

THE DIAPASON

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HUGH McAMIS TO PRESIDE AT NEW FOUR-MANUAL

BUILT BY AEOLIAN-SKINNER

Specification of Instrument Approaching Completion for All Saints' Episcopal Church in Great Neck, L. I., N. Y.

At the Aeolian-Skinner Company's factory in Boston G. Donald Harrison has nearly completed the new organ over which Hugh McAmis will preside in All Saints' Church, Great Neck, Long Island, N. Y. The new instrument for this prominent church will embody fifteen ranks of pipes from the old organ, installed in 1929.

The following stop specification shows the tonal resources of the organ when the work shall have been completed:

GREAT ORGAN.

Gemshorn (ext. Choir Gemshorn), 16 ft., 12 pipes.
Diapason, 8 ft., 61 pipes.
Doppelflöte, 8 ft., 61 pipes.
Gemshorn (from Choir), 8 ft., 61 notes.
Concert Flute (from Choir), 8 ft., 61 notes.
Principal, 4 ft., 61 pipes.
Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 3 to 5 rks., 285 pipes.
Trumpet, 8 ft., 61 pipes.
Chimes (G to G).
Harp, 61 notes.
Celesta (ext. of Harp).
Carillon (A to E).

SWELL ORGAN.

Gedeckt (ext. Stopped Diapason), 16 ft., 12 pipes.
Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Octave, 8 ft., 73 pipes.
Flute Harmonique, 8 ft., 73 pipes.
Nazard (ext. Stopped Diapason), 2½ ft., 7 pipes.
Fifteenth, 2 ft., 61 pipes.
Cymbale, 3 rks., 183 pipes.
Fagotto (ext. of Oboe), 16 ft.
Oboe, 8 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Concert Flute, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Spitzflöte, 8 ft., 73 pipes.
Spitzflöte Celeste, 8 ft., 73 pipes.
Geigen Octave, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Doublette, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
English Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 61 notes.
Celesta, 61 notes.

SOLO ORGAN.

Gemshorn Principal, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste (T.C.), 49 pipes.
Flute, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.

PEDAL ORGAN.

Contra Bourdon (ext. Bourdon), 32 ft., 12 pipes.
Diapason, 16 ft., 32 pipes.
Principal, 16 ft., 32 pipes.
Bourdon (ext. Great Doppelflöte), 16 ft., 12 pipes.
Gemshorn (Great), 16 ft.
Gedeckt (Swell), 16 ft.
Octave (ext. Pedal Diapason), 8 ft., 12 pipes.
Principal (ext. Principal), 8 ft., 12 pipes.
Gedeckt (Swell), 8 ft.
Concert Flute (Choir), 8 ft.
Principal (ext. Principal), 4 ft., 12 pipes.
Trombone (ext. Swell Trompette), 16 ft., 12 pipes.
Trompette (Swell), 8 ft.
Clarion (from swell), 4 ft.
Chimes, 25 notes.

Above the stops of each division in the console the tablet marked "Pedal," "Great," etc., is marked "Great" in large letters and beneath "Cancel." By pressing the tablet it will act as a cancel for the stops of that division.

HUGH McAMIS IN HIS CHURCH AT GREAT NECK, N. Y.



RECITAL BY HUGH PORTER AT UNIVERSITY OF CHICAGO

Hugh Porter will be heard in a recital at Rockefeller Memorial Chapel, University of Chicago, on the evening of Nov. 18. Mr. Porter, now organist and director at the Collegiate Reformed Church of St. Nicholas, New York, and on the faculty of the Juilliard School and Union Theological Seminary, is a former Chicago man and his many friends in this city will be eager to hear him. The program is to be as follows: "Psalm XVIII," Marcello; Chorale Prelude, "I Cry to Thee," Bach; Tocata, Adagio and Fugue in C major, Bach; Chorale in B minor, Franck; "Lebhaft," from Sonata 2, Hindemith; "The Legend of the Mountain," Karg-Elert; "Primavera" (from "Harmonies of Florence"), Bingham; "Regina Pacis," from Symphony for Organ, Weitz.

KIMBALL HALL RECITALS BEGIN NOV. 7; HASSE TO PLAY

Eldon Hasse will open the Friday noon recital series on the new organ in Kimball Hall under the auspices of the Illinois Chapter, A.G.O., Nov. 7. The opening program was postponed as the hall had to be made available during the day for government emergency meetings. Organists listed for future recitals are, in order of their appearance: Wilbur Held, Adrienne Moran, Grace Symons, Winston Johnson, Mary Ruth Craven and Whitmer Byrne.

ARTHUR HOWES RESIGNS POST AT CAPITAL; GOES TO TEXAS

Arthur Howes, F.A.G.O., nationally-known organist and choirmaster of historic St. John's Church, Washington, D. C., has resigned his position and on Nov. 1 will become organist and choirmaster of Christ Church, Houston, Tex., a position formerly held by Edward B. Gammons, now at the Groton School.

Mr. Howes has been dean of the District of Columbia Chapter of the American Guild of Organists and is a former subdean of the Pennsylvania Chapter. The music at St. John's under his direction has brought many important polyphonic works to hearing and has featured several of the cantatas of Bach.

The organ at St. John's recently has been rebuilt under Mr. Howes' supervision.

Mr. Howes before going to Washington was organist and choirmaster at Chestnut Hills, a Philadelphia suburb.

TEN ORATORIOS TO BE SUNG UNDER WALTER BAKER'S LEAD

During the coming season the choir and soloists of the First Baptist Church, Philadelphia, will be presented in ten major oratorios, included in seventeen services of music, under the direction of the organist, Walter Baker. Oct. 19 "The Creation," by Haydn, was sung. The remaining offerings are as follows:

- Nov. 2—"St. Paul," part 1, Mendelssohn.
- Nov. 9—"St. Paul," part 2.
- Nov. 23—"Requiem," Brahms.
- Dec. 7—"The Messiah," part 1, Handel.
- Dec. 21—Candlelight carol service.
- Dec. 28—Christmas Oratorio, Saint-Saens.
- Jan. 11—"Elijah," part 1, Mendelssohn.
- Jan. 18—"Elijah," part 2.
- Feb. 1—"The Holy City," Gaul.
- Feb. 15—Mass in A major, with orchestral accompaniment, Franck.
- March 1—"Stabat Mater," Rossini.
- March 15—"The Manzoni Requiem," Verdi.
- March 29—"The Crucifixion," Stainer.
- April 3—"The Seven Last Words," Dubois.
- April 5—"The Messiah," parts 2 and 3, Handel.
- April 19—Service of popular sacred music.

Mr. Baker is also on the faculty of the Westminster Choir College in Princeton, N. J., and recently signed a contract to give recitals under the management of Bernard R. LaBerge.

RECITAL SERIES IN TORONTO ARRANGED BY GERALD BALES

Gerald Bales has arranged for a series of recitals by a group of leading Toronto organists at the Rosedale United Church of that city. The series began Oct. 8 and will be finished Nov. 26 and the recitals take place on Wednesday evenings. Following are the dates and performers:

- Oct. 8—David Ouchterloney, St. Andrew's Presbyterian Church.
- Oct. 15—Eugene Hill, St. Alban's Anglican Church.
- Oct. 22—Muriel Gidley, Park Road Baptist Church.
- Oct. 29—Charles Peaker, Deer Park United Church.
- Nov. 5—Ruth Scuse, St. Aidan's Anglican.
- Nov. 12—John Linn, Trinity United.
- Nov. 19—William Findlay, Christ Church, Anglican, Belleville.
- Nov. 26—Gerald Bales, Rosedale United Church.

FOUR-MANUAL ORGAN FOR UNION SEMINARY

MÖLLER WORK IS FINISHED

Large Instrument in James Chapel Is Built to Specifications by Dr. Dickinson—All New Except Some Pipes from Old Organ.

Noteworthy as the latest large and important organ to be installed in a prominent educational institution is the four-manual just finished by M. P. Möller, Inc., for Union Theological Seminary, New York City. The instrument is installed in James Chapel. It is new except for the utilization of some of the pipes from the old organ and the old casing and front. The specifications were drawn up by Dr. Clarence Dickinson, head of the School of Sacred Music of the seminary, in consultation with Richard O. Whitelegg of the Möller staff. The tone of the organ has been the subject of very favorable reports from those who have heard it.

The following stop specification shows the tonal resources of the instrument:

GREAT ORGAN.

Violone, 16 ft., 61 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Clarinella, 8 ft., 61 pipes.
Viole d'Amour, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Plein Jeu, 3 to 4 rks., 221 pipes.
Tuba, 8 ft., 61 notes.
Clarion, 4 ft., 61 notes.
Trumpet, 4 ft., 61 notes.
Tremolo.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Hohlflöte, 8 ft., 73 pipes.
Viole, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Echo Salicional 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Salicet, 4 ft., 61 notes.
Flautino, 2 ft., 61 pipes.
Cymbel, 3 to 4 rks., 220 pipes.
Trumpet, 8 ft., 73 pipes.
Fagotto, 16 ft., 12 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 61 notes.
Tremolo.

CHOIR ORGAN.

Contra Dulciana, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Spitzflöte, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 61 bars.
Celesta, 61 notes.
Tremolo.

SOLO ORGAN.

Orchestral Flute, 8 ft., 73 pipes.
Viola da Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Harmonic Gedeckt, 4 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 61 notes.
French Horn, 8 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

First Diapason, 16 ft., 32 pipes.
Second Diapason, 16 ft., 44 pipes.
Violone, 16 ft., 32 notes.
Bourdon, 16 ft., 44 pipes.
Contra Dulciana, 16 ft., 32 notes.
Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Principal, 8 ft., 32 notes.
Bourdon, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Hohlflöte, 4 ft., 32 notes.
Posaune, 16 ft., 56 pipes.
Posaune, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.
Fagotto, 16 ft., 32 notes.

Dr. Dickinson gave the dedicatory recital on the new organ at 5 o'clock on the

afternoon of Oct. 28 before an audience of invited guests. He demonstrated its resources with the following compositions: Fanfare and "Grand Choeur," Guy Weitz; Toccata, Yon; "Qui Tollis Peccata," Couperin; Fugue in F, Buxtehude; "Invocation," from Second Sonata, Reger; Intermezzo from "Storm King" Symphony, Dickinson; "Peece Heroique," Franck; Berceuse, Dickinson; "St. Anne" Fugue, Bach.

PREMIERE OF "CHALLENGE,"
BY W. G. BLANCHARD, NOV. 9

The initial performance of "The Challenge," a new choral work by William G. Blanchard, head of the organ department at Pomona College, Claremont, Cal., is to take place in the large Bridges Auditorium at Claremont on the afternoon of Sunday, Nov. 9. The work was written especially as Pomona College's contribution to the fiftieth anniversary of the founding of the Claremont Community Church. A chorus of 200 voices, comprising the combined personnel of the Pomona College choir, the Pomona College men's and women's glee clubs, the Scripps College glee club and the Claremont Church choir, will sing. The performance will be conducted by Ralph H. Lyman, head of the music department at Pomona, who is the composer of the organ and M. Shirley Snider of the music faculty at the piano.

Words of the cantata are from three sources. The opening chorus is from a poem, "The Challenge," by the composer's father, William Martin Blanchard, dean emeritus of the college of liberal arts at DePauw University. Professor Harold Davis of the Pomona College English department has written the words for the remainder of the work, with the exception of settings of the traditional "Gloria Patri" and a benediction.

The cantata comprises an organ introduction, a baritone solo, six choruses, two chorales and a choral benediction. The general theme deals with the church's challenge in a world of unrest, pointing specifically to the church and youth, the church and missions, the church and the community and the church and nation. The work is of approximately forty minutes' duration.

JEF DENYN, NOTED BELGIAN
CARILLON ARTIST, IS DEAD

Jef Denyn, the internationally-known carillon player, died at Malines, Belgium, Oct. 1, according to word received from there. He was 79 years old. A delayed dispatch from Malines said he died of injuries suffered in a fall.

Denyn, who was born at Malines in 1862, became carillonneur of St. Rambout Cathedral, Cardinal Mercier's church, in 1881. He devoted his life to a study of bells and designed many of the improvements which have contributed to the development of the modern carillon. When Denyn celebrated his fiftieth anniversary at Malines in 1911 the king and queen of Belgium proclaimed a national holiday and attended his carillon recital. He was the founder of the carillon school in Malines, the only center of carillon study in the world.

Denyn's last pupil, in 1936, was Frederick Marriott, carillonneur of Rockefeller Memorial Chapel at the University of Chicago.

In memory of Jef Denyn Mr. Marriott gave a carillon recital at Rockefeller Memorial Chapel, University of Chicago, Sunday afternoon, Oct. 19, and played five compositions of the late Belgian and one of Mr. Marriott's own compositions for the bells, entitled "Chanson Serieuse," written in 1936, when Mr. Marriott was in Malines, Belgium, and dedicated to his teacher. He also played the Chopin Funeral March. The program was a deeply impressive one and was heard by a large number of people on the university campus and throughout the vicinity.

Ernestine Holmes in Los Angeles.

Miss Ernestine Holmes has been appointed assistant organist of the First Congregational Church of Los Angeles to take the place of Frederick M. Barnes, who is now in the Marines. Miss Holmes is a graduate of Wheaton College and of the American Conservatory of Music, Chicago, where she was a pupil of Frank Van Dusen. She also has studied considerably with Dr. Clarence Dickinson of New York City. Miss Holmes was organist and director of music at the First Baptist Church of Gloversville, N. Y.

CRAWFORDSVILLE, IND.,
HAS A KIMBALL ORGAN

THREE-MANUAL IS FINISHED

**First Methodist Church Remodeled,
New Chancel Is Built and Organ
Is Divided Between Sides of
Chancel—The Specification.**

The W. W. Kimball Company has just completed the installation of a three-manual organ in the First Methodist Church at Crawfordsville, Ind. The entire church was remodeled and a new chancel was built. The organ is installed on both sides of the chancel, with the great, choir and pedal in one chamber and the swell organ in a chamber on the other side of the chancel. The chimes are amplified through loud-speakers in the church tower and this equipment was furnished by the Maas Organ Company of Los Angeles, Cal.

On Wednesday evening, Oct. 22, Professor Van Denman Thompson played the dedicatory recital.

Specifications of the instrument are as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
Melodia (Choir), 8 ft., 73 notes.
Dulciana (Choir), 8 ft., 73 notes.
Octave, 4 ft., 73 pipes.
Flute (Choir), 4 ft., 73 notes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Chimes, 8 ft., 21 tubular bells.

SWELL ORGAN.

Echo Lieblich (ext. of Rohrflöte, 8 ft.), 16 ft., 12 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flute d'Amour (ext. of Rohrflöte, 8 ft.), 4 ft., 12 pipes.
Nazard (ext. of Rohrflöte, 8 ft.), 2 1/2 ft.
Flageolet (ext. of Rohrflöte, 8 ft.), 2 ft.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute (ext. of Melodia, 8 ft.), 4 ft., 12 pipes.
Dulcet (ext. of Dulciana, 8 ft.), 4 ft., 12 pipes.
Dolce Twelfth (ext. of Dulciana, 8 ft.), 2 1/2 ft.
Piccolo (ext. of Melodia, 8 ft.), 2 ft.
Dolce Fifteenth (ext. of Dulciana, 8 ft.), 2 ft.
Clarinet, 8 ft., 73 pipes.
Harp, 49 bars.
Celesta (from Harp).

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Echo Lieblich (Swell), 16 ft.
Octave, 8 ft., 12 pipes.
Flute, 8 ft., 12 pipes.
Dulciana (Choir), 8 ft.
Stillgedeckt (Swell), 8 ft.

ROLAND BOISVERT GOES TO
NEW ORLEANS CATHEDRAL

Dr. Roland Boisvert has been appointed organist and musical director of St. Louis Cathedral, New Orleans, La., the Very Rev. Frank Kilday, O.M.I., rector, announced late in September. Dr. Boisvert will direct a male choir of seventy voices "to continue the century-old tradition and fame of the cathedral." The vested choir, including fifty-five boys who rehearse daily at the cathedral parochial school, was to be heard for the first time on the second Sunday in October.

Dr. Boisvert is a native of Manchester, N. H. He studied Gregorian chant in New York City, in Canada, and at the Abbey of Solesmes in France under a number of noted teachers.

Play Rebuilt Grand Rapids Organ.

C. Harold Einecke, Mus. D. of the Park Congregational Church and Nowell S. Ferris, F.A.G.O., organist of St. Mark's Church, Grand Rapids, Mich., demonstrated the qualities of the rebuilt organ in the latter church at a dedicatory choral evensong service on the afternoon of Oct. 5. Mr. Ferris played Maitland's Concert Overture in A and the Bach Toccata and Fugue in D minor and Mr. Einecke's program included: "Grand Choeur" (Voluntary on Fifth Mode), Guy Weitz; Meditation on "He Was Crucified for Us" (by Palestrina), Allanson Brown; "Ronde Francaise," Boellmann; Berceuse, Jarnefelt-Silver; Toccata on "Vom Himmel hoch," Garth Edmundson.

FREDERICK MARRIOTT



THE UNIVERSITY OF CHICAGO announces a series of Sunday afternoon recitals by Frederick Marriott, organist and carillonneur of Rockefeller Memorial Chapel. The recitals take place at 4:30 and the first one was played Oct. 12. They will continue through the autumn quarter, ending Dec. 7.

The recitals will cover a wide range of organ literature, including representative works of the pre-Bach composers and modern composers. Admission is without ticket and without charge.

BELLE F. GREENE RETIRES
FROM BELMAR, N. J., CHURCH

Miss Belle F. Greene of Ocean Grove, organist for the last twenty-three years of the First Methodist Church of Belmar, N. J., has resigned her position owing to ill health. The official board of the church presented her with a purse and in honor of her birthday the choir arranged a party in the parsonage and presented her with money and a birthday cake.

Miss Greene was the first and only regular organist at the Belmar church since the installation of its organ in the early part of 1918. She played in the Ocean Grove Auditorium under the direction of Tali Esen Morgan and was pianist in the Young People's Temple for a number of years. She is a member of the American Guild of Organists. Before going to the Belmar church Miss Greene served as organist for eight years at the First Presbyterian Church, Asbury Park, and for two years at St. Andrew's Church, Spring Lake, N. J.

Wins a Juilliard Scholarship.

Ralph L. Hunter of Bloomfield, N. J., has received word that he has been awarded a scholarship at the Institute of Musical Art of the Juilliard School of Music in New York City. Mr. Hunter,

IN THIS MONTH'S ISSUE

Four-manual organ built by M. P. Möller for Union Theological Seminary, New York, is finished in James Chapel.

Four-manual Aeolian-Skinner organ for All Saints' Church, Great Neck, L. I., N. Y., over which Hugh McAmis presides, approaches completion.

Season opens with a multitude of activities and plans by the various chapters of the American Guild of Organists.

William R. Voris recalls the pilgrimages he made to churches in New York, Chicago and other cities in the 1880s and early 1890s to hear music that was famous.

Tribute is paid by the Illinois Chapter, A.G.O., to Albert Cotsworth, its oldest member, on the occasion of his ninetieth birthday.

Robert Pier Elliot, prominent as an organ designer and connected with a number of builders in the last generation, died suddenly at his home in Forest Hills, N. Y.

Movement to enlarge the organ in the Church of St. Mary, the Virgin, New York City, and make it a memorial to Raymond Nold, is launched.

New federal tax on organs presents puzzling questions to builders.

THE DIAPASON.

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

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a graduate of the East Orange High School with honors in music, has been a pupil of Walter N. Hewitt of Maplewood, N. J., with whom he has been studying organ and piano for the last four years. He was organist and choir-master for one year at Holy Trinity Episcopal Church, West Orange, until he was called recently to take the post at the First Reformed Church, Newark. He was winner of the advanced class in the 1940 contest for young organists sponsored by the Metropolitan New Jersey Chapter of the American Guild of Organists and has given recitals in the Oranges, Maplewood and Newark.

Latest Installations by Maas.

The Methodist Protestant Church of Mount Blanchard, Ohio, has just installed a new twenty-one-chime Maas amplified carillon. A complete four-directional chimes carillon unit, including Angelus striking equipment, is in operation at St. Mary's Catholic Church in Winchendon, Mass. The entire installation was produced in the plant of the Maas Organ Company of Los Angeles.

ERNEST WHITE

Four Organ Recitals

Monday evenings at eight-thirty

November 17 and 24

December 1 and 8

Church of Saint Mary the Virgin

145 West Forty-sixth Street

NEW YORK

ROBERT PIER ELLIOT, ORGAN DESIGNER, DEAD

LONG CAREER IN INDUSTRY

Associated Closely with Robert Hope-Jones and Was Manager of Kimball Organ Department for a Number of Years.

Robert Pier Elliot, for a generation prominent through his connection with various of the largest organ companies of America, died suddenly of a heart attack at his home in Forest Hills, Long Island, N. Y., Oct. 4. Mr. Elliot, who was 70 years old, had been active in the organ business since boyhood and was one of the best-informed men on organ matters in this country. He was one of the group who were most closely associated with Robert Hope-Jones during his career in America and witnessed the introduction of his system of construction and tonal design. A part of his life also was devoted to mining interests in Mexico.

Robert Pier Elliot was born in Michigan Nov. 10, 1871. While attending high school in Saginaw he was attracted to the Presbyterian Church across the way during the installation of an organ by W. D. Wood, junior partner of Granville Wood & Sons of Northville, Mich. A year or two later the Elliot family moved to Columbus, Ohio, and there Robert played a Wood organ. This led to his employment by Mr. Wood. Farrand & Votey took over the Wood plant and with it Robert Elliot, and by this time his career was well launched. John T. Austin, who was with Farrand & Votey, later went to another firm, Clough & Warren, and Mr. Elliot followed him. A few years later Mr. Elliot was instrumental with Mr. Austin in organizing the Austin Organ Company at Hartford, Conn., and became its vice-president. Later he became secretary and Robert Hope-Jones was made vice-president.

During a stay in England he obtained the American rights to manufacture the Kinetic blower and when Hope-Jones left the Austin Company Mr. Elliot organized and became president of the Kinetic Engineering Company.

Next Mr. Elliot spent some time in Mexico promoting mining interests, but in 1908 went to London as commissioner of the Mexican national exhibit at the Crystal Palace.

In May, 1909, he returned to the United States to be president of the new Hope-Jones Organ Company at Elmira, N. Y.

After the Hope-Jones Organ Company went out of business about 1910 and its affairs were taken over by the Rudolph Wurlitzer Company Mr. Elliot became connected successively with various organ building companies, first with the Robert Morton Company at Van Nuys, Cal. In 1914 he became New York representative of the W. W. Kimball Company. Later he came to Chicago and for a number of years was manager of the organ department of the Kimball Company. During this period he designed important instruments in churches and theaters. Thereafter he was with the Welte-Mignon Corporation and with the Aeolian Company.

For several years Mr. Elliot was active in other lines of work, being connected with a company manufacturing phonographs, and later was on the staff of radio station WQXR in New York. Then he was made an aide to the Quartermaster of the United States Army with the duty of designing organs installed in chapels at a number of army posts.

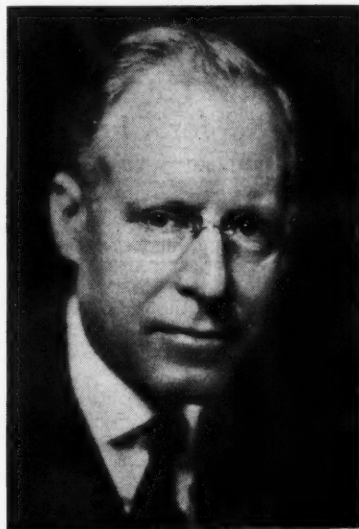
Mr. Elliot left a widow, Mrs. Amy Keith Elliot, at one time a well-known Chicago theater organist; a daughter by a previous marriage, Mrs. Leonore Rich of Stamford, Conn.; a sister, Miss Gertrude Elliot of Portsmouth, Ohio, and two stepsons.

Christian Science services were held for Mr. Elliot Oct. 6 at the Dupont Funeral Home, after which his ashes were sent to Portsmouth, Ohio, for preservation in the family crypt.

Gift to Springfield Center, N. Y.

A two-manual organ built by the Kilgen Organ Company has been completed for St. Mary's Episcopal Church, Springfield Center, N. Y. It is the gift of an individual nationally known as a patron of the arts, who preferred to remain anonymous.

ROBERT PIER ELLIOT



FINE TALENT STANDS OUT AMONG ORGAN STUDENTS

The 1941 summer session at the University of Michigan enlisted an enrollment considerably larger than had been anticipated for organ study under Palmer Christian. As a matter of fact it was the largest summer enrollment to date, though the general university enrollment was somewhat lower than the preceding year. What impressed Mr. Christian more acutely than ever before was the quality of the talents and the sincerity of interest.

"Organ students may not be as numerous as other instrumentalists, but they are, on the whole, people of real ability who are eminently capable of being of distinct value to the communities in which they live and work," he says. "In the class sessions and in the private lessons there was a great deal of playing of really virtuoso caliber. This does not just happen, but, rather, is indicative of natural capacities plus excellence of training in the earlier years. The discussions of the literature and the various problems in connection with church work proved to be of challenging stimulation—as much to the organ faculty as to the students. The meetings took on more the nature of a talk among colleagues than of the student-teacher atmosphere.

"We were fortunate in having the cooperation of Eric DeLamarter, whose extensive experience—plus a happy and telling manner of saying things—as composer, organist and conductor afforded many of the high-lights of the eight weeks.

"My hat is off to the young organists of the day, as well as to most of the not-so-young. The very nature of their work may not allow them to become spectacular from the newspaper point of view, but, by all that's real in the art of music, they are increasingly worthwhile."

Death of Wesley B. Milner

Word comes from New York of the death of Wesley B. Milner, which occurred Sept. 20. Mr. Milner passed away suddenly at his home in New Rochelle after a heart attack. He is survived by his widow and a daughter. Mr. Milner had been in the organ business many years. He began as an assistant to his father in the Chicago offices of the W. W. Kimball Company. The father, Frank T. Milner, for many years was manager of the organ department of the Kimball Company. Later Wesley was transferred to New York and was manager of the organ department in New York from 1916 until 1930. Since that time he had been engaged in other business.

Death of George Edgar Oliver.

George Edgar Oliver, former director of music in the Albany public schools, theater manager and dramatic critic, died in Albany, N. Y., Sept. 26 at the age of 86. Mr. Oliver taught three generations of Albany children to sing and he was said never to have forgotten the first names of his thousands of pupils. He retired from the public school system in 1936 because of failing eyesight. Mr. Oliver had been organist at All Saints' Cathedral, Emanuel Baptist Church, the Second Presbyterian Church and St. Paul's Episcopal Church.



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**PUZZLING QUESTIONS
ARISE FROM NEW TAX**

INTERPRETATION IS AWAITED

**Commissioner to Hand Down Rulings
for Guidance of Organ Builders—
Effort Will Be Made to Amend
Law and Exempt Churches.**

Organ builders of America have been confronted by a number of puzzling questions as the result of the new federal revenue act which imposes a manufacturers' excise tax of 10 per cent on all musical instruments.

Among the questions most frequently asked are these: Who must pay the tax on organs the contracts for which were signed before Oct. 1, but which were delivered and paid for after that date? Does the tax apply to rebuilding jobs? The first question will come up because on sales previous to the date on which the new law went into effect no account of the 10 per cent government assessment was taken and the purchaser will be obliged to pay more for the organ or the builder will suffer a loss that in most instances would more than wipe out any profit on the deal.

As to the second question, attorneys who have advised organ builders generally hold that rebuilding of an organ is a matter of service and does not constitute the sale of an instrument. Parts of musical instruments are specifically exempt from the tax. This would cover ordinary rebuilding, such as re-leathering, addition of sets of pipes or chimes and installation of a new console. Whether or not there will be an exemption in cases where entirely new chests, console and action mechanism are involved and only some of the pipes of the old organ are utilized remains to be decided.

