles, directed by David H. Heydenburk, presented a program Jan. 12 to illustrate the development of the English anthem and the golden age of the English hymn-tune. Works of Tallis, Purcell, Handel, Stainer, Vaughan Williams and others were sung in a historical program by the class and the congregation.

Mrs. Dorothy B. Mulroney writes from Springfield, Mass., that she is organist and director at Trinity Church, a post she has held for ten years. In an item announcing the appointment of Morris R. Burroughs as director of religious education of this church in the December issue it was erroneously stated that he was also to be organist and director of the choir.

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