STACKS

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

Twenty-eighth Year—Number One CHICAGO, U. S. A., DECEMBER 1, 1936 *Subscription $1.50 a year—15 Cents a Copy*

PILCHER ORGAN FOR EDIFICE IN ARKANSAS

TO BE READY BY CHRISTMAS

First Methodist Church of Jonesboro, an Imposing Building, Will Have Large Three-Manual—Specification Presented.

Henry Pilcher's Sons have shipped from their factory in Louisville and will complete in time for the Christmas services a three-manual organ for the First Methodist Church, South, of Jonesboro, Ark. This church is an imposing edifice which seats 1,200 people. The organ is to be installed in chambers prepared by the church immediately behind the choir, which is in the center back of the pulpit. The console will be in the center of the choir, with the organist's back to the rail.

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

GREAT ORGAN.
Open Diapason, 8 ft., 73 pipes.
Harmonic Flute, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Mixture, 4 rks., 244 pipes.
Twelfth, 2⅔ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Cathedral Chimes (Deagan), 21 bells.

SWELL ORGAN.
Quintaten, 16 ft., 73 pipes.
String Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Gedeckt, 8 ft., 12 pipes, 61 notes.
Orchestral Flute, 4 ft., 73 notes.
Solo Cornet, 3 rks., 183 pipes.
Nazard, 2⅔ ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Trompette, 8 ft., 73 pipes.
Clarion, 4 ft., 12 pipes, 61 notes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.
Gamba, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Traverse Flute, 4 ft., 12 pipes, 61 notes.
Quint Flute, 2⅔ ft., 61 notes.
Piccolo Harmonic, 2 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Tremolo.
Cathedral Chimes (from Great).

PEDAL ORGAN.
Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 12 pipes, 20 notes.
Contra Gamba, 16 ft., 12 pipes, 20 notes.
Cello, 8 ft., 32 notes.
Octave, 8 ft., 12 pipes, 20 notes.
Flute Forte, 8 ft., 12 pipes, 20 notes.
Flute Dolce, 8 ft., 12 pipes, 20 notes.
Traverse Flute, 4 ft., 32 notes.

Twenty-eight couplers, thirty-five combinations and nine pedal movements are included in the mechanical accessories of the organ.

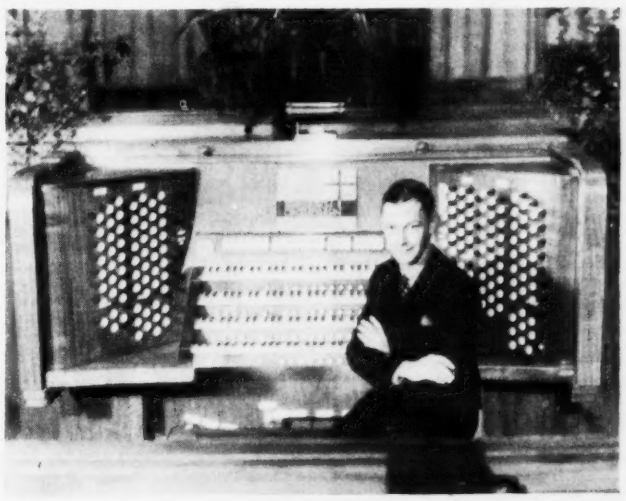
DR. WILLIAM C. CARL IS ILL

Noted Organist Undergoes Operations —Latest Word Cheerful.

Dr. William C. Carl, noted figure in the organ world, has been critically ill and has undergone two operations, according to word from New York City. As the last form of this issue goes to press, Dr. Carl's condition is improved and reports from the bedside state that there is reason for the greatest encouragement.

Dr. Carl has been for forty-four years organist and director at the Old First Presbyterian Church, New York City. He founded the Guilmant Organ School nearly forty years ago and has trained hundreds of organists of the present day who are active in every part of the Country. He is sub-warden of the American Guild of Organists and was president of the N. A. O. when it was absorbed by the Guild. Dr. Carl's name and work are familiar to organists both in America and Europe and his friends, who will eagerly look forward to his recovery, are legion.

NEW ORGAN IN HEINZ AUDITORIUM; CLARK FIERS AT CONSOLE



SERIES IN CALVARY CHURCH

Schedule of Recitals on New Organ in New York—Opening by de Tar.

Vernon de Tar, who opened the new organ in Calvary Church, New York City, early in November, as announced in THE DIAPASON last month, and who gave his dedicatory recital Nov. 11, has arranged for two series of recitals on the new instrument. The first will be played on Wednesday evenings in January and February and the visiting organists will be: Jan. 13, Germani; Jan. 20, Zilgien; Jan. 27, Hugh Porter of the Collegiate Church of St. Nicholas, and Feb. 3 William Strickland, assistant to David McK. Williams at St. Bartholomew's Church. The last two of these recitalists are former organists of Calvary. A second series of recitals is to be played in April.

At his opening recital Mr. de Tar was heard in a varied program on the new Aeolian-Skinner instrument, which, he writes, "is an unqualified success." "Everyone who has heard it," he adds, "is enthusiastic, even as is our congregation. The organ has remarkable clarity and brilliance, as well as the quiet beauty that you would naturally expect from the softer stops." The program consisted of these numbers: Prelude and Fugue in G major and Chorale Prelude, "Schmücke Dich, O liebe Seele," Bach; Prelude, Clerambault; Fugue on the Kyrie, Couperin; "Rose Window," Mulet; Introduction and Passacaglia, Reger; "The Reed-Grown Waters," Karg-Elert; Scherzo from Second Symphony, Vierne; Prelude, Fugue and Variation, Franck; "Grand Choeur Dialogue," Gigout.

Ten Questions for Members of The Guild

DO YOU KNOW:

1. that of a membership of 6,000 in the Guild, there are only 276 with the fellowship certificate?
2. that 672 associates have not yet taken the fellowship examinations?
3. that only 7 members of the Guild have passed the choirmaster's examination, established two years ago?
4. that no one has fully utilized the Guild until he has passed the two examinations?
5. that no better point and direction can be given to one's work than to prepare for and undertake these tests?
6. that the choirmaster's examination (open to fellows and associates) will incite a new and stimulating attitude toward one's choir training duties?
7. that the associate and fellowship examinations will be held on May 27 and 28?
8. that the choirmaster examinations will be held on April 14 and 15?
9. that there is still time to prepare for them?
10. that full information may be obtained by addressing the Chairman of the Examination Committee at 1270 Sixth Avenue, New York City?

FIFTY-SEVEN SETS OF PIPES IN HEINZ ORGAN

NEW KIMBALL IS INSTALLED

Specification of Instrument in Auditorium of Pittsburgh Plant Which Replaces the One Destroyed in the Flood.

The new organ built by the W. W. Kimball Company for the auditorium of the H. J. Heinz Company in Pittsburgh was completed in November and Clark Fiers, organist for the great food manufacturing concern, has resumed the recitals that were suspended when the flood descended upon Pittsburgh last spring and wrecked the old organ. It is one of those coincidences that occur once in a lifetime that the new instrument has exactly fifty-seven sets of pipes, so that the owners of the organ may boast that there is a distinct variety of tone for each of the products by which they are nationally known. The console of the new organ is like that built by the Kimball factory for the Town Hall in Pretoria, South Africa.

The Heinz auditorium is a large private theater for the exclusive benefit of employes of the Heinz plant and their families and friends. It is one of a few in the United States, some of the others being those of the Larkin factory in Buffalo, the National Cash Register plant in Dayton, Ohio, and the Hershey factory at Hershey, Pa.

The stop scheme of the new organ is as follows:

GREAT ORGAN.
Open Diapason, 16 ft., 61 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Major Flute, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 5 rks., 305 pipes.
Harmonic Trumpet, 8 ft., 61 pipes.
Violoncello, 8 ft., (from Swell).
Viol Celeste, 8 ft., (from Swell).
Gedeckt, 8 ft., (from Swell).
Flute Triangulaire, 4 ft., (from Swell).
Piano, 8 ft., (from Solo).
Piano, 4 ft., (from Solo).
Harp (from Swell).
Celesta (from Swell).
Solo Harp (from Solo).
Vibra Harp (from Solo).
Chimes (from Solo).
Orchestral Bells (from Solo).
Xylophone (from Solo).

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Flute, 8 ft., 73 notes.
Violoncello, 8 ft., 73 pipes.
Viol Celeste, 8 ft., 73 pipes.
Viol d'Orchestre, 2 rks., 8 ft., 146 pipes.
Flute Celeste, 2 rks., 8 ft., 134 pipes.
Physharmonica, 8 ft., 73 pipes.
Dolce Cornet, 3 rks., 183 pipes.
Octave, 4 ft., 73 pipes.
Unda Maris II, 4 ft., 146 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 notes.
Nazard Flute, 2⅔ ft., 61 notes.
Flautina, 2 ft., 61 notes.
Flute Tierce, 1 3/5 ft., 61 notes.
Waldhorn, 16 ft., 73 pipes.
French Trumpet, 8 ft., 73 pipes.
Corno d'Amore, 8 ft., 73 pipes.
Vox Humana I, 8 ft., 61 pipes.
Clarion, 4 ft., 73 pipes.
Harp and Celesta, 49 bars.
Solo Harp (from Solo).
Vibra Harp (from Solo).
Tremolo.

SWELL UNIT SECTION.
T. C. Tibia Clausa, 16 ft., 73 notes.
T. C. Vox Humana II, 16 ft., 73 notes.
Tibia Clausa, 8 ft., 101 pipes.
Vox Humana II, 8 ft., 61 pipes.
Tibia Clausa, 4 ft., 73 notes.
Vox Humana II, 4 ft., 73 notes.
Tibia Twelfth, 2⅔ ft., 61 notes.
Tibia Piccolo, 2 ft., 61 notes.
Tibia Tierce, 1 3/5 ft., 61 notes.
Tibia Clausa Tremolo.

CHOIR.
English Diapason, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.

Quintadena, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Orchestral Strings, 2 rks., 8 ft., 134 pipes.
Clarinet, 8 ft., 73 pipes.
Vox Humana III, 8 ft., 61 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Musette, 8 ft., 73 pipes.
Orchestral Flute, 4 ft., 73 pipes.
Harp (Swell).
Celesta (Swell).
Solo Harp (Solo).
Vibra Harp (Solo).
Tremolo.

CHOIR UNIT SECTION.

T. C. Saxophone, 16 ft., 73 notes.
Bassoon, 16 ft., 73 notes.
Saxophone, 8 ft., 73 pipes.
Bassoon, 8 ft., 73 pipes.
Gemshorn, 8 ft., 89 pipes.
Saxophone, 4 ft., 73 notes.
Gemshorn, 4 ft., 73 notes.
Gemshorn Nazard, 2⅔ ft., 61 notes.
Gemshorn Fifteenth, 2 ft., 61 notes.
Gemshorn Tirece, 1 3/5 ft., 61 notes.
Gemshorn Septieme, 1 1/7 ft., 61 notes.

PERCUSSION ORGAN.

(Traps located in Solo chamber, but to be played from Choir manual.)
Snare Drum.
Chinese Wood Block.
Castanets.
Tambourine.
Tom Tom.

SOLO ORGAN.

Solo Diapason, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Basset Horn, 8 ft., 73 pipes.
Solo Principal, 4 ft., 73 pipes.
Harp (from Swell).
Solo Harp and Vibra Harp, 49 bars.
Orchestral Bells, 37 bars.
Xylophone, 37 bars.
Chimes, 25 tubular bells.
Piano.
Tremolo.

SOLO UNIT SECTION.

T. C. Tibia Plena, 16 ft., 73 notes.
Tibia Plena, 8 ft., 89 pipes.
Post Horn, 8 ft., 85 pipes.
Tibia Plena, 4 ft., 73 notes.
Post Horn, 4 ft., 73 notes.
Tibia Plena Twelfth, 2⅔ ft., 61 notes.
Tibia Plena Piccolo, 2 ft., 61 notes.
Tibia Plena Tierce, 1 3/5 ft., 61 notes.

PEDAL.

Resultant, 32 ft., 32 notes.
Sub Bass, 16 ft., 32 pipes.
Metal Diapason, 16 ft. (from Great).
Bourdon, 16 ft., 56 pipes.
Violone, 16 ft., 44 pipes.
Echo Lieblich, 16 ft. (from Swell).
Diapason, 8 ft. (from Great).
Bass Flute, 8 ft., 32 pipes.
Cello, 8 ft., 32 notes.
Stillgedeckt, 8 ft., 32 notes.
Gedeckt, 8 ft. (from Swell).
Fifteenth, 4 ft., 32 notes.
Tierce, 3 1/5 ft., 32 notes.
Larigot, 2⅔ ft., 32 notes.
Septieme, 2 2/7 ft., 32 notes.
Trombone, 16 ft., 44 pipes.
Waldhorn, 16 ft., (from Swell).
Bassoon, 16 ft., (from Choir).
Tromba, 8 ft., 32 notes.
Piano, 16 ft., (from Solo).
Piano, 8 ft., (from Solo).
Chimes, (from Solo).
Bass Drum.
Snare Drum.
Cymbal.
Tympani.

HINNERS COMPANY TO QUIT

Pipe Organ Building Concern Founded in 1879 to Liquidate.

The Hinners Organ Company of Pekin, Ill., announced late in November that it will liquidate its business and will suspend manufacturing operations while this is being done. The company has been in business since 1879 and has built some thousands of both pipe and reed organs. The Hinners Reed Organ Company is a separate establishment and will be continued.

Kingsbury Appointed Sales Manager.

George O. Kingsbury has been appointed New York City sales manager for the Hammond electronic organ at the office and studios of the Hammond Clock Company, 50 West Fifty-seventh street. Mr. Kingsbury began his business career with M. Steinert & Sons Co., Boston, with whom he served ten years. He then entered the organ business with the J. W. Steere & Son Company of Springfield, Mass., becoming treasurer and general manager and later president. The Steere plant was destroyed by fire in 1920, after which the business was taken over by the Skinner Organ Company of Boston. Mr. Kingsbury was with the Aeolian-Skinner Company until two years ago. He received his education in the public schools of Springfield, Mass., and at Yale University.

HENRY S. FRY HONORED BY ORGAN FRATERNITY

DINNER ON ANNIVERSARIES

Philadelphia Testimonial in Recognition of His Twenty-five Years at St. Clement's Church and in A. O. P. C. and Ten as Conductor.

By ROLLO MAITLAND, Mus. D.

When a nationally known organist has three notable anniversaries in one year it is fitting that they should be appropriately celebrated. This was done at a testimonial dinner to Dr. Henry S. Fry at Holland's, Philadelphia, Nov. 12, in recognition of his twenty-fifth anniversary as vice-president of the American Organ Players' Club, his twenty-fifth anniversary as organist and choirmaster of St. Clement's Church, Philadelphia, and his tenth anniversary as conductor of the Choral Club of the Musical Art Society of Camden, N. J. In this connection it was noted that Dr. Fry has been for more than twenty-five years an officer of the Pennsylvania Chapter of the American Guild of Organists and was a prominent figure in the life of the former National Association of Organists during its entire existence as a separate organization. A large number of members and guests of all these organizations attended the dinner, which was presided over in a most gracious and congenial manner by Dr. John McE. Ward, president of the American Organ Players' Club.

Harry C. Banks, dean of the Pennsylvania Chapter of the Guild and organist of Girard College, was the first speaker. He paid a tribute to Dr. Fry's association with and activities in the musical life of Philadelphia, saying that a gathering of organists in the future life would not be complete without Dr. Fry's presence. Ex-Senator Emerson Richards referred to his long friendship and association with Dr. Fry and gave an interesting talk on electronic instruments and organ design. He expressed the opinion that while electronic instruments have an important place in the musical life of today they should not be called organs, nor be advertised as taking the place of organs, any more than a violin or banjo should be called an organ.

Clinton Rogers Woodruff, former director of the department of welfare of Philadelphia and chairman of the music committee of St. Clement's Church, spoke of the tradition for good music and the rich musical background of St Clement's, paying tribute to the splendid manner in which Dr. Fry is carrying on the tradition. He said: "Dr. Fry is not only master of the organ and master of the choir; he is master of the situation." The Rev. Franklin Joiner, rector of St. Clement's, was the next speaker. He referred to the fact that most persons are not satisfied with long periods in one position, but must be on the move. He said that the love and happiness growing out of long association in one parish is splendid compensation. He said it was interesting to have the older and former members of his parish come back and speak of the spiritual and devotional atmosphere of St. Clement's. Father Joiner emphasized the important part Dr. Fry plays in creating this atmosphere. He said that if Dr. Fry were not as great an artist as he is his parishioners would be more apt to say "What a fine organist and choir you have" rather than "What a beautiful and spiritually uplifting service." He spoke of an anniversary service to be held in Dr. Fry's honor in January, and invited all present to the service and to a reception which is to follow the service.

Dr. Ward spoke of Dr. Fry's connection with the American Organ Players' Club, mentioning that as chairman of the executive committee he had arranged the details of more than 300 recitals, besides many special events. As a mark of appreciation Dr. Ward then handed the guest of honor a check, saying that it could be cashed in the back of the room. Dr. Fry informed the gathering that the check bore the direction "23—Skidoo!" This Dr. Fry did, and after a bit of difficulty with the "bank" he returned with a handsome traveling bag. Herbert Leicht, representing the Camden Musical Art Society, acted for this organization in giving Dr. Fry a fitted case to supplement the Organ Players' Club's gift.

Called on for a speech, Dr. Fry said that although the two organizations evidently wanted him to "travel," he was almost overwhelmed. He expressed his appreciation of the loyalty of the organizations, saying that he appreciated the work and the spirit of cooperation of the choral club even more than the gift. Extracts from telegrams and letters from a number of persons were then read.

Dr. Ward felt that Dr. Fry's connection with the former National Association of Organists called for special mention, and asked Dr. Rollo Maitland to do this. Dr. Fry was one of the committee of organization of this body and was its first treasurer. He attended all but one of its twenty-seven conventions, that one being in California in 1930. In 1921 he was president of the N. A. O., vice-president of the A. O. P. C. and dean of the Pennsylvania Chapter of the Guild.

Dr. Frederick Schlieder, as an ex-president of the N. A. O., paid tribute to Dr. Fry. Howard S. Tussey spoke for the organ club of the Musical Art Society of Camden, the organization from which the choral club sprang. Henry Beck, music critic of the *Camden Courier*, spoke of Dr. Fry's keen sense of humor. Dr. James Francis Cooke, president of the Presser Company and editor of *The Etude*, was the final speaker. After recounting some humorous incidents in his inimitable way he said that in all his many years of association with Dr. Fry he never had heard a derogatory word about him from the members of his profession—a most remarkable fact, Dr. Cook said. He sounded an optimistic note for the musical profession, speaking of the real good the radio and other modern achievements have done for music and prophesying that the time would come soon when there would not be enough music teachers to take care of all who wish to study some form of music.

NEW JAMAICA PLAIN ORGAN

Hunsche Arranges Vesper Services Using Aeolian-Skinner.

George R. Hunsche, the young and progressive organist of the Central Congregational Church in Jamaica Plain, Mass., is presiding over a two-manual Aeolian-Skinner organ which is a feature of the beautiful new edifice of this parish. Dedication of church and organ took place the first week of October.

Mr. Hunsche has arranged a series of monthly musical vesper services. At the first of these, Oct. 25, Harold Schwab, a former organist of the Central Church, played these organ numbers: Chorale, Bossi; Meditation, Dunham; Sonata No. 5, Mendelssohn; Evening Song, Bairstow; Allegretto from Sonata, Op. 65, Parker; "To a Wild Rose," MacDowell; Toccata, "Thou Art Peter," Mulet; "Jagged Peaks in the Starlight," Clokey; Chorale Prelude on "Do with Me, Lord, as Thou Wilt," Reger. A large congregation showed marked appreciation of Mr. Schwab's playing and of the entire program. Nov. 15 George Faxon, organist and choirmaster of St. John's Church, Arlington, Mass., was the organist. The new organ, an instrument of fourteen sets of pipes, has proved most effective in the new church, which replaces a building destroyed by fire.

Mr. Hunsche is to receive his master's degree from the New England Conservatory of Music next June and studied last summer with Joseph Bonnet, when the French master taught in America. In 1935 Mr. Hunsche received the bachelor of music degree from Northwestern University.

New Möller Organs in Northwest.

Eugene E. Poole, factory representative of M. P. Möller, Inc., in the Northwest, with headquarters in Seattle, reports the installation now under way of two-manual organs in St. Mary's Catholic Church, Butte, Mont., and in the First Methodist Church, Bozeman, Mont. One of the new Möller portable pipe organs has been sold to St. Luke's Episcopal Church at Billings, Mont., and another to the Bingham funeral home, Bellingham, Wash. Another two-manual is under construction for Bethel Temple, Seattle, and will be delivered in December.

IN THIS MONTH'S ISSUE

W. W. Kimball Company completes installation of four-manual of just fifty-seven sets of pipes in the H. J. Heinz auditorium at Pittsburgh.

Henry S. Fry is honored at dinner by the organ fraternity of Philadelphia on the occasion of three anniversaries that mark his career.

F. Flaxington Harker, nationally prominent organist and composer, dies at his home in Richmond, Va.

Dr. Charles S. Terry, noted Bach authority, dies in Scotland.

Bibliography of church music and hymnology is prepared for THE DIAPASON *under the auspices of the National Association of Book Publishers.*

Adolph Steuterman tells interestingly of his travels by air, rail, ship, donkey, etc., to the Orient.

Seth Bingham presents second installment of his series of articles on Norbert Dufourcq's great work on the development of the organ from the thirteenth to the eighteenth century.

New academic members of the Guild who passed the 1936 examinations are guests at the first dinner of the season in New York.

Recital programs from every part of the country show what organists are playing in their public performances.

JENNINGS AT JOHNSTOWN, PA.

Pittsburgh Man Plays Dedicatory Recital on Möller Organ.

The opening of the three-manual organ built by M. P. Möller for the Franklin Street Methodist Church in Johnstown, Pa., on Nov. 6 was a gala musical event, with Arthur B. Jennings of Pittsburgh at the console. Mr. Jennings aroused the enthusiasm of his audience, as evidenced by the critics' reviews of his performance, and the organ made an excellent impression as he demonstrated its resources. His program was made up of the following numbers: Advent Chorale, "Sleepers, Wake, a Voice Is Calling," Nicolai; Toccata and Fugue in D minor, Bach; "Melody for the Bells of Berghall Church," Sibelius; "Suite Gothique," Boellmann; Minuet in A, Boccherini; "Christmas in Sicily," Yon; Toccata from Fifth Symphony, Widor. As an encore Mr. Jennings played the Wagner "Pilgrims' Chorus," from "Tannhäuser." The organ selections were interspersed with solos by Mrs. Paul T. Dech, soprano, with Mabel Speicher Coleman as accompanist.

The organ, a three-manual, with an echo division, and a total of 2,676 pipes, was described in the November issue of THE DIAPASON.

Goes to Christ Church, St. Paul.

Dorr R. Thomas, who for the last five years has been organist and director at the First Presbyterian Church of Minneapolis, has been selected for the position of organist and choirmaster of Christ Episcopal Church, St. Paul. He began his work in this church as a boy chorister and studied organ under the following men who were organists at Christ Church: Thomas Moss and Gerald S. Bliss. He is a pupil of George A. Thornton, organist and choirmaster at St. Clement's Episcopal Church, St. Paul. Mr. Thomas conducts two choirs, one of boys and men and the other of girls. He began his duties Nov. 1.

THE DIAPASON.

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

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

FLAXINGTON HARKER DIES AT RICHMOND, VA.

NOTED ORGANIST - COMPOSER

Born in Scotland in 1876 and After Being Aid to T. Tertius Noble in York, Came to America in 1901 to Take Post in Biltmore.

News comes from Richmond, Va., of the death there on Oct. 23 of F. Flaxington Harker, nationally known organist and composer, and for over ten years dean of the Virginia Chapter of the American Guild of Organists.

F. Flaxington Harker was born Sept. 4, 1876, in Aberdeen, Scotland. His first teachers were G. C. Dawson and A. W. Marchant. Later he was appointed sub-organist of York Minster and studied with T. Tertius Noble, then organist of the Minster. In 1900 he earned his A. R. C. O. degree. He also was an F. A. G. O.

In 1901 Mr. Harker came to America at the invitation of George W. Vanderbilt to be organist of All Souls' Church in Biltmore, N. C., known for the wealth of the parish. In 1904 he went to the Church of St. Martin le Grand in New York, but he returned to Biltmore in 1907 and remained until 1914.

For eighteen years previous to his retirement from church playing in 1932 Mr. Harker was organist and choirmaster of St. Paul's Episcopal Church in Richmond. In 1915 he joined the faculty of the University of Richmond as professor of music, a post he held at the time of his death. Despite his illness, he taught classes at the university until several days before the end came. Mr. Harker took a leading part in the musical and cultural development of the city and his passing is deeply mourned by the entire community. In addition to his other work he conducted two choral societies.

Mr. Harker was a prolific composer of organ and sacred music, whose works are in virtually every organist's library. In addition to many services for the Episcopal Church, anthems, etc., he was the writer of two cantatas—"The Star of Bethlehem" and "The Cross." He also edited a new edition of Stainer's "The Organ."

Mr. Harker is survived by his widow, Mrs. Edith M. Harker; a son and a daughter.

From a tribute to Mr. Harker in the Richmond News Leader of Oct. 31, written by the paper's music critic, Helen de Motte, the following is quoted:

This week's musical annals have been saddened by the passing of F. Flaxington Harker, one of Richmond's most active and most distinguished musicians. He was for many years organist at St. Paul's Church, where he endeared himself to many who were closely associated with him and were able to appreciate his many fine qualities of mind and spirit. Of late years he had confined himself to teaching and composing.

Modest to an extreme degree, Mr. Harker's accomplishments as a composer, particularly of sacred music, are known the world over, but he never spoke of them. Other composers' works he would discuss freely, generously, admiringly, but unless one knew in some other way, it would not have been possible to suspect that he also composed.

Gentle, sensitive, refined, his sufferings of mind and body were concealed even from those nearest him. He rarely spoke of himself at all, and knowledge of his passing came to friends as a sudden and great shock, though now it is known that he had been an exceedingly ill man for more than a year, and probably for a longer period than that.

FRANK KINGSTON OWEN

FRANK KINGSTON OWEN of St. Paul is the new organist and choirmaster at St. Paul's Episcopal Church, Minneapolis, where he succeeds the late Hugo P. Goodwin. Mr. Owen assumed his duties early in November. He has been organist and director for nine years at Christ's Episcopal Church, St. Paul. He is officially associated with a number of musical organizations in the Twin Cities, serving at present as accompanist for the Bach Society of the University of Minnesota.

WADE WALKER NOW A JUDGE

Organist Sits on the Judicial as Well as on the Organ Bench.

Wade Walker, organist and master of the choristers of the Jesse Lee M. E. Church of Ridgefield, Conn., has entered the political field and was elected judge of the town court at the recent election. Mr. Walker studied law in New York City a number of years ago while associated with his brother, Attorney James W. Walker.

Seth Bingham
Assistant Professor of Music (Composition), Columbia University
ORGANIST AND CHOIRMASTER
Madison Avenue Presbyterian Church
921 Madison Ave., New York

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ANNIVERSARY HONORS TO F. ARTHUR HENKEL

THIRTY YEARS IN HIS CHURCH

Men of Christ Episcopal Parish, Nashville, Tenn., Recognize Organist's Service and Hear Tribute at Dinner Nov. 9.

In recognition of his thirty years of service as organist and choirmaster of Christ Church, Episcopal, at Nashville, Tenn., F. Arthur Henkel was honored Nov. 9 by men of the congregation at a dinner at the parish-house.

Charles S. Mitchell, chairman of the music committee of the vestry, was the principal speaker. Dr. W. D. Haggard was toastmaster. A musical program was provided by three of Mr. Henkel's close professional associates and friends.

Praising the musician's long period of service, Mr. Mitchell said that Mr. Henkel's work was "no less a ministry than that of the clergy."

"Throughout his thirty years of loyal and devoted service we have loved him for what he has meant to us," Mr. Mitchell said. "He has been with us in our rejoicings and in our sorrows. Whatever good wishes can come from family and friends we extend him for achievement in his chosen field and his position in the community."

Mr. Mitchell, who was president of the Nashville Symphony Society at the time Mr. Henkel was conductor of the orchestra, praised "the standard which he has held for music in the community."

The speaker also paid a tribute to Mrs. Henkel.

M. T. N. A. COMES TO CHICAGO

Elaborate Program Prepared for the Sessions Dec. 28 to 31.

Plans for the annual meeting of the Music Teachers' National Association are practically complete and President Earl V. Moore of the University of Michigan has assembled for the four-day session an array of speakers that probably will draw a large group to Chicago Dec. 28 to 31. Another organization meeting at the same time will be the National Association of Schools of Music, under its president, Dr. Howard Hanson of the Eastman School of Music. For the first time the newly-formed American Musicological Society, of which George S. Dickinson of Vassar College is president, will convene with the M. T. N. A. and N. A. S. M. and will be allotted a full session. Dr. Otto Kinkeldey of Cornell University will preside at this session. The biennial meeting of Phi Mu Alpha, national musical fraternity, known as Sinfonia, will convene with the above-mentioned musical organizations. At the annual banquet a speaker of national importance will deliver the address, with Rudolph Ganz of Chicago acting as toastmaster.

One interesting session will be devoted to the general topic "Federal Legislation in Music," at which time such topics as "The Dickstein Bill" and "Federal Music Projects" will come up for discussion. Clinics and forums in several important fields will be in progress on each of the days of the meeting. One evening will be devoted to a program of church music at the University of Chicago Chapel.

Wins Curtis Organ Scholarship.

