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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

Thirtieth Year—Number Two | CHICAGO, U. S. A., JANUARY 1, 1939 | *Subscription $1.50 a Year—15 Cents a Copy*

NEW MÖLLER ORGAN FOR RUSHVILLE, IND.

WILLIAM H. BARNES PLAYS

Effective Three-Manual of 1,315 Pipes in the First Presbyterian Church Is Heard by Large Congregation at Opening Recital.

M. P. Möller, Inc., have installed a three-manual organ in the First Presbyterian Church at Rushville, Ind., and a congregation of 600 people heard Dr. William H. Barnes of Chicago play the opening recital and demonstrate the resources of the instrument Nov. 21. The organ, installed in two chambers back of the pulpit, with a detached console, has a total of 1,315 pipes and is described as very effective for its size. The specification of stops is as follows:

GREAT ORGAN.
Open Diapason, 8 ft., 73 pipes.
Flute Harmonic, 8 ft., 85 pipes.
Dulciana, 8 ft., 73 notes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 notes.
Grave Mixture, 2 rks., 122 pipes.
Chimes, 21 bells.
Harp (prepared for).

SWELL ORGAN.
Bourdon, 16 ft., 97 pipes.
Open Diapson, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 notes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Orchestral Flute, 4 ft., 73 notes.
Flute Twelfth, 2⅔ ft., 61 notes.
Flute Fifteenth, 2 ft., 61 notes.
Oboe, 8 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.
Geigen Principal, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 notes.
Gemshorn, 8 ft., 73 notes.
Dulciana, 8 ft., 85 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute, 4 ft., 73 notes.
Dulciana, 4 ft., 73 notes.
Dulciana Twelfth, 2⅔ ft., 61 notes.
Dulciana Fifteenth, 2 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
Chimes, 21 notes.
Tremulant.

PEDAL ORGAN
Open Diapason (20 from Great), 16 ft., 12 pipes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Flute Major, 8 ft., 32 notes.
Dolce Flute, 8 ft., 32 notes.
Trumpet (20 from Swell), 16 ft., 12 pipes.

LARGE AEOLIAN-SKINNER FOR COLUMBIA UNIVERSITY

Announcement was made late in December of the award of the contract to build a large four-manual organ for Columbia University, New York. The Aeolian-Skinner Organ Company has been selected to construct the instrument, which will be installed in St. Paul's Chapel. There will be seventy speaking stops. The specifications were prepared by G. Donald Harrison in consultation with Professor Lowell P. Beveridge.

The comprehensive scheme will follow closely the tonal principles of the Aeolian-Skinner Company as exemplified in their late organs at Groton School, Groton, Mass.; St. Mark's Church, Philadelphia; Rochester University and elsewhere, the superb acoustics of the chapel providing ideal conditions for light pressure voicing.

The organ will be divided between two shallow chambers, located on the north and south sides of the chancel, and the present magnificent cases will be retained. The console case, together with nine or ten of the softer stops of the original organ, built in 1905 by the Ernest M. Skinner Company, will also be utilized after suitable adaptation to the new surroundings.

AN ORGAN RECITAL PROGRAM PLAYED IN WAR-TORN CHINA

節　目

一　大曲　1.即興曲　2.遁逃曲

此曲於一九零二年寫成，即興曲之主題現於低音部，音調忽高忽低，頗不平穩，其中二開奏曲則頗能表現渴望和平之心情，遁逃曲多用半音，更能表現作開奏曲時之同種心情．

二　諧謔曲

此曲於一九零四年寫成，諧謔曲具貝多芬諧謔曲之體裁，音調及音節皆迅速出奇，具有熱情，其開奏曲則頗平穩．

三　旋律

此曲於一九一三年寫成，音調旋轉自如，代表雷格之特別作風．

四　前奏曲

此曲於一九零四年寫成，主題現於低音部，簡潔活潑爲此曲之特色．

五　大曲　1.導入曲　2.變奏曲　3.遁逃曲

此曲於一九零四年寫成，爲世界最偉大之大管風琴作品．　導入曲如有疑問，默示靈魂之憂鬱與孤獨．　變奏曲之主題表現雷格溫和之心情，其十三種變奏共分三部，主題隱於其間各變奏皆爲靈魂之寫照．遁逃曲音調則尖銳活潑．