Rulings on the foregoing and on various other perplexing points in connection with the law are expected to be issued shortly and are eagerly awaited by all the organ manufacturers. Emerson L. Richards, who, as set forth last month, made a plea in opposition to the tax as applied to organs, has conferred with the tax commissioner in Washington and interpretations have been promised within a few weeks.

A bill of amendments affecting various features of the new revenue act is being prepared for the consideration of Congress and an effort will be made to take off the burden of a 10 per cent tax on organs for churches. The organ builders are urged to take prompt action to work with the representatives in Washington of the various churches and with their own congressmen to direct the attention of the national lawmakers to the fact that the effect of the new law is to compel churches to pay a heavy tax on equipment which is essential to all of them. This is contrary to government policy in the past.

Meanwhile attention has been directed to the fact that in selling an organ great care should be exercised to avoid any representation as to the amount of the tax included in any price quotation. As has been pointed out, at the time of a sale of an organ the tax can only be estimated, since it has to be computed on the contract price less freight and installation, the latter two items being only estimated when the organ is bought. Therefore the actual amount of the tax cannot be determined until the organ builder has all these costs definitely established. In view of the strict penalties for misrepresentation in regard to the amount of the tax on any sale, this warning is timely.

Legal opinions obtained by some of the organ builders have been to the effect that the cost of installation and of freight were deductible from the price of an organ for purposes of taxation. Ex-Senator Richards, who has been conferring

DONALD WILLING



DONALD WILLING, organist and director at Plymouth Church, Shaker Heights, Cleveland, was inducted into the army as a draftee in July, and on Oct. 15 took over the position of organist at the beautiful Randolph Field, Tex., chapel. He succeeds Kathryn Hill Rawls, A.A.G.O., wife of Lieutenant-Colonel Rawls, who is being transferred to Columbus, Ohio.

Mr. Willing, who is on leave from Plymouth Church while serving his term in the army, received most of his musical education at Peabody Conservatory in Baltimore, where he earned his organist's certificate and later the coveted Peabody artists' diploma, winning in addition the Thomas prize of \$200 "for excellence in concert organ playing." His teachers in organ have been the late Louis Robert, Charles M. Courboin and Virgil Fox. Before going to Plymouth Church, where he plays a four-manual Skinner and does much recital work, in addition to his choir directing activities, Mr. Willing spent two years as organist of the First Methodist Church of Baltimore.

While at the Randolph Chapel he will be responsible for one recital program a month, with his duties in connection with the regular church services, weddings, etc. At his vesper musical Sunday, Oct. 19, he played: Adagio, from "L'Orgue Mystique," Tournemire; Trumpet Tune, Purcell; Chorale Preludes, "My Heart Is Filled with Longing" and "In Thee Is Joy," and "Fugue a la Gigue," Bach; Adagio and Allegro from Sixth Symphony, Widor; Scherzo from Second Symphony, Vierne; Toccata from Fifth Symphony, Widor; Allegretto from Sonata in G, Robert Russell Bennett; "The Spinner" and Fugue in G minor, Dupré.

with authorities of the revenue department in Washington, states that in the case of a new instrument, the contract for which provides that the builder shall install and finish it, the cost of erection is considered a part of the price and is taxable. There are, however, certain circumstances in which installation costs will be free from the tax.

Program for Chicago Women Nov. 3.

The next program of the Chicago Club of Woman Organists will be given Monday, Nov. 3, at Grace Episcopal Church, 1442 South Indiana Avenue. The soloists will be Marietta Burroughs, Miriam Clapp and Zoe Winger. Mrs. Renzina Wood will give a talk on organ pipes.

"Creation" at White Plains, N. Y. Haydn's "Creation" will be sung at the First Baptist Church, White Plains, N. Y., Sunday afternoon, Nov. 2, at 4:30 by the augmented church choir of fifty voices. The organist and director is Elizabeth B. Cross.

Music for Christmas

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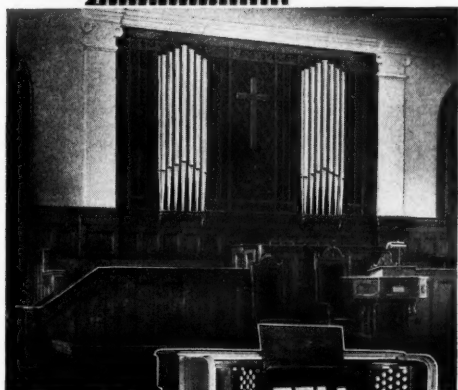
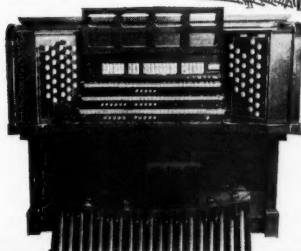
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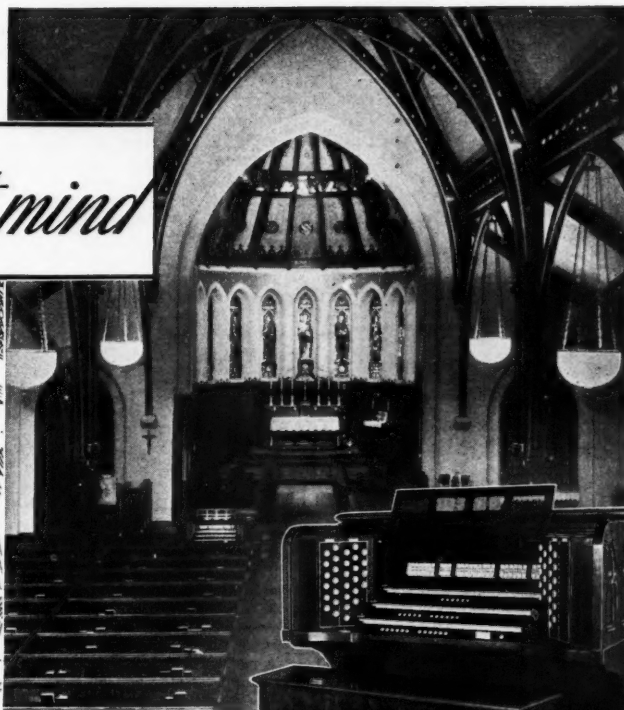
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ADDITIONS BEING PLANNED

Movement Launched at Church of St. Mary the Virgin in New York City
—Recitals by Ernest White to
Mark Death Anniversary.

A movement to add to the organ in the Church of St. Mary the Virgin, New York City, and to make it a memorial to Raymond Nold has been launched in the parish on the occasion of the first anniversary of his death. Mr. Nold served St. Mary's in charge of its music for thirty years. The organ, built several years ago by the Aeolian-Skinner Company, is one of the outstanding instruments of New York and Ernest White presides over it. The plan is to make extensive additions, especially of soft stops, to the ensemble. The installation of the organ was the fulfillment of a dream of Mr. Nold and many of the best recitalists of America have been heard on the instrument.

On the last two Monday evenings in November and the first two in December at 8:30 Mr. White will give a series of recitals in St. Mary's Church. These programs will come at the anniversary of Mr. Nold's death. Among other works Mr. White will play Vierne's "Twenty-four Pieces en Style Libre." Any funds raised by the collections will be applied to the memorial.

The following will be Mr. White's programs:

Nov. 17—Prelude, Fugue and Variation, Franck; Chorale in E major, Franck; "Six Pieces en Style Libre," Vierne; Chorale in B minor and "Piece Heroique," Franck.

Nov. 24—Partita, "O Gott, Du frommer Gott," Bach; "Six Pieces en Style Libre," Vierne; "Elegie" and Modal Suite, Flor Peeters; "Poemes Evangeliques" ("La Nativite" and "Les Rampeaux"), Langlais.

Dec. 1—Passacaglia and Fugue in C minor, Bach; Chorale Prelude,

"Schmücke Dich, O liebe Seele," Bach; Trio-Sonata in E minor, Bach; "Six Pieces en Style Libre," Vierne; Studies for Pedals, H. William Hawke; Serenade, Grasse; Two Chorale Preludes, Ivan Langstroth; Dorian Prelude on "Dies Irae," Bruce Simonds.

Dec. 8—Fantasia in G major, Bach; "Six Pieces en Style Libre," Vierne; "Offrande Musicale," de Maleingreau; "Symphonie de la Passion" (Prologue, "Le Tumulte au Prétoire," "Marche au Supplice" and "O Golgotha"), de Maleingreau.

Prepare for Bethlehem Festival.

The Bethlehem, Pa., Bach Choir resumed rehearsals Oct. 6 in preparation for the thirty-fifth annual festival, May 15 and 16. Ifor Jones, the conductor, announced that the program for next year will include the Magnificat and the motet "Come, Jesu, Come," in addition to several cantatas, some of which have been presented at previous festivals. As has been the custom, the Mass in B minor will be presented on Saturday. As its contribution to the Bethlehem bicentennial celebration, the Bethlehem Bach Choir will perform Haydn's "Creation" in Packer Memorial Chapel, Lehigh University, Bethlehem, Pa., Feb. 22, assisted by eminent soloists and members of the Philadelphia Symphony Orchestra. This work was performed for the first time in this country in the Moravian Church, Bethlehem, in 1811.

Capital Choirmasters Form Club.

As a result of expressions on the part of Washington choirmasters, and particularly through the initiative of R. Deane Shure, an organization has been formed known as the Washington Choirmasters' Club. The club has announced a forum and seminar to be conducted at monthly meetings, with a different choirmaster presiding at each forum. R. Deane Shure, Ruby Smith Stahl, Lottie Volkmmer, Justin Lawrie, D. Sterling Wheelwright, Herbert Pate, Jean Appel and William E. Braithwaite will take charge in the order named. Through the courtesy of the Mount Vernon Place Methodist Church, sessions will be held in the lovely new children's chapel.

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New Publications for Organ

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

Handel's Organ Concertos, Set 2, Op. 7; edited by G. S. Holmes; published by W. Paxton & Co., Ltd., London, England. American agents, E. B. Marks Music Corporation, New York.

From war-torn Britain comes this handsome volume of great music in a new edition, carefully prepared for solo playing. The editor evidently knows his Handel and his instrument. The orchestral interludes are intelligently handled (no pun intended!) and reproduced in their organ equivalents; the texture of the solo sections has been judiciously enriched—treacherous adornment very well done in this case. Included in this volume are the Concertos No. 7 (B flat), 8 (A), 9 (B flat), 10 (D minor), 11 (G minor) and 12 (B flat). But there has been no gratuitous tinkering with the music as Handel conceived it.

These lovely works of the great Saxon master deserve to be more widely used than they have been; this new and practical edition should help in popularizing them.

Preludes, Offertories, Postludes, for organ, by Hall McIntyre Macklin; published by Neil A. Kjos Music Company, Chicago.

This book of fourteen pieces for organ contains simple but intrinsically worthwhile music. The writing is transparent; the composer has nowhere made the mistake of flooding ideas with excess notes, padding sound at the expense of sense. The musical thoughts are without exception on the naive side; the writer has had the good taste to treat them with equivalent simplicity. The stop registration throughout is laid out with a weather eye on the small two-manual organ with conventional resources. Players who must have music of great simplicity, but who insist on writing that does not offend good taste and ideas that are not hopelessly banal and stuffy, will welcome this modest (and economically-priced) set of practical pieces.

Query: The publisher calls the book

"Thirteen Preludes," etc. I count fourteen pieces as published. Why the discrepancy?

"Idyll of the Flowers," for organ, by Clarence Kohlmann; published by the Theodore Presser Company, Philadelphia.

A tuneful morsel offering no difficulties of playing or listening. It is music of no great consequence, with a simple, somewhat banal melody line, harmonized in conventional mode. The technical writing is good—the utility value of the music pertinent for service or teaching use. Don't hold the title against the piece—the latter is the better of the two!

"Seven Casual Brevities," for organ, by Rowland Leach; published by the H. W. Gray Company, New York City.

Music that is frankly concerned with exotic colorings and pungent rhythms is contained in this unusual and individual set of organ pieces. The titles alone are out of the usual run and suggest the type of musical idioms used. The separate movements are listed as "The Desert"; "Chollas Dance for You"; "Yucca" ("The Candle of Our Lord"); "Opuntia" ("Prickly Pear"); "Joshua Tree"; "Cereus" ("Queen of the Night") and "Saguaro" ("Giant Cactus"). The writing for organ is effective, though quite out of the conventional style; the idiom is quite modernistic, highly colored and requiring careful stop adjustments to stave off undue harshness and shock. It is not "service music"; rather is it concert material of interest, novelty appeal and entertainment value.

"Christus Nocte," Three Organ Preludes for Evensong, by Garth Edmundson; published under one cover, No. 678, in St. Cecilia Series of Organ Compositions by the H. W. Gray Company.

In these brief essays this progressive composer offers some interesting harmonic color in the impressionistic style. Three familiar themes are taken ("Nun ruhen alle Wälder," Schumann's "Nachtstück" and the Welsh "All through the Night") and, in turn, serve as the basic thematic element for improvisational

treatment. This composer, one of the bright lights of the American creative field, is not satisfied to till one furrow, no matter what the temptation, financial or otherwise. Every new work given to his public reveals the fruits of investigation and consideration. An instrument offering a wealth of soft string colors, flute celestes and sensitive solo stops in the softer ranges will be essential to the effective presentation of this short suite.

MISS M'ILWRAITH HAS NEW POST AT CHATTANOOGA "U"

Miss Isa McIlwraith, associate professor of music at the University of Chattanooga for the past three years, has been appointed director of the college choir and instructor in organ and in courses of history and theory of music.

A Phi Beta Kappa graduate of Barnard College, Miss McIlwraith also holds a master of arts degree from Columbia University and a master of sacred music degree from Union Theological Seminary. She held fellowships in music at Columbia University and for three years (1934-1937) was a fellow in conducting at the Juilliard Graduate School of Music. Before going to Chattanooga in 1938 she taught at Mount Holyoke College. She has been organist and directed the choirs in churches in New York, Brooklyn and Ridgewood, N. J.

RAINS DAMAGE ORGAN AND HALT HEINROTH'S RECITALS

Heavy rains and a leaking roof have caused an interruption in the organ recitals by Dr. Charles Heinroth at the College of the City of New York. Water from the roof of the Great Hall overflowed into the pipes and damaged the organ so severely that the annual winter concert series, scheduled to begin Oct. 19, had to be postponed. The water filled the pipes, mechanism and chests on the north side of the organ and remained there for three weeks, as the instrument was not in use during the summer months. The south section of the organ was not damaged and is available for use at chapel services.

EMILIE PARMALEE SPIVEY



EMILIE PARMALEE BRIDE OF DR. WALTER B. SPIVEY

Word comes from Atlanta, Ga., of the marriage of Miss Emilie Parmalee, prominent Georgia organist, to Dr. Walter B. Spivey. The wedding took place Sept. 20.

Miss Parmalee attended Washington Seminary and following her graduation continued her studies in New York and Philadelphia. She holds a certificate as an associate of the American Guild of Organists. Miss Parmalee took part in two Southeastern Guild conventions, and has served as dean of the Georgia Chapter. She is now organist and director at the North Avenue Presbyterian Church of Atlanta and is a member of the Mu Phi Epsilon honorary musical sorority.

Dr. Spivey attended Duke University in Durham and was graduated from the Southern Dental College.

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Recalls Pilgrimages to Hear Best Church Music of '80s and '90s

[The writer of these reminiscences is an experienced organist who for many years lived in Franklin, Ind., and now is a resident of Tucson, Ariz. His compositions have made his name known throughout the land.]

By WILLIAM R. VORIS

While it has never fallen to my lot to make frequent or extended musical pilgrimages, there have been a few such experiences that had a rather definite and profound influence on my appreciation and knowledge of good music, secular and sacred, and gave me needed inspiration at times, teaching me what to do as well as much of what to avoid. The recent American Guild of Organists' convention has spurred on the completion of this little journal, for, of course, most of these experiences have to do with the organ and church music, with some references to the music used in our metropolitan churches from thirty-five to forty-eight years ago.

First of those pilgrimages were annual treats of one matinee concert each season at the old Indianapolis May festival in the late '80s and early '90s, as a youngster in company with my music-loving mother and musical mentor. In those early-day festivals I had my first hearing of symphonic programs under Theodore Thomas, Carl Mollenhauer and others, great instrumental and vocal soloists, with an occasional choral program, the chorus made up largely from the German choral societies of Indianapolis. There I learned what great music meant and felt not only the thrill of listening, but the association with large numbers of music-lovers. It all had great meanings for me, and I am grateful to my parents for making that possible.

Along with thousands of other Hoosiers, our family went to the Columbian Exposition in 1893. As one of the objectives we outlined services at Grace Episcopal and the First Presbyterian Churches for the one Sunday we had in Chicago. It may be unfair to say that the Grace Church service centered around Henry B. Roney and his choir, but so much emphasis was placed on Roney that one had that impression. Much was made of the processional and recessional at Grace Church, with Roney's festival tunes consistently used. I have always thrilled at these dramatic bits of Episcopal services, and at that first experience I was nearly overcome. The processional was Roney's brilliant "The Coming of the King" and the recessional "On, Brothers, On," by Walter Spinney. The famous boy soprano, Blatchford Kavanaugh, was featured in a solo. It was somewhat spectacular and "popular" for an Episcopal church, with Roney to the fore. Have no recollections as to the anthems, offertory or canticles. In a few years we were using several of the Roney festival hymns for children's day, Christmas and other festival services.

We were early at the First Presbyterian Church that night; even so we had to sit in the balcony of the large auditorium. Glad we did, for we had a full view of the choir loft. I have never been a program collector, but have always had an affinity for service lists. In my small collection is a well-designed order of service, a fine type of Presbyterian order of worship, with the public recitation of the Apostles' Creed, a chant, choir response, Gloria and lots of light-weight music. Here is the list:

Prelude, Offertory in F major, Batiste. Following the introductory portion of the service was an organ solo, Prayer in F, Guilman. Anthems were: "Send Out Thy Light," Gounod; hymn-anthem, P. A. Otis; solo, "Not Ashamed of Christ," Danks; "Faith," Batiste-Bird (arrangement of that pretty little da, da, da, de, de dum, dum. Yes, father got it for his quartet, and I still have some copies.) The postlude was "War March of the Priests," Mendelssohn. Clarence Eddy was emphasized in all the church advertising. He was quite a picture with his ruddy hair, flowing beard, long frock coat—there was no question as to who was the attraction. When he got down off the organ bench as the sermon began he walked to the front of the gallery,

looked over the congregation, did some very obvious mopping—it was hot—and finally seated himself.

One fine day at the exposition I listened to an inspirational organ recital by a young fellow of the name of Clarence Dickinson. After that I knew that I wanted to proceed with work on the organ.

The next fall organ study was begun in Indianapolis with Charles F. Hansen, then organist at the prominent Meridian Street Methodist Church. The following Christmas I went with Mr. Hansen to Chicago to visit his parents and take in various musical events, including "The Messiah" by the old Apollo Club, with Thomas and his orchestra, at the then new Auditorium. Perhaps for us the most satisfying bit of music we heard was the Christmas Day service at the Church of the Epiphany, over on the west side, under the direction of John Watson, capable English organist-choir-master. In spite of human frailties too much in evidence that morning, Watson gave a brilliant performance in playing and directing, his thorough English training standing him in good stead on a cold, snowy day. The organ was a new Hutchings electric, beautifully voiced and balanced. Here I first heard the refined, advanced voicing which Hutchings was then doing and of which I had heard something. It was a revelation. Watson gladly and brilliantly demonstrated the instrument briefly after the service. Then Mr. Hansen and I took the long street-car ride back to his parents' home for a typical, satisfying Scandinavian Christmas dinner.

In 1898 came bulletins from the New York Merchants' Association telling buyers about the summer attractions of the metropolis, and one pamphlet cited the convention of the National Music Teachers' Association. There was even a directory of churches, and perusal of the information about organists and choirs influenced my decision to forget clerking for awhile and take in the big city. Arriving in Jersey City in late afternoon, the ferry ride was a real eye-opener, with the lower city spread before us. In that day one could pick out the spires of Trinity, St. Paul's and even St. Patrick's. Try to find a church spire now! An old two-wheeler took me to a rooming place in Thirty-eighth Street—one of those thousands of old brown-stone fronts recommended by the convention committees as "safe" and economical. (Both the landlord and landlady were collecting, and but for stubborn reluctance to part with my cash remnant I would have had to pay twice for the last six days' rent.)

That first evening there was a reception and a concert by the then prominent Kaltenborn String Quartet in the ballroom of the renowned, imposing Waldorf-Astoria, headquarters for the convention. Intent on seeing New York, I sidestepped most of the programs, but did get in on one oratorio performance and a symphony concert. But I spent a lot of time in the corridor, where were exhibits by Novello-Ewer, Schirmer, Oliver Ditson Company and Schmidt. For the first time I could examine many organ and choral works about which I had heard all my life.

One of the first calls made by the young organist was on the not-much-older but gifted organist of the Old First Presbyterian, William C. Carl, who had received his appointment only two or three years previously. Extending a cordial invitation to attend one or both services the next day at Old First, Carl as willingly told me of two other services especially planned for the visiting musicians—all about the same time. With the morning service at Old First I attended one part of the afternoon service there and then hurried up to the Church of the Ascension, getting in just as the processional started. I missed the special service at St. James' under Walter Henry Hall.

For purposes of comparison with today, rather complete reference is made to music heard in the various churches visited.

At Old First that Sunday Dr. Carl offered: Prelude, Meditation, Haige; Te Deum, B minor, Buck; Offertory, Movement from Fourth Symphony, Widor, followed by "Spirit of Mercy," Selby; postlude, none other than the old war horse, "Marche Pontificale," Baron de la Tombelle. Afternoon anthems: "G o d

Came from Teman," Steggall; "Come unto Him," Gounod; "The Presentation," Eccard; "Evening Hymn," Schubert; Chorale, Bach. Guilman's Sonata in D minor formed the postlude.

At the Church of the Ascension Warren's then new "God of Our Fathers" was the processional hymn. Remember, the Spanish-American argument was then on—all churches flew the flag and, of course, "God was on our side." Under Dr. Heinroth's playing the whole service was electrifying, with much more warmth than at Old First. Most of the service music was Anglican.

The service list at St. James' that afternoon included: Magnificat and Nunc Dimittis, Sir George Martin; anthem, "Lord, Thou Art God," Stainer; offertory, "Paradisi Gloria," Rossini, and "Hail, Gladdening Light," Martin.

That first Sunday evening there was a service at the West End Presbyterian with the family of Henry R. Elliott, who was then publishing a weekly church news magazine and who did much to help me meet organ builders and organists. You oldsters will remember that his brother, Charles S. Elliott, was the publisher of *The American Choir*, which did a lot to get American church composers of that day further recognition. I have No. 1 before me—"O Lamb of God," by Charles H. Morse, then organist and director at Plymouth Church, Brooklyn. The first two or three numbers were from hand-drawn plates—rather good looking, but difficult to read. Frank Treat Southwick was organist at the West End Church. Quartets, solos and duets have never appealed to me as church music, and since these were the rule at this church, that service had little inspiration, with the exception of a fine sermon by Dr. John Balcom Shaw—with his ash can Bible. Do you remember the story of its rescue from an ash can and its spectacular use by this evangelistic church?

Going to St. Bartholomew's the following Sunday morning, it was found closed for the summer, and so there was left time for a portion of a service in the old St. Thomas', with lots of good music from the large organ and excellent work by the choir. The anthem was Mr. Mac-

farlane's "Ho, Everyone That Thirsteth." At St. Patrick's Cathedral that afternoon there was much brilliant if not truly religious music by classical composers and the large Jardine organ was heard to advantage. The great church was filled to the doors. It was my first cathedral service and was duly impressive.

[To be continued.]

HOWARD S. RALSTON WILL BE ORGANIST AND PASTOR'S AID

Howard S. Ralston has resigned as director of music at Washington and Jefferson College to return to full-time work at the Second Presbyterian Church of Washington, Pa., where he will hold the position of organist, choir-master and pastor's assistant. Mr. Ralston has been at this church for eleven years, but two years ago discontinued some of his activities to carry on work at the college. He conducts a children's choir, a gallery choir and a chancel choir. In addition, he will carry on some work in religious and musical education, devoting regular periods to the primary, intermediate and junior departments of the church school and to the three young people's societies in matters relating to worship, sacred music and the symbolism of the Gothic architecture. Two series of courses in listening to music designed for adults have been announced for Wednesday nights.

Offers Cash Prize of \$1,000.

Since the American Academy in Rome cannot under present world conditions send fellows to Rome for study and travel, no fellowships are to be awarded next spring. But the academy will hold in 1942 a special competition for a cash prize of \$1,000 in composition. In addition, four or five prizes of \$25 each will, at the discretion of the jury, be awarded for outstanding compositions submitted by candidates other than the winner of the first prize. The competition is open to unmarried men under 31 years of age who are citizens of the United States. For circular of information and application blank write to the executive secretary, American Academy in Rome, 101 Park avenue, New York.

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Edwin Arthur Kraft's Recitals Will Mark Season in Cleveland

ERNEST DAWSON LEACH



Edwin Arthur Kraft's recitals at Trinity Cathedral in Cleveland are an established musical institution in that city. In addition to the programs every Sunday afternoon at 5 o'clock, at the conclusion of evening prayer, a group of recitals is announced for the first Monday evening of November, December, April and May. At the initial one of these performances, on the schedule for 8:15 on Nov. 3, Mr. Kraft will play: Allegro Maestoso, Elgar; Chorale Prelude, "Hark! A Voice Saith All Is Mortal," Bach; Menuet from "Concerto Grosso," No. 5, Handel-Kraft; Allegro from First Symphony, Maquaire; Chorale, "Christ Lay in Death's Dark Prison," Bach-Kraft; Andante Cantabile (Modern), Dethier; Pavane in A, Bernard Johnson; Concert Overture, H. Alexander Matthews; "The Magic Harp," Meale; Chorale Paraphrase on "Nun danket Alle Gott," Homer Whitford.

The second recital, to be given on the evening of Dec. 1, will be marked by the playing of these compositions: "Psalm XIX," Marcello; Prelude and Fugue in A minor, Bach; Chorale Prelude, "Wachet auf, ruft uns die Stimme," Bach; "Marche Funebre et Chant Seraphique," Guilmant; "Dreams," Wagner; First Minuet from "Suite L'Arlesienne," Bizet-Stanley; "Ronde des Princesses" from "The Firebird," Stravinsky; Prelude on a Theme of Praetorius ("Puer Nobis"), Edmundson; Scherzo, Parker; "Toccata di Concerto," Lemare.

Mr. Kraft also will be heard in a series of monthly Sunday evening recitals at Lake Erie College, Painesville, Ohio. The first of these took place Oct. 6. At the second, on Nov. 17, he will play: Prelude and Fugue in A minor, Bach; Chorale Prelude, "Lord, Hear the Voice of My Complaint," Bach; Allegro from Sonata, Mozart-Kraft; "Chant de May," Jongen; Scherzo, Hollins; "Carillon de Westminster," Verne; Prelude on the Welsh Hymn "Rhosymedre," Vaughan Williams; Communion, Torres; March from "Tannhäuser," Wagner.