Henry K. Beard, a member of the York Chapter, A. G. O., has been enrolled at Curtis Institute, Philadelphia, where he has been awarded a four-year scholarship in organ music. The scholarship was awarded on a competitive basis under the direction of Josef Hofmann. Mr. Beard, who has been heard in many recitals, will study under Dr. Alexander McCurdy, Jr. He is a graduate of the William Penn high school, class of 1930, and of Penn State College, class of 1936. He was a student of Harry L. Link, and served as organist of the First Methodist Church and of the First Baptist Church of York. In college he served as organist for the State College Choral Society of 150 voices. He was a member of the Penn State Players and the Thespians, dramatic organizations.

F. ARTHUR HENKEL

WHAS TO HAVE FOUR-MANUAL

Kilgen with Diapason Chorus to Be Installed in Louisville.

WHAS, Louisville, Ky., one of the largest broadcasting studios in the United States, operating on 50,000 watts, has ordered a four-manual broadcasting type organ of George Kilgen & Son, Inc. The instrument will include a diapason chorus. The console will be movable and of the wing type.

Herbert Koch is the organist of the station and collaborated with the Kilgen brothers in the design of this instrument. The new organ will replace a smaller three-manual built by the Kilgen Company.

Radio station WHAS is associated with the *Louisville Courier Journal* and is a key station of the Columbia chain. This will be the third large four-manual broadcasting organ to be built by Kilgen & Son.

Death of Ralph Mason Hix.

Ralph Mason Hix, well-known Iowa organist and a former resident of Waterloo, died Oct. 13 at the Allen Convalescent Home in Waterloo. Mr. Hix suffered a cerebral hemorrhage in Chicago three years ago and was in Chicago hospitals until June 27, 1936, when he was taken to Waterloo by his lifelong friend, the Rev. Earle A. Munger, pastor of Plymouth Congregational Church. Mr. Hix was born Oct. 14, 1878, at Tama, Iowa. He attended Muscatine, Iowa, grade schools, was graduated from Central High School, Cedar Rapids, and received his A. B. degree at Western College, Toledo, Iowa, in 1902. He studied piano and organ with Iowa teachers and later with Clarence Eddy. After serving as organist at the First Methodist Episcopal Church of Waterloo and the Plaza Theater he traveled across the United States on three different occasions as accompanist for grand opera stars. In recent years prior to his illness he was employed in Chicago theaters.

Bishop Thirkield, Hymnologist, Dead.

Wilbur Patterson Thirkield, retired bishop of the Methodist Episcopal Church, who had been president of Gammon Theological Seminary, Atlanta, Ga., and of Howard University in Washington, D. C., died in November in Brooklyn. He was 82 years old. Dr. Thirkield was not only a theologian and educator, but was one of the leading hymnologists of his church. In 1883 he helped to found and became the first president of Gammon Seminary. In 1906 he was invited by a group of friends of the Negro, including Theodore Roosevelt, to take the presidency of Howard University, in Washington, a school which, like Gammon, although chiefly devoted to Negro needs, was open to students of both races. He was president of Howard from 1906 to 1912, when he was elected a bishop. He was chairman of the committee on worship and music of the Methodist Episcopal Church and of the committee on worship of the Federal Council of the Churches of Christ in America. He edited "Hymns of Faith and Life."

BLOOMINGTON DRAWS LARGE ATTENDANCE

CHURCH MUSIC IS SUBJECT

Three Hundred at Illinois Wesleyan University from Fifty-eight Cities of State—Eigenschenk Rouses Enthusiasm of Hearers.

The second annual church music conference, held at Illinois Wesleyan University, Bloomington, Nov. 17, far exceeded all expectations in attendance and enthusiasm. Three hundred guests registered for the afternoon session, coming from fifty-eight Illinois cities. In this group were forty pastors, with the following denominational representation: Lutheran, 5; Episcopal, 1; Methodist, 30; Baptist, 4. There were also twenty-four music directors, thirty-one organists, eight members of music committees and eighty-one members of choirs.

The conference was held as scheduled and one of the interesting things was that it closed exactly on time. At the banquet 115 sat down at the tables. Dean R. G. McCutchan of DePauw University gave the address on "What Music Is."

Dr. Amos Thornburg of Wilmette delivered two lectures before the conference on "Why Have Music in the Church?"

One of the features of the day was the meditation service, which was intended to be a model for simplicity, as well as for elegance of detail.

In the evening Edward Eigenschenk presented the program, published in THE DIAPASON last month. Eight hundred and fifty attended this recital and it is putting it mildly to say that he gave a very unusual program. The performer was in the finest form and his playing seemed to thrill the audience, which packed Presser Hall. His playing was marked by an unusually fine sense of registration. He was called upon to add two numbers at the end of the program. They were: "Romance sans Paroles," Bonnet, and Finale from First Symphony, Vierne.

It is planned that the third conference shall be held next year.

Death of Gustav V. Lindgren.

Gustav V. Lindgren, organist of Trinity Chapel, West Twenty-sixth street, New York City, died at St. Luke's Hospital in New York Nov. 5. He was 56 years old. Mr. Lindgren was also organist at Trinity Swedish Lutheran Church in the Bronx and of the Swedish Masonic Lodge Bredablick. He was a graduate of the Royal Academy of Music in Stockholm, his birthplace. He had served at Bethany Methodist Episcopal Church and Elim Methodist Episcopal Church, Brooklyn, at the Battery Methodist Episcopal Church, New York, and at the First Swedish Methodist Church, Jamestown, N. Y. His widow, Mrs. Sigrid Johnson Lindgren; a son, Lars; two daughters, Aina and Neva, and his mother, Mrs. Frida Lindgren, survive.

New Orders for "Petit Ensemble."

Since George Kilgen & Son delivered the first fifty "Petit Ensemble" organs there seems to be a growing demand for these instruments. Among recent purchasers are: Christ Episcopal Church, Guilford, N. Y.; Mrs. James E. Minds, residence, Los Angeles; St. Gregory's Catholic Church, Marysville, Kan.; St. Vincent's College, Shreveport, La.; St. Andrew's Episcopal Church, Lexington, Ky.; studio of Mrs. Carrie E. Moore, Arcola, Ill.; Holy Redeemer Catholic Church, Laredo, Tex.; Sacred Heart Catholic Church, Reedsburg, Wis.; Academy of Our Lady, Chicago; Luly Mortuary, Alton, Ill., and the Presbyterian Church, Radford, Va.

Additions to Organ in Detroit Church.

The East Grand Boulevard Methodist Episcopal Church in Detroit has arranged with George Kilgen & Son, Inc., for a number of stops to be added to the present organ. At the same time that this work is being done the instrument will be moved and installed in a more favorable position in the church. The organ is an Austin two-manual built ten years ago.

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if you can't pass an ear-training test, how do you know when your choir is singing wrong notes? Do you have to test with piano? Then are you a *good* choirmaster?

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For information, address Chairman of Examination Committee, American Guild of Organists, 1270 Sixth Avenue, New York City

ST. LOUIS PROGRAMS ON THE AIR RESUMED

RECITALS ARE OF HIGH GRADE

Sunday Night Programs Sponsored by Kilgen & Son from Station KMOX Played by George L. Scott and C. Albert Scholin.

One of the best series of organ recital programs on the air last year was that played on the large Kilgen at KMOX in St. Louis. George Kilgen & Son, who sponsor these recitals, have announced that beginning Nov. 15 at 10 p. m. central standard time these recitals will be given every Sunday from this station. George L. Scott, organist and choirmaster of the University Methodist Church, University City, near St. Louis, will play the first four. He will be followed by C. Albert Scholin, organist and director at the Kingshighway Presbyterian Church and dean of the Missouri Chapter, A. G. O., whose series will begin Dec. 13.

The programs by Mr. Scott are as follows:

Nov. 15—Fantasie in A, Franck; "Soeur Monique," Couperin; Pastorale, Vierne; Prelude in B minor, Bach.

Nov. 22—"Images," from "Mystic Lamb Symphony," de Maleingreau; Canon in B major, Schumann; Fugue in E flat major, Bach; "Chant de May," Jongen; Fugue, Buxtehude.

Nov. 29—Movement 1 from Symphony 2, Vierne; "Transept Windows," Hays; Fugue in A flat minor, Brahms; Cantabile, Franck; Fugue, Franck.

Dec. 6—Chorale in B minor, Franck; Prologue to "Ozark" Suite, Booth; Cantilene from Symphony 3, Vierne; "Awake, a Voice Calleth," Reger.

Mr. Scholin's programs are as follows:

Dec. 13—Andante Cantabile from String Quartet, Tschaikowsky; Prelude in D major, Bach; Toccata for Flutes, Stanley; March in D major, Guilmant; Arioso, Handel.

Dec. 20—(Christmas program)—"Gesu Bambino," Yon; Chorale Improvisation on "In dulci Jubilo," Karg-Elert; Fantasia on Old Christmas Carols, Faulkes; "Christmas in Sicily," Yon.

Dec. 27—Adagio Cantabile, Tartini; Toccata and Fugue in D minor, Bach; "Harmonies du Soir," Karg-Elert; Largo, Handel.

Jan. 3—Andante Cantabile from Fourth Symphony, Widor; Sonata No. 2, Mendelssohn; "Suite Gothique," Boellmann.

Both of the organists and the sponsors would be pleased to hear from organists who have picked up these programs. KMOX is a key station of the Columbia chain and broadcasts on 50,000 watts. The wave length is 1,090 kilocycles.

Young Son to the Germanis.

A card from Rome conveys news of the arrival of Flavio Germani in the home of Fernando and Mimmetta Germani. The young Roman entered upon his career Oct. 20, and if he follows in the footsteps of his famous father will be ready for his first American recital tour about 1956.

WILLIAM O. TUFTS, A.A.G.O.

WILLIAM O. TUFTS, M. S. M., A. A. G. O., is busily occupied with the duties of his new position as minister of music of the First Methodist Church of South Bend, Ind., which he assumed Sept. 1. He directs a choir of thirty voices and a high school chorus of approximately twenty-five, and plays a Möller organ of thirty-five ranks of pipes. Mr. Tufts played his first South Bend recital Oct. 25 and presented the following program: Chorale Prelude on "Ein' feste Burg," Walther; "Toccata per l'Elevazione," Frescobaldi; "Ave Maria," Arkadelt-Liszt; Chorale Prelude on "Whate'er My God Ordains," Kellner; "St. Ann" Fugue, Bach; Adagio and Scherzo from Fourth Symphony, Widor; "Prize Song" from "The Mastersingers," Wagner; Finale in B flat, Franck.

A Thanksgiving musical vesper service was arranged by Mr. Tufts for Nov. 22 and on Dec. 20 he will direct a Christmas carol service.

Mr. Tufts was born in Washington, D. C., Jan. 30, 1911, and entered the Oberlin Conservatory of Music in the fall of 1929. There he majored in organ under Bruce H. Davis and took choral work under Olaf C. Christiansen. In 1932 and 1933 he was a counsellor at the national music camp at Interlochen, Mich. In the latter year he passed the associateship examination of the A. G. O. and in 1934 he received his degree from Oberlin. That fall he entered the School of Sacred Music of Union Theological Seminary, New York, and studied under Dr. Clarence Dickinson. The next year he was organist of the Union Seminary chapel and then for two years, until he left for Indiana, he was organist and choirmaster of the Beck Memorial Presbyterian Church in New York City.

A concert organ built by the firm of Walcker of Ludwigsburg has been installed in the State High School at Weimar, Germany, and was opened with a recital Oct. 14 by Johannes Ernst Köhler. The new instrument is a three-manual of forty-three sets of pipes and is modern in every respect.

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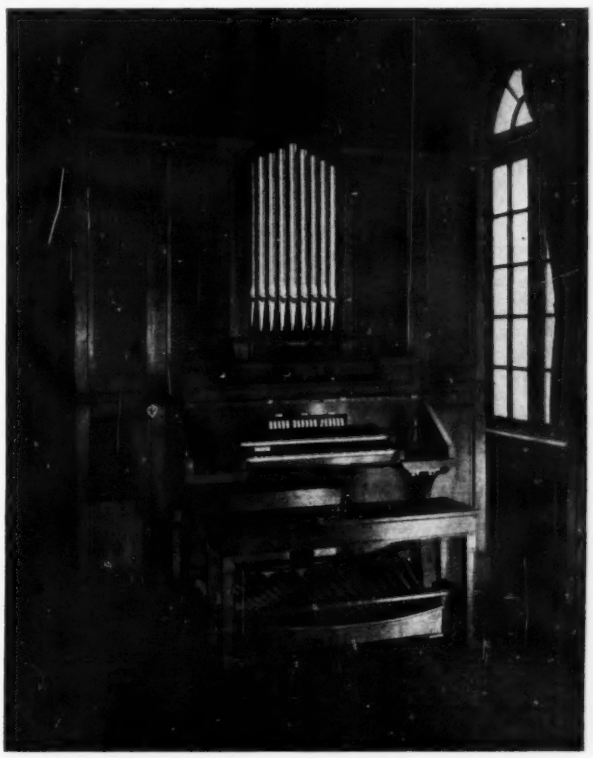

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Charlotte Lockwood Season's First Visitor at Chicago University

First of the visiting concert organists of the season to come to Chicago, Charlotte Lockwood was welcomed by a goodly audience at the University of Chicago Chapel Nov. 10, though practically no publicity heralded her recital. The New York organist who has so well established her standing among the leading players of the day—man or woman—gave a program which ranged from the sixteenth century down to the music of tomorrow. Her offerings consisted of the following: Passacaglia, Frescobaldi; "Ave Maria," Arkadelt; Gavotte in F, Wesley; Variations on the Chorale "Thou Prince of Peace," J. Bernhard Bach; Prelude and Fugue in E minor, J. S. Bach; "O Zion," Horace Alden Miller; Rondo, Karg-Elert; "Pensee d'Automne," Jongen; "Lied des Chrysanthemes," Bonnet; "Comes Autumn Time," Sowerby.

The familiar Arkadelt "Ave Maria," as arranged by Liszt and revised by Clarence Dickinson, received a performance distinguished by the finest taste. The Wesley Gavotte, another familiar number, which followed, did not seem to have the effectiveness some performers have given it. The variations by J. Bernhard Bach were distinctly interesting and revealed the charm and elegance which might be expected of a composer who, according to the program notes, received the largest salary paid an organist in Germany in his day—a man indeed favored of the gods. The Sebastian Bach work was played with the skill that marks all of Mrs. Lockwood's work. Other numbers of interest included the colorful and original composition of Professor Miller of Cornell College in Iowa, based on Negro spirituals, and the dainty Rondo of Karg-Elert.

The University of Chicago announces that Fernando Germani will play Jan. 26 and Susi Hock (Lady James Jeans) April 6. These are very important dates which every organist of Chicago and vicinity should put down in his notebook.

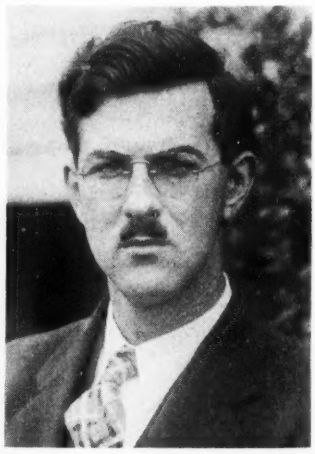
Century of St. John's, Cleveland.

The first of two public services marking a centenary which almost exactly corresponds with that of Cleveland, was the choral evensong service at St. John's Episcopal Church Oct. 29. Elsie Herbert presided at the organ. Two prelates of the church, Bishop Benjamin F. P. Ivins of the diocese of Milwaukee, as guest preacher, and Bishop Warren Lincoln Rogers of the diocese of Ohio participated in the procession of the clergy. On Sunday, Nov. 1, "All Saints' Day," the second service was held. Bishop Rogers and Mayor Harold Burton of Cleveland, and many distinguished citizens were present. St. John's Church has consistently adhered to the high ritual of the Episcopal Church. The Rev. H. Rushton Bell is its present rector. This church was the place of worship for many of the city's first families. Seven of the eleven mayors of Ohio City from 1836 to 1853 served as vestrymen. Two presidents, William McKinley and Theodore Roosevelt, paused to worship in Mark Hanna's pew. Miss Herbert's numbers were: "Angelus," Massenet; "Adoration," Gaul; "War March of the Priests," Mendelssohn; "In Paradise," Schumann; "Requiescat in Pace," Noble; "Pomp and Circumstance," March, Elgar. Ben Burtt directed the choir of twelve voices.

Carols in Five Languages in Detroit.

According to annual custom, the junior choir of St. Andrew's Memorial Church, Detroit, will broadcast carols in five languages a few days before Christmas over station WWJ. They sing in Greek, Latin, French, German and English. So far as known this is the only choir composed of children from the fourth to the ninth grades who have such a repertoire in the Middle West. The organist and choirmaster, Edward C. Douglas, composes annually for them the carol to be sung in English.

WALLACE D. HEATON, A. A. G. O.



WALLACE D. HEATON, JR., A. A. G. O., who, as announced in a previous issue of THE DIAPASON, has taken the post of organist and director at the First Reformed Church of Philadelphia, went to that city from Rutledge, Pa., where for the last three and one-half years he was at the Chambers Memorial Presbyterian Church. In addition to his church playing and teaching Mr. Heaton has been conductor of the Choral Art Choir of Delaware County.

Farmer-Organist Serves 56 Years.

One of the oldest church organists in Ohio, both in years and point of service, is Martin Hoffman, 77, who has just completed his fifty-sixth year as organist at St. Paul's Lutheran Church, east of Lancaster. Mr. Hoffman operates a 206-acre farm near Lancaster with his brother, Charles, and a sister, Amelia Hoffman. Martin sang in the choir as a boy and became organist at 21, after studying music in Lancaster.

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LOUIS J. WICK IS DEAD; INVENTOR'S LIFE ENDS

ORGAN BUILDER SINCE 1906

One of Brothers Who Founded Highland, Ill., Concern and Developed Direct Electric Action — Reached Age of 67.

Louis J. Wick, treasurer of the Wicks Organ Company, Highland, Ill., and one of its founders, died Nov. 13 after having undergone several major operations during the preceding three weeks. He attained the age of 67 years.

Louis Wick was born in Highland and received his education in local schools. He followed the trade of his father, who was a watchmaker, until 1906, when he and his brothers, Adolph and John, became interested in organ building. From then until a short time ago he was actively engaged in organ construction. His early training as a watchmaker, plus a natural interest in electricity, account for his success. The precision called for in watch-making could be recognized in all of his work. One needed only to look at the tools in his experiment room to appreciate the thorough and accurate manner in which all of his work was performed.

Mr. Wick was instrumental in developing the first successful direct electric action. Unlike many others, he and his brother did not become discouraged. Much to his personal satisfaction he lived to see the day when his efforts were rewarded with success. He saw his firm rise from a small organization, which built a few instruments a year, to one of the leaders in the industry. During the first ten years of its existence approximately 200 organs were built, with about 400 in the next ten years. From 1926 until 1936 nearly 1,000 instruments left the factory.

In recent years Mr. Wick's inventions received wide recognition by outstanding authorities. Those who knew him speak of his gentle and kind nature. He was a man of sterling character and unassuming.

Mr. Wick is survived by his widow, two daughters, two sons, two brothers and several grandchildren.

SUNG BY CINCINNATI CHOIR

Works Presented in Series by Parvin Titus at Christ Church.

The adult choirs of Christ Church, Cincinnati, under the direction of Parvin Titus, are giving a series of monthly special musical services Sunday afternoons. The programs, which began Oct. 25, include the following works: "Elijah," part 2, Mendelssohn; "Hora Novissima," Parker; "Messiah," part 1 (with orchestra), Handel; Mass in C, Beethoven; "A German Requiem," Brahms; "Messiah" (Lenten portion), Handel. A carol, "Another Bethlehem," written by Mr. Titus, will be sung at the candlelight service Dec. 20. Another anthem of Mr. Titus has been sung at the regular services in Christ Church this fall. As usual, a fifteen-minute program of organ music precedes the 5 o'clock vesper services.

The Bach Cantata Club of Cincinnati, directed by Mr. Titus, has the largest enrollment in its history. A public performance will be given during the winter which will include a group of madrigals, a Bach cantata and selections from the B minor Mass, and part songs of Brahms. The club will participate in the Dupré "De Profundis," to be repeated by request at the A. G. O. convention next June.

A number of recital engagements will take Mr. Titus to points west and south of Cincinnati in January and February.

Finney Plays a Sowerby Program.

Charles H. Finney, A. A. G. O., of the Church of the Covenant, Erie, Pa., gave a program of compositions of Leo Sowerby in a recital played at St. James' Church, Painesville, Ohio, Nov. 9. He was assisted by Laurence Jenkins, baritone. The organ selections included: "A Joyous March"; Madrigal; "Comes Autumn Time"; "Requiescat in Pace" and "Rejoice, Ye Pure in Heart."

WILBUR BALCH

THE NEW MÖLLER three-manual in St. Stephen's Episcopal Church at Port Washington, L. I., N. Y., was opened with a recital by Clarence Watters Nov. 29 at 4:30, when Bishop Ernest M. Stires dedicated the instrument. Mr. Watters, head of the music at Trinity College, Hartford, Conn., was invited to play by Wilbur Balch, organist and choirmaster of St. Stephen's. Mr. Watters' program included the following compositions: Fantasia and Fugue in G minor, Bach; Chorale Preludes, "Christ Lay in the Bonds of Death," "In Thee Is Joy" and "Now Rejoice, Ye Christians," Bach; Chorale in B minor, Franck; "Noel," d'Aquin-Watters; "O How Blessed, Faithful Spirits," Brahms; "A Rose Breaks Forth," Brahms; Scherzetto, Vierne; Pavane, Byrd; Scherzo in E, Gigout; Finale from Seven Pieces, Dupré.

Wilbur Balch was born March 1, 1901, and studied with Seth Bingham, Jessie Craig Adam and the late Lynnwood Farnam, thus receiving the best training to prepare him for the organ bench. He was closely associated with Mr. Farnam during the years the latter was in New York and substituted for him from April to October, 1924, at the Church of the Holy Communion, while Farnam was on a recital tour in England and France. Mr. Balch is a pioneer in radio playing. After eight years at Grace Church, Whitestone, N. Y., he was appointed director of the music at Northminster Presbyterian Church. In 1928 he went to St. Stephen's, where he has built up an adult choir of thirty voices and another of fourteen boys.

The new organ, built by Möller, was designed by Richard Whitelegg of the Möller staff and Mr. Balch, with suggestions from Mr. Watters. It replaces an old two-manual built by Jardine.

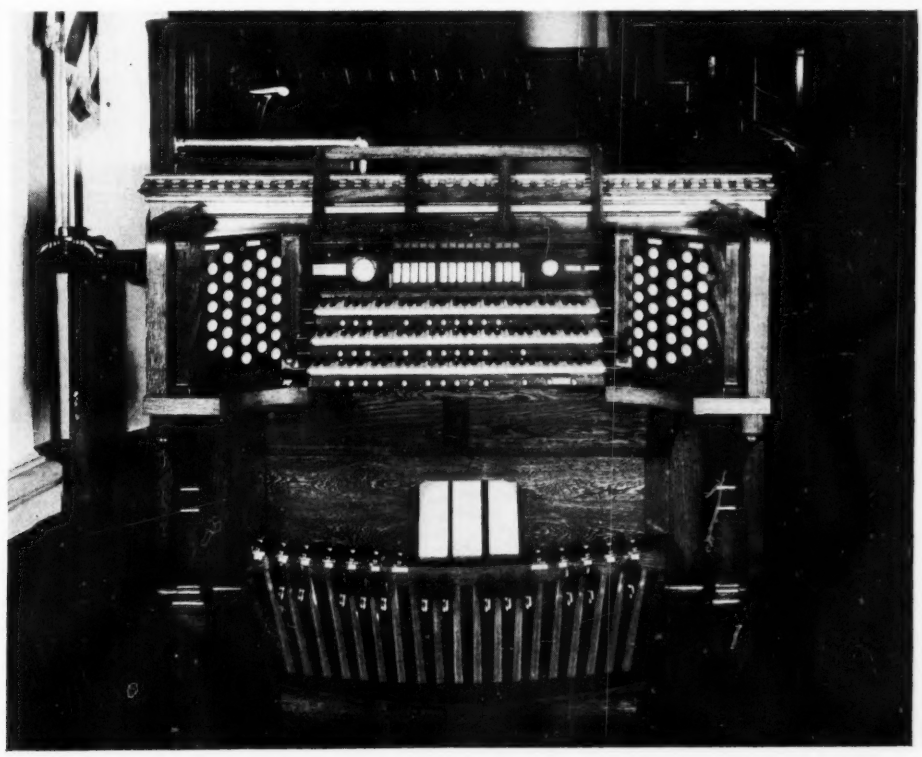
Mr. Balch has sympathetic help in his work from the rector, the Rev. W. J. Woon, who made the new organ possible, and he also has a capable assistant organist in Miss Ruth Miller

Dorr's Choristers in New Pictures.

William Ripley Dorr's famous group of young church singers on the Pacific coast, St. Luke's Choristers of Long Beach, Cal., who have been in demand in the moving-picture studios of Hollywood, and thus have achieved national fame on the screen, have recently finished an engagement singing with Grace Moore at the Columbia studios. They also appear in a church scene with Bobby Breen in "Rainbow on the River," in which they did a choral background on the Schubert "Ave Maria," and a hymn. Late in October they made another church scene in Merle Oberon's "Beloved Enemy," in which the boys recorded a composition by Mr. Dorr for boys' voices, in four parts.

Cherubini Mass at St. Mary the Virgin.

On All Souls' Day, Monday, Nov. 2, at 11 a. m., Cherubini's celebrated Requiem Mass in C minor was sung at the Church of St. Mary the Virgin, New York.



Console of New Organ just completed in the First Christian Church, Canton, Ohio. Built by Hillgreen, Lane & Co.

Hillgreen, Lane & Co. Alliance, Ohio

Renaissance Organ Marks Development of the Instrument

[This is the second in a series of articles by Mr. Bingham on Norbert Dufourcq's great work: "L'Orgue en France du XIIIe au XVIIIe siècle."]

By SETH BINGHAM, Mus. B., F.A.G.O.

Now comes the organ of the Renaissance (1480-1580), still owing much to its medieval predecessor in make-up, working principles and case. But the artisans of the late fifteenth and the sixteenth centuries perfected and advanced the discoveries of their elders. They made them "bigger and better." The plein jeu, with thirty or forty pipes to each upper note, grows into a more brilliant one with seventy or eighty. To balance these the tenor is doubled at the sub-octave. And why not double the sub-octave itself? So good solid bourdons of twenty-four, even thirty-two feet, then called "trompes," become a distinguishing feature of the Renaissance organ.

Moreover, the greatly extended application of the "register" made it possible to play as a solo one of the numerous ranks of the fourniture—in fact, any well-voiced rank (quinte, 3-ft. or its octave). Equally it enabled one to bring out a principal or isolate a reed on the great chest. Hence, stopped voices (flutes, bourdons, nazards), reeds (cromorne, trumpet, oboe) and "composed" mutations (cornet) make their appearance in the sixteenth century. Finally, the second manual (*positif de dos*), hitherto rare and treated like a reduced great or as a reinforcement of the great upper work, now becomes practically obligatory, with newly-created stops of its own.

Finds More Than 180 Instruments

Where were these bigger and better organs and who constructed them? M. Dufourcq cites authentic records of over 180 Renaissance instruments, nearly all erected during the sixteenth century, and distributed as follows: North, 19; Normandy, 27; Ile de France, 27; Champagne, 11; Touraine-Maine-Anjou, 18; Brittany, 14; East, 13; Burgundy, 10; Southwest, 20; Southeast, 32. In the North (Picardy, Artois, Flanders) the principal centers are Amiens, Beauvais, Arras, Lille. Numerous strangers are among the builders in this region: Oudin Hestre, Languedeul, Charles de Hem, as well as natives: Jean Petit, Matthew the Wolf, Brother Gaudefroy, etc. Richest in fine instruments was the province of Normandy. Dufourcq mentions twelve at Rouen alone, with others at Gisors, Evreux, Vernon, Verneuil, Alençon, Cherbourg. Among the French *facteurs* here one notes Hugues, Gibier, Cocquerd and Dabenest, who restored the organ at Notre Dame, Paris, in 1565; others come from Germany and Spain.

The region of l'Ile de France, with Paris as its center, comprised Beauce, Brie and Berry. Such well-known names as St. Etienne-du-Mont, St. Merry, Sainte-Chapelle, St. Germain l'Auxerrois, St. Gervais and St. Eustache appear in the list of Paris organs. In the same district were St. Denis, Pontoise, Chateau-Thierry, Bourges, Blois, Etampes, Orleans and Chartres, to mention those better known. The name "Lefebvre" recurs frequently among the organ builders of l'Ile de France.

Champagne already boasted in Troyes an important headquarters of organ manufacture, with men like Frère Hilaire and Dennis Collot actively engaged in renovation and new construction. Châlons-sur-Marne and Reims possessed outstanding instruments at this time.

The celebrated Ponthus Josseline, Pierre Tardif (we wonder who first called him that, and why?), Jean Provost and Pierre Bert are only a few of the justly reputed and prosperous builders in Touraine, Maine and Anjou, with several large installations at Angers and others at LePuy-Notre Dame, Saumur, LeMans, Amboise, Tours, etc. In some instances their builders "exchanged" with those of Brittany, where organs were set up at St. Brieux, St. Jean du Doigt and Morlaix.

In the East there are many new organs, notably at Strasbourg, Metz, Nancy, St. Mihiel, Toul, Bar-le-Duc and Saint-Die, with German builders predominating (Krebs, J. Schmidt, etc.). Dijon, Dole, Besançon, Auxerre, Beaune and Chalon-sur-Saône all had sixteenth century organs from such famous Burgundian builders as the Cardinals (father and son) and the far-journeying François des Oliviers. Other Renaissance instruments stood at Poitiers, Perigueux, Bayonne, Bordeaux, Angouleme, Toulouse and Tarbes in the Southwest; Spanish artisans built some of these. The Southeast includes Clermont-Ferrand, Lyons (five instruments), Perpignan (three), with numerous French, Catalonian and Italian builders competing for honors: Nicolas Petit, Amat, Pagana, Sibilini.

