

# THE DIAPASON

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CHICAGO, U. S. A., MARCH 1, 1941

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## OPEN KIMBALL ORGAN IN MICHIGAN CHURCH

### THREE-MANUAL AT HOLLAND

Specification of Instrument in Trinity Reformed Church — Alle D. Zuidema of Detroit Plays the Dedicatory Recital.

The W. W. Kimball Company has built a three-manual organ for Trinity Reformed Church at Holland, Mich., and the instrument was dedicated on the evening of Feb. 3 with a recital by Dr. Alle D. Zuidema, the Detroit organist. Purchase of the organ was made possible by a gift from the estate of Mrs. Frank Van Ark, a member of the church. The organ has a total of 1,500 pipes and twenty-one chimes, distributed among twenty-three stops. The stop specification is as follows:

#### GREAT.

Open Diapason, 8 ft., 61 pipes.  
Hohl Flöte, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Octave Quint, 2½ ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.  
Chimes, 21 tubes.  
Tremolo.

#### SWELL.

Echo Lieblich, 16 ft., 12 pipes.  
Geigen Diapason, 8 ft., 73 pipes.  
Rohrflöte, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Octave Geigen, 4 ft., 73 pipes.  
Flute d'Amour, 4 ft., 12 pipes.  
Nazard, 2½ ft., 61 notes.  
Flageolet, 2 ft., 61 notes.  
Trumpet, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Tremolo.

#### CHOIR.

English Diapason, 16 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Lieblich Flöte, 4 ft., 73 pipes.  
Dulcet, 4 ft., 12 pipes.  
Dolce Twelfth, 2½ ft., 61 notes.  
Dolce Fifteenth, 2 ft., 61 notes.  
Clarinet, 8 ft., 73 pipes.  
Tremolo.

#### PEDAL.

Open Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Echo Lieblich, 16 ft., 61 notes.  
Octave, 8 ft., 12 pipes.  
Flute, 8 ft., 12 pipes.  
Dulciana, 8 ft., 61 notes.  
Stillgedeckt, 8 ft., 61 notes.  
Super Octave, 4 ft., 12 pipes.  
Flute, 4 ft., 12 pipes.  
Chimes.

Dr. Zuidema was assisted by Martha Ortlep, soprano, of Central Church, Chicago, and the choir of Trinity Church. The organ numbers were the following: Suite in F major, Corelli; "Harmonies du Soir," Frysinger; Cantilena, McKinley; "Dawn," Sheldon; "Bells through the Trees," Edmundson; "Romance sans Paroles," Bonnet; "Funeral March and Chant of the Seraphs," Guilmant; "Pilgrims' Chorus" ("Tambhäuser"), Wagner; Meditation from "Thais," Massenet; "The Bells of Aberdovy," Stewart; Allegretto Grazioso, Holloway; "Hallelujah Chorus" (from "The Messiah"), Handel.

## SOWERBY'S CANTATA TO BE SUNG IN CHICAGO MARCH 18

Leo Sowerby's cantata "Forsaken of Man" will be sung by St. James' choir, under the direction of the composer, on Tuesday evening, March 18, at 8:15, at St. James' Episcopal Church, North Washburn avenue and Huron street, Chicago. This cantata was given its first performance last Good Friday at St. James'. At that time over 1,100 people assembled to hear it. The work is dedicated to the late Bishop George Craig Stewart of the Episcopal diocese of Chicago. The public is invited to attend this service.

## HERBERT C. PEABODY, PROMINENT PITTSBURGH ORGANIST



AFTER A DISTINGUISHED SERVICE of eleven years, Herbert C. Peabody has resigned as organist and choirmaster of the large and prominent Episcopal Church of the Ascension in Pittsburgh, Pa. The appreciation felt by the parish for the work done by Mr. Peabody and for his fine qualities of character has been evidenced in many ways by both of the church's wardens and members of the church. The organ fraternity of Pittsburgh likewise has expressed its deep regret emphatically.

Herbert Peabody is a descendant of an old Salem, Mass., family, which years ago was identified with shipping between Boston and Cape Town, South Africa. A maternal grandfather located in Cape Town, becoming United States consul there, and in that city Herbert was born. When he was 3 years old the family came back to the United States. His uncle was head of the Henry W. Peabody & Co. international interests, and members of both branches of the Peabody family lived in Boston. So when he was 17 years old Herbert began his study of music with various Boston musicians. His organ work was done with Henry M. Dunham and S. B. Whitney. George W. Chadwick was his teacher of composition and conducting.

After some apprentice years in and near Boston Mr. Peabody went to Fitch-

burg, Mass., as organist of Christ Church, an Episcopal church of high musical standards which had previously had a series of English organists. From there he went to the Church of the Ascension in Pittsburgh, where he presided over a fine Skinner organ and had an excellent choir and a reputation for musical services of a high order.

Mr. Peabody is the author of "The Church Service and Its Music" and many articles on church music in *The Churchman* and *The Living Church*, and was a contributor to Philip Hale's department in the *Boston Herald*. He is in the catalogues of the H. W. Gray Company, the Oliver Ditson Company, the White-Smith Company and C. W. Thompson & Co. Until he moved to Pittsburgh he was chairman of church music for Massachusetts in the National Federation of Music Clubs. In 1926 he had charge of the music at the provincial conference of the Protestant Episcopal Church, held at St. Paul's School. Since going to Pittsburgh he has been identified with various church music matters. In 1935 he was dean of the Western Pennsylvania Chapter of the Guild and in 1936, as chairman of the convention committee, was the guiding force in making the A. G. O. national gathering in Pittsburgh a great success. He is also vice-president of the Boyd Musicological Association.

## MAKING ADDITIONS TO FAMED MORMON TABERNACLE ORGAN

The world-famous organ in the Mormon Tabernacle at Salt Lake City, Utah, which has been heard by thousands of visitors every year, is undergoing several tonal changes and improvements, together with a thorough cleaning. The work, to be completed late this month, is intended to increase the color and brilliancy of the instrument.

The new pipe-work is from the Austin factory and is according to specifications by J. B. Jamison, representative of Austin Organs, Inc. This new work is as follows:

Great organ—Twelfth, 2½ ft.; mixture, 3 rks.; furniture, 5 rks., and octave, 4 ft.

Swell organ—Trompette, 8 ft., and sesquialtera, 5 rks.

Choir organ—Nazard, 2½ ft.; tierce, 1½ ft., and fugara, 4 ft.

Pedal organ—Octave, 8 ft.; super octave, 4 ft.; flute, 4 ft., and mixture, 4 rks.

All the reeds in the organ have just

been revoiced by James H. Nuttall of Glendale, Cal. This work was done at the tabernacle. The installation of pipes is being made by the tabernacle maintenance men, John J. Toronto and George Barzee.

## RECITAL BY DORA POTEET IN EVANSTON CHURCH MARCH 16

Miss Dora Poteet has been engaged for a recital at the First Presbyterian Church of Evanston Sunday afternoon, March 16, at 4 o'clock, when she will play the new organ presented to that church by Dr. and Mrs. William H. Barnes. The recital is under the auspices of the Illinois Chapter, A.G.O. The public is invited by the chapter and by the church.

Miss Poteet, whose work as a recitalist and a teacher has made her known far beyond the limits of Dallas, Tex., her home city, gave a recital at the convention of the A.G.O. in Pittsburgh several years ago and at that time won great praise for her work from a critical audience.

## WILKES-BARRE ORGAN WILL BE REMODELED

### MANY ADDITIONS PROVIDED

Ernest M. Skinner Company to Build New Console and Make Extensive Tonal Changes in Four-Manual at First Methodist Church.

The task of reconstruction entrusted to the Ernest M. Skinner & Son Company of Methuen, Mass., by the First Methodist Church of Wilkes-Barre, Pa., will provide that church with a four-manual instrument practically new in tonal design, enlarged in resources and equipped with an entirely new console of the latest type, as well as new reservoirs, etc. The contract was awarded in February and provides for extensive work, as shown in the subjoined stop scheme:

#### GREAT ORGAN.

Double Open Diapason (softened), 16 ft., 61 pipes.  
Open Diapason I, 8 ft., 61 pipes.  
Open Diapason II (new), 8 ft., 61 pipes.  
Principal Flute (new), 8 ft., 61 pipes.  
Erzähler, 8 ft., 61 pipes.  
\*Clarabella, 8 ft., 61 pipes.  
\*Gedeckt, 8 ft., 61 pipes.  
\*Flute Celeste, 8 ft., 61 pipes.  
\*Viole Aetheria, 8 ft., 61 pipes.  
\*Vox Angelica, 8 ft., 61 pipes.  
\*Fern Flöte, 4 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Principal (new), 4 ft., 61 pipes.  
Hohl Flöte, 4 ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.  
Mixture (to be revoiced), 3 rks., 183 pipes.  
Trumpet (revoiced), 8 ft., 61 pipes.

#### \*From Antiphonal.

#### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 73 pipes.  
Salicional (revoiced), 8 ft., 73 pipes.  
Aeoline, 8 ft., 73 pipes.  
Voix Celeste (new bass and revoiced), 8 ft., 73 pipes.  
Flauto Dolce (new), 8 ft., 73 pipes.  
Flute Celeste (new), 8 ft., 61 pipes.  
Flute Harmonic, 4 ft., 73 pipes.  
Gemshorn (softened), 4 ft., 73 pipes.  
Fifteenth (on new chest), 2 ft., 61 pipes.  
Mixture (on new chest), 5 rks., 305 pipes.

Cornopean (revoiced), 8 ft., 73 pipes.  
Cor d'Amour (new), 8 ft., 73 pipes.  
Vox Humana (revoiced), 8 ft., 61 pipes.  
Tremolo.

#### CHOIR ORGAN.

Geigen Diapason, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Kleiner Erzähler (new), 8 ft., 73 pipes.  
Erzähler Celeste (new), 8 ft., 61 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Piccolo, 2 ft., 61 pipes.  
Clarinet (new bass), 8 ft., 73 pipes.  
Harp, 61 bars.  
Celesta (new).  
Tremolo.

#### ANTIPHONAL.

Present organ to be wired to new console.

Lieblich Gedeckt, 16 ft.  
English Diapason, 8 ft.  
Gedeckt, 8 ft.  
Clarabella, 8 ft.  
Flute Celeste, 8 ft.  
Viola Aetheria, 8 ft.  
Vox Angelica, 8 ft.  
Fern Flöte, 4 ft.  
Tuba, 8 ft.  
French Horn, 8 ft.  
Musette, 8 ft.  
Vox Humana, 8 ft.  
Chimes.  
Tremolo.

#### PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Gemshorn (new), 16 ft., 32 pipes.  
Metal Octave (new pipes), 8 ft., 32 pipes.  
Principal (new), 8 ft., 12 pipes.  
Flute, 8 ft., 32 pipes.  
Quinte (new), 5½ ft., 7 pipes.  
Mixture (new), 5 rks., 150 pipes.  
Trombone (new), 16 ft., 32 pipes.

The present bellows are to be discarded and individual reservoirs will be provided for each manual. New tremolos and new



**Elmore and Egerton  
Play for Casavant  
Society in Montreal**

By **GEORGE M. BREWER**

The Montreal Casavant Society held its third organ recital of the season Feb. 13, in Trinity Memorial Church. The player was to have been Carl Weinrich. Due to his sudden illness it was necessary to make a change and Robert Elmore filled the breach. He conformed to the nature of the program by making it all Bach. Without being aware of what Weinrich had planned to play, he found to his surprise that two of the larger works which he himself had chosen were the same as those included on Mr. Weinrich's program. As if this were not enough, he threw in another major composition by way of good measure—the Great D major Prelude and Fugue.

Mr. Elmore arrived in Montreal the morning of the recital, had a limited time at the organ, and yet played that evening with consummate ease and surprising familiarity with the instrument. It is true that some of the softer effects were occasionally obscured by reason of the peculiarities of the building, a matter that could easily have been rectified if circumstances had not curtailed his time of preparation. One felt throughout the recital that here was a musician, or what might perhaps be described as an "organist plus," and it is the "plus" that counts for so much. Mr. Elmore obviously appreciates the curve of a rich melody and is not ashamed to let it sing. He also has learned the secret of good accompaniment, with the result that his polyphonic background reaches out to the solo voice with the degree of inevitability of cooperation that indicates true artistry. This was strikingly evident in his treatment of the chorale preludes on his program.

Impeccable in technique and resourceful in any emergency (at least two of which occurred in the course of the evening), Mr. Elmore gave ample proof of his artistry. The complete program was as follows: Prelude and Fugue in E minor ("The Cathedral"); Concerto in E flat major (Allegro and Gigue); Prelude and Fugue in D major; Toccata, Adagio and Fugue in C major; Chorale Preludes, "Nun komm, der Heiden Heiland," "In dulci Jubilo" and "Christ lag in Todesbanden"; Passacaglia and Fugue in C minor.

The second recital in the 1940-41 series of the Casavant Society took place in Trinity Memorial Church (Anglican) Jan. 16. The recitalist was the organist of the church, well known to Montreal as an organist, choir trainer and lecturer in McGill University Conservatorium of Music—Dr. Arthur Egerton. One has learned to expect from Dr. Egerton programs displaying catholicity of taste and arranged so as never to offend key relationships or violate dramatic and aesthetic principles. In this particular recital both in choice of numbers and in rendition imagination balanced scholarship.

The recital opened with a stately and devout presentation of Bach's "Come, Holy Ghost," in which the chorale phrases formed a magnificent introduction to an evening of great music mag-

HERBERT RALPH WARD



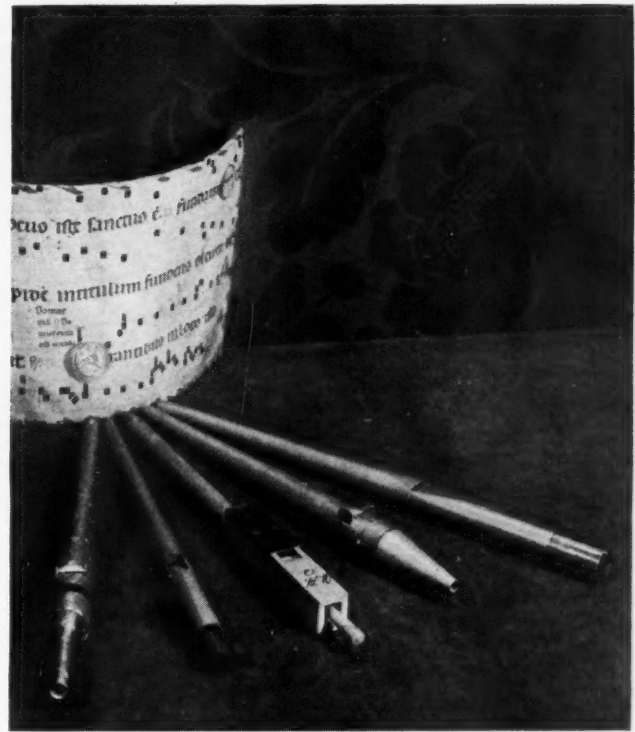
HERBERT RALPH WARD, organist of Trinity Cathedral, Trenton, N. J., will give a series of Lenten organ recitals in the Bishop Urban Memorial Chapel of the cathedral on Sunday afternoons at 5:45 o'clock, beginning March 2. On Easter Day, in the same chapel, there will be given an Easter musicale consisting of violin, cello, harp, organ and vocal numbers in solo and ensemble.

nificently played. Nuance logically used, particularly as regards diminuendo, drew attention to the architectural beauty of the B minor Fugue on a theme by Corelli. The seventeenth and early eighteenth centuries were represented by the two masters of England and France, who were made to appear in their true character as veritable giants. Although the organ is almost devoid of mutation stops, Dr. Egerton by adroit planning simulated the recognized effects peculiar to this music and explored every region of the organ in a manner that gave credit to scholarship and artistry.

The following was the complete program: Chorale Preludes, "Come, Holy Ghost" and "In Thee Is Joy," Bach; Fugue in B minor on a Theme by Corelli, Bach; Prelude and Fugue in G, Purcell; Chaconne, Purcell; Fugue on the Kyrie, Couperin; "Passecaille," Couperin; "Nunc Dimittis" on Genevan Psalter tune, C. Wood; Prelude on "Ye Boundless Realms of Joy," Parry; Prelude on the Welsh tune "Rhosymedre," Vaughan Williams; Prelude on "Ander-nach," Willan; Four Versets on the Hymn "Ave Maris Stella," Dupré; Chorale from "Symphonie Romane," Widor; "Lux Fulgebit" (from "Opus Sacrum"), de Maleingreau; Toccata from Sonata in C, Rheinberger.

**Death of Miss Hammons' Mother.**

Word comes from Dallas, Tex., of the death in January of Mrs. E. W. Hammons, mother of Miss Katherine Hammons. Miss Hammons has the sympathy of all of the organ fraternity, and especially of the Texas Chapter of the A.G. O., in which she has been active for a number of years.



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**DESIGN FOR HOPE LUTHERAN**

Specification of Instrument with Solo Division That Is to Be Built by the Wangerin Company for the South Side Parish.

Hope Lutheran Church, Chicago, situated at Washtenaw avenue and Sixty-fourth street, has awarded the contract for a four-manual organ to the Wangerin Organ Company of Milwaukee. The organist of this church is the Rev. O. Rauschelbach. Installation of the instrument is to be completed by Sept. 15. The following stop specification shows the resources of the organ:

- GREAT ORGAN.**
- Diapason, 8 ft., 85 pipes.
- Doppel Flöte, 8 ft., 85 pipes.
- Octave, 4 ft., 73 notes.
- Flute, 4 ft., 73 notes.
- Mixture, 3 rks., 183 pipes.
- Trumpet, 8 ft., 85 pipes.
- Clarion, 4 ft., 73 notes.
- Chimes, 25 tubes.
- Ancillary Diapason (T.C.), 8 ft., 49 pipes.
- Ancillary Flute (T.C.), 8 ft., 49 pipes.
- SWELL ORGAN.**
- Bourdon, 16 ft., 73 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste (T.C.), 8 ft., 61 pipes.
- Geigen Octave, 4 ft., 61 pipes.
- Flute d'Amour, 4 ft., 12 pipes.
- Piccolo, 2 ft., 61 notes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Harp.
- CHOIR ORGAN.**
- English Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Spitz Flöte, 8 ft., 73 pipes.
- Dulciana, 8 ft., 61 pipes.
- Waldflöte, 4 ft., 61 notes.
- Spitz Flöte, 4 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- SOLO ORGAN.**
- Gross Gedeckt, 8 ft., 85 pipes.
- Violin, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Flute, 4 ft., 73 notes.
- Nazard, 2 1/2 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- PEDAL ORGAN.**
- Resultant, 32 ft., 32 notes.
- Diapason, 16 ft., 32 pipes.
- Sub Bass, 16 ft., 12 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Major Flute, 8 ft., 32 notes.
- Flauto Dolce, 8 ft., 12 pipes.
- Cello, 8 ft., 32 notes.
- Trumpet, 16 ft., 12 pipes.
- Trumpet, 8 ft., 32 notes.
- Chimes, 25 notes.

**DUBERT DENNIS, OKLAHOMA CITY ORGANIST AND TEACHER**



DUBERT DENNIS, ORGANIST of the First Christian Church of Oklahoma City, Okla., and dean of the Oklahoma City Chapter of the A.G.O., is engaged in promoting his ambition to further the cause of good music in the church and takes advantage of every opportunity to introduce first-class organ literature at the services. The church recently bought one of the best record-playing machines on the market and intends to build a complete record library of the finest music (all branches represented). Members of the church will be able through that medium to hear all the masterpieces of music in a new recreational building. In his Guild activities Mr. Dennis and his associates are presenting programs of good organ music to the public and bringing as many of the organ virtuosos as possible to Oklahoma City.

Mr. Dennis began the study of piano at the age of 8 years under Mrs. Lewis C. Lawson. He was graduated in 1928 from the high school at Holdenville, Okla., as valedictorian of his class. He then entered Oklahoma Baptist University, where he continued music study, graduating from that institution with a bachelor of fine arts degree in organ in 1931. The study of organ, piano and theory was carried on there with Paolo Conte. Mr. Dennis' diploma carried the scholastic predicate of *magna cum laude*. Piano study was continued with Charles

Giard at the University of Oklahoma, where Mr. Dennis received his bachelor of arts degree in French in 1932. His graduate work was done at the Eastman School of Music, studying organ with Harold Gleason there, and he received the master of music degree in musicology from the Eastman School of Music in 1939.