KIMBALL ORGAN OPENED IN BURLINGTON, IOWA, CHURCH

The three-manual Kimball organ built for the Oak Street Baptist Church, Burlington, Iowa, and described in THE DIAPASON a few months ago, was dedicated with a recital Sept. 21 by Professor George W. Samson of Cedar Falls, Iowa. The organ is described as having more than ample power for the church, but with such effective swell control that with the box closed and full organ on it can be used for the accompaniment of a solo. Professor Samson played: Chorales, "We Christians" and "When Thou Art Near," Bach; Arioso, Bach; Fugue, Rheinberger; "Indian Legend," Firmin Swinnen; "Song of the Basket Weaver" and "The Bells of St. Anne de Beaupre," Russell; "Echo Bells," Brewer; Largo, Dvorak; Canzonetta, d'Ambrosio; "In Springtime," Chaffin; Grand Chorus, Kinder; "Benedictus," Reger; Concert Variations, Bonnet.

ERNEST DAWSON LEACH ENTERED upon his twentieth year as organist and choir-master of the Church of the Good Shepherd in Scranton, Pa., on Sept. 1. Mr. Leach is one of the large group of men who have come from England to preside over the music in American churches. He received his training in his native country and was assistant to Dr. M. E. Cooke, F.R.C.O., at the Mirfield Parish Church, noted for its excellent musical traditions. He studied also with Raymond Walker and John Burnley. After leaving Mirfield he was appointed to St. Thomas' Church, Scarborough, on the east coast of England.

In 1913 Mr. Leach came to the United States and before going to his present post in Scranton was organist and choir-master of Christ Episcopal Church, Chattanooga, Tenn.; Grace Episcopal Church, Memphis, and St. Paul's Episcopal Church in Burlington, Vt.

Mr. Leach has been active in the Northeastern Pennsylvania Chapter of the American Guild of Organists and was the dean for two terms. He has held also the offices of registrar and secretary. He has given a number of recitals under Guild auspices.

Mr. Leach is married and Mr. and Mrs. Leach have a daughter, Eleanor Fay, a junior in high school.

More of Elmore's Work Presented.

On Nov. 5 Robert Elmore's opera "It Began at Breakfast" will be presented for the Wyncote, Pa., Women's Club, with the composer providing the piano accompaniment. In collaboration with Robert B. Reed, Mr. Elmore has written a song called "V for Victory," which the Theodore Presser Company is publishing in an arrangement for mixed chorus. Mr. Elmore played a new composition of his own, "Supplication," a chorale prelude on the Arkadelt "Ave Maria," at the Second Presbyterian Church, Philadelphia, Oct. 5. It is still in manuscript. At a recital in Reading Oct. 7 he gave the first performance of Gardner Read's Chorale Fantasia on "Good King Wenceslas."

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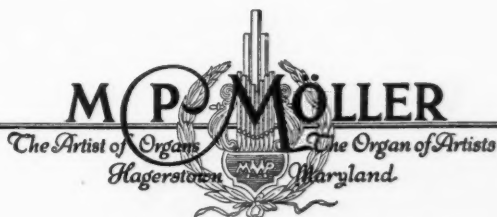
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**New Christmas Music
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By HAROLD W. THOMPSON, Ph.D., L.H.D.

If the publishers continue to pour out Christmas music, I shall have to devote about three articles a year to it. Not that I am complaining; in these days the church may well find its chief solace and inspiration in the birth of the Prince of Peace. Difficulties do arise, however, for those responsible for the choice of music, and I hope that all Christmas music henceforth may be published not later than the middle of September, so that selection can be made at leisure.

The most distinguished issue of traditional carols this month is volume 17 of the "Publications of the Carol Society" (Galaxy), now fortunately published by an American firm, a set entitled "Eight Swiss and French Carols," arranged by the organist of Yale University, Professor Luther Noss. The enormous collection owned by Yale has hitherto been edited by Dean David Stanley Smith, except for one set done by Professor Richard Donovan. Professor Noss has had in mind better-than-average choirs that can sing unaccompanied music which preserves the beauty of old music enhanced by resourceful modern harmony. I am particularly impressed by a Swiss carol, "Come, Gentle Sleep," but every number is charming if the choir can manage proper subordination and a light sureness of intonation. I should like to commend also the fact that the editor puts his cards on the table and tells the source of each melody, usually not available to most organists.

Ralph Marryott has an admirable arrangement of the Cornish "Holly Tree Carol" (Ditson) for unaccompanied chorus with sections for SSAA and TTBB. He is one of the most accomplished of arrangers, and this is one of his best carols. He keeps his harmony subdued, but interesting, not making unreasonable demands on any mixed choir.

"Sion's Daughter" is a Netherlands carol to be found in that indispensable collection, "The Oxford Book of Carols." Eugene Hill has made a charming and easy arrangement (Oxford, C. Fischer), with an atmospheric organ part. This seems to me the loveliest carol from an English press in a long time. I am happy to note that it is dated 1941; we have been receiving numbers late, chiefly because the printing plant which issues the music of the Oxford University Press was bombed and destroyed.

We have learned to compose in the style of the traditional carol so well that it is often difficult to guess that a newly-composed number is not traditional in origin. This remark applies to two delightful and easy carols by Mrs. Marion Conklin Chapman (Row, Boston). She is the wife of the organist of the Episcopal Cathedral at Hartford, Conn., and is the pupil in composition of Dr. T. F. H. Candlyn of Albany. Both carols have poetic texts of high merit. "Gates and Doors" is by the late Joyce Kilmer, famous American soldier-poet of the last war. "The World's Desire" was written by the English poet G. K. Chesterton.

Another charming carol by a woman is "Shepherds at Night" (Row) by Mrs. Margrethe Hokanson, director of the Nordic Choral Ensemble at Duluth, Minn., editor of the valuable "Nordic Choral Series" (Summy) and the "Northland Choral Series" (Augsburg). The present issue requires no such choral technique as her famous choir can boast. It is simple and beautiful, with a pleasant accompaniment and a section which may be taken by children's choir or solo soprano. The words are the well-known traditional ones beginning "While shepherds watched."

Dr. Diggle's "Christmas Cradle Song" (William A. Pond, Ridgefield Park, N. J.) has an unusual text translated from the Spanish. It is intended for unison singing, but I suggest that its pure and joyous melody will sound best when sung by children's choir or by a boy's solo voice or by one soprano. It is miles ahead of most recent Christmas solos. It is short, but I like solos to be short.

Let me mention briefly four carols that should have been received earlier. Two admirable ones from the Oxford Press are John Tobin's "O Little Town of Bethlehem" (1940), which is not easy,

unaccompanied, and Harry Brooks' "The First Christmas Day," an easier number, for unison. Father Leo Rowlands has composed "St. Francis at the Manger" (Row, 1940), for unaccompanied chorus, and J. M. Tatton has an easy, tuneful carol entitled "Come, Christians, Sing" (Birchard, 1940).

The big Christmas anthem is going out of fashion, but I am sure that many will wish to use a new issue of the Dickinson "Sacred Choruses" (Gray), "An Angel Spoke," from the "Christus," by Liszt. A children's choir can be used effectively in parts of it, or a high solo voice. Parts may be obtained for violin, cello and harp (piano). The work runs to twenty pages.

Those Anglican and college choirs that use Latin texts will find some beautiful music in an offertorium by H. H. Wetzel, "Tota Pulchra Est Maria" (J. Fischer), to be sung unaccompanied.

Carols for Men and Women

For TTBB there are some new arrangements by Dr. Channing Lefebvre, who seems to me one of the very best editors of music for men's voices. They are the Old English carol "Here We Come A-wassailing"; the Welsh carol, "Dark the Night," with a text appropriate for wartime and a reference to Melchior that suggests "Twelfth Night"; a Tyrolean carol, "Out of the Orient Crustal Skies," with solo for tenor or soprano and much fun for the choir; and the well-known old German carol, "Eja, Eja," alias "To Us in Bethlehem City," accompanied, with solo for high voice. All are published by Galaxy.

Dr. Clarence Dickinson has arranged for TTBB the very popular Swiss carol in his series, "O Nightingale, Awake" (Gray). This unusual arrangement in three parts no doubt will increase enjoyment of a standard work.

Miss Dorothy Westra's "Jesus Christ Is Born Today" (Gray) can be sung by women's choir in two parts, by children, or in unison. It is one of the best carols of the year, with a delightful shift in key that reminds me a little of Dr. Noble. An optional soprano solo is introduced for a brief, brilliant descent.

Dr. Dickinson arranges for SSAA the Swiss carol just mentioned, and Noble Cain has arranged for SSA accompanied his "Lullay, My Jesu" with effects even more charming than in the edition for mixed voices (Flammer). Another very fine Flammer issue is "What Can This Mean?" by F. Broadus Staley, a composer new to me and most welcome. This number, when sung lightly and fluently, will make a notable addition to the repertoire of women's college choirs; it is dedicated to the glee club of Salem College.

Felix Guenther has arranged for SSA accompanied the famous Indian carol written by St. Jean de Brebeuf in 1641 for his Huron Indian converts in Canada, "Twas in the Moon of Wintertime" (Gray). You recall the former editions by Healey Willan and Pietro Yon for mixed voices. The naive text seems well suited to the quality of women's voices. This will be widely used in colleges and churches. The other number is rather better for choir concerts than services, the Negro spiritual "Go Tell It on the Mountains" (Gray), which is also for SSA accompanied.

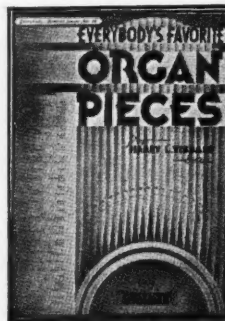
At choir concerts you might like to use "Two Songs of Praise" ("Lo, the Messiah" and "Mary, Star of the Sea"), by Mario Castelnuovo-Tedesco (Galaxy). These are for SSA with rich piano accompaniment.

Publications for Organ

Mr. Gray is publishing two new Christmas numbers for the organ—Gardner Read's brilliant Chorale Fantasia on "Good King Wenceslaus" and Harvey Gaul's "Christmas Dance of the Little Animals." The second of these, an extremely interesting and vigorous novelty, is based on a Hopi Indian melody from the Isliter reservation in New Mexico, danced on Christmas Eve before the shrine of the Madonna. It opens with the jangling of bells and has drumming effects.

Covenant-First Presbyterian Church, Washington, D. C., presented the first of the new season's series of musical Wednesday evenings on Oct. 22, with the chancel choir and quartet singing Sowerby's "Te Deum" and Harold Darke's "The Sower" and Theodore Schaefer directing at the console.

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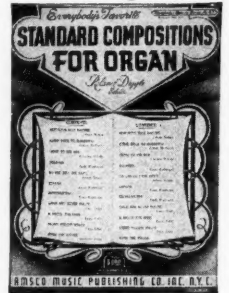
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FREDERICK FREEMAN



FREDERICK FREEMAN, F.A.G.O., the new dean of the Northern California Chapter of the American Guild of Organists, is not alone a performer on the king of instruments and an accomplished pianist, but a confirmed champion of the organ, who is interested particularly in "selling" the organ to the general public, because he believes the average music-lover has no idea of the richness of original organ literature, or how expressively and interestingly it may be played under the hands and feet of a sensitive musician. In his new office he expects to do all he can to encourage Guild members to study for the examinations and to improve their musicianship, and consequently their efficiency as church organists. Mr. Freeman is installing a three-manual, fourteen-rank organ in his own home. Mr. Freeman is a native of Ontario, but spent his early youth in southern California, studying piano with Thilo Becker and organ with Walter F. Skeele in Los Angeles. He then attended Wesleyan University, Middletown, Conn., and

studied piano with Leopold Godowsky and theory and composition with Hugo Leichtentritt, Hermann Durra and Heinrich van Eyken in Berlin from 1904 to 1908. In the latter year he gave his debut recital in Berlin.

From 1908 to 1910 Mr. Freeman was head of the piano department at the Metropolitan School of Music in Indianapolis and from 1912 to 1914 held the same position in the Von Stein Academy of Music in Los Angeles. Then for three years he taught privately in Berkeley, Cal.

During the world war Mr. Freeman served from 1917 to 1919 in the United States and France, playing the French horn. From 1921 to 1924 he was a member of the extension division of the University of California, teaching and concertizing. Then for eight years he taught privately, wrote script for radio programs and composed school operettas which were successfully produced in Oakland, Cal., and surrounding towns.

Since 1932 he has been staff organist at the Chapel of the Chimes, Oakland, broadcasting daily over KRE.

Mr. Freeman won his A.A.G.O. certificate in 1938 and the F.A.G.O. in 1941.

MARY ENVALL'S 45 YEARS' SERVICE WINS RECOGNITION

At the afternoon service in the First Lutheran Church of Galesburg, Ill., Sept. 21, marking the ninetieth anniversary of the church, Andrew P. Tanning made an address on behalf of the congregation in appreciation of the more than forty-five years of service of Mary Envall, the church's organist. Miss Envall was presented with a wrist watch and a purse. Mrs. David Johnson read the congratulatory messages and presented Miss Envall with a corsage bouquet.

Donald Gillett, assistant organist of All Souls' Unitarian Church, Washington, D. C., was inducted into the army Sept. 8 and is now stationed at Kelly Field. Mr. Gillett is a member of the executive committee of the District of Columbia Chapter, A.G.O., and has been heard in recital a number of times, particularly at All Souls' Church.

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Tribute to Cotsworth by Illinois Chapter on His Ninetieth Birthday

Albert Cotsworth's ninetieth birthday anniversary was the occasion for a tribute paid to the dean of Chicago organists Oct. 6, when a large part of the membership and other friends of "The Elderly Person" attended a luncheon in his honor, given by the Illinois Chapter at the Y.W.C.A. as the first event of its new season. Dean Barrett Spach was in the chair and called upon S. E. Gruenstein to speak. Mr. Gruenstein dwelt on the length, the versatility and the usefulness of Mr. Cotsworth's honorable career and pointed out his manifold roles as organist, business man, musical critic, author, pedestrian and art connoisseur. He directed attention to the fact that far better than the love for "wine, women and song," Dr. Cotsworth possessed a love for music, for art, for nature and for his fellow men. He closed by saying that Mr. Cotsworth had truly enjoyed the blessing promised in the Ninety-first Psalm—"With long life will I satisfy him and show him my salvation."

Mr. Cotsworth responded eloquently and with warm affection to the tributes of his associates. Then a large birthday cake was brought in and from its recesses came the music of "Happy Birthday to You."

The occasion gave the season an auspicious and happy beginning. Among the guests at the luncheon were Albert Cotsworth, Jr., passenger traffic manager of the Burlington Railroad, and Miss Caroline B. Parker, director of the department of church music and worship of the D. Appleton-Century Company in New York.

On Oct. 9, the date of Mr. Cotsworth's birthday, his son held an informal reception for his father at the Union League Club, Chicago, and to this were invited all the organists of the city.

Organ Forum in Lincoln, Neb.

The Lincoln, Neb., branch sponsored an organ loft forum the evening of Oct. 27 at Westminster Presbyterian Church. Lincoln organists and those in the vicinity attended. A survey of recent and outstanding organ service material was presented. Descriptions of some pieces were given and themes and sections of others played. Guests were invited to name their favorite preludes and offertories. Donald Ketting, minister of music at Westminster Presbyterian Church, was forum leader. Refreshments and fellowship followed the meeting. Mrs. Vera Rost, Miss Henrietta Sanderson and Miss Beth Miller assisted.

Guild members giving recitals this month are A. C. Lovelace, Myron Roberts and Donald Ketting. Our plans for a city-wide hymn festival in November are making progress and enthusiasm has been shown by many organizations that wish to cooperate.

MRS. G. C. HADSELL, Secretary.

New Blood to Fore in Pittsburgh.

The Western Pennsylvania Chapter was to hold its October meeting on the 28th in Heinz Chapel, University of Pittsburgh, with a recital sponsored by the Organ Players' Club, of which Alan Floyd is president. Two organists were to be presented—Marjorie Casanova and Clara Schwarz. A former "mystery organist," James C. Hunter, now at Trinity Lutheran Church, also was to play.

The Organ Players' Club was established by Mr. Floyd several years ago

In the Guild

One of the more energetic chapters of the Guild is the one in Buffalo, N. Y. And it has been more than once that this chapter has set a mark for other chapters to aim at. The following, headed "Time Marches On!!!" offers a perfect illustration of their fine Guild spirit:

Calling all members of Buffalo Chapter, A.G.O., in this, their twenty-second year, to report for roll call at Grace Episcopal Church, with dinner at 6:30 p. m. sharp, Monday, Sept. 22. If you aren't there at this first meeting, we will be sorry, and we very much fear that you will be sorry, too, for you will miss a good time. If you are an "inactive" member now, change your status and start the musical year right by finding out what is going to happen in your Guild for this year.

The program for the year will be outlined and comments given by the dean regarding the same. Don't miss this! A report will also be made of the highlights of the Washington convention. We sincerely hope that you will have much time to carry out the "Good Neighbor" policy and really come to know each other by the end of this year. The first meeting is vital for a start. The board would like to know you better, so they will be in the receiving line, and we hope that you will be glad to know us better. Take cognizance of the fact that we wish to be truly helpful and inspirational to you for your work of the year. Let us inculcate you with our enthusiasm—it might take, and who knows the reaction, good or bad, that might result? It's worth a trial. We'll be seeing you Monday.

THE EXECUTIVE BOARD,
By Wallace A. Van Lier, Dean.

The season is yet young, so let us all pull together for a cause which is as important today as it was forty-five years ago, when the A.G.O. was born.

with the intention of raising standards and interest in young players and promoting encouragement among hitherto unheard of organists of merit. Mr. Floyd, who is organist and director of music at the beautiful First Baptist Church, maintains a clearing-house for substitute organists available for engagements and conducts a series of examinations every year, grading each candidate as to the work he or she will fit.

Mr. Floyd arranged the following program as the feature of the meeting: "Variations de Concert" Bonnet, and Fugue in G minor, Bach (Miss Casanova); Scherzo, Fourth Symphony, Widor; "Von Gott will ich nicht lassen," Bach, and Prelude on B-A-C-H, Liszt (Miss Schwarz); Scherzo, Second Symphony, Vienne, and Chaconne in D minor, David (Mr. Hunter).

Plans for the November meeting call for a hymn festival at the Shadyside Presbyterian Church under the direction of Dean Russell Wichmann, M.S.M.

G. N. TUCKER.

Guests at Carruth Home Hear Walter Williams Speak on Church Music

Members of the Northern California Chapter met at the home of Mr. and Mrs. W. W. Carruth in Oakland on the evening of Sept. 23. Dinner was served in the garden, near a cheerful fire in an outdoor fireplace. After dinner the members assembled in the Carruth studio, known familiarly as "The Abbey," where Frederick Freeman, F.A.G.O., our newly-elected dean, introduced the Rev. Walter Williams, speaker of the evening. Mr. Williams, assistant rector of St. Paul's Episcopal Church, Oakland, is a member of the Joint Commission on Church Music of the Episcopal Church, chairman of the California Diocesan Commission and also is instructor at the Church Divinity School of the Pacific in Berkeley.

Choosing as his subject "The Music of the Episcopal Church," Mr. Williams expressed the whole ideal of church music in the words "Te Deum Laudamus." He recommended for the perusal of organists the report of the Joint Commission on Church Music which was presented in 1922 and noted its close correspondence to a similar report issued about the same time by the Archbishops of Canterbury and York, these two reports having been drawn up independently. Mr. Williams commented upon the parallel between the standards set by these reports and those stipulated in the "Motu Proprio" issued in 1903 by Pope Pius X.

Making a strong plea for the improvement of church music, and for its re-direction into its proper channels, Mr. Williams stated that the youth of today, trained to a fuller appreciation of good music through public school courses and frequent radio broadcasts of standard works, is impatient and scornful in its attitude toward a church that will tolerate unworthy music. He added that church music, like all the ecclesiastical arts, holds an unusual position among the arts, since it does not exist for "art's sake." "Its chief object is to aid devotion; not to attract hearers. It is a means to an end, and the end is neither music nor art; yet it achieves its highest art in its sincerest devotion to that end—to give the worshippers a closer hold on the hem of His garment."

KATHLEEN S. LUKE, Registrar.

GUILD EXAMINATIONS INVITATION

The Guild Examination Committee invites members of the Guild to submit tests for consideration by the Committee for the 1942 Guild examinations.

All problems with their solutions should be sent to the Guild Office, 630 Fifth Avenue, Room 3405, New York, N. Y., and should be addressed to **Charles Henry Doersam, Chairman, Examination Committee.**

Examinations for the choirmaster certificate April 29, 1942. Examinations for fellowship and associate-ship May 28 and 29, 1942.

News of the American Guild of Organists—Continued

Scranton Season Opened;
Recital by Grace Berry;
Many Activities Planned

The 1941-42 season for the Northeastern Pennsylvania Chapter was opened Sept. 18 by Grace Berry of Syracuse University, who played the following recital on the three-manual Casavant in St. Luke's Episcopal Church, Scranton: "By the Waters of Babylon," "Rejoice, Beloved Christians," and Passacaglia, Bach; "The March to Calvary," from Passion Symphony, de Maleingreau; Andante from "Cello Sonata, Saint-Saens; Allegro from Sixth Symphony, Widor; Scherzo and Finale, Second Symphony, Vienne. Miss Berry's playing was technically fine and musically interesting and demonstrated the progress she has made as a student of Leon Verrees at Syracuse. A reception followed at St. Luke's parish-house, with several members of the Wilkes-Barre Chapter as guests.

The first meeting of the season was held Oct. 9, with the members as guests of Robert Andrews, organist of St. Luke's Parish, and Mrs. Andrews, in the parish-house. Harold Mundy, sub-dean, presided in the absence of Dean Howard Anthony, A.A.G.O. Plans for the year were discussed, including a Sowerby lecture-recital at Asbury Methodist Church Dec. 7; a recital in January by a guest organist; the weekly Lenten recitals at St. Luke's and the church music festival in May. Miss Ruth White, A.A.G.O., showed some fine colored slides and motion pictures made on a recent motor trip through the West, and Mr. Andrews played some recordings of the St. Luke's choir. Refreshments were served.

Besides the chapter activities, the individual members are planning many events in their churches. Thomas Curtis opened the season's recitals at Simpson Methodist Church Sunday evening, Oct. 19, with the following program: Toccata on "O Filii et Filiae," Farnam; Prelude, Clerambault; "Toccata per l'Elevazione," Frescobaldi; Trio from "Tis My Pleasure," Chorale Prelude on "Come, Saviour of the Gentiles," and Prelude and Fugue in D major, Bach; Sketch in F minor, Schumann; Andante Cantabile from First Sonata, James; "Primavera," Bingham; "Tu es Petra," Mulet.

The men's and boys' choir of St. Luke's Church will give a concert Sunday afternoon, Nov. 2, to observe three anniversaries—the ninetieth of the parish, the thirtieth of the pastorate of Dr. Robert P. Kreitler, and Dr. Kreitler's birthday. Included on the program will be the 1941 Guild prize-winning anthem, "King of Glory, King of Peace," by Harold W. Friedell. Torrington Watkins will direct, with Robert Andrews at the organ.

Miss Ruth White, A.A.G.O., will play a recital at the Green Ridge Presbyterian Church Sunday evening, Nov. 16.

Miss Frieda Nordt is planning her "hour of music" program, which is presented annually on Thanksgiving Day at the Hickory Street Presbyterian Church. Arrangements have been completed for the second Scranton appearance of Claire Coci, in the Simpson Methodist Church, Tuesday evening, Dec. 2.

THOMAS CURTIS, Secretary.

Interesting Meeting in Albany.

The Eastern New York Chapter held a luncheon meeting at Howard Johnson's, Albany, Oct. 18. J. Laurence Slater, dean of the Central New York Chapter and organist and director at Grace Church, Utica, gave a very interesting talk. Mr. Slater believes that in the present world upheaval there will be changes for which we must be prepared. He does not believe that choir directors generally are looking ahead for good music or for new methods of directing. He believes that both directors and congregations should demand better music. He mentioned that the director should have good discipline in his choir and that that discipline is the result of his own self-discipline. However, Mr. Slater emphasized the need for lack of repression and tension in getting his ideas over to the choir. He believes that the director should not stick to rules but should use his imagination and enthusiasm in directing.

After the talk we adjourned to the

First Presbyterian Church, where Miss Helen Henshaw, Dr. Elmer Tidmarsh and Duncan Trotter Gillespie gave a short recital. We then went to Emanuel Baptist Church, where Miss Lydia Stevens played a few numbers, and next went to Trinity Methodist, where Mrs. Mary Ades gave a short recital.

The Eastern New York Chapter held the first meeting of the season at the Hotel Wellington in Albany Sept. 23. Included in the program for this season is an all-day conference in Albany in October, a lecture-demonstration and recital by Stanley Saxton and a recital by Leo D. Ayen, Jr., in Saratoga Springs in November. Duncan Trotter Gillespie is to give a Bach program in Schenectady in February. Miss Lydia Stevens is to give music of the synagogue at Temple Beth Emeth in Albany in April.

HAROLD STEVENS, Secretary.

Variety Marks Camden Meetings.

The Camden Chapter made an enthusiastic start at a dinner meeting Sept. 16 at Moorestown, N. J., the principal speaker of the evening being David Spratt, organist and director of the choirs of the Ninth Presbyterian Church, Philadelphia. Many ideas of practical value were gleaned from Mr. Spratt's discussion of his work with the three volunteer choirs of the church.

Wednesday, Oct. 1, found our members meeting at Synagogue Mikveh Israel, Philadelphia, where we were invited by Rabbi Elmaleh to listen to the final hour of the Yom Kippur service of this orthodox congregation. It was distinctly interesting and productive of many questions which we hope to have Rabbi Elmaleh answer for us soon.

Plans for the November meeting are completed and we shall honor Ralph Kinder, noted organist and composer of Philadelphia, by devoting the entire evening to his works, both for organ and voice. Miss Janet Dickson of Philadelphia will play a group of Mr. Kinder's organ compositions and a group of singers from the chorus of the Musical Art Society of Camden, now under the direction of Robert Hall Elmore, will present a group of Mr. Kinder's vocal numbers. We are expecting Mr. and Mrs. Kinder to be present and look forward to this occasion of fellowship with them.

A busy season is ahead of us and Dean Helen Wyeth Pierce is effectively guiding these activities toward the improvement and enlargement of our chapter.

EARL H. ELWELL.

Church Music Pasadena Topic.

The first fall meeting of the Pasadena Chapter was held at Neighborhood House Oct. 6. After a bountiful dinner a short business meeting was held, presided over by Florence Jubb, the dean. Present were a number of clergy and their wives as guests. A fine program had been arranged. The first number on the program was a talk by Dr. Theodore G. Soares, pastor of the Neighborhood Church, on the psychology of church music, stressing the simple rather than difficult type of music, more readily understood by the layman, the object of church music being to help to achieve fellowship with God. Then Dean Arnold Bode, a man with a background of many years of work and study along the line of church music, gave an interesting talk

on the liturgical music of the church, beginning with the earliest type, to the present day. Dean Bode brought out his points by singing and playing various numbers and was assisted by V. Gray Farrow, A.A.G.O., who played selections from his collection of phonograph records.

CLEMENTINE E. GUENTHER, Librarian.

Guild Service in Dallas, Tex.

The Texas Chapter held its second meeting of the season in Dallas Oct. 27. After dinner at the Fitzhugh tea-room a short meeting was held, with Dora Pootee, A.A.G.O., the dean, presiding. After the meeting the members of the Guild and many of their friends went to the Episcopal Church of the Incarnation, where the annual Guild service was held. The lessons were read by the Rev. Thomas H. Talbot, chaplain of the Guild. The anthems were: "Immortal, Invisible, God Only Wise," Eric Thiman; "My God and I," traditional Latvian spiritual, and "In Heavenly Love Abiding," Parker.

The address by the Rev. Valentine Lee, rector of the church, was inspiring and showed his appreciation of the value of music in the church. The musical numbers, under the direction of Achilles Taliaferro, organist and choir director of the church, were especially well done.

MATTIE K. GERBERICH, A.A.G.O.