雷格，德人，生於一八七三年，逝於一九一六年．爲巴哈以後最偉大之大管風琴家．

THE UNIVERSALITY OF THE LOVE for organ music continues to be proved by the popularity of the organ in war-torn China. In its issue of last October THE DIAPASON was privileged to publish the programs of several recitals of a series in the Pei T'ang Cathedral of Peiping, where Father Theodore Rühl, S.V.D., presides over the large Cavaille-Coll organ. Father Rühl is a member of the faculty of the Catholic University as well as organist of the cathedral.

Dr. V. F. Bradfield of the Peiping Union Medical College, himself an active organist of China, and for a number of years a reader of THE DIAPASON, now sends the programs of Father Rühl's latest series. They are printed in both English and Chinese and the picture presented herewith is a reproduction in the native language of the program of the fourth and last recital of the series. This was a Reger program and translated into English it is as follows: Improvisation and Fugue in A minor, Op. 65, Nos. 5 and 6; Scherzo in F sharp minor, Op. 80, No. 7; Melodia in B flat major, Op. 129, No. 4; Toccata in A minor, Op. 80, No. 11; Variations and Fugue on an Original Theme in F sharp minor, Op. 73. In the program are included informative notes on the composer and on the works performed.

This recital took place Oct. 26. At the third recital of the series, a week earlier, Father Rühl played some of the shorter compositions of Bach, d'Aquin, Mendelssohn, Rheinberger, Reger and Handel. On Oct. 12 a Bach program was presented. The first recital, Oct. 5, included the following offerings: Toccata and Fugue in D minor, Bach; Pastorale and Finale from Sonata in D minor, Guilmant; Pastorale, Franck; Passacaglia in C minor, Bach; Fugue in D minor, from Sonata 11, Rheinberger; Prelude and Fugue in D, Reger.

Here we have programs up to the standard of the very best in America. The *Peking Chronicle* contained comprehensive criticisms of each performance and in announcing the final recital in advance devoted nearly two columns to the program and to an analysis of the compositions, together with a cut of Max Reger. Such newspaper attention is very seldom noted in America.

Goes to St. Patrick's, Chicago.

Edmund H. Attwood has been appointed organist and choirmaster at old St. Patrick's Church, Adams and Desplaines streets, Chicago, it was announced last week by the Rev. Thomas J. Hayes, the pastor. Mr. Attwood succeeds J. Edward Cordon, who had occupied this position since the death, in 1932, of Dr. J. Lewis Browne.

FRANK L. SEALY DEAD; NOTABLE CAREER ENDS

WARDEN OF A.G.O. TEN YEARS

Automobile Accident Fatal to Former Organist of Fifth Avenue Presbyterian Church, New York—Reached the Age of 80.

Frank L. Sealy, veteran New York organist, for ten years warden of the American Guild of Organists and one of the group of founders of that organization, died in New York City, Dec. 13, at the age of 80 years. Mr. Sealy was the victim of an automobile accident Nov. 2 and his injuries caused his death, which occurred at the Medical Arts Center Hospital. Private funeral services were held at Mr. Sealy's home in the suburb of Scarsdale and burial was at Mount Pleasant Cemetery, Newark, N. J., Dec. 15.

Mr. Sealy was warden of the A. G. O. from 1922 to 1932 and during that period devoted himself wholeheartedly to the advancement of the Guild's interests. Through his attendance at the general conventions and his visits to chapters in all parts of the country he became known to a large number of organists everywhere.