In 1927, while a junior in high school, Mr. Dennis won the state piano contest at Norman, Okla., which carried a year's fine arts scholarship with it. During his college years he was engaged in musical activities and toured as accompanist and soloist with the glee clubs of both Oklahoma Baptist University and the University of Oklahoma. He has given organ recitals in many of the Southern cities, played one recital at the Century of Progress fair in Chicago in 1933 and has appeared at regional conventions of the American Guild of Organists in Dallas and Wichita Falls, Tex. Since graduation from college he has been a teacher of organ and piano, maintaining a studio at the present time in Oklahoma City, where he is organist of the First Christian Church for three years. He is a member of Phi Mu Alpha music fraternity and of the Pianists' Club of Oklahoma City.

**BEREA, OHIO, BACH FESTIVAL  
TAKES PLACE JUNE 6 AND 7**

The ninth annual Bach festival at the Baldwin-Wallace Conservatory, Berea, Ohio, will take place Friday and Saturday, June 6 and 7. There will be four concerts, two on each day, all to be held in the Kulas Musical Arts Building. Each concert will be preceded by chorales played by the brass choir from the tower of Marting Hall for half an hour.

It has been the custom of the Baldwin-Wallace Conservatory to offer one of the four large choral works of Bach on the second day of the festival, and this year the "St. John Passion" will be given. This will be the second complete rendition of the magnificent work, it having been given before on this campus in 1937. In addition there will be five excerpts on Saturday afternoon from the original version of the "St. John Passion," which, as far as is known, have not been sung since 1723. The other important works offered this year are: Suites Numbers 2 and 3, Cantatas Numbers 19, 34, 81 and 106 and the motet "Come, Jesu, Come." Another interesting number on the program this year will be a part of "The Art of Fugue." The groups participating in the festival are the festival orchestra, the Bach Chorus of 100 voices, the A Cappella Choir of sixty voices and the Madrigalians, a small chorus of twelve young people.

As has been announced, the Baldwin-Wallace Conservatory has been the recipient of a new organ which, it is hoped, will be ready for the festival. The organ is being built in the baroque style and it will be placed in the Kulas chamber music hall, where, it is hoped, frequent Bach recitals may be given.

**New Arrival in Pilcher Family.**

From Louisville, Ky., comes the announcement that on Dec. 15 Frances Virden Pilcher arrived at the Baptist Hospital. She is the daughter of Camille Swan Pilcher and W. E. Pilcher, Jr. Miss Pilcher seems to be very much pleased with this new world.

**SOWERBY PAPER AND WORKS  
HEARD BY VAN DUSEN CLUB**

A large number of Van Dusen Organ Club members, as well as friends, heard Dr. Leo Sowerby Jan. 28 give his paper entitled "Ideals in Church Music." He traced the origin and progress of church music from the early plainsong, through the Reformation period, up to the highly mystical but devotional music of the Russian composers. Dr. Sowerby explained that there was a definite lack of progress in many churches because the musician in charge did not have the broad background and training which enabled him to interpret the music of all times and, therefore, performed inferior music which made no demands upon him. He said: "The church fails in its mission if the appreciation of music is not raised to a higher standard."

Dr. Sowerby's paper was supplemented by some of his organ compositions, played by Wilbur Held and Robert Kee. The Madrigal and Air with Variations from the Suite for Organ were interpreted by Mr. Kee, while Mr. Held put a triumphant close to the evening's program by playing the Prelude on a Gregorian Theme and "Comes Autumn Time."

The meeting of the club Feb. 11 was musical as well as social. The organ program consisted of: Toccata from "Suite Gothique," Boellmann (played by Kenneth Parrott); Theme and Variations, Fifth Symphony, Widor (Ralph Waterman); Fugue in C major, Bach (Mrs. Linnea Anderson); Finale from First Symphony, Maquaire (Winston Johnson). Emory L. Gallup was the guest of honor and favored the club with a group of solos, including two move-

ments from the String Quartet by Jongen, transcribed by Lynnwood Farnam. An ancient type of string instrument known as the "psalmodikon" was played by Cora Mae Hebel, soprano; Ella Furlholmen, alto; Charlotte Sullivan, tenor, and Valborg Goddard, bass. The quartet played three Norwegian chorales as follows: "Aften Sang," "Vingede Skare" and "Kirken den er et Gammelt Hus." Following this program Mrs. Vivian Martin took charge of the get-acquainted games and Miss Miriam Clapp was in charge of the refreshments.

**E. H. WATSON NOW AT GRACE  
METHODIST IN WILMINGTON**

Edward H. Watson, who has been organist at Zion Lutheran Church, Wilmington, Del., since last spring, has resigned to become organist of Grace Methodist Church. Mr. Watson began his musical training under Paul Terry, organist of the Cathedral Church of St. John, and studied at the Combs Conservatory in Philadelphia. He was graduated from Temple University. Mr. Watson is instructor in band instruments at the H. Fletcher Brown Vocational High School and accompanist for the Orpheus Club. The organ at Grace Church is a four-manual Haskell which has been completely modernized. The church is one of the largest in Wilmington.

**Recitals by Edward Eigenschenk.**  
Edward Eigenschenk gave a recital Jan. 28 at the First Baptist Church, Waterloo, Iowa, and in January and February was heard in several broadcast organ programs from Loras College, Dubuque. He is also giving a series of

three lecture-recitals for the Van Dusen Organ Club as part of their 1940-41 program. The subjects are: "Organ Works of English Composers," "Organ Works of Italian Composers" and "Chorale Preludes as Treated by German, French and English Composers." On March 1 Mr. Eigenschenk will give a recital for St. Francis' Convent, Dubuque, and March 9 he will give two recitals for the dedication of an organ at the First Methodist Church in Decatur, Ill. Early in April Mr. Eigenschenk will be on tour as soloist with the Loras College Glee Club in Iowa for two weeks.

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**Superfluous Cipher  
Forty Years Ago Led  
to Kentucky Career**

HARRY E. VON TOBEL



Here is a true story concerning the career of an organist that is worthy of any of our most capable short-story writers. It was a superfluous cipher—not the kind that distress organists, but one of those that make trouble in figuring an account—that led a young city man, employed by a St. Louis bank, but at the same time cultivating an unusual talent as an organist, to leave the city for a small community in Kentucky, there to find happiness in a career that began in 1900.

It is just forty years since Harry von Tobel went to Henderson, Ky., a town of 12,000 population. An officer of the First Presbyterian Church of the Kentucky town wrote to Charles Galloway, the St. Louis organist and teacher, asking him to recommend an organist for the new church. In doing so he added a zero by mistake to the salary offered. This made the remuneration decidedly attractive and Mr. Galloway placed the proposition before one of his star pupils, Mr. von Tobel. The latter got on a train and went to Henderson to see this church which was able to pay such a good salary to its musical director. When it was discovered that the church officer had unwittingly added a cipher to the amount the church was offering as salary, Mr. von Tobel returned to St. Louis and to his banking.

But he had seen Henderson, Henderson had taken hold on him, and he could not get it out of his mind. The people of the First Presbyterian Church of Henderson had the same trouble in trying to forget Harry von Tobel. So it came about that the salary difficulty was adjusted and the young organist-banker took the turn in the road which led to his permanent establishment in the Kentucky town.

In the intervening two-score years Mr. von Tobel has exerted a great influence over the musical life of the community. He has given of his background to an ever-broadening group of young pianists and organists who have studied under him. He has virtually established a school of organ in the community. Throughout the years he has been the stimulus to cantatas, oratorios, operettas, choral societies and choir groups and he has given piano and organ recitals.

Seven years after he went to Henderson he married Virginia Norris, and they were able to procure the Norris ancestral home for their own. Here were giant oaks, a shaded lawn, seclusion for his practice, land on which he might grow flowers and a garden, a building in which he might pursue his hobby of woodworking.

Mr. von Tobel has had offers to go elsewhere. Once he tried it—in 1922 he moved to Wichita, Kan.—but at the end of a year he returned at the request of the Henderson church.

Harry von Tobel was born in Manchester, England, the son of a Swiss father and an American mother. His father was a jobber, handling such products as glycerine and soap. When Harry was 7 or 8 his father died, and when he

was about 12 the building which housed the business burned and his mother brought the three von Tobel children back to her family home in St. Louis. Long before they left England the musical talent of the boy had been discovered. At the age of 6 he had been taken to Paris to study piano and subsequently he studied in Zurich, Switzerland. Once settled in St. Louis he continued his studies at the Kroeger School of Music and later under Joseph Lhevinne. He studied organ under Charles Galloway, who was a pupil of Guilman and one of the outstanding organists of America.

Mr. von Tobel presides over a three-manual organ of thirty-one sets of pipes, built originally by Hook & Hastings in 1894 and rebuilt by Kilgen.

**MANY SIGN UP FOR CHENEY'S  
COURSE IN MEMORIZATION**

Between Jan. 6 and Feb. 6 fifteen organists subscribed to Winslow Cheney's correspondence course in memorization, announced in THE DIAPASON. The fifteen are made up of church and concert organists and students.

Mr. Cheney recently was appointed organist of Packer Collegiate Institute in Brooklyn, succeeding Dr. R. Huntington Woodman, who was organist of the institute for more than four decades.

**Schubert Festival in Philadelphia.**

One of the important musical events in America this season will take place in Philadelphia March 6 to 10 when seven concerts comprising the master works of Franz Schubert will be given by Philadelphia's leading musical organizations and internationally known soloists and conductors. James Allan Dash, Mus.D., director of the Philadelphia Bach festival since 1931, is general musical director of the Schubert festival. This is a civic project representing the combined efforts of the Philadelphia Orchestra, the Philadelphia Opera, the Schubert Festival Chorus, the University of Pennsylvania, Curtis Institute, the Jungermaennerchor and the Civic Symphony.

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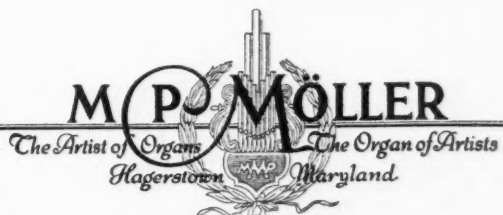
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### New Music for Easter and Reviews of Other Latest Publications

By HAROLD W. THOMPSON, Ph.D., L.H.D.

Like Christmas, Easter has become the time for carols, instead of the occasion for elaborate, showy anthems, as was the case thirty years ago. Not only do we have splendid editions of old melodies; we have carols in folk style by composers so steeped in the idiom that it would be hard to detect the fact that these compositions are not ancient.

The first carol-anthem I recommend is "See the Conqueror Mounts in Triumph" (Gray), by W. R. Voris, on an old Dutch melody—a fine, manly one. There is use of unison chorus, four-part harmony unaccompanied, a medium solo and unison chorus again. This is easy enough for any choir and fine enough for the best. It will be even more appropriate at Ascension, but it is properly suggested for Easter. A carol that will do service at two important feasts is doubly welcome, and thousands of organists will rejoice to see something by Mr. Voris, one of our most talented composers, one who has been silent too long.

H. W. Gray has published two other excellent Easter carols, both in folk style. "Alleluia of the Bells," with words and music by Mr. Marryott, is for SSATTB, unaccompanied. It is much more than a "ding-dong" stunt; it has a pure melody, rather reminiscent of a number of authentic folk-tunes, but fresh enough to be called original. Eugene Hill's "The Whole Bright World Rejoices" has a text from the "Oxford Book of Carols" and a jolly tune that imitates the hilarity of English carols of long ago. It can be sung by any choir effectively. The tune is slightly reminiscent of "I Saw Three Ships," and none the worse for that.

While I am mentioning Mr. Gray's new publications, I should call attention to an admirable new anthem for Palm Sunday by Robert Wilson Hays, called "Behold Your King!" The music is graceful, with two contrasting moods to interpret the unusually imaginative text, which is by Leonard A. Parr. Mr. Hays has long been known to me as a skillful program maker; I am glad to be able to praise him now as a composer.

To get back to Easter: Miss Katherine Davis, who has a high reputation as an arranger of folk carols, now publishes with Galaxy a charming carol of her own in folk style called "Alleluia, Come Good People," a strophic work in two stanzas. It comes in a number of editions—SATB, TTBB, SSAA, all unaccompanied. I like best the arrangement for women's voices.

Robert Hernried has a carol in three stanzas called "Christ Is Risen!" (Galaxy). The twelfth century melody is rather austere and is properly harmonized to bring out this quality.

Dr. T. Tertius Noble has an accompanied anthem of ten pages called "An Easter Alleluia" (Galaxy). The sopranos divide; you need a good mixed choir or boy choir for performance of strong, manly music. This is not one of Dr. Noble's very best; it is not so inevitable as some of his inspirations, but it is music that shows complete mastery of vocal effects and a resonant, interesting part for organ.

Dr. Channing Lefebvre has arranged in two parts Bach's "Alleluia," from the cantata "For Us a Child" (Galaxy). This will do rather better for Easter than for Christmas. It runs to only four pages. The organ part is a graceful arabesque around an easy and lovely melody. Both German and English words are given. You can get from Galaxy the entire cantata and also editions of this separate chorus in various arrangements, including SATB, TTBB, TBB and SSA.

#### For the Junior Choir

Dr. Noble has composed a beautiful short Communion Service for Junior Choir (Galaxy). It is for two-part singing, with accompaniment. If you think of junior choirs as inspiring only insipid music you will be pleasantly surprised and will probably order this service for use in summer, when your own mixed choir or boy choir is scanty in numbers. Every single section is beautiful; the

entire work is quite as authentic Noble as his great services in B minor and G minor. I think that college choirs of women will like it also.

#### For the Time of War

Alfred H. Johnson has a "Prayer for Peace" (J. Fischer) which, quite properly, comes in various arrangements—SATB, unison, SA, TTBB. I like particularly well the edition for men's voices, which has an effective baritone solo.

#### Russian Anthems

One Russian anthem is Gretchaninoff's "To Thee, O Lord, I Cry" (Gray), with text by Mrs. Clarence Dickinson—an excellent Lenten work that needs a chorus capable of singing in divisions and also a good bass soloist. Balance of parts will need careful attention. Another is Glinka's "Cherubim Song" (Kjos), which has had one or two previous American editions. It calls for SSATTBB, unaccompanied. It is authentically Russian, but in a somewhat Romantic idiom; not the austere beauty of what we usually call Russian anthems, but beauty nevertheless.

#### For Women's Voices

A. H. Johnson's "On the Via Dolorosa" (J. Fischer) for SA, accompanied, might be used in church in Lent. Others would prefer to have it at a choir concert. The pretty text is concerned with a legend that there was rainfall as Christ went to His sacrifice of love. This composition won the 1939 prize of the Pittsburgh Art Society. Some good junior choirs could sing it; indeed, the naive text would make young voices particularly effective.

Another work for Holy Week is a new issue in the Elmira College Choral Series (J. Fischer)—"And Now the Lord to Rest Is Laid," from Bach's "St. Matthew Passion," for SSA. It is unnecessary to laud the beauty of those three poignant pages.

#### Anthems for Mixed Voices

When Advent comes again you may wish to use "O Come, Immanuel" (J. Fischer) by Robert Elmore on the well-known ancient melody, which he allots to the thirteenth century. It is an accompanied anthem with baritone solo.

Charles Grayson edits "Now Let Every Tongue Adore Thee" by Bach (after Nicolai); the well-known unaccompanied chorale is one of the master's finest (Kjos).

There are so many arrangements of Negro spirituals that I have given up listing most of them since publishing, years ago, a fairly complete article about them. There is a good new arrangement of "I Stood by the River of Jordan," done by W. H. Smith (Kjos). The men's parts divide. I mention it partly to show how the new firm of Kjos is branching out in all directions with good publications.

#### New Organ Compositions

Mr. Gray has started a new "Contemporary Organ Series" which does credit to his well-known willingness to take a chance on modern works. All these need good performance and are of the kind that you like or not, depending on whether you are willing to try something fresh and at the same time very well constructed. The issues which I have seen include works by some of our best-known "modern" composers, as follows:

- Moore, Douglas—"Dirge" (Passacaglia). This is pretty sure to be used a good deal.
- Wagenaar—"Eclogue."
- Jacobi—Prelude. Two pages.
- Copland—"Episode."
- Sowerby—"Toccata. Another that should be heard frequently at recitals.
- Piston—"Chromatic Study on the Name of Bach."
- Sessions—Chorale No. 1.

I would like to hear all of these, but I am much more likely to hear two other good numbers published by Gray, pieces in more familiar idiom—Mr. Bedell's charming "Offertoire-Carillon" (which, I am proud to note, is dedicated to me and calls me "Esquire," which is more than my students would allow); and Dr. Norman Coke-Jephcott's "Variation and Toccata on a National Air," which will do well in Canada as "God Save the King" and in the United States as "My Country, 'Tis of Thee." The composer is an Englishman who is organist of the Cathedral of St. John in New York. I

am sure that both of these pieces will be used a good deal.

I am also certain that many will welcome another admirable set of pieces by the indefatigable Garth Edmundson, who seems to keep at composing as steadily as Lynnwood Farnam used to keep at his organ practice. This set is called "Polyphonic Preludes on Christian Liturgy" (J. Fischer) and sells at the very reasonable price of \$1.25. The pieces are on tunes which we use for the following hymns: "Where'er the Sun," "A Parting Hymn We Sing," "Puer Nobis," "Alas and Did My Saviour Bleed," "Our Father" and "O God, Our Help in Ages Past." (I name the hymns instead of the tunes because a reader pointed out that for everyone who knows the tune name there are a hundred who remember the tune by the text.) This is an admirable set, and parts are quite easy; also none is interminable, which is something to say for a prelude.

Homer Whitford has "Five Choral Paraphrases" (Gray) on "O Come, All Ye Faithful" (with bits of "Good Christian Men, Rejoice"), "A Mighty Fortress," "Come, Ye Faithful, Raise the Strain," "Where Cross the Crowded Ways" and "Now Thank We All Our God." Mr. Whitford has long been known as one of New England's most accomplished organists and now he gives us these pieces, which show strong mastery of form and feeling. They are more difficult (a little) than the Edmundson set, but will repay study. Gretchaninoff has a set of organ pieces, too, but his "Three Pieces" (Gray) are just graceful and Romantic little numbers, including a charming Berceuse.

R. Deane Shure has one of his colorful pieces called "Waldenwoods" (J. Fischer), inspired at the choir school assembly at Lake Waldenwoods, Mich. Michigan or no, there is the flavor of the *orientale* that he has used before with much effect.

The best transcriptions for some time are Dr. Harvey B. Gaul's "Four Bach Organ Transcriptions" (J. Fischer)—the Prelude from the Christmas Oratorio; "Sheep May Safely Graze," an exquisite number; "In dulci Jubilo" and "Jesu, meine Freude."

A great many Christmas programs reached me too late for mention last month. I may have time to discuss them in a later issue.

#### ORGAN "FAN" IN SWEDEN IS ARDENT DEVOTEE OF HOBBY

Sweden has its organ "fans" no less renowned than those in America, it appears, and one of the most avid collectors of organ information in the country is Bertil Henning, a reader of THE DIAPASON for the last ten years. Mr. Henning is the head of a firm in Stockholm—the A-B Systema. His spare time is devoted to gathering organ lore and visiting organs in his country. He has played in the Vasteras Cathedral for the organist of that church and when he attended school was the organist of the school. He has displayed great interest in the organ since he was a small boy, when he would ride his bicycle around the country, stopping at different churches, inspecting and trying the organs. Mr. Henning has sketches of nearly all the organs he has ever seen. He asks

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friends in America, Finland and Germany to send him newspaper clippings of church organs and subscribes to all papers and magazines that tell of organs. He has also a collection of 2,500 newspaper clippings on organs which fill five scrap-books.

The newspaper *Stockholm Dagblad* of Nov. 22, 1940, published a picture of the young business man seated at the console. From this story is obtained the foregoing information.

#### Death of William C. Hardy.

William C. Hardy, a retired Brooklyn organist who had held a number of important positions, died at his home there Jan. 14. He was 76 years old. Mr. Hardy was active as an organist and choirmaster for about forty years and last served Epiphany Episcopal Church in Ozone Park, retiring last May. He also had served in several Brooklyn churches, including St. George's, St. Thomas', St. Peter's and St. Ann's Episcopal. He was a native of Troy and began his career at St. Peter's Episcopal Church in Manhattan.

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Ye citizens of heaven: O sweetly raise  
An endless Alleluia.