Harrisburg Chapter Makes Plans.

Forty members of the Harrisburg Chapter attended the first business and social meeting of the season Oct. 7 at the Fourth Reformed Church. After a covered-dish supper the new dean, Miss Helen Runkle, presided over the business meeting. Mrs. John R. Henry, chairman of the program committee, outlined plans for the first part of the year. There will be several discussions of hymns and two-piano recitals. An outstanding attraction will be a lecture-demonstration by Harvey B. Gaul Nov. 3. The ministers, organists, choir directors and choir members of the city have been especially invited.

Included in the reports of the activities of the members during the summer were reminiscences from the nine chapter members who attended the convention at Washington.

VIVIAN STEELE, Secretary.

East Tennessee Chapter.

The East Tennessee Chapter met Sunday afternoon, Oct. 12, at the Central Baptist Church, Johnson City, the meeting having been changed from its regular date to give the Guild members an opportunity to attend a vesper musicale presented by the Wednesday Morning Music Club of that city. Three participants on the program are members of both organizations. They are: Mrs. D. G. Stout, Mrs. D. F. Unkefer and Mrs. Bryan Woodruff. A brief business session was held before the program. Mrs. D. P. Miller, the sub-dean, presided. The vesper musicale consisted of organ, ensemble, solo and chorus selections. The program was most enjoyable.

ELIZABETH HENLEY, Secretary.

William Self Plays for Chapter.

A recital in St. Joseph's Cathedral by William Self, organist of All Saints' Church, Worcester, Mass., Oct. 29, was the opening event of the fall and winter season for the Hartford Chapter. Benediction followed the recital and was sung by the cathedral choir.

Oklahoma Has Its First
Hymn Festival; Thirteen
Tulsa Choirs Take Part

The Oklahoma Chapter held its October meeting the night of the 13th in the parish-house of Trinity Episcopal Church, Tulsa. The meeting was one of more than usual interest, with Dean Marie M. Hine presiding. It was decided to bring to Tulsa this season two outstanding organists—Virgil Fox for the night of Feb. 10 and Hugh Porter April 21—the latter as guest organist for the A.G.O. regional convention.

The first Philbrook Art Center recital sponsored this season by the chapter will be given by Frances Wellmon Anderson Sunday afternoon, Nov. 9.

Oklahoma's first hymn festival, sponsored by the chapter, was given Sunday afternoon, Oct. 19, at Trinity Episcopal Church, Tulsa. Thirteen choirs, organists and directors participated in a service representing the principal types of church hymns. Mrs. Hine presided at the organ, accompanied and led the choirs in singing the hymns, and four of the chapter organists were heard in chorale preludes.

The festival program was as follows: Organ, Chorale Prelude on "St. Anne," T. Tertius Noble (Ethel Williams Kolstad); processional hymn, "Coronation," Holden; hymn, "St. Anne," Croft; hymn, "St. Elizabeth," Silesian Folksong; reading of the religious principles of the American Guild of Organists; organ, "Fairest Lord Jesus," Edmundson (Mrs. E. H. Benedict); hymn, "A Mighty Fortress," Luther; address by the Rev. E. H. Eckel, Jr., chaplain of the Oklahoma Chapter; offertory hymn, "Gardiner," Gardiner; hymn, "America," Harmonia Anglicana; organ, Fantasy on "America," Diggle (Esther Handley); recessional hymn, "Duke Street," Hatton; postlude, "A Mighty Fortress," Faulkes (Marie M. Hine).

JOHN KNOWLES WEAVER, Sub-Dean.

Central New York Chapter.

The fall season opened auspiciously for the Central New York Chapter Oct. 6. The members gathered at the New Hartford Methodist Church, Utica, to enjoy a program by J. Laurence Slater, assisted by Beatrice Slater, contralto. Mr. Slater showed what can be done with a small two-manual organ and gave a most interesting program. Mrs. Slater's solos were artistically sung and the audience was delighted with her rich voice. Mr. Slater took the proposition of a small two-manual with a limited number of stops and explained through message and example how it was possible to play the great works in organ literature, handicapped through the organist may be.

Mr. Slater presided at the business meeting held in the church house. Horace Douglas read the minutes of the annual dinner meeting, after which the treasurer's report was read by Mr. Wald in the absence of Mr. Buhl. Mr. Slater then welcomed our new members: George Traffern of Boonville, Robert W. Stirling of Rome, Mrs. M. W. Hixon, Mrs. C. D. Walsh and Mrs. Anna Reynolds. Ray Conrad, another recruit, was unable to be with us.

Through the untiring efforts of our dean the membership has been doubled since he assumed office.

Mrs. Kassing, chairman of programs, outlined the work for the year. The first Monday of each month the programs will be given in churches, including an organ recital and one other feature. On the third Monday of every month we will have a house meeting with one of the members. These will include speakers, round-table discussions and class lectures. Miss Briesen, who is in charge of junior choir activities, has planned a Christmas carol service by the combined junior choirs of Utica and vicinity for Sunday, Dec. 28. The service will be held in the Westminster Presbyterian Church, Utica, which Miss Briesen serves. Our annual junior choir festival will be held Tuesday evening of music week.

The meeting closed with an entertaining account of the Washington convention by Mr. Douglas and Mr. Slater.

LUCRETIA BOTHWELL, Secretary.

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News of the American Guild of Organists—Continued

To Make Oklahoma City Organ Conscious Is Aim of Guild Chapter Events

The Oklahoma City Chapter began its schedule of 1941-42 activities with a meeting at the First Christian Church. The evening was spent in the studio of Dubert Dennis, the church's organist and dean of the chapter. Plans for the fall and spring meetings were discussed and meeting-places were decided upon.

The following are the officers for the year: Dean, Dubert Dennis; sub-dean, Mrs. D. W. Faw; secretary, Mary Elizabeth McCray; corresponding secretary, Joye Wimber; treasurer, Mary Haley; historian, Raymond Ryder.

A meeting was held Oct. 21 at the home of Edward A. Flynn, a past dean of the chapter. Following dinner the evening was devoted to a study of the Beethoven Fifth Symphony. Jack Bowers of Norman, Okla., was in charge of the program and gave a resume of the symphony. In addition to the symphonic recordings we heard the new series of organ recordings issued by the Aeolian-Skinner Company.

As has been suggested in the pamphlets from Guild headquarters, we are arranging an exchange recital with the Texas Chapter. On Nov. 17 Dubert Dennis of our chapter will appear in a recital for the Texas Chapter at the Highland Park Presbyterian Church, Dallas. This is to be the first formal recital on the new Kimball organ. At a later date John Huston of the Texas Chapter will give a program in Oklahoma City.

We have designated two of our regular business meetings to be somewhat informal. The first will be a Christmas party Dec. 16 and the second our guest night at the April meeting. For the latter occasion we will invite another organization to be our guests or the clergy of the city churches represented in the Guild will be invited.

As has been the custom in the past, we shall present two public recitals during the year by members of the chapter. Miss Amanda O'Connor and Miss Nancy Laughbaum are in charge of the arrangements.

We are trying to make Oklahoma City definitely organ conscious. Last year was one of the most active we have experienced and we intend to make it the basis for bigger and better things.

JOYE WIMBER, Secretary

Ross Plays for Chesapeake Chapter.

The Chesapeake Chapter held its first meeting of the season Oct. 6 at the Church of the Nativity, Baltimore. Edmund S. Ender, the dean, presided over the business session, at which reports of officers and committees were heard and plans for the year were discussed. Afterward Richard Ross, host for the evening, played an interesting program of organ music consisting of the following selections: "When Thou Art Near," Bach; Prelude, Clerambault; "Vom Himmel hoch," Pachelbel; "Carillon," Vierne; Cantabile, Franck.

Louisville Hears George Latimer.

Twenty-five members and guests of the Louisville Chapter gathered Monday evening, Oct. 13, at the French Village to hold their monthly meeting. Business affairs, consisting of minutes of the previous meeting and reports of committees in charge of arrangements for the recital of E. Power Biggs Nov. 13, having been settled, the members adjourned to the Second Presbyterian Church, where a program of organ music was presented by George Latimer. Mr. Latimer, one of Louisville's outstanding organists, maintained his high standard of originality and brilliance in his playing. The well-balanced program opened with a crisp and fluent rendition of the Bach Toccata in C major. This was followed by the Aria in E minor, Bach, and Suite in F major, Corelli. The gigue, the fifth movement of the suite, was interpreted in a truly artistic manner. Other numbers consisted of: Fantaisie, Franck; Grand Chorus in D, Guilmaut; Improvisation-Caprice, Jongen, which was striking because of its registration; Prelude in G minor, Pierné; "Songe d'Enfant,"

Bonnet, delightful for its delicate coloring; Scherzo, Gigout. The program reached a fitting climax with the dignified treatment of the magnificent Finale from the Seventh Symphony, Widor.

CHARLOTTE WATSON, Secretary.

Rocky Mountain Chapter.

The Rocky Mountain Chapter held its first meeting of the season in the choir room of St. John's Cathedral, Denver, on the evening of Sept. 22. After the business meeting and a talk by the new dean, David Pew, an excellent program was played on the four-manual Kimball (Phipps memorial) organ in the cathedral. Mary Upton Enholm and Everett Jay Hilty each contributed four numbers, five of these being compositions by Karg-Elert.

The meeting of Oct. 27 was held at Augustana Lutheran Church. Harold Lawrence, organist and choirmaster, explained the Lutheran liturgy and conducted the singing of Lutheran hymns. Organ selections especially appropriate to the service were played by Mr. Lawrence and William F. Spalding.

VERA F. LESTER, Secretary.

Meetings of Ithaca Chapter.

The September meeting of the Ithaca Chapter of the A.G.O. was held Sept. 29. Supper was served, followed by a meeting. The evening was devoted to a report of the national convention by Miss Louise C. Titcomb, dean of the chapter, and to a discussion of hymn playing.

The October meeting was held Oct. 13. After dinner at the Victoria Hotel members adjourned to the parish-house of the Episcopal Church, where the Rev. George Daland gave a lecture on the training of choir boys and on the music in the Episcopal service, which included an explanation of the three types of services held in the Episcopal Church and of the various parts of each type of service. Mr. Daland was assisted in his lecture by four boys from his choir.

HAROLD O'DANIELS, Secretary.

Central Ohio Chapter.

Members of the Central Ohio Chapter held their second meeting at the home of Mr. and Mrs. Alvin C. Eide, Columbus, Oct. 13, with the dean, John M. Klein, presiding. The speaker of the evening was the Rev. Almus Thorpe, rector of St. Stephen's Episcopal Church, who spoke on the real function of the church, worship, and the important part the organist can play in making sure that the music is directed chiefly to this fundamental purpose. He discussed specifically the problems of professionals and of types of music for regular services as well as for weddings and funerals, and emphasized the need of an educational program for the young people of our churches, that they may sing and become acquainted with the best in church music literature. An enjoyable social hour followed the talk.

MRS. ALLEN McMANIGAL, Secretary.

Missouri Chapter Program.

The Missouri Chapter enjoyed the first meeting and program of the year at the First Presbyterian Church of East St. Louis, Ill., Sept. 29, with Mrs. C. L. Nowland as the hostess. After dinner a program of organ and choral numbers was given before a large audience. The choir of the First Presbyterian Church and the Southern Illinois Male Chorus each sang a group of songs and C. Albert Scholin and Mrs. C. L. Nowland each played a group of organ pieces. The entire evening was a fine start for a winter of inspiring activity by the chapter.

Wilkes-Barre, Pa., Chapter.

The first fall meeting of the Wilkes-Barre Chapter was held Sept. 22 at the home of Mrs. B. Aubrey Ayre. There were forty-three members present. Reports and pictures of the convention were the feature of the evening.

On Oct. 6 a meeting was held at Holy Trinity Lutheran Church in Kingston. Mrs. Peter H. Broadt gave a review of recent Christmas publications, after which the members joined in the singing of a number of them.

The Presbyterian Church of Kingston presented David Hugh Jones, Mus.D., F.A.G.O., who is the newly-elected dean of the Princeton Chapter, in a recital on its recently remodeled organ Oct. 8. Fol-

lowing the recital a reception was held in the church parlors by the Wilkes-Barre Chapter.

DOROTHY TURNER, Secretary.

Nebraska Chapter Activities.

A business and social meeting of the Nebraska Chapter (Omaha) was held at the home of Mrs. E. R. Zabriskie Oct. 1. At an earlier meeting it had been decided by the members to attempt to conduct a poll in local newspapers and in church bulletins to obtain a list of the most popular anthems and hymns, a program of which would later be sponsored by the Guild. It was reported, however, that due to apparent lack of news value in the proposed campaign, the cooperation of local newspapers could not be secured, and the project was dropped for the present.

A program committee was appointed to work out a definite program for the year, and following the committee's report at the next meeting the chapter will be in a position to decide on the schedule and manner of meetings to be held. The matter of presenting a guest recitalist was discussed and it was decided that if this should be done no attempt would be made to sell tickets, but that each member would be asked to contribute a small sum to defray the expenses.

Tentative plans for a choral concert to be given Nov. 5 by the choir of the Pearl Methodist Church (Miss Henrietta Rees, organist and director) were announced, with the suggested possibility that the Guild might join in the sponsorship of the concert.

Election of officers for the year was held and the present officers were re-elected. They are: Mrs. Howard Rush-ton, dean; Miss Enid Lindborg, sub-dean, and Milfred Mowers, secretary-treasurer.

Martin W. Bush gave a report of the Washington convention. His recollections of the programs and individuals connected with the convention were well received and his report on the new music played was of great interest to the members.

MILFRED MOWERS, Secretary.

Rochester, N. Y., Chapter.

The Rochester Chapter began this season's meetings in an inspiring manner. Ernest M. Skinner dropped in unexpectedly and, following a short after-dinner business session, he talked to us informally concerning organ building, music and musical programs in the past and future, and the importance of the American Guild of Organists, both to its own members and to the American public. Before our meeting adjourned Mr. Skinner entertained us further by reciting a few of his supply of limericks. If the remainder of our meetings are as well spent as this one, the season will be our most successful.

CATHARINE CROZIER,
Corresponding Secretary.

Fine Meeting of Georgia Chapter.

The Georgia Chapter held its September meeting at the home of Julian Barfield in Atlanta Sept. 15. A short business session preceded an interesting discussion of the national convention in Washington, which was attended by several members of the chapter.

Mrs. Victor Clark, the dean, announced plans for the coming year. They include a hymn festival Thanksgiving week under the direction of Miss Ethel Beyer, organist and choir director of the Druid Hills Methodist Church, and a recital later in the year by Richard Ross. Gordon Farnell, director of the organ department of Brenau College, Gainesville, Ga., invited the chapter to visit Brenau for its October meeting on Monday, Oct. 20, and be guests of the college for dinner.

At the conclusion of the business session and general discussion, an interesting program was given under the direction of Mrs. Charles Chalmers and Mrs. John Felder, organist and choir director of the Second Ponce De Leon and the Druid Hills Baptist Churches, respectively. Robert Harrison, violinist, played the slow movement from the Mendelssohn Violin Concerto and the Praeludium, Minuet and Gavotte from Bach's Sixth Sonata for unaccompanied violin. A

quartet composed of Mrs. Paul McGee, soprano; Miss Eunice Curry, contralto; Stanley Perry, tenor, and Haskell Boyter, baritone, sang a group of madrigals and the "Choral Fantasy on Nursery Rhymes" by H. Alexander Matthews. The piano accompaniment for the latter is written for four hands and was played by Mrs. Chalmers and Mrs. Felder. Mrs. Chalmers accompanied the other numbers. The entire program was enthusiastically received by the unusually large number of members and friends who attended.

JULIAN BARFIELD, Secretary.

Alabama Chapter Begins Season.

The Alabama Chapter held its first monthly meeting of the fall season at the South Highlands Presbyterian Church, Birmingham, Sept. 26. The group met for dinner, after which organ compositions were played by members of the host group in the main auditorium on the Skinner organ.

The next meeting will be held Oct. 31, at the Independent Presbyterian Church, with a luncheon, followed by a talk on hymn playing, illustrated at the organ by Lila Belle Brooks, organist of that church. During the season programs will be given at as many churches as possible. A concert organist will be presented in the spring. Another annual affair is the organist-pastor luncheon.

The new officers are: Minnie McNeill Carr, dean; Allen Orton Gibbs, sub-dean; Mrs. E. R. Lusk, secretary; Mrs. Charles Bernhard, registrar; Miss Phyllis Cain, treasurer.

MINNIE CARR, Dean.

Western Washington Chapter.

The Western Washington Chapter held its initial meeting of the year Oct. 14 at the Pine Tree tea-room in Seattle, where a number of members and their guests gathered to discuss plans for the year. Dean Oddvar H. Winther presided over the business meeting, at which Harry Burdick, program chairman, presented several suggestions. Among proposed changes was to hold evening meetings in the members' homes instead of the monthly noon luncheons. After the business meeting Walter A. Eichinger, former dean, gave an interesting and informative talk on the programs he heard at the national convention in Washington, D. C.

ADA H. MILLER, Secretary.

Guild Service in Delaware.

A Guild service was held by the Delaware Chapter in St. Augustine's Episcopal Church, St. Augustine, Md., Oct. 16. Music was under the direction of Sarah Hudson White, A.A.G.O., with the Hanover Presbyterian Church glee club and a quartet. The Very Rev. Hiram R. Bennett, chaplain of the chapter, made the address and the Rev. J. Warren Albinson conducted the service. Mrs. Effie de Coursey Le Fevre, organist of the church, was hostess at her home to the singers and members of the chapter.

The next Guild service will be held in the Hanover Presbyterian Church, Wilmington, in November.

WILMER C. HIGHFIELD, Secretary.

San Diego, Cal., Chapter.

Members of the San Diego Chapter held their monthly meeting Oct. 6 at the First Baptist Church in National City, Cal. The event was in the nature of an informal dinner, followed by a student recital. A fine rendition of the Rheinberger Sonata in D flat was given by Miss Frances Laubmayer. This was followed by a group of songs by Miss Anita Knox, soprano. Her fine interpretation was appreciated. The program closed with the suite for organ—"Scenes from Shakespeare's 'The Tempest,'" by Stewart—which was played superbly by Miss Clarice Cheney. The meeting was presided over by the dean, Mrs. Olive Requa.

IRENE E. MITCHELL.

Wisconsin Chapter.

On Oct. 29 the Wisconsin Chapter was to hold a short business meeting, to be followed by a Hallowe'en party in the parlors of the Congregational Church of Wauwatosa, of which Charles Borgwardt is organist.

The annual hymn festival will be held Nov. 16 at Immanuel Presbyterian Church, at whose organ Mrs. Winogene Kirchner presides.

News of the American Guild of Organists—Continued

Cleveland Told of English Situation.

Bombs versus bourdons, or the salacious speaks louder than the siren, is the impression gathered from the first fall meeting of the Northern Ohio Chapter, held Sept. 29 at St. Alban's Church, Cleveland Heights. Bruce Davis of Oberlin, who spent a sabbatical year in England, had so much important news to tell of the state of music and of musical instruments there that I begged him to surrender the manuscript for the general enlightenment of DIAPASON readers. This he will attempt to do with one hand while juggling a couple of hundred students with the other—in time for the next issue, he says.

On Oct. 1 the A.G.O. presented the first of a series of monthly recitals at the Cleveland Museum of Art by members of the Guild. Arthur Quimby, curator of the museum, had much to do with arranging the programs—based in part on M. Bonnet's historical organ recitals—and he generously permits the Guild members to usurp his throne for this one evening. The first recitalist was Crandall Hendershott, who played a nicely varied program of Cesar Franck, Bach, Wesley, Bonnet and Rosseter Cole. Most enjoyable were the last two compositions—to me at any rate.

Our next meeting, Oct. 27, includes a talk by the assistant minister of the Church of the Saviour on the symbolism of the church, to be followed by a recital by Fred Williams. It looks as though the cooperation between clergy and organists, earnestly advocated in the last issue of THE DIAPASON, were coming to fruition in a hurry.

JEANNE S. SUTLER, Registrar.

Tennessee Chapter.

The Tennessee Chapter began its twenty-eighth year with a dinner and recital Oct. 6 at the Bellevue Baptist Church, Memphis. At the dinner, presided over by Mrs. Bates Brown, the dean, the names of thirteen new members were read. Plans for the tri-state convention to be held in Nashville were discussed.

After the business meeting a program arranged by Thomas H. Webber, Jr., program chairman for the year, was presented. Ernest F. Hawke read a paper on American and English composers and the following organ numbers were played: Prelude, Sarabande, Fugue, Jennings (Kathleen Johnson); "To Thee, O Lord," Edmundson, and Toccata, Farnam (Robert Ferguson); Fifth Concerto, Handel (James Morrison); Evenson, Birstow, and Toccata on "Vom Himmel hoch," Edmundson (Lois Maer); "Pange Lingua" and "Imagery in Tableaux," Edmundson (Martha McClean).

MARTHA McCLEAN, Secretary.

Layton Addresses Detroit Guild.

There was not a dull moment at the meeting of the Michigan Chapter held Oct. 12 at St. John's Episcopal Church, Detroit, with John L. Edwards, organist, and Mrs. Edith W. Bailey, assistant organist, as host and hostess.

Wilfred Layton, F.R.C.O., one of our past deans, held our attention while he told many of his adventures as an English choir boy, which began when, at the age of 9, he was sent to the town of Windsor to join the choir of the Chapel Royal of St. George's at Windsor Castle, built before 1100 A.D. He touched on the influence of Edward IV, and, later, Henry VIII., on the music of the church and other well-known historical events connected therewith, but devoted most of his time to telling us how the boys were trained to sing their fourteen choral services a week, unaccompanied on Fridays; how their hard work, discipline and inspiration enabled the boys to sing in church without ever seeing the organist or anyone conducting, reading the music of the sixteenth, seventeenth and eighteenth centuries from sheets written in single parts; how they assembled five minutes before the service in the vestry, the verger calling out "toes down" as a signal for the organist to begin, etc. He also described the "apprentice" system of training organists, and training them so well that they played accompaniments on sight with only the figured bass as a guide.

The chairman of the committee on membership, Mrs. Elizabeth Root Murphy, reported the probable acquisition of

twelve new members. Mr. Laughton, the dean, recommended a hymn festival and a motion was carried that this festival be held the third Sunday in January, if possible.

The program consisted of Guilman's Introduction and Allegro from the First Sonata and Widor's Cantabile and Toccata from his Fifth Symphony, played by Miss Carol Fjelstad; also the following, played from memory, by Mrs. Dorothy Addy: Improvisation on "In dulci Jubilo," Karg-Elert; Allegretto in B minor, Guilman, and Fifth Symphony, Vienne.

On Nov. 18 a dinner and meeting will be held at St. Joseph's Episcopal Church, with William I. Green, a former dean, as host. August Maelkelberghe, A.A.G.O., and Melvin Zeidler will play.

HELEN WATSON EDWARDS, Secretary.

Bachelors as Wichita Falls Hosts.

The three bachelor members of the North Texas Chapter were hosts for a dinner meeting Oct. 13 in the dining-room of Temple Israel at Wichita Falls, followed by installation services for the 1941-42 official group of the chapter. Ceremonies of induction were directed by Dr. O. L. Shelton, retiring chaplain. Assuming duties at that time were Mrs. O. C. Harper, dean; Miss Elizabeth Wright, sub-dean; Mrs. Marion Smith, secretary; Norris Bingham, treasurer; Mrs. F. R. Collard and Mrs. A. H. Mahaffey, auditors; Mrs. J. W. Akin, Jr., parliamentarian; Mrs. W. L. Huddleston, registrar-reporter, and Dr. C. A. Beesley, chaplain. A musical background for the service was provided by Mrs. E. M. Friend, Jr.

For the bachelor dinner the guests were seated at tables ornamented with a triple arrangement of spider chrysanthemums and other seasonal flowers in the shades of gold and bronze. The hosts for the evening were Slade Brown and Norris Bingham of Wichita Falls and Myrl Russell of Electra.

Rhode Island Chapter.

The Rhode Island Chapter's first meeting of the fall and winter season was held Oct. 6 in the choir room at St. Stephen's Church, Providence. Plans for the season were discussed and several members told of their experiences during the summer. The dean announces that a recital by Clarence Helsing, organist and choir-master of the Gloria Dei Church, Providence, would be given Oct. 20.

MARY E. LUND, Registrar.

Miami Chapter.

The Miami Chapter opened its season with a social evening at the residence of Mrs. C. F. Graffin, the dean, in Miami Beach. A postponement of the original date was made necessary by the hurricane of Oct. 6, which, however, left little damage in its wake beyond disarrangement of scheduled events.

From the initial attendance it appears that the membership of the chapter will be noticeably increased this season. This evidence of fresh interest is but the first stirring of the spirit that is expected to animate the chapter throughout the months preceding the Southeastern district convention to be held in Miami in May, 1942. With much to be done in preparation for that event, the entire membership is girding itself for whatever effort may be needed to make the convention a great success.

CARROLL ELY, Secretary.

Jacksonville, Fla., Branch.

The first meeting of the season of the Jacksonville branch was held Sept. 29 in the home of the regent, Mrs. Robert Lee Hutchinson. At the business session plans for a number of interesting events were perfected. Luncheon was served by the hostess. Several programs in large churches are planned for the winter, at which time Guild members will invite other music-lovers to be present.

The annual reception of the Jacksonville branch was held Oct. 20 at the home of Mr. and Mrs. Donald P. Black. Guests included heads of various musical organizations, non-member organists, pastors and all sustaining members of the branch.

MARY LOUISE HUTCHINSON.

News of Tampa Branch.

Mrs. George Hayman, the regent, opened the season of the Tampa branch

with a luncheon meeting held Oct. 6 at the Ritencliff restaurant. Plans for the year were discussed and a theater party was enjoyed afterward. Monday, Nov. 3, was selected for the date of the next meeting.

Several of our younger members are away at college this year. Miss Margaret Smith is at the F.S.C.W., Tallahassee. Edward Manning is attending the University of Florida. Julia Hayman, daughter of Mrs. Hayman, is majoring in music at F.S.C.W.

Dr. Nella A. Crandall, organist of the First Christian Church, is planning a series of recitals for the benefit of tourists at her church, First Christian.

Mrs. George Hayman had charge of a community choir sing Oct. 19 at her church, the Seminole Heights Methodist. Mrs. Nella Wells Durand is arranging three big programs at her church, the Tampa Heights Presbyterian, preceding the Christmas season.

Mrs. Sam Kellum, one of our two remaining charter members, is fast recovering from a severe illness.

NELLA WELLS DURAND, Secretary.

St. Petersburg Study Class.

The St. Petersburg, Fla., branch began the fall season with a meeting at the Fifth Avenue Baptist Church Oct. 1. Miss Helen McClellan, the new regent, presided. A study class, formed for the purpose of preparing members for Guild examinations, met at the home of Mrs. Marguerite Spraker Saltsman Oct. 8. H. Louis Hollingsworth gave the initial instruction.

The first console meeting was held at the First Methodist Church, with Mrs. Emma Corey, organist, as hostess, Sunday afternoon, Oct. 19. The program was entitled "Vacation Echoes."

EDWIN A. LEONHARD, Secretary.

Pilchers Hosts in Cincinnati.

Members of the Southern Ohio Chapter were guests of Henry Pilchers' Sons, Inc., at Mariemont Inn, Cincinnati, for dinner Oct. 23, with Mr. and Mrs. W. E. Pilcher, Jr., Mrs. Gerard Pilcher, W. Lawrence Cook and Mr. and Mrs. Robert Crone coming up from Louisville as our hosts. This was the first meeting of the 1941-42 season and the members enthusiastically greeted their new dean, Robert S. Alter. The business session was brief and was confined mostly to a discussion of the first of two recitals by visiting organists, which the Southern Ohio Chapter is sponsoring this year. The first will be by Mario Salvador of St. Louis, playing at St. Monica's Cathedral Nov. 4. After the recital Mrs. Walter Huenefeld is extending the hospitality of her home to the members of the Guild for a reception.