Large Organs Prevail in France

Thus between 1470 and 1580 the use of large organs becomes widespread in France. Every cathedral had its *grand orgue*, and great was the rivalry! The organ's mighty voice sustained the singing congregation or introduced various parts of the worship. Often the choir responded with its own little organ; we find such at Poitiers, Angers, Bordeaux.

The historical sources, chiefly specifications and financial accounts, are more numerous and detailed than in the previous century; they make it possible to study more profitably the pipe-work, keyboards, action, chests and wind supply. The pipes are mostly of tin (from England) and lead, which was cheaper. Diapasons were made of pure tin or *étain de glace* (glazed tin), but wood already replaced metal for some of the larger pipes. Reims possessed an organ of 2,000 pipes as early as 1487, increased in the next century to 2,400 (1,832 on the great and 568 on the *positif*). Strasbourg in 1489 had 2,136 pipes. These were monumental instruments compared with those of Rouen, Amiens or Chartres. The fourniture required the most pipes.

The "register" gains ground during this period, enabling the organist to divide his manual into bass and treble sections (*basse et dessus*) and to let one voice speak at a time, so that the ancient "fourniture organ" now separates into principals, flutes and fourniture both in great and positif. A musette might now be drawn as an individual stop, and separate principals of 8-ft., 4-ft. and 2-ft. became available. Henceforth one may classify the stop families as foundations (*fonds*), including principals and flutes: mixtures (mutations, fournitures and cymbales) and reeds.

Here follow minute descriptions of the various principals from those of one and one-half feet down through 3-ft., 6-ft. and 12-ft. to the "trompes" of 24 to 32 feet, the latter operated by pedal "keys." There were also double principals. The flutes, both open and stopped, with a sweeter, more silvery tone than the principals, assume an important place in sixteenth century design. They are usually made of lead, at 12-ft., 6-ft., 3-ft. and even 1½-ft. pitch. The latter two are frequently named *flûte d' Allemagne* or *fiffre d' Allemagne*. Dufourcq surmises these may have been imitations of the "nine-hole flute."

The register allowed the player to draw any single rank of the fourniture such as nasard (twelfth) and quarte de nasard (fifteenth) of either diapason or flute quality; these became favorite solo stops. There is no precise information as to the make-up of the cornet. Had it a tierce? (We know that this rank already formed part of the cymbale.) Most probably the cornet consisted of three or four ranks of octaves and quints (6-ft., octave, twelfth, fifteenth, nineteenth); it spoke on the twenty-one or twenty-three upper notes only. The fourniture as an integral stop still held its place in the Renaissance organ. That of the cathedral of Amiens in 1549 had twenty pipes per note in the bass and eighty-six in the treble! The big plein jeu at Chartres, rebuilt in 1542, was composed of one 16-ft., two 8-ft., three 4-ft. and six 2-ft. ranks. (The absence of quints is strange.) The organ at Angers utilized three plein jeux, each on a separate manual.

Evolution of Reed Voices

Among new reed voices in the sixteenth century is the saqueboute (sackbut), a conical trumpet, or its bass section only. Gradually it comes to be designated "trompette." We learn that the Sainte-Chapelle in Dijon (1560) orders a "war trumpet" stop from Francois des Oliviers. Régale, voix humaine, cromorne, musette —all become familiar in the Renaissance era. The "haultboy" (hautbois or oboe) first appears as a divided stop, completed in its upper range by five or six ranks of the cornet. Under the heading "Annexes," Dufourcq lists "harps" (perhaps a very acute cymbale?), "ducks" (a reed stop), the very popular "nightingale" (probably a few tiny pipes whistling in water), the tambourin (having little in common with the orchestral tambourine) and the "tremulant." The pitch varied in different regions; each builder chose his own, but the tendency was toward a standardized pitch wherever the organ had to accompany human voices.

Bear in mind that the *average* sixteenth century organ was still a one-manual, one-chest affair amounting to a large fourniture with its ranks of principals, octaves, fifths and cymbales. It carried hardly any solo stops unless the *facteur* took the trouble to divide a rank so that a flute in the bass might accompany the treble of a cornet. But a second manual became indispensable for dialoguing and contrasting the voices of the positif with those of the great. Again Dufourcq gives us as accurate an account as possible of the distribution of voices on the two manuals. The proportion was commonly: great, ten to twelve stops; positif, two to four stops.

Delves into Origin of Pedal

There is much confusion and uncertainty as to how early and extensive was the part played by the pedal. M. Dufourcq delves into dusty archives and struggles manfully to get at the probable truth. His conclusion is that the pédalier, which seems to have displaced the tenor manual in France between 1430 and 1580, was no more than a device for playing a few of the lowest notes of the montre (great diapason), and was in no sense an independent pedal such as came to be used in the seventeenth century.

The number of keys per manual varied from thirty-eight to forty-eight. These did not, of course, represent the modern chromatic scale. The lowest four notes were sometimes *ut, re, mi, fa* (c-d-e-f)—no others. The console was in the center "window" of the organ's lower story. If there was a tenor manual it was doubtless put between positif and great in order to couple more easily with the latter. The "stopknobs," clumsy affairs, were at either side: the organist was lucky if he could reach them without moving from his seat.

Chests were of oak faced with walnut. The Flemish "spring chest" would seem to have given place in France to the ordinary slide chest. The bellows do not vary from the preceding century. Here is still the organ's weak spot; powerful lungs are needed for these instruments of 2,000 pipes. The number of bellows ranges from three at Sarcelles to eleven at Reims and sixteen at Chartres (1475). One hundred and fifty pounds of glue went into the construction of four seven-foot bellows for Mans Cathedral in 1531. In 1560 we read that François des Oliviers had to construct "three new bellows adequately equipped and made of wood, double-thick leathers and the best sheepskins obtainable, stuck together with fine Flanders glue, so that no rats, mice or vermin can gnaw holes in the said bellows." Even so they often needed renewing. Moved by handles with a set of pulleys and weights, the bellows were hidden in the organ case behind the console, or sometimes in an adjacent chamber to guard against noise, necessitating a longer wind conduit to the chest.

Specifications of Organs of 1515-1560

M. Dufourcq gives us the composition of some instruments built about 1515, 1535 and 1560 respectively, as nearly as they can be re-constituted (the old French spelling is preserved where possible, with many of its variants):

BORDEAUX (St. Michel): Flute, 12 ft.; nasard, quarte de nasard, flute d'Allemand, nine-holed flute, hautbois-cornet, cimballes, fourniture, chantres (short-bodied reed stop) and petit nasard. There was also a positif, but no list of the stops is given.

AIX-EN-PROVENCE (St. Sauveur): Principal, 6 ft.; principal, 3 ft.; fifteenth, nineteenth, twenty-second; flute, 3 ft. (?). This was a small Italian positif, built in 1513. The nineteenth, or "little quint," served as a bass for the twenty-second, a 1-ft. rank which is nothing else than a cymbale with repeated breaks.

ROUEN (St. Vivien), constructed by a Spanish builder, Pierre de la Estrada (1515): First principal, 8 ft.; second principal, 4 ft. (?); hautbois, flute d'Allemand, cimbales, symphonie (vox humana), trompes-clérons (probably 8 ft.), douchaine (twelfth or nazard), flageolet, 2 ft.

TOULOUSE (Cathedral), built by Cormier of Tours (1531): Great — Principal, quinte (papeguay), chantres, cymbale, flute d'Allemand, fifre (1-ft. or 2-ft.), jeu sourt (perhaps a bourdon with a leaden stopper), flute (most likely a 4-ft.), nazard, petit nazard, cornet, petit carillon. Positif — Principal, flute, régale, tambourin. We take for granted here a fourniture or plein jeu: it was not ordinarily mentioned in the specification. The two manuals, three quints and the unusual number of flutes are notable.

TOURNAI (St. Marguerite), erected in 1538: Principal, 14 ft.; principal, 7 ft.; principal, 3½ ft.; flute, "nassars," jeu de posicicon (another name for fourniture), jeu de cimballes, trompette, tambourin, rossignol (nightingale).

SARCELLES (1550), built by G. d'Arguillieres, ancestor of a long line of Parisian organ builders: Montre, 6 ft.; octave, 3 ft.; nine-hole flute, 3 ft.; octave, 1½ ft.; grosse cymbale, nasard, 2⅔ ft.; petit nasard, 1⅓ ft.; saqueboute, tremblaut, rossignol, tambourin.

TROYES (St. Etienne), 1551: Nine-hole flute, hautbois, saqueboute, cornet, voix humaine, fifre, cymbales, flutes, doucines (twelfth), harpes, voix de chantres, fifre d'Allemagne, musette, trompette de gurere, batterie de sonnettes (small tinkling bells), voix de fausset (falsetto [?]), rossignol.

DIJON (St. Chapelle), 1560: Principal, 6 ft.; octave, 3 ft.; nine-hole flute, flute d'Allemagne, nasard, cymbals, douzaine (twelfth), fifre, hautbois-cornet, trompette. Only one manual is mentioned, but there were twelve large "tenor" pedals, serving two turrets. The organs at Troyes and Dijon were the work of François des Oliviers, the most illustrious builder of the sixteenth century.

CHARTRES (1542): Great—Principal, 16 ft.; two principals, 8 ft.; three principals, 4 ft.; six principals, 2 ft. (fourniture, twelve ranks [?]), cymbals, nasard. Positif—Cornets a anches (evidently an ordinary trumpet stop). Pedal—Eight notes of a 32-ft. principal, starting at F below double C.

This is probably only a partial list of what we might expect at Chartres. But even so we see that these big instruments were poorer in "concert" stops than some of the lesser ones. Indeed, their function was different in very large cathedrals like Chartres, Reims or Angers, where a powerful "full organ" was the chief essential.

If the reader wonders why so few specifications include a *positif*, the obvious reason is that no complete stop list has been preserved of many organs known to have possessed this second manual: St. Omer (1481), Beauvais (1488), Strasbourg (1489), Aix (1489), Avignon (1489), Narbonne (1493), Perpignan (1498), Besançon (1499), Dijon (1512), Angers (1513), Rouen (1524), LeMans (1528), Lyons (1537), Paris, St. Germain-l'Auxerrois (1551), Reims (1570). Such records as we have point to the Renaissance *positif* as a "super octave"

HENRY B. PASMORE

HENRY BICKFORD PASMORE, organist of the Church of the Good Samaritan, San Francisco, although nearly 80 years of age, is still active and enthusiastic as a teacher of voice and a composer. Mr. Pasmore does not know whether it is due to his malign influence, but all the churches in which he has officiated as organist during the last sixty years have successively gone out of business. At his present church he counted fifteen at a recent morning service. The Soviet government of Russia might do well to engage him as state ecclesiastical organist.

edition of the *grand orgue*. (We have thought best to stick to the term "positif" throughout this article, inasmuch as that division of the French organ bears no resemblance to the American "choir" organ.)

Ancient Organ Cases Still Exist

Some forty organ cases dating between 1510 and 1580 are still in existence. Some which may easily be visited by anyone traveling in France are: Amiens, Cathedral, 1549; Rouen, Saint-Maclou, 1542; Chartres, Cathedral, 1542 (provided you "get in right" with the artistic caretaker, who has made fine photographs of the building's architectural treasures); Etampes, Notre Dame, late sixteenth century; Saint Brieux, 1540; Nogent-sur-Seine, 1587; Metz, Cathedral, 1537. These lie mainly north of the Loire, the Protestants having destroyed most of those in the South during the religious wars.

Dimensions differed little from the preceding epoch. The Reims *buffet* was fifty-four feet high; that of Chartres forty-five feet high and thirty-two feet wide. The *soubassement* is always richly sculptured with consoles (curved brackets), harpies and other figures. The wooden framing of the pipe-work (middle story) is shown with and without turrets; in the latter case the flat front with its horizontal and vertical lines borrows something from the austerity of the Gothic. Many Renaissance architects show a marked preference for this unified facade, as at Argentan, Gonesse, Moret and Breteuil. The pipes are frequently grouped by fives or sixes in rectangular *plate faces*, the line of the mouths forming a "V." With the organ's growing importance and size, we find builders placing pipes forward of the facade in turrets; these were round, square, triangular, spur-shaped and hexagonal. The third story (*entablement*) consisted either of a simple frieze or an open-work crown topped by shingled domes or lanterns. Except for its lower story the same vertical order obtains in the *positif*. The effect of the sixteenth century facade was frequently spoiled in the seventeenth by the addition of an over-large *positif*. This not only displaced the former basket-like "nook," sheltering the organist's bench, but also hid from view the splendid lower panels of the *soubassement*, giving the *grand orgue* a squat, heavy appearance.

Ornamentation too often runs riot; no smallest surface or jutting beam escapes. Statues of sybils, inlays, geometrical patterns in high relief, fruits, flowers, garlands, cornucopias; smooth or fluted pillars with capitals; pyramids, wreaths, scrolls, branches, medallions; helmeted heads, grotesque faces, caryatides, busts of women, carvings of Old Testament heroes, saints, dragons, griffons, musicians and musical instruments—all enter into the decorative scheme. Even the pipes must needs be embossed or chased and the metal overlaid with twisted cord or banner designs. Carried to excess, it became "just too bad." But at its best, the Renaissance organ case is a splendid and inspiring monument.

Under the heading of "Fantaisies" M. Dufourcq enumerates some amusing or terrifying devices: revolving suns, moons and stars, grimacing masks, monstrous heads which rolled their eyes, opened their mouths and sang; movable manikins and monkeys, two mechanical angels blowing trumpets and a St. Michael fighting with the devil. Inscriptions on the organ case reminded the worshipers that these "marvels" were "to the glory of God." Eminent painters often collaborated with the sculptors, touching up with shades of blue, azure, silver or brownish gold the salient and appropriate features of the carving. An extended and most absorbing analysis of these *buffets* reveals M. Dufourcq among the truly discerning in matters of architectural design.

Comparison with Organs of Other Lands

Having explained the origins of the *grand orgue*, its co-existence with the *portatif* and *positif*, its evolution from the fourteenth century *positif à pieds*, its mechanism and case, and its enlargement and development through the Gothic and Renaissance ages, M. Dufourcq compares it with contemporaneous instruments in Flanders, Germany, Italy, Spain and England. He notes that the bass pipes of German manufacture are relatively narrower than the French or Italian, while their treble pipes are of large diameter. (The large scale brings out the very high harmonics and the small scale the lower ones.)

German builders developed the bourdon (gedeckt) earlier than the French; they also multiplied the stops of the flute family: open 8-ft. and 4-ft. flutes, 4-ft. chimney flute (rohrflöte), 2-ft. nachthorn and 1-ft. bauernflöte. Other registers of German or Dutch origin were the quintaton and gemshorn. Mixture and fourniture build-ups were very much the same in French and German organs. The latter had a full line of 8-ft., 4-ft. and 2-ft. reeds. The German pedal division, with its own characteristic stops, preceded the French by a full century, and they used more keyboards: *Hauptwerk* (great), *Rückpositiv*, *Brustwerk* (choir) and *Oberwerk* (swell).

Differing from the German and French schemes, the Italian organ of the fourteenth, fifteenth and sixteenth centuries amounts to a large plein jeu (ripieno) with a separate register for each rank (octave, twelfth, fifteenth, nineteenth, twenty-second, twenty-sixth, twenty-ninth, thirty-third, thirty-sixth). This profusion of small wide-scale pipes imparted a marvelously sweet sonority to the ripieno. Reeds and stopped pipes were scarcely known. The Italians had only one manual and no independent pedal-board during the fifteenth century.

Although organ building flourished in sixteenth-century Spain, to judge from the majestic organ cases of that epoch still to be seen at Toledo, Saragossa, Valencia and Barcelona, there is less evidence available as to their tonal design; hence fewer opportunities for comparison. M. Dufourcq also finds a lack of documents relating to English organs of the corresponding period, though there is plenty of information as to their builders. He accords brief mention to Hungarian and Swedish organs. His conclusion is that while the French organ came to some extent under Flemish and Italian influences in the fourteenth and fifteenth centuries, respectively, its gradual enrichment and improvement during the fifteenth and sixteenth centuries gives it a special physiognomy apart from the more nearly complete and advanced German and Flemish types. It must be classed, however, as an instrument of experiment and transition.

[*To be continued.*]

BACH RECITALS IN NEW YORK

Harold Heeremans Marks Arrival with Four Programs.

Harold Heeremans marked his arrival in New York City from Seattle in a notable way with four Bach recitals in the chapel of Gould Memorial Library of New York University on the afternoons of Oct. 18 and 25 and Nov. 1 and 8. The last two programs consisted of the following compositions:

Nov. 1—Prelude in G; Alla Breve; Sinfonia, "I Stand with One Foot in the Grave"; Chorale Prelude, "To God We Render Thanks and Praise"; Sinfonia, "My Spirit Was in Heaviness"; Chorale Prelude, "A Saving Health to Us Is Brought"; Prelude and Fugue in F minor; Chorale Preludes, "Hark! A Voice Saith, All Are Mortal" and "Lamb of God, Our Saviour"; Fugue in G minor (lesser); Concerto 2 (first movement).

Nov. 8—Fantasia in C minor; Prelude and Fugue in C; Chorale Prelude, "O Man, Thy Grievous Sin Bemoan"; Fugue in B minor; Sinfonia, "Wailing, Crying, Mourning, Sighing"; Prelude in G minor; Largo, Third Trio-Sonata; Fugue in G minor; Air, "Be Thou but Near"; Sinfonia, "We Thank Thee, God."

Mr. Heeremans has been appointed conductor of the glee club of the Barnard School in New York, a group of eighty voices.

Leah Mynderse at Albany Church.

Among appointments announced late in the fall was that of Leah Elizabeth Mynderse, F. A. G. O., as organist and director at the Madison Avenue Reformed Church, Albany, N. Y. Miss Mynderse went to the Albany church after several years at the Morningside Presbyterian Church, New York. While in New York she was also engaged in teaching. Miss Mynderse is a postgraduate of the Guilmant Organ School, where she studied under Dr. William C. Carl. She also studied piano and accompanying under Walter Golde. Miss Mynderse had the distinction of winning the first scholarship given in 1924 by the Estey Organ Company to the American Guild of Organists for study at the conservatory in Fontainebleau, France. The following year she returned to Fontainebleau under a second scholarship. In addition to her work as organist, accompanist and teacher, Miss Mynderse has composed for organ, piano, violin, 'cello and instrumental trios, and has written sacred and secular songs. Besides her church duties she is giving a series of biographical sketches of Bach, Beethoven and Wagner before women's and music study clubs. The Madison Avenue Reformed Church was founded in 1642.

Seven Jersey Choirs to Unite.

Seven choirs of West Essex County, New Jersey, will be combined to present a Christmas carol service Sunday afternoon, Dec. 13, at 4:30. The service will be held in the Presbyterian Church of Caldwell, and since this is the first time that the choirs have united for a service of this type, it is expected to prove of unusual interest to the community. Each choir will sing a group of two carols and at the end the combined choirs, between sixty and seventy voices, will join in a group of two carols.

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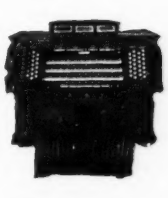

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Buffalo—DeWitt C. Garretson, A.A.G.O.
Lockport Branch (Buffalo)—Harland W. D. Smith.
Camden—Rose O. Barstar.
Cedar Rapids—Catherine M. Adams.
Central California—Hoyle Carpenter.
Central Missouri—Luther T. Spayde, Mus. M.
Central New Jersey—Nita B. Sexton.
Central New York—Zillah L. Holmes, A.A.G.O.
Central Ohio—M. Emett Wilson, A.A.G.O.
Central Tennessee—Paul L. McFerrin.
Chesapeake—Katharine E. Lucke, F.A.G.O.
Delaware—Firmin Swinnen.
District of Columbia—Charlotte Klein, F.A.G.O.
Eastern New York—Frederick Chapman, B.A., M.S.M.
Florida—Margaret Whitney Dow, F.A.G.O.
Jacksonville Branch (Florida)—Mrs. Turner Bishop.
Orlando Branch (Florida)—Mrs. Roberta Beacham.
St. Petersburg Branch (Florida)—Viola Burckel, A.A.G.O.
Tallahassee Branch (Florida)—Margaret W. Dow, F.A.G.O.
Tampa Branch (Florida)—Mrs. Sam Kellum.
Fort Worth—W. Glen Darst.
Georgia—M. Ethel Beyer.
Harrisburg—Lester T. Etter.
Hartford—A. Stanley Usher.
Illinois—Herbert E. Hyde.
Indiana—Donald C. Gilley, M. Mus., A.A.G.O.
DePauw Branch (Indiana)—Miss Sadie Moor.
Kansas—Cora M. Redic.
Lehigh Valley—Albert L. Gundrum, F.A.G.O.
Lincoln—Mrs. Edgar A. Cole, B.F.A.
Long Island—Luis Harold Sanford, A.A.G.O.
Los Angeles—Clarence D. Kellogg.
Louisiana—Mrs. Edith B. Tallmadge, A.A.G.O.
Louisville—W. Lawrence Cook, A.A.G.O.
Macon—Mrs. Albert Jelks.
Maine—Alfred Brinkler, F.A.G.O., A.R.C.O.
Bangor Branch (Maine)—Mrs. Harriet S. Mehann.
Miami—Lewis A. Oates.
Michigan—Grace Halverson, A.A.G.O.
Minnesota—Frederick W. Mueller, A.A.G.O.
Missouri—C. Albert Scholin, M. Mus.
Monmouth—J. Stanley Farrar.
Nebraska—Mrs. Flora Sears Nelson.
New England—William E. Zeuch.
New Jersey—Russell Snively Gilbert, State Dean.
North Carolina—Leslie P. Spelman, F.A.G.O.
North Texas—Mrs. J. W. Akin, Jr.
Northern California—Howard Mueller, F.A.G.O.
Northern Ohio—Paul Allen Beymer.
Toledo Branch (Northern Ohio)—Arthur R. Croley.
Youngstown Branch (Northern Ohio)—Frank E. Fuller.
Northeastern Pennsylvania—Leon Verrees.
Oklahoma—Mrs. Marie M. Hine, A.A.G.O.
Oklahoma City—Clarence Burg.
Oregon—Mrs. J. Harvey Johnson.
Pasadena—Edward P. Tompkins, F.A.G.O.
Pennsylvania—Harry C. Banks, A.A.G.O.
Quincy—J. Max Kruwel.
Rochester—Harold Gleason, M. Mus.
Rocky Mountain—Mrs. Thomas R. Walker.
Rhode Island—Roy P. Bailey.
Sacramento—Ethel Sleeper Brett.
San Diego—Charles Shatto.
San Jose—Lois L. Thurmond.
Southern Ohio—J. Alfred Schehl, A.A.G.O.
Staten Island—George S. Dare, A.T.C.L.
Tennessee—Adolph Steuterman, F.A.G.O.
Texas—Carl Wiesemann.
Union-Essex—Walter N. Hewitt, A.A.G.O.
Vermont-New Hampshire—Miriam N. Marston.
Virginia—F. Flaxington Harker, F.A.G.O.
Petersburg Branch (Virginia)—D. Finckney Powers.
Western Iowa—Sara Hanson.
Western Pennsylvania—Alan Floyd, A.A.G.O.
Western Washington—Walter G. Reynolds, A.A.G.O.
Wilkes-Barre—Carl F. Roth.
Wisconsin—Frieda J. Diekman.
Worcester—Hugh Giles.
York—Walter L. Rohrbach.

Academic Members as Guests at Season's Opening in New York

By LILIAN CARPENTER

Over one hundred headquarters members assembled Tuesday evening, Oct. 27, at the Hearthstone restaurant on East Forty-eighth street, New York City, for the opening event of the season. According to recent custom, headquarters candidates who passed the 1936 examinations were invited to come as guests of the Guild on this occasion. Those who were able to attend were:

Fellows—A. L. Gundrum, Frank McConnell and Anna Shoremount.

Associates—Theodore Bulger, Donald A. Griscom, Robert Herterich, John Holler, Charles Johnson and Felix McGuire.

Dr. Charles Heinroth, chairman of the examination committee last year, presented them with their certificates, amid congratulations and applause.

Warden Charles H. Doersam, acting as toastmaster, told the latest news of three beloved friends of the Guild who were prevented from attending the dinner: Professor Samuel A. Baldwin, Dr. William C. Carl and Dr. T. Tertius Noble. Mr. Doersam then introduced George William Volkel as the new chairman of the public meetings committee, and an atmosphere of pleasant anticipation prevailed as he outlined the next few events. Song sheets were passed around and Seth Bingham humorously led the assembled organists in the singing of old-time favorites, sometimes in the style of the old-fashioned choirmaster who achieved results by looking fierce and banging his fist on the table. So ended a delightful and purely social evening.

Cincinnati Convention Opens June 15.

Announcement is made that the 1937 general convention of the American Guild of Organists will be held the week of June 13 in Cincinnati, Ohio. The opening day is to be June 15. The selection of the city was made by the council in response to the invitation extended at Pittsburgh last June and recommended by a vote of the 1936 convention.

A special committee has been appointed to make a study of the entire convention question and to formulate policies which shall govern conventions of the A. G. O. after 1937. The membership of this committee, of which Reginald L. McAll is chairman, appears in another column.

York Chapter Has First Recital.

The first public recital of the York Chapter took place at St. Paul's Evangelical Church, Red Lion, Pa., on the evening of Nov. 5. Mrs. Miriam E. Baumgardner played Demarest's Pastoral Suite. S. Paul Lynerd played a group which included a composition of his own, a chorale prelude on the tune "Dundee." Emory F. Ritz played: Andante Religioso, Grison; "The Flight of the Bumble-bee," Rimsky-Korsakoff; "Prelude Heroique," Burdett. Lydia K. Rohrbach, contralto, sang two solos, with Walter L. Rohrbach at the piano. After the program a business meeting was held and refreshments were served to forty organists.

Guild Committees Are Appointed

Committees of the Guild the selection of which was ratified by the council at its meeting Oct. 26 are announced at headquarters as follows:

EXECUTIVE COMMITTEE—Chairman, Ralph A. Harris; S. Lewis Elmer, Harold W. Friedell, Dr. Charles Heinroth, Dr. T. Tertius Noble, Dr. David McK. Williams and Frank Wright.

EXAMINATION COMMITTEE—Chairman, Dr. Channing Lefebvre; Mark Andrews, Norman Coke-Jephcott and R. Huntington Woodman.

PUBLIC MEETINGS COMMITTEE — Chairman, George W. Volkel; co-chairman, Miss Mary Arabella Coale; co-chairman, Miss Grace Leeds Darnell; Dr. William C. Carl, Miss Lilian Carpenter, Miss Marion Clayton, Seth Bingham, S. Lewis Elmer, Mrs. Kate Elizabeth Fox, Miss Alice V. Gordon-Smith, Miss Helen Hendricks, George Mead, Jr., Dr. Harold V. Milligan, Hugh Porter, Hugh Ross, Walter Peck Stanley, Frank E. Ward, Walter N. Waters, James Philip Johnston, Dr. David McK. Williams and Grover John Oberle.

CHAPTER COMMITTEE — Chairman, Charles Henry Doersam; Seth Bingham, Henry H. Duncklee, Dr. Becket Gibbs, Reginald L. McAll, Dr. Harold V. Milligan, G. Darlington Richards and Walter N. Waters.

CONVENTION COMMITTEE — Chairman, Reginald L. McAll; Harold W. Friedell, Ralph A. Harris, Hugh Porter, Willard I. Nevins, Frank E. Ward, Paul A. Beymer, Frederick Chapman, Dr. Roland Diggle, Miss Margaret W. Dow, S. E. Gruenstein, Miss Katharine E. Lucke, Herbert C. Peabody and Homer P. Whitford. Consulting members: Henry S. Fry, DeWitt C. Garretson, William E. Pilcher, Jr., Mrs. Cora M. Redic, Leslie P. Spelman and Carl Wiesemann.

ADVISORY COMMITTEE (Past Wardens)—Professor Samuel A. Baldwin, Clifford Demarest, Gottfried H. Federlein, Walter C. Gale, Sumner Salter, Frank L. Sealy, R. Huntington Woodman and Frank Wright.

CODE OF ETHICS COMMITTEE — Chairman, Professor Samuel A. Baldwin; Oscar Franklin Comstock and Miss Jane Whittemore.

FINANCE COMMITTEE — Chairman, Harold W. Friedell; Oscar Franklin Comstock and Hugh McAmis.

LEGISLATIVE COMMITTEE — Chairman, Frank L. Sealy; Professor Samuel A. Baldwin, Merris W. Watkins, R. Huntington Woodman and Frank Wright.

PUBLICITY COMMITTEE — Chairman, Willard I. Nevins; James W. Bleecker, Herbert S. Sammond and Miss Lilian Carpenter.

STATUS OF ORGANISTS COMMITTEE —Chairman, Willard I. Nevins; Professor Samuel A. Baldwin, Oscar Franklin Comstock, George W. Volkel, Miss Grace Leeds Darnell and Miss Jane Whittemore.

SUBSCRIBERS' COMMITTEE—Chairman, Miss Marion Clayton; Hugh McAmis and Walter Peck Stanley.

ORGANISTS!

Why not form a Chapter or a Branch Chapter of the Guild in YOUR community?

There are numerous advantages in organization, and the Chapter Committee of the Guild, 1270 Sixth Ave., Room 1011, RKO Bldg., New York City, will gladly furnish the necessary information and instruction for securing a chapter status.

WRITE NOW!

Missouri Chapter Marks Anniversary; Dinner and Recital

The twenty-fifth anniversary dinner and silver anniversary program of the Missouri Chapter, held Oct. 26 at the Kingshighway Presbyterian Church, as announced in THE DIAPASON last month, turned out to be a big success.