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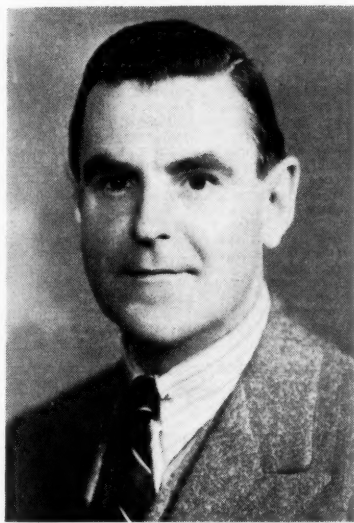
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**CHRISTOPHER J. THOMAS**



CHRISTOPHER J. THOMAS, DIRECTOR OF MUSIC at St. Paul's School, Concord, N. H., is equally at home with an organ and a machine gun and has achieved fame in peace as a recitalist and composer and in war in the trenches. He was born in Bristol, England, in 1894. In 1907 his parents moved to Montreal, where he studied organ with the late Lynnwood Farnam, eventually becoming the latter's assistant at Christ Church Cathedral in that city. In the spring of 1914 Mr. Thomas won the Lord Strathcona musical scholarship (as Farnam had before him), which took him to London for the next few years as a scholar at the Royal College of Music.

On the outbreak of the first world war Mr. Thomas entered the Inns of Court officers' training corps ("The Devil's Own") and in due course was gazetted as lieutenant in the Eleventh London Regiment, from which he later transferred into the machine gun corps. As a machine gun officer he saw active service in the trenches in France. In 1917

he was invalidated out of the army with shell-shock and later resumed his studies at the Royal College of Music. He was graduated from the Royal College as an associate and as a member of the Royal Society of Teachers.

In 1924, after teaching in various schools and colleges in England, Mr. Thomas was invited to take charge of the music at Groton School during the sabbatical leave of absence of the regular music-master. After this he was for two years professor and head of the music department of Wells College, Aurora, N. Y. For the next five years he taught at the Chicago Latin School, from which institution he went to St. Paul's, where he has been in charge of music for the last nine years.

Mr. Thomas' wife is the distinguished Scottish pianist, Winifred Macbride. In the summers Mr. and Mrs. Thomas occupy their cottage, "Strathspey," at Truro, on Cape Cod, where Mr. Thomas finds the leisure to write music.

Alternating with his colleague, Paul F. Stanton, Mr. Thomas gives "after-evening recitals" at St. Paul's on the four-manual Skinner organ, which has been reconstructed recently by Donald Harrison. More than a hundred of these recitals have been given and the programs cover a wide field of the best organ literature. The recitals are attended by 100 or 200 of the boys of the school and are a feature of the musical life of St. Paul's.

Mr. Thomas' published compositions for piano and voice include a number of anthems and are published by the Galaxy Music Company, C. C. Birchard, the Arthur P. Schmidt Company and others.

**Schirrmann in Army Service.**

Charles F. Schirrmann, organist and director at the Second Presbyterian Church of Portsmouth, Ohio, having been called in the nation's selective service, has been granted a leave of absence by the session of the church. A resolution was adopted holding the position open for Mr. Schirrmann whenever he comes back. Mrs. Clara Koegele, a pupil of Mr. Schirrmann, will serve as organist in his absence and Mrs. W. D. Johnson, wife of the pastor, will train the choir.

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## News of the American Guild of Organists—Continued

### Hymn Festival in Newark

Enlists a Chorus of 250;

Recital by Dr. McCurdy

The Metropolitan New Jersey Chapter, together with the Hymn Society of America, presented a hymn festival in the First Reformed Church of Newark, N. J., Sunday afternoon, Feb. 2. About 250 choir members from twenty churches were present to take part in the program. The guest speaker was Reginald L. McAll, organist and choirmaster of the Church of the Covenant, New York City, who represented the Hymn Society. Mr. McAll gave a very helpful and practical talk on the hymn in public worship and brought out how a new hymn might best be introduced in a worship service and a word to organists on the playing of new hymns.

The organ selections—prelude, offertory and postlude—were on hymn-tunes, as well as the one number sung by the combined choirs, "Beautiful Saviour," arranged by F. Melius Christiansen. There was a judicious selection of the more familiar hymns, as well as hymns with new tunes, and modern ones. The processional was James Russell Lowell's poem "Once to Every Man and Nation," set to "Ton-Y-Notel." An "ancient Irish traditional melody" harmonized by David Evans and set to the words "Be Thou My Vision," Vaughan Williams' setting to "For All the Saints" and Dr. David McK. Williams' "Wings of the Morning" were the more modern and less familiar hymns used. A descant was sung to the hymn "Crown Him with Many Crowns." It was written by Charlotte Lockwood Garden and is most effective. The theme of the service was "Man in God's World Today."

Robert Van Doren conducted the combined choir number and W. Norman Grayson, Roberta Bitgood, Willard L. Wesner, Clarence Robinson and Edwin Jacobus were the organists participating in the service. The committee was composed of Roberta Bitgood, Edwin F. Jacobus, Clarence Robinson and Walter N. Hewitt.

On Monday evening, Feb. 3, the chapter had the privilege of hearing a recital played by Dr. Alexander McCurdy in the Old First Church of Newark. Dr. McCurdy undoubtedly is one of the outstanding organists in America today. He played the following program from memory: Prelude and Fugue in A minor, Bach; Chorale Preludes, "Hark, a Voice Saith 'All Are Mortal,'" "Our Father Who Art in Heaven," "O God, Have Mercy" and "In Thee Is Gladness," Bach; Scherzetto from Twenty-four Pieces, Vierne; Chorale Preludes, "A Rose Breaks into Bloom," "O World, I E'en Must Leave Thee," No. 1 and No. 2, Brahms; "The Legend of the Mountain," Karg-Elert; "Noel," Mulet; Two Antiphons, "He Remembering His Great Mercy" and "Glory Be to the Father," Dupre.

The January meeting of the Metropolitan New Jersey Chapter was held in the chapel of the First Presbyterian Church of Orange Jan. 20. William J. Hawkins, organist of the church, was the host. The program was composed of a liturgical lecture and recital of modern and traditional Hebrew music. Mrs. Nellie Blasius, organist and director at Oheb Shalom Temple, Newark, was the guest speaker, assisted by Mrs. Ross, soprano soloist of her choir.

Mr. Hawkins extended a welcome to the group and then turned the meeting over to the dean, Miss Roberta Bitgood, who introduced the speaker. The lecture started with the beginnings of the Hebrew music and the close resemblance to that of the Egyptians and Assyrians. Mrs. Blasius went into detail about the modes used in the services and discussed the prayer-book. She concluded her talk with comment on the services of the festival and holiday seasons of the Jewish year. Mrs. Blasius is enthusiastic about her work. Mrs. Ross illustrated different parts of the liturgy and service with appropriate solos.

CLARENCE ROBINSON, Registrar.

### CHOIRMASTER EXAMINATION WILL TAKE PLACE APRIL 30

The choirmaster examination of the American Guild of Organists will be given Wednesday, April 30. The examination consists of two sections: Practical and viva voce, and paper work. Candidates will be required to rehearse a choir in the singing of:

Vittoria — "Jesus, the Very Thought."

Farrant — "Call to Remembrance."  
Tschaiakowsky — "O Praise the Lord."

And to accompany:  
Dvorak — "Blessed Jesus."  
Brahms — "How Lovely."  
Ireland — "Greater Love Hath No Man."

For further information write to Chairman of the Examination Committee, American Guild of Organists, 630 Fifth avenue, New York City.

### Carl Weinrich in Princeton.

Carl Weinrich, dean of the Princeton Chapter, who is now teaching in Vassar and Wellesley, came back to Princeton Feb. 2 to give a recital on the large Skinner in the Princeton University Chapel. Once again Mr. Weinrich proved that he is a great artist. By his carefully selected registration he showed the instrument at its best; his program was rich and varied (Handel, Buxtehude, Bach and Hindemith) and his interpretation was not only note-perfect, but musically beautiful.

H. N. SWITTEN, Secretary.

### Vesper Service at Hope College.

A Sunday vesper service was sponsored by the Western Michigan Chapter Feb. 16 at Hope Memorial Chapel, Holland, Mich. Donald Armstrong, supervisor of public school music in Grand Rapids, was the speaker, taking as his theme "Music in the Church." Scripture was read by Dr. Wynand Wickers, president of Hope College, and prayer was offered by the Rev. Henry Bast, college pastor.

Charles E. Vogan, A.A.G.O., sub-dean of the chapter and director of music at the Central Reformed Church, Grand Rapids, played the following numbers as a prelude to the service: Chorale, Jongen; "Sehr langsam" (First Sonata), Hindemith; Prelude on "Rhosymedre," Vaughan Williams. The college chapel choir sang "Beautiful Saviour" and "Built on a Rock," by F. Melius Christiansen. The women's glee club sang "Abide with Me," by J. P. Scott, while the men's glee club chose for its selection "The First Psalm," by LaForge. All choirs were under the direction of Robert W. Cavanaugh, instructor of voice at Hope College, and were accompanied by Mrs. W. Curtis Snow, piano instructor at the college. As a postlude Mr. Vogan played, by request, "Chimes of Westminster," by Vierne.

JEANETTE VANDER VENNEN,  
Secretary.

### Bach Program in St. Louis.

The January meeting of the Missouri Chapter was well attended, and members felt well repaid in the fine Bach program presented on Jan. 27 by Walter Wismar and Daniel R. Philippi, organist and master of the choristers of Christ Church Cathedral. The program was given in Holy Cross Lutheran Church, of which Mr. Wismar is organist and director. Taking part were the large mixed choir, as well as the junior girls' choir. Both showed the results of Mr. Wismar's painstaking training. Organ selections and accompaniments were played by Mr. Philippi.

Mr. Philippi played in masterly fashion the Prelude in E flat major, the Toccata in F and the Fugue in G major. The choral portions of the program included the cantata "All They from Saba Shall Come" and a number of chorales. A large number of the church members were in attendance, as well as members of the Missouri Chapter.

### RECITAL BY PORTER MARCH 4 INCLUDES "EXAM" PIECES

Hugh Porter, F.A.G.O., is to give a recital for the American Guild of Organists Tuesday evening, March 4, at 8:15, in the Collegiate Church of St. Nicholas, Fifth avenue and Forty-eighth street, New York City. Mr. Porter's program will include required pieces for the associate and fellowship examinations of 1941. Mr. Porter is chairman of the Guild's examination committee. His program will consist of the following works: Voluntary on the 100th Psalm-tune, Purcell; Chorale Prelude, "Ich ruf' zu Dir," Bach; Prelude in B minor, Bach; Tenth Organ Concerto, Handel; Pastoral, Franck; "Lebhaft," Sonata 2, Hindemith; "Chant de Mai," Jongen; "Echo" (double canon), Yon; "Regina Pacis," from Organ Symphony, Weitz.

### February Meeting in Dallas.

The February meeting of the Texas Chapter was held Feb. 18 at the Highland Park Methodist Church, Dallas. The feature of the evening was a historical lecture-recital on "The Forerunners of Bach" by Charles H. Finney, M.Mus., B.A., A.A.G.O., of the faculty of North Texas State Teachers' College at Denton. The program was preceded by an excellent dinner planned by the social committee under the leadership of Mrs. Ellis Shuler, in place of Mrs. J. M. Sewell, who is the regular chairman. Mrs. Sewell recently suffered the loss of her husband, who was a valued patron member of the chapter.

A business meeting followed the dinner and the dean, Mrs. Frank Frye, presided. Several guests were present, among them M. P. Möller, Jr., and Richard O. Whitelegg of Hagerstown, Md. Two new members were introduced by Katherine Hammons, chairman of the membership committee. They are the Misses Betty Martin and Leota Agee.

### Rochester Chapter.

The Rochester Chapter heard a recital Jan. 20 by Donald Pearson, a graduate student at the Eastman School of Music. Mr. Pearson gave an excellent program of the music of Bach, Franck, Vierne, Bruce Simonds and Mulet. After the adjournment of the business meeting, following the recital, the Guild members went to a suburban restaurant for refreshments.

At the First Presbyterian Church, Feb. 17, chapter members and their friends took their places as members of a choir conducted by Professor Lehmann of the Colgate-Rochester Divinity School. The program was in the form of a choir rehearsal and Professor Lehmann gave valuable suggestions for conducting and singing. The business meeting and social hour were held at the church. Guild members are looking forward to a fine program of music during the Lenten and Easter season.

CATHARINE CROZIER,  
Publicity Secretary.

### Eigenschenk Plays in Waterloo.

Edward Eigenschenk of the American Conservatory, Chicago, and Loras College, Dubuque, gave a delightful recital at the First Baptist Church, Waterloo, Iowa, Jan. 28, under the auspices of the Waterloo Chapter. It was enjoyed by a large audience. The program was as follows: "Psalm XVIII," Dubois; Andante, Haydn; Chorales, Bach; Fantasia and Fugue in G minor, Bach; Suite, "Hours in Burgundy," Jacobs; Allegro Vivace, First Symphony, Vierne; "Clair de Lune," Debussy; Scherzo, Second Symphony, Vierne; "Nordic Reverie," Hokanson; "Pageant," Sowerby.

After the recital a reception was held by the members of the chapter for the branch in Dubuque and a number of out-of-town organists and friends of the Guild.

MRS. ADELAIDE E. ALTLAND,  
Secretary and Registrar.

### Recitals at Scranton, Pa.

Mark the Lenten Season  
for Thirty-Second Year

The thirty-second annual series of Lenten recitals at St. Luke's Episcopal Church in Scranton, Pa., was opened Feb. 28 at 12:15 with the following program by Helen Bright Bryant, director of music at Immanuel Baptist Church: Chorale Preludes, "Kyrie, God, Eternal Father," and "Rejoice, Beloved Christians," Bach; Chorale in A minor, Franck; Intermezzo, Verrees; Chorale Improvisation, "O Sacred Head," Karg-Elert; Finale from Second Symphony, Barnes.

Thomas Curtis, minister of music at Simpson Methodist Church and music critic of the *Scranton Times*, will present the second program March 7 and will play: "Toccata per l'Elevazione," Frescobaldi; Chorale in B minor, Franck; "L'Organo Primitivo," Yon; "Twilight at Fiesole" and "March of the Medici," Bingham.

The series will be continued on the next four Friday afternoons by the following organists: March 14, Howard Anthony, A.A.G.O., First Evangelical Church; March 21, Ruth A. White, A.A.G.O., Green Ridge Presbyterian Church; March 28, Maude Thomas and Myrtle Zulauf (student recital); April 4, Charles Henderson, First Presbyterian Church, Wilkes-Barre.

These Lenten recitals were instituted in 1910 by I. W. Conant, organist at St. Luke's, and have been featured during the season ever since that time. Leon Verrees presented the complete series in 1923 on the new Casavant organ and continued this practice for several years, with occasional assistance by guest recitalists. Since 1937 the series has been under the supervision of the Northeastern Pennsylvania Chapter of the Guild.

The Northeastern Pennsylvania Chapter honored Claire Coci with a reception at the Hotel Jermyn Feb. 20, following her recital at Simpson Methodist Church. Several members of the Wilkes-Barre Chapter were also in attendance. Miss Coci's program was the fourth of a series in progress in the West Scranton church.

THOMAS CURTIS, Registrar.

### Arkansas Chapter.

All of the monthly meetings of the Arkansas Chapter have been well attended. We are playing and studying the Bach chorale preludes and the book "Choral Conducting" by Dr. Archibald T. Davison is reviewed at each meeting. The recital by E. Power Biggs in November was enjoyed by a large audience. Virgil Fox was scheduled for a recital Feb. 19.

Mr. and Mrs. Earl Saunders entertained the chapter at their home Jan. 21. Bach recordings by E. Power Biggs, Fernando Germani and Dr. Albert Schweitzer was heard; also a recording of the Gothic Suite by Boellmann, played by J. Glenn Metcalf, organist at Hendrix College, Conway, Ark.

Our chapter voted to send a contribution to Albert Schweitzer for his work in Africa.

IRENE M. MATHIS,  
Corresponding Secretary.

### Eastern Tennessee Chapter.

The Eastern Tennessee Chapter met at the Central Baptist Church, Johnson City, Feb. 11, at which time Johnson City and Elizabethton members presented their choirs in a hymn festival. The program consisted entirely of the best-loved old hymns, with approximately 150 voices being joined by the congregation in certain parts of the singing. The festival depicted the following events: Part 1, "The Birth of Christ"; part 2, "The Life of Christ"; part 3, "Passion and Atonement." The hymns were interspersed with Scripture readings and numbers by the string ensemble, selected to correspond with each part. The choir was under the direction of Mrs. Bryan Woodruff and the accompaniment was an organ, piano and string ensemble.

CHRISTINE WILLIAMS, Secretary.

## News of the American Guild of Organists—Continued

### Two Important Events Open the New Year for Northern California

As a special feature of the new year's activities of the Northern California Chapter, Virgil Fox gave a brilliant and thoroughly enjoyable recital on the four-manual Estey organ in Trinity Methodist Church, Berkeley, Feb. 5. In spite of heavy rain, more than a thousand people were present, including many students and faculty members of the University of California. Mr. Fox's mastery of the instrument and his warm and hearty personality won his audience at once. Before playing Bach's "Come, Sweet Death" in his own arrangement Mr. Fox turned to his audience and interpreted this composition as the culmination of a beautiful life whose fruits are being more and more fully appreciated. Then he asked that he be permitted to dedicate his performance of the number to the memory of one greatly beloved in California, Wallace A. Sabin. To his set program Mr. Fox added three encores.

A reception for Guild members and their friends followed the program, arrangements for which were in charge of Mrs. Elizabeth Woods, organist of Trinity Church.

An enjoyable and instructive meeting was held Jan. 28 at St. Luke's Episcopal Church, San Francisco. The first part of the evening was devoted to a recital by Miss Florence White, F.A.G.O., on the three-manual Hope-Jones organ, one of the last works of that organ builder before his death in 1914. Miss White, organist of All Saints' Episcopal Church, San Francisco, selected an interesting group of organ pieces written for the church by modern composers. The program was as follows: Hymn-tune Prelude, "Bryn Calfaría," Vaughan Williams (English); Hymn-tune Fantasia, "St. Katherine," Carl McKinley (American); "Mater Dolorosa," from Symphony in D major, Guy Weitz (English-Belgian); Chorale Preludes, "Maria sollte nach Bethlehem gehen" and "Ein Kind geboren ist," Flor Peeters (Netherlands); "Jesus Comforts the Women of Israel," Marcel Dupré (French); Chorale Prelude, "Ein feste Burg," Sigfrid Karg-Elert (German).

Val Ritschy, organist of St. Matthew's Episcopal Church, San Mateo, then delivered a comprehensive talk on the subject of "Music in the Small Parish Church." This paper was a condensation of a series on church music given recently before a group of clergy of the Episcopal diocese of California. Emphasis was placed upon the value of simple but good music sung beautifully. Mr. Ritschy made a strong plea for unison singing in order to encourage congregational participation in the service. Dean J. Sidney Lewis, organist of Grace Cathedral, San Francisco, spoke of the organist's responsibility in selecting appropriate organ preludes and thereby creating a spirit of worship for the service. Harold Mueller, F.A.G.O., organist of St. Luke's, delivered a convincing talk on the importance of the Guild examinations, describing them as the "lifeblood of the Guild." He reminded those present that facility as well as knowledge is required of candidates for degrees and recommended a great deal of "doing" in their preparation for the tests.

Members also had the opportunity to see copies of the organ compositions which are to be used in the examination in 1941, as well as textbooks recommended for study.

KATHEEN S. LUKE, Registrar.

#### Hartford Chapter Activities.

A Swedish smörgåsbord dinner was enjoyed by members of the Hartford Chapter at St. Mark's Episcopal Church, New Britain, Feb. 18, when our annual pastor-organist dinner was held. This affair is one of the high-lights of our season and is always well attended. At the conclusion of the banquet Malcolm G. Humphreys, dean of the chapter, introduced the speaker of the evening, Donald C. Gilley. Mr. Gilley, who is organist of the Wesley Methodist Church

in Worcester, read a very interesting paper on "The Organist and His Responsibilities." The serious part of the evening over, Mr. Endee, a magician, gave a magic show.

Miss Jean Conklin, organist of St. Paul's Lutheran Church, Middletown, played the following program at the Church of the Redeemer, Hartford: Prelude and Fugue in C, Bach; Chorale Preludes, "Jesu, meine Freude," "Alle Menschen müssen sterben" and "Herr Christ, Der einige Gottes Sohn," Bach; "Rhosymedre," Vaughan Williams; "In Springtime," Kinder; "La Nuit," Karg-Elert; Toccata, Dubois.