An invitation was read by Mr. Alter asking the chapter to drive to Hamilton Nov. 10 for a chicken dinner and concert at the Hamilton Presbyterian Church. The organists participating in this program are Frances Schauble Barron, Leah Kite Baumgartner and Dr. Joseph W. Clokey.

Following the dinner the members drove out to St. Thomas' Episcopal Church, where Robert Crone of the Pilcher Company has installed a fine small organ. Our new colleague, Theodore A. Gatchell, is organist and choir-master and had arranged a dedication and demonstration service. Parvin Titus played: Concerto 9, in G minor, Handel; Andante, Trio-Sonata 1, Bach; "Harmonies of Evening," Karg-Elert; Scherzo, Symphony 2, Widor; Prelude on "Rhosymedre," Vaughan Williams; "Praise to the Lord, the Almighty," J. Alfred Schehl.

It is with great anticipation that we are looking forward to our party at the residence of our dean and Mrs. Alter Dec. 8.

Texarkana Chapter.

The Texarkana Chapter held its first fall meeting Sept. 27 at the Hotel McCarthy. The meeting was the annual luncheon for the church organists and their minister guests. Mrs. Ivan Dycus, the dean, made a brief address of welcome and the Rev. David Holt, rector of St. James' Episcopal Church, spoke on "Old Organs, and Church Music before the Civil War Period."

Mrs. William Hibbitts was elected to fill the office of registrar for this year.

Four new members were elected—Mrs. Lonnie McKee, Mrs. C. J. Lauderdale, Miss Dorothy Elder and Miss Nell Wilbanks.

MRS. WILLIAM HIBBITTS, Registrar.

Waterloo, Iowa, Program.

The Waterloo Chapter held its September meeting Sept. 23 at Independence, Iowa, in the First Methodist Church. Study of Guild examinations and a business meeting took place, after which the following program was given by the members at Independence: "Kamennoi Ostrow," Rubinstein (organ, Mrs. Mary Barker; piano, Mrs. Doris Rowland); Nocturne, Grieg; "Angelus," Massenet, and Toccata in D, Grey (Mrs. Barker); Chorale, Buxtehude, and Chorale, Scheidemann (The Rev. Gerhard Bunge); vocal sextet, "What'er God Wills Is Best," Bach; "O Pray for Peace," Howarth, and "May the Lord Bless You," Garlinghouse (Mmes. Baum, Klampe, Barker, Elliott and Rowland and Miss Anderson); Fantasia, Demarest (Mrs. Barker, organ; Mrs. Rowland, piano).

MRS. ADELAIDE E. ALTLAND, Secretary and Registrar.

Choir Festival of York Chapter.

The October meeting of the York Chapter was held Oct. 14 in the Memorial Reformed Church, at which time a choir festival was held with several choirs of the city and county participating. The Rev. Edward O. Keen, D.D., is pastor of the Memorial Church and Miss Violet M. Hoke is organist and choir director. Mrs. Edythe M. Wareheim, dean of the York Chapter and associate organist of the Second United Brethren Church, served as accompanist for the massed choirs and Professor A. Norman Lindsay, Jr., organist and minister of music of Christ Lutheran Church, served as the director. The prelude, a Nocturne by Borowski, was played by Miss Violet M. Hoke, host organist. The anthems included: "Oh Worship the King," Williams, by Grace Evangelical Church choir, under the direction of Miss Ruth A. Jones; "If Ye Love Me," Simper, by the choir of St. Peter's Lutheran Church, under the direction of William J. Dennis, choir director, and Mrs. Miriam P. Snyder, organist; "Lord, We Cry to Thee," Zwingli-Dickinson, and "We Adore Thee," Palestrina-Holler, sung by the choir of the Mount Zion Reformed Church, Spring Grove, Pa., under the direction of S. Paul Lynerd. The massed choirs sang "Lead, Kindly Light," Sandon, and "Jesus, Lover of My Soul," Aberystwythe. The organ offertory was the Air on the G String, Matheson, played by Donald H. Pfaff, associate organist of St. Paul's Lutheran Church, Hanover. The Pastorale by Franck was played by S. Paul Lynerd. The closing anthems were: "Hark! Hark! My Soul," Shelley, by the choir of the Memorial Reformed Church under the direction of Miss Violet M. Hoke, and "Thou Wilt Keep Him in Perfect Peace," Matthews, while "Now Let All the Heavens Adore Thee," Bach, was sung by the choir of Christ Lutheran Church under the direction of A. Norman Lindsay, Jr.

Following the program a business meeting was held.

The next meeting will be held in Trinity Lutheran Church, East Berlin, Nov. 11, Miss Mae B. Wolf, organist and choir director.

WILLIAM G. N. FUHRMAN, Secretary.

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THE DIAPASON

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CHICAGO, NOVEMBER 1, 1941

They Assure the Organ's Future

The hope of organ music for the future lies in the oncoming generation. It is futile to recall the great achievements of the men of fifty and of twenty years ago if those who will set our standards from now on are not just as capable. It has been a privilege to direct attention from time to time to the serious work being done by the younger men and women—those from 22 to 35 years of age. While it must be admitted that much of the work we hear in churches is slipshod and disheartening, and seems to be in accord with the spirit of the day, in which artists and artisans alike appear too often to strive merely to "get by"—when it seems as difficult sometimes to find a musician who gives of his best as it is to find a capable plumber—we are impressed repeatedly with the excellent work done at the console by a very large group of American organists.

Our own observations in this regard are confirmed in a letter from no less eminent an authority than Palmer Christian of the University of Michigan. Mr. Christian, whose own requirements leave no room for slack, as those who have studied with him know, summarizes what he has found in the course of his summer's work in our news columns.

"Organ students may not be as numerous as other instrumentalists, but they are, on the whole, people of real ability who are eminently capable of being of distinct value to the communities in which they live and work," he says. "In the class sessions and in the private lessons there was a great deal of playing of really virtuoso caliber. This does not just happen, but, rather, is indicative of natural capacities plus excellence of training in the earlier years."

In concluding his appraisal Mr. Christian makes this statement which is decidedly to the point:

"My hat is off to the young organists of the day as well as to most of the not-so-young. The very nature of their work may not allow them to become spectacular from the newspaper point of view, but, by all that's real in the art of music, they are increasingly worthwhile."

Our profession is to be congratulated on the fact that there are so many young organists who work with energy and devotion, though they realize that the nature of their instrument does not allow them to become spectacular. There is indeed today a great deal of virtuoso playing that more than offsets the mediocre which besets every line of labor. Their endeavors promise rich fruit in the years to come and assure the life of the art of organ playing.

Protest Before It Is Too Late

It is in order for every organist to bring to the attention of his church the fact that there is now in effect a tax which imposes on every church that buys

an organ an additional expense of 10 per cent. And it is likewise in order to urge the officers of every church to write to their congressmen, to the chairman of the Ways and Means Committee of the House of Representatives and to Senator George, chairman of the Senate Finance Committee, protesting against this new assessment. Another tax measure, more drastic than the present one, is believed to be in prospect and will be introduced probably late in the fall. It is hoped that churches and schools will be made exempt from taxation on organs purchased by them, as they should be if anything required by a church or school should be free from such taxation. The churches were too late in presenting their plea before the enactment of the law that went into effect Oct. 1. Those who have made a fight against the 10 per cent levy have reason to believe that if the churches will take action and make their protest emphatic enough the next bill will provide for specific elimination of the tax where an organ is built for a church. And please act now—not when it is too late!

No Place for Redress

Instances continue to come up which bear on the question discussed a few months ago in these columns, when it was urged that means be found to provide for church musicians a court of appeal in every denomination that would hear grievances. Happily these cases are few and we still are able to adhere to our conviction that the great majority of the clergy and churches are fair-minded. But here is a report of his experiences, very briefly summarized, made by the organist and choirmaster of a historic church in a prominent city. This organist has resigned and accepted another position after futile, but almost successful, efforts by the clergyman to remove him.

It appears that this clergyman, when in another city, in another church of prominence, had five organists in the course of a decade. He attempted, it is charged, to dismiss all of them and succeeded except in the case of one man who outlived him in the parish. A list of these men contains the names of nationally prominent, capable musicians, all of them men of excellent character. The latest object of this man's ill will has had nearly twenty years' experience and has enjoyed satisfactory relations with the clergy in prominent churches. He is likewise nationally known and respected.

Now just a little light on the methods sometimes adopted. Perhaps this will sound familiar to some of our readers. The retiring organist charges that he was subjected to sundry and picayunish annoyances. The clergyman, although possessing no musical training, attempted to dictate as to choice of music and the manner of its performance, the seating arrangements of the choir, the personnel of the choir, the hours of rehearsal and the tuning of the organ, etc. And here is a good one: The organist asserts that on two occasions when he had been engaged to play for a wedding and the regular fee had been agreed upon, the minister, without consulting him, told the persons concerned to pay less than the stipulated amount. And there is very much more that we may well pass over.

The DIAPASON has no disposition to attempt to sit in judgment in the case and could not do so if it would. The committee on ethics of the American Guild of Organists, however, might well take cognizance of the charges and endeavor to sift the case and render a public opinion after thorough inquiry. Certainly where there is so much smoke someone should look for a fire.

Meanwhile we can only reiterate what has been said before. Every church should have a tribunal to which an aggrieved organist or choirmaster could appeal, before which he could lay his case for investigation and expect redress if the facts sustain him. As matters stand a man or woman who has devoted

a lifetime to church music as a profession has not as much protection from un-Christian treatment as a flat building janitor or a union street sweeper.

An article distinctly interesting and informative to the layman appeared in the Sunday magazine section of the *Louisville Courier-Journal* of Sept. 28. It described the process of building an organ and contained profuse illustrations from photographs taken at the factory of Henry Pilcher's Sons. There are large pictures showing activities in the voicing-room, the pipe shop and the console room. The full-page article is by Carey Thomas and is headed "Pipe Organs Play a Tune of Prosperity." In these days when thousands of dollars in advertising are spent by makers of imitation organs to tell the world that their instruments are in famous cathedrals, here and abroad, leaving the inference that any cathedral which uses something of this kind temporarily while its great organ is being rebuilt has adopted it in place of the organ, it is timely that the public be made acquainted with the intricacies of the art of organ building—an art not yet commercialized.

A Story of 110 Years Ago

[Reprinted from the issue of THE DIAPASON of Nov. 1, 1931.]

Ever since the axiom was established that history repeats itself we have most of us been fascinated by history. It is interesting to have our attention called by *Der Organist*, the Zurich publication which is the official organ of the Reformed Church organists of Switzerland, to the fact that just 100 years ago [now 110 years] Mendelssohn traveled in Switzerland, as a young man—not by automobile, but on foot—and apparently played his way across the Alps on the organs in the churches of that republic on his homeward route to Germany from Italy. Our Swiss contemporary has discovered a volume published by Paul Mendelssohn-Bartholdy in Leipzig in 1861 in which are published some of the letters Felix Mendelssohn wrote to his family from Switzerland in 1831. Attention is directed to the fact that he played a small organ at Sargans, and although it had "a broken lower octave on both manual and pedal" he played "as well as possible" the Bach D major Fugue, the F major Toccata and the Great G minor. They did not have our modern type of cipher in those days, but Mendelssohn wrote that "a howling C sharp in the pedal" was silenced by him when he stuffed his handkerchief into the pipe. He remarks that "after that there was no roaring, but also no C sharp."

He also recounts engagingly a visit to Engelberg, where "early today I performed my service as organist."

"I took my place among the monks," he tells, "a true Saul among the prophets."

The director wielded a vicious-looking baton of the thickness of an arm, "an aged, much emaciated tiller of the soil played an aged and much emaciated oboe, in the distance sat two others who tooted trumpets," and so on. Mendelssohn completed his walking trip, all alone, in the midst of a terrific storm. On reaching Lindau, in Bavaria, he found "a wonderful organ, on which I could play to my heart's delight 'Adorn Thyself, Fond Soul.'"

All this shows that Mendelssohn had a sense of humor and that he had the ability to adjust himself. This is a lesson to most of us. In these days of modern comforts at the console, where every organicist whim is usually satisfied, we forget what the "fathers" suffered from inadequate organs. They did not worry much over whether manual pistons brought on pedal combinations or not, important as that is today. But even today it is a fortunate disposition which enables a man to make the best of the equipment at hand and then to rejoice the more when he finds that which enables him to enjoy himself fully.

Miss Biery in River Forest Nov. 2.

The Grace Lutheran Church male octet will present Miss Frances Biery in a recital at 8:30 Sunday evening, Nov. 2, at Grace Lutheran Church, Bonnie Bree and Division streets, River Forest, Ill.

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

TWENTY-FIVE YEARS AGO THE following news of the organ world was recorded in the issue of Nov. 1, 1916—

Lynnwood Farnam gave the dedicatory recital Oct. 9 on the new four-manual Steere organ at Carleton College, Northfield, Minn.

A four-manual of fifty-two sets of pipes was installed in St. Peter's Episcopal Church, St. Louis, Mo., by George Kilgen & Sons, and Charles Galloway, organist of the church, gave the dedicatory recital Oct. 20.

Hugo Goodwin was heard by a large audience at the New England Congregational Church in Chicago Oct. 26 when he completed a series of recitals in which he played 1,000 compositions without a repetition.

The large Casavant organ in the Second Church of West Newton, Mass., was opened with a recital by Lynnwood Farnam Oct. 5.

TEN YEARS AGO EVENTS RECORDED in the issue of Nov. 1, 1931, included the following—

Professor Samuel A. Baldwin was to bring his career of twenty-four years at the College of the City of New York, where he played two recitals a week, to a close Jan. 25 with his seventieth birthday recital, it was announced.

Oliver Messiaen was appointed organist of the Church of the Trinity in Paris, a position that had been held by Alexandre Guilment for thirty years.

Chicago organists gave a luncheon at the Palmer House Oct. 12 to honor Albert Cotsworth on his eightieth birthday.

A four-manual organ built by M. P. Möller for St. John's Lutheran Church in Hagerstown, Md., was dedicated with services covering three days. Charles Heinroth gave a recital Sept. 29.

Recital on Barnes Memorial Organ.

Dr. William H. Barnes will play the second annual recital on the Barnes memorial organ at the First Presbyterian Church of Evanston, Ill., Sunday evening, Nov. 9, at 8 o'clock. His program includes: Prelude and Fugue in B flat, Bach; Arioso, Handel; "Finlandia," Sibelius; Sketch in B flat, Schumann; "Evening Harmonies," Karg-Elert; Scherzo, Rogers; "Fidelio," Whitlock; Toccata (Variations on "America"), Coke-Jephcott. The combined choirs of the First Baptist and First Presbyterian Churches will sing under the direction of Elias Arnold Bredin, organist of the host church: "Blessed Be Thou," Matthews; "O Love Invisible," Matthews, and "The Promise Which Was Made," Bairstow, with Dr. Barnes at the organ.

Virgil Fox Plays in Utica.

What was probably the largest crowd ever to listen to an organ recital in Utica thrilled to the playing of Virgil Fox as he performed in Grace Church Oct. 16. From the opening number, the Campra Rigaudon, through to the Prelude and Fugue in G minor of Dupré Mr. Fox made an audience not too familiar with the literature for the organ sit up and enjoy every moment of it. One of the highlights of the evening was his arrangement of "Come, Sweet Death," by Bach. The Middleschulte Etude for Pedals was a revelation in technique. The recital was sponsored by the Central New York Chapter of the American Guild of Organists.

Mrs. Merle F. Mather Appointed.

Merle Ferguson Mather, Mus.B., has been appointed organist of Trinity Lutheran Church, New York City. She succeeds the late Edmund Schaeffer, who was organist for over thirty years. Mrs. Mather is a graduate of the Boston University College of Music and studied organ in Boston with the late Everett E. Truette, with the late Albert W. Snow and with Ruth Barrett Arno. She has served as organist at the Winter Hill Baptist Church, Somerville, Mass., the Wellesley Hills Congregational Church, Wellesley, Mass., and First Church of Christ, Scientist, Winchester, Mass. Mrs. Mather has also been appointed director of music of Staten Island Academy, Lower School.

THE FREE LANCE

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

This is a Dvorak year, and I am minded to set down a few recollections of the man—not important, but fitting into the picture of the composer in the United States, 1892-1895.

These recollections center about the "New World" Symphony when performed in Boston Symphony Hall for the first time in Boston, and about the Cecilia Society and its performance, under the composer's direction, of his Requiem, Nov. 30, 1892; this was the second performance in the United States. A writer in "Grove's Dictionary" (article on Dvorak) says: "As a conductor Dvorak showed himself as a musician of temperament who knew * * * how to awaken the enthusiasm of the audience * * *." I remember, however, that in conducting the Requiem he buried his nose in the score and beat time more or less perfunctorily. B. J. Lang, whose pupil I was at the time, held a reception for Dvorak before the concert; the composer was undistinguished in appearance except as regards his eyes: I have never seen anyone whose eyes were so startlingly brilliant.

In 1892 "B. J.," as his followers affectionately called him, had a studio on Tremont Street, opposite the Common, and in the larger of the two rooms he had his grand piano and a very delightful organ. In Dvorak's spare time during the Boston engagement he had the freedom of the studio and loved the organ; he told "B. J." plaintively that he wished he could afford to buy such an instrument and send it to his little Bohemian church. Dvorak's "Biblical Songs" show his deeply religious nature.

Those who hear the "New World" Symphony nowadays for the first time—first American performance was in 1893—can hardly realize how inappropriate the tuneful, ingenuous, almost childish themes sounded to ears which were full of the formal, dignified, big-bow-wow themes of the classical period. In fact, I was almost shocked at the simplicity and folk-song-iness of Dvorak's tunes. But those were other times!

If you do not know the book I suggest that you get a copy from the nearest library of Virgil Thomson's "The State of Music" and set to work. I venture to say that you will be interested, perplexed, and at the end mystified. Virgil Thomson is the music critic of the New York *Herald Tribune* and "The State of Music" demonstrates that he has one important qualification for his post—he has analytical power; he treats of the art of music as it exists in all countries and is practiced by all sorts of composers, by no means neglecting the jazz and swing men. His vocabulary is extensive and he uses it with no regard whatever for the people who object to frequent references to a dictionary.

In his roaming about the musical world Thomson reminds me in a way of Dean Swift and his "Gulliver's Travels." Gulliver visits first the kingdom of the Lilliputians, which, you remember, was peopled by little folk whose inch in height corresponded to our foot. Thomson's survey of civilized music is as calm, detached and impersonal as Dean Swift's survey of the Lilliputians.

I forget one thing, though—the vehemence with which he execrates, anathematizes and denounces our friend, dearest of all, "the Appreciation Racket." See pages 121-131 in his book. He writes:

What needs some explaining is the appreciation-literature, which transmits no firm knowledge and describes no real practice. * * * What distinguishes it from the physical culture schemes is the large number of reputable musicians, philanthropic foundations and institutions of learning connected with it and the large amounts of financial capital behind it. So much money and so much respectability behind a business that hasn't very much intrinsically to recommend it is, to say the least, suspect. * * * In colleges the appreciation of music is a snap course, and as such it fills a need for many a busy (or lazy) student. * * * The layman's courses for adults in ordinary civil life are an abbreviated version of the collegiate appreciation courses. They offer nothing more (technically) than could be learned in one music lesson from any good private teacher. The rest is a lot of

useless and highly inaccurate talk about fugues and sonata form—sales talk for canned music really.

Well! Well!

Another book that has interested me for its brilliancy and informative value is Constant Lambert's "Music Ho!" (Faber, London, 1934, 342 pages). Those of us who are floundering around in a despairing attempt to orient ourselves in the modern music will find it very well worth while; it is amusingly pompous at times, which does no harm. Lambert is clever at making striking impertinencies; here are one or two:

"The Marsellaise" shares with the Toreador's Song from "Carmen" the distinction of being the most clumsily constructed tune that has ever become universally popular.

The mechanical, imposed polytonality of Milhaud's earlier works, which jump from the most academic euphony to the most startling cacophony, remind one of a host who, having forgotten to put gin in the first round of cocktails, puts methylated spirits in the second round to make up for it.

These two books of Virgil Thomson and Constant Lambert might be summarized as "backstairs" and "frontstairs" respectively.

There is a good deal of interest in church music and in organ playing in Rhode Island and it is expressed in various ways. Just now, under the leadership of Lawrence C. Apgar, the A.G.O. Rhode Island Chapter has begun a survey of church music in Rhode Island. In addition to such information as names and addresses of minister, organist, choir-master, number and size of choirs, statistics relating to the size of church, size and make of organ, services with special music, the chapter plans to give a printed or mimeographed program of a typical church service. Cards five by eight inches, specially printed, carry conveniently and clearly the information acquired and are an important part of the chapter's plan.

Another pleasant feature of Rhode Island musical life is the Organ Loft, with about twenty-five members; this organization worships St. Cecilia by lunching at the shrine's club-rooms once a month. I can vouch for the worth-while-ness of these meetings. We need more sociability—very much more sociability—in our do-re-mi-fa-ing. When we sing or play together let's not fail to eat together! Yes, sir-ee, sociability is the word.

If you compare various editions of the J. S. Bach Eight Little Preludes and Fugues it is somewhat surprising to note the differences in general treatment, tempo, registration and phrasing. It would seem that the editing of the various numbers was, in some of them at any rate, a mere matter of deciding what would sound well. Dr. E. H. Turpin, my organ teacher about 1885, had an ingenious way of broadly mapping out choices of manuals and problems of phrasing, such as legato and non-legato. He taught that Bach probably set the manuals with the combinations he expected to use in the progress of the piece; the pedals would be prepared *forte* and would of course be used with the great, that is with the manual with the most power; conversely, if the pedals were not used, a change from great to choir or swell was indicated. When the pedals began again, the transfer from a softer manual to the *forte* great was indicated. The pedals were to be prepared so as to balance the great; the choir and swell would be set *mezzo forte* and without pedals.

The modern organist, well supplied with a crescendo pedal and innumerable gadgets of all degrees of usefulness, must sometimes wonder how The Old Man ever managed to register: I suspect that Bach had ideas of his own on that as well as on every other conceivable point. Along this line Dr. Turpin believed that Bach's treatment of the legato was not, as with us, confined to one sort of muscular effort, but had three aspects—(1) the "passionate legato," for slow melodies, closely-knit and involving small intervals only; (2) the ordinary legato, for moderately quick passages, and (3) the detached or non-legato, for rapid, brilliant playing, where absolute distinctness for hearers in all parts of an auditorium was imperative.

Skinner

Sir George Dyson, Director of the Royal College of Music, London, says in the *London Musical Times*:

"There is a wide field in the world for scientific analysis and all that it implies. No one would challenge that. But it does not and can not yet touch the world of aesthetic values, in which painters and musicians and poets must live. And it is important today to stress this fact. There has been far too much intellectualization of the arts in recent years. Too many of the fashions and systems and 'isms' of various kinds which have infected the arts have been founded on some theory or abstraction which ingenuity has spun out of its own head. People play music, and write about music, and even compose music, who do not seem to feel music at all. Yet music is fundamentally an aesthetic experience, not a scientific one. The intellect is there to discipline and control, but it can never be of itself the basis of an art."

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Programs of Organ Recitals of the Month

Seth Bingham, New York City—Mr. Bingham is presenting the following organ music at the Madison Avenue Presbyterian Church in October and November: Credo, Bach; Serenade, Schubert; "Agnus Dei," Bingham; "Procession," Chauvet; "Erbarm' Dich," Bach; "Plein Jeu," Boyvin; Prelude and Fugue, LeBegue; "Romance," Sibelius; "Trio en Chaconne," Ralson; Toccata on "Leoni," Bingham; "Fantaisie Chromatique," Jullien; Largo, Handel; "If Thou but Suffer," Bach; "La Beatitude," Piroye; "Intercession," Bingham; Fugue on "Ave Maris Stella," Dandrieu; "Requiescat in Pace," Sowerby; "Forgotten Graves," Bingham; Prelude and Fugue, G major, Bach; Andante Cantabile, Tschaiakowsky; "Dialogue," Marchand; Adagio, Beethoven; Prelude, Nivers; "Recit Tendre," Corette; Finale, Sixth Sonata, Mendelssohn; Fugue in E flat ("St. Anne"), Bach; "Puritan Procession," Bingham; "O Lamb of God," Pachelbel; "Sleepers, Wake!," Bach.

David H. Jones, Mus. D., F. A. G. O., Princeton, N. J.—Dr. Jones of the faculty of the Westminster Choir College included the following works in the program of a recital he played at the Kingston, N. Y., Presbyterian Church Oct. 8: Prelude and Fugue in F minor, Handel; Adagio (transcribed by E. S. Barnes), Corelli; Toccata and Fugue in D minor, Bach; Chorale Preludes, "Sleepers, Wake!," "Come, Redeemer of Our Race" and "Lord Jesus Christ, Turn Thou to Us," Bach; Second Sonata, in C minor, Mendelssohn; "Evening Song" (transcribed by Edwin A. Kraft), Schumann; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; "Cathedral Strains," Bingham; Meditation, Vierne; "Romance sans Paroles," Bonnet; "Revelation," David Hugh Jones; Toccata in F major, Widor.

Herbert D. Bruening, Chicago—Mr. Bruening, organist of the Lutheran Church of St. Luke in Chicago, gave a recital to mark the diamond jubilee of Trinity Lutheran Church, Boone, Iowa, on the evening of Oct. 12. The church was filled to hear the following program: Festival Prelude on "A Mighty Fortress," Faulkes; "Arpa Notturna," Yon; "Dreams," McAmis; "The Primitive Organ," Yon; "Grand Choeur Dialogue," Gigout; "Puer Natus Est," Titcomb; "Da Jesus an dem Kreuze stund," Scheidt; Fantasy on "Duke Street," Kinder; Prelude in B minor, Bach; "Evening Bells and Cradle Song," Macfarlane; Toccata from Fifth Symphony, Widor.

Viola Lang, New York City—Miss Lang, organist and choirleader of the First Reformed Church of Tarrytown and member of the faculty of the Guilman Organ School, will be the recitalist at the dedication of the organ at St. Paul's Episcopal Church, New York, Nov. 6 at 8:30. Miss Lang's program will be as follows: Allegro Assai Vivace (First Sonata), Mendelssohn; Aria, Buxtehude-Nevins; Allegretto, Clerambault; Toccata in F, Bach; Berceuse, Bonnet; Allegro, Tenth Concerto, Handel; "Carillon," Sowerby; Finale, First Symphony, Guilman.

Ruth Barrett Arno, Boston, Mass.—Numbers played by Mrs. Arno during the past month at services and a lecture in The Mother Church, The First Church of Christ, Scientist, included: Chorale Improvisation, "O Filii et Filiae," Verrees; "Retrospection," Elmore; "Ein' feste Burg," Whitford; Second Symphony (Andante and Finale), Widor; Adagio from Flute Sonata, Bach-Arno; Largo, String Quartet, Haydn; "Traume," Wagner; "Komm, süßer Tod," Bach-Fox; "Prelude in Olden Style," Greenfield; Toccata-Prelude, Bairnstow; Chorale Prelude in G major, Karg-Elert; "Alleluia!," Whitford.

Adolph Steuterman, F. A. G. O., Memphis, Tenn.—Mr. Steuterman's 11th recital at Calvary Episcopal Church, played Sunday afternoon, Oct. 12, was marked by the performance of the following selections: "Carillon de Westminster," Vierne; "Noel," d'Aquin; Chorale Prelude, "Come, Saviour of the Gentiles," Bach; Fantasia from the Symphonic Suite "Scheherazade," Rimsky-Korsakoff; Allegro from Sixth Symphony, Widor; "Tempo di Minuetto," Palmgren; "Bells through the Trees," Edmundson; "Comes Autumn Time," Sowerby.