Some of the table decorations consisted of silver leaves which Mrs. Charles C. Kilgen, Sr., had saved from the silver wedding anniversary celebrated by Mr. and Mrs. Kilgen seven years ago. A special birthday cake was baked and donated by Mrs. David Kriegshaber, organist of Temple Israel. The programs were donated by Mrs. Kilgen in memory of Charles C. Kilgen, Sr.

The dinner was attended by more than seventy members, and the recital which followed by several hundred. C. Albert Scholin, dean of the chapter, was the organist and was assisted by Mrs. May Mulconnery, contralto, who sang two numbers. Mr. Scholin's offerings were the following: Prelude, Fugue and Chaconne, Buxtehude; Toccata for the Flutes, Stanley; Fantasia and Fugue in G minor, Bach; "The Swan," Saint-Saens; "Harmonies du Soir," Karg-Elert; Chorale Improvisation on "In dulci Jubilo," Karg-Elert; Adagietto from Suite in E, Kurtz; "To the Rising Sun," Torjussen; Prelude in E minor, Dethier.

Georgia Chapter.

The latest meeting of the Georgia Chapter was held Nov. 17 at the Jewish Temple, with Dr. Charles A. Sheldon, organist, as host. This was the third time that the chapter has been the guest at this beautiful house of worship, where there is a large four-manual Pilcher organ.

After two Bach Chorale Preludes, "When We Are in Deepest Need" and "In Thee Is Gladness," Dr. David Marx, the rabbi, voiced a welcome to the chapter and their friends and explained the service that was to be sung by the temple choir. Dr. Sheldon's other organ numbers were: Prelude on a Traditional Melody ("Mooz Zur"), by Milligan, and Finale, Cesar Franck.

The organist and choir were concealed behind the lovely setting of the Ark and a row of curtained columns, so that the auditor had nothing to do but listen to the music.

The chapter held a well-attended business meeting before the program, presided over by the sub-dean, Mrs. Paul Bryan, in the absence of Dean Ethel Beyer because of illness.

GEORGE LEE HAMRICK,
Publicity Chairman.

News of the American Guild of Organists—Continued

Indianapolis Hears Haydn Imperial Mass Sung by Heath's Choir

By ELSIE MacGREGOR, F. A. G. O.

One of the outstanding musical events of the early season in Indianapolis was the rendition of Haydn's Imperial Mass Wednesday evening, Oct. 28, by the Christ Church choir, Cheston L. Heath, M. A., organist and master of the choristers, directing. The soprano soloist was Master Edward Ferrell, who sang the difficult, florid airs with expert technique and with the breath control which one would expect of a great artist. The bass and tenor solos were taken by Paul Leslie Raymond and William Robinson, well-known Indianapolis singers.

The Indiana Chapter of the American Guild of Organists sponsored the evening and was gratified over the large attendance of musicians. The church was filled with people who proved their appreciation of this joyous and difficult masterpiece.

Haydn wrote this music for the coronation ceremonies of the emperor of Austria. The choir not only had mastered the technical difficulties, but seemed to catch Haydn's inspiration in its rendition of the brilliant and dramatic passages, the contrasting soft parts and the beautiful melodies, with intricate, colorful accompaniments on the organ.

One seldom finds a choir with such excellent balance. The boy sopranos have a resonant quality which reflects the untiring effort, devotion and musicianship of Mr. Heath.

Utah Organists Plan Chapter.

Organists from several centers in Utah gathered in Salt Lake City Nov. 14 for the purpose of planning a new chapter of the Guild, to be known as the Utah Chapter. A sizable list of prospective charter members was prepared, applications were distributed and the following were named as temporary officers pending organization: Frank W. Asper, F. A. G. O., chairman, and D. Sterling Wheelwright, A. A. G. O., secretary. Among other organists present were Tracy Y. Cannon, LaMar Petersen, Wade N. Stephens, Gerrit de Jong, Jr., Jay Keeler and Lorin F. Wheelwright. At a subsequent meeting a petition will be drafted for submission to the council and a program of activities will be launched.

Favorably known for its cultivation of organ playing, Utah plans to take its place with the other active centers in the West.

Chicago Organist Heard in Detroit.

The Michigan Chapter met Nov. 17 at the Boulevard Temple Methodist Episcopal Church, Detroit. Mrs. Gretta E. Wilson, organist of the church, was the hostess. We joined forces with the Women Organists' Club and sixty-five members and guests were seated at the dinner table. Distinguished guests included Mrs. Helen Searles Westbrook, president of the Chicago Woman Organists' Club, and Dr. Wilhelm Middelschulte. Miss Grace Halverson, the dean, presided at the speakers' table. Greetings were extended to the visitors and to the company at large by the pastor of the church, the Rev. Herbert B. Rhodes. Miss Halverson introduced several members of the clergy who were present with their wives: The Rev. and Mrs. Thomas Wilson of Divinity Lutheran Church and the Rev. G. S. Rathbun, rector of St. Barnabas' Episcopal Church. Dr. Middelschulte was called upon to say a few words, to which he responded graciously. Father F. X. O'Riordan, organist of Sacred Heart Roman Catholic Seminary, also was among the clergy present upon this occasion.

We then adjourned to the church auditorium, where Mrs. Westbrook, a pupil of Dr. Middelschulte, played a thrilling program on the four-manual forty-six-stop Casavant organ. The recital contained the following numbers: Fantasia in E flat, Saint-Saens; Prelude and Fugue in D minor, Bach; "Seraphic Chant," Lily W. Moline; "Divertissement," Vierne; "Ave Maria," from "Cathedral Windows," Karg-Elert; Chromatic Fantasie, Middelschulte, a number which elicited hearty applause for both the performer and composer; a group of three numbers by Mrs. Westbrook — "Pastorale-Scherzando," "Poem" and Toccata in D; Symphonic Piece, "To a Nordic Princess," Percy Grainger, transcribed by Lynnwood Farnam; "Pantomime," De Falla; Toccata, Mailly.

ERNST J. KOSSOW, Secretary.

Central New Jersey Chapter.

The Central New Jersey Chapter held its first meeting of the season on Oct. 19 at the State Street M. E. Church, Trenton. It was opened with a recital by James Harper, organist of the church. His numbers included: Chorale in B minor, Franck; "O Man, Bewail Thy Grievous Fall," Bach; "Canyon Walls" (from Three Mountain Sketches), Clokey; Gavotte in G minor, Dethier; first movement of Sonata in A major, Mendelssohn. Following the recital a short business meeting was held, with Miss Nita B. Sexton, the dean, presiding. Miss Sexton made a brief announcement regarding the state rally this year, which will be held in Trenton and Princeton, and May 11 was set as the date. Refreshments were served and an enjoyable evening was spent by all.

On Nov. 2 we made a pilgrimage to Hightstown and visited three churches, where the following organists played:

Miss Dorothy Ashton, Methodist Church (Möller organ)—Concert Overture in C, Hollins; Evensong, Johnston.

Miss Carlotta L. Davison, Presbyterian Church (Skinner organ)—Adagio from Sixth Symphony, Widor; Fugue in C, Buxtehude.

Alfred M. Masonheimer, Baptist Church (Austin organ)—Toccata from Suite, Becker; Indian Serenade, Vibbard.

Following these selections we were invited to Mr. Masonheimer's home, where Miss Davison gave a talk on her trip to Europe last summer. At the close of the lecture refreshments were served.

EMMA YOS, Secretary.

Miami Hears Talk on English Organs.

The first meeting of the season was held by the Miami Chapter Nov. 3 at the Young Women's Christian Association. A short business meeting, with a lively discussion of the relationship of organists and choir directors with the ministers and music committees of churches, occupied the first part of the session. The dean, L. A. Oates, who spent the summer touring the British Isles, then gave an interesting talk on "English Organs." He described the history and development of the organ in England, giving his personal experience with several of them as well as some curious facts regarding a few of the old, but still serviceable, instruments in various parts of the country. Mr. Oates was able to impart considerable first-hand information, not only about the organs, but also about the great cathedrals and their services.

Harrisburg Chapter's Activities.

The Harrisburg Chapter has started a Guild study club. The officers are: President, Mrs. Carey Oregon Miller; vice-president, Henry B. Whipple; secretary, Mrs. Andrew C. Keeley; treasurer, Miss Florence Zimmerman; adviser, Henry W. Van Pelt. The program committee consists of Miss Doris Stuart, chairman; Miss Laura M. Zimmerman, Miss Irene Bressler, Miss Ella Mae Foreman and J. W. Roshon. The club will meet the first and third Monday evenings of every month. The program for the year consists of "The Development of the Modern Hymn-tune," "Protestant Church Music," "Scientific Organ Registration," "History of Music," "Theory, Harmony, Transposition, Improvisation and Composition."

The Market Square Presbyterian Church held a choral vesper service Sunday afternoon, Oct. 25, at 4:30 o'clock with the Harrisburg Chapter as guests. Much credit is due Henry B. Whipple, the minister of music, for his brilliant organ work and masterly directing of the motet choir in the following music: Organ, "Mater Dolorosa," Weitz; anthem, "Let All Mortal Flesh Keep Silence," arranged by Holst (motet choir); anthem, "Praise to the Lord, the Almighty, the King of Creation," "Gesangbuch" (1665) (junior and intermediate choirs); anthem, "Father Most Merciful," Franck (intermediate choir); anthem, "Darest Thou Now, O Soul," Williams (motet choir); anthem, "The Earth Is the Lord's," Boulanger (motet choir); organ, Toccata, "Thou Art the Rock," Mulet.

MRS. CAREY OREGON MILLER, Registrar.

October was a busy month for the Harrisburg Chapter. It started with a fall roundup at the home of Dr. and Mrs. Carey Oregon Miller. The evening's entertainment was a mock "school of music." The idea originated in the mind of the entertainment committee chairman, Mrs. Nelson Maus, Sr. A school lunch completed the evening.

Sunday, Oct. 18, the chapter held a memorial service for Mrs. Alice R. Ream. The program was as follows: Organ, "In Memoriam," Dunham (Arnold S. Bowman); a tribute by the Rev. Alton M. Motter; choir, "No Shadows Yonder," Gaul; organ, "In Remembrance," Von Blon (Mrs. Vivian Eves Steele); resolutions of the chapter, Mrs. Carey Oregon Miller; choir, "My Faith Looks Up to Thee," Schnecker; organ, "Lamentation," Guilmant (Miss Doris F. Stuart).

Our chapter is fortunate in procuring Mr. Van Pelt as a member and teacher. He plans to cover these subjects through his lecture courses and papers prepared by members, and as an additional feature is arranging a series of "fireside recitals."

LAURA MAE ZIMMERMAN, Publicity Chairman.

Rhode Island Chapter.

The Rhode Island Chapter heard a splendid recital Nov. 9 by Lawrence Apgar on the large Casavant organ at the First Congregational Church (Unitarian) in Providence. Mr. Apgar is organist and choirmaster at St. Stephen's Church, director of music at St. Dunstan's School, Providence, and one of the chapter's ablest recitalists. The following program was thoroughly enjoyed: Larghetto e staccato and Allegro, from Concerto No. 1 in G minor, Handel; "Sailing over Jordan" (Negro spiritual from Suite No. 2, "Pioneer America"), Seth Bingham; Adagio e dolce from Trio-Sonata No. 3 in D minor, Bach; Two-part Invention, No. 8, Bach (arranged for organ by Max Reger and Karl Straube); Gregorian Rhapsody, from the "Triptych" for Organ, Karg-Elert; "Romance" and Menuet from Fourth Symphony, Vierne; Finale from Eighth Symphony, Widor.

Putnam Aldrich, music critic for the *Boston Herald*, will be the speaker at the next Guild event, which will be held Dec. 7 at Grace Church, Providence. The subject of Mr. Aldrich's talk will be "Music for Old Instruments."

HAROLD F. MANGLER, Registrar.

Central Missouri Chapter.

At the request of members of the Central Missouri Chapter, Dr. James T. Quarles of the University of Missouri played a public recital Sunday afternoon, Nov. 8, in the Missouri Methodist Church at Columbia. Dr. Quarles played with scholarly musicianship and insight into the exacting requirements of the program. Following the program the members of the chapter were entertained at an afternoon tea at the home of Dean and Mrs. Quarles.

The program included the following numbers: Four Chorale Preludes, Bach; Passacaglia in C minor, Bach; Chorale in A minor, Franck; Scherzo in G minor, Bossi; "Eklog," A. Walter Kramer; "Chant Savoyard," Herbert Wareing; Fugue in D major, Guilmant.

Hazleton, Pa., Forms Branch Chapter with Wilkes-Barre Leading

Several members of the Wilkes-Barre Chapter journeyed to Hazleton Oct. 12 and met several of the organists from that city in the interest of forming a branch chapter of the A. G. O. They were enthusiastically received and a petition was sent to headquarters for a charter. A telegram from Charles H. Doersam, the warden, wishing the Hazleton group success, was read. Carl Roth, the dean, briefly outlined the work and advantages of the Guild. Rexford Reid spoke on what the Guild had meant to him. The Rev. F. W. Trumbore, chaplain of Wilkes-Barre Chapter, told what he thought of the Guild. George F. Schwartz, organist at the First Presbyterian Church in Hazleton, was appointed acting regent. After the meeting Professor Schwartz took some of the members to his church and played a few numbers for them on the four-manual Skinner organ.

The regular meeting of the Wilkes-Barre Chapter was held at Miss Marion Wallace's studio Oct. 19. Mr. Roth told of the meeting the preceding week in Hazleton. A question-box was then conducted. Members placed questions which puzzled them in a box and they were read aloud by others and, if possible, answered by the group.

On Oct. 26 a number of members of the Wilkes-Barre Chapter went to Hazleton to attend a meeting of the newly-organized branch chapter in the First Presbyterian Church. At the request of George Schwartz, acting regent, Carl Roth, dean of the Wilkes-Barre Chapter, presided and conducted the meeting. He read a paper on "Management of Volunteer Choirs." Miss Marion Wallace, former dean, told of the advancement of the Wilkes-Barre Chapter and wished the new branch success.

The Wilkes-Barre Chapter held its regular meeting at St. Stephen's Episcopal Church-house, Wilkes-Barre, Monday evening, Nov. 2. The dean, Carl Roth, presided. The meeting was opened with the reading of the religious principles of the Guild by the group. Mr. Roth reported arrangements with Alexander McCurdy for a recital Feb. 1. Mr. Roth asked for suggestions as to how the chapter could form an examination class and interest more persons in preparing for the examinations. After the business of the evening Mr. Roth introduced Professor Frederick Stevens of Susquehanna University, director of the Susquehanna Lutheran Motet Choir, who gave a very interesting and educational talk on "Choral Singing and Choir Training." A social hour followed Mr. Stevens' address.

E. ADELE ALDEN, Secretary.

Worcester Hears E. Power Biggs.

E. Power Biggs was presented in recital by the Worcester Chapter at All Saints' Episcopal Church Nov. 12. A large audience of Worcester and Boston musicians listened to a program of rare beauty, with the brilliant technique and masterly command of the organ which have given Mr. Biggs well-deserved fame throughout this country. His program paid tribute to Handel, Bach, Franck, Liszt, Mozart, Schumann, Saint-Saens and Dupré.

This recital opened the season auspiciously and the coming months offer a program of chamber music, a lecture-recital in January by Sub-Dean Walter W. Farmer, a lecture in February on service music by Marguerite Hazzard of Union Theological Seminary and, in March, a program of choral music presented by Clifford F. Green at the First Unitarian Church.

Mrs. Irma Harold Nelson, organist of the Lincoln Square Baptist Church, joined the membership of the chapter at a business meeting held in the parish-house of All Saints'.

ETHEL S. PHELPS, Secretary.

News of the American Guild of Organists — Continued

Union-Essex Chapter.

Robert A. Pereda was host to the members and guests of the Union-Essex Chapter at Graceland Memorial Park, Kenilworth, N. J., Nov. 9. On the premises is a small studio which houses a new four-manual organ built by the Leet Organ Company. This organ was designed for broadcasting and local amplification. Mr. Pereda broadcasts a recital over WOR every Sunday afternoon at 1:15 and again from 3 to 5 p. m. plays a recital over the amplification system for several thousand people. In briefly describing the organ, its builder, Leslie Leet, said that twenty-four loud-speakers of the Western Electric type are used. An electric clock automatically operates a set of Deagan chimes every fifteen minutes. The clock automatically turns itself off at 9 p. m. and comes back on again at 7 a. m. Mr. Pereda demonstrated his musicianship in the following program: "Psalm XIX," Marcello; Chorale Preludes, "I Stand before the Gate of Heaven," Bach; "A Rose Breaks into Bloom," Brahms, and "O God, Our Help in Ages Past," Verrees; "Dreams," Stoughton; Suite, "Fireside Fancies," Clokey; "Silhouette," McKinley; Passacaglia, Diggle.

The meeting was opened by Dean Walter N. Hewitt, who conducted a brief business session in which he called attention to the proposed membership certificates to be issued to every member in good standing. These certificates are to be of proper size so as to be easily framed and hung in the choir room or study. Secretary Norman Grayson reported that the Christmas carol service scheduled for Dec. 16 at the First Reformed Church, Newark, was receiving hearty response from the participating choirs. Dean Hewitt announced the appointment of Robert A. Pereda as chairman of a special membership committee for the purpose of stimulating attendance and additional memberships. As an important aid, the entire year's program has been definitely outlined and printed for distribution. The members were gratified to learn of the appointment of Dr. Lester Clee, minister of the Second Presbyterian Church, Newark, as chapter chaplain. Announcement was made of a special vesper service Sunday, Nov. 22, by the choir of Prospect Presbyterian Church, Maplewood, under the direction of Walter N. Hewitt. Mrs. Clarence Dickinson appeared on the program as guest speaker, her subject being "Hymnology."

Other activities throughout the chapter were indicated as follows:

1. Annual choir concert of Vincent M. E. Choir, Nutley, Dec. 8, directed by Willard L. Wesner.

2. Recital by adult choir of Westminster Presbyterian Church, Bloomfield, "American Composers," directed by its choirmaster and organist, Roberta Bitgood, Nov. 15.

3. Organ recital by Lee H. Richardson Nov. 15 in the Church of the Holy Communion.

WILLARD L. WESNER, Registrar.

Ensemble Program in Atlanta.

The October meeting of the Georgia Chapter was held Oct. 29 at Rock Springs Presbyterian Church, Atlanta, where an ensemble program of organ music with strings was given by Miss Eda E. Bartholomew, organist and choir director of the church. She was assisted by the following group of artists, all of Atlanta: Miss Lilian Bennett, contralto; Miss Senta Mueller, violinist; Mrs. Will Griffith, harpist, and Mrs. Leroy Loemker, violoncellist. The occasion was of unusual interest to the members as it was the first program to be played for the Guild on the newly-installed and recently dedicated Austin organ.

One of the high lights of the program was the playing of Dubois' "Fantasietta avec Variations sur un Theme Provencal" by Miss Bartholomew, which gave ample opportunity to display colorful and effective registration. Miss Bennett's rich contralto voice was heard in two selections—"Sheep and Lambs," by Sidney Homer, and "The Lord's Prayer," by Malotte. The ensemble numbers included: "Extase," Duane; "Romance," Saint-Saens; "Dream Song," Schubert-Federlein, and an offertory of novel interest, "Elysee," by Mrs. Griffith, the harpist. Mrs. Griffith is organist of First Church of Christ, Scientist, Atlanta. "Elegie," by Heinische, was especially lovely in 'cello passages, and Boisdeffre's "Hymne Nuptiale" brought the concert to an effective close.

The Rev. Richard Gillespie, pastor of the Rock Springs Church, expressed appreciation for the large attendance of Guild members and their friends, and a beautiful floral offering was given to Miss Bartholomew in recognition of the excellent work she is doing as director and organist of the church.

ISABEL M. BRYAN.

Fort Worth Chapter.

The Fort Worth Chapter held its October meeting on the 19th in Grace Lutheran Church, preceded by a dinner with Hallowe'en *motifs* in the banquet hall. Forty-three were present. Glen Darst, the dean, announced the recital of Winslow Cheney Nov. 17, the first of three to be sponsored by the club. Four new members were received—Mrs. James Reid, Misses Nadine Wheeler and Eleanor Morse and William Barclay. Mrs. Ray Lasley, who has moved to Dallas, was presented with a volume of Mendelssohn's organ works.

The program was given by Mmes. W. J. Grube and Q'Zella Jeffus and Glen Darst and E. Clyde Whitlock, violinist.

MAE UPTEGRAVE MOORE, Secretary.

HINTS TO CORRESPONDENTS

A few hints to chapter correspondents of the Guild which will help to make this department of increasing general interest:

Accounts of chapter events should be sent in with the greatest promptness, so that they may be printed when they are still news, and not ancient history. Do not record March events in May or July.

Do not "pad" your stories, but make them short and crisp, without sacrifice of important facts, so that they will attract every DIAPASON reader. Eliminate trivial details. And remember that not all recitals need to be described as "most brilliant," nor all luncheons and dinners as "delicious" and other events as "delightful." The value of an article is determined not by its length, but by its appeal to the reader's interest.

Write on one side of the paper only, and if at all possible use the typewriter. Be accurate as to all spellings of proper names. The date on which an event takes place is essential to a news story.

Return envelopes addressed to THE DIAPASON are printed for your convenience. Write to this office for a supply.

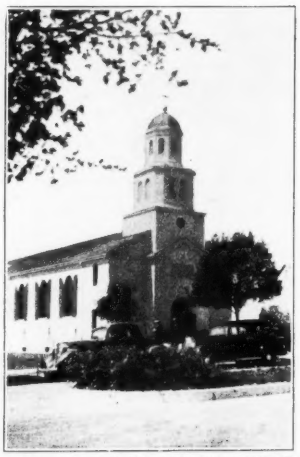
All routine news must reach the editorial office by the 18th of the month. News of late events and emergency news of importance can be taken ordinarily as late as the 25th.

IS YOUR LISTING IN THE NEW A.G.O. YEAR-BOOK AND DIRECTORY CORRECT?

Members of the Guild are urgently requested to send in to the general secretary corrections of any errors they may find in the new Year-Book and Directory. Such corrections, if made now, will greatly facilitate the preparation of the next issue, whenever it may be compiled and published.

RALPH A. HARRIS, General Secretary,
R.K.O. Building, 1270 Sixth avenue,
New York.

Gottfried Organs



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The A. Gottfried Company has been awarded the contract, through its California representative, A. H. Bewell, for the construction of a two-manual organ which is the gift of Miss Grace Barnard to the First Congregational Church of Santa Barbara, in memory of her parents, who attended the early church in the late 60's. The organ will be divided and placed in two chambers —main organ and gallery organ. In the gallery organ there will also be installed an antiphonal diapason and chimes. The chimes will be under expression in a separate swell-box, and in addition to being playable in their natural state they will be amplified inside the auditorium and amplified through the tower of the church, so that by means of loud speakers the sound can be heard for several blocks outside. The main organ can also be reproduced in its entirety in the gallery organ chamber by means of amplification, the volume of which will be controlled by a separate expression pedal. All of the above will be controlled by additional stop tablets and a separate expression pedal.

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S. E. GRUENSTEIN, Publisher.

Editorial and business office, 1511 Kimball Building, Wabash avenue and Jackson boulevard, Chicago. Telephone: Harrison 3149.

Subscription price, $1.50 a year, in advance. Single copies, 15 cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof.

Advertising rates on application.

Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

CHICAGO, DECEMBER 1, 1936.

OUR CHRISTMAS WISH

Depressions come and go; national elections come and go; men come and go; but Christmas is ever the same, in spirit, in thought and in its celebration. Whether we are in the depths caused by a series of lean years or are floating on the high tide of good times, once a year we resurrect the Christmas cheer, even if it has been exposed to the moths for eleven months, and we again sing our Yuletide anthems, new and old. Therefore we take the liberty of interrupting our reader family at its busiest hour to wish them happiness; and since Christmas does not change we find apropos the sentiment voiced in the annual greeting with which we headed this editorial page just a decade ago, when many things were different. Quoting from that expression:

"THE DIAPASON wishes all of its readers a very merry Christmas and all of the good things that can come to those concerned with the organ. The majority of organists will be too busy to think of the happiness of the season for a few weeks, for Christmas music is one of the burdens borne by them. The average organist usually celebrates the fact that Christmas is over as much as does the salesman in a large store or the delivery boy. To him 'Hark, the Herald Angels Sing' means 'Hark, how those miserable choir boys sing'; 'Silent Night' means 'busy' night, and so on. * * * But after that comes the satisfaction of good work well done. If we keep the right spirit within us the pre-Christmas work and worries will be lightened, and if we are sincere we shall glory in the privilege of helping to echo the songs of the angels which centuries ago bore to Bethlehem the greatest message that ever has been handed down by means of music to encourage burdened humanity."

FOR A NEW GILBERT

The centenary of W. S. Gilbert's birth is just now being celebrated both in England and the United States. In the light of some of the latest developments in the musical world this anniversary suggests the thought that we need a reincarnation of Gilbert and of his musical partner, Sir Arthur Sullivan, for too much material is going to waste that might be used to amuse us if incorporated in a comic opera.

To glance at only a few things that present themselves in the course of a short month, we have a "magic voice," featured in a new radio, "obtained by the installation of five organ-like pipes in a closed chamber between the chassis and the cabinet base," which "control and release only the desired low notes required to blend with the tones from the front of the speaker." Well, we don't understand it, but if it is anything to alleviate the horrors of the radio, let it come! Down in New Mexico some ingenious salesmen are doing their bit to "make organ music more popular" by loading an electronic on a truck and giving recitals in various towns. This is not altogether original, for an English recitalist whose name escapes us took a portable organ all over England for his performances all of a decade ago. Next we read of a "thirty-seven-pound 7-year-old boy who has played a pipe organ before 7,000 persons" and is heard in evangelistic services. No doubt he must be a wonder to the last ounce. Then comes a story from Oklahoma that students there had formed the habit of borrowing pipes from the university organ to make more noise at football games, because, as the newspapers faithfully recorded, "nobody paid much attention to the organ." The university authorities must suddenly have become organ-minded, for to the organ has been restored its original quota of pipes and there is to be no more borrowing.

And now comes a delirious press agent who submits what he describes as a "musical scoop," in which he tells how the hotel he represents has "launched" a phantom piano, the child of the hotel lobby organist, which "plays like eight hands at the keyboard without touching it." There are three typewritten pages to the story, but we dare not risk the emotional reactions that might ensue from reading it all, venturing merely to suggest that if the press agent will send us the story of an invention by which all eight hands will play without producing any sound we shall take instant notice.

Well, why not gather together all the press agents and the organ celebrities who proclaim their miraculous origin by saying they have never taken any organ lessons, and let the former write the libretto and the latter the music? It might make us laugh as heartily as does "The Mikado."

ORGANIST-EDITOR IN WEST

A beautiful anniversary edition—filled with valuable matter edited by Frank H. Colby, and handsomely printed—was issued Nov. 7 by the *Pacific Coast Musician*. It marked the twenty-fifth anniversary of that useful and interesting publication, which serves the musical interests of a far-flung territory. It seems only a few years since the first copy of the *Pacific Coast Musician* reached our exchange desk. Its steady growth since its inception and the character of its contents demonstrate that our western coast can and does support a magazine of this type; at the same time the musicians there are to be congratulated on having so representative an organ. Editor Colby is also an organist and composer, and as such has achieved almost as much fame as he has in the journalistic field. That he has animated his paper with the right spirit and that his clients realize this is evident from the history of musical journalism on the Pacific coast. Seven other musical papers have been launched in Los Angeles since the first issue of the *Pacific Coast Musician* and today all of them are resting under the sod of the journalistic cemetery, while Mr. Colby has gone on without interruption. The strongest basis of all our national and musical hopes today is the fact that in the last analysis the law of the survival of the fittest has always been upheld in the supreme court of public approval. As an older brother of the Los Angeles paper we wish it many more years of solid success.

VALUABLE BOOK BY GOSS CUSTARD.

In a new volume entitled "Systematic Organ Pedal Technique" Reginald Goss Custard, the distinguished English organist, has shown how to crowd much valuable information into small space. The book of only forty pages is all meat. The author explains the rudiments of pedal technique in a simple and easily understood manner. Illustrations help the reader to obtain a grasp of correct principles of pedal playing. To the beginner the volume should be invaluable as a supplement to his instruction from a teacher.

The contents are divided into five chapters, entitled "Working to a System," "Position," "Action," "Application" and "Interpretation." Mr. Goss Custard endeavors to set forth as concisely as possible a system which for many years has proved successful with his own pupils.

The book is published by Stainer & Bell in London and is distributed in the United States through the Galaxy Music Corporation of New York. It is something you can hardly afford not to have in your library.

PORTER HEAPS

PORTER HEAPS RECENTLY COMPLETED a successful tour which included recitals in Boston, Philadelphia, Buffalo, Cleveland and Detroit, playing the Hammond electronic organ. His first recital was at Symphony Hall, Boston, Oct. 23. The hall was filled, with all available standing room taken. The crowd was enthusiastic, calling him back for a number of encores. His Detroit recital, given at Orchestra Hall under the auspices of the Detroit Musicians' League, was equally successful, with several hundred unable to get in. Mr. Heaps estimates that he played before 7,500 people in his five performances.

Mr. Heaps is the organist and minister of music of the New England Congregational Church in Chicago. Previously he was, for four years, at the University of Chicago Chapel. He will be remembered as the composer of the 1935 A. G. O. prize-winning anthem for the H. W. Gray prize—"A Thanksgiving for All Created Things."

STATEMENT OF THE DIAPASON.

Statement of the ownership, management, circulation, etc., required by the act of Congress of March 3, 1933, of THE DIAPASON, published monthly at Chicago, Ill., for Oct. 1, 1936.