Mrs. Beatrice Hutton Fisk played the first of two recitals at the First Church of Christ in New London Feb. 13. Her program included: Trumpet Tune and Air, Purcell; Fantasia in G major, Bach; Chorales, "Vater unser im Himmelreich" and "Wachet auf, ruft uns die Stimme," Bach; "Autumn," Noble; Toccata for Flute, Yon; "Adoration," Bingham; Chorale in A minor, Franck; Berceuse, Vierne; "Chant de May," Jongen; "Carillon de Westminster," Vierne. This program was repeated for members of the Rhode Island Chapter at Providence.

On Monday evening, March 17, at the Memorial Baptist Church, Hartford, the choir of the Russian Orthodox Church will give a program of Russian music. A cordial invitation to all who are interested is extended by the Hartford Chapter.

#### Clergy Chesapeake Chapter Guests.

The Chesapeake Chapter held its fourth annual clergymen's meeting Feb. 4 at the Second Presbyterian Church, Guilford. Dinner was served by the women of the church and the clergymen were guests of members of the chapter. Dean Edmund S. Ender was toastmaster. Following a word of welcome from the Rev. Robert G. Leetch, pastor of the Second Presbyterian Church, the dean introduced the guest speaker of the evening, the Rev. Martin Luther Enders, pastor of the First English Evangelical Lutheran Church, who used as the topic of his address "The Relationship between Pastor and Organist." Several other ministers were called upon to participate in a discussion.

The next meeting will be held Monday evening, March 3, at the United States Naval Academy, Annapolis, Md. Members of the Chesapeake and District of Columbia Chapters will have an opportunity to hear the midshipmen sing and there will be an organ recital in the Naval Academy chapel, following which a buffet supper will be served in the officers' quarters.

RALPH H. RENROTH.

#### First Meeting of Dubuque Branch.

The Dubuque branch of the Waterloo Chapter held its first meeting Feb. 14 at the chapel of the University of Dubuque. Two students of the university, Miss Doris Kaehr and Miss Bonnie Brown, presented a short recital, after which a paper on "Problems and Opportunities of the Church Organist" was given by Miss Martha Zehetner, treasurer of the chapter. A business meeting followed, at which the programs planned for the year were outlined by Dr. Jagnow, the newly-elected dean. Much interest and enthusiasm were shown by the members.

MARJORIE WILSON, Secretary.

#### Western Washington Chapter.

Virgil Fox played in Seattle Feb. 1 on the four-manual Kimball in the University Temple to a highly enthusiastic audience. His program was very well received and the chapter members are looking forward to hearing Mr. Fox again. The Western Washington Chapter gave a luncheon in honor of Mr. Fox Jan. 31 at the Hotel Edmond Meany.

The third recital sponsored by the chapter was presented Feb. 11 at the First Methodist Church. The following program was given: Second Concerto (first movement), Vivaldi-Bach; "Chant de May," Jongen; Prelude, Clerambault, and "Carillon," Vierne (played by Wallace Seely, A.A.G.O., organist of Queen Anne Methodist Church); "Jesu, Joy of Man's Desiring," Bach; "West Wind" (from "The Four Winds"), Rowley; "The Bell Symphony," Purcell; "Will-o'-the-Wisp," Nevin, and "Canyon Walls,"

Clokey (played by Eleanor Bosserman Chapman); Chorale and Three Variations on "O Christ, Who Art the Light of the World," Bach; Arabesque, Savino; Allegro Agitato, Kroeger, and "Marche Pittoresque," Kroeger (played by Walter Guernsey Reynolds, A.A.G.O., First Methodist Church).

ADA H. MILLER, Secretary.

#### Central New York Chapter.

The monthly recitals of the Central New York Chapter are attracting larger audiences every month and Utica is becoming conscious of this organization of church musicians and its work. George Wald had charge of the program in the First Presbyterian Church Feb. 3. The senior choir of the church were guests of the evening and sang a group of three *a cappella* numbers under Mr. Wald's direction. Miss Doris Brenner opened the program with the Fugue in C major, Buxtehude; Toccata in C major, Bach; "The Last Supper" (from "Bible Poems"), Weinberger, and the Sonata in C minor (first movement) of Guilman. The First Church choir sang: "While Shepherds Watched," Seventeenth Century Echo Carol; "Hear, O My People," Vittoria, and "Bless the Lord," Ippolitoff-Ivanoff. J. Laurence Slater concluded the program with a very interesting group: Prelude and Fugue in E minor (The Wedge), Bach, and three chorale preludes—"The King of Love," Stanford; "Pange Lingua," Bairstow, and "Crofts 136th," Parry.

A short business meeting was held in the chapel. Keen interest in the harmony papers was reported by Miss Margarethe Briesen, who conducts fortnightly classes.

The Guild will meet with Miss Doris Thorne in Bethany Presbyterian Church for the March meeting.

LCRETIA BOTHWELL, Secretary.

#### Western Pennsylvania.

The February gathering of the Western Pennsylvania Chapter was held at North Side Carnegie Hall, Pittsburgh, to hear Joseph Bonnet in a recital Feb. 10. The March meeting, with a program of Hebrew liturgical music, directed by Charles A. H. Pearson, will be held at Josiah Cohen Chapel of Rodef Shalom Temple Tuesday, March 4, at 8 p. m. Dr. Solomon B. Frechhof will speak.

Guild members from other chapters are always welcome to the Pittsburgh Chapter's events.

A program was given by the Connellsville Singers for the Western Pennsylvania Chapter Dec. 16 at the Pittsburgh Musical Institute. At that time Alfred Johnson presented to Miss Helen Keil, director of the Connellsville Singers, his newest work—"Carol of the Singing Reeds"—and dedicated it to Miss Keil and the singers. The greatest number of decibels of sound (controlled noise) was attained when the organists present joined with the Connellsville Singers, two pianos and an organ in the singing (or shouting) of Handel's "Hallelujah Chorus."

G. N. TUCKER, Publicity Department.

#### Central New Jersey Chapter.

Under the auspices of the Central New Jersey Chapter a recital was given in the Third Presbyterian Church, Trenton, Feb. 12, by George I. Tilton, organist of the church. The program was made up of works of classical and modern writers and included a group of original compositions by Mr. Tilton—two for organ, and one a tenor solo, sung by Albert Gater, Jr., soloist at Third Church. Miss Ruth Ross of the junior choir sang two alto solos and readings were given by Mrs. Tilton, with organ accompaniment. The organ program began with: Toccata, Muffat; Chorale Preludes, "Hark! A Voice Saith All Is Mortal" and "Jesu, Priceless Treasure," Bach; Prelude in E flat ("St. Anne's"), Bach. Original compositions by Mr. Tilton were a "Summer Idyl" for organ, the tenor solo "Send Out Thy Light" and Allegro Symphonique, for organ. Mr. Tilton also played the Andante from the Fourth Symphony, Widor; "Wind in the Pine Trees," Clokey, and Concert Study, Yon.

At the close of the recital, members of the Guild attended a brief business session. After the meeting the organists were guests of Mr. and Mrs. Tilton at a social hour, with refreshments.

ELLA M. LEQUEAR, Registrar.

### Church Music in China and Odd Instruments

#### Louisville Lecture Topic

Twenty members and guests attended the interesting meeting of the Louisville Chapter Feb. 10. The program committee was fortunate in obtaining Dr. Milner Brittain, who related some of his experiences in the field of church music in the Orient. Dr. Brittain played on several curious-looking Chinese instruments, one of which, called a sang, consisted of a mouthpiece and several small pipes and was played by sucking and blowing into the mouthpiece. Another was a nine-jointed flute made of reeds. A third strange instrument, an alto violin, was composed of snake skin and two bamboo strings, which produced a weird and wailing tone by means of a regulation horse-hair bow.

The speaker deplored the lack of adequate church music in his choir work, owing to the fact that the Chinese characters cannot always be satisfactorily substituted for the English verse, requiring an addition of some character to conform to the melody of our own anthems, thereby, as Dr. Brittain stated, "failing to convey the message which the composer intended."

Dr. Brittain is visiting in Louisville after having spent five years in missionary work in the Far East.

CHARLOTTE WATSON,  
Corresponding Secretary.

#### Events of Macon, Ga., Chapter.

The Macon Chapter held its monthly meeting Feb. 3 at the Wesleyan Conservatory chapel, where the three-manual Möller organ recently has been renovated and a new console has been added. A business meeting was held before the program of the evening. There was discussion of a recital to be given for the chapter by Wilbur Rowand of the faculty of Shorter College, Rome, Ga., and plans were made for it. This is to be in March.

At the conclusion of the business a short musical program was offered by three members. Roy Domingos played the first movement of the F minor Sonata by Rheinberger and Mrs. Gladstone Jackson and Miss Emily Lawton gave a piano and organ arrangement of the slow movement of Mendelssohn's Piano Concerto in G minor.

The annual dinner for the ministers whose organists are members of the Macon Chapter took the place of the regular meeting in January. This social "get-together" by organists and ministers is always greatly enjoyed. Ralph Ewing, director of Wesleyan Conservatory, was the speaker of the evening. He emphasized the necessity for perfect cooperation between minister and organist and high standards and ideals in church music.

MRS. MONROE G. OGDEN,  
Corresponding Secretary.

#### Monmouth Chapter.

Monday evening, Jan. 27, found members of the Monmouth Chapter traveling to St. Luke's Methodist Church, Long Branch, N. J., where the annual covered-dish social and meeting was held. Despite a severe snow-storm, a number of members and friends were present. Mrs. Virginia Parslow was chairman and the dean, Mrs. Robert Fisher of Ocean Grove, presided.

The Rev. Everett M. Hunt, pastor of West Grove Methodist Church, and Mrs. Hunt entertained the members Feb. 15 in the parsonage. Mrs. Fisher announced a recital to be given March 24 in Trinity Episcopal Church, Red Bank, N. J. Lawrence Dilsner, organist, will give the program. The February program included an anthem sung by a quartet of members, including Mrs. Paula Phoenix, soprano; Mrs. Anna Edwards, alto; John Ebner, bass, and Richard Warner, tenor. The Rev. Mr. Hunt played a solo on a musical saw, accompanied by Mrs. Herbert Tolhurst, organist of West Grove, followed by an instrumental trio consisting of Mrs. Fred Hall, trumpet; John Ebner, violin, and Mrs. Phoenix, piano. After the program a round-table discussion was conducted with the subject "The Relation of Music to the Church Service."



News of the American Guild of Organists—Continued

Corrected Addresses

The Guild has prepared the following lists of corrected addresses of members. These are corrections from the new 1940-41 yearbook and directory:

Chesapeake Chapter.

- Akehurst, Mrs. James S., 4012 Park Heights avenue, Baltimore, Md.
- Amoss, Miss Pat, 9306 Harford road, Parkville, Md.
- Atlee, Dorothy Bitterman, 5603 Mattfeldt avenue, Baltimore, Md.
- Byrd, Miss Vida, 4012 Northern parkway, Baltimore, Md.
- Caner, Mrs. Margaret M., 400 Woodford road, Baltimore, Md.
- Cline, Miss Kathryn, La Grange College, La Grange, Ga.
- Cullen, Mrs. Helen V., 601 Hollen road, Baltimore, Md.
- Denues, John, Round Bay, Md.
- Denues, Mrs. John, Round Bay, Md.
- Douglas, Edward C., Route 1, Epping Forest, Annapolis, Md.
- Douglas, Mrs. Edward C., Route 1, Epping Forest, Annapolis, Md.
- Dunn, Thomas B., 1704 Lakeside avenue, Baltimore, Md.
- Ender, Edmund S., 4502 Carleview road, Baltimore, Md.
- Ender, Miss Elizabeth, 4502 Carleview road, Baltimore, Md.
- Fox, Virgil Keel, 7009 Kenleigh road, Baltimore, Md.
- Frantz, Mrs. Eva Ness, 2814 Oakley avenue, Baltimore, Md.
- Garthe, Miss Hedwig, 2024 Brookfield avenue, Baltimore, Md.
- Hall, Clarence L., 2800 Kirk avenue, Baltimore, Md.
- Hodgson, Milton, 24 East Mount Vernon place, Baltimore, Md.
- Honeywell, James O., Box 88, Baltimore P. O., Baltimore, Md.
- Howell, Miss Helen, 509 Park avenue, Baltimore, Md.
- Ibbotson, Ernest M., 818 Northern parkway, Baltimore, Md.
- Leslie, Mrs. Mary Jane, 2104 Mount Royal terrace, Baltimore, Md.
- Lucke, Miss Katharine E., 3605 Windsor Mill road, Baltimore, Md.
- Masson, Mrs. Lucille Tingle, 5109 Falls Road terrace, Baltimore, Md.
- Metz, Mrs. Charles B., California Institute of Technology, Pasadena, Cal.
- Ripperger, Arnold H., 3009 Overland avenue, Baltimore, Md.
- Schamberger, Mrs. Karl H., 1314 Lakeside avenue, Baltimore, Md.
- Shelton, Mrs. Emma B., 3718 Cranston avenue, Baltimore, Md.
- Shreeve, Miss Hattie R., 3318 West Rogers avenue, Baltimore, Md.
- Smith, Mrs. Mabel Kyle, 518 Chateau avenue, Baltimore, Md.
- Spittlehouse, Mrs. Ralph, 9012 199th street, Hollis, N. Y.
- Stocksdale, Miss Margaret, 15 Chatsworth avenue, Glyndon, Md.
- Thatcher, Howard R., 1509 John street, Baltimore, Md.
- Thornton, Billy, 7610 Old Harford road, Baltimore, Md.
- Tyson, Mrs. Rhoda B., R.F.D., Joppa road, Towson, Md.

Illinois Chapter.

- Bottorff, Rachael Ann, 1436 Astor street, Chicago.
- Brown, Ruth L., 2203 Maine street, Quincy, Ill.
- Clauson, Mrs. Florence A. (Harry S.), 3225 West Catalpa avenue, Chicago.
- Cutler, Kenneth, 5804 Race avenue, Chicago.
- Finnemore, W. Wray, 410 Sunnyside avenue, Elmhurst, Ill.
- Flandorf, Walter, 1916 Lincoln Park West, Chicago.
- Garton, Frank L., 40 Broad Lane, Hampton, Middlesex, England.
- Haines, Tina Mae, 4740 Kimbark avenue, Chicago.
- Hall, Marigold, Fairmont, Neb.
- Held, Wilbur, 1386 Prairie avenue, Des Plaines, Ill.
- Hemingway, Mrs. George R., Jr., 3939 North Delaware street, Indianapolis, Ind.
- Hodge, Florence, 310 North Pearl street, Natchez, Miss.
- Johnston, Milton U., 849 Poplar street, Huntington, Ind.
- Lambuth, Archer, 1326 Chicago avenue, Evanston, Ill.
- MacLean, Alex H., 167 Dorchester street, Charlottetown, Prince Edward Island, Canada.
- McGreevy, Genevieve, 1043 West Loyola avenue, Chicago.
- Melbye, Ernst H. C., 5741 North Talman avenue, Chicago.
- Middelschulte, Dr. Wilhelm, Villa Rupe, Sorrento, Italy.
- Miranda, Max G., 319 Peoria street, Lincoln, Ill.
- Moore, Francis S., 6200 Kenmore avenue, Chicago.
- Moran, Adrienne, 111 Park terrace, Ann Arbor, Mich.
- Phillips, Ruth S. (Mrs. John P.), 365

- Ridgewood avenue, Glen Ellyn, Ill.
- Smith, Ella C., 7756 Jeffery boulevard, Chicago.
- Suthern, Orrin C., II, 4637 South Washash avenue, Chicago.
- Taylor, Helen L., 419 West 110th street, New York.
- Thome, Mrs. Julia N., 2556 Montrose avenue, Chicago.
- Weiger, Mrs. Mabel F., 832 Monroe, Gary, Ind.
- Westbrook, Mrs. Helen S., 5934 North East Circle avenue, Chicago.
- Whitehouse, Dr. Horace, 1716 Ridge avenue, Evanston, Ill.
- Wright, M. Eva, 5635 Washington boulevard, Chicago.

Northern Ohio.

The Northern Ohio Chapter held its February meeting at St. James' Episcopal Church, Cleveland, where the ladies served a bounteous turkey dinner. It was one of the worst nights of the winter, yet some of the people from Youngstown braved the stormy blasts to enjoy the dinner and the evening with us. After dinner we were entertained in the church with the following recital: Chorale in E major, Franck; Flute Solo, Arne; Duetto for Reed Stops, William Russell, and Prelude to Cantata 150, Bach (played by Walter Blodgett); Cantata, "Alles was Ihr thut," Buxtehude, sung by the choir, Gordon McKinnon, baritone; Mary Marting, soprano, and a string orchestra conducted by Walter Blodgett, with Melville Smith at the organ; Sixth Concerto, Handel, with string orchestra.

All were delighted with the program and a more enjoyable evening has seldom been our pleasure to attend.

Miami, Fla., Chapter.

The Miami Chapter presented Carroll Ely in a recital Sunday evening, Feb. 2. Mr. Ely, who is organist of St. Stephen's Episcopal Church, Coconut Grove, gave a splendid program, assisted by Constance Seegar, violinist, and Mrs. Alfred Wright, harpist. This was followed by the evening prayer service of the Episcopal Church. The trio preceding the service, by violin, harp and organ, offered a most satisfying combination. Mr. Ely is a new member of the Miami Chapter and a welcome addition to the chapter. The program was as follows: Prelude, Dubois; Sonata (violin and organ), Purcell; "Ave Maria" (harp, violin and organ), Bach-Gounod; Offertoire, Rogers; Andante from Concerto in D (violin, harp and organ), Vieuxtemps; Air for the G String (violin and organ), Bach. Selections were sung at the service by St. Stephen's choir of twenty-two voices, assisted by Charles Ottino, tenor soloist.

The Miami Chapter held its regular monthly meeting Feb. 3 in the organ studio of the Morgan Piano Company to discuss final plans and arrangements to present Frank W. Asper of Salt Lake City in a recital at the Scottish Rite Temple Sunday evening, Feb. 23. Dr. Asper was to be assisted by Ruth Howell, soprano.

Orlando-Winter Park.

The Orlando-Winter Park branch of the Florida Chapter held its monthly meeting at the home of Mrs. I. N. Burtis in Clermont Feb. 11. After a buffet supper those present enjoyed a number of Bach piano compositions played by Mr. Duckworth. Following a business meeting the evening was concluded by the showing of pictures taken by Mr. Burtis, whose hobby is photography.

MARGARET C. GEORGE, Secretary.

Jacksonville Branch.

Resuming its activities after the successful Claire Coci recital in the Riverside Presbyterian Church Jan. 14, the Jacksonville branch made plans at its February meeting for other musical events. March 10 there will be a program of church music at St. John's Episcopal Church, where Mrs. Robert Lee Hutchinson, regent, is organist. Lyman P. Prior, dean of the Jacksonville College of Music, will direct the forty voices in a musical service and Robert Lee Hutchinson, Jr., a pupil of Claude L. Murphree, former dean of the Florida Chapter, will play the prelude.

Mr. Murphree will give his annual recital in Jacksonville in April, after the Easter holidays. In May the Guild will close the year with its annual picnic.

Mrs. Chesley L. Bowden, treasurer, presented the gratifying report on the Coci recital and showed that from a financial standpoint it was the most successful ever sponsored locally. Mrs. Bowden, also hostess for the day, was assisted by Mrs. Aurelia Jones Baker in serving luncheon.

A number of local musicians and others interested in bringing cultural opportunities to the city are sustaining members of the Jacksonville branch.

LORENA DINNING,  
Publicity Chairman.

Donald Pearson at Tallahassee.

The Tallahassee branch sponsored a recital by Donald Pearson Feb. 4. After the recital a reception for Mr. Pearson was held at the Methodist student union house. Following is the program Mr. Pearson presented: Toccata, Adagio and Fugue in C major, Bach; Chorale Prelude, "Von Gott will ich nicht lassen," Buxtehude; "Noel" ("Grand Jeu et Duo"), d'Aquin; Concerto in F major, No. 3, Handel; Chorale in B minor, Franck; Scherzetto, Vienne; Prelude on "Now as the Sun's Declining Ray," Simonds; Toccata, "Tu es Petra," Mulet.

On Sunday, Feb. 16, the Guild held its annual vesper service at St. John's Episcopal Church in Tallahassee. The combined choirs, both junior and senior, of the churches of the town participated in the service.

HELEN ANDERSON, Secretary.

Lincoln, Neb., Branch.