Edouard Nies-Berger, Richmond, Va.—The Virginia Chapter, A. G. O., presented Mr. Nies-Berger in a recital at Centenary Methodist Church Sept. 29 and on this

occasion he played: Toccata and Fugue in D minor, Bach; "Starlight," Karg-Elert; Scherzo, Second Symphony, Vierne; Chorale in A minor, Franck; "Jagged Peaks in the Moonlight," Clokey; "Song of the Basket Weaver," Russell; "Resurrection," Nies-Berger; "Westminster Chimes," Vierne.

Lewis Eldridge, Los Angeles, Cal.—In a vesper recital at the First Congregational Church Oct. 12 Mr. Eldridge, the new organist of the church, played the following program: Fugue in G major (Gigue), Bach; "Come, Sweet Death," Bach; Prelude and Fugue in A minor, Bach; "Dance of the Angels," Wolf-Ferrari (arranged by Eldridge); "The Nativity," Langlais; "L'Apparition de l'Eglise Eternelle," Messiaen; Theme, Variations and Fugue, Chydwick.

Richard Gore, Ithaca, N. Y.—The first recital in a historical series by the organist of Cornell University was played Oct. 26 in Sage Chapel and Mr. Gore's offerings were the following: Canzona, Gabrieli; Variations on "My Young Life Hath an End," Sweelinck; "Conditor Alme Siderum," Titelouze; Ricercare in Mode 3, "Toccata Transporta" and Canzona in G minor, Frescobaldi; Variations on "Fortune, My Foe," Scheidt; Chorale Preludes, "Vita Sanctorum," Praetorius, and "Our Father, Who Art in Heaven," Scheidt; Toccata in A minor, Froberger.

Eugene Hill, A. R. C. O., Toronto, Ont.—In a recital at the Rosedale United Church Oct. 15 Mr. Hill was assisted by Elfrida Boulton, soprano. The organ numbers included: Concerto in G, Vivaldi-Bach; "A Fancy," Stanley; Allegro Giocoso ("Water Music"), Handel; Chorale in B minor, Franck; "Epilogue," Willan; Allegro Giocoso, Sonata in E flat, Bairnstow; Pastorale and Toccata, Reger; Intermezzo, Symphony 6, Widor; "La Nativite," Langlais; "Thou Art the Rock," Mulet.

Dr. Harry E. Cooper, Raleigh, N. C.—Dr. Cooper of Meredith College gave a recital Oct. 5 in St. Stephen's Episcopal Church at Erwin, N. C., on a new Austin two-manual organ of ten sets of pipes the specifications of which he drew up. The program presented by him was made up as follows: "Jesus, Joy of Man's Desiring," "Come to Us, Lord Jesus," and Fugue in D major, Bach; "Priere a Notre Dame" ("Suite Gothique"), Boellmann; Pastorale, Wachs; Scherzo, Second Symphony, Vierne; Cradle Song, Kreiser; Toccata on "From Heaven High," Edmundson.

Rollo F. Maitland, Philadelphia, Pa.—Dr. Maitland played the following program at the inaugural recital on a rebuilt Möller organ in the Bower Memorial Evangelical Church, Berwick, Pa., Oct. 10: Concert Overture in C major, Hollins; "Ave Maria," Schubert; Toccata and Fugue in D minor, Bach; Sketch in D flat, Schumann; "Variations de Concert," Bonnet; Danish Song, "Rosell," Sandby-Maitland; Barcarolle, Wolstenholme; "The Bells of St. Anne de Beaupre," Russell; Evensong, Martin; Spinning Song, Mendelssohn; Improvisation on familiar hymns.

Harlie E. Wilson, New Canaan, Conn.—Mr. Wilson was guest organist at Christ Church, East Norwalk, Conn., Oct. 19 and gave a candle-light recital at which his offerings consisted of the following: "Vesperale," Cyril Scott; "The Short Day Closes," Karg-Elert; "Let All Mortal Flesh Keep Silence," arranged by T. Tertius Noble; "Angelus," from "Scenes Pittoresques," Massenet; "Marcia Religiosa," Gluck; Andantino, Gluck; Prelude and Sarabande, Corelli; Chorales, "Jesu, Joy of Man's Desiring" and "Come, Sweet Death," Bach; Intermezzo (founded upon an Irish air), Stanford; "Dreams," McAmis; "Coronach" (a Highland Lament), Barratt; Chorale Prelude on "When I Survey the Wondrous Cross," McKinley; "In a Monastery Garden," Kettelby.

Leslie P. Spelman, Redlands, Cal.—Mr. Spelman's vesper recital at Redlands University Sunday, Nov. 30, will be a memorial to Horace Alden Miller and will consist largely of Dr. Miller's compositions. The program is to be as follows: Funeral Music, Tallis; "Hark! A Voice Saith All Are Mortal," Bach; Pas-sacaglia and Fugue in C minor, Bach; Theme and Variations from "Amerindian Suite," "Were You There?," "Thakayama" and "O Zion," Horace A. Miller. Nov. 2 Mr. Spelman will play: "Psalm

XIX," Marcello; Pavane, Byrd; Duo, Clerambault; Toccata, Pachelbel; "Joseph est Bien Marie," Balbastre; "O Zion," Miller; "Carillon," Biggs; "The Fountain," De Lamarter; "Romance sans Paroles," Bonnet; "Sonata da Chiesa," Andriessen.

H. B. Hannum, Berrien Springs, Mich.—Mr. Hannum is making the students of Emmanuel Missionary College acquainted with the best organ literature through his recitals, played at sundown on the Sabbath (Saturday) on the Möller organ in the college chapel. His vesper programs in October included the following:

Oct. 4—Grand Chorus in March Form, Guilman; Cantabile, Loret; Chorale in A minor, Franck; "O Sacred Head," Bach; "In Silent Night," Edmundson.

Oct. 11—Prelude and Sarabande, Corelli; Prelude and Fugue in D minor, Bach; "Speranza," Yon; "Twilight at Fiesole," Bingham; "Agnus Dei," Bingham; "Bells through the Trees," Edmundson.

Oct. 18—Largo, Handel; Prelude and Fugue in C major, Bach; "Night Sorrow," Bingham; "Piece Heroique," Franck; "Memories," Dickinson.

Oct. 25—Prelude and Fugue in B minor, Bach; Andante from Sonata No. 1, Borowski; "Evening Prayer and Chimes," Calver; Hymn Meditations," Thompson.

Mr. Hannum gave three recitals on Saturday afternoons in September and presented the following programs:

Sept. 13—Fantasie and Fugue in G minor, Bach; Meditation, Symphony 1, Widor; "Jesu, Joy of Man's Desiring," Bach; "Jesu, My Chief Pleasure," Bach; "Veni, Veni Emmanuel," Kreckel.

Sept. 20—"Peace Be with You," Edmundson; Sonata No. 6, in D minor, Mendelssohn; "Chant de May," Jongen.

Sept. 27—Prelude to "The Deluge," Saint-Saens; Prelude and Fugue in C minor, Bach; Andante Cantabile, Fourth Symphony, Widor; "God's Time Is Best," Bach; "Fairest Lord Jesus," Kreckel.

Crandall K. Hendershott, A. A. G. O., Cleveland, Ohio—The Northern Ohio Chapter, A. G. O., and the Cleveland Museum of Art presented Mr. Hendershott in a recital at the museum Oct. 1. Mr. Hendershott is organist of the Church of the Incarnation. His program was made up of the following compositions: "Piece Heroique," Franck; Chorale Preludes, "O Sacred Head Surrounded" and "In Thee Is Joy," Bach; Prelude and Fugue in A minor, Bach; Prelude, Air and Gavotte, Wesley; Reverie, Bonnet; Rhapsody, Cole.

Frederick E. Bieler, M. Mus., Fort Wayne, Ind.—Mr. Bieler, minister of music of the First Presbyterian Church, played the first of a group of monthly vesper recitals at his church Oct. 5. These recitals are to take place on the first Sunday of the month. In the initial recital he was assisted by George C. McDonald, baritone. The organ selections included the following compositions: Ciacona, Buxtehude; "Jesu, Joy of Man's Desiring," Bach; Preludio, Third Sonata, Guilman; "Song of the Basket Weaver," Russell; "Harmonies du Soir," Karg-Elert; Scherzino, Powell Weaver; Concert Study, Yon.

F. Carroll McKinstry, Springfield, Mass.—In a recital Sunday evening, Oct. 5, at the Church of the Unity Mr. McKinstry played the following program: Symphony 1 (complete), Widor; Six "Bible Poems," Weinberger; Cantilena, McKinley; Toccata, Gigout.

This was the first in a series of recitals to be given on the last Sunday evening of every month. The programs will feature the ten organ symphonies by Charles Marie Widor.

John M. Klein, Columbus, Ohio—Mr. Klein, organist of the Broad Street Presbyterian Church, gave a recital at the rededication service in Grace Evangelical and Reformed Church, Lancaster, Ohio, Sept. 28, and played: "Now Thank We All Our God," Karg-Elert; Chorale Preludes, "Jesus, Priceless Treasure," "Hark! A Voice Saith All Are Mortal" and "In Thee Is Gladness," Bach; Berceuse, Godard; "Will-o'-the-Wisp," Nevins; Largo, Handel; Toccata from "Suite Gothique," Boellmann.

Russell Hancock Miles, Urbana, Ill.—Professor Miles presented the following program for the University of Illinois Sunday afternoon recital Sept. 28: Air, Handel; Fugue in E flat, Bach; "By the Waters of Babylon," Karg-Elert; "Piece Heroique," Franck; Pastorale, Guilman; Andante Cantabile, Fifth Symphony,

Tschaiakowsky; "Alleluia," Bossi; "Abendlied," Schumann.

Mario Salvador, St. Louis, Mo.—In a recital at the St. Louis Cathedral on the evening of Oct. 14 Mr. Salvador played: Allegro Vivace, Fifth Symphony, Widor; Adagio, from Modal Suite, Peeters; "Mouvement Perpetuel," Niverd; Chorale in A minor, Franck; "Carillon de Westminster," Vierne; "Clair de Lune," Vierne; "Rondo a la Campanella," Karg-Elert; "Ave Maria, Ave Maris Stella," Langlais; Toccata, Lanquetuit.

George Stewart McManus, Los Angeles, Cal.—Dr. McManus, the university organist at the University of California at Los Angeles, played the following program at his Sunday recital Sept. 28: Allegro Moderato, from First Sonata, Mendelssohn; Sarabande, Handel; Canzona, Frescobaldi; "Evening Hymn on a Ground Bass," Purcell; Prelude, Frederick Jacobi; Prelude and Fugue in D minor, Mary Carr Moore; "Romance sans Paroles," Fauré; "The Swan," Saint-Saens; Toccata, Reger.

For his noon recital Oct. 3 he chose the following program: Chorale Prelude, "Deck Thyself, My Soul," Brahms; Chorale, Jongen; "Song to the Evening Star," Wagner; Prelude, "Irmelin," arranged by E. Fenby, Delius; Toccata, Foote; Andante Cantabile from Fifth Symphony, Tschaiakowsky.

Ruth Eleanor Bailey, Chambersburg, Pa.—Miss Bailey played this program at an organ vespers in the auditorium of Penn Hall Sunday afternoon, Oct. 12: Chorale Improvisation, "Jesu, meine Freude," Karg-Elert; Rondeau ("Le Petit Rien"), Couperin; Chorale, "Komm, süßer Tod," Bach-Fox; Fantasia in G minor (the Great), Bach; Spinning Song, Mendelssohn; Three "Bible Poems," Weinberger; Chorale in A minor, Franck; "Vespers at Solesmes," Miles I. A. Martin; Menuet-Scherzo, Jongen; "May Night," Palmgren; "Donkey Dance," Elmore; "Comes Autumn Time," Sowerby.

Martin W. Bush, F. A. G. O., Omaha, Neb.—The following compositions were played by Mr. Bush in his recital Sunday afternoon, Oct. 12, for the Society of Liberal Arts at the Joslyn Memorial: "Procession Solennelle," Dethier; Pastorale, Franck; Canon in B minor, Schumann; Fantasia, Sjögren; "Come, Sweet Death," Bach-Fox; Scherzo, Federlein; "Frere Jacques! Dormez Vous?," Ungerer; Toccata, Fleuret.

Norman Landis, Flemington, N. J.—In a recital Oct. 8 at the Presbyterian Church Mr. Landis played the following program for the Flemington Woman's Club: Festival Prelude and Meditation, from Suite in G minor, Woodman; Prelude in B minor, Bach; First Movement from Sonata 11, Rheinberger; "Elegiac Song" and Fantasia, "The Mountains," Norman Landis; Chorale Preludes on "Avon" and "Vom Himmel hoch," Edmundson; Berceuse, Vierne; Toccata, Mailly.

Frederick Boothroyd, Mus. D., A. R. C. O., Colorado Springs, Colo.—Dr. Boothroyd's recital at Colorado College Oct. 7 was marked by the performance of this program: Fugue in E flat ("St. Anne"), Bach; Lento and Air from "Orpheus," Gluck-Fricke; Prelude to "The Blessed Damozel," Debussy; "Fiat Lux," Dubois; Overture to "Rienzi," Wagner.

At Grace Church Sept. 25 at 5:30 Dr. Boothroyd played: Introduction and Pas-sacaglia, Alan Gray; Pastorale, Kullak; Scherzando from a Sonata for Harpsichord, Haydn; Two Ancient Hebrew Melodies, arranged by Beymer; Responsive Chorus, Gigout.

Elmer A. Tidmarsh, Schenectady, N. Y.—The following programs will be played by Dr. Tidmarsh in his recitals at the Union College Chapel Sundays from 4 to 5 p. m.:

Nov. 2—"Messe de Mariage," Dubois; "Angelus," Massenet; Elegie, Massenet; "Cortège et Litanie," Dupré; Finalet, Dupré.

Nov. 9—"Psalm XIX," Marcello; Aria, Lotti; Gavotte, Martini; Second Concerto, Vivaldi-Bach; "By Smouldering Embers," "A Deserted Farm," "Sea Song," "To a Water Lily" and "To a Wild Rose," MacDowell; "Piece Heroique," Franck; Pastorale, Franck; Finale, Franck.

Nov. 16—Prelude in B flat, Mendelssohn; Sixth Sonata, Mendelssohn; Lento, "Cherry Ripe," "Song from the East," "O'er the Prairie" and "Prelude Solennelle," Cyril Scott; "Nuages," Debussy; Pavane, Ravel; Chorale, Andriessen.

Programs of Organ Recitals of the Month

Homer Whitford, Cambridge, Mass.—Mr. Whitford gave a Wagner program Sept. 26 at McLean Hospital, Waverley, Mass., where he is director of music, and played these compositions: Introduction to the First Act, Procession to the Cathedral, Bridal Chorus and Introduction to the Third Act, "Lohengrin"; Walthers' Prize Song, "The Mastersingers"; "Pilgrims' Chorus" and Festival March, "Tannhäuser."

In a recital at the First Parish Unitarian Church of Carlisle, Mass., Oct. 10 Mr. Whitford played: "Psalm XVIII," Marcello; Aria ("Water Music"), Handel; Bourree, Third 'Cello Suite, Bach; Grand Chorus in the Style of a Minuet, Guillemant; Larghetto, Jongen; Tuba Tune, Lang; "Before the Image of a Saint," Karg-Elert; "Carillon," Vierne; "In Summer," Stebbins; "Now Thank We All Our God" (Five Chorale Paraphrases), Whitford; "Romance sans Paroles," Bonnet; Toccata, Fifth Symphony, Widor.

Cecil C. Neubecker, Fond du Lac, Wis.—Mr. Neubecker, organist and choirmaster of St. Paul's Episcopal Cathedral, was heard in a recital at the cathedral Sunday evening, Oct. 26. His program was as follows: Allegro Vivace from Fifth Symphony, Widor; "Chanson d'Été," Lemare; "Come, Sweetest Death," "Sheep May Safely Graze" and "We Thank Thee, God," Bach; Sonata 14, in D flat (Fantasia and Pastorale), Rheinberger; Variation and Toccata on "America," Coke-Jephcott; "Ariel," Thompson; "A Memory," Stebbins; "Thou Art the Rock," Mulet. Madame Edna Collins, soprano, was the assisting artist and sang two groups of solos.

Edward Hall Broadhead, Durham, N. C.—Mr. Broadhead's Sunday afternoon recitals at Duke University in October included the following programs:

Oct. 5—The Liturgical Year, Five Christmas Chorales, Bach; Fourth Sonata, Mendelssohn; Prelude and Fugue in F minor, Bach; "Clair de Lune," Karg-Elert; "Piece Heroique," Franck.

Oct. 12—Prelude and Fugue in G major, Bach; The Liturgical Year, Old Year and

New Year Chorales, Bach; Fifth Sonata, Mendelssohn; "The Squirrel," Weaver; "Hour of Consecration," Bossi; "Finlandia," Sibelius.

Oct. 19—Sixth Sonata, Mendelssohn; The Liturgical Year, Passion Chorales, Bach; Fantasie and Fugue in C minor, Bach; "On Hearing the First Cuckoo in Spring," Debussy; "Carillon de Westminster," Vierne.

Oct. 26—Dorian Toccata and Fugue, Bach; The Liturgical Year, Passion Chorales, Bach; Prelude and Fugue in C minor, Mendelssohn; "Stella Matutina," "O Clemens! O Pia!" and "Electa ut Sol," Dallier.

The plan for the fall series of recitals includes the presentation of the "Orgelbüchlein" in its entirety by the end of November, the use of the six sonatas and three preludes and fugues of Mendelssohn, inclusion of one large Bach prelude and fugue on each program, rounding out each individual recital with more modern numbers.

Paul S. Pettinga, Urbana, Ill.—For the University of Illinois recital Oct. 5 Mr. Pettinga selected the following program: Prelude and Fugue in G, Bach; Six Chorale Preludes from the "Little Organ Book," Bach; "Water Music" Suite, Handel; "Skyland," Vardell; Chorale in E major, Franck.

W. Arnold Lynch, A.A.G.O., Topeka, Kan.—In a recital at the First Presbyterian Church Sunday afternoon, Oct. 19, Mr. Lynch played: Concert Overture in B minor, Rogers; Cantabile, Franck; Caprice, Kinder; Adagio and Bourree, Handel; "Sonata Eroica," Op. 94, Jongen; Andante from Flute Concerto, Wilhelm Mollique; "Carillon," DeLamarter; Allegro Vivace, Second Symphony, Widor.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—The following have been among Mr. Murphree's most recent programs at the University of Florida:

Oct. 5—Prelude and Fugue in F minor, Handel; Air with Variations, William Felton; "Come, Sweet Death" and Badinerie, Bach; Stephen Foster Suite (MS.), Murphree; Evenson, Johnston; Fanfare, Lemmens; "A Highland Lullaby," Hailing; "Grand Canyon Suite," Grofe.

Oct. 19—Introduction and Allegro, Stanley; Gigue, Arne; Minuet, Purcell; "Chanson du Printemps" and "Chanson d'Automne," Swinnen; "Suite Amerindian," H. A. Miller; "Night," Jenkins; Prelude and Fugue in E, Saint-Saens; "Pageant" Sonata (complete), Jepson.

Robert Elmore, Philadelphia, Pa.—In a recital Oct. 7 at St. Mark's Evangelical and Reformed Church, Reading, Pa., Mr. Elmore played: Allegro, Second Sonata, de la Tombelle; Pastorale, Remondi; Prelude and Fugue in A minor, Bach; "Concertstueck" in the Form of a Polonaise, Lemare; Cantilene Pastorale, Guilman; Chorale Fantasia, Gardner Read; Night Song, Elmore; "Donkey Dance," Elmore; Second Concert Study, Yon.

Royal A. Brown, San Diego, Cal.—Mr. Brown's recitals in Balboa Park on four afternoons a week have been marked by programs such as the following in the last month:

Oct. 1—"Suite Gothique," Boellmann; "From the South," Gillette; "The French Clock," Borschein; Russian March, Clark; "Romance without Words," Bonnet; "Elves," Bonnet; Caprice, Cadman; Tango ("Adios"), Lara; Couplet, "Muneca" ("Doll Song") and Cancion ("At Thy Feet"), Agustin Lara; Overture, "Orpheus in the Underworld," Offenbach.

Oct. 15—Sonata, "The Chambered Nautilus," Stewart; Polka, "Boheme," Rubinstein; Serenata, Moszkowski; "On the Road to Mandalay," Speaks; Grand Prelude, No. 3, Mendelssohn; Pastorale in F major, Bach; Two Waltzes from Op. 64, Chopin; "In a Monastery Garden," Ketelbey; "Joyous Sortie," from Suite in F for harmonium, Franck.

Robert Morris Treadwell, A.A.G.O., New York—Mr. Treadwell opened a two-manual Möller organ at the Brooklyn Home for Aged Men on Oct. 9. His numbers were: "Jubilate Deo," Silver; Melody in F, Rubinstein; Gavotte, Thomas; "Marche Religieuse," Gullmant; Humoreske, Dvorak; Chorale Melody from "Finlandia," Sibelius; March in B flat, Silas. With the exception of the last two numbers, all were played from memory. This performance was in the nature of "pinch hitting" owing to the illness of J. Egbert Jennings, organist of the home. The need for a supply arose on the day of the

opening and the recital was requested after Mr. Treadwell reached the chapel expecting to play only for a service.

Marcus Naylor, Warren, Pa.—Mr. Naylor played these compositions in a Sunday afternoon recital at the First Presbyterian Church Oct. 5: "Grand Choeur Dialogue," Gigout; Allegro moderato (Sonata 1), Dorian Toccata and "Jesu, Joy of Man's Desiring," Bach; Finale from Second Symphony, E. S. Barnes; "Liebestraum," Liszt; Pedal Study No. 1, Yon; Prelude on Schumann's "Night Song," Edmundson; Intermezzo, Callaerts; Belgian Mother Song, Benoit; "Westminster Chimes," Vierne.

Luther T. Spayde, M.Mus., Fayette, Mo.—Professor Spayde, head of the organ department at Central College, gave the dedicatory recital on the Pilcher organ in the First Methodist Church of Sikeston, Mo., Sunday evening, Sept. 21, playing the following program: Largo, Handel; Trumpet Tune and Air, Purcell; Prelude in D minor, Clerambault; Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert; Chorale and Variations, Sonata 6, Mendelssohn; Lento Assai, Sonata 7, Guilman; "The Bells of St. Anne de Beaupre," Russell; Scherzo in G major, Dunham; "In Summer," Stebbins; Toccata, Fifth Symphony, Widor.

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

Oct. 5—Fantasie on "Ein feste Burg," Jan Zwart; "Wailing Wall," R. Deane Shure.

Oct. 12—Toccata, Basil Harwood; "Elegie," Flor Peeters.

Oct. 19—Sonata No. 7, in A minor, Merkel.

Oct. 26—Third Suite, Op. 39, E. S. Barnes.

Norman Hennefeld, Jamaica, N. Y.—The first of a series of recitals in St. Mark's Evangelical Lutheran Church of Jamaica was played by Mr. Hennefeld Sunday afternoon, Oct. 19. These recitals are given to present good organ music to the people of the city and to raise funds

for a new organ. Mr. Hennefeld played these works: Concerto No. 13, in F major ("The Cuckoo and the Nightingale"), Handel; Chorale Preludes, "Nun freut Euch," "Aus der Tiefe rufe ich" and "In dulci Jubilo," Bach; Prelude and Fugue in F minor, Bach; Chorale Preludes, "Es ist ein Ros' entsprungen," "Herzlich tut mich verlangen" and "O Welt, ich muss dich lassen," Brahms; "Suite Gothique," Boellmann.

Eldon Hasse, Oak Park, Ill.—Mr. Hasse has played the following programs in his recitals preceding the Sunday evening forum at the First Congregational Church: Oct. 5—Prelude, Fugue and Chaconne in C, Buxtehude; Air from "Water Music" Suite, Handel; Chorale Prelude, "Christians, Rejoice," Bach; Toccata and Fugue in D minor, Bach.

Oct. 12—Music by George Frederick Handel: Allegro Maestoso from "Water Music" Suite; Largo in E, from "Concerto Grosso," No. 12; Presto Movement from Concerto No. 5; Largo from "Xerxes."

Oct. 19—Music of Cesar Franck: Movement from Chorale in E major and Chorale in A minor.

John F. Callaghan, Oswego, N. Y.—Mr. Callaghan will give a fall series of recitals at St. Paul's Church Monday evenings from 7:15 to 7:45. His November programs are announced as follows:

Nov. 3—Toccata, Adagio and Fugue, Bach; Andante, Harwood; Concert Variations, Bonnet; "Requiescat in Pace," Sowerby; "Marche Triomphale," Karg-Elert.

Nov. 10—Prelude and Fugue in B minor, Bach; Andante, Wesley; "Piece Heroique," Franck; "Retrospection," Elmore; Grand Chorus in D, Lemmens.

Nov. 17—Toccata, Gigout; Pastorale, Franck; Concert Variations, Edmundson; Siciliana, Bossi; "Carillon," Boellmann.

Nov. 24—Theme and Variations, Symphony 5, Widor; Magnificat (Cantilena), Dupré; "Three Miniatures," Gordon Phillips; Andantino from Second Suite, Boellmann; Postlude on "Ye Watchers and Ye Holy Ones," Martin.

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- The Christ-Child Lay on Mary's Lap..... W. R. Spalding .15
- A Day of Glory (Old French Melody)..... W. R. Voris .12
- Holy Family Carol..... Mildred Weston .12
- The Jesus Child my Joy Shall be..... Alfred Whitehead .10
- Whither, Shepherds, Haste ye now?..... Alfred Whitehead .10
- Two Christmas Carols..... T. Carl Whitmer .12

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Modern Organ Ahead as Compared with Old by Ernest M. Skinner

Editor of THE DIAPASON: I hear occasionally of the marvelous skill of the organ builders of Silbermann's time, of the clarity of the organs of his day, and more particularly of the inability of present-day builders to equal these early examples. The present-day organs, with their tonal splendor, their warmth and tone color, are frowned upon as being "romantic" and unsuitable for the playing of "true organ music." Students of organ history have read and know that the organs of Bach's time were universally short of wind; that mixtures were present in large numbers because they took a small amount of wind and made it possible to make a "din." The organ of the time of Bach and Silbermann was not regarded as a solo instrument. It was used simply as a background for the chorus and the orchestra. Bach usually supplemented the organ with orchestral instruments.

Music of Bach's time was, in comparison with our day, in a primitive state. A crescendo or diminuendo sung or played was unknown. Both these expressive factors found their genesis in the swell-box of the organ, invented by Abram Jordan, senior and junior, and placed in an organ for the first time in St. Magnus' Church, at the foot of London Bridge, in the year 1712.

It is stated in our time that for a perfect ensemble individual characteristics must be subordinated. Why? To make the organ of our time like the primitive examples, I suppose. Now let us look into this matter of the genius of the organ builders of Silbermann's time. To illustrate: Fasten down second C from the top of the keyboard of any good-sized organ—great or swell. Listen from a distance where the stops are invisible while someone draws the 8-ft. stops, one at a time, and see how many times you can guess correctly as to what stop is drawn. In the tenor or middle range there is no difficulty in distinguishing flutes from strings and either from diapasons. But in the higher pitches, in the ranges where mixtures lie, the qualifying harmonics are above audibility, and they take on similar or, one may say, like, characteristics. Now, mixtures for the most part belong to the diapason family, whatever their strength, and the Silbermann, Renatus Harris and all organs of that time sounded as they did because there was no wav of making them sound otherwise, and that is the way they will sound yesterday, today and forever, as long as 85 per cent of the pipes of an organ find an average in 6-inch C, regardless of who builds them.