State of Illinois } SS.
County of Cook }

Before me, a notary public in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the owner of THE DIAPASON, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the act of Aug. 24, 1912, embodied in section 411, postal laws and regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are:

Publisher—S. E. Gruenstein, 306 South Wabash avenue, Chicago.

Editor—Same.

Managing Editor—None.

Business Managers—None.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Siegfried E. Gruenstein, 611 Ash street, Winnetka, Ill.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are: (If there are none, so state.) None.

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S. E. GRUENSTEIN, Publisher.

Sworn to and subscribed before me this 28th day of September, 1936.

[*Seal*] MILDRED BIRMINGHAM.

My commission expires March 1, 1937.

Wade Walker, organist and master of choristers of the Jesse Lee M. E. Church of Ridgefield, Conn., presented the cantata "Ruth," by Gaul, on Sunday evening, Nov. 29. Willis G. Boyce, Mrs. Lilian Hallock Walker, Miss Carol Moses, Miss Doris Deforest and Mrs. Eugene Fowler were the soloists.

That Distant Past as It Is Recorded in The Diapason Files

TWENTY-FIVE YEARS AGO, ACCORDING to the issue of Dec. 1, 1911—

Figures on the organ industry in the United States issued by the Census Bureau at Washington Nov. 1 showed that in 1909 1,224 organs were constructed, or an average of 102 a month, compared with 901 in 1904, an increase of 36 per cent.

Wilbur Glenn Voliva, in control of the unique community of Zion, established by John Alexander Dowie for his religious followers, placed an order with the Felgemaker Organ Company of Erie, Pa., for a large four-manual organ to be installed in Shiloh Tabernacle.

Harrison M. Wild gave the opening recital on a large three-manual Möller organ in the First Methodist Church of Oak Park, Ill., Nov. 16.

TEN YEARS AGO, ACCORDING TO THE issue of Dec. 1, 1926—

According to statistics issued by the Department of Commerce 1,954 organs were built in the United States in 1925, and their value aggregated $12,799,220. This represented a gain of 27.9 per cent over the record of 1923, when the last preceding census of manufactures was taken. The industry gave employment to 2,460 men in fifty-seven establishments, and the annual payroll was $3,609,586.

Trinity Church, Boston, dedicated its new four-manual Skinner organ Oct. 31 with Francis W. Snow and two former organists of the church—Wallace Goodrich and Ernest Mitchell—at the console.

Clarence Eddy gave his annual recital in Kimball Hall, Chicago, Oct. 28 and a host of his friends made it the occasion for an ovation to the dean of American organists.

Maurice Garabrant was appointed organist and choirmaster of the Cathedral of the Incarnation, Garden City, Long Island, N. Y. The specification of the new Casavant organ in the cathedral was published.

The Guild of Former Pipe Organ Pumpers, a distinctly non-serious organization, with a membership that included prominent men in every walk of life who once furnished wind for organs, was organized by Chet Shafer, a magazine writer, who was head of the new guild, with the title of "grand diapason."

A four-manual Wangerin organ was opened Oct. 28 in Immanuel Presbyterian Church, Milwaukee, Lynnwood Farnam giving the recital.

The four-manual Austin organ in St. Mark's Church, Evanston, was opened in November and Stanley Martin, organist and choirmaster of the church, played a recital Nov. 22.

Dr. Harold W. Thompson returned to America and resumed his department in THE DIAPASON after a year's study in Scotland under a Guggenheim fellowship. He brought back a doctor's degree conferred by Edinburgh University.

The Free Lance

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

The other day I had occasion to trace out something of personal importance —the date of an old program. To my disappointment the year-date was not given. I was blocked. We make a mistake more often than is wise in setting up our programs without including the particulars that may later give them significance. A friend said to me: "Why didn't they have music at that big occasion last week?" "They did; they had an excellent orchestra that was extremely useful on the pageantry side." "The printed program said nothing about it"; my friend was quite peeved. In other words, a program should be a condensed, but complete, record of what happened on a certain occasion.

Being more familiar with the names of the younger American composers than with their music, I conclude that, by reason of their selection for special work by the Columbia Broadcasting System (on the advice of Deems Taylor, himself a composer of undoubted genius), Aaron Copland, Louis Gruenberg, Howard Hanson, Roy Harris, Walter Piston and William Grant Still are the cream of the newer American school. These gentlemen are commissioned to write symphonies, suites, cantatas, etc., for radio performance. I am distinctly relieved to have this musical settlement of "Who's Who?" in the field of contemporary music. Aren't you?

The not too large company of lovers of psalmody, which is defined in the dictionaries as "the act or art of singing psalms," will be grieved to learn that James T. Lightwood is no longer editor of *The Choir*. This monthly devoted to church music, particularly of the non-conformists, has grown into an excellent (because practical and high-minded) organ devoted to singing and organ playing in church, to discussions on choir training and to descriptive articles on prominent organs in various parts of England.

Lightwood has a distinct flair for antiquities of various types and is a confirmed bicyclist, finding his way about England to the advantage of readers of *The Choir*. His book "Hymn-Tunes and Their Story" has had a wide sale, is highly interesting and, even of more note, is reliable. I am now going through his latest publication, equally valuable, "The Music of the Methodist Hymn-Book," 549 pages, 1935; of course, to get the full worth of the book one must have the new "Methodist Hymn-Book" (1933, London, Methodist Conference Office) in one hand and Lightwood's book in the other. My interest in hymn-books of all ages and churches is intense, and I have derived much pleasure and any amount of instruction from these two works. Lightwood has contributed five excellent tunes to the new "Methodist Hymn-Book." In his eightieth year he has yet a great deal to give the world, and I wish him many years of fruitful labor for the cause he loves so wisely.

Be sure your sin will find you out. In the course of using one of my "irons" as manager of the Wellesley Concert Fund I quoted my contemporary, Howard McKinney, in his words of praise of the singing by the Vienna Choir Boys, but carelessly I referred to their using music of the fifteenth century! And now comes my old and critical friend, Dr. Percy A. Scholes, who propounds this innocent query: "What is this fifteenth century music that the boys are going to sing?" Faithful are the wounds of a friend.

And now comes my humorous friend, Samuel J. Riegel, Mus. B. (and he is a droll fellow) with a post card: "If you can believe your own eyes my organ now has *real* pipes. It is the *only* six-manual in southern California. (Five still in the imagination. Heh Heh!) Sinceriously yours, S. Imself." Abstruse, obscure, veiled, occult! He must have acquired one of those new-fangled instruments.

If you like your music transcendentalized read Naomi Royde Smith's brilliant novel "Jake," a story of the development of a violin prodigy. Here's what the prodigy did: At 10 o'clock he consented to play the second violin part in the Beethoven Quartet, Op. 132, the regular player having hurt his hand; at 11:30 the first violin, viola and 'cello made their appearance for a rehearsal. Jake, having no previous knowledge of the work, but having studied the score for an hour and a half, went through rehearsal triumphantly, all of the quartet playing without the notes! As a reward for his playing they let him lead the quartet in a second partial rehearsal. In the language of this day, "Some prodigy"! But don't let this prejudice you against the novel; it is worth the time needed to read it.

When Paderewski made his first tour in the U.S.A. (1891) he used to preludize a bit before playing his first number. Indeed, at that time and for some few years thereafter, all the pianists followed suit; I remember also that William Sherwood (who was never fully appreciated by the American public) made a good deal of preludizing. This *extempore* preface had its advantages, though a player with little or no musical invention would make more or less of a mess of it; for the abruptness with which some pieces of music begin is no essential part of their beauty, and a modest hint that the playing is about to commence has its uses. I thought about this while listening to that great pianist Smeterlin play the Schumann Fantasie in C major, Op. 17, last night. It occurred to me that artists nowadays might well—in some cases, at least—warn us that they were going into action. Very likely I shall shock some organ recitalists by saying that in my opinion there is nothing much worse, more irritating to the ear, than the sudden slam-bang of a great chord on a powerful organ, especially when one cannot see the player and thus prepare one's self. Organists, I presume, are as mischievous as other people, and it may be very amusing to some of my organ brethren to see a certain proportion of their audience jump up from their seats in contortive fright.

Death of George J. Assion.

George J. Assion, 56 years old, organist of St. Joseph's Church, Youngstown, Ohio, for twenty-four years, died Nov. 7 following an operation for a ruptured appendix. Mr. Assion was born in 1880, in Sharon, Pa., and lived nearly all his life in Youngstown. In addition to his work as organist at St. Joseph's, he was a well-known teacher of music. He composed the jubilee mass for the twenty-fifth anniversary of Saints Peter and Paul Church last summer and played for the midnight mass at the recent eucharistic congress. Mr. Assion also had been organist at St. Francis' Church since 1931 and formerly played at St. John's Slovak Church and at St. Ann's. His wife, the former Florence Metcalfe, assisted him in his organ work. He was a colleague of the A. G. O. Mr. Assion leaves his widow, whom he married in 1922, and three children.

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Lure of the Orient; an American Organist on Remarkable Tour

By ADOLPH STEUTERMAN, F. A. G. O.

If you are one of those very fortunate persons who get a nice, long vacation every year from the stress and strain of choir rehearsals, services, organ practice, recitals, etc., and have traveled all over our own country and Canada, have gone to Europe half a dozen times, covered all the regular "tour" countries and such out-of-the-way places as Reykjavik, Iceland; the North Cape and Norway, Sweden, Finland, Denmark, Estonia, Russia, Spain, Algiers, Tunisia, Egypt, Palestine, Syria, Turkey, Bulgaria, Greece, Albania, Jugoslavia, Mexico, Nicaragua, Panama, etc., and a dozen or more islands such as the Azores, Madeira, Malta, Crete, Cyprus, Rhodes, Corfu, Sicily, the Balerics, Cuba, etc., the question of where to go begins to loom as quite a problem. One begins to ask: "Is there nothing new under the sun?" To those I would answer: "Yes, there is—the other side of the world, the Orient!" It is new and strange and old as time in beauties and customs. Visit the land of the rising sun—exotic and ancient Korea and Manchuria, colossal China, the Philippines, a bit of America in the Far East, and our own Hawaiian Islands.

Japan and your first 'ricksha! Away you go, bouncing along the bund to Kobe's Motomachi, where everybody loves to shop for lacquer and kimonos, ivories and crystals. There is much to see in the Flowery Kingdom. Visit Kamakura, with its slumbering Daibutsu, most mysterious of all Japanese Buddhas, and Tokyo, the New York of Japan—a brief ride from Yokohama. Just to go shopping in one of the great department stores along the Ginza is a lesson in Japanese customs. Then Nikko, the center of red lacquer shrines, set in a grove of age-old Cryptomeria trees. Kyoto, the ancient capital, is the home of the arts, and an excellent place to buy Japanese prints, old embroideries and antiques. Nara, nearby, is noted for its shrines and for the friendly deer that nibble cakes from your hands.

Nowhere may be found a greater conflict between the past and the present than in the Hermit Kingdom of Korea. Superimposed upon the old Chinese customs and traditions is the mantle of modernity brought by Japan. Seoul (Keijo, the Japanese call it) is a walled city with eight gates and walls ten to twenty feet high. By rail on the way to Manchuria (now Manchukuo) are many glimpses of the surviving ancient customs where civilization has not yet overcome them. The country of the Manchus is an ideal entree to Cathay, and Mukden offers a key to better understanding of China, as Manchuria gave to that country a long line of emperors during the Manchu dynasty. Continuing by rail there is Shanhaikwan, where the Great Wall comes dipping down to the sea.

China with all the accumulated allurements of centuries—Peiping, replete with exhilarating and intriguing beauty, its bronzes and silks, imperial summer palaces, mandarins wrinkled with wisdom. The finest rugs and furs are to be had at very little cost. Shanghai and Hongkong offer wonderful bargains in jade, carved woods, pewter, old ivories and silks.

And the sights in Shanghai, from the real Orient of her native city, with its crumbling pagodas, the Willow Pattern Tea-House and street fortune-tellers, to her very modern Russian cabarets and symphonies! Soochow, an old Chinese capital, is quite untouched by progress. Hongkong, with its majestic Peak, where the English colony lives, is quite different from Shanghai. You ride a sedan chair and funicular up to a hotel on top the Peak and motor out to the beautiful Repulse Bay resort, with its flowered villas and beaches.

And then our own Philippines! Manila, at the mouth of the Pasig river, offers a world of variety, from smart social clubs to Baguio in the mountains. The Intramuros—the old Spanish city, built in 1590—is surrounded by a wall about two and a half miles long. The Tondo is a native district with its palm-roofed huts and narrow streets. The American city is as progressive as any in the United States. One may visit the shops for straw hats, snakeskin articles and famous Philippine embroidery. A marvelous scenic motor trip is to Baguio, a resort 5,000 feet above the sea in the beautiful Benguet mountains. It is so cool in Baguio that you'll need blankets at night. Early in the morning it is fun to go to the Igorrote native market to shop for carved wooden articles and black coral jewelry. No wonder the Philippines are called the "Pearl of the Orient!" Nothing new under the sun?

But I am getting ahead of my story. This alluring adventure started down in Memphis, Tenn., by aeroplane to Chicago. The 543 miles were comfortably covered in three hours and thirty minutes. After a restful night I went on by 'plane to Seattle, that fine city on our northwest coast. Nineteen hundred and thirty-seven miles in fourteen hours and five minutes, all in daylight, and you hardly seem to be moving! It takes three nights and two days otherwise and you miss the thrill of soaring through the skies, looking down on this strange, wonderful world of ours; roaring over the beautiful, green lake country of Wisconsin and Minnesota; swooping down into great, modern cities; flying high over the flat, windy, parched wheat country of eastern North Dakota and the bleak, desolate "Bad Lands" of western North Dakota; over the mighty Rockies, looking down upon trails it took covered wagons months to negotiate; then to earth in that lovely valley of Missoula of the dude ranches; on over the awe-inspiring Coulee country and the magnificent, jagged, snow-capped Cascades, with the majestic Mount Rainier on our left as we arrive in Seattle just as the sun is about to set in the golden west. If you have not tried flying yet you are missing gorgeous views and thrilling experiences.

Once in Seattle we board a comfortable, sturdy, American Mail Line steamer, stopping a few hours at quaint, English, Victoria in British Columbia, and we are at last off on the great northern circle route to the Far East, a journey of 24,000 or 25,000 miles, during which we will travel in almost every type of conveyance known to man. The weather is quite cold and we don't see too much of the warming sun, but we have plenty aboard to entertain—talking pictures, dances and the opportunity for interesting conversations with world-wide travelers and, too, the chance to improve our technique in the fascinating game of ping-pong.

After twelve days, during which we have the unique experience of going to bed on Wednesday night and getting up on Friday morning, which occurs upon crossing the international date line on the 180th meridian (coming back we have two Wednesdays in the same week—one called Meridian Day), we arrive early one morning in the beautiful harbor of Yokohama, the gateway to the "Land of the Rising Sun." Japan offers the traveler a new and different world of indescribable beauty and charm, a world of toy-like temples and miniature palaces, delicate paper-windowed teahouses in a setting of dream-like gardens, geishas, quaint bazaars with a diversity of wares, and a colorful, hospitable, friendly people.

My conception of the Japanese has changed materially. I found them a courteous, industrious, intelligent, clean people. They are keen business men, very much like Americans. Theirs is a beautiful, mountainous country with a picturesqueness and a quaintness never to be forgotten. Their railroads are punctuality itself and the service is excellent. Western clothes are worn by most business men and some women in the large cities and by school children everywhere, but the great majority of the adults still wear native costumes. The women particularly do not look well in Western clothes and are so charming in their colorful kimonos and obi. We stop at European type hotels everywhere, but the native inns look attractive and comfortable.

As we steam into Yokohama harbor it is a bit too hazy to see distinctly the sacred, snow-capped Fujiyama. We do, however, see the monument commemorating the first arrival of Commodore Perry in 1853. Once docked and finished with the simple customs formalities, we bid our fellow passengers remaining aboard good-by and drive through this modern city of more than 700,000 people. On, over the bluff to Mississippi Bay, and I feel near home, in name, at least. Thence through picturesque country villages and rice fields to ancient Kamakura, where we see the world-famous Daibutsu, or "Great Buddha," a superb, silently eloquent image erected in 1252. It is most impressive within its holy precincts, finely grown with pine, cherry and other trees.

We motor on through beautiful countryside, all highly cultivated, to Tokyo, the capital of the empire. Tokyo is an imperial city of great area, broad avenues and splendid buildings—a city of nearly 6,000,000, with an area of about 213 square miles. Tokyo epitomizes the new Japan and is the center of national administration, education and finance. The imperial palace is here and its feudal walls, rising from an age-old moat, topped with fantastic pine trees, centuries old, are in great contrast with the busy metropolis. We visit the palaces, Shiba Park, the mausolea of the Tokugawa Shoguns, Kwannon Temple, Ginza, the famous shopping street, and Mitsukoshi, a department store as fine as any we have. Yes, it has an organ in its main foyer too! Asakusa Park, known as "Coney Island," is quickly reached by subway (are we in New York?).

We visit Dr. Rudolph B. Teusler's great monument, St. Luke's Hospital, and St. Paul's University in Ikebukuro, both founded by the American Episcopal Church. We attend morning prayer in Holy Trinity Church. We also have the honor of attending Ambassador and Mrs. Joseph Grew's Fourth of July reception at the embassy. An unexpected pleasure was the luncheon given by our party for the dear little Japanese woman, Etsu Inagaki Sugimoto, author of that charming book, "A Daughter of the Samurai." Years ago she came to the United States to marry an unknown, unseen, Japanese business man in Cincinnati, where her two daughters were born. After his death, when they were still very young, she returned to her native land.

It was my good fortune, too, to attend Kabuki-Za Theater, where were witnessed four short dramas of the Japanese classical school. The acting was superb and the scenery and lighting effects were as fine as modern Broadway affords. It was not difficult to follow the action of the plays with our English synopsis. All the actors were men, except in a vision scene in one of the plays, where three girls sang in high, strident voices that seem to be typically Japanese. They were accompanied at regular intervals by a plunk on a stringed instrument. I also attended a modern Japanese "revue."

A short afternoon train ride took us to Nikko, in a mountainous district about 2,000 feet above sea level. It is renowned for its scenic beauty and the greatest assemblage of shrines in Japan. Here is the sacred red lacquer bridge over which only royalty are allowed to pass. Some of the finest craftsmanship of man is seen in the gorgeous mausolea erected over the tomb of Ieyasu, founder of the Tokugawa Shogunate, and over that of his grandson Iemitsu. The famous "see not, hear not and say not any evil" monkeys of Hidari Jingoro, Japan's greatest woodcarver, are here. It was in Nikko we witnessed a special performance by geisha girls in their colorful costumes. Their songs and dances were most interesting and entertaining. Farther up in the mountains is beautiful Lake Chuzenji. Here we took a cog-wheel railway and a sight-seeing trip in a steel car for six which crossed the valley suspended upon a wire ropeway. We found quite true the old Japanese expression "Do not use the word kekko [magnificent] until you have seen Nikko."

Thence our way led by train to Odawara and by automobile through the Hakone Lake district to Miyanoshita, a charming resort in the mountains. Beautiful views of Fujiyama are to be had in this area of hot springs. The proprietor of our hotel, the Fujiya, H. J. K. Yamaguchi, was, I found, an officer in an international club of which I had never heard. It is composed only of men with long mustaches. Mr. Yamaguchi's pride was at least fourteen inches from tip to tip. Pictures of other officers on the wall included an American, a famous French general and a citizen of Bombay, India. We left this lovely district in motor cars by way of Lake Hakone to Numazu, and then by train to Kyoto.

Kyoto was for over a thousand years the capital of Japan and the home of the Mikado. The historic shrines and temples still attest its old splendor. It has ever been the center of Japanese refinement and culture. Coronations are still held here and many are the interesting palaces, temples and shrines. The Chion-in Monastery contains the strikingly interesting "nightingale" floors, so ingeniously constructed that at every step the floor emits a sound resembling the singing of a nightingale. And the Higashi Honganji, one of the largest Buddhist temples in Japan, during its restoration in 1895 had the extraordinary engineering problem of having no rope strong enough to raise the huge timbers into position. This was overcome by the women of Japan, who voluntarily cut off their hair and sent it to be made into rope. About fifty of these ropes were received, the longest 360 feet, with a circumference of sixteen inches. Several are on display.

A thrilling experience was shooting the Hozu Rapids from Yamamotohama to Arashiyama, a distance of about twelve miles. This is done in long flat-bottomed boats holding six passengers seated on ordinary chairs. Three men at each end guide the craft and many are the thrills as we shoot through the

DR. ELMER A. TIDMARSH

DR. ELMER A. TIDMARSH, director of music at Union College, Schenectady, N. Y., has been honored with appointment as "Officer of the Palms" of the French Academy, according to an announcement from the minister of national education in France. This decoration was conferred in recognition of Dr. Tidmarsh's interest in French music. He has attended the School of Music at Fontainebleau for eight summers and for the last two summers has presided over the organ at the American Cathedral in Paris. Dr. Tidmarsh has emphasized French music in his Sunday afternoon organ recitals during the last twelve years at Union College and has made a study of this music with Charles Marie Widor and Marcel Dupré.

Dr. Tidmarsh began his career as a choral director at Glens Falls, N. Y., twenty years ago. He was chosen last year by the Association of Glee Clubs of America to direct a combined chorus of 2,000 voices in Madison Square Garden at the national music teachers' conference. In addition to directing the Union College Glee Club he directs the Schubert and Thursday Musical Clubs in Schenectady, the Monday Musical Club and the Community Chorus in Albany, the Troy Vocal Society, the Kingston Mendelssohn Club and the Euterpe Club and Singers' Club of Poughkeepsie.

rushing waters and spray between splendid hills and great rocks, some of the most beautiful scenery in Japan.

At Uji Town, near Kyoto, we witnessed cormorant fishing. This is done only on dark nights. We, in another boat, followed the fisherman's boat, upon which is a great lighted torch which attracts the fish. The birds, with cords attached, are thrown into the water and catch the fish in their bills. Being unable to swallow the fish because of metal rings around their necks, they are drawn back into the boat and the catch is disgorged by the fisherman into a basket.

Nara, about an hour's run from Kyoto, was the seat of the first permanent capital. Nara Hotel, with its small lake in front, is a lovely spot. The excursion by 'riksha to Nara Park, the largest in Japan (about 1,250 acres), with its sacred deer, was most fascinating. Here we saw Buddhist and Shinto shrines, one containing the largest bronze image in the world, the big bell, cast in 752 and weighing about forty-eight tons, and the Avenue of Lanterns.

Through Osaka, a city of over 2,500,000 people, often called the Pittsburgh or Manchester of Japan, we proceeded to Kobe, the principal seaport of the empire, and were off again on the train skirting the famous "Inland Sea" for 365 miles to Shimonoseki. A more beautiful, picturesque trip would be hard to imagine. The "sea," with its deep blue color, quaint fishing villages, shrines and torii along its curving shore line, with great ocean liners and ancient, colorful junks moving along its smooth surface, is a sight long to be remembered. At Shimonoseki we board a night steamer for Korea and bid our new-found friends and their lovely country "Sayonara."

(To be continued.)

NOTES FROM THE CAPITAL

By MABEL R. FROST

Washington, D. C., Nov. 17.—The Washington musical season seems to be in full swing with the resumption of rehearsals by various choral groups and clubs and the usual symphony and concert series. The Washington Choral Society announces that it will give a candlelight program at the Church of the Epiphany, to include carols and portions of the Bach Christmas Oratorio. This is the only local group that presents this work. Myron Whitney is president of the society and Louis Potter is director. The Washington Oratorio Society will give its annual Christmas performance of "The Messiah." This will be the fourth successive year in which this society has presented this work, each time with a chorus of more than 100 voices. George F. Kortzenborn is organizer and conductor. The Friday Morning Music Club, entering its fifty-first year, held its semi-annual audition and board of governors' meeting Nov. 6. The first concert of the season was given Nov. 20 by the Washington String Quartet. Mrs. Eugene Byrnes is president.

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Robert Barrow, B. A., Mus. M., organist and choirmaster of Washington Cathedral, gave two informal lectures on the subject "Form in Music" Nov. 5 and 19. The first lecture dealt with the three-part form, rondo form, the fugue and the passacaglia. The second was concerned entirely with the sonata form.

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R. Deane Shure, head of the Mount Vernon School of Music, gave a program of organ music before the music section of the Takoma Park Women's Club Oct. 22.

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Under the direction of Norton M. Little, the Mount Pleasant Congregational Church chorus of fifty voices gave its first musical service of the season Nov. 1, presenting Maunder's "Song of Thanksgiving."

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The Westminster Chorus under the direction of John Finley Williamson presented the first of the Howard University annual concert series Nov. 10. The second concert, Dec. 15, will present Conrad Bernier, noted organist, formerly assistant to Joseph Bonnet in Paris.

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All Souls' Church (Unitarian) has announced its annual series of half-hour organ recitals Sunday afternoon at 5 o'clock throughout the winter by its organist, Lewis Corning Atwater. The first recital, Nov. 15, was in appreciation of Mrs. Bernard R. Green, through whom the fine Aeolian-Skinner organ of the church was given.

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Thomas J. Reynolds has been appointed organist at the Eldbrooke M. E. Church, succeeding Margaret Davis Hughes. Mrs. Hughes and her husband, Carrol W. Hughes, formerly a professor at George Washington University, have moved to Wichita, Kan. Mr. Reynolds is being assisted at Eldbrooke by Miss Mary Reynolds, his sister, pending the termination of a radio contract here. He came to Washington from New York two years ago. Clara Young Brown, soprano, is director of music at the Eldbrooke Church.

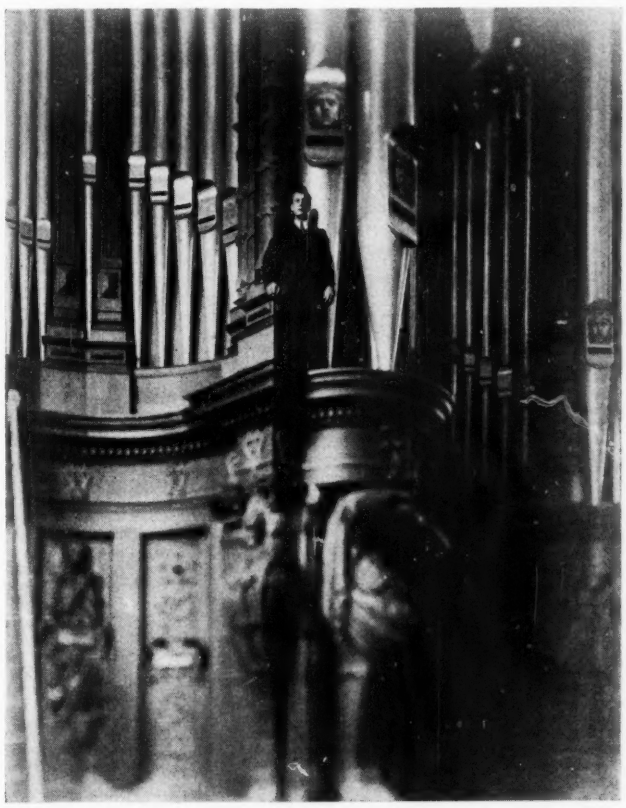
U. S. Premiere of M. Haydn Mass.

Michael Haydn's Mass in C was given its first American performance at the Louisiana State University school of music Sunday, Oct. 4, by a chorus of thirty voices and an orchestra of seventeen pieces under the baton of Loren D. Davidson, a member of the voice faculty. Three copies of the mass are in existence, according to Dr. H. W. Stopher, director of the school of music, who heard the mass performed in Salzburg, Austria, and who procured one of the three copies for the school of music library. The other copies, all in manuscript, are in the Michael Haydn Museum and the church at Salzburg. The mass, scored for solo quartet, four-part chorus, and orchestra of two oboes, two trumpets, tympani, first and second violins, 'cellos and bass, was written around the turn of the eighteenth century for the Salzburg church. The manuscript was lost soon after the first performance, and was not discovered until recently.

Runkel Directs Eight Choirs.

Kenneth E. Runkel, who was located for three years in Ashland, Ky., where, with Mrs. Runkel, he directed more than one church choir and maintained a chorus of eighty voices, has been brought to Parkersburg, W. Va., to be organist and choirmaster of Trinity Episcopal and choirmaster of the Church of the Good Shepherd, Episcopal. He is also director of music at the First Methodist and St. Andrew's Methodist Churches. In all he has eight choirs under his direction. Mrs. Runkel assists him in his work. Mr. and Mrs. Runkel gave a dedicatory recital Nov. 17 at Johnstown, Pa., on a new Möller organ in the First Christian Church. This fall Mr. Runkel has had a second printing of his cantata and three choruses and has written a new Christmas carol published by H. W. Gray and three arrangements published by Witmark for the multiple choir. He has also arranged Stainer's "God So Loved the World" for SATB and SAB and Stainer's "Fling Wide the Gates" and Baden-Powell's "Hail, Festal Day" for three choirs, junior, young people and adults, something new in the choral field.

PICTURE SHOWS GREAT SIZE OF PIPES IN FAMOUS ORGAN



THIS UNUSUAL PICTURE shows the large front pipes of the famous old Boston Music Hall organ now in the Methuen Organ Hall, where it is the prized possession of Ernest M. Skinner. The man perched in front is five feet eight inches tall, but does not appear imposing compared with the enormous pipes, the largest of which is approximately 38 feet high and 22 inches in diameter. DIAPASON readers are familiar with the organ's history.

Los Angeles News; Guild Chapter Has Adopted a New Name

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Nov. 18.—The local chapter of the American Guild of Organists has been rechristened and in future will be known as the Los Angeles Chapter, instead of the Southern California. This is a wise change and one that I have advocated since the formation of the San Diego Chapter some years ago.