The Lincoln, Neb., branch met Jan. 27 at the Lincoln Chamber of Commerce for luncheon. Mrs. S. J. Bell read an interesting paper on her study of ancient and modern organs. There were present nine members and one guest, Mrs. Frank A. Darling.

One of our new out-of-town members, Miss Imogene Scammon of Beatrice, has been giving a vesper program every month this winter. Someone assists her each time by reading interesting informa-

tion and comments on the composer's life and his work. One program was devoted entirely to Bach. The program in December consisted of Christmas music and the January one of descriptive music never heard at a church service.

The Lincoln, Neb., Guild members and their guests met Feb. 24 at Walt's music store for a program of organ and piano numbers. The program was as follows: Minuet and Trio and Sicilienne, Bach; Prelude, Fugue and Variation, Cesar Franck, and "Scotch Poem," Edward MacDowell, played by Mrs. S. J. Bell and Miss Grace Finch; Symphonic Variations, Franck, played by Miss Margaret McGregor and Miss Beth Miller, and the Symphonic Piece by Clokey, played by Miss Ruth Dreamer and Mrs. E. A. Cole.

MRS. G. C. HADSELL, Secretary.

Tampa, Fla., Branch.

The Tampa branch held its February meeting on the 6th at the First Christian Church. Nella Holloway Cole repeated her National Alcott lectureship prize "Overtones in Life." Plans were completed by Mrs. George Hayman, the regent, for the annual Guild service to be held Feb. 23 at her church, the Seminole Heights Methodist. A night meeting probably will be held in March for the benefit of younger members who are unable to attend the day meetings.

NELLA WELLS DURAND, Secretary.

Pasadena Out to Hear Fox.

Virgil Fox's recital at the First Methodist Church in Pasadena on the evening of Feb. 8 took the place of the monthly meeting of the Pasadena and San Gabriel Valley Chapter. It was an evening well spent for the large and appreciative audience. Mr. Fox generously played several encores. The program included numbers by Tournemire, Bach, Bossi, Widor, Middelschulte, Bennett, Diggle and Vienne, and it was a superb performance.

LORA PERRY CHESNUT, Librarian.

Lenten -  
Easter  
Music



CANTATAS

Dett, R. Nathaniel . . . . .	Ordering of Moses . . . . .	\$1.25
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Goldsworthy, W. A. . . . .	Vision in the Wilderness . . . . .	1.00
Jenkins, Cyril . . . . .	Lux Benigna (Lead Kindly Light) . . . . .	.40
Shure, R. Deane . . . . .	Atonement . . . . .	1.50

ANTHEMS

Bach, J. S. . . . .	Easter Chorals . . . . .	.12
Bach, J. S. . . . .	He Was Crucified . . . . .	.12
Billings, William . . . . .	Lord is Risen Today . . . . .	.15
Clokey, Joseph W. . . . .	Christ Conquereth . . . . .	.15
Daniels, Mabel . . . . .	Festival Hymn . . . . .	.15
Finn, Father . . . . .	Rhythmic Trilogy for Easter . . . . .	.25
Franck, Cesar . . . . .	Psalm 150 . . . . .	.15
Goldsworthy, W. A. . . . .	Dawn in the Garden . . . . .	.15
Goldsworthy, W. A. . . . .	Rise, Glorious Conqueror . . . . .	.15
Rossini, Carlo . . . . .	Christ the Victor . . . . .	.15
Shure, R. Deane . . . . .	Here Bring Your Wounded Hearts . . . . .	.12
Terry, R. H. . . . .	Lead on, O King Eternal . . . . .	.15
Yon, Pietro . . . . .	Christ Triumphant . . . . .	.15

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Rossini, Carlo . . . . .	Christ the Victor, three keys. Ea. . . . .	.50
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Gilbert, Harry . . . . .	My Redeemer Lives, two keys. Ea. . . . .	.60
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Specifications Are Drawn Up by E. F. Hemmye of the Iowa City for Oak Street Baptist Church—Will Have Twenty-One Ranks.

The organ committee of the Oak Street Baptist Church of Burlington, Iowa, has signed a contract with the W. W. Kimball Company to build a three-manual organ of twenty-one ranks. The specification, which was drawn up by E. F. Hemmye, a prominent organ "fan" of Burlington, shows the following tonal resources:

**GREAT ORGAN.**  
Contra Gemshorn, 16 ft., 32 pipes.  
Open Diapason, 8 ft., 61 pipes.  
Hohl Flöte, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 notes.  
Octave, 4 ft., 61 pipes.  
Octave Gemshorn, 4 ft., 61 notes.  
Twelfth, 2 2/3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Chimes (provided for).

**SWELL ORGAN.**  
Rohr Bourdon, 16 ft., 97 pipes.  
Geigen Diapason, 8 ft., 73 pipes.  
Rohr Flöte, 8 ft., 73 notes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Octave Geigen, 4 ft., 73 pipes.  
Rohr Flöte, 4 ft., 73 notes.  
Nazard, 2 2/3 ft., 61 notes.  
Flautino, 2 ft., 61 notes.  
Wald Horn, 8 ft., 73 pipes.  
Oboe Horn, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.

**CHOIR ORGAN.**  
Gemshorn, 8 ft., 73 notes.  
Viola, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Gemshorn Octave, 4 ft., 61 notes.  
Dolce Octave, 4 ft., 73 notes.  
Dolce Twelfth, 2 2/3 ft., 61 notes.  
Dolce Fifteenth, 2 ft., 61 notes.  
Clarinet, 8 ft., 73 pipes.  
Chimes, 8 ft., 25 notes.

**PEDAL ORGAN.**  
Metal Open Diapason, 16 ft., 44 pipes.  
Bourdon, 16 ft., 44 pipes.  
Contra Gemshorn, 16 ft., 32 notes.  
Lieblich Gedeckt, 16 ft., 32 notes.

Octave Diapason, 8 ft., 32 notes.  
Flute, 8 ft., 32 notes.  
Gemshorn, 8 ft., 32 notes.  
Flauto Dolce, 8 ft., 32 notes.  
Chimes, 8 ft., 25 notes.

**EVANSTON CHOR FESTIVAL  
CROWDS ST. LUKE'S CHURCH**

Evanston has an outstanding annual event, musically and religiously, in its festival choral evensong under the auspices of the Evanston Choir Association, made up of a group of the choirs and their directors in six churches. This year the event took place as usual in St. Luke's Episcopal Church, on Feb. 23, and, as usual, this large edifice was filled to the last seat by members of the various churches. Those taking part were the choirs of St. Luke's, directed by Dr. Herbert E. Hyde; the First Baptist Church, William H. Barnes, Mus.D., director; the First Congregational, Theodore Harrison, director; the First Methodist, directed by Dr. Emory L. Gallup; the First Presbyterian, Elias A. Bredin, director, and St. Paul's English Lutheran, Arthur Clark, organist and director. Preceding the processional Dr. Barnes played Franck's Chorale in B minor as a prelude. The service music was sung by St. Luke's choir, with Dr. Hyde at the organ, and he also accompanied all the anthems. The postlude, a movement from Vierne's Second Symphony, was played by William Sumner, organist of the First Congregational Church.

The entire service was one of dignity and beauty and the united choirs, a total of 250 voices, did remarkably fine work, despite the limited joint rehearsals possible. Dr. Lutkin's fine Magnificat and Nunc Dimittis were a feature. Don Malin's arrangement of "Let Altogether Praise the Lord," by Herman, was the first anthem. "Love Invisible," a gem by Matthews, and Holst's well-known "Turn Back, O Man," Beethoven's "Hallelujah Chorus" from "The Mount of Olives" and a lovely orison anthem, "A Prayer," by Frances McCollin, formed the remaining special offering.

The Rev. Frederick L. Barry, rector of St. Luke's, welcomed the singers and the large congregation in a brief but happy address.

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These things shall be: a loftier race  
Than e'er the world hath known, shall  
rise,  
With flame of freedom in their souls  
And light of knowledge in their eyes.

They shall be gentle, brave, and strong,  
To spill no drop of blood, but dare  
All that may plant man's lordship firm  
On earth, and fire, and sea, and air.

Nation with nation, land with land,  
Inarmed shall live as comrades free:  
In every heart and brain shall throb  
The pulse of one fraternity.

New arts shall bloom of loftier mould,  
And mightier music thrill the skies,  
And every life shall be a song,  
When all the earth is paradise.

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## THE DIAPASON

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CHICAGO, MARCH 1, 1941

Subscribers who at any time fail to receive THE DIAPASON and anyone whose copy of the magazine does not reach him promptly will confer a favor on us by notifying the office of publication. It is very important that if you move to a new address word of the change be sent without delay.

## MORE ON THE PRELUDE

Many interesting letters have been the result of our editorial in the January issue, in which we commented on the fine support the Rev. A. Raymond Grant, D.D., of the First Methodist Church of Sacramento, Cal., gives the organ prelude, as shown in a statement on the church's weekly folder, from which we quoted. Incidentally, the fortunate organist of this church is Mrs. Ethel Sleeper Brett. In these communications there is convincing evidence of a fact, already well known, that a substantial number of the clergy value the prelude and do not subscribe to the doctrine that it is a sort of preliminary feature on a par with most restaurant music, and to be regarded as a means of covering up more unpleasant noises made as the worshippers gather.

From Wellington, Kan., Mrs. Cline Douglass Henley writes to direct attention to the attitude of her pastor, the Rev. William W. Owen, who prints in large letters at the very top of the folder of the First Methodist Church every Sunday something like the following: "The prelude is an important part of our worship. Let us make the most of it." With this admonition placed before a congregation every week the result is bound to be some attention to and respect for the prelude. In fact, Mrs. Henley reports that the pastor has succeeded in developing a receptive attitude on the part of the congregation, so as to make the organ music a real part of the service. Her evening postlude is frequently used as an "organ benediction." Obviously all this gives the organist an incentive to devote more time to preparation of service numbers.

A pleasant experience of one veteran organist was his association for fifteen years with a distinguished minister who invariably, at the close of the prelude, arose and announced: "We will continue our worship by—" as he announced a hymn or the invocation. It is heartening to hear of many others with the same attitude.

## TEMPORA MUTANTUR

In its historic setting the organ postlude has been the subject of much thought and discussion. Why is it? How loud or soft should it be? Should anybody stop to listen to it? The wise organist has acquired the discernment to play just loud enough to cover the footsteps of the departing worshippers without

making so much noise that their conversation is made difficult. Now and then a fire breaks out in church and then organ music has prevented a panic because the organist had enough presence of mind to keep on playing until everyone had escaped to safety.

So much for the postlude in church. With the advent of electronic organs came a great enlargement of the instrument's sphere. Today no tavern is complete in equipment without one. It almost seems like another case of "stealing the livery of the court of heaven to serve the devil in."

What brings this to mind vividly is an interesting news story from Iowa, illustrating just how the organ can serve in an entirely novel way. It appears that a very modernistic tavern in Des Moines was raided and the proprietor and his liquor were seized. Thirty or forty customers were at tables and in booths when detectives entered and began to create consternation. And then we have this in boldface type in the Des Moines story: "A girl at an organ played a march all through the raid and many patrons did not know it had taken place."

So the postlude has followed the electronics to the saloon and has proved its usefulness. Nothing shall disturb the imbibing customers of a tavern while the "organ" and the organist are alert and ready to calm them. Serenity reigns and not even police raids shall surprise anyone sufficiently to cause as much as one drop to go down the wrong throat. Another triumph for the organ: The terrors of police raids have been overcome by its music!

## ORGANISTS SPEAK OUT

Once in a great while a body of organists is aroused sufficiently to speak out when the provocation is great. When this occurs it is news, for, despite codes of ethics and the like, the usual course of procedure when an injustice is committed is to sit in silent regret and sorrow. So accustomed to this supine attitude have certain ministers and music committees become that they have no fear of—and probably no respect for—the organizations that are the organist's sole defenders. An exceptional case occurred in Pittsburgh a month ago, when the Western Pennsylvania Chapter of the American Guild of Organists, taking notice of what from all accounts seems to be a deplorable instance, adopted the following plainly-worded resolution, which was ordered sent to the rector of the Church of the Ascension in that city and to the senior warden:

Dear Sir: At our regular monthly meeting Jan. 14 the following resolution was passed:

The Western Pennsylvania Chapter of the American Guild of Organists deeply regrets and deplors the action taken resulting in the removal of Mr. Herbert C. Peabody as organist and choirmaster of the Church of the Ascension, and also the manner in which this action was taken.

Because of this unfortunate decision Pittsburgh loses a man who is a credit to the community and to the church; a lovable character, an outstanding musician of national reputation and a real gentleman.

The resolution was signed by the dean and secretary of the chapter.

This example might well serve as a suggestion to other Guild chapters. Unfortunately, as THE DIAPASON has pointed out in the past, there is no means of redress and no court of appeal for any church musician who feels that he has a grievance. We have made inquiry on this page of our readers as to whether or not we were accurate in this statement, but no one has come forward with a correction. This is an anomalous situation, hardly paralleled in any other profession. When an organist deals with a priest, rector or minister, or with a music committee, that is Christian, as we believe the great majority are, all is well; when the un-Christian and unethical minority is encountered it is just the musician's bad luck. But such manifestations of fraternal interest and concern as the

resolution of the Pittsburgh organists, with the attendant publicity, will do a great amount of good.

We are indebted to Ernest M. Skinner for a clipping of this United Press dispatch published in Florida newspapers Feb. 4 with the heading "The Organist Was Right":

La Grande, Ore.—One organist at Central School here complained the instrument was out of order. A tuner conceded its right to be out of order. It hadn't been tuned since April 18, 1889.

## MUSIC BY VERNON DE TAR MARKS CHURCH'S CENTENARY

The Church of the Ascension, at Fifth avenue and Tenth street in New York City, commemorated its one hundredth anniversary Nov. 17 and a feature of the day was the suitable music arranged by Vernon de Tar, organist and choirmaster of the church. In the evening a centennial service of music was held and Mr. de Tar and the choir gave Dvorak's *Te Deum*, Bach's "Blessing, Glory, Wisdom and Thanks," and Mr. de Tar's own festival anthem, "The Glory of the Lord," recently published by the H. W. Gray Company.

A service of unusual interest and beauty was held Dec. 1, with Yves Tinayre as soloist. The service was made up of solo and choral music from the twelfth to the seventeenth centuries. This drew the largest congregation of the season. Other oratorios given this year include Mozart's "Requiem," Handel's "Messiah" and Haydn's "Creation."

In March Mr. de Tar will give Brahms' "Requiem" on the 2d and Bach's "St. John Passion" on the 23d. Also during Lent he will give a series of organ recitals on Thursday afternoons at 5:30.

A list of the memorials at the Church of the Ascension includes two in memory of Jessie Craig Adam, who was the church's organist from 1914 until her death in 1939. The chancel chairs were the gift of the congregation and a sketch of St. Cecilia by Edwin H. Blashfield was given by the choir in 1940.

## Philadelphia Cultural Olympics.

An organ and a *cappella* festival was held in Philadelphia Jan. 21 under the auspices of the Cultural Olympics, an arts program carried on by the University of Pennsylvania. The purpose of the project is threefold—to encourage active participation in the arts on an avocational or amateur level by providing opportunities for self-expression and for sharing the artistic efforts of others through festivals and exhibitions; to develop a high level of artistic achievement by setting up standards of excellence and by making a careful analysis of each performance, and to discover unusual artistic ability and help it develop by providing scholarships and art materials. Activities are carried on in music, dance, drama, reading and speaking, and graphic and plastic arts. The organ and a *cappella* festival was one of eight musical events. It is held annually, like the others, and is designed to stimulate interest in the best music, both ancient and modern, for organ and for choirs in church and school. The choirs are chosen by adjudicators who hear them in their own schools or churches. Organists are selected at an audition on the Curtis organ in Irvine Auditorium, where the festival is held. This adjudication is held under the direction of the university organist and the Pennsylvania Chapter of the American Guild of Organists. This year the organists were Paul Wagner, who played the D major Fugue of Bach, and Ruth Curtin, who contributed the Intermezzo from Widor's Sixth Symphony.

## Large Daytona Beach Organ Moved.

An Aeolian organ of twenty-eight sets of pipes and a total of nearly 2,000 pipes which has stood in the residence of the late Charles G. Burgoyne at Daytona Beach, Fla., since 1914, has been dismantled and moved by Joseph H. De Wolfe of Jacksonville. The instrument has an Aeolian self-player. Since the death of its owner in 1916 it has not been used, but previous to that time the palatial home and the organ were attractions which drew many tourists. Mrs. Burgoyne closed the residence after her husband's death. It is planned to reerect the organ in Jacksonville previous to placing it on the market.

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

TWENTY-FIVE YEARS AGO THE following events were reported in the issue of March 1, 1916—

A four-manual Möller organ in St. Luke's Church, Brooklyn, was opened Jan. 18 with a recital played by H. Brooks Day, organist of the church.

Reginald Goss Custard, distinguished English organist, arrived in New York for an American recital tour.

Dr. Humphrey J. Stewart, who presided over the Austin four-manual organ in the Spreckels Pavilion at Balboa Park, San Diego, Cal., made his first annual report, showing that 357 recitals had been played and 2,597 compositions performed. Of the recitals Dr. Stewart played 301 and sixteen visiting organists the remainder.

Sir George Clement Martin, organist of St. Paul's Cathedral in London since 1888, died in England. He was born in 1844.

TEN YEARS AGO THE FOLLOWING occurrences were reported in the issue of March 1, 1931—

The crop of new four-manual organs under construction or just completed, described in THE DIAPASON, included the following: Skinner for Trinity College, Hartford, Conn.; Kilgen for First Methodist Church, South, of Fort Worth, Tex.; Aeolian for Vanderbilt University, Nashville, Tenn., and Kimball for North Methodist Church at Indianapolis, Ind.

Dr. T. Tertius Noble's fiftieth anniversary as an active church musician was to be observed in March. March 16 the National Association of Organists announced a dinner in honor of Dr. Noble at the First Presbyterian Church. This was to be followed by a festival service in the church under the direction of Dr. William C. Carl. Compositions of Dr. Noble were sung March 15 in St. Thomas' Church and in many other New York churches, as well as in at least forty English cathedrals.

Completion of fifty years as a church musician by James H. Rogers was recognized with a special service at the Epworth-Euclid Methodist Church in Cleveland Jan. 25. All the music consisted of compositions by Mr. Rogers and the composer played several organ selections before the service.

Dedication of the magnificent new edifice of the Riverside Church in New York took place Feb. 8 and Harold V. Milligan, F.A.G.O., organist of the church, marked the occasion with a Bach program on the four-manual Hook & Hastings organ.

The Oliver Ditson Company of Boston and New York, oldest of American music publishing houses, which was founded in 1783, was sold to the Theodore Presser Company of Philadelphia.

The famous organ built by Walcker of Germany for the Boston Music Hall and later sold to Edward F. Searles, who installed it in a special building at Methuen, Mass., was acquired by Ernest M. Skinner, with the building that houses it.

William John Hall, a prominent St. Louis organist and school music expert, died Feb. 9.

## WILHELM MIDDELSCHULTE STAYS IN SORRENTO, ITALY

In answer to numerous inquiries concerning the present whereabouts of Dr. Wilhelm Middelschulte it may be stated that he is at Villa di Sorrento, Sorrento, Napoli, Italy, where he and Mrs. Middelschulte have sojourned for some time and where the monthly arrival of THE DIAPASON keeps them in touch with news in America. One of those who have received letters from Dr. Middelschulte within the last month is Sister Mary Gisela of Mount Mary College, Milwaukee, Wis. In his letter Dr. Middelschulte throws light on conditions and tells of the distress in one of the convents in Sorrento, where thirty-five nuns are cloistered who formerly did embroidery work. This has been stopped and the sisters are actually suffering hunger. "Far from the noise of the world, we are enjoying the beautiful climate and the classic art of Italy," writes Dr. Middelschulte.

**THE FREE LANCE**

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

Percy Grainger is reported to have said of a young and promising player: "He not only is a superb musician, but in addition has become one of the world's greatest virtuosi." I was struck with this putting into strong contrast two marks of success in music. It is as if Percy Grainger had said: "He is not only one of the world's greatest virtuosi, but, what is better, a superb musician." I care not which attribute, virtuosity or musicianship, you push to the front. Two great names—Beethoven and Liszt—would seem to me to belong to men who, were equally great in virtuosity and musicianship. Would you agree with me if I said that in Wagner musicianship and virtuosity were in equipose? What is your attitude to J. S. Bach? Do you think of him as a virtuoso—that is, as a great organist—and cite his works as proof of his equally great musicianship? Or would you more likely say: "Oh, I seldom dwell on Bach as an organist, but rather as the great musician of all time."