Now, what about blending or coordinating tones? It takes no particular skill to blend similar characteristics. If you pour two glasses of water together the process involves no blending. There is no blending necessary between vox celeste and salicional ranks, as they are alike. You cannot blend a slim, hard string tone with a hooty tibia, but a warm string and a small-scaled gedeckt or harmonic flute represent a blending process well known to present-day organ builders. But how much did the builders of Bach's time know of blending as we know it? The above stops did not exist in Bach's time and such stops as there were did not have sufficient tone or individuality to require reconciliation or blending. Light wind prohibits character, distinction and the individuality that marks the work of art. That is one fundamental reason why the present-day builders outclass those of the past.

I believe Bach has more enemies posing as friends than any other composer who ever lived. He was in a ceaseless search for color. He was the first to put chimes in an organ, which he did in two instances of record. He had a 32-ft. unterstanz (wood diapason) in his pedal organ. We in our day throw away magnificent examples from existing organs in our efforts to sterilize—I mean clarify—the organ. Here we are in our time with a marvelous mechanical equipment and a tonal splendor having no parallel anywhere in the world—strings, orchestral color, resonant diapasons of a richness never known before our day, a pedal foundation from the 32-ft. depth to the mixtures that put an orchestra to shame. In point of fact, no orchestra in breadth

and splendor can approach the modern big organ forte.

Every improvement that has been made in the organ has been fought and frowned upon. I remember that there was a kick that the keys of a coupled manual didn't drop when an electric or tubular coupler was in action. They kicked at the electric swell pedal because they loved the sympathetic response of half a cord of lumber in the swell shutters. This attitude is nothing new. Silbermann preferred the old untempered scale, which prohibited freedom in modulation and rendered certain keys useless. He violently opposed Bach's desire for the equal temperament. I am expecting any day now to hear someone come out for the unequal temperament just as Silbermann did it. The only true method of tuning! Why should the music of Bach, of all people, be denied the advantage of beautiful tone colors? A preacher or an orator having a fine, resonant voice and employing beautiful English will be vastly more convincing than one with little voice and indifferent English—though they may in substance say the same thing. Voices, pianos, orchestral instruments, music, pictures, sculpture and every known artistic creation are created for beauty's sake. But the organ? Oh no!

At the present time certain influences demand that the ancient pedal fundamentals be denatured, move the great organ characteristics to the pedal, exclude all the color with which our time has enriched the organ, minimize the diapason, which has been the most characteristic of all organ stops, transpose the predominating pitch two or three octaves higher than called for in the score, afflict the wind supply with pernicious anemia, and leave us what? Clarity; all else as sterile as the Mojave Desert. When the classicist forgets the public someone else must carry on.

Would that Bach might hear a first-class modern organ and tell us what he thinks of it. The symphony, the opera, the piano concerto, the tone poem, the orchestral conductor, many orchestral instruments, freedom in style and tone color, modern harmonies, all have been developed since the time of Bach. So far as I know the modern organ is the only musical instrument which has had to meet such inartistic, prejudiced opposition, all of which is predicated on a purpose to revert to the primitive and to make it as unattractive as possible to the largest number of people. Music, as well as the organ, has gone forward since Bach's time. We say that the earlier music of the baroque period should be played upon an organ of that period. Well, there was nothing else on which to play it at that time. How would the people of the baroque period prefer to hear it if they were alive today? I state unequivocally that beauty of tone will enhance the music of any period, and to build an organ principally for the music of the baroque period and to ignore the requirements for music of the present is to make it practically useless for most of us, including myself—a congenial music-lover. Also, it will discourage the Sowerbys and DeLamarters, instead of stimulating them, which is our bounden duty.

If a Frenchman, an Englishman, a German or an Italian had produced such instruments as we are building here in America today the classicists would laud him to heaven, but, being developed by our own builders, nothing remains but thumbs down.

All of which is, I expect, headed for the wastebasket.

I am glad that most of my life has been devoted to the development of tonal beauty and charm, such as appeals to the heart and to the imagination.

ERNEST M. SKINNER.

Our Greatest Need in Worship.

Detroit, Mich., Oct. 7, 1941.—Editor of THE DIAPASON: Today we are constantly hearing about the need for better music in our churches, as well as a demand for an appropriate setting. When entering upon their various careers students are exhorted by those of wider experience to master the minutest detail pertaining to the particular field in which they intend to specialize. In the denominational churches congregations are being informed that an atmosphere more conducive to worship than that to which many in the past have been accustomed is most urgently needed. What has been the result? Considerable progress has been made in raising the musical standard of our services, and what in many cases was formerly an architectural monstros-

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Let us consider for a moment that most essential element, which in itself is more important than all the adornments we can create in a material way. What is our own attitude toward true worship? For the musician there should be a desire to present to his Maker an offering worthy of his calling, governed by the resources at his command. The layman, above all else, must feel the need for some form of worship. When these two attributes are present, strengthened by the spiritual teachings of the pulpit, then are the words of the Psalmist exemplified: "How amiable are thy tabernacles, O Lord of hosts."

Musical preparation in itself is not enough to create an atmosphere of true worship. Too often do we attend services which are technically perfect, but utterly devoid of any religious fervor. Can it be that we musicians spend so much time in perfecting our musical talents that the real purpose for which this is done becomes obscure and in many cases entirely forgotten? I am reminded of that stirring old hymn "My Soul, Be on Thy Guard." Let us remember that we are only the instruments through which a still greater power is waiting to express itself.

In closing let me say that I think our greatest need in worship is that we as church musicians realize the necessity for preparation that is spiritual as well as musical. How can this be accomplished? The good Father Chisholm, in A. J. Cronin's recent novel, "The Keys of the Kingdom," says: "There are many gates to the kingdom of heaven." There are also many highways leading to them. Let the earnest student seek that which will supply his particular needs, and press on to the attainment of his high calling.

Let there be many windows in your soul. That all the glory of the universe May beautify it. Not the narrow pane Of one poor creed can catch the radiant rays That shine from countless sources. Tear away The blinds of superstition: let the light Pour through fair windows, broad as truth itself

And high as heaven. . . . Tune your ear To all the worldless music of the stars And to the voice of nature, and your heart Shall turn to truth and goodness as the plant Turns to the sun. A thousand unseen hands Reach down to help you to their peace-crowned heights. And all the forces of the firmament Shall fortify your strength. Be not afraid To thrust aside half-truths and grasp the whole.

FRANK ULRICH BISHOP,
Organist and Choirmaster, First Congregational Church, Detroit, Mich.

Seeks Information on Bevingtons.

Anthony, Kan., Sept. 15, 1941.—Editor of THE DIAPASON: I read the article entitled "Home in South Africa Has Interesting Organ" in the September issue of THE DIAPASON with a great deal of interest. In the specifications for Mr. Hotchkiss' organ, I note item 8 under choir and solo organ reads as follows: "String gamba (Bevington, tenor C), 8 ft., 49 pipes."

It is my understanding that all the Bevingtons in the United States are descendants of four brothers who came from the British Isles. If you can give me any information regarding the party mentioned in the above item, it will be greatly appreciated. Have been unsuccessful so far in obtaining any information relative to my father's people prior to the coming of these brothers to the United States and immediately following. Thanking you for any information you may be able to give me, I am

Yours very truly,
(MISS) MILDRED V. BEVINGTON,
510 North Madison Avenue, Anthony,
Kan.

Samuel Walter Goodson has been appointed organist and director at the Aldersgate Methodist Church, Washington, D. C., succeeding Louis Potter, Jr. Mr. Goodson is a native of Washington and has studied organ with Louis Potter, Sr., Gertrude Mockbee and the late S. Edwin Moore, Jr. For several years he has been organist and director of a series of choirs at the Fifteenth Street Christian Church.

New York University Presents a Group of Five Sunday Recitals

Five programs, three of them by distinguished organists, are announced by New York University, to be presented on Sunday afternoons at 3:30 in the chapel of the Gould Memorial Library. The first took place Oct. 19, when Harold Heeremans of the faculty played these compositions on the organ: Toccata in D (Dorian), Fantasie in C minor, Prelude and Fugue in E minor (Cathedral) and Concerto I, Bach; "Pastoral Poem" and "Vision," McKay; Prelude, Fugue and Chaconne, Buxtehude; Fantasia in G minor and Toccata and Fugue in D minor, Bach. This was the first New York hearing for George F. McKay's compositions.

American music was the attraction Oct. 26, with Hazel Griggs, pianist, and Mary Frances Lehnerts, contralto, giving the program.

Carl Weinrich will be at the organ Nov. 2 and will play these works: Tenth Concerto, in D minor, Handel; Chorale Prelude, "Wie schön leuchtet der Morgenstern," Buxtehude; Fifth Trio-Sonata, in C major, Bach; Toccata, Adagio and Fugue in C major, Bach.

Hugh Porter will be the recitalist Nov. 9 and will present this program: "Psalm 18," Marcello; Chorale Prelude, "Ich ruf zu Dir," and Toccata, Adagio and Fugue in C, Bach; Chorale No. 2, in B minor, Franck; "Lebhaft," Sonata 2, Hindemith; "The Legend of the Mountain," Karg-Elert; "Primavera," from "Harmonies of Florence," Bingham; "Regina Pacis," from Organ Symphony, Weitz.

Alfred M. Greenfield, director of the New York University Glee Club, has prepared a varied and interesting program for the final event, on Nov. 16. Willard H. van Woert will conduct. It will be the fortieth anniversary of the club and Dr. Charles W. Gerstenberg, founder of the chapel choir, will present members of the glee club who organized the first chapel choir Nov. 7, 1901.

The New York University Glee Club is entering upon a very heavy season. It is giving its fifteenth annual Town Hall concert Dec. 13, with Earle Spicer as soloist. On April 26 the club is to sing Handel's "Judas Maccabaeus" with the choir of the New Jersey College for Women, repeating the same work with the same organization May 3 at St. Thomas' Church in New York. J. Earle Newton is director of the New Jersey College Women's Choir.

BARNES OPENS FOUR-MANUAL IN HOPE LUTHERAN, CHICAGO

William H. Barnes, Mus.D., played the opening recital Sunday evening, Oct. 12, on the rebuilt and enlarged organ, now a four-manual, in Hope Lutheran Church, Washtenaw Avenue and Sixty-fourth Street, Chicago, of which the Rev. Otto Rauschelbach is the organist. The instrument was fully described in the March issue of THE DIAPASON. The pipes of the old organ were used in the reconstruction, which was carried out by the Wangerin Company. Dr. Barnes by request played the same program that he gave at the opening of the organ in the First Presbyterian Church of Evanston. A congregation of 1,200 filled the church and afterward a number of visiting organists tried the instrument. The new console and a number of new stops are memorial gifts of members of the Hope congregation.

SPRATT ARRANGES MUSICAL SERVICES IN PHILADELPHIA

The choir of the Ninth Presbyterian Church, Philadelphia, under the direction of David Spratt, has scheduled the following special musical events during the winter:

Nov. 26, 8 p. m., Mendelssohn's "Hymn of Praise." This will be the fourth annual rendition of this cantata.

Dec. 14, 4 p. m., the entire first part of Handel's "Messiah."

Dec. 21 and Jan. 4, 8 p. m., and other dates to be announced, a series of services devoted to the entire Christmas Oratorio by Bach.

At all of these services Mr. Spratt will conduct and the organ will be played by Dr. Rollo F. Maitland.

CHARLOTTE PRATT WEEKS



CHARLOTTE PRATT WEEKS, dean of the Florida Chapter, A.G.O., recently completed fifteen years as organist of the First Congregational Church of St. Petersburg. She was born in Clinton, Mass., and studied piano and organ with Walter W. Farmer of Worcester and piano with Heinrich Gebhard of Boston. After her marriage to Edgar W. Weeks she studied organ in Syracuse, N. Y., with Dr. Charles M. Courboin and was organist of Calvary Baptist Church there. Mrs. Weeks has found time to do a great deal of professional accompanying, take an active part in music clubs, teach and bring up four sons and two daughters, and is an enthusiastic worker in the St. Petersburg branch of the Florida Chapter.

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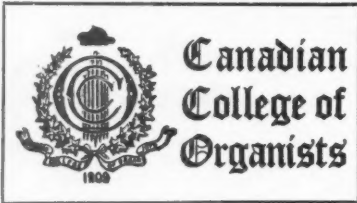
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Toronto Center.

The Toronto Center held a social evening Oct. 6 at the home of Mr. and Mrs. W. Wells Hewitt. This was the opening meeting of the season and about forty-five members and friends were in attendance. Mr. Hewitt, who is chairman of the center, has made a specialty of his recorded music library. He has exceptionally fine phonographic equipment, with speakers in different rooms and an extensive collection of symphonic instrumental and vocal music, recorded by outstanding orchestras and soloists. The evening was much too short to play everything the audience would have liked to hear. The reproduction is so realistic that the listener can imagine himself in a concert hall with the music being performed on the stage.

Following the recorded program, refreshments were served, bringing one of our most successful meetings to a close.

T. M. SARGANT, Secretary.

Ottawa Center.

Ottawa Center was honored at the first meeting of the season by an invitation to Casa Loma, the beautiful home of Mr. and Mrs. Harry S. Southam, Rockcliffe Park, Ottawa. Myron McTavish, chairman of the center, introduced the members to the host and hostess. The Casa Loma art collection is famous for its modern French masters. After the musical program Mr. Southam gave an explanatory talk on the lives and works of these masters. The music room of this residence is equipped with a three-manual Aeolian organ and a Steinway concert grand piano, both of which were used for the following program: Piano and organ, Passacaglia in C minor, Bach (Allanson Brown at the organ and Myron McTavish at the piano); piano solo, Chaconne in D minor, Bach (Miss Eleanor Bradford); organ, Toccata and Fugue in D minor, Bach (played by Joseph Bonnet and reproduced on the automatic player).

St. Catharines Center.

The St. Catharines Center held its first meeting of the fall and winter season Sunday evening, Oct. 12, at which time the election of officers took place. Robert Noehren of St. John's Church, Buffalo, was an honored guest and gave a fine recital on the organ of Knox Church. Mr. Noehren confined his program to the compositions of Buxtehude and Bach, and rendered these pieces in the same manner and with registration similar to that in the time of the composers. His program was: Chaconne in E minor, Chorale Prelude, "O Sacred Head Surrounded," and Fugue in C. Buxtehude; Trio-Sonata I, in E flat, Chorale. Preludes, "In Thee Is Joy" and "Hark, a Voice Saith, 'All Is Mortal,'" and Fantasia and Fugue in G minor, Bach.

Following the recital at Knox Church the members adjourned to the home of Murray Smith for the election and a social hour. Officers for the 1941-42 season are: Chairman, Eric Dowling; vice-chairman, Edward Elliott; secretary-treasurer, Murray Smith; social convener, Miss Ariel Prittie; executive committee, Mrs. Anne Kadwill, Gerald Marks, Allan MacLean and Bernard Munn.

Kitchener Center.

Dr. Henri K. Jordan of Brantford was the guest speaker at a meeting of the Kitchener Center on the evening of Oct. 6 at the Church of the Good Shepherd. The subject of his lecture was "Choral Training." Dr. Jordan for thirty-five years conducted the Schubert Choir of

Brantford. The choir not only had a local reputation for its high standards of singing, but was given international acclaim.

Dr. Jordan told his audience that a choral society is usually born in the mind of some musician who feels an urge to express himself in that branch of musical activity. The conductor should surround himself with persons whose voices are a little better than average and who are enthusiastic, loyal, will respond to rigid discipline and will assume all the responsibilities placed on them, the speaker stated. In the course of the lecture Dr. Jordan told his listeners of many interesting and humorous situations at concerts given by the Schubert Choir.

In his concluding remarks Dr. Jordan criticized the large radio stations—whose announcers must speak with perfect articulation—for allowing so much poor singing to be heard on the air. He said that the public, hearing this type of singing, will consider it good because these stations are surely presenting the best artists available.

EDGAR V. MERKEL, Secretary.

Brantford Center.

At the October meeting of the Brantford Center, held on the evening of the 4th at the home of the chairman, Dr. Henri K. Jordan, three interesting and highly informative informal talks were delivered by Mrs. J. F. Schultz, Miss Mary C. O'Grady and A. G. Merriman.

Mrs. Schultz discussed hymns peculiar to the various denominations and her address was thoroughly enjoyed. Miss O'Grady took as her subject "The Gregorian Chant" and explained its origin, characteristics and place in the musical worship of the Catholic Church, while Mr. Merriman discussed "pointing" in old and modern Anglican church music. Mr. Merriman illustrated his remarks with phonograph records made by the English School of Church Music choir and referred to the work of the head of the school, Sir Sydney Nicholson, who visited Brantford several years ago. The speaker was assisted by George A. Smale at the piano.

After the addresses the chairman, Dr. Jordan, moved a hearty vote of thanks to the speakers and presided over a brief business meeting at which plans for future meetings of the center were discussed.

ELEANOR MUIR, Secretary.

Hamilton Center.

Music-lovers of Hamilton and surrounding centers of the C.C.O. enjoyed a recital played by Maitland Farmer, F.R.C.O., L.R.A.M., of St. Paul's Church, Toronto, Oct. 16. This recital was in memory of our late president and an esteemed member of Hamilton Center—Paul Ambrose. Mr. Farmer chose the following program of unhackneyed works, of interest to both professional and amateur musicians, and the close attention given to his performance of them was ample evidence of their appeal: Psalm Prelude, Howells; Sonata No. 1, in E, Bach; Elegy, Bairstow; "Faux Follets" ("Will-o'-the-Wisp"), Vienne; Chorale Improvisations, Op. 65, Nos. 1 to 11, Karg-Elert; Chorale No. 1, in E, Franck.

WILLIAM N. McKIE ORGANIST OF WESTMINSTER ABBEY

William Neil McKie, organist and instructor in music at Magdalen College, Oxford, has been appointed to succeed Dr. Ernest Bullock as organist and master of the choristers at Westminster Abbey. Mr. McKie, who was born in Melbourne and educated at Melbourne Grammar School and at Worcester College, Oxford, was formerly director of music at Clifton College. He was city organist of Melbourne from 1931 to 1938.

Eugene M. Nye Takes Bride.

Eugene M. Nye and Miss Leora Ward of McMinnville, Ore., were married Sept. 7 and will make their home in quarters of St. Barnabas' Church, of which Mr. Nye is organist and choirmaster. Mr. Nye has entered upon activities connected with an enlarged musical program at his church. Besides his organ work, there will be both a senior and a junior choir, something new in the history of the church. The junior choir will be organized from the Sunday-school and he is directing courses teaching these children the liturgy and history of the Episcopal Church.

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A Christmas Eve Reverie. By Lawrence Curry (Low Voice).....	.40	Treble Voices	
Mixed Voices		A Good Christmas Cheer (21465). By William Baines (SA).....	.06
Good Christian Men, Rejoice (14th Century Melody, Harmonized by J. S. Bach) (D15089). Arr. Harvey Gaul (A Cappella).....	.15	The Shepherds and the Inn (Mexican Christmas Carol, Adapted by Harvey Gaul) (D15090). Arr. Ruth E. Bailey (SSA)15
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1358	†Ah, dearest Jesus, Holy Child.....	Gillette	.12
1363	†Behold a simple tender Babe.....	Marryott	.12
1377	†A Joyous Christmas Song.....	Norwegian/Hokanson	.15
1378	Chiming Bells	Norwegian/Hokanson	.15
1379	†Silent Night (Freely Arr.).....	Gruber/Hokanson	.12
1386	†The Lullaby of Jesu.....	Old French/Winter	.10
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6011 Cradle Song of the Virgin (SSA) Stainer.....	.10
5510 Christmas Message (TTBB)—Clark.....	.10

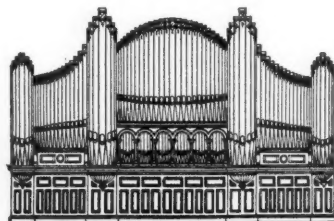
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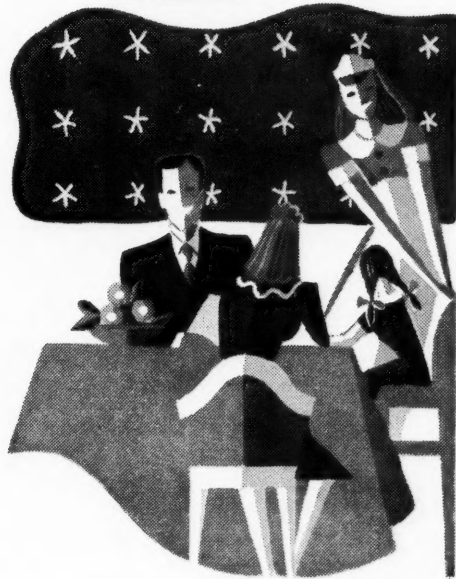
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A three-manual organ for the First Baptist Church, Fort Smith, Ark., was completed the latter part of September by the Kilgen Organ Company of St. Louis. The entire instrument is expressive. The console is of the stop-key type. Formal dedication of the organ is planned for the near future.

The stop specifications are as follows:
GREAT ORGAN.

- (Enclosed in expression chamber.)
1. Open Diapason, 8 ft., 61 pipes.
2. Melodia, 8 ft., 61 pipes.
3. Gemshorn, 8 ft., 61 pipes.
4. Dulciana (from Choir), 8 ft., 61 notes.
5. Octave, 4 ft., 61 pipes.
6. Flute (Melodia extended), 4 ft., 12 pipes.
7. Mixture, 3 rks., 183 pipes.
8. Trumpet, 8 ft., 61 pipes.
9. Chimes, 20 tubes.

SWELL ORGAN.

10. Bourdon, 16 ft., 73 pipes.
11. Geigen Diapason, 8 ft., 73 pipes.
12. Gedeckt (Bourdon extended), 8 ft., 12 pipes.
13. Salicional, 8 ft., 73 pipes.
14. Voix Celeste, 8 ft., 61 pipes.
15. Flute d'Amour (Gedeckt extended), 4 ft., 12 pipes.
16. Nazard (from Flute d'Amour), 2 1/2 ft., 61 notes.
17. Flautino (from Flute d'Amour), 2 ft., 61 notes.
18. Oboe Horn, 8 ft., 73 pipes.
19. Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

20. Open Diapason, 8 ft., 73 pipes.
21. Melodia (from Great), 8 ft., 73 notes.
22. Dulciana, 8 ft., 73 pipes.
23. Unda Maris, 8 ft., 61 pipes.
24. Flute (Great extended), 4 ft., 12 pipes.
25. Piccolo (from 4-ft. Flute), 2 ft., 61 notes.

PEDAL ORGAN.

26. Clarinet, 8 ft., 73 pipes.
27. Resultant, 32 ft., 32 notes.
28. Major Bass, 16 ft., 32 pipes.
29. Bourdon, 16 ft., 32 pipes.
30. Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
31. Bass Flute (Major Bass extended), 8 ft., 12 pipes.
32. Gedeckt (from Swell), 8 ft., 32 notes.
33. Flute (Bass Flute extended), 4 ft., 12 pipes.
34. Trombone (Trumpet extended), 16 ft., 12 pipes.

A Kilgen two-manual has been installed in St. Clement's Catholic Church, Tarentum, Pa. This instrument was planned some years ago, with the pastor, the Rev. Ambrose Kapitan, and Eugene Kilgen collaborating in the tonal design. In 1937 the first part of the organ was finished. Several months ago the order to complete the organ was given and the remaining parts were installed in September.

JAMES F. MILLERD



**TRINITY CHOR IN CHICAGO
TO CELEBRATE ITS JUBILEE**

On Nov. 2 Trinity Episcopal choir in Chicago will celebrate the fiftieth anniversary of the establishment of the choir of men and boys in 1891 by John L. Hughes. There will be special services at 11 o'clock Nov. 2 and Nov. 9, with an evening midweek reception to which all former choristers are invited. It is hoped to have Irving C. Hancock, who was organist at Trinity over twenty years, present that evening. Dr. Willard L. Groom, a former chorister, will play several organ numbers at the 11 o'clock service Nov. 9. The three-manual Austin organ is given in memory of Lieutenant "Pat" Anderson, son of the late Bishop and Mrs. C. P. Anderson. James F. Millerd is the present organist and choirmaster of Trinity.

James Francis Millerd has spent his life in the service of the Episcopal Church. He was born in Chicago Oct. 27, 1901, and joined the choir of St. Andrew's Episcopal Church under Dr. Campbell when he was 7 years old. Later he sang in Grace Church under Harrison M. Wild and then for twelve years at St. James' Church under John W. Norton. Mr. Millerd studied piano and organ under Harrison M. Wild, John W. Norton, Stanley Martin and Leo Sowerby. He attended the McKinley High School, the Crane Junior College and Lewis Institute.

In 1925 Mr. Millerd married Carol Dorothy Benson and they have five children—three sons and two daughters. In 1926 he was appointed organist and choirmaster of Trinity Episcopal Church. He served one year as president of the Chicago Choirmasters' Association.

**Organ-Piano Recital
by Wilbur Held and
Margaret Borchers**

The theory so long prevailing that there is no affinity between the organ and the piano was successfully disproved in the recital by Margaret Borchers, pianist, and Wilbur Held, organist, in Kimball Hall, Chicago, Oct. 21. These two young artists drew a full house to hear their program, which consisted largely of ensemble numbers for the two instruments. In the last few years it has been noted that many organ-piano performances are being given in all parts of the country. Certainly when the two instruments are wedded as artistically as they were by Mr. Held and Miss Borchers the thought suggests itself that in this union there is a strength that may contribute materially to renewed interest in organ programs. Both performers displayed taste, remarkable phrasing and an understanding of what was required of each instrument to make them "jell"—all of which gave evidence of conscientious study and experimentation. Everything the performers did had been worked out skillfully.

The Handel Concerto in G minor was done beautifully and in the two movements from Schumann's Fourth Symphony and the Adagio from Grieg's Concerto in A minor, as arranged by J. Stuart Archer, the English organist, beautiful solo effects were achieved. The difficult Variations on Two Themes by Dupré, the closing number, showed mastery in overcoming the intricacies of the composition.

Mr. Held also played two organ numbers, including the Bach Prelude and Fugue in D major, and a group in which the grace he read into the Vierne Impromptu and the repose in Seth Bingham's "Twilight at Fiesole" were noted. Miss Borchers likewise played two piano solo groups that added to the enjoyment of an evening which did not have a dull moment.

Performance by Miss Biery.

Frances Biery's recital for the Chicago Club of Woman Organists in Kimball Hall Oct. 13 made a very favorable impression on a large audience and gave evidence of the young blind organist's rapid progress. Those who heard her admired especially the accuracy of her work. The Bach Fugue in G minor was maintained at a steady and live tempo and she proved she understood the organ's possibilities of tone coloring in the "Carillon" of Sowerby. Her rendition of the Bonnet Concert Variations was brilliant and called for an encore, to which she responded with "Jesu, Joy of Man's Desiring," by Bach. The Andante from Widor's Fourth Symphony was added at the close. Miss Biery's faithful dog, Beth, lying at the base of the organ bench during the recital and leading her from the stage at the close, gave an added touch of interest.

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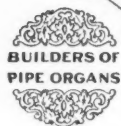
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Unit Tracker Organ Built by Roosevelts Is Found in the South

Atlanta, Ga., Sept. 18, 1941.—Editor of THE DIAPASON: I am rather of the opinion that upon inquiry perhaps 90 per cent of organists or others directly interested in organs would say that Hope-Jones introduced into this country, or invented, or both, the system of organ building known as "unification." This would be due to his having made so much of it, and of his name having had so much publicity in connection with it. There are those, of course, who know that the system was invented in Europe by one Abbe Vogler, who termed it "Orgue Simplifie," or the organ simplified. This was long before Hope-Jones' time.