The regular meeting of the chapter was held at the First Baptist Church of Hollywood Nov. 2. There was a good attendance at the dinner and meeting that preceded the recital, but the interest of the general public in the excellent program that followed was practically nil, fewer than twenty people being present aside from Guild members. The recitalists were Adrienne Zick Penny, Betty Bradfield and Anne Aaronson. All three played well and it was interesting to hear the fine Symphony of Guy Weitz, which had its first performance here by Miss Aaronson. The new church is an attractive building and the organ, a small three-manual Möller, was very effective, especially in the softer registers.

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Congratulations to Frank H. Colby on the twenty-fifth anniversary of the founding of his excellent paper, the *Pacific Coast Musician*! It has been issued with uninterrupted regularity during these twenty-five years and what musical Los Angeles would have done without it heaven only knows. The anniversary number, which appeared Nov. 7, is a fifty-page issue full of good things, among them being an article by Palmer Christian on "The Organ, Need It Be Dull? Can It Be Interesting?" and a shorter article by Dudley Warner Fitch on "Twentieth Century Renaissance," both of them worth reading.

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We are to have a number of visiting organists here during the coming season and it is regrettable that we shall not be able to hear them all; however, there is a possibility that the Guild will sponsor one of them, at least.

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Dudley Warner Fitch is continuing his monthly recitals at St. Paul's Cathedral during the present season and they seem to be popular. I conclude it is a relief for those that enjoy organ music to be able to attend a recital without having to listen to a lot of ultra-modern music that is devoid of interest and melody and is usually played in order to show how clever the recitalist is. Mr. Fitch is wise, for he plays music the forgotten man can enjoy. More power to him!

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Issues Bibliography of Church Music and Works on Hymnology

For the benefit of those interested in books dealing with church music a committee of the National Association of Book Publishers, under the chairmanship of Miss Caroline B. Parker of the D. Appleton-Century Company, has prepared a bibliography of church music and worship. THE DIAPASON publishes that part of the compilation dealing with hymnology and church music as an aid to its readers, for reference purposes and in building up a library. It is as follows:

I. HYMNOLOGY—(A) THE HYMNS.

BENSON, LOUIS F.—*The Hymnody of the Christian Church*
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IRVING D. BARTLEY

AFTER NEARLY SIX YEARS of longing for an organ, Irving D. Bartley, Mus. B., F. A. G. O., of Baldwin, Kan., found his hopes realized Sunday, Oct. 18, in the installation of a sizable two-manual Reuter through funds provided chiefly through Lauren Conger, trustee of Baker University, and the Baldwin M. E. Church. Mr. Bartley is professor of piano at Baker University and after an interim of several years resumes his teaching in the organ field.

Nov. 30, 1930, the old brick church in Baldwin burned and with it the Kilgen organ, the only organ in town. On May 31, 1933, the new church of Gothic architecture was opened for the first time, but the church had been without an organ until Oct. 18.

Mr. Bartley gave a twenty-five-minute recital preceding the service Sunday morning. On the afternoon of the same day a congregation of 600 was present at Mr. Bartley's recital. His program consisted of: Concert Overture, Hollins; "Cathedral Shadows," Mason; "Dreams," Stoughton; Intermezzo, Callaerts; Allegro from First Symphony, Maquaire; "Within a Chinese Garden," Stoughton; "L'Arlequin," Nevin; "Pilgrims' Chorus," from "Tannhäuser," Wagner; Offertory in A flat, Bartley; Suite for Organ, Rogers; "Buona Notte," Ethelbert Nevin; Toccata from Fifth Symphony, Widor.

This is the third organ which Mr. Bartley has dedicated. He opened the three-manual Skinner at the First Methodist Church, Pittsfield, Mass., in March, 1925, and the Estey at the Canaan, N. Y., Congregational Church, where the Rev. William T. Bartley, his father, is pastor, in 1923.

DAVIES, H. WALFORD—*Church Choirs*
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(The Theodore Presser Company).$2.25

COWARD, HENRY—*Choral Technique and Interpretation*
(H. W. Gray Company)
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MARTIN, G. C.—*Art of Training Choir Boys*
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With exercises.....$2.25

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RICHARDS, H. W.—*Organ Accompaniment of the Church Service*
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SHAW, MARTIN — *Principles of English Music Composition*
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WILLIAMS, C. F. A.—*The Story of Organ Music*
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NEVIN, GORDON B.—*Primer of Organ Registration*
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Diary for One Week Reveals the Life of a Tired Choirmaster

[*Written by a reader of* THE DIAPASON *who wishes to remain anonymous.*]

Monday—

Another week begins and I have felt all day much like the day after a regular spree. Arose at 8 after happy dreams that all was peaceful. Sorted out all yesterday's music and put it on the shelf, where I hope that it will be for at least another year. Had staff meeting at 11—the sexton, the secretary, the assistant, the pastor and I. The first the dictator; the second much overworked and sincere; the third "cocky" and knowing it all; the pastor smooth and diplomatic; and only I seeing the futility of it all.

Miss M. and Miss W. did not come for their free voice lesson, and neither called up. I was glad of an hour which I devoted to trying over some new things which we haven't the funds to buy. My two pay organ pupils came and had we a decent organ I might do something for them, for they are talented. But why encourage them? The junior boys rehearsed at 4 and were 100 per cent here. They are so responsive. The Minnesingers came out well tonight and the two hours passed quickly. Was glad to get the $5, for there are so many bills to pay.

Wednesday—

Was too tired to write last night. This is all the bunk—giving free lessons to the choir—they don't appreciate it and most of them haven't any voices anyhow. Two didn't come yesterday; had a card club party. The little girls were mostly on hand for rehearsal. Prayer meeting was dull tonight and Brother G. was quite eloquent over what the Lord had done for him. The Lord ought to know by now. Played for Miss R. for the ladies' aid, but didn't get asked for lunch. Miss T. said that the choir was so beautiful Sunday, they looked so nice, but she did wish that they could parade in on Sundays.

Thursday—

The young people's choir met at 4 today, but the fellows had a basketball game and the girls had club; so there weren't many out. They sing their cantata Sunday for church school. Miss W. said that we should have more parties for them. The church does not allow dancing or card playing and "authors" is out of date.

The full choir was funny—there were sixteen sopranos, three altos, two tenors and nine basses. Poor Mr. M. often turns the pages a half-page late! Mrs. W. would not sit next to Mrs. P. Poor Miss Z. sat all alone, being the newest member They want a party. Where the other 30 per cent were I do not know or much care.

Friday—

Mr. R., the deacon, was in—saw a light burning last night and thought the choir must have left it on. I turned off the lights in both lavatories, choir-room, office, halls, etc.—should be the assistant janitor—maybe I am—without remuneration.

Third Church wants us to exchange with them in two weeks at night, the ladies' club wants me to have a quartet for their next meeting, we go to the old folks' home next Sunday. It's been a hectic day with all my complimentary pupils. Mrs. W.'s voice would stop a clock, but she is faithful. I wanted to hear the symphony tonight, but had a special rehearsal, followed by the quartet. They were all so full of music that they did not want to hear any more—even an orchestra. They say Heifetz was fine.

Sunday—

Well, what a day! Practiced four hours on this rotten organ this afternoon while the church was warm. Can only keep up my technique. Played for church school opening at 9:30. Had fifteen-minute rehearsal before church. They did right well, considering their voices and lack of rehearsing. Had to eat out, for there was no time to go home. Old folks' home at 3, young people at 5, and evening service—not worship—at 7:30. Sermon on "Heaven." I hope that it is as they say—no work, no worries.

Then came the climax. The music committee met, commented on the fact that someone smoked in the church-house, and a variety of other entirely foreign things, and left me wondering if I was really doing enough to merit my salary.

Frank S. Graver's Anniversary.

Oct. 25 was a red letter day at Christ Evangelical and Reformed Church, Bath, Pa., when special musical services were held morning and evening in celebration of the twentieth anniversary of Frank S. Graver as organist. The morning congregation filled the church auditorium. It was a reunion of former members of the junior choir. The present junior choir presented Mr. Graver with two baskets of flowers and the juniors of the past presented a similar tribute to Miss Jean A. Worman, who has led the choirs for many years. H. H. Heller, Jr., chairman of the committee on arrangements for the anniversary service, presented Mr. Graver with a cash tribute of appreciation. The Rev. R. H. Helfferich, in his tribute to Mr. Graver's services, told what part music has played in Christ Church, and how Mr. Graver has given half the years of his life to this work. The evening service opened with a recital of request numbers. Mr. Helfferich then read a number of congratulatory messages to the organist.

Made "Czar" of Music Publishing.

Joseph V. McKee, former acting mayor of New York and former president of the board of aldermen, has accepted appointment as national "coordinator," or "czar," of the music publishing industry and counsel for the Music Publishers' Protective Association. In accepting this work, Judge McKee becomes in the music industry what Judge Landis is in baseball, the absolute arbiter of all matters pertaining to the fair conduct of business within the industry, said the publishers' announcement.

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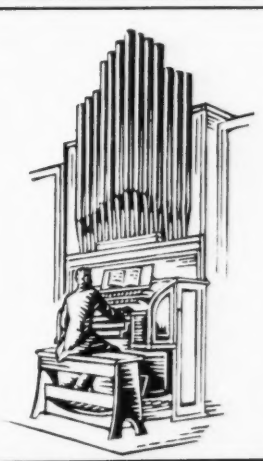


Late Publications of Christmas Music; Charming Material

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

It is a pity that the publishers, starting early, kept some of their best new numbers for Christmas until November before sending out the usual copies for review. As a consequence some of the most charming things will have a small sale this season. Fortunately a few of the best things are very easy and may yet be bought for the holiday season, especially by quartets that can prepare rapidly.

My enthusiastic review of a canticle by Henry Hallstrom must be followed by warm commendation of an easy, melodious and well-written accompanied carol-anthem entitled "What the Christ-Child Heard" (G. Schirmer). There are two little soprano solos *ad lib.*, and there is nothing beyond the capacity of a quartet. This number may also be obtained as a solo for high or medium voice, though I have not seen the promised arrangement. Probably it is about the best Christmas solo of the year. Mr. Hallstrom is organist of the Church of the Redeemer at Morristown, N. J. While this carol shows none of the originality of the canticle, it is beautifully put together, with a pleasing organ part.

Another atmospheric and very effective number that a quartet could manage is William H. Anderson's "The World's Desire" (Gray), with short solos for SA and a famous text by Chesterton beginning "The Christ-child lay on Mary's lap." The text itself would make the carol notable, and the accompanied music is charming all the way through. I recommend it for any type of choir.

There is a splendid carol-anthem by Miss Dorothy Westra for unaccompanied choir with one stanza of descant for children or soprano soloist. It has a text by the composer and is entitled "Jesus Christ Is Born Today" (Gray). The music is beautifully rhythmical, without being jerky.

For a children's chorus in two parts, or for an easy and tuneful duet, there is the "Cradle Hymn of the Child Jesus" (Gray) by R. F. Kopf, edited by Kenneth E. Runkel. One stanza should probably be a soprano solo; the work runs to only three pages.

All of the numbers just mentioned are easy. There are three fine carols from the Oxford Press:

Stewart, H. C.—"The Winds of Bethlehem." Fine poem by the Irish poetess, W. M. Letts. Strophic and easy, in four parts, preferably unaccompanied; modal flavor.

Tatton—"A Babe Holds Court in Bethlehem." Also in four parts unaccompanied, and easy. Will be very beautiful with a good quartet.

Stewart—"Penned Are the Sheep." Accompanied, nine pages. A little more difficult, but not hard for a good choir, even a quartet.

Of the traditional carols not previously reviewed I like very much the Ukrainian "Carol of the Bells" (C. Fischer), which has music said to be by Leontovich, arranged by Wilhousky, though it is more or less in folk-style. It is unaccompanied, begins with a pianissimo soprano voice and grows to a climax of medium power, then dies away again. This is an easy number of the kind that impresses a congregation deeply if well prepared by a good chorus. It is not difficult.

Here are other Christmas numbers deserving mention:

Andalusian Carol, arranged by Lefebvre—"Carol of the Christmas Presents." For TTBB plus baritone and tenor solos, unaccompanied. Dance rhythm. Very effective. (Gray.)

Laubenstein—"Now Is the Time." Jolly accompanied carol; strophic, two stanzas, easy. In style of some German carols. (Gray.)

Lockwood — "Stars over Nazareth." Twelve pages. Two pages of introduction for organ and a middle "symphony" of one page. Original; probably not easy. (Gray.)

Spalding—"The Christ-Child Lay." Accompanied. Chorus needed for divisions. (Schmidt.)

Fairchild—"The Son of the Highest." Easy and pretty short cantata. Solos for SATBar. Twenty-nine pages. Most of it can be done by a quartet; one section for TTBB. There is a melodious alto solo with choral response; this section might be done separately.

Gardner, John—Intermezzo for Organ. Pretty and easy pastoral piece; three pages. (Oxford.)

Sampson—"A Pastoral Tune." Arranged for organ from a violin number; easy and pretty. (Novello.)

Bingham—"Carillon de Chateau-Thierry." Fine organ piece. Possibly if entitled merely "Carillon" this would go at Christmas, though the tone is hardly appropriate. At any rate, it will be widely used for memorial services.

Edmundson—"In dulci Jubilo." Easy; three pages. Not one of his important works, but pleasantly done. (Gray.)

Other Reviews

Canadian organists who are looking forward to the coronation will be interested to know that Canon Fellowes has an edition of "O Lord, Grant the King a Long Life" (Oxford). It is for SSAATB. If you wish something easier, you can get a new edition of Handel's Coronation Anthem from "Zadok"—"Let All the People Rejoice" (Paterson); there are nine pages of florid music.

Three canticles are worthy of special note:

Friedell—Benedictus es, Domine, in B minor. (Gray.)

Williams, D. McK.—Te Deum for unison, with occasional second part, key of D minor. (Gray.)

Williams—Benedictus in A flat. (Gray.) Mostly unison.

Next month comes the annual survey of ecclesiastical music.

NEWS FROM SAN FRANCISCO

By WILILAM W. CARRUTH

San Francisco, Cal., Nov. 17.—The opening fall meeting of the Northern California Chapter of the Guild was held at the Sorosis Club in San Francisco Oct. 20. After Harold Mueller, the dean-elect, had spoken of his plans for the year, the members were given cards on which they were asked to write their preferences and suggestions as to Guild activities. Theodore Strong, organist of Fifth Church of Christ, Scientist, suggested that organists would do well to familiarize themselves with the Hammond electronic organ; that whether they liked them or not, there was an increasing demand for organists who could play them. One of the pleasant events of the evening was the presentation of a fountain pen to the retiring dean, Miss Frances Murphy. In presenting it Mr. Mueller spoke of the splendid record of accomplishment during her two years as dean. After the more serious matters had been disposed of, the program was turned over to Winifred Jolley Bengson, who proved a delightful leader in the games which had been planned.

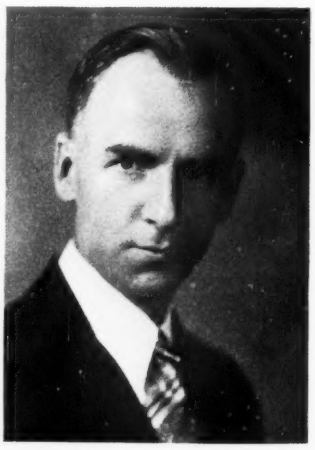
Extensive improvements are being made in the large four-manual Aeolian organ at Calvary Presbyterian Church. Some of the pipes have been sent to the Aeolian-Skinner factory to be revoiced and other work is being done here by John C. Swinford. The work is being rushed so that the organist, Winifred Jolley Bengson, can have the rebuilt instrument for the Christmas services.

Harold Mueller, F. A. G. O., played the following numbers as guest organist at St. Paulus' Evangelical Lutheran Church Nov. 15: Andante in B flat, Stamitz; Fugue, Largo and Allegro, from Vivaldi-Bach Concerto in D minor; Gavotte in F, Wesley; "In dulci Jubilo," Bach, and Fugue in C minor, Reubke.

Death of William Butler Davis.

William Butler Davis of Saybrook Point, Conn., died Nov. 18 of pneumonia. He was born in Middletown Sept. 27, 1871, and was graduated from Wesleyan University in 1894. In 1928 Trinity College in Hartford gave him the degree of bachelor of music. Mr. Davis was organist and choirmaster of St. Andrew's Church, Meriden, for several years and became organist and then choirmaster at the Church of the Holy Trinity in Middletown. He wrote the music for many Wesleyan University songs, among which was "Come Raise the Song," written when he was coach of the Wesleyan Glee Club. He was professor of liturgical music at Berkley Divinity School and for the last twenty-eight years a member of the high school faculty in Middletown, where he gave several courses in music.

RALPH A. HARRIS, M. S. M.



ST. PAUL'S CHORISTERS of Brooklyn and their director, Ralph A. Harris, have had a busy beginning to the season, with a month-long festival celebrating the centenary of "St. Paul's Church-in-the-Village-of-Flatbush." This group of sixty men and boys, who are heard frequently on the concert stage and over the radio, and maintain a high standard of artistry in their Sunday services, presented difficult works on four Sundays, morning and evening. Among the choral works given were Schubert's "Great Is Jehovah" and "The Lord Is My Shepherd," Parker's "Now Sinks the Sun" and "The Lord Is My Light," Noble's "Souls of the Righteous," Bach's "Thou Holy Fire," Gretchaninoff's "We Who Figure Forth the Cherubim," Franck's "Hallelujah," Brahms' "How Lovely," and others, including Te Deums by Stanford, Stainer and Henry Hadley. Mr. Harris' Te Deum in B flat was sung Oct. 25 and on Nov. 8 his new centennial anthem, "Rejoice in the Lord, O Ye Righteous," was given its first performance. This anthem, still in manuscript, festal in type, was composed for this occasion, on a text selected from Psalm 33 by his rector, the Rev. Harold S. Olafson.

On the evening of Oct. 27 St. Paul's Choristers gave a program of request and folk-song numbers, the occasion being a parish centennial reception. On Sunday evening, Nov. 15, a six-choir festival of young women was held in St. Paul's, the occasion being the eleventh anniversary of St. Paul's Sigma Sigma Plainsong Choir of 100 young women. The 300 voices, augmented by St. Paul's Choristers, presented a massed choral program of compositions by Vaughan Williams, Barnby, Wesley, Shelley, Marks, Gounod and Noble, with excerpts from plainsong masses. Visiting choirs included St. Mary's-in-the-Garden and Chapel of the Intercession, Manhattan; Christ Church, Bloomfield, and Trinity Church, Grantwood, N. J., All Saints', Brooklyn, and St. Gabriel's, Hollis, L. I. The organ prelude, the Mulet "Procession," was played by Grace Leeds Darnell, and the service music by Carl H. Whistler, Mr. Harris' assistant. Other organists included Albert B. Earl, Clifford H. Megerlin and J. V. McDonough, whose choirs were in the massed chorus.

Future events of St. Paul's Choristers include Mendelssohn's "Hear My Prayer" Sunday evening, Dec. 6; the annual carol festival Sunday evening, Dec. 27, and the mid-winter concert Friday evening, Feb. 5, all in St. Paul's Church or parish auditorium.

Music at Church's Anniversary.

Miss Alice Davis, organist and director at the historic Mott Haven Reformed Church, on East 146th street, New York City, arranged special musical features for the eighty-fifth anniversary of the church, celebrated from Nov. 15 to 22. The new junior choir of twenty made its debut on this occasion. In addition to a list of representative anthems sung at the various services, Miss Davis played the following organ selections: Grand Chorus, Jongen; "O God, Our Help in Ages Past," Parker; Suite, Holloway; "Risoluto," Parker; "Andante Seraphique," Debat-Ponsan; Toccata, Mailly.

Whitehead's Works Make Up Program in Montreal Cathedral

By D. A. HINCHLIFFE

A recital given in Christ Church Cathedral, Montreal, Oct. 21, aroused more than passing comment. The program consisted of the church music written by Dr. Alfred E. Whitehead, organist and director of the cathedral. Most of it was composed of choral works, sung by the cathedral choir, under the direction of Dr. Whitehead. Everything on the program had been composed within the last six years. In addition to listening to fine music, church musicians were treated to a number of lessons. We had drawn to our attention many varieties of music from the contemplative "Jesu, the Very Thought of Thee," the sheer beauty of which always moves the hearer greatly, to the joyous abandon of "Almighty God, Whose Glory." Then, too, the composer set off the unaccompanied motet, as in "Jesu, Gentlest Saviour," against the accompanied anthem, as in "Hast Thou Not Known?" He gave us two fine examples of modern hymnody in "Fierce Was the Wild Billow" and "When on My Day of Life." The melodic, as in "Watch Thou, Dear Lord," was exemplified in contrast to the strongly modern tendency of "May the Strength of God." The virtues of the four-part, the six-part and the eight-part chorus were displayed in company with the double choir chorus. The value of the augmented choir was demonstrated, for in two of the numbers the cathedral choir was supplemented by the use of the choirs of the Church of the Ascension and MacVicar Memorial Church. Nor was the organ overlooked, for the tasteful Passacaglia was well played by Phillips Motley, organist of the First Baptist Church.

An added attraction to Dr. Whitehead's compositions is the beauty and merit of the texts he uses. The words of the numbers provided a literary feast.

Of the singing of the choir one can only say that it was lovely and quite worthy of the music sung. To hear this choir sing "The King of Heaven," with its six-part chorus and a three-part semi-chorus singing celestial "Alleluias" in the distance, is an experience to be remembered.

Dr. Whitehead's spirit of co-operation is well known in Montreal. On this occasion Graham George, organist of the Church of the Ascension, played the accompaniments, Phillips Motley of the First Baptist Church played the organ solo, as previously mentioned, and D. A. Hinchliffe of MacVicar Memorial Church conducted one of the choral numbers.

It was a great day for music in Montreal and a triumph for Dr. Whitehead.

Kilgen for Long Island Church.

The Church of St. Thomas the Apostle in West Hempstead, Long Island, N. Y., has ordered an organ from George Kilgen & Son, Inc. The instrument is a two-manual, entirely "straight."

Who's Who Among Organists of America

THOMAS C. CHATTOE, MUS. B.

Thomas C. Chattoe, Mus. B., versatile all-around musician, organist, choral conductor and world traveler, has been a factor in the church music of Canada for the last seven years. He was born in 1890 in Strafford, England, where he received his early musical training in piano and organ under Arthur Youens. He entered the Midland Institute School of Music, Birmingham, in 1908, and two years later was a student in music and arts at the university in that city. He was graduated in 1913 after having studied piano with G. H. Manton, harmony, etc., with Rowland Winn, French horn with G. A. Bennett, singing with Rutland Boughton, composition, etc., with Granville Bantock, acoustics with Professor Shakespeare, Italian with Professor Arteaga and English literature with Professor DeSelincourt.

For several years in Birmingham Mr. Chattoe was assistant to A. J. Cotton at the famous Unitarian Church on Bristol street, formerly attended by the Chamberlain family. It was just at the time when Harrison & Harrison of Durham installed there one of their finest examples of the organ builder's art. Mr. Cotton was also director of the Midland Musical Society and gave his assistant a great deal of responsible work in the training of that fine choral group.

During the summer vacation of 1912 there came an opportunity to travel as pianist-leader of a small orchestra on R. M. S. P. cruises to South America. This proved valuable as an introduction to types of music not generally found in conservatory curricula. In later years similar cruises have included four to the Mediterranean as far as Istanbul and others involving many crossings of the Atlantic both to New York and Montreal.

War service from 1914 to 1919 with the British expeditionary force in France occupied the major part of five years—first as a sergeant of the R. A. M. C. and later as an officer in the artillery and royal air force. On demobilization Mr. Chattoe was appointed organist and choirmaster at Anfield Wesleyan Church, Liverpool, where he remained until his engagement eight years later at St. Paul's Presbyterian, Devonshire Park, Birkenhead.

Coming to Canada in 1929, Mr. Chattoe was appointed to his present position at the Metropolitan Church, London, Ont. Here he has been chairman of the local branch of the Canadian College of Organists. His fine work at the organ has always ministered to a possibly greater love for choral music. In addition to church service of a high order the Metropolitan choir, under his leadership, has been singularly successful in competition festivals.

Mr. Chattoe's choir won the highest rating—90 per cent—at the first Canadian music festival in London Nov. 4. The choir received high praise from Dr. Earl V. Moore of the University of Michigan, the adjudicator. The same choir won the highest marks at the Stratford festival and a year ago captured the Eaton challenge shield.

Mr. Chattoe is a member of the staff of the Western Ontario Conservatory of Music. His other activities include a successful revival of madrigal singing, teaching on the summer school staff of the Ontario Department of Education courses in school vocal music and the organization of rural community choirs.

THOMAS C. CHATTOE

This last item is represented this year by a mixed chorus of sixty voices in a farming district of Oxford County and involves much night driving, often in bad weather; but he enjoys what he calls his "missionary" enterprises.

In 1918 Mr. Chattoe married Miss Constance Smith of Liverpool, England. Mr. and Mrs. Chattoe have two daughters—Margaret, 12 years old, and Grace, 6.

Three Möller Generations on Trip.

M. P. Möller, Sr., M. P. Möller, Jr., and M. P. Möller, III, representing three generations of M. P. Möllers, sailed for Denmark Aug. 27, the native land of Mr. Möller, Sr. The trip was to Denmark only, and they returned Sept. 28.

"Messiah" at White Plains Dec. 13.

The First Baptist Church choir of White Plains, N. Y., will present part of Handel's "Messiah" Sunday evening, Dec. 13. Fifty voices will take part. Elizabeth B. Cross is organist and director.

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Midsummer Examinations, 1937.

The following pieces have been chosen as organ tests in the June, 1937, examinations of the Canadian College of Organists:

ASSOCIATE EXAMINATION.

1. Prelude and Fugue No. 1, in C minor, Mendelssohn (Novello or other standard editions).
2. "Priere," Jongen (Durand).

FELLOWSHIP EXAMINATION.

1. Prelude and Fugue in A minor, Bach (Novello [Bridge & Higgs] volume 7, page 42, or other standard editions).
2. Pastorale from First Symphony, Vierne (Hamelle).
3. Psalm-Prelude No. 3, H. Howells (Novello).

These pieces, and these pieces only, will be accepted. No substitution will be permitted.

For further information regarding these examinations apply to F. C. Silvester, 135 College street, Toronto, Ont., registrar of examinations.

H. G. LANGLOIS, Secretary.

Toronto Center.

T. M. Sargant, Secretary.

The Toronto Center held a meeting Saturday, Oct. 24, at the First Baptist Church in Brantford, Ont. About thirty-five members and friends motored to that city to join with members from the Hamilton and Kitchener Centers. A recital was given on the organ which was recently installed in the church by the C. Franklin Legge Organ Company of Toronto. The recitalists were Dr. Charles Peaker, F. R. C. O., organist and choirmaster of Walmer Road Baptist Church, Toronto, and Harold Jerome, organist of the Central Presbyterian Church, Brantford. They were assisted by the choir of the First Baptist Church, under the direction of Frederic Lord.

Before the recital supper was served in the church parlors and addresses were made by Mr. Lord, Dr. H. A. Fricker, Hugh Bancroft, Dr. W. H. Hewlett and A. G. Merriman.

Kitchener Center.

Eugene Fehrenbach, Secretary.

The Kitchener Center entertained the London Center at a joint meeting, W. R. Mason welcoming the visitors. An address on "The Organ and the Organist" was given by Miss H. M. Taylor, the history and development of the organ being traced. E. Daly presided over the program which was given by the visitors. Mrs. Ellen Orth sang "My Heart Ever Faithful," Bach; "Bell Song," from "Lakme," Delibes; "The Sleigh," R. Kuntz. Dr. F. T. Egener sang "Where'er You Walk," Handel, and "Birds in the High Hall Garden," from Tennyson's "Maude." After the meeting the Hammond electronic organ was inspected at the Church of the Good Shepherd.

Hamilton Center.

Grace M. Johnson, Secretary.

The regular meeting of the Hamilton Center was held Saturday, Nov. 7, in Centenary United Church. Twenty sat down to supper. Egerton Boyce presided. Routine business was transacted and Dr. W. H. Hewlett gave an interesting report of the Ontario music teachers' convention, held in Toronto recently. The meeting then adjourned to the church, where a well-arranged and interesting recital was given by H. Hugh Bancroft, F. R. C. O. Right from the opening number on the program, John Stanley's Concerto in D minor, it was apparent that Mr. Bancroft is a master of his instrument. What was of greater import was that it was evident that he recognizes the significance of restraint in handling an organ of the power of that he was playing. His playing of the Fantasia and Fugue in G minor, Bach, was a model performance. Other numbers on the well-arranged program were Saint-Saens' Rhapsodie in A minor; Intermezzo, Whitlock; Yon's dainty Toccatina; the Allegro Vivace from Widor's Fifth Symphony and "On Sunset Point," a composition by the recitalist. This last, a short tone poem, was a charming and imaginative little work.

London Center.

A. E. Harris, A. T. C. M., Secretary.

At the monthly meeting the carol service to be held Dec. 13 in the Metropolitan Church was the principal business under discussion. T. C. Chattoe is to conduct and T. Gray will preside at the organ. Ivor S. Brake gave a report of the visit of the London Center to Kitchener. Edward Daly then presented an interesting paper on "J. S. Pach," his choral and organ works being considered.

A social evening was spent Oct. 14 at the home of Edward Daly. Arrangements were completed for an exchange visit with the Kitchener Center Oct. 21.

Halifax Center.

Cyril C. O'Brien, Secretary.

On Saturday, Nov. 7, Professor Scott-Hunter, chairman of the Halifax branch, gave a recital in St. David's Church under the auspices of the Halifax Center. The program was as follows: Fantasia and Fugue in G minor, Bach; Adagio and Finale, Sonata in C minor, Baldwin; Pastorale from First Sonata, Guilmant; "Grand Choeur" in G minor, Hollins; Selections from "Tannhäuser," Wagner. At the conclusion of the recital Professor Harry Dean, vice-chairman, expressed congratulations on the fine performance. Simon Lefort of Casavant Freres gave a short talk on the mechanics of the organ.