As a pleasing game on these lines, how would you analyze or classify Paderewski, Smeternin, Lotte Lehman, Toscanini, your favorite organ recitalist or the most popular musician in your city?

Think over your friends who have done something in music. One of them is continually asking "Why?" or "Why not?" He has the analytical turn of mind and will develop along the line of musicianship. His chum, who takes his music emotionally, may be so absorbed in the sheer sound of it that he can never stop to think about it or wonder at it; he will probably develop as the virtuoso. Each of these types would profit by understanding the other.

May I offer the suggestion that our young organ virtuosi—and there are many of these (men and women both) whom I admire exceedingly—are so excited over their virtuosity and its growth in scope from year to year that they may forget all about musicianship?

What is musicianship? Why is it that to say of a man: "He's a good musician" is one of the high compliments you may pay him? In my long experience I have noticed that the singer or pianist or recitalist about whom I was sure to be told "he's a good musician" was a person whose knowledge of his own line in music was broad and thorough. Further, his advice on all sorts of musical matters was sought by people of consequence, people who had interests in matters ranging from wanting to know the name of a good singing teacher in Philadelphia to asking for suggestions for the programs of the local chamber music society, or who'd be a good organist for a prominent church.

Knowledge, extensive, intensive, accurate, is perhaps the principal ingredient in musicianship. It is gained through much hard study.

Uncle Mo is on the program committee of his chapter and finds it difficult to invent novel and attractive subjects for the monthly meetings. He had the happy thought of reading the reports of chapter meetings in THE DIAPASON and taking note of novelties. Here are some of the things he discovered: All hands playing Haydn's "Toy Symphony"; lecture by a specialist on stained-glass windows; potluck supper; a progressive organ recital, involving three churches; more or less informal luncheon meetings; a Christmas party and dinner; a question and answer game; an impromptu diversion in imitation of "Information, Please"; and all sorts of combinations of "eats" and lectures, with the assistance of talented members of the chapter.

Notwithstanding wars and rumors of wars circulars from artist bureaus arrive by every mail; ordinarily they go to the waste-basket. Boosey & Hawkes, Inc., New York, send me an informing and handsome eight-page announcement of Bela Bartok, composer, piano recitalist, lecturer and, with Mrs. Bartok (Ditta

Paszatory), duo-pianist, that I think should have a special word; this concerns his "Mikrokosmos," a collection of 153 progressive piano pieces by Bartok, in six books. I have never seen this work, nor do I know anyone who has either seen or studied it, but the claim of the circular is that "Mikrokosmos" (little world), although its language is that of the twentieth century, is a practical go-between, bridging the distance separating the music of the Mendelssohn-Chopin-Brahms period from that of Stravinsky and perhaps Bartok himself. This claim may or may not be well founded.

That the classical-romantic period in music and the extreme modern period need to be brought together through a sympathetic intermediary is something that I have urged more than once in the *Free Lance* column. I quote from the circular: "The would-be pianist of today is reared on a diet of mainly classical music, plus a lesser amount of modern 'teaching music' \* \* \* which is of little interest except for teaching. There is thus developed a serious lack of contact between the young player and the contemporary composer and, as a consequence, between the composer and the public. It is from every point of view unfortunate that so few attempts should have been made to remedy the schism. \* \* \* The pianist who goes through the 153 pieces of 'Mikrokosmos' thoroughly will learn eventually to accept many latter-day innovations as a normal part of the musical vocabulary."

We're having a good deal of fuss about strict counterpoint nowadays. I was somewhat surprised to read in a letter by Chopin, the *Elegant, the Romantic*: "My dear Fontana: \* \* \* send without fail Cherubini's *traité*; I think it's *Du Contrepoint*." This, of course, is that Bible of nineteenth century theory, Cherubini's "Treatise of Counterpoint and Fugue." At another place I note: "In the Palais Royale, in the gallery, on the theater side, almost in the middle, is a big shop of *galanterie*—two show windows with various little boxes, ornaments and trifles; shining, elegant and expensive. Ask them if they have one of those tiny ivory hands, for scratching your head; a little hand, usually with bent fingers, white, set on a black rod; I think I saw one there; ask and they will tell you." ("Chopin's Letters," Opienski, edited by Voynich, D. Harmsworth, Ltd., 1932.)

**Church Program by Bartley.**

Nearly a year to the day since the arrival of Irving D. Bartley, F.A.G.O., at Las Vegas, N. M., his choir gave a full-length program at the Las Vegas Methodist Church Sunday evening, Feb. 2. For the prelude Mr. Bartley played the "Piece Heroique" by Franck and between the groups of choir numbers two organ-piano numbers were rendered: "The Swan," Saint-Saens-Hanke, and Schubert's Impromptu in A flat, the organ part being composed recently by Mr. Bartley. Mrs. J. A. Myers presided at the piano and Mr. Bartley at the organ. The junior choir of twenty voices under the direction of Mrs. Nelson Wurgler, wife of the pastor of the church, rendered "The King of Love My Shepherd Is" by Protheroe and assisted the senior choir in "Hark, Hark, My Soul," by Shelley. Other numbers by the senior choir of thirty voices under Mr. Bartley's direction included: "O Be Joyful in the Lord," Garrett; "I Sought the Lord," Stevenson; "I Am Alpha and Omega," Stainer; "O Divine Redeemer," Gounod; "God So Loved the World," Stainer; "The Lord Is Exalted," West, and "Nazareth," Gounod. On Palm Sunday afternoon, April 6, Mr. Bartley's choir will render Dubois' "The Seven Last Words of Christ" at the same church.

**Father of Barrett Spach Dead.**

Dr. Amuel Barrett Spach, father of Barrett Spach, organist and director of the Fourth Presbyterian Church in Chicago, died at his home in the suburb of Kenilworth Feb. 11. Dr. Spach was a prominent Chicago physician for half a century previous to his retirement five years ago. He was 83 years old. Dr. Spach was formerly a faculty member of the University of Illinois College of Physicians and Surgeons. He was a member of the American Medical Association and the Fifty-Year Club of the Illinois State Medical Society. His widow and a daughter, Mrs. Marion De Lary, in addition to the son, survive him.

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- First Methodist Church, Wilkes-Barre, Pennsylvania. . . . . 4-manual
- St. Ann's R. C. Church, Binghamton, New York. . . . . 2-manual
- Church of the Advent, Westbury, Long Island, New York. . . . . 3-manual
- Trinity Methodist Church, Salisbury, Maryland. . . . . 2-manual
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## Brungardt a Graduate into Organ Field from Accounting and Steel

A. O. BRUNGARDT



From reading his occasional contributions to THE DIAPASON one might suppose that A. O. Brungardt, treasurer and general manager of the Estey Organ Corporation, Brattleboro, Vt., was a scientist, most of whose life had been devoted to a study of physics, acoustics, tone and related subjects. But that is only a part of the story. Mr. Brungardt, whose first connection with the organ business was formed less than eight years ago, is a student of banking and of political economy, pursuing his studies in his native Kansas and at the University of Chicago; an expert accountant, and former works manager and director of research for one of the nation's large manufacturers, the Walworth Company. In the course of his duties he was sent by his firm to Europe for an extended industrial study. With this background and an innate love for music he was metamorphosed into an organ builder, and in this field he carries on his work as thoroughly and with the same studious devotion to detail that marked his rise in a business connected with figures and an industry concerned with heavy iron and steel products.

Mr. Brungardt was born at Victoria, Kan., in November, 1894, and attended the local schools and the Fort Hays Teachers' College, where he earned a teacher's life certificate. In January, 1917, he was granted two years' advanced standing at the University of Chicago and was graduated with the class of 1918. Upon graduation he was awarded a fellowship in the department of political economy and continued his graduate work during the years 1918 to 1919. Practically his entire work at the university concerned itself with economics, with emphasis on money and banking. He was led into specializing in money and banking because his family was interested in a bank and as a consequence he not only acquired considerable practical banking experience, but likewise a love for that occupation. Throughout his school career, however, he was interested in music and studied the violin and voice, playing in both band and orchestra at the Fort Hays Teachers' College and at the University of Chicago.

When in the summer of 1919 Mr. Brungardt sought practical business experience before returning to the university in the fall, he found work with a firm of accountants and industrial engineers and before the summer was over his employers had convinced him that he should not go back to the university. He did work for the Canton Plow Works, the George D. Roper Corporation and the Emergency Fleet Corporation during the summer. Early in 1920 he was at the Walworth Company plant at Kewanee, Ill., and by October was in Boston, again doing work for the Walworth Company. All of this was consulting work, for he was employed by Frazer & Torbet, accountants and industrial engineers, of Chicago.

In April, 1921, Mr. Brungardt became permanently connected with the Walworth Company in Boston. He served first as assistant works manager at the South Boston plant and later as works manager. In 1930 the firm sent him to Europe for extended industrial study and as a result he was made director of research for the company, which by that time operated five plants, producing a great variety of iron, steel and brass products. He had a short stretch in Wall street in 1933 and then went to Brattleboro in the capacity of a consultant. In the fall of 1933, when the Estey Organ Corporation was organized to take over the assets of the Estey Organ Company, he became a one-third owner, secretary, treasurer and general manager.

There was a reed organ in the Brungardt home and he sang in the church choir and sometimes pumped the organ, but his closest approach to a pipe organ before going to Brattleboro was the holding of keys for a tuner in the organ loft. Nevertheless he felt very much at home in the organ business from the start because it satisfied a variety of desires and inclinations. Technical problems have absorbed practically his entire spare time for the last seven years; there is the

artistic factor which is not only deeply innate, but acquired from long association with music and other arts; there is research, which has been his hobby for many years; finally, there is the practical problem of managing a business. With all the attention this has required, Mr. Brungardt has found time to act as guest lecturer at Boston University on "Scientific Management" and also as guest lecturer at the University of Buffalo on "Business Administration."

Mrs. Brungardt, who before her marriage was Miss Theresa S. Schmidt, for a number of years was on the staff of the National Recreation Association in New York. She is well known all over Vermont, although Mr. and Mrs. Brungardt relatively are newcomers in the state.

### Death of Joseph W. Hallam.

Joseph W. Hallam, husband of Lily Moline Hallam, the organist and composer, died at his home in Los Angeles, Cal., Jan. 29 at the age of 85 years. He had been ill for some time and it was for the benefit of his health that he and Mrs. Hallam moved to California a few years ago. Mr. Hallam was a prominent attorney in Sioux City, Iowa, and served several terms as prosecuting attorney. Later he moved to Chicago to practice law and he had many friends among the organists of the city. He was a member of the University Church of the Disciples of Christ in Chicago. In 1928 he married Lily Wadhams Moline, a prominent Chicago organist, with a number of compositions for the organ to her credit, and they made their home in Oak Park, where Mrs. Hallam served for twenty years as organist of First Church of Christ, Scientist. Mrs. Hallam has been organist of the Second Church of Christ, Scientist, Long Beach, Cal., since Oct. 1, 1940. In addition to Mrs. Hallam, Mr. Hallam is survived by several children by his first marriage, whose homes are in California.

### Joseph Bonnet Plays in Detroit.

Joseph Bonnet gave a recital Feb. 13 at the Art Institute in Detroit before a capacity audience. Including composers from the serene seventeenth century to contemporary writers, but omitting any of the real modernists, the program stopped just short of being a historical recital. The two outstanding numbers of the evening were the preludes on "Liebster Jesu, wir sind hier" and the Prelude and Fugue in D major of Bach. The fugue was played with quiet dignity and remained great in its simple majesty. There were none of the regrettable acrobatics which tend to convert the organ into a mighty calliope. The best-received number was Bonnet's own "Variations de Concert." Enthusiasm over this was so great that Bonnet was compelled to give two encores.

AUGUST MAEKELBERGHE.

[Music reviewer. *The Detroit Free Press.*]

Haydn's "Creation" was sung at the evensong services in St. Bartholomew's Church, New York City, Feb. 16 and 23 under the direction of Dr. David McK. Williams. Feb. 2 and 9 Parker's "Hora Novissima" was the feature of these services.

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ALFRED M. WILBER



Alfred Marion Wilber, mayor of South Russell, Ohio, a village in Geauga County, has completed thirty years as organist of the Federated Church at Chagrin Falls without missing a service. The congregation has just honored him for this record of service by presenting him with a purse of \$50. He has been mayor of South Russell since Jan. 1, 1940.

Mr. Wilber was born in Russell township Oct. 7, 1880. With the help of his sister, Alice, he learned to play the reed organ when he was 12. A few years later he began playing the organ in the Methodist Church at Bainbridge Center. He taught school in South Russell before entering the Oberlin Conservatory of Music in 1901.

Upon entering Oberlin he was granted a year's credit in ear training and harmony, enabling him to study with Dr. George W. Andrews two years instead of one, which the theory course required. While in Oberlin he wrote compositions for voice, piano, organ and string orchestra which were played at the college recitals, and in his senior year an entire program of his compositions was given.

Oberlin College annually offered a prize of \$25 for the best Oberlin song. Mr. Wilber's song, "The Fairest Dearest," won the award. The song is found in Oberlin College collections. His song "In Ohio" has been used in school concerts in Chagrin Falls, Bratenahl and Geauga County schools. Several of Mr. Wilber's tunes set to words written by Dr. W. W. Staley are published in "The Christian Hymnary."

Mr. Wilber was organist at the Methodist Church of Oberlin in 1902 and of the Baptist Church of the same city from 1903 to 1905, the year he was graduated. He was organist of the Christian Church of Suffolk, Va., from 1905 to 1910 and played several times at the Jamestown Exposition in Norfolk, Va., in 1907. He won the Suffolk position on the recommendation of Horace Alden Miller, who was his classmate in Oberlin and who previously held the Virginia post.

Mayor Wilber has lived for thirty years on the farm where he was born.

("Birthday Cantata"), Bach; Sonata in C minor on the Ninety-fourth Psalm, Reubke; "A Fantasy for the Flutes," Sowerby; Variations on a Noel, Dupré; Ballade for Piano and Orchestra (organ), Fauré.

Mr. Biggs is booked for a number of appearances both in New England and in the West, including the following within the next month:

March 3—Recital for tri-state convention, Lawrence, Kan.

March 5—Recital for Bethany College, Lindsborg, Kan.

March 16—Dedication of new organ, Phillips Exeter Academy, New Hampshire.

March 19—Soloist at young people's concerts of Boston Symphony Orchestra, Wheeler Beckett, conductor, in Handel Concerto.

March 24—Recital at Germanic Museum with members of the Stradivarius Quartet.

April 27—Soloist with Boston Symphony Orchestra in the Beethoven Mass.

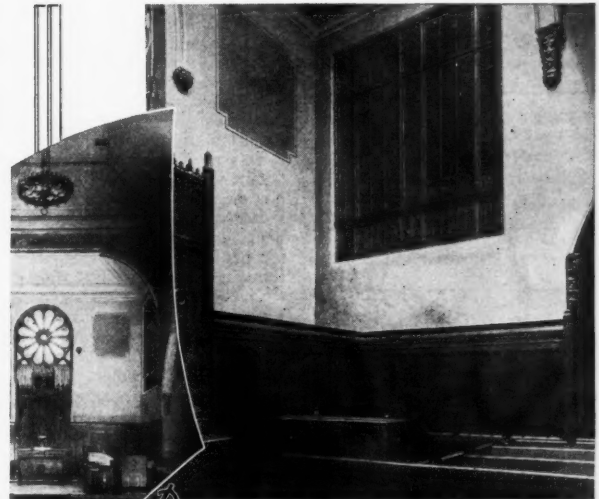
**Death of Francis M. Kip.**

Belated word has been received of the death of Francis M. Kip, a veteran New Jersey organist and member of the American Guild of Organists, who passed away Oct. 30 at Neshanic, N. J., after a long illness. He was 68 years old and had lived in Neshanic since 1902. Mr. Kip was the son of the Rev. Francis M. Kip, a minister of the Dutch Reformed Church, and a grandson of the Rev. Francis M. Kip, D.D., who served the Reformed Church at Fishkill, N. Y., for thirty-five years. Mr. Kip studied at Pennington Seminary and was graduated from Princeton University in 1896. For fifteen years he was organist of the Harlingen, N. Y., Reformed Church and for seventeen years was at the Reformed Church of Neshanic. A Hillgreen-Lane organ was installed under his supervision in the Neshanic church. Mr. Kip married Alice Van Fleet in 1924 and she and a daughter, Miss Ruth E. Kip, and a brother, Isaac L. Kip, survive him.

**E. P. BIGGS GIVES PREMIERE  
OF GRANDJANY CONCERTO**

The first performance in this country of a new organ concerto by Marcel Grandjany was given at the Germanic Museum of Harvard University Feb. 24 by E. Power Biggs. The work is dedicated to Mrs. Elizabeth Sprague Coolidge. The unusual program also contained several ensemble numbers for harp and organ in which Mr. Grandjany and Mr. Biggs were the performers, with the Fiedler Sinfonietta, using the organ designed by G. Donald Harrison. The latter numbers were first played at the Coolidge festival at the Library of Congress last spring.

In a recital at the Harvard Memorial Church in Cambridge Jan. 14 Mr. Biggs had the assistance of Colette Lionne (Mrs. Biggs) at the piano in the following program: "Sheep May Safely Graze"



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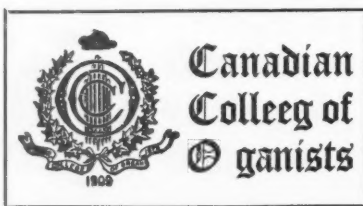
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**Montreal Center.**

A meeting of the Montreal Center was held in the hall of St. James' United Church, Montreal, Jan. 9. The speaker on this occasion was John J. Weatherseed, F.R.C.O., organist and choirmaster of St. George's Parish Church (Anglican) and lecturer in musical history at the McGill University Conservatory of Music. Mr. Weatherseed's subject was "Hymn-tunes," with which he dealt historically and aesthetically. Starting with a hypothetical savage giving vent to his emotional nature in short musical phrases analogous to those of his great-great-grandchildren "millions removed," the lecturer made a skillful and entertaining excursion through musical history, with side trips here and there. The audience was carried from primitive times to the Greek, Roman and Byzantine periods. Ambrose, Gregory, Charlemagne and other misty figures of the past flitted by as specimens of plainsong were rendered and the possible and probable links with antiquity were indicated with ingenuity and whimsicality. Dr. Arthur Egerton, chairman of the center, presided, introducing the speaker, and adroitly directing the discussion which followed.

GEORGE M. BREWER, Vice-Chairman.

**Kitchener, Ont., Center.**

A fine program of organ and piano music was presented Jan. 27 at the Church of the Holy Saviour, Waterloo, Ont., under the auspices of the Kitchener Center. Dr. Allen Webb at the organ and Clifford Clary at the piano played the following numbers: Organ, Prelude and Fugue in C minor, Sarabande from Sixth Violoncello Suite and Badinerie from the Suite in B minor, Bach; piano, Sonata in C major, Mozart, and "Scenes from Childhood," Schumann; organ and piano, "Four Courtly Dances," Bach; "Sheep May Safely Graze," Bach; Suite from "Water Music," Handel, and Adagio, "Moonlight Sonata," Beethoven; piano, Impromptu in A flat, Schubert; "The Wind on the Plain," Debussy, and "The Maiden with Flaxen Hair," Debussy; organ, Chorales, "My Soul, Direct Thy Thoughts" and "Jesu, Joy of Man's Desiring," and Fugue on the Chorale "We All Believe in One God," Bach.

Both players displayed very able musicianship and taste in the rendition of this interesting program, and the ensemble numbers for the organ and piano were particularly effective.

EDGAR V. MERKEL, Secretary.

**Brantford Center.**

The February meeting of the Brantford Center, held Feb. 1 in the Brant Avenue United Church, took the form of a lecture-recital in which three organists—A. G. Merriman, Grace Church; G. A. Smale, Zion Church, and Harold D. Jerome, Colborne Street Church—participated. Dr. Henri K. Jordan, vice-chairman of the center, presided and Mr.

Smale explained the purpose of the meeting and outlined the subject, which was "Church Voluntaries."

Mr. Merriman presented suitable preludes for a service, these being from the works of Bach, Karg-Elert, Mendelssohn and Brahms, after which Mr. Smale illustrated offertories from the works of Charles Woods, Rheinberger, West and Stewart. He stated that it was difficult to obtain offertories of good standard music, complete in form, which could be played with little practice. He declared it was most important that the offertory "fit in with the nature of the service and not create a foreign atmosphere."