Frank Linwood Sealy was born Sept. 13, 1858, in Newark, N. J. He attended the Newark Academy and then studied music under Frank Illsley, Jan Pychowski and Dudley Buck. In 1885 he was appointed organist of the New York Symphony Society, a post he held for many years.

Mr. Sealy was organist and a director of the New York Oratorio Society from 1885 to 1921, organist of the Fifth Avenue Presbyterian Church from 1900 to 1918 and president of the New York Manuscript Society from 1903 to 1909. During the ten years of his wardenship the American Guild of Organists increased its membership from 1,800 to 4,300. At the time of his death Mr. Sealy was a member of the council.

In the course of his professional career Mr. Sealy had appeared on the concert stage with Eugene Ysaye, Fritz Kreisler, Efrem Zimbalist, Jascha Heifetz, Mischa Elman and other great artists. His clubs included the Bohemians and St. Wilfred's.

The widow, the former Emma Grace Farrington of Newark, whom Mr. Sealy married in 1893, and a son, Donald F. Sealy, survive.

A special committee appointed by the council of the A.G.O. has framed the following resolution on the death of Mr. Sealy and it was ordered to be entered in the minutes and copies sent to the family of Mr. Sealy and to THE DIAPASON:

We, members of the American Guild of Organists, regard the passing of our fellow member, Frank Linwood Sealy, with profound regret and a keen sense of loss.

Mr. Sealy was a founder and fellow of the Guild, for a number of years the chairman of the examinations committee, and for the ten years from 1922 to 1932 our warden. These ten years were years of great expansion for the Guild. Mr. Sealy made many trips from coast to coast and came to know personally many of our members in all parts of the country. This gave him an intimate knowledge of the problems facing our many and widely separated chapters, and through his wise counsel and advice the cause of the Guild was greatly advanced and progress made toward a more thoroughly unified organization.

During the many years of Mr. Sealy's activity as chairman of the examinations committee and as warden he gave without stint of his time and strength and at all times strove to maintain the ideals of the Guild and a high standard of scholarship.

The Guild greatly appreciates the value of these accomplishments, which have won for him a high place in its annals.

and the admiration, gratitude and affection of us all. The council, deeply feeling the loss of their counselor and friend, desires to extend the family of Mr. Sealy the sympathy of the Guild.

Committee for the Council:

OSCAR FRANKLIN COMSTOCK.
S. LEWIS ELMER.
RALPH A. HARRIS.
FRANK WRIGHT.
SAMUEL A. BALDWIN, Chairman.

New York City, Dec. 19, 1938.

MODERNIZE AND ENLARGE KILGEN IN ST. LOUIS CHURCH

George Kilgen & Son, Inc., have completed the rebuilding of a three-manual organ in Bethany Evangelical Church, St. Louis. The original organ, built by the Kilgen Company, was installed twenty-four years ago. The Kilgen brothers, in collaboration with Julius Oetting, organist of the church, planned the revision of the instrument, making use of the pipes of the old organ and adding several new sets, changing the action and providing a modern console. Mr. Oetting is one of the prominent organists of St. Louis. The church is one of the oldest congregations in the city.

The specification of the organ is as follows:

GREAT ORGAN.
(Enclosed in expression box.)
Open Diapason (unenclosed), 16 ft., 61 pipes.
Open Diapason (unenclosed), 8 ft., 61 pipes.
Viola da Gamba, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute Harmonic, 4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Trumpet, 8 ft., 61 pipes.
Harp, 49 bars.
Chimes (Deagan class A), 25 notes.

SWELL ORGAN.
Bourdon, 16 ft., 61 pipes.
Open Diapason, 8 ft., 61 pipes.
Salicional, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 49 pipes.
Aeoline, 8 ft., 61 pipes.
Stopped Diapason, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 61 pipes.
Violina, 4 ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Dolce Cornet, 3 rks., 183 pipes.
Vox Humana, 8 ft., 61 pipes.
Oboe, 8 ft., 61 pipes.
Cornopean, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.
Violin Diapason, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Unda Maris, 8 ft., 49 pipes.
Melodia, 8 ft., 61 pipes.
Quintadena, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.
Harp (Deagan), 49 notes.