Ottawa Center.

Hugh Huggins, Secretary.

In September the Ottawa Center entertained at luncheon the delegates attending the first North American congress of carilloneurs. An address was made by Major Norabel, director of the "Singing Tower" in Florida. A Guild of Carilloneurs was formed, modeled along the lines of the C. C. O.

In November the center held its monthly dinner, at which the address was by Percival Price, Mus. B., Dominion carilloneur. His subject was "The Inter-relationship of the Different Branches of Music." Much new light was thrown upon the long-debated question of transcriptions.

Reuter Organ Dedicated in Indiana.

The new organ in the First Baptist Church of Lawrenceburg, Ind., was dedicated Sunday morning, Oct. 18, with impressive services. The Rev. J. Walker Martin, pastor of the church, preached a fitting sermon for the occasion. Mrs. J. M. Hansell presided at the organ, and was assisted by her choir with appropriate music. In the evening Miss Louise V. Moore of Lawrenceburg, a graduate in organ from DePauw University, played a dedicatory recital. The organ is a memorial to several deceased members of the congregation and also a mother's memorial. The instrument was built by the Reuter Organ Company, Lawrence, Kan.

Recital Series by Watters.

Clarence E. Watters, organist and music director at Trinity College, Hartford, Conn., played a series of recitals in the college chapel in November in furtherance of his intention, as in former years, to play the works of the well-known composers so that music-lovers of Hartford may hear and appreciate them. Mr. Watters divided his program into four separate groups. On Nov. 4 he emphasized the chorale, Nov. 10 the canon, and the remaining recitals were devoted to a study of "The Ground Bass" and "The Fugue." As a special feature of each program he played an improvisation on a theme submitted to him in a sealed envelope previous to the recital.

KATHERYNE PALMER CAMPBELL

MISS KATHERYNE PALMER CAMPBELL, who is described as a young organist of unusual talent, is to be heard in a recital in St. Louis Dec. 29, at the Kingshighway Presbyterian Church. Miss Campbell is a pupil of C. Albert Scholin, dean of the Missouri Chapter, A. G. O., who is sponsoring the recital. Miss Campbell is from Newport, Ark. Her program will include the following standard organ compositions: Sonata No. 4, Guilmant; "Harmonies du Soir," Karg-Elert; "L'Organo Primitivo," Yon; Fantasia and Fugue in G minor, Bach; "Benedictus," Reger; Toccata, Reger; "Angelus du Soir," Bonnet; "Caprice Heroique," Bonnet.

Four Vespers at Maplewood, N. J.

A series of four musical vesper services will be held in the Prospect Presbyterian Church of Maplewood, N. J., on the fourth Sunday afternoons of November, January, February and April. These services are arranged in the interest of music in worship and to increase interest in congregational singing and in the music of the service. The first of the series was held Nov. 22. It was devoted to hymnology, and the speaker was Mrs. Clarence Dickinson, Ph. D., of New York City. Illustrations of Mrs. Dickinson's lecture were sung from the new Presbyterian Hymnal by soloists and the choir of thirty voices. The members of the Union-Essex Chapter of the American Guild of Organists were guests at the service. A congregation of 400 persons was present. These services are in charge of Walter N. Hewitt, A. A. G. O., organist and director of music of the church, and Fred M. Rosseland, chairman of the music committee.

The Washington Heights Oratorio Society will present Handel's "Messiah" at the Academy Auditorium, 633 West 155th street, New York, Tuesday, Dec. 10, at 8:15, under the direction of George William Volkel, who is the organist and director of music of Emmanuel Baptist Church, Brooklyn, and a faculty member of the Juilliard Graduate School and the Guilmant Organ School.

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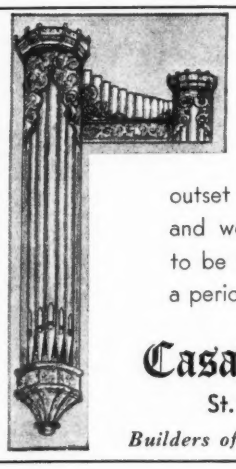

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SCHEME OF THREE-MANUAL

Riverdale Presbyterian Organ Near Completion—Miss Edna C. Tilley the Organist—G. Everett Hill Aids in Design.

M. P. Möller's staff is at work installing a three-manual organ in the Riverdale Presbyterian Church, New York City. Miss Edna C. Tilley is organist at this church. In preparing the specification G. Everett Hill assisted the builder and the church. The resources of the organ are as follows:

GREAT ORGAN.
Open Diapason, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Melodia, 8 ft., 61 notes.
Gamba, 8 ft., 61 notes.
Dolce, 8 ft., 61 notes.
Flute Harmonic, 4 ft., 61 notes.
Octave, 4 ft., 61 pipes.
Chimes (prepared for in console).
Harp (prepared for).

SWELL ORGAN.
Lieblich Gedeckt, 16 ft., 85 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 notes.
Flute Celeste, 8 ft., 61 pipes.
Salicional, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Muted Viole, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Gemshorn, 4 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 notes.
Salicet, 4 ft., 61 notes.
Octave Quinte, 2⅔ ft., 61 notes.
Flautina, 2 ft., 61 notes.
Mixture, 4 rks., 244 pipes.
Cornopean, 8 ft., 73 pipes.
Vox Humana (prepared for in console).
Oboe, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.
English Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Dolce, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.
Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 44 pipes.
Violone, 16 ft., 32 notes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
'Cello, 8 ft., 32 notes.
Salicional, 8 ft., 32 notes.

Sixty Years in One Church.

Every Sunday for sixty years—except for a sixty-day period, when he was ill, and the ten days in which he visited the Chicago world's fair—Professor Aloysius Menkhaus has taken his seat in St. Joseph's Church at Fremont, Ohio, to play the mass. Appointed Sept. 18, 1876, the organist, now 80 years old, estimates that he has played at 1,700 funerals and 1,300 weddings since his career as a church organist began. In spite of his age Professor Menkhaus plays at three services on Sunday and for hundreds of special services. Only one wedding has occurred in St. Joseph's Church in sixty years for which he did not play. That was his own in 1878.

HENRY S. FRY AT ORGAN IN ST. CLEMENT'S, PHILADELPHIA

HARRISON WILD CLUB EVENT

Miss Haines Gives Recital at First Congregational in Aurora.

The Harrison M. Wild Organ Club demonstrated its solidity and character with a major organ event which took place in Aurora, Ill., on the evening of Oct. 26, at which time Miss Tina Mae Haines, president of the organization, gave a recital at the First Congregational Church. Miss Haines, who played the three-manual Möller organ given a decade ago by O. T. Mason as a memorial, offered an example of the fine traditions taught by Mr. Wild and perpetuated in his pupils. The arrangements for the evening were made by a member of the club, Miss Clara R. Wilson. Miss Haines' program was supplemented by singing by the choir of the church, directed by Mrs. Emma Skinner Miller. The program was as follows: Prelude on a Traditional Melody, Milligan; "Ronde Francaise," Boellmann; Prelude on an Ancient Flemish Melody, Gilson; Passacaglia, Edmundson; Andante, Fourth Sonata, Bach; Andante, "Grande Piece Symphonique," Franck; "God's Time Is Best," Bach; Largo (arranged by Harrison M. Wild), Handel; "Dripping Spring," Clokey; "Pensee d'Automne," James; Chorale Improvisation on "St. Anne," Leon Verrees. The last number is the DIAPASON 1935 prize-winning organ composition in the contest under the auspices of the American Guild of Organists.

Mrs. James I. Ennis, sister of Mr. Wild, was present, as was Miss Alice R. Deal, program chairman, representing the Chicago group of club members, who were greeted by a committee consisting of organists, officers of local clubs and former pupils of Mr. Wild. The Rev. Joseph Clare, pastor of the church, was in charge of the reception following the program. Decorations of foliage and chrysanthemums were arranged by Mrs. Sylvia Morgan, Miss Orla Kent and Mrs. Lorene Thomas.

The Harrison M. Wild Organ Club has resumed its monthly meetings after the summer vacation. The first meeting, Oct. 6, was well attended and the 1937 officers presided for the first time. The second meeting was held Nov. 10. These noon meetings are held at the Cordon Club in Chicago on the first Tuesday of each month at 12:30 and any one-time pupil of Mr. Wild is invited to enjoy the fellowship of association with other pupils of Mr. Wild. Under the leadership of the president, Tina Mae Haines, plans are being made for activities which will perpetuate the memory of Mr. Wild.

Owing to the nature of this club, it naturally will pass out of existence with the passing of the present members. Plans are therefore being discussed for including pupils of present members, who may carry on the ideals inculcated by Mr. Wild in his students.

The next regular meeting will be held Dec. 8.

DR. CHARLES S. TERRY IS DEAD IN SCOTLAND

NOTED AUTHORITY ON BACH

Historian and Author Wrote Outstanding Biography and Many Other Works—Was Professor at Aberdeen University.

Charles Sanford Terry, first professor of history at Aberdeen University and known to organists the world over as one of the greatest authorities on Johann Sebastian Bach, died at his Scottish home Nov. 5 at the age of 72 years.

Dr. Terry visited the United States to lecture on Bach in 1930. His first appearances were made under the auspices of the Bach Cantata Club of New York. Musicians and book-lovers have acclaimed his "Life of Bach," first published in 1929 and subsequently translated into German, as one of the best biographies ever written. Another of his works was his complete edition of "Bach's Four-Part Chorales." He wrote the notes in "The Musical Pilgrim Series" on Bach's B minor Mass, "Magnificat," "Passions" and oratorios.

Dr. Terry was born in England and was educated at St. Paul's Cathedral Choir School, King's College School, Lancing College and Clare College, Cambridge, from which he received a B. A. in 1886 and an M. A. degree in 1891. From 1890 to 1898 he was lecturer in history at Durham College of Science, Newcastle-on-Tyne; then lecturer in history at Aberdeen University from 1899 to 1903. He was Burnett-Fletcher professor of history at Aberdeen University from 1903 to 1930. In 1901 he married Miss Edith Allfrey.

Dr. Terry received honorary degrees from Oxford, Cambridge, Edinburgh, Glasgow, Aberdeen and Leipzig, and was a prolific writer on historical and musical subjects. He was an honorary fellow of Clare and an honorary member of the American Academy of Arts and Sciences.

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Programs of Organ Recitals of the Month

Squire Haskin, Buffalo, N. Y.—Mr. Haskin gave his first recital since making his home in Buffalo on Oct. 21 at the First Presbyterian Church. The critics of the Buffalo newspapers gave the performance high praise and a large congregation heard Mr. Haskin. The numbers on the program were: Prelude, Fugue and Chaconne, Buxtehude; "Toccata per l'Elevazione," Frescobaldi; Prelude, Clerambault; Passacaglia and Fugue, Bach; Chorale in E major, Franck; "Clair de Lune," Karg-Elert; Fantasia, Jerome Davidson; Toccatina, Yon; "Mr. Ben Johnson's Pleasure," Milford; Toccata, Duruflé.

Hugh McAmis, F.A.G.O., New York City—Mr. McAmis played the following selections in an "hour of organ music" in the parish-house of All Saints' Church, Great Neck, Long Island, Oct. 26: Chorale Prelude on the Hymn-tune "St. Ann," Noble; Overture to the Occasional Oratorio, Handel; Aria from Orchestral Suite in D, Bach; Air with Variations, Haydn; Prelude and Fugue in B minor, Bach; "The Bells of Ste. Anne de Beaupre," Russell; "Liebestod," from "Tristan and Isolde," Wagner; Introduction to Act 3 and Bridal Chorus from "Lohengrin," Wagner.

Harold Schwab, Boston, Mass.—In a piano and organ recital at Jordan Hall Oct. 6 under the auspices of Phi Mu Alpha Sinfonia Mr. Schwab included the following organ numbers: Finale, from Sonata No. 2, in C minor ("A Mighty Fortress Is Our God"), Andrews; Trio from the Cantata, "'Tis My Pleasure," Bach; First Verse of the Magnificat ("My Soul Doth Magnify the Lord"), Dupré; Scherzo, Colby; Tone Poem, "The Groves of Biskra," Burdett; three songs arranged for the organ ("To Music," "Now Fades the Day" and "Hope in Spring"), Franz; "Imagery in Tableaux," Edmundson.

John Reymes-King, Mus. B. (Cambridge), A.R.C.M., F.R.C.O., Montreal, Que.—Mr. Reymes-King played the following program in a recital at Trinity Memorial Church on the evening of Oct. 29: Two Galiarde (transcribed from an old volume in Cambridge University Library), Trabaci (1603); Trumpet Tune, Air and Second Trumpet Tune, Purcell; "Jesu, My Friend" (Chorale Prelude from a Cantata), Bach; "Jesu, My Friend" (Passacaglia), Karg-Elert; "Now Thank We All Our God" (chorus from Cantata 79), Bach; "Now Thank We All Our God" (Chorale Improvisation), Karg-Elert; Largo, Allegro, Aria and Two Variations, Festing (1680-1752); Rhapsodie No. 1 on a Breton Folk-Tune, Saint-Saens; Idyl, "Once through the Forest," MacDowell; Theme and Variations ("Alleluia" and Finale), Bossi.

Madelaine Emich, F.A.G.O., Pittsburgh, Pa.—With the assistance of the Pittsburgh Lutheran Choir, directed by G. Logan McElvany, Miss Emich gave an "evening of music" at North Side Carnegie Music Hall Oct. 21. The organ selections included the following: Toccata on "O Filii et Filiae," Farnam; "The Legend of the Mountain," Karg-Elert; "Melody for the Bells of Berghall Church," Sibelius; Prelude and Fugue on "B-A-C-H," Liszt; Bourree in G, Bach; Air from Suite in D major, Bach; Chorales, "Nun freut Euch" and "Ich ruf zu Dir," Bach; Toccata in F major, Bach; Variations on "Erschienen ist der Herrliche Tag," Madelaine Emich; Fantasy on the Negro Spiritual "Were You There?" Alan Floyd; Toccata from Fifth Symphony, Widor.

Raymond C. Robinson, F.A.G.O., Boston, Mass.—In his Monday noon recitals at King's Chapel Mr. Robinson has included the following recent programs:

Oct. 19—Chorale in E, Franck; Air from Suite in D, Bach; Chorale Prelude, "In Thee Is Gladness," Bach; "Noel Dialoguee," d'Aquin; "The Little Red Lark" (Old Irish Air), Clokey; "Carillon," Vierne.

Nov. 2—Fantasie in D flat, Saint-Saens; Aria from "Water Music," Handel; "Intercession," Bingham; "Caprice Heroique," Bonnet; "Starlight," Karg-Elert; Fantasia and Fugue in G minor, Bach.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—In his recitals at the University of Florida in November Mr. Murphree played:

Nov. 8—Overture to "Semiramide," Rossini; Sonata No. 2, in D minor, James H. Rogers; "A Sylvan Idyll," Gordon Balch Nevin; Sonata No. 3 in B flat major, James H. Rogers.

Nov. 22—Prelude and Fugue in D minor, Warren H. Gehrken; "The Chapel of San Miguel," Edwin Stanley Seder; Caprice, Ralph Kinder; "Chanson du Soir," H. Alexander Matthews; American Indian Fantasie, Charles Sanford Skilton; "Solvejg's Lied" (from Second "Peer Gynt" Suite), Grieg; "Romeo and Juliet" (Overture-Fantasie), Tschaikowsky.

Guy Criss Simpson, Lawrence, Kan.—Mr. Simpson played the following program in his recital at the University of Kansas Sunday afternoon, Nov. 8: Fantasia and Fugue in G minor, Bach; Andante Sostenuto from Gothic Symphony, Widor; "A Little Tune," William Felton; Chorale in A minor, Franck; "The Peaceful Valley," Cellier; "The Mill," Cellier; Finale from Sixth Symphony, Widor.

Laurel Everette Anderson, Lawrence, Kan.—Mr. Anderson, university organist, played the following program in the vesper recital at the University of Kansas Sunday afternoon, Nov. 1: "Magnificat (Sexti Toni)," Titelouze; "Elevazione," Zipoli; "Gagliarda," Schmid; "Lied des Chrysanthemes" and "Matin Provencal," Bonnet; "The Nightingale and the Rose," Saint-Saens; "Sonata Cromatica" (first movement), Yon.

Lilian Carpenter, F.A.G.O., New York City—Miss Carpenter played the following selections in three October Sunday evening recitals at the Church of the Holy Apostles:

Oct. 11—Prelude and Fugue in B minor, Bach; "A Rose Breaks into Bloom," Brahms; "Piece Heroique," Franck; "Roulade," Bingham; "Clair de Lune," Karg-Elert; Finale from First Symphony, Vierne.

Oct. 18—"Benedictus," Reger; Allegro from Sixth Symphony, Widor; Berceuse and Scherzetto, Vierne; Reverie and "Variations de Concert," Bonnet.

Oct. 25—Bach program: Prelude and Fugue in A minor; Chorale Preludes, "My Inmost Heart Doth Yearn" and "We All Believe in One God"; Fugue a la Gigue; Chorale Prelude, "Christ Lay in Bonds of Death"; Passacaglia and Fugue.

Margaret Whitney Dow, F.A.G.O., Tallahassee, Fla.—In a recital at the Florida State College for Women Nov. 6 Miss Dow played a program consisting of these works: "Ave Maria," Arkadelt; Toccata and Kyrie, Frescobaldi; "Soeur Monique," Couperin; Fantasia and Fugue in G minor, Bach; "Bells through the Trees," Edmundson; "An Autumn Sketch," Brewer; "Dreams," McAmis; "Thou Art the Rock," from "Byzantine Sketches," Mulet.

Arthur C. Becker, Mus. B., A.A.G.O., Chicago—Mr. Becker, dean of the school of music of De Paul University, was heard in a recital at St. Mary's Church, Ottumwa, Iowa, for Ottumwa Heights College on the evening of Oct. 28 and played the following program: Chorale in A minor, Franck; "Stella Matutina," Dallier; "Ave Maria," Bossi; Fantasie and Fugue in G minor, Bach; "Rose Window," Mulet; Andante from B minor Sonata, Becker; Scherzo from B minor Sonata, Becker; "Variations de Concert," Bonnet; "Will-o'-the-Wisp," Nevin; Toccata from Fifth Symphony, Widor.

Russell H. Miles, Urbana, Ill.—Professor Miles, who played the recital at the University of Illinois Nov. 1, presented the following program: Prelude in E flat, Bach; Allegretto in D major, Haydn; "Vision," Rheinberger; "Sposalizio," Liszt; "Canyon Walls," Clokey; "Clair de Lune," Karg-Elert; "Hymn of Glory," Yon.

Leslie P. Spelman, F.A.G.O., Raleigh, N. C.—In a recital at Meredith College on the evening of Dec. 1 Mr. Spelman will play: Overture to the Occasional Oratorio, Handel-Best; Four Old French Noels, arranged by Leon Roques; Noel with Variations, Claude Balbastre; Fantasia in G minor, Bach; "Grande Piece Symphonique," Franck; Canon in B minor, Schumann; Prelude and Fugue on "B-A-C-H," Liszt; "Christmas in Sicily," Yon; Finale from First Sonata, Guilmant.

In a recital at the First Baptist Church of Kinston, N. C., Nov. 15, Mr. Spelman played: Overture to the Occasional Oratorio, Handel; Largo, Handel; Air from "Orpheus," Gluck; Fantasia in G minor, Bach; Andante from "Grande Piece Symphonique," Franck; Canon in B minor, Schumann; "Christmas in Sicily," Yon; "Will-o'-the-Wisp," Nevin; Prelude and Fugue on "B-A-C-H," Liszt.

William Self, Worcester, Mass.—Mr. Self, organist and choirmaster of All Saints' Church in Worcester, was heard Nov. 8 in a recital on the new Aeolian-Skinner organ at the Groton School, where he has been appointed director of the glee club. His program was as follows: Trumpet Voluntary, Purcell; Three Chorale Preludes, Bach; "The Cuckoo," d'Aquin; Adagio from Fifth Symphony, Widor; "Romance sans Paroles," Bonnet; Toccata in B minor, Gigout.

Abram Ray Tyler, A.G.O., Detroit, Mich.—At his "quiet hour of music" in Temple Beth-El Sunday, Oct. 25, Mr. Tyler was assisted by Reva Reatha, harpist, in the following program: Andante Cantabile (in memoriam, Ossip Gabrilowitsch), Tschaikowsky; Intermezzo in G minor, Edward T. Chipp; Allegro in F sharp minor, Guilmant; Meditation for Organ and Harp, Abram Ray Tyler; Andante con moto (Etude), Henry M. Dunham; Canzona in D minor, Bach; "All through the Night" (arranged for harp solo), John Thomas; Rondo Caprice, Dudley Buck.

Charles Griffith, Ph.D., Parkville, Mo.—In a faculty recital on the three-manual Kimball organ in Graham Tyler Memorial Chapel at Park College Sunday afternoon, Nov. 1, Mr. Griffith played: Toccata and Fugue in D minor, Bach; Second Symphony, Widor; "Benedictus," Reger; Concert Etude No. 2, Yon.

Alexander Schreiner, Los Angeles, Cal.—For his eighth Sunday afternoon recital of the season at the University of California at Los Angeles Nov. 8 Mr. Schreiner had the assistance of Emil Danenberg, pianist. The program was made up of the following works: Prelude to Scene 2 from "Das Rheingold," Wagner; Prelude and Fugue in A minor, Bach; "The Lover and His Flute," Coleridge-Taylor; Finale in G minor from First Sonata, Becker; Second Piano Concerto in C minor, Rachmaninoff.

The recital Nov. 8 was marked by the performance of the following Bach program: Cathedral Prelude and Fugue in E minor; Second Trio-Sonata in C minor; Sinfonia to "We Thank Thee, Lord"; Chorale Preludes, "Let All Together Praise Our God" and "Blessed Jesus, We Are Here"; Fugue a la Gigue; Sinfonia, "I Stand before the Gates of Heaven"; Toccata, Adagio and Fugue in C major.

Mr. Schreiner's program Nov. 15 was made up of the following items: Concert Overture in C major, Hollins; Toccata in F major, Bach; "Marche Champetre," Boex; Capriccio, "Le Caquet," Dandrieu-Godowsky; Rhapsody in D major, Cole; Two Movements from "New World" Symphony, Dvorak.

Nov. 22 he played: Toccata and Fugue in D minor, Bach; Aria, "Bist Du bei Mir," Bach; Largo Appassionato from Sonata in A, Beethoven; "Rondo, "Rage over the Lost Penny," Beethoven; "Suite Gothique," Boellmann; "Carillon," Sowerby; "Pomp and Circumstance" Military March, Elgar.

Herbert D. Bruening, New York City—Vesper organ recitals given by Mr. Bruening at St. Matthew's Lutheran Church have included the following numbers:

Nov. 1—"Dedicace," Bonnet; Toccata on "A Mighty Fortress," Middelschulte; Adagio from Toccata, Adagio and Fugue in C, Bach.

Nov. 8—Intermezzo, Reger; Fugue in B minor, Bach; Chorale Prelude, Stelzer.

Nov. 15—"Have Mercy," Bach; Concert Fantasia, Diggle; "At Eventide," Reuter.

Nov. 29—Variations on "St. Theodulph," Jackson; "Saviour of the Heathen, Come," Bach; "How Brightly Gleams the Morning Star," Pachelbel.

Walter A. Eichinger, Seattle, Wash.—In his recital at the University Temple on the evening of Oct. 2 Mr. Eichinger played: Allegro and Adagio from Symphony 6, Widor; "Benedictus," Reger; Andante, Harwood; "Jesu, Joy of Man's Desiring," Bach; Prelude and Fugue in B minor, Bach; "Romance sans Paroles," Bonnet; Cantabile, Franck; "Saluto Angelico," Karg-Elert; Toccata in D minor, Reger.

On Nov. 13 Mr. Eichinger's program was as follows: Sketch in F minor and Sketch in D flat, Schumann; Chorale in E, Franck; Air, Handel; Hornpipe, Handel; Chorale Preludes, "In Dir ist Freude," "Herzlich thut mich verlangen" and "Alle Menschen müssen sterben," Bach; Scherzo, Gigout; "Ave Maria," Karg-Elert; "Westminster Carillon," Vierne.

In a dedicatory recital Oct. 16 at the Arlington Methodist Church Mr. Eichinger played: Sketch in F minor and Sketch in D flat, Schumann; Andante, Harwood; Three Chorale Preludes, Bach; Scherzo in E major, Gigout; Reverie, Bonnet; "Romance sans Paroles," Bonnet; Hornpipe, Handel; Aria, Handel; Toccata in D minor, Reger; "Westminster Carillon," Vierne.

Burnett B. Andrews, Morristown, N. J.—Mr. Andrews, organist and choirmaster of St. Peter's Church, gave a recital at the church Sunday afternoon, Nov. 8, with the assistance of Romley Fell, baritone. The organ numbers included: Chorale Preludes, "Now Thank We All Our God," Karg-Elert, and "Hark! A Voice Saith, 'All Are Mortal,'" Bach; Fugue in A minor, Bach; Cantabile, Franck; "The Bells of St. Anne de Beaupre," Russell; Evening Song, Schumann; "Westminster Carillon," Vierne.

William H. Oetting, Pittsburgh, Pa.—In a recital Nov. 16 at the Pittsburgh Musical Institute Mr. Oetting played a program made up as follows: Prelude and Fugue in D major, Bach; "Praeludium," Jarnefelt-Nevin; "Carillon," DeLamarter; Scherzo, Fifth Symphony, Vierne; Chorale in A minor, Franck; "Sketches from Nature," Clokey.

Merritt Johnson, Aberdeen, S. D.—Mr. Johnson was assisted by the choir of Bethlehem Lutheran Church Sunday afternoon, Oct. 25, in a program in which his organ numbers were the following: Symphony No. 2 (complete), Vierne; "Nobody Knows the Trouble I See," arranged by Gillette; "The Squirrel," Weaver; "Within a Chinese Garden," Stoughton; Toccata on "Ave Maris Stella," Dupré.

Kenneth Osborne, Holland, Mich.—In a vesper recital at Hope College Nov. 1 Mr. Osborne played the following works: Chorale Prelude on "Ein' feste Burg," Hanff; Chorale Prelude on "Ich ruf' zu Dir, Herr Jesu Christ," Bach; Adagio, Sonata 3, Bach; Toccata and Fugue in D minor, Bach; "Aftonfrid" ("Evening Peace"), Hägg; "Imagery in Tableaux," Edmundson; Hymn-tune Fantasy on "St. Catherine," McKinley; Chorale in A minor, Franck.

Homer Whitford, F.A.G.O., Cambridge, Mass.—In a recital Nov. 9 at the First Church in Cambridge, in which he was assisted by Edna Tuckerman, violoncellist, Mr. Whitford played: Trumpet Voluntary, Purcell; Sarabande, Corelli; Minuet, C. P. E. Bach; "Piece Heroique," Franck; "Stella Matutina," Dallier; Allegro Cantabile from Fifth Symphony, Widor; "Variations de Concert," Bonnet.

John M. Klein, Royersford, Pa.—Mr. Klein was guest organist at Grace Lutheran Church Sunday evening, Nov. 8, and played a program made up of the following selections: "Salve Regina," from Second Symphony, Widor; "In Moonlight," Kinder; Serenade, Schubert; Toccata from "Suite Gothique," Boellmann; Chorale Preludes, "Christ Lay in Bonds of Death" and "In dulci Jubilo," Bach; Finale from Second Symphony, Widor; "The Swan," Saint-Saens; Fugue in D major, Bach.

Joseph Ragan, F.A.G.O., Atlanta, Ga.—Before a congregation of 600—a full house—in the First Methodist Church of Newnan, Ga., Sunday afternoon, Nov. 8, Mr. Ragan of All Saints' Church, Atlanta, played this program: Prelude in B minor, Bach; "Elfes," Bonnet; Toccata on "O Filii et Filiae," Farnam; Fantaisie, Saint-Saens; "Twilight at Fiescle," Bingham; Meditation, Callaerts; "Thou Art the Rock" ("Byzantine Sketches"), Mulet.

Mr. Ragan's choir from All Saints' sang five anthems and afterward the fifty singers were guests at a dinner.

Russell Broughton, F.A.G.O., Spartanburg, S. C.—In the first of a series of three Sunday afternoon recitals at Converse College Mr. Broughton on Nov. 8 played: Canzona in G minor, Frescobaldi; Prelude, Clerambault; "Psalm XVIII," Marcello; "Benedictus," Reger; Sketch in D flat, Schumann; Theme and Variations (Sonata No. 10), Rheinberger; Hymn-tune Fantasies, McKinley.

Programs of Organ Recitals of the Month

Charles Heinroth, New York City—Dr. Heinroth's recitals on Sunday and Thursday afternoons in the Great Hall of the College of the City of New York included the following offerings in November:

Nov. 22—Sinfonia to "We Thank Thee, God," Bach; "Lied des Chrysanthemes," Bonnet; Canon in B minor, Schumann; Two Movements, Sonata in G minor, Rheinberger; Minuet, Dethier; Chorale Improvisations, "A Mighty Fortress Is Our God" and "Now Thank We All Our God," Karg-Elert.

Nov. 29 and Dec. 3—Symphonic Poem, "Finlandia," Sibelius; Andante from String Quartet, Debussy; Bourree, Handel; Sonata, "The Ninety-fourth Psalm," Reubke; "L'Organo Primitivo," Yon; Finale from First Symphony, Maquaire.

The following programs have been announced for other December recitals:

Dec. 6 and 10—Works of Johann Sebastian Bach: Toccata and Fugue in D minor; Chorale Preludes, "Jesu, Joy of Man's Desiring" and "Adorn Thyself, O Dear Soul"; Bourree in B minor; Prelude and Fugue in C minor; Adagio from Third Trio-Sonata, in D minor; Fugue a la Gigue; Finale from "St. Matthew Passion," Bach-Widor.