Harold D. Jerome led an interesting discussion on postludes and illustrated his points. He said that as a rule little thought was devoted to the postlude by a large percentage of organists, but insisted that the postlude should be "of good music, fit for the purpose and worthily played." Toccatas and fugues with "jiggy" themes were not recommended, and the postludes should not be extemporized unless the organist was exceptionally gifted. Mr. Jerome concluded by playing a suitable postlude.

An informative discussion took place at the conclusion of each portion of the program, after which members of the center briefly reviewed music recommended by the lecturers. Following the program members were hospitably entertained at the home of Dr. Jordan.

**St. Catharines, Ont., Center.**

The monthly meeting of the St. Catharines Center was held Jan. 20 in the St. Paul Street United Church. G. P. Gilmour, professor of church history at McMaster University, Hamilton, gave a very interesting and enlightening talk, mainly historical, on the development of hymns and hymn-tunes. He was assisted by Allan MacLean, who presided at the piano and played examples of hymn-tunes in their original and present forms as illustrations to Professor Gilmour's lecture.

MURRAY SMITH, Secretary.

**London, Ont., Center.**

The annual dinner of the London, Ont., Center was held at the Grange tea-rooms Jan. 23. Mrs. J. Orth and Mrs. H. Shaw were in charge of dinner arrangements and Dr. F. T. Egner planned entertaining games. Good reports were read by the secretary and the treasurer. T. C. Chattoe then introduced the slate of officers for 1941, which was duly approved, as follows: Honorary chairman, T. C. Chattoe, Mus.B., A.C.C.O.; chairman, Theodore Gray; vice-chairman, George G. Lethbridge; treasurer, Mrs. H. Shaw; secretary, A. E. Harris, A.T. C.M.; additional members of executive, George Garbutt and Martin Boundy.

The February meeting of the center was held Feb. 12 at 10:30 a. m. The members gathered in the parlors of Heintzman & Co., where the business meeting was held. Plans were tentatively made for a program by members early in March, to consist of organ groups, vocal solos, piano and organ, violin and piano numbers. Following the business the members had the pleasure of hearing organ records played on a combination

radio and phonograph, including: Toccata and Fugue in D minor, Bach; a transcription of a chorus from the "St. Matthew Passion," "Rejoice Now, Ye Christians," etc. The meeting concluded with a luncheon at Wong's cafe.

A. E. HARRIS, Secretary.

**NEW WORKS TO BE PLAYED IN TWO RECITALS BY PURVIS**

Two interesting recitals have been arranged by Richard Purvis for his candle-light musicales at St. James' Church in Philadelphia March 22 and 29. The recitals are to be in the afternoon. The March 22 program will feature the Mozart Sonata in C major for two violins, 'cello and organ in what is believed to be the first performance of this work in Philadelphia. At this recital Mr. Purvis will play from manuscript a new work by Frances McCollin, the well-known Philadelphia composer. It is a chorale prelude, "All Glory, Laud and Honor."

The March 29 recital features the Karg-Elert "Fugue, Kanzone and Epilogue" for choir of boys' voices, solo violin and organ. Mr. Purvis will direct the St. James' boy choir, of which he is choirmaster. The violinist will be Marguerite Kuhne, who recently appeared as soloist with the Philadelphia Symphony Orchestra and who in February appeared with leading orchestras on the west coast, including the Los Angeles Philharmonic. Mr. Purvis will be at the organ. Mr. Purvis will play another composition from manuscript at this recital. It is the Toccata by Harry Banks, organist at Girard College. Other program numbers include: "Piece Heroique," Franck; Chorale Preludes, "A Rose Bursts into Bloom," Brahms, and "If Thou but Suffer God to Guide Thee," Bach; Canon in B minor, Schumann; Introduction and Fugue on the Chorale "Ad Nos ad Salutarem," Liszt; "Sportive Fauns," d'Antalfy; "Meditation a Sainte Clotilde," James; "The Tumult in the Praetorium," de Maleingreau, and "Ronde Francaise," Boellmann.

**HYMNAL REVISION**

The Hymnal Commission of the Episcopal Church invites composition of new tunes for the following hymns, numbered as in the Report recently adopted by General Convention. In accordance with the strict rule of the Commission, all tunes submitted must reach the Tunes Committee anonymously. The name and address of the composer should be sent in a sealed envelope with the manuscript, to the address below, before June 1, 1941.

- 69. It Is Finished! Christ Hath Known.
- 93. O Who Shall Roll Away the Stone.
- 99. I Heard Two Soldiers Talking.
- 145. Not Alone for Mighty Empire.
- 190. Come, Risen Lord, and Deign to Be Our Guest.
- 211. Lord, Who at Cana's Wedding Feast.
- 234. God Who Made the Earth.
- 246. Christ Is the World's True Light.
- 251. In Christ There Is No East or West.
- 261. All Labor Gained New Dignity.
- 267. Almighty Father, Who Dost Give.
- 270. And Have the Bright Immensities.
- 329. Give Peace, O God, the Nations Cry.
- 421. Lord God of Hosts, Whose Mighty Hand.
- 435. Most High, Omnipotent, Good Lord.
- 541. The Great Creator of the Worlds.

The full text of any or all of the above will be mailed on application to the Reverend Winfred Douglas, 2588 Dexter Street, Denver, Colorado.

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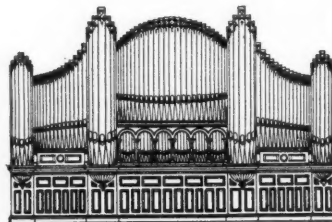
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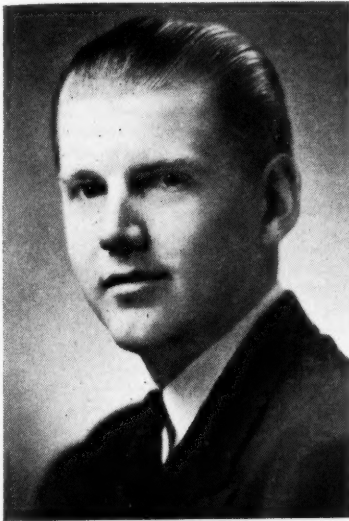
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**W. BROWNELL MARTIN**



W. BROWNELL MARTIN, chief organist of the First Congregational Church of Los Angeles, Cal., has occupied his present post for three years, having gone to California from a position as organist of the First Presbyterian Church of Trenton, N. J. He holds a master of music degree from Westminster Choir College. His organ work has been with Carl Weinrich and he has studied composition with David Hugh Jones and Roy Harris.

Mr. Martin, at the age of 24, is building a reputation as a concert and church organist. His playing is characterized by vital interpretation, clear touch and interesting registration. His monthly recitals command increasing attention in southern California. The following program played Feb. 9 is typical of Mr. Martin's program building: Toccata in C major, Prelude in flat minor, from "The Well-Tempered Clavier," arranged for organ and harp by Mr. Martin, and Vivace from Trio-Sonata in C minor, Bach; "Episode," Copland; Third Symphonic Meditation from "The Ascension," Messiaen; Prelude to First Act of "La Traviata," Verdi; "Rustic Song," from "Hours in Burgundy," Jacob; Allegro from Sixth Symphony, Widor; Introduction and Allegro for harp, with string, flute and clarinet, Ravel, the accompaniment arranged for the organ by Mr. Martin. Carmel Ling, harpist, assisted Mr. Martin.

**PITTSBURGH ORGANIST ENDS THIRTY-THREE YEARS' SERVICE**

After serving for thirty-three years as organist and choir director at Bethlehem Lutheran Church, Pittsburgh, Paul F. Beiswenger has retired because of ill health and has turned over his position to Charles Gartner of Brentwood, Pittsburgh.

Mr. Beiswenger was 15 years old when he took up his duties at the church in May, 1908. During the world war he enlisted in the medical corps of the United States Army at Washington and later was transferred to the gas defense division of the chemical warfare service in New York. Frequently he served as accompanist at the services for soldiers and sailors at the St. Nicholas Club in the Dutch Reformed Church, formerly the church home of Theodore Roosevelt, on Fifth avenue.

At an early age Mr. Beiswenger began study of piano and organ with Catherine Schadle McClosky of Pittsburgh, later he was a piano pupil of William Wentzell and at the time of his enlistment was a pupil of William H. Oetting at the Pittsburgh Musical Institute. Mr. Beiswenger was absent only a few times during his thirty-three years as organist. His congregation is a bi-lingual one and therefore every Sunday he played a full liturgical service in both German and English.

Mr. Beiswenger is a member of the Western Pennsylvania Chapter of the A.G.O., having served two years as secretary and one year as sub-dean.

On Sunday morning, Feb. 2, after the morning service the pastor of Bethlehem Church, the Rev. Fred O. Schuh, paid the retiring organist a fine tribute and the congregation presented him with a lounge chair, a lamp and a silk house-jacket.

**ANNUAL ORGAN RECITAL BY MUSICIANS' CLUB OF WOMEN**

The Musicians' Club of Women of Chicago makes a feature once a year of an organ program. This year the performance took place at the Fourth Presbyterian Church on the afternoon of Feb. 17 and the cold weather did not prevent a large assemblage from coming out to enjoy the treat that had been prepared. After a group of selections beautifully sung by the Lyric Ensemble of fourteen feminine voices, directed by Helen Lefelt, with Ruth Broughton at the organ, Elsa Chandler, piano accompanist, and Almada Biery Jones, violinist, features being Foote's "Into the Silent Land" and Liszt's "Psalm 137," Miss Alice R. Deal gave a clean-cut and capable interpretation of the Bach Passacaglia, Prelude, Clerambault-Guilman, and "Marche Religieuse," Guilman. A vocal ensemble of six mixed voices, with Emory L. Gallup at the organ, interspersed the organ groups with excerpts from Hadley's "The New Earth" and Franck's "Beatus" and Miss Helen Benner sang three selections, accompanied by Mr. Gallup. The final organ group was played by Miss Ruth Broughton, who displayed style and familiarity with the resources of the organ in these numbers: Elegy ("Triptyque"), Vierne; Toccata, Gigout; "Prayer," Jongen, and "Exultemus" (Psalm 81), Whitlock.

**Notables at St. Olaf Choir Concert.**  
Their royal highnesses, Crown Prince Olaf and Crown Princess Martha of Norway, led the roll of distinguished guests attending the concert of the St. Olaf Lutheran College Choir in Washington, D. C., Jan. 30, with Dr. F. Melius Christiansen, its founder, directing. Other notables present in the throng that taxed Constitution Hall's seating capacity of 4,000, the President's birthday ball notwithstanding, were the minister of Norway and Mme. Wilhelm Munthe de Morgenstjerne, the minister of Sweden and Mme. Boström, four United States senators and seven congressmen. Of the fifty choirs attending, the admission for many was either entirely or partly paid by their churches.



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**Programs of Organ Recitals—Continued**

**Homer C. Humphrey, Boston, Mass.**—Mr. Humphrey of the faculty of the New England Conservatory of Music gave a recital in Jordan Hall at the conservatory Feb. 12, playing the following works: Fantasia on "Komm, Heiliger Geist, Herre Gott!," Bach; "Benedictus," Reger; "Regina Coeli," Everett Titcomb; "Poeme Techeque," Bonnet; Toccata, Andante and Finale (MS.—first time in Boston), Quincy Porter; Prelude in E flat minor, d'Indy; Scherzando, Op. 29, Pierre; Rhapsodie 1, on a Breton Theme, Saint-Saens; Adagio, Symphony 6, Widor; Finale, Symphony 2, Vierne.

**W. William Wagner, Huntingdon, Pa.**—Mr. Wagner will play the following programs in vesper services at Juniata College in March:

March 9—Group of Orchestral Transcriptions; Prelude to "Lohengrin," Wagner; "Angelus," from "Scenes Pittoresques," Massenet; Tone Poem, "Finlandia," Sibelius.

March 23—Group of Lenten selections: "Gethsemane," Malling; Lenten Suite, Garth Edmundson; "Good Friday Spell," Vrethblad; "March to Calvary," from "The Redemption," Gounod.

**Adolph Steuterman, F.A.G.O., Memphis, Tenn.**—At his Sunday afternoon recital in Calvary Episcopal Church Feb. 9 Mr. Steuterman had one of the largest congregations that have been drawn to these performances. He played the following selections on the four-manual Aeolian-Skinner organ: "Carillon de Westminster," Vierne; Chorale Prelude, "O Sacred Head," Bach; "Noel," d'Aquin; "Valse Triste," Sibelius; "The Vintage Season," from "Burgundy Sketches" (request), Jacob; Six "Bible Poems," Weinberger; "The Flight of the Bumble-bee," Rimsky-Korsakoff; "Ave Maria" (request), Schubert; Introduction and Finale from "The Ninety-fourth Psalm" (request), Reubke.

**Phyllis Christie, University, La.**—Miss Christie played the following program entirely from memory at her senior recital at Louisiana State University Jan. 30: Introduction and Allegro, Concerto 2, Handel; Largo, Sonata 5, Bach; Fugue in G major, Bach; Tempo Moderato, Sonata No. 4, Op. 98, Rheinberger; Finale (Allegro vivace), Seventh Symphony, Widor; "Twilight at Piesole," Bingham; "The Little Red Lark," Clokey; Chorale Improvisation on "In dulci Jubilo," Karg-Elert.

**Theodore Beach, New York City**—Mr. Beach, organist of St. Andrew's Episcopal Church, gave a recital Feb. 2 at the Home for Old Men and Aged Couples. His program consisted of the following selections: "The Rosary" and "A Shepherd's Tale," Nevin; Canzonetta, Vodorinski; "Romance," Rubinstein; Variations on Bortniansky's "Cherubim Song," Freyer; Andante Cantabile from Symphony 5, Tschalkowsky; Cantilene, Salome; Finale from Sonata 1, Mendelssohn.

**Dorothy Bitterman Atlee, Baltimore, Md.**—In a recital at the Church of the Epiphany Feb. 18 Mrs. Atlee presented a program consisting of the following numbers: Allegro non Troppo (Seventh Sonata), Rheinberger; "Clair de Lune," Karg-Elert; "My Heart Is Filled with Longing," Bach; Cantabile, Franck; Intermezzo, Callaerts; Trumpet Tune and Air, Purcell; Adagio (Third Symphony), Saint-Saens; "Suite Gothique," Boellmann.

**Charles F. Boehm, Glendale, Long Island, N. Y.**—Mr. Boehm, organist and choirmaster of Emanuel Lutheran Church, Corona, Long Island, gave a recital at that church Feb. 19. The program consisted of the following compositions: Pre-

lude in D major, Bach; Andante, Stamitz; "Song of the Basket Weaver," Russell; Chorale Preludes, "How Brightly Shines the Morning Star," "A Lamb Goes Uncomplaining Forth" and "O Sacred Head," Georg Schumann; "The Soul of the Lake," Karg-Elert; "A Cheerful Fire," "Wind in the Chimney," "Grandfather's Wooden Leg" and "The Kettle Boils," from "Fire-side Fancies," Clokey; "Now Thank We All Our God," Bach; Barcarolle, Offenbach; Toccata on "Ave Maris Stella," Dupré.

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

March 9—"Marche Religieuse," Guilmant; Caprice, Guilmant; "Les Preludes," Liszt; "Sposalizio," Liszt; "Liebestraum," Liszt; Hungarian Fantasia (piano and organ), Bella Goldman Hatfield, pianist), Liszt.

March 16—"Psalm 19," Marcello; Gavotte, Rameau; Prelude, Clerambault; "Ave Maria," Arkadelt; Gavotte, Martini; Chorale, Andriessen; "Invocation," Mailly; "Chant de Mai," Jongen; "Cortege and Litanie," Dupré; Berceuse and "Spinning Song," from "Suite Bretonne," Dupré; "Carillon," Dupré.

March 23—Wagner program: Prelude and Good Friday Music, "Parsifal"; "Forest Murmurs," "Siegfried"; Prelude and "Liebestod," "Tristan and Isolde"; Magic Fire Music and "Ride of the Valkyries," "Die Walküre."

**F. Arthur Henkel, Nashville, Tenn.**—Mr. Henkel's fifth recital of the season at Christ Church, given on the afternoon of Feb. 16, was marked by the playing of these selections: Chorale in A minor, Franck; "Mystic Hour," Bossi; Concert Scherzo, Mansfield; Chorale Prelude, "My Inmost Heart Doth Yearn," Brahms; Serenade ("Arcadian Idylle"), Lemare; Pastorale and Intermezzo, Whitlock; "Song of the Basket Weaver," Russell; Allegro Cantabile and Toccata, Fifth Symphony, Widor.

**Harold F. Arndt, A.A.G.O., Allentown, Pa.**—The following numbers were played by Mr. Arndt, director of music of Grace Reformed Church, in short recitals in February:

Feb. 2—Andante Cantabile, Tschalkowsky; Fanfare in D major, Lemmens.

Feb. 9—Concerto in G minor, Camidge-Noble.

Feb. 16—Andantino Cantabile, Renzi; Chorale Improvisation on "Jesus, Still Lead On," Karg-Elert.

Feb. 23—Concerto in F major (Allegro Moderato and Andante Maestoso), Handel.

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

Feb. 2—Prelude and Fugue in C minor, C. V. Stanford; Etude, H. B. Jepson.

Feb. 9—Variations on "St. Luke," E. H. Thorne.

Feb. 16—"Water Music," Handel.

Feb. 23—Prelude and Fugue in G major (Military), Bach.

**Royal A. Brown, San Diego, Cal.**—Mr. Brown, official organist of the Spreckels Organ Pavilion in Balboa Park, played the following programs for two of his February recitals:

Feb. 13—"Solemn Processional," Royal A. Brown; Second Sonata, Op. 41, Rene L. Becker; Aria, Bach; "By the Brook," de Boisdeffre; G minor Prelude, Rachmaninoff; "The Nightingale's Farewell," Tschalkowsky; "Madrilena," Wachs;

"Bonnie Sweet Bessie," J. L. Gilbert; "Danse Macabre," Saint-Saens; Two Selections from the Incidental Music to the Music Drama "Montezuma," Humphrey John Stewart.

Feb. 12—"Grand Choeur Dialogue," Gillette; Aria and Minuet from "Dardanus," Rameau; Chorale Prelude on the Doxology, Truette; Madrigal in the Irish Style, Stewart; "Calm as the Night," Bohm; Prelude and Fugue in G major, Bach; Overture, "The Calif of Bagdad," Boieldieu; "Where My Caravan Has Rested," Lohr; Characteristic Dance, "Smarttold," Grieg; "Ancient Phoenician Procession," Stoughton; "The Desert Song," Romberg.

**C. Gordon Wedertz, Chicago**—Mr. Wedertz's programs for the La Grange Legion Sunday Evening Club at recent meetings have included the following:

Feb. 9—Adagio, Rogers; "Bells through the Trees," Edmundson; "Suite in Miniature," DeLamarter; "Grand Choeur," Hollins.

Feb. 16—Solemn Prelude, Noble; "Sonata Tripartite," Gordon B. Nevin; Processional March from "Queen of Sheba," Gounod.



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**New Publications for Organ**

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"Night Song" and "Retrospection," two pieces for the organ, by Robert Elmore; "Waldenwoods," by R. Deane Shure; published by J. Fischer & Bro., New York.

The two Elmore numbers are music of much melodic charm, couched in a simple idiom, sure to be effective on any instrument, however large or small. This composer is one of the rare fraternity that knows how to write profoundly and expertly without becoming obviously pedantic. In his management and development of musical material he is certainly out of the ordinary. These two pieces are to be recommended for service or concert use.

The Shure piece is another one of those poetical, atmospheric sketches for which the Washington composer is known. The significance of the work, its poetic basis, as explained by the creator in a front-page footnote, is: "A rich experience is the Galilean service held each year during the Choir School Assembly at Lake Waldenwoods, Mich. Choirmasters row out on the lake in three divisions, singing the great religious folk music of the church. When they have reached their stations at three extreme points, they sing antiphonally, then row to the center of the lake, where a Galilean sermon is preached. After the sermon all row ashore, singing and timing their arrival so they disembark at dusk." This scenario is well worked out in tonal form, in music that has considerable eloquence and attractiveness. It is only moderately difficult.

*Canzone, Robert Leech Bedell; "Sabbath Eve," Rolfe-Bedell; published by Harold Flammer, Inc., New York.*

The original by Bedell is a short, simple melodic essay of charm and piquant harmonic vesture. It will make an ideal service prelude. The other title, originally a piano piece, is a transcription for the organ by an expert in that field. The music is slight in texture and of no particular importance or individuality, but the arranger has succeeded in turning it into a valuable and practical number where simplicity of presentation and statement are items for consideration.