There are very few, however, who know that the Roosevelts were the first to use the system in this country, though to a very limited extent, as was their purpose. The universal opinion is that it could hardly be done with pneumatic action, and not at all on a tracker organ. Yet this latter is exactly the way the Roosevelts did it, and very successfully.

It is known that the Roosevelts retired from general organ building to devote their attention to chamber organs, believing there was a large field for miniature organs, as has of late years come to be true. Frank Roosevelt actually put this into effect.

Among organs that this writer looks after is a very small one built in the Philadelphia factory of the Roosevelts. It is about the height and depth of an upright piano of large size, but very short, due to the compass of keys being held down to fifty-six, CC to G. And this also eliminates the very small upper pipes. The organ has two sets of pipes—a nice small diapason from tenor C of fifty-six pipes and a stopped flute from CC of sixty-eight pipes. From these two sets there are derived these stops: Bourdon, 16 ft.; diapason, 8 ft.; flute, 8 ft.; octave, 4 ft., and flute, 4 ft., all sounding through the entire compass of fifty-six keys, excepting the bourdon, which is from tenor C. The organ is a one-manual, without pedal keys, and is enclosed within a very effective swell-box, with a novel plan of shutters.

There is a small set of backfalls or levers for each stopknob. The unisons go straight ahead from the keys and the octaves and sub are angled up or down. These are centered in long stickers and the action is wholly beneath the keys, exactly as in a cabinet organ. The archest is, of course, "universal," which gives rise to another inquiry—*who used that chest first in America?* The case is solid cherry, and the little organ is handsome and effective. All pipes are of the usual beautiful Roosevelt material and finish and fine voicing. Its volume is astonishing. The only departure from the usual Roosevelt standards is in the celluloid keys, purely reed organ keys, and the reed organ stopknobs. But these were the only items of this type available at the time. The bellows is a long vertical winker at one end of the case, spring-loaded (wonder who started that for pipe organs) and is a good regulator, the tone being quite steady. At first it was pumped with ordinary reed organ pedals, but there is a small electric blower on the organ at this time.

How they managed the pipe-work to prevent the "middle falling out," as in common unit practice, I do not know, but there is none of the unit organ about the ensemble, probably because there are no pitches above 4 ft. The only criticism of the ensemble is the bourdon, which, being the same scale, necessarily, as the other flutes, is rather too much sub. This is ameliorated, however, by having the 16 ft. not sound below tenor C.

There is a pretty grille as a tone opening. This lifts out, and the whole interior is very accessible, the tuner holding his own keys.

I am told the organ cost \$1,000, which was not particularly cheap, though low enough considering they were not built in quantities; and, of course, the Roosevelts got good prices for all their organs. The little organ was first in a residence, later given to the son of the lady who bought it, the priest had it for a time in the rectory of his church, subsequently presenting it to the small church now using it.

JAMES REYNOLDS.

ZARINA HICKS HARVEY



ZARINA HICKS HARVEY, organist-director at Bartholomew Lutheran Church, Elizabeth, N. J., has already passed the first milestone of a busy season. From Sept. 28 through Oct. 5 the church, of which the Rev. T. V. Anderson is pastor, celebrated its fortieth anniversary and the choir of sixteen men and women added substantially to the beauty of the services. At the communion service on the morning of Sept. 28 Franck's "O Lord Most Holy" was sung, Anna Peterson taking the soprano solo and obbligato. At the evening service, a reunion of confirmation classes, "He Shall Feed His Flock," from Handel's "Messiah," was sung by Viola Bonnevier, contralto, and the choir sang Christiansen's "Beautiful Saviour," a *cappella*. On the evening of Oct. 2, historical and community night, the choir added to the rejoicing at the burning of the church mortgage with the "Prayer of Thanksgiving" by Kremser. On the final day of the celebration, Sunday, Oct. 5, at the anniversary service in the morning, "Come unto Him," from "The Messiah," was sung by Mrs. Peterson and the "Hallelujah Chorus" by the choir, while at the dedication of the parsonage and parish-house at 4 o'clock Bach's "Now Let Every Tongue Adore Thee," from "Sleepers, Awake," was sung with fine effect. Mrs. Harvey was at the organ and directed the choir for all these services.

The Bartholomew choir is three and a half years old and is an entirely volunteer chorus; it has nearly doubled in size and includes approximately 10 per cent of the membership of the church. Last season the first candle-light carol service was given so successfully that it is to be an annual event, and Mrs. Harvey is planning the program for Dec. 14. The choir also took part in the hymn festival of the Metropolitan New Jersey Chapter of the American Guild of Organists last February and in the Lutheran choir festival of Elizabeth.

Besides its musical contribution the choir has, by means of sales, self-imposed weekly collections and the carol service collection, provided seventeen new gowns. The next interest is in the "new organ fund"—the special project of the men's club.

Zarina Marie Hicks is a native of Montclair, N. J., and took her first piano lessons when she was 6 years old. After five years of study with Jessica Gardner of South Orange, a pupil of Rafael Joseffy, and two years of violin study with Edwin Wick, Miss Hicks entered the Guilman Organ School in New York and worked with Dr. William C. Carl, Warren R. Hedden, Clement R. Gale and Willard I. Nevins. After graduation she took two years of postgraduate work.

After moving to Maplewood, N. J., she was appointed organist-director of the Wyoming Church and began teaching and studying piano with Alexander Berne of Newark. At this church she organized the first junior choir in Maplewood. She also took the first and only summer course given by the late Elizabeth Van Fleet Vosseller, founder of the children's choirs of Flemington, N. J. After five

years in the Wyoming Church she assisted Dr. William C. Carl at the Old First Presbyterian Church of New York for five years and while there played short recitals preceding the midweek chapel. From the First Church she went to the First Lutheran of East Orange as organist-director. There she developed an excellent volunteer chorus which did some oratorio work. After three years she went to Elizabeth as organist-director of the Bartholomew Lutheran Church, where, in the last three years, a newly-organized volunteer choir of eight amateur voices has grown into a capable choir of sixteen men and women.

At present Mrs. Harvey is teaching several days a week and studying creative harmony with James W. Bleecker.

In 1935 Miss Hicks was married to Alfred R. Harvey of New York.

The Soul of the Organ

[This poem by Mrs. Earl B. Collins, wife of a prominent Pittsburgh organist, was used very effectively in a recent service at the First Baptist Church of Pittsburgh and suggests itself as appropriate at an organ dedication service, with or without the accompaniment of improvisations on the organ.]

THE NARRATOR.

'Twas Pan, they say, who built the organ first
Of rushes by the river's brink,
Where headlong fell he, longing after
Syrinx,
Lovely woodland nymph.
'Twas then a reed caught Pan's vain sigh
And turned it into melody.
A tuft of reeds, then, Pan caught up and
bound,
And through them blew such rapturous
sound.
Such harmonies divine,
That lambs stopped bleating by their
mothers' knees,
And wood nymphs danced amongst the
listening trees.

THE FLUTES.

From hilltop light and free we come!
From Pan, immortal Pan, we caught the
melody
That made the sheep to dance, the moun-
tain goats to leap;
And now into the organ's hand
We bring our plaintive or our joyous song.

THE REEDS.

We, too, do offer here our songs of praise;
The fanfare of our trumpets sound
The pomp and majesty of heroes, kings!
We catch the brilliance of the sun;
The shine of April in the rain;
The golden glint of fields of ripened grain;
The radiance of a gem.
Of these we sing; these are the gifts we
bring.

With oboe, clarinet, and horn,
With trumpet and cornopean, new songs
are born.

THE STRINGS.

Strings! Descended from the lyre are we,
First played by wind in branches of a tree.
We simulate the voice in ecstasy,
Or speak sad tones of human misery.
We dance a gypsy tune,
Or serenade the lovely Lady Moon.
So humanly articulate are we,
Our vibrant songs set all emotions free!

THE CHIMES.

We ring our singing way from tower to
tower
Across vast continents of Earth.
Of matins, vespers, weddings, births, and
deaths,
Of triumphs and alarms do we sing,
And bring from lofty heights
A message from our God, the King!

THE DIAPASON.

Hear! all ye flutes and reeds and strings,
Ye chimes that from high towers ring!
Master of you all I am!
None can compete with me in depth of
tone,
In smooth round quality.
No organ can exist without my voice;
Bow down, ye instruments, bow down to
me!

THE SOUL OF THE ORGAN.

'Tis not enough that one by one
Thou playest melodies,
And trill thy tones alone,
And vaunt thy grace and beauty before
God's throne.
Thou all doth play full well;
But canst thou make of all thy simple
tones
One cosmic speech?
Canst thou with all thy pow'r, with all
thy beauty,
Speak like God,
And permeate the sky and sod,
And cram the crannies of the Earth
With dulcet sound like God?
Canst thou tell of mountain majesties
When clouds go thundering by;
Or sing of mountains wedging 'twixt the
winking stars
In silent sky?
Make breathless valleys echo with con-
cordant voice?
Provoke the rose's fragrance to rejoice?
Canst thou o'ertake a mother's speechless
croon,

RED CROSS ROLL CALL



This year's Red Cross roll-call, which begins Nov. 11 and ends Nov. 30, is the most important to be held since 1918. National defense activities have caused Red Cross services to expand tremendously in the last year. Membership dues are the chief means of financing these services and millions of new members are needed. Everyone is urged to join a local Red Cross chapter during the annual roll-call.

And turn it into plaintive, primal tune?
Canst thou build of man's most reverent
mood

A melting harmony, that soul meet soul,
And God meet man upon a hallowed
ground?
Canst thou e'en beat the march of tramp-
ing feet
Upon the cobbles of the street?
Canst thou, I ask, at last make Heaven
meet Hell

Within thy common bond and spell?
ALL THE VOICES OF THE ORGAN.
Humbly, now, put we our single honors by,
And lay upon Thy altar, God, our com-
mon praise:

Together sing our harmonies;
In largos, fugues, and symphonies,
Our blended voices raise!

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Many friends of the Hymn Society joined in honoring the life and work of its founder, Miss Emily S. Perkins, at a commemorative service held in the James Chapel of Union Theological Seminary, New York, Oct. 20. On the preceding day Miss Perkins would have been 75 years old.

The service was conducted by Dr. Henry Wilder Foote. Of three tributes brought to us at this time the first came from Carl F. Price, who, as its first president, told of the actual founding of the society by Miss Perkins, aided by Dr. Calvin Lauffer and others. Dr. William Chalmers Covert mentioned Miss Perkins' wise counsel and help with regard to hymns and the hymnals of the Presbyterian Church, while the Rev. Philip S. Watters spoke of her magnetic personality and her practical common sense in guiding the expanding program of the society. President Henry Sloane Coffin of Union Seminary followed with a beautiful prayer of thanksgiving, and the benediction was pronounced by Miss Perkins' own pastor, Dr. George M. Duff.

Dr. Clarence Dickinson used as organ numbers the "Procession" of Richard Strauss and Basil Harwood's "Bless Ye the Lord." Four tunes written by Miss Perkins were sung—one by the whole congregation ("Lauffer" to "The Light of God Is Falling," which appears in several well-known books), Orcenith Smith, soloist at Westminster Presbyterian Church, Bloomfield, N. J., gave a beautiful rendition of the others, one of which—"Russell"—was set to a lovely lyric, "Their Vigil True through the Velvet Night," by the Rev. Daniel Russell, D. D., of Rutgers Presbyterian Church.

The service was deeply impressive, striking a strong note of triumph as well as thanksgiving.

The Hymnbook in Your Church

Why do churches buy new hymnbooks? The average life of a hymnal is supposed to be about twenty years, but it will show signs of wear much sooner than that. Leaves are often loosened or torn from the binding. All of us have seen the frayed edges of such leaves, to say nothing of the much-needed page that is actually missing. In addition, hymnbooks tend to outlive their usefulness. If we think only of the churches where THE DIAPASON and other serious journals are read, it must be that fifteen or twenty of those churches install new hymnals every week. This indicates the large number of churches that are considering the replacement of their hymnbooks.

The decision to make the change should be well grounded, the reasons for the actual selection of a new book should be valid, the advantages expected from its use should be surveyed, and definite steps should be taken to realize them through wise planning. These advantages include the presence in the book of new hymn texts meeting the need for fresh statements of Christian faith, together with the best of the great but unfamiliar tunes that are in our possession; and worship materials well adapted for congregational use. The new books are showing steady improvement in format and appearance. Indices are ample. In most cases handbooks for them appear as early as possible, providing material for pastors and organists to use in increasing the appreciation of new hymns by their people. In advance of the arrival of the new hymnal in the church, sufficient copies are often procured for the choir, so that desirable new tunes and texts can be introduced as choral responses.

On Sept. 28 new hymnals were dedicated at the Brighton Road Presbyterian Church, N. S., Pittsburgh. The dedica-

tory sentences and prayer were most appropriate. Five great hymns were sung by the congregation, and chorale preludes were used at the beginning and after the service. A splendid historical account of the use of hymns in the Presbyterian Church appeared on the front page of the program.

We should value greatly receiving accounts of the experience of other churches in installing a new hymn-book, and the results of its use in their worship. Will correspondents kindly indicate the name of the book chosen? Sometimes it does not even appear on the program.

Festival at Washington, Pa.

Another program of a hymn festival, held Sept. 21, has come from the Second Presbyterian Church, Washington, Pa. The guest organist was Earl B. Collins of Pittsburgh. The service was prepared by the organist of the Second Church, Howard L. Ralston, and there were choirs from seven other local churches and from Washington and Jefferson College.

In addition to his regular work at the church, Mr. Ralston is giving two series of illustrated lectures on listening to music, Wednesday nights following the church's fellowship hour, "for the average person who has little or no knowledge of music." There is an unconscious touch of humor in the announcement elsewhere that the subject of the pastor's addresses at the fellowship hour will be "twelve strong voices"—which are, however, those of the twelve minor prophets!

Congratulations to this church on its musical minister, and may other organists be given an opportunity to offer the same sort of guidance. Appreciation of music should be recognized as a cultural objective in our churches. Organists are constantly discovering the need and desire for real musicianship among their singers. The same desire exists in the congregation, and such instruction always increases its interest in finer hymn singing.

REGINALD L. McALL.

NEW YORK TRINITY RECITALS PLAYED BY MEAD AND REED

George Mead, the new organist of Trinity Church, New York City, and Clinton Reed have been continuing the Wednesday and Friday noon recitals which for years have drawn business men and their employes in the Wall Street section of the metropolis to the famous old church to hear the half-hour programs. In October Mr. Mead presented these offerings:

Oct. 15—Sketch in F minor, Schumann; Petite Pastorale from "Tales of Mother Goose," Ravel; Minuet, Saint-Saens; Andante and Allegro Assai Vivace, Sonata 1, Mendelssohn.

Oct. 22—Canzona, Gabrieli; "Ronde des Princesses," from "The Firebird," Stravinsky; "Clair de Lune" and "Caprice Heroique," Bonnet; Grand March, Grieg.

Oct. 29—Prelude and Fugue in E minor, Bach; "My Faithful Heart Rejoices," Brahms; "The King's Hunt," John Bull; Prelude on Two Themes, Mead; Overture to "Egmont," Beethoven.

Oct. 17 Mr. Reed played Moussorgsky's suite of twelve "Pictures at an Exhibition," arranged for the organ by Mr. Reed. Oct. 24 he played: Suite in F, Corelli-Noble; "Ave Maria," Schubert; "Moment Musical," Schubert; "St. Anne" Fugue, Bach.

Oct. 31 Mr. Reed's program included: "In Paradisum," Mulet; "Jesu, Joy of Man's Desiring," Bach; Impromptu, Vierne; Chorale Prelude on "St. Peter," Noble; "Fidelis," Whitlock; Chorale from Book 48, "The Mystic Organ," Tournemire.

Hewitt Arranges Seven Vespers.

Walter N. Hewitt has planned seven monthly vesper services at the Prospect Presbyterian Church of Maplewood, N. J., beginning Oct. 26 and ending April 26 with the annual choir festival in which four choirs, with an aggregate of 135 voices, will be supplemented by trumpeters. Last year the series attracted congregations averaging more than 400. Alfred B. Dickson, Jr., is Mr. Hewitt's assistant and helps him plan these services. At each service the motet choir will be assisted by a prominent soloist, the list including: Oct. 26, Robert Shanley, baritone; Nov. 30, Salvatore Mario de Stefano, harpist; Dec. 28, "The Messiah," Handel; Jan. 25, Raoul Nadeau Baritone; Feb. 22, Frances Blaisdell, flutist; March 29, Saida Knox, contralto.

PAUL BENTLEY



PAUL BENTLEY OF PITTSBURGH, Pa., has assumed the position of organist and master of the choristers at St. Mary's Cathedral in Portland, Ore. He left a similar post at St. Stephen's Church in Pittsburgh.

Mr. Bentley plans to keep up the high standard of ecclesiastical music established by his predecessor, Joseph Michaud, who has become located in the East. The Portland church has a choir of men and boys who sing polyphonic music of the great masters of the middle ages as well as plainchant. A fine three-manual Kimball organ is installed in the beautiful cathedral church.

NOVEMBER RECITAL SERIES AT ST. JAMES', PHILADELPHIA

A series of recitals will be given in St. James' Church, Philadelphia, Wednesday evenings in November at 8:30. Each recital will be devoted to music of one nationality. Nov. 5 Robert B. Miller will play English organ music. The program will consist of works by Hubert Parry, Vaughan Williams, Walter Alcock, Percy Whitlock, Robin Milford and Herbert Howells. Nov. 12 a recital of German music will be given by James Allan Dash. Dr. Dash has selected a program of interesting works of the pre-Bach period, including the Prelude, Fugue and Chaconne in C by Buxtehude. Nov. 19 French music will be given by Theodore Bulger, newly-appointed organist at the Church of the Good Shepherd, Rosemont, Pa. He will play works by Mulet, Boellmann and Vierne, and the Second Symphony of Widor. Nov. 26 Thomas Matthews will give a recital of American music. He will play the first movement from the Symphony by Leo Sowerby and works by Harry C. Banks, Norman Coke-Jephcott, Harry Rowe Shelley, Felix Borowski, Paul Weaver, Bruce Simonds and Garth Edmundson.

Ancient Mass to Be Sung.

John Taverner's "Western Wynde" Mass, written about 400 years ago, will be sung under the direction of Willard Irving Nevins in the First Presbyterian Church, New York City, Sunday evening, Nov. 30. This mass, founded on an ancient melody, is a very early example of the variation form and considered by many to be one of the finest works of a remarkable composer. Other works to be heard in conjunction with the mass are Philip James' "God, Creation's Secret Force" and Bach's cantata "Jesus, Thou My Wearied Spirit."

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CAMBRIDGE CONSOLE CLUB



THE CAMBRIDGE, MASS., CONSOLE CLUB, whose objects and activities were brought to the attention of readers of THE DIAPASON in an editorial in the September issue, has received, since this publication, several inquiries from groups of organists in other cities. The cut printed herewith is a reproduction from a snapshot taken at a meeting of the club. Two members are not in the photograph, as they were out of the city when it was taken. Those in the picture are:
 Back row, left to right: Townsend Coward, United Church, Norwood; Elmer Westlund, Swedish Evangelical, Cambridge; Francis Hagar, Old Cambridge Baptist.

Second row: Elwood Gaskill, Arlington Street Church, Boston; Homer Whitford, First Church in Cambridge, Congregational; William Provine, North Congregational, Cambridge.

Seated: John Reynolds, assistant organist at First Church in Cambridge; Mark Dickey, First Universalist, Somerville.

The pleasant expressions, it is explained, are accounted for "not by our having just had luncheon, but by our looking at an attractive lady photographer."

Miss Shoremount Appointed.

Anna Shoremount, a post-graduate student of the Guilman Organ School, has been chosen to succeed Harold Heeremans as organist and choirmaster of the Memorial Presbyterian Church, Brooklyn, N. Y. Mr. Heeremans has taken the post at the Church of the Saviour, Brooklyn, as announced in August. Miss Shoremount began her work in this position in October. Other appointments from the Guilman Organ School are: Sophy M. Koch as organist and choirmaster of Redeemer Lutheran Church, Queens Village, L. I., and Chester Robinson as organist and choirmaster of Immanuel Lutheran Church, Whitestone, L. I.

Memorization for Organists.

The correspondence course in memorization for organists given in New York by Winslow Cheney is beginning its second year with a substantial increase in enrollment. Mr. Cheney spent the months of August and September revising the course. The new series of lessons will contain more illustrations and, in addition, a series of supplemental discourses on memorizing.

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MRS. EMIL BRUDNO



ENCOURAGING EVIDENCE of the increased interest on the part of the musical world in organ recitals is afforded by the announcement that Mrs. Emil Brudno, who has achieved fame as a concert manager in Cleveland, has undertaken to enter the organ recital field. Her first artist in this branch of concert management is Mrs. Edward L. Leamon, who has come to the fore as a recitalist. Thanks to eight years of constructive effort on the part of Mrs. Brudno, the Cleveland Concert Course, now the Cleveland Concert Course Association, has come to be an established part of Cleveland's musical life. "Without it Cleveland could hardly be the important musical center it is reputed to be," writes one critic.

Mrs. Brudno packed nearly 10,000 people into the Cleveland Public Auditorium to hear the Philadelphia Orchestra under the direction of Stokowski. She had a complete sell-out on several occasions to hear the Boston Symphony Orchestra. Among her other attractions were Flagstad, Melchior, Lotte Lehmann, John Charles Thomas, Heifetz, Mischa Elman, Fritz Kreisler, Rachmaninoff, Horowitz, Artur Schnabel and Myra Hess. This season she will present the following distinguished artists: Ezio Pinza, Marjorie Lawrence, Robert Casadesu, Emanuel Feuermann and Ruth Draper; also, the Philadelphia Orchestra under the direction of Eugene Ormandy, and the Minneapolis Symphony.

Mrs. Brudno is the wife of a prominent Cleveland physician.

AMERICAN COMPOSITIONS
MARK SERVICES AT RYE, N. Y.

Homer Emerson Williams, A.A.G.O., organist of the Presbyterian Church of Rye, N. Y., gave the first of a series of programs of organ music by American composers in the form of service numbers at his church Oct. 5.

During the last four years Mr. Williams has played two series of transcriptions of the works of great composers under the title "Melodies of the Masters of Music"; another of compositions based on the hymns of the church from the medieval period to the present time, and one of the works of composers of France, Italy, Spain and the Scandinavian countries.

The compositions on the first of the American programs were: Cantilena, Clifford Demarest; Lento in G flat, Ernest R. Kroeger; Meditation, Arthur Foote; Prelude in A flat, Adolph M. Foerster; Improvisation on "When I Survey the Wondrous Cross," Russell Hancock Miles; Chorale Improvisation on the Magnificat, Philip G. Kreckel.

Appointments in Chicago District.

Wayne Balch, an organ and piano pupil of Frank W. Van Dusen at Wheaton College, has resigned as organist at the First Baptist Church in Wheaton to become organist at the Washington Boulevard Methodist Church, Oak Park. Eileen Johnson, another Van Dusen pupil, has been appointed organist of the Tabernacle Church, Wheaton. Ruth Konen, a pupil of Mr. Van Dusen at the American Conservatory, has been appointed organist at St. Tarciscus' Catholic Church, Chicago. Emerson Norman, a pupil at Wheaton College, has been appointed organist at the First Baptist Church, Batavia.

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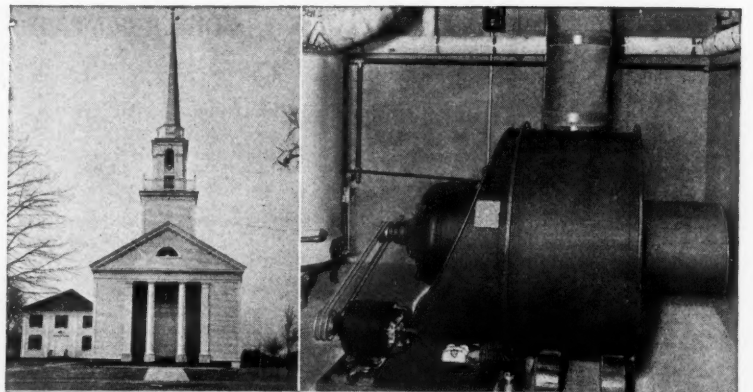
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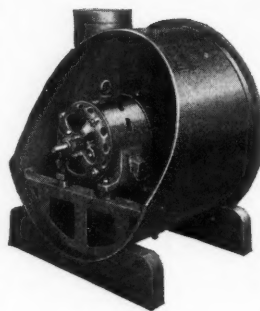


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Professor Luther T. Spayde, M. Mus., head of the organ department of the Swinney Conservatory of Music, Central College, Fayette, Mo., reports that the enrollment in the organ department this year is the largest since he assumed his present position in 1930. The registration shows an increase of 35 per cent over last year, while the enrollment in the college is marked by an increase of 10 per cent. The number of organ students showed an increase of 40 per cent in 1940-41 over the preceding year.

Two new practice instruments have been added this year. A two-manual "harmonic ensemble" built by the Kilgen Organ Company was installed at the beginning of the year and a model E Hammond was installed in the college assembly auditorium. Professor Spayde gave a short recital on this instrument in an assembly program Oct. 2, playing: Toccata and Fugue in D minor, Bach; Londonderry Air, arranged by Coleman; Scherzo in G major, Dunham; Toccata, Widor.

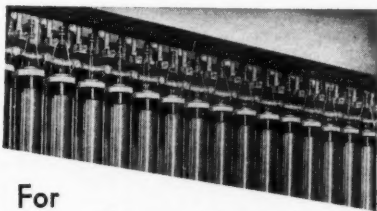
In addition to his organ work Professor Spayde teaches classes in counterpoint and composition, and directs the Central College A Cappella Choir, which has established a reputation throughout the state with its annual tours. Miss Catherine Babcock, who received her bachelor of music degree with a major in organ in 1939, is Professor Spayde's assistant.

Since going to Missouri Professor Spayde has given recitals for chapters of the American Guild of Organists in St. Louis, Kansas City, Columbia and

Joplin. He served for two years as dean of the Central Missouri Chapter, A.G.O. Mr. Spayde received the bachelor of music degree in 1927 from Wittenberg College, Springfield, Ohio, and his master's degree in 1929 from the American Conservatory of Music. He also has an A.B. degree conferred by Central College in 1936. He has studied with Dr. Wilhelm Middelschulte, Arthur Dunham and Harold Gleason. From 1927 to 1930 he was organist and director of music at Luther Memorial Church, Chicago.

BUSY PROGRAM PRESENTED IN THE BALTIMORE DIOCESE

The Commission on Music for the Episcopal Diocese of Maryland announces an extensive fall program. Conferences on choir-room technique were conducted by Harold Wells Gilbert Oct. 7. Mr. Gilbert is headmaster of St. Peter's Choir School, Philadelphia; conductor of the Mendelssohn Club and a well-known musician whose activities have done much for the advancement of the music of the Episcopal Church. Practical points for the church organist were considered by Ernest M. Ibbotson, F.A.G.O., Oct. 14. Mr. Ibbotson, who is choirmaster and organist of Grace and St. Peter's Church, Baltimore, is known for his excellent service playing. This conference included a discussion at the console of many points of interest connected with playing the services. "Music for the Volunteer Choir" was the topic of James Winship Lewis Oct. 21. Mr. Lewis is choirmaster and organist of Mount Calvary Church, Baltimore, and conductor of the O'Neill Chorus and the Annapolis Singing Society. The second annual diocesan hymn festival will take place Sunday, Nov. 2, at 4:30 p. m. The festival this year will be held at the Church of St. Michael and All Angels, Baltimore. All conference meetings were held at Grace and St. Peter's Church, Baltimore.



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