Dec. 13 and 17—Fantasy in F major, Mozart; Canzonetta from Violin Concerto, Tschaikowsky; Scherzo from Symphony 7, Widor; Chorale Fantasy and Fugue on "Sleepers Wake," Reger; "Meditation a Sainte Clotilde," James; "Marche Heroique," Saint-Saëns.

Dec. 20 and 24—Overture and Pastoral Symphony from "The Messiah," Handel; Scherzo in G minor, Bossi; "Christmas Evening," Mauro-Cottone; Sonata No. 1, in D minor, Guilmant; "Angel Scene," from "Hänsel and Gretel," Humperdinck; "Carillon-Sortie," Mulet.

Harold O'Daniels, Endicott, N. Y.—In a vesper recital at the Union Presbyterian Church Mr. O'Daniels, organist of the First Presbyterian Church, played the following program Nov. 22: Toccata and Fugue in D minor, Bach; Sonatina, "God's Time Is Best," Bach; "Bells through the Trees," Edmundson; "The Nightingale and the Rose," Saint-Saëns; "Piece Heroique," Franck; Meditation, Bubeck; A Song of Thanksgiving on the hymn-tune "Come, Ye Thankful People, Come," Bailey; Evensong, Martin; "Now Thank We All Our God," Karg-Elert.

Dec. 7 Mr. O'Daniels played: "Water Music," Handel; Offertory on "Adeste Fideles," Loret; Christmas Chorale, "A Rose Bursts Forth," Deigendesch; "While Shepherds Watched," Mauro-Cottone; Meditation, Bubeck; "Will o' the Wisp," Nevin; Londonderry Air, arranged by Coleman; Festival Toccata, Fletcher.

Marshall Bidwell, Mus. D. Pittsburgh, Pa.—Dr. Bidwell, whose recitals Saturday evening and Sunday afternoon in Carnegie Music Hall this season continue to be marked by the performance of various new works, presented the following programs among others in November:

Nov. 7—Bach program: "Nun danket Alle Gott," from Cantata 79; Song Tune from "Peasant Cantata"; Chaconne from Cantata No. 150; "Tidings of Joy"; Chorale Prelude, "Wachet auf, ruft uns die Stimme"; Prelude in G minor; Fugue in D minor; Largo from Concerto for Two Violins; Prelude and Fugue in A minor; Chorale, "Humble Us by Thy Goodness"; Siciliano; Fugue a la Gigue.

Nov. 8—Jubilee Overture, Weber; Gavotte from "Iphigenia," Gluck; Sonata No. 1, in D minor, Guilmant; Trumpet Tune and Trumpet Voluntary, Purcell; Cantilene, Bedell; "Loch Lomond," Scottish Air; "Angelus," Lemare; March, "Pomp and Circumstance," Elgar.

Harry R. Sykes, Mus. D., F.A.G.O., Norristown, Pa.—In a recital on the new Möller organ at the Pennsylvania State College Nov. 16 Dr. Sykes presented this program: Toccata, Yon; Aria, Bach; Fugue in G minor, Bach; "Marche Pontificale," Widor; "In Springtime," Kinder; "To the Evening Star" and "Pilgrims' Chorus," Wagner; "Evening Bells and Cradle Song," Macfarlane; March, "Pomp and Circumstance," Elgar.

Henry F. Seibert, Mus. D., New York City—Mr. Seibert, organist of the Lutheran Church of the Holy Trinity, was engaged for a recital Nov. 10 in Holy Trinity Lutheran Church, Bethlehem, Pa., and his program consisted of the following compositions: Andante rustico and Allegro vigoroso ("Sonata Cromatica"), Yon; "Evening Chimes," Wheeldon; Four Chorale Preludes, Bach; Allegro vivace ("Prima Sonata"), Pagella; Air for the G string, Bach; "Piece Heroique," Franck; Caprice, Sturges; "Marche Champetre," Boex; "Finlandia," Sibelius.

F. Arthur Henkel, Nashville, Tenn.—In a recital Sunday afternoon, Nov. 15, at Christ Church Mr. Henkel played: Chorale in A minor, Franck; Pastoral Suite, Demarest; "Ave Maris Stella of Nova Scotia Fishing Fleet," Gaul; "Bells through the Trees," Edmundson; Chorale Prelude, "Come, Thou Saviour of the Heathen," Bach.

George H. Fairclough, F.A.G.O., St. Paul, Minn.—At the weekly recitals in Northrop Memorial Auditorium, University of Minnesota, Minneapolis, Friday afternoons at 4, which, in addition to being attended by many students and others, are broadcast by the university radio station WLB, Mr. Fairclough, university organist, has played the following programs:

Nov. 13—Prelude and Fugue in F minor, Bach; Chorale Preludes, "Ich ruf zu Dir" and "Wer nur den lieben Gott," Bach; Fantasia on "Materna," Demarest; "The Bells of St. Anne de Beaupre," Russell; Cantabile, Franck; "Marche Slav," Tschaikowsky.

Nov. 20—Prelude and Fugue in D, Bach; Sinfonia, "I Stand with One Foot in the Grave," Bach; Sonata in C (No. 2), Borowski; Berceuse in G flat, Iljinsky; Fantaisie in A, Franck; "Isthar" (tone poem), Stoughton; Irish air, "The Little Red Lark," Clokey; Andante and Finale from Fourth Symphony, Widor.

Dr. Elmer A. Tidmarsh, A.A.G.O., Schenectady, N. Y.—The following programs have been given by Dr. Tidmarsh at the Union College Memorial Chapel:

Nov. 15—"March of Victory," Moussorgsky; Andante Espressivo, Glazounoff; Cradle Song, Gretchaninoff; Prelude in C sharp minor, Rachmaninoff; Melodie in E, Rachmaninoff; Serenade, Rachmaninoff; "Scheherazade Suite," Rimsky-Korsakoff; Andante Cantabile from Fifth Symphony, Tschaikowsky; Melody in E flat, Tschaikowsky; "Marche Slav," Tschaikowsky.

Nov. 22—"Marche Militaire," Schubert; "Am Meer," Schubert; "Moment Musical," Schubert; Serenade, Schubert; Unfinished Symphony, Schubert; Toccata and Fugue in D minor, Bach; Air for the G string, Bach; Allegro from Sonata in E flat, Bach; Sinfonia from Cantata "We Thank Thee, God," Bach.

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

Nov. 1—Adagio from Seventh Symphony, Anton Bruckner; "Prière du Matin," Joseph Jongen.

Nov. 8—Six Miniatures, Op. 13, Paul Krause.

Nov. 15—First Movement from Organ Sonata, Herbert Howells.

Nov. 22—Psalm-Prelude No. 1, Herbert Howells; "Carillon de Westminster," Vierne.

Nov. 29—"Kleine Suite," Op. 21, Paul Krause.

Herbert Ralph Ward, New York City—In his Tuesday 1 o'clock recitals at St. Paul's Chapel Mr. Ward played the following programs in November:

Nov. 10—Andante (Concerto in G minor), Handel; Prelude and Fugue (Cathedral), Bach; Adagio in A minor, Bach; "Piece Heroique," Franck.

Nov. 17—"The Nave," Mulet; Cantilene, Bedell; Toccata and Fugue in D minor, Bach; "The Old Chapel by Moonlight," Beach; Prelude (Maestoso), Rousse.

For his December recitals Mr. Ward has prepared the following programs among others:

Dec. 1—Prelude, Sonata in C minor, Rheinberger; "Ode to a Heroine," Sydney Overton; "Pequena Cancion" ("A Little Song"), Luis Urteaga; Offertoire, Cesare Galeotti; Fugue in G major, Bach.

Dec. 8—Allegro, Concerto 3, Arne; "Legende," d'Antalffy; Chorale Prelude, "Jesu, Priceless Treasure," Bach; Fugue in E minor, Pachelbel; Allegro, Sonata 1, Borowski.

Dec. 15—Chorale Prelude, "Saviour of My Heart," Brahms; Bird Scene, "Hiawatha," Coleridge-Taylor; "Fuga alla Handel," Guilmant; "Clair de Lune," MacDowell; Largo, Op. 10, No. 5, Beethoven-Weidenhagen.

Dec. 22—Cantabile, Franck; "Fuga Pathetica," J. Arko Mendelsohn; "Communion for the Midnight Mass," Jean Huré; "Prelude Gothique," H. R. Ward; Chorale Prelude, "Sleepers Wake, a Voice Is Calling," Bach.

On Dec. 29, the last Tuesday in the month, a concert of sacred music will be given by the full choir of St. Paul's.

Adolph Steuterman, Memphis, Tenn.—In his recital at Calvary Episcopal Church Sunday afternoon, Nov. 22, Mr. Steuterman played: Prelude in A minor, Bach; "In the Garden," Goodwin; Caprice, Matthews; "Carillon," DeLamarter; "Magic Fire Scene," Wagner; Serenade, Kinder; "Wind in the Pine Trees," Clokey; "Canyon Walls," Clokey; "In Bethlehem's Town," Mueller; "Marche Russe," Schminke.

Edmund S. Ender, Baltimore, Md.—In a recital Nov. 22 at Old St. Paul's Church under the auspices of the Chesapeake Chapter, A. G. O., Mr. Ender played: Agitato from Sonata in D minor, Rheinberger; Arioso, Bach; Fugue in E flat ("St. Ann's"), Bach; Nuptial March, Guilmant; "In Springtime," Kinder; Concert Overture, Maitland; "God's Time Is Best," Bach.

Herbert J. Austin, A. R. C. M., A. R. C. O., Baltimore, Md.—In a recital under the auspices of the Chesapeake Chapter, A. G. O., in St. David's Church, Roland Park, Oct. 25, Mr. Austin played: Adagio and Allegro from Concerto in G minor, Handel; "Jesu, Joy of Man's Desiring," Bach-Grace; "Chant de May" and Menuet-Scherzo, Jongen; Chorale No. 3 in A minor, Franck; "Villanella," John Ireland; Plainsong Preludes, "Resurgam," and "Paean," Rowley; Sketches on verses from the Psalms, Percy Whitlock; Two Chorale Improvisations, Eric Thiman.

Miss Helen Schimpf, Pottsville, Pa.—Miss Schimpf presided at the new organ in Trinity Reformed Church for the dedication services Nov. 1 and 5 and at a dedicatory musical service Nov. 5. She was assisted by J. Arthur Reinsmith, violinist; Harold W. Schimpf, 'cellist, and the choir of the church in the following program: Second Toccata, Rogers; chorus, "Come to the Fair," Martin; instrumental trio, "Dawn," Berceuse, and "For Thee," Vannah; "Dreams," McAmis; "Echo Caprice," Mueller; women's chorus, "Sweet Sweet Lady," Spross; Festival March, Faulkes; instrumental trio, "Chanson," Friml; chorus, "Thank God for a Garden," Del Riego; instrumental trio, Intermezzo, Sanders; chorus, "Sleepy Hollow Tune," Kountz; "Cantilene Pastorale," Guilmant; "La Concertina," Yon; chorus, "Carmena," Wilson-Bliss; Concert Scherzo, Mansfield.

John McDonald Lyon, Seattle, Wash.—Among Mr. Lyon's November and December Sunday evening programs at St. James' Cathedral are the following:

Nov. 8—Symphony, Op. 20, Maquaire; "Starlight," Karg-Elert; "Beatitude," Bossi; "Dripping Spring," Clokey; Gloria-Finale (from "Fifteen Pieces on Antiphons"), Dupré.

Dec. 13—Sonata for Organ, Harwood; "Pulchra ut Luna," Dallier; Three Pieces from "Les Heures Bourguignonnes," Jacob; Toccata, Lanquetuit.

Dec. 27—Sonata on the Ninety-fourth Psalm, Reubke; Meditation, d'Evry; "Cantique," Elgar; Prelude, McPherson; "Electa ut Sol," Dallier.

Nov. 15 and 22 Mr. Lyon brought to a conclusion his performance of the complete organ works of Bach with the playing of "The Art of Fugue."

Mrs. Ray Lasley, Dallas, Tex.—Mrs. Lasley gave the following program in the Hall of Religion at the Centennial Exposition, Dallas, Nov. 22: Toccata, Dubois; "Cantilene Nuptiale," Dubois; Fountain Reverie, Fletcher; "To a Wild Rose," MacDowell; "Will-o-the-Wisp," Nevin; "To the Evening Star," Wagner; "Marche Champetre," Boex; "In Moonlight," Kinder; "Song of the Basket Weaver," Russell; Festival Toccata, Fletcher.

[*Continued on page 28*]

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Recital Programs

[Continued from page 27]

E. Arne Hovdesven, Springfield, Ohio—Mr. Hovdesven, instructor in organ and piano at Wittenberg College, played this program in a recital Oct. 17 at the Hamma Divinity School: Chorale Preludes, "Blessed Jesus, at Thy Word," "My Heart Has a Great Longing" and "Let Christians All Praise Our God," Bach; "The Shepherds in the Field," Malling; Fugue in C, Buxtehude; "Adoration," Borowski; Hallelujah Chorus, from "The Messiah," Handel.

Joseph C. Beebe, New Britain, Conn.—In his recitals broadcast from stations WNBC and WELI and played on the large organ at the South Church Mr. Beebe has presented the following among other recent programs:

Oct. 27—Allegro, Pescetti; "Jesu, Joy of Man's Desiring," Bach; Sinfonia ("We Thank Thee, Lord"), Bach; Siciliana and Bourree, Stanley; Concert Overture (C minor), Hollins; "Harmonies du Soir," Karg-Elert.

Nov. 3—Prelude (G major), Bach; Adagio (Third Trio-Sonata), Bach; Gothic Suite, Boellmann; "In Elysium" ("Orpheus"), Gluck.

Nov. 10—Prelude and Sarabande, Corelli; "Invention," Arne; Andante Cantabile (Fifth Symphony), Tschaikowsky; "Be Thou Contented," Bach.

Robert Leech Bedell, New York City—Among Mr. Bedell's Sunday afternoon programs at the Brooklyn Museum in October were the following:

Oct. 18—Introduction and Fugue, on the Chorale "Ad Nos, ad Salutarem Undam," Liszt; Symphony 2 (Pastorale), Widor; "Marche Triomphale," Lemmens; "Chanson," Borowski; Gavotte in F, Wesley; Nocturne, Grieg; "L'Arlesienne Suite" (Farandole), Bizet.

Oct. 25—Prelude in G major, Bach; Sonata 3 (Adagio), Guilmant; Toccata, Dubois; Wedding Symphony (Bridal Song), Goldmark; "Rigaudon," Lulli; Humoresque, Dvorak; "Polonaise Militaire," Chopin.

On Nov. 22 Mr. Bedell presented this list of works: Doric Toccata, Bach; Chorale Preludes, "All Men Must Die," "Suffer God to Guide Thee" and "Dearest Lord, We Are Here," Bach; Gavotte in B flat, Handel; Oriental Sketch, Foote; "Rondo a la Turka," Mozart; "Song of India," Rimsky-Korsakoff; "Moment Musical," Schubert; Coronation March, Meyerbeer.

Arthur W. Quimby, Cleveland, Ohio—In his Sunday afternoon recital at the Cleveland Museum of Art Nov. 8 Mr. Quimby played: Toccata and Fugue in D minor, Bach; Chorale Prelude, "Deck Thyself, My Soul, with Gladness," Bach; Gavotte from "Water Music," Handel; Canon in B major, Schumann; Largo and Fugue from Prelude, Largo and Fugue, Günther Ramin.

Joseph H. Greener, M. Mus., A.A.G.O., Seattle, Wash.—The following compositions were played in recital at Trinity Parish (Episcopal) Church in October by Mr. Greener: Prelude and Fugue in A minor, Bach; Andantino in G minor, Franck; "Sur l'Antienne" ("Adoremus in Aeternum"), Gigout; Introduction, Toccata, Fugue (Second Sonata), Elgar; Sketch in D flat, Schumann; Allegro con brio, Greener; Cantabile (Symphony 6), Widor; "Cantilene du Soir," Kinder; Fanfare, Dubois; Fugue in G, Bach; Intermezzo (Symphony 6), Widor; Menuet (Symphony 4), Vierne; "Invocation," Mailly; "Grand Choeur Majestique," Lacey.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played by Dr. Hastings in his popular programs at the Philharmonic Auditorium last month included: Selections from "Orpheus," Gluck; "Album Leaf," Beethoven; Larghetto from Symphony in D, Beethoven; Prelude to "Faust," Gounod; Fanfare, Dubois; Madrigale, Simonetti; Siciliano from "Cavalleria Rusticana," Mascagni; "Song of India," Rimsky-Korsakoff; Prelude to "The Holy City," Gaul; "In Memoriam," Ray Hastings.

Elinor Kendall, Cedar Rapids, Iowa—Miss Kendall was presented by Miss Catherine M. Adams in a recital at Coe College Nov. 10 and played the following compositions: Prelude and Fugue in G major, Bach; Chorale Prelude, "Ich ruf zu Dir," Bach; Sonata No. 1, in D minor, Guilmant; "Chant Pastorale," Dubois; "Fiat Lux," Dubois; "The Squirrel," Powell Weaver; Toccatina and Chorale, Karg-Elert.

Dr. Minor C. Baldwin, Onset, Mass.—Dr. Baldwin was heard in a recital at Trinity Methodist Church, Albany, N. Y., Oct. 4, and played these selections: Scherzo, Bossi; Reverie and "At Evening," Baldwin; "Inflammatus" ("Stabat Mater"), Rossini; Adagio, Bach; Scherzo, Rogers; "Gavotte et Musette," Bach; Selections from "Il Trovatore," Verdi; "The Storm in the Mountains," Baldwin; "Pilgrims' Chorus" ("Tannhäuser"), Wagner.

Carl J. Rupprecht, Chicago—In a recital Oct. 11 at St. Luke's Lutheran Church Mr. Rupprecht played these selections: Allegro Maestoso from Sonata in D minor, Toepfer; Larghetto, Wesley; Toccata in F, Bach; Fantasie on the Chorale "Ein' feste Burg," Reger; Nuptial March, Guilmant.

Gregory W. Konold, River Forest, Ill.—In a recital at Rosary College Nov. 13 Mr. Konold played these compositions: Toccata and Fugue in D minor, Bach; Chorale, "A Rose Breaks into Bloom," Brahms; Chorale in A minor, Franck; First Arabesque, Debussy; Sonata No. 1, Harwood; "Ave Maria," Bossi; Toccata from Fifth Symphony, Widor.

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RECITALS A SPECIALTY

New Mass Written by Martin Dumler Published Abroad

By ARTHUR C. BECKER, A. A. G. O.

The firm of J. & W. Chester, Ltd., of London is to be congratulated on its publication of the "Missa Salutis," by the well-known American composer, Martin Dumler. This mass is interesting in many ways. It has a profundity of style and structure comparable to the great masses of a previous generation; yet it meets all requirements of our present needs because of its brevity and singleness of purpose.

In making a comparison with older worthwhile works in this form the organ point in the Kyrie should be mentioned, giving a solidity and grandeur to that section that is highly commendable. Also in the Credo we find a *basso continuo* reminiscent of the great B minor Mass of Bach but original in every respect. Because of this freely moving bass in the accompaniment and the strict harmonic form of the voice parts a ruggedness of style in this declamatory section of the mass is maintained. Although brief, the Sanctus stands out by virtue of its triplet figure in thirds against the massive simplicity of the vocal parts.

While this mass may be said to be strictly in the harmonic idiom, the originality of treatment and the intriguing rhythms used in the organ part set this composition apart from masses we hear so often nowadays. If our congregations are not always receptive to the marvelous polyphonic works of the past and have no sympathy for the so-called Caecilian school of church music, this mass should strike a happy medium, and be received by musician and layman alike as an example of ideal music for divine worship.

I am in receipt of the "Missa Orbis Factor," which is the Gregorian Mass No. XI in the Vatican Gradual. This mass contains the Credo No. IV. The organ accompaniment by the Rev. Dom L. Zerr, O. S. B., organist at the Abbey, Farnborough, fulfills all the requirements of a good accompaniment, following the best practices of directness and simplicity.

Three Latin motets of the polyphonic school edited by H. B. Collins are of special interest. The first, "De Profundis," by Palestrina, for SATTB, offertory for the twenty-third and following Sundays after Pentecost, is one of the finest examples from that master's pen.

The second, "Salve Sancta Parens," for SATBB, the Introit for Feasts of the Blessed Virgin, by Byrd, is a perfect example of the English school of church music and should be in the library of every good choir. There is too little of English church music used in this country, and the inclusion of such motets as this should be encouraged.

The last, "O Bone Jesu," a motet for four men's voices, by an anonymous English composer of the sixteenth century, is replete with unusual beauties. Its variety of style is what captures the imagination of the listener.

The mass and motets listed are published by Chester of London.

INSTALLED IN LINCOLN, NEB.

Donald D. Kettring Takes New Post at Westminster Presbyterian.

Installation of Donald D. Kettring, M. S. M., as minister of music at the Westminster Presbyterian Church of Lincoln, Neb., took place at the morning service Oct. 25. At the same time the new motet choir directed by Mr. Kettring was consecrated. In the afternoon Mr. Kettring gave a recital, playing these compositions: First Symphony, Vierne; "Sunrise in Emmaus," S. Marguerite Maitland; Rondo, Rinck; "To the Morning Sun," Torjussen; Prelude and Fugue in E minor, Bach; Toccata, de Mereaux; Chorale Improvisation, "Nun danket Alle Gott," Karg-Elert.

Donald DeWitt Kettring was raised in Portage County, Ohio, where his ancestors were early settlers and where his father conducted "singing schools." His musical studies began at the age of 12, when he won a competitive scholarship under Franklyn Carnahan, the Cleveland pianist-composer. His undergraduate work was taken at Ohio Wesleyan University, where he majored in Bible and music, with organ study under Harrison D. Le Baron. After receiving his bachelor of arts degree in 1929 he continued his musical studies in New York at Union Theological Seminary, where he became a private pupil of Clarence Dickinson. After winning his master's degree in sacred music in 1931 he was called to the historic Market Square Church in Harrisburg, where he was organist and director of a choir of thirty-five voices, with a professional quartet, and where he supervised a program of graded choirs. In the fall of 1935 he left his position in Harrisburg to devote a year to the study of theology at the Presbyterian Seminary in Chicago. At the close of the academic year the lure of sacred music proved the stronger.

Installed at Pittsburgh Church.

Russell G. Wichmann of New York was installed as organist and director of the Shadyside Presbyterian Church in Pittsburgh at special services conducted by Dr. Hugh Thomson Kerr, pastor, Oct. 6. Dr. Clarence Dickinson gave a recital and an address on this occasion. Mr. Wichmann holds the master's degree from the Union Theological Seminary School of Sacred Music, of which Dr. Dickinson is director. The theme of the address was "Music and Religion"; the recital included: Chorale, Andriessen; Rondo, Rinck; "Giles Farnaby's Dream," Farnaby (1580); Cathedral Prelude and Fugue, Bach; "Kommst Du, Herr Jesu," and "Erbarme Dich," Bach; Allegro Maestoso from "Storm King" Symphony, Dickinson.

Russell G. Wichmann received the bachelor of music degree from the Lawrence College Conservatory of Music, Appleton, Wis. His organ instructors have been Hiram Johnson, William C. Webb, Lavahn K. Maesch and Clarence Dickinson. At the Shadyside Church he has a quartet of soloists and a chorus of twelve professional singers. The Sunday afternoon service is broadcast over KDKA between 4 and 5 o'clock.

St. Louis Catholic Organists Elect.

The St. Louis Catholic Organists' Guild, meeting Oct. 11, elected officers for the year as follows: President, the Rev. Charles Dreisoerner, S. M., of Maryland Normal and Novitiate, Kirkwood; secretary, Miss Mary Helmer, organist at the Holy Redeemer Church in Webster Groves; vice-president, Sister M. Augustine of the Sisters of Notre Dame, Sancta Maria in Ripa; treasurer, Professor Christopher Hausner, organist of St. Anthony's Church, Maryville, St. Louis.

DONALD D. KETTRING, M.S.M.

Daughter in Hillstrom Home.

The family of N. W. Hillstrom, known to organists in many states through his connection with the W. W. Kimball Company organ department, has grown to three by the addition of Stephanie Mia Hillstrom, who arrived Oct. 3 to make her home in Chicago. Mr. and Mrs. Hillstrom were married Nov. 3, 1934. Mrs. Hillstrom was Miss Sylvia Hershey of Detroit.

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HARVEY B. GAUL

HARVEY GAUL, organist of Calvary Church, Pittsburgh, was represented by a full-length program of chamber music compositions recently at the College Club, Pittsburgh. On the program was "From the Great Smokies," a set of three compositions based on mountain tunes from the Appalachians, played by the Shapiro String Quartet. Viola Byrgerson, contralto, sang three songs with string quartet accompaniment. "The Fireflies," a trio of artist women, sang, for the first time, two scenes from "Romeo and Juliet." Max Shapiro, violinist, played "A Palestinian Mother's Song" and Joseph Derdyn, 'cellist, played "A Yigdal from Yeman," both works based on material gathered by Mr. Gaul in Palestine. The program closed with three new works for string quartet; "Three Pennsylvania Portraits," "Benjamin Franklin Rubs His Musical Glasses," "Ole Bull Comes to Kettle Creek" and "Francis Hopkinson Goes about Germantown."

Sung by Greener's Choir.

The choir of Trinity Parish (Episcopal) Church, Seattle, Wash., under the direction of Joseph H. Greener, M. Mus., A. A. G. O., organist and choirmaster, sang A. R. Gaul's oratorio "The Holy City" on the night of Nov. 8. Preceding the service Mr. Greener played: Prelude and Fugue in G, Bach; Andante Cantabile (Fourth Symphony), Widor. The postlude was the Allegro risoluto from the Fourth Symphony by Vierne.

The senior choir of the Prospect Presbyterian Church of Maplewood, N. J., will give a concert Dec. 2 in the church for the benefit of the deacons' fund. Walter N. Hewitt, A. A. G. O., will direct and the assisting artists will be Frances Blaisdell, flautist; Mildred Sanders, 'cellist; the Herbert E. Kidd string quartet, Betty Kempf, accompanist, and Willard Wesner, organist.

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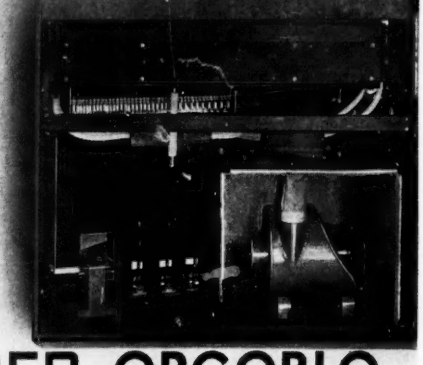

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Treasurer—John Barnes Pratt, 67 West Forty-fourth street, New York.

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Many churches are making definite plans for their hymn festivals and requests for material from their organists and ministers reveal the ways in which they aim to make these festivals fit into the worship of their churches, with the direct object of stimulating the interest of the congregations in hymns. Where a new hymn-book has been put into use it is being explored thoroughly and its fine new hymns and tunes are being introduced to the people through one or more well-prepared festivals.

Several organists have been asked for services of dedication for the Methodist Hymnal and for guidance in planning festivals with it. Thanks to the dedication programs sent in last year there is such material available.

Regardless of the introduction of a new book, the question may well be asked: Have we made full use of the forward-looking hymn-texts in the present book, and have we learned *all* the best tunes that we would wish to see included in any new book? If not, here is a definite objective for a hymn festival. While some of our churches have real need for replacing their old books long before they are able to do so, few of these very books have yielded *all* their treasures by the time they are actually discarded.

The response to the joint letter recently sent out to the deans of the chapters of the American Guild of Organists is encouraging. Some of them are planning chapter hymn festivals to be held this month or early next year.

Organists are coming to realize the responsibility of planning for these festivals. A well-designed hymn festival is a special liturgical unit, containing the elements of a normal worship service, into which is woven the special theme with reference to which the hymns are chosen. It will suffer if either factor is neglected. Intelligent musical guidance is not enough; nor can the minister supply what is called the element of celebration without the aid of the organist.

We have been encouraged by the number of requests for information about the meditations used at the festival at Bridgeport Oct. 17. Each main section of that festival included a short address, only five or six minutes in length, carefully "keyed" into the liturgic context. These meditations proved highly effective. Apparently in other places information is desired about this type of exhortation, which is not often employed in regular services, and which demands special attention if it is to preserve the emotional level produced by the hymns and the use of Scripture passages. The fact is that a sermon is often out of place in such a festival; yet there may be room for short meditations which will be most effective.

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Miss Grace Leeds Darnell, chairman of the New York City festival committee, has sent out notices to all A. G. O. members within the limits of the city. She has received numerous replies from local organists and there will be many hymn festivals in this territory, organized with the help of the material received from her. Further information can be obtained by writing her at 521 West 125th street, New York. Outside the city inquiries may be addressed to the chairman at 2268 Sedgwick avenue, New York. Festival suggestions and programs, descant hints, etc., may be procured, as well as this year's hymn leaflet containing the eleven hymns and tunes used at Bridgeport.

REGINALD L. MCALL, Chairman.

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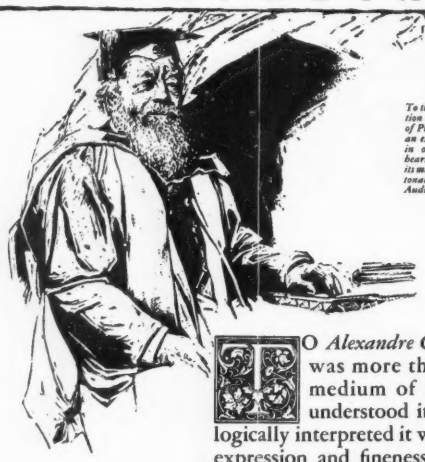

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