*Fifteen Voluntaries and Fugues for the Organ, composed by Thomas Roseingrave (1690-1766); edited by A. V. Butcher; published in the Hinrichsen Edition, London, England.*

From war-torn England comes this newly-issued and valuable contribution to organ literature. For the first time since the composer's lifetime musicians can have first-hand knowledge and contact with the actual creations of one of Handel's most revolutionary and individual colleagues. In connection with Roseingrave's appointment as organist of the new Church of St. George in Hanover Square in 1725, Burney, the historian, says:

"He treated the subjects [in his test extemporization] given with such science and dexterity, inverting the order of notes, augmenting and diminishing their value, introducing counter-subjects and turning the themes to so many ingenious purposes, that the judges were unanimous in declaring him the victorious candidate."

Great as is the historical value and interest of his album, the inherent virtue of the music itself is even of greater moment. Much of genuine beauty is to be found in these pages, and first-hand contact with a real musical personality. The editing, according to a statement by the fine musician serving in that capacity, included a certain amount of "filling-in" here and there, where necessary. But this has been so expertly done as to defy detection. Altogether this is a remarkable

**NEW FACTORY OF KILGEN ORGAN COMPANY IN ST. LOUIS**



THE KILGEN ORGAN COMPANY of St. Louis has purchased a large two-story modern daylight factory building at 4443 Cook avenue, St. Louis. The building is equipped with an elevator, a sprinkler system and oil heat, and is well lighted. It is situated in the western part of St. Louis across from that city's leading technical school, the David Ranken School.

The company has moved its headquarters and executive offices to the new building and several organs are under construction.

Eugene R. Kilgen, president of the corporation, announces that the Kilgen

Company has made several improvements in its organs in recent months. These improvements are inventions of Max Hess, chief engineer of the company, who already has to his credit several important inventions.

St. John the Baptist Catholic Church, St. Louis, recently received a two-manual Kilgen organ. The church, which seats approximately 500, is well known for its music, under the direction of Paul Windmueller, the organist. Mr. Windmueller plans to give a series of recitals.

The Kilgen Organ Company also has installed a two-manual organ in St. Paul's Lutheran Church, Aleman, Tex.

able publication, unique if released under what we longingly call "normal times"; certainly out of the ordinary when we realize that this firm is a combination British-German association that has maintained its artistic activities throughout the dreadful mess abroad. Many more organs lately of importance have been issued widely by this company and are in the hands of this reviewer for consideration during the coming months.

*Four Bach Transcriptions for Organ, by Harvey Gaul; published by J. Fischer & Bro., New York.*

The quartet of pieces as laid out by Dr. Gaul are, in order:

Christmas Chorale Prelude (from Christmas Oratorio).

"Sheep May Safely Grace" (aria from a "Birthday Cantata").

"In dulci Jubilo" (chorale prelude).

"The Mystical Adoration" (prelude on "Jesu, meine Freude").

Numbers 1 and 3, at least, have been gathered from different sources in Bach's works and combined regardless of chronology or original form. The results have been surprisingly effective and on the positive side. The second piece was originally a recitative and aria for soprano—one of the loveliest melodies of Bach; it is an entrancing piece of music as reworked by this American innovator. The final number has been extended and expertly bolstered up also. What were the sources of these pieces is of secondary importance. Of more moment is the fact that in this volume we are tendered some little-known Bach laid out in practical and very effective style for the instruments of today.

*Pastorale, for Organ, by Eric H. Thiman; published by Hinrichsen Edition, London, England.*

This tried and proven British composer in this brief melodic sketch presents us with a poetic meditation based on or instigated by the first few lines of the Twenty-third Psalm. He has written simple music, but music most competently designed and worked out, aptly conceived and achieved in beauty and sincerity. It is ideal music for the church.

**Hammond Presented to Warm Springs.**

As a birthday tribute to President Roosevelt and in connection with the nationwide drive against infantile paralysis the Hammond Instrument Company, acting for an anonymous donor, has presented an electronic organ to the

Georgia Warm Springs Foundation, the sanitarium for infantile paralysis victims established by the President. Mrs. Roosevelt visited the New York Hammond studios and selected a model D. George L. Hamrick, staff organist of station WBS, made a trip to Warm Springs to play a dedicatory program Jan. 30.

**New York Junior Choir Contest.**

Under the auspices of the New York State Federation of Music Clubs a junior choir contest was held Jan. 18 in the Middle Collegiate Church, where Herbert Sammond is organist and choir director. Mr. Sammond not only offered his church to the federation, but entered his choir in the two-part section of the contest and won a cup. Another award was made to the First Methodist choir of Flushing, Miss Elizabeth Anderson, director. This is the second time this group has won a cup in the unison section. A third cup was given to the choristers of St. Mary's-in-the-Garden, Miss Grace Leeds Darnell, director. This is the fourth cup this choir has won. Two of them remain permanently in their possession. The contest number for the unison section was "With Verdure Clad" ("Creation"), Haydn, and that for the two-part section "Thy Word Is a Lantern unto My Feet," Richardson.

**Easter Music**

by

**JOSEPH W. CLOKEY**

**ADORAMUS TE**

Text by **LORRAINE HUNTINGTON MILLER**

Though simple in technical requirements and within the range of the average choir, this cantata is a work of unusual freshness and charm, with fine contrasts between vigorous choruses and melodies of sustained appeal. Distinguished by an interesting use of modal harmony. Various episodes for a cappella singing are skillfully interspersed with accompanied effects that are both lovely and stirring. Arr. for mixed voices, with solos for all four voices. Piano-vocal score, \$1.25; chorus parts only, \$0.30.

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The text of this cantata, by a distinguished American poet, expresses the spiritual meaning of the Easter Festival in terms of joyous triumph over darkness. Though written several years ago, the music is considered among Mr. Clokey's finest achievements. It should be on the "discovery" list of every discriminating director. Arr. for mixed voices with antiphonal chorus of treble voices, with solos for all four voices. Piano-vocal score, \$0.75; special organ accompaniment, \$1.00.

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 Vice-Presidents—William C. Covert, D. D., William W. Reid, Paul C. Warren, D. D.  
 Corresponding Secretary—Stephen Ayers, S. T. M., Box 423, Manhasset, N. Y.  
 Recording Secretary and Chairman Executive Committee—The Rev. Deane Edwards, 297 Fourth avenue, New York.  
 Librarian—William W. Rockwell, D. Th., New York.  
 Treasurer—Miss Edith Holden, Rock Ridge, Greenwich, Conn.  
 Chairman Hymn Festival Committee—Reginald L. McAll, 2268 Sedgwick avenue, New York.

The Hymn Society again held its annual meeting in the hymnological room of the Union Theological Seminary Library, New York City, Jan. 27. This room houses jointly the working hymnic libraries of the seminary and the society. It is a fascinating place both for the ordinary hymn-lover and for the advanced student of hymnody and its treasures will amply repay an unhurried visit by all ministers and organists.

At the meeting many activities of the year were indicated through various reports. Dr. Rockwell mentioned the arrival of long-expected books from England for the library. Miss Ruth E. Messenger, the archivist, produced the first bound volume of source materials, collated by Dr. Benjamin S. Winchester, containing accounts by living authors and composers as to the origin of the hymns and tunes they have produced. With the passing years this collection will become increasingly valuable. Mention was made of the more important hymn festivals during the year. Death had claimed two valued members of the society, Dr. Benjamin Copeland and the Rev. Jeremiah F. Ohi, D.D.

Interesting correspondence received by Miss Emily Perkins was read. It included letters from members in England. Word had come from Miss Rowland, of Eastbourne, who wrote the society's prize hymn for airmen, "God of the Shining Hosts That Range on High," that this hymn was now widely used in England. Miss Rendle, who composed one of the prize tunes for this hymn and also lives in Eastbourne, was obliged to remain in that exposed city, but Miss Rowland had been able to move inland. Frederick J. Gillman and the Rev. Thomas Tiplady had sent interesting news. The latter described a fire started by a bomb in the roof of his church in London during an evening service, which was put out by the fire wardens without interrupting the sermon!

This proved to be the last report from Miss Perkins as corresponding secretary. Her resignation was revealed when Mrs. W. R. Buchanan brought forward the nominations for the current year, and it was received with deep regret. She will continue to share actively in guiding the program of the society.

In addition to the names appearing at the top of this page the following were elected: Archivist, Miss Ruth Messenger; assistant corresponding secretary, Joseph H. Robinson, B.D.; and as members of the executive committee Professor Lowell P. Beveridge, Miss Grace Leeds Darnell, F.A.G.O., Mrs. Lavina H. Date, Mrs. William Neidlinger, Dr. T. Tertius Noble, Miss Emily S. Perkins, Carl F. Price and the Rev. Philip S. Watters, the retiring president.

Mr. Watters then welcomed his successor, the Rev. Henry Wilder Foote, S. T.D., of Belmont, Mass., who gave an account of the Boston chapter of the society and assured us of his purpose to continue the splendid record made by Mr. Watters. This was followed by a special vote of thanks to all the retiring officers for their service during 1940. Finally, the entire executive committee and the officers were formally voted as constituting the directors of the corporation.

We then adjourned to the Auburn room of the refectory for a festive dinner, at which Miss Mildred J. Keeffe of the Boston chapter, L. C. White of Hampton Institute and others were introduced. Fitting tributes were paid to Miss Perkins, particularly for her unique

service to the society as its first and only corresponding secretary, by Carl F. Price, the first president of the society, and John Barnes Pratt, long its treasurer. In responding, Miss Perkins extolled the choice fellowship among the members and emphasized the importance of the hymn in Christian worship today. She was happy to feel that the society was now so firmly established.

The last event of the evening was the recital of Negro spirituals in James Memorial Chapel by the Hampton Institute Quartet, with a stimulating address by Harry T. Burleigh. This was an official public meeting of the American Guild of Organists in cooperation with the society. By way of contrast, some recordings made by Norman L. Chalfin of primitive Negro religious music at Beaufort, S. C., for the Jane Belo Foundation were played by him. In spite of the bitter weather more than 300 people attended this recital.

Our new president, Dr. Foote, is well known as pastor, hymnal editor, theological professor and author, his most recent work being "Three Centuries of American Hymnody." His pamphlet "An Account of the Bay Psalm Book" has just been published as the seventh paper of the society. Mr. Reid has long been connected with the Methodist Board of Foreign Missions. He directed the publicity of the society.

Miss Darnell, who was associated with the late Miss Vosseller and is known as an authority on children's choirs; Mrs. Neidlinger and Professor Beveridge of Columbia University need no introduction to DIAPASON readers.

Two other changes may be mentioned. The Rev. Stephen Ayers has taken up the duties of corresponding secretary. Minister of the new Congregational Church of Manhasset, L. I., he brings to his task fine qualities of scholarship and knowledge of our work. On Feb. 11 the executive committee elected the Rev. Deane Edwards as its chairman, succeeding Reginald L. McAll, who had served for several years. Mr. Edwards is secretary of the committee on worship of the Federal Council of Churches. He has conducted numerous worship seminars and forums throughout the country and his wide knowledge of the theory and practice of worship in the Protestant churches of America and his acquaintance with church leaders will make him exceedingly valuable to the society as it enters its twentieth year of activity. Mr. McAll remains as a member of the committee and will act as an executive secretary, while continuing to advise and plan with those who are preparing to hold hymn festivals.

We hope that many organists and also ministers will avail themselves of the services of the society through its officers. Helpful information given us by many friends will appear in these columns on matters that concern hymnody and congregational singing. R.L.M.

**GRAND RAPIDS BACH FESTIVAL  
 DRAWS MANY; MAKES PROFIT**

The second annual Bach festival of the chancel choir of the Park Congregational Church, Grand Rapids, Mich., was held Jan. 19 and 20 and 3,000 people attended the performances in the two days. The festival is establishing itself as one of the major musical events of the season in Grand Rapids. It is always given between Jan. 10 and 20, which marks the anniversary of C. Harold Einecke, founder and director of this choir. Besides the 100 donor members in the Bach Foundation whose names are printed on the program there were nearly 300 associate members in the foundation. It is noteworthy that again, as last year, the festival not only paid all expenses, but showed a small profit.

The choir and Dr. Einecke journeyed to Chicago Feb. 16 and gave two concerts, one an N.B.C. network broadcast and the other a program at the Sunday afternoon vespers in Rockefeller Chapel, University of Chicago. The following program was sung there: "Sing We Now with One Accord," Praetorius; "Ave Verum Corpus," Byrd; "O Sing unto the Lord," Hassler; "O Praise the Lord of Heaven," Arensky; "Come, Sweet Death," Bach; "Matthew, Mark, Luke and John," Holst; "Crucifixus," Lotti; "An Angel Said to Mary," Makarov; "Prayer," Kountz; Motet, Op. 29, No. 2 (Psalm 51), Brahms.

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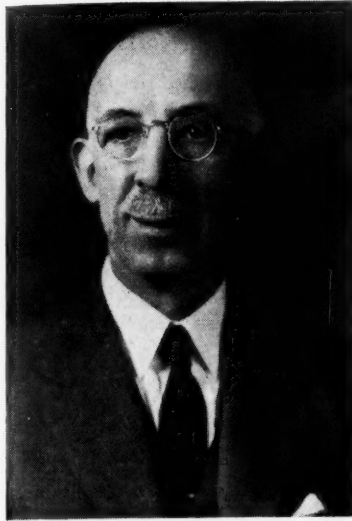
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HARRY J. FOX



Forty-four years of continuous service is the record of Harry J. Fox, who has retired as choir director of St. Stephen's Church, Wilkensburg, Pa., and has been elected director emeritus. During all these years Mr. Fox was a member of the choir and for thirty-two its director. Mr. Fox has moved to Chicago to make his home with his daughter. The present choir room of St. Stephen's was dedicated to Mr. Fox in appreciation of his services to the parish when it was erected several years ago. During Mr. Fox's time as director 476 boys and 150 men were members of the choir. On Dec. 12, prior to his leaving for Chicago, the rector, wardens and vestrymen held a parish reception for Mr. Fox. A traveling trunk was presented to him and Dr. Porkess made a presentation address, "Building Your Own Monument." The rector commented on the fact that during his twenty-one years' association with Mr. Fox there had never been a single hitch in their relationships. Miss Marianne Genet has been organist of this church for the last twenty-eight years.

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**Los Angeles Hears  
Fox for First Time;  
Recitals by Others**

By ROLAND DIGGLE, Mus.D.

Los Angeles, Cal., Feb. 18.—The event of the month was the first appearance here of Virgil Fox, who gave two excellent recitals. On the 8th he played on the Skinner organ in the First Methodist Church of Pasadena and on the 10th at the Church of the Blessed Sacrament in Hollywood, on a large Casavant. In Pasadena he had the advantage of being seen, and this is a help in such a number as Middelschulte's "Perpetuum Mobile" for pedals, which Mr. Fox played magnificently. In Hollywood, perched some sixty feet up at the rear of the church, the effect was not as thrilling, although the actual performance was far ahead of the one in Pasadena.

Mr. Fox is without doubt an individualist and everything that he played took on something of his personality. Perhaps some of the things gave you more or less of a shock, but you had to confess that they were effective. In many instances it was just this sort of thing that took a dull number and made it live.

The most effective number on both programs was his arrangement of the Bach "Come, Sweet Death," which is as thrilling a piece of organ music as I have heard. On the Casavant organ it was magnificent and no one will ever convince me that Bach would use the anemic registration that so many recitalists use when he could make his music sound like this. Other numbers that stood out were the Bach Fugue in D major and the Mulet "Thou Art the Rock."

This was the first time that a visiting recitalist has been able to use the splendid organ in the Church of the Blessed Sacrament and it was good to see an audience of some 1,500 present. I am sure that Richard Keys Biggs, organist of the church, will be able to arrange other recitals there next season.

Our sympathy goes out to Courtney F. Rogers, the efficient secretary of the Los Angeles Chapter of the Guild, whose mother died suddenly Feb. 10. Mrs. Rogers was known to us all and will be greatly missed.

Clarence Mader gave the regular recital at U.C.L.A. Feb. 18 and among the high-lights were the "Pice Heroique" of Franck and Handel's "Water Music." Dr. George McManus, organist at the university, has been most gracious in arranging for these recitals by local organists and without doubt it is good for the students to hear different performers.

An interesting number on W. Brownell Martin's monthly program at the First Congregational Church was a performance of Ravel's Introduction and Allegro for harp and organ. Carmel Ling did a fine piece of work as harpist and Mr. Martin did full justice to the orchestral accompaniment on the organ. The outstanding number, however, was an almost perfect performance of the first movement of Widor's Sixth Symphony.

**Hosts to Organists at Capital.**

Mr. and Mrs. Gene Stewart entertained Washington organists Feb. 9 at their lovely new Arlington home, to which they moved following the protracted illness of Mrs. Stewart. The item of particular interest was a new electronic reed organ which they had just installed. The guests thoroughly enjoyed various combinations of piano, organ and records and inspected the charmingly arranged home. The Stewarts were assisted by Mr. and Mrs. Everett W. Leonard. Mr. Stewart is organist and director at Waugh Methodist Church, organist for Woodward & Lothrop, Inc., and a busy teacher and concert organist. Like her husband, Mrs. Stewart also is an organist, pianist and teacher.

**To Play Kuhnau's Sonata.**

At the invitation of Lazare Saminsky, Willard Irving Nevins will play an arrangement for organ which he has made of one of Johann Kuhnau's "Biblical Sonatas" at the annual three-choir festival to be held in Temple Emanu-El, Fifth avenue and Sixty-fifth street, New York City, Saturday, March 29.

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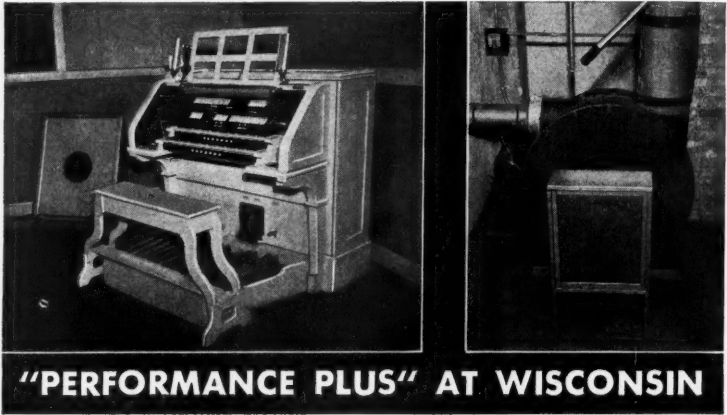
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John W. Haussermann, Jr., of Mount Kisco, N. Y., son of John W. Haussermann, a capitalist of Manila and New Richmond, Ohio, has presented to the Cincinnati Conservatory of Music an organ for its concert hall in memory of Miss Bertha Baur, for many years president of the conservatory. In presenting the gift he suggested enlarging the organ through gifts of others to that end, a project now being formulated by the school.

"The organ I am giving," Mr. Haussermann stated, "is one of nine stops and two manuals. In proposing the gift to the conservatory I pointed out that many who revere the work of Miss Bauer in music, just as I do, might wish to share in a memorial to her. If the organ should be enlarged to double or four times its present size, it would indeed be a splendid memorial to Miss Baur's work for music."

The organ was designed by Ernest White, organist of the Church of St. Mary the Virgin, New York City, and was built by the Aeolian-Skinner Company. Mr. Haussermann said he purchased the instrument to install it in his own home.

**Detroit Women Hear Mass.**

The Woman Organists' Club of Detroit held its monthly meeting Tuesday, Feb. 25. Dinner was served at the Martha Holmes Church and was followed by a business meeting. The members then walked a short distance to St. Dominic's Catholic Church for the program. Mrs. O'Brien, organist of the church, was hostess of the evening and presented her boy choir in a special mass. Mrs. Helen Summers contributed to the organ music. The entire program was a little different from the usual. Mention should be made of the lovely dinner served by the hostess of the Martha Holmes Church, Miss Margaret McMillan, organist of the church. FLORENCE REED WEST, Publicity Chairman.

**Historic Village to Have Organ.**

Cahokia, named after an Indian chief, is a village in Illinois across the road from the Parks Air College and airport and also marks the site of the oldest Catholic church west of the Alleghenies. The little church has been maintained for all these years since white men came to

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**Evans Takes Los Angeles Post.**

Frederick Vance Evans, Mus.D., baritone and teacher of singing, has been appointed minister of music of Immanuel Presbyterian Church, Los Angeles, Cal., where he is associated with Clarence Mader, organist of the church.

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