PEDAL ORGAN.
Open Diapason, 16 ft., 32 pipes.
Violone ('Cello ext.), 16 ft., 12 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
Open Diapason (Open Diapason ext.), 8 ft., 12 pipes.
Bass Flute (Bourdon ext.), 8 ft., 12 pipes.
'Cello, 8 ft., 32 pipes.
Flute (Bass Flute ext.), 4 ft., 12 pipes.

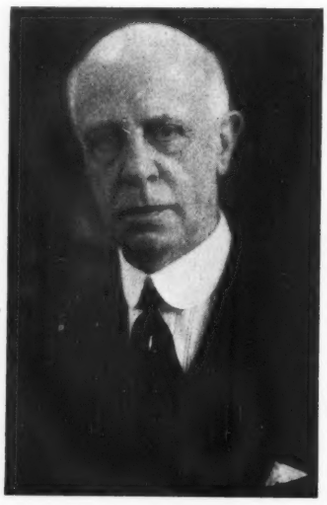
A five-horsepower Orgoblo provides the wind.

CHIMES IN STAMFORD, CONN., SERVE DOUBLE PURPOSE

An interesting installation by which a carillon placed in St. John's Catholic Church at Stamford, Conn., is used not only as a part of the organ, but as tower bells, heard a distance of at least three miles, has been completed by Francis J. Rybak & Co. of New York, who are specializing in work of this character. The installation consists of twenty-one Maas cathedral chimes of the type used in many large organ installations. They are electrically driven and are played from a small keyboard mounted on the organ console. The longest one is of approximately five feet and they range in size down to about three feet. The striking mechanism is housed in a case at the top of the tubes. The amplifier is a Transformer Corporation of America, high-output, sound system capable of delivering 250 watts.

The chimes, with the two microphones used for pickup, are mounted in the organ loft. The same space contains two loudspeakers which are a part of the Hammond electronic organ.

FRANK L. SEALY



VIRGIL FOX TO PLAY JAN. 30 AT KIMBALL HALL, CHICAGO

The Chicago Club of Woman Organists will present Virgil Fox, the young organ virtuoso, in a recital at Kimball Hall Monday evening, Jan. 30, at 8:15. Mr. Fox is on a tour in this country after a very successful tour in Europe last summer. In the Thomaskirche, Leipzig, 3,000 people heard him at the Friday-Saturday Motet Sept. 16 and 17. His tour included appearances in some of the old world's most famous cathedrals. Since returning from Paris in 1933 he has played in twenty-four of the forty-eight states. Mr. Fox heads the department of organ at the Peabody Conservatory and is organist of Brown Memorial Presbyterian Church, Baltimore.

The appearance at Kimball Hall will be a benefit recital for the Chicago Club of Woman Organists and tickets are 75 cents. The club invites all organists and organ students to attend and tickets may be had from any of the club members and at the Kimball Hall box office.

Mrs. Edith Heller Karnes is finance chairman of the club.

SUMMARY OF '37-'38 RECITALS AT UNIVERSITY OF ILLINOIS

Annotated programs of the Sunday vesper recitals played at the University of Illinois from September, 1937, to May, 1938, have been published in the form of an attractive booklet available to the public. A summary of the recitals provides interesting reading. These recitals have been given by Director Frederic B. Stiven, Professor Russell Hancock Miles, Lanson F. Demming and John Glenn Metcalf of the faculty of the school of music. Compositions for the organ numbered 109, transcriptions twenty and solos and ensembles ten. The composers whose works have appeared most frequently are J. S. Bach, 10; Cesar Franck, 10; Richard Wagner, 7; Karg-Elert, 5.

The university possesses two concert organs. The one in recital hall was built by the Aeolian-Skinner Organ Company and has three manuals and forty-two speaking stops. The organ in the university auditorium was built by Casavant Brothers and has four manuals and fifty-eight speaking stops.

Special Service in Canton, Ohio.

A Christmas vesper service of rare interest and beauty took place at the First Baptist Church of Canton, Ohio, Dec. 18. The choir, conducted by May Ann List, organist and director, was supported by an ensemble of two violins, 'cello, flute and piano. The composers represented ranged from Bach and Handel to men of the present day. As a prelude the following organ and piano selections were played: "Hallelujah Chorus," Handel; "Away in a Manger," Marryott; "A Lovely Rose Is Blooming," Brahms, and Pastorale, Guilmant.

BIG CARILLON FOR FAIR TO BE BUILT BY DEAGAN

WILL BE WORLD'S LARGEST

Seventy-five-Bell Instrument to Mark the Hours at the Exposition in New York and Later to Be a Stephen Foster Memorial.

The contract for a carillon of seventy-five tubular bells, which will be, it is said, the largest ever built, and which will mark the hours and provide music for visitors to the New York World's Fair, has been awarded to J. C. Deagan, Inc., of Chicago. Announcement of this was made Dec. 19 by Deagan officials. The company is a well-known maker of bells, chimes and carillons, and various organ percussions.

The twenty-five-ton musical instrument will be installed in the towering spire of the Florida state exhibit building for the duration of the fair. At its conclusion the carillon will be removed to White Springs, Fla., where it will be placed in the campanile of the Florida Stephen Foster memorial on the banks of the Suwanee River, which he immortalized.

The memorial to the composer, including the carillon, is the gift of the Florida Stephen Foster Memorial Association, a division of the Florida Federation of Music Clubs. The cost of the memorial and the carillon will be $350,000. This sum is being raised by a nationwide subscription by lovers of Foster's music.

The bells will be electrically operated by an automatic player utilizing rolls similar to those of the player-piano, and also by a keyboard similar to that of the piano.

SERVICES OUT OF ORDINARY ARE ARRANGED BY BLODGETT

Walter Blodgett, that industrious and enterprising church musician of Cleveland, who has a way of doing original things, arranged a compline service—something seldom heard outside cloistered walls—at St. James' Church Sunday afternoon, Dec. 11. Afterward he played this program of music suited to Advent: "Thou Prince of Peace," variations, Johann Bernhard Bach; "Christ, Who Maketh Us Glad," Dupré; "Veni Emmanuel," Broughton; "My Inmost Heart Doth Yearn," Brahms; "Come, Thou Saviour of the Heathen," "Sleepers, Wake!" and "Come God, Creator," Bach.

Carrying his inventiveness into 1939, Mr. Blodgett will conduct a program of music appropriate to Epiphany on the evening of Jan. 6, his choir and a small orchestra cooperating. A feature will be what may be the first American performance of a cantata by Johann Christoph Friedrich Bach, "The Childhood of Jesus," for four voices, strings, horns, flutes, harpsichord and organ. Other offerings of the evening will be: "Concerto Grosso" (Christmas Concerto), Corelli, for three solo strings, string orchestra and harpsichord; two songs with instruments, "Marienlied," Joseph Marx, and "The First Mercy," Peter Warlock, and "All They from Saba," by Leo Sowerby, for tenor solo and chorus, orchestrated by Mr. Blodgett.

Oratorios Presented by Dickinson.

Dr. Clarence Dickinson presented a series of oratorios at the Brick Church in New York on Sunday afternoons in December at 4 o'clock. "The Messiah" was sung Dec. 4, Bach's Christmas Oratorio Dec. 11 and Saint-Saens' Christmas Oratorio Dec. 18, and on Dec. 25 a candlelight program of Christmas carols of many nations was presented. The annual presentation of "The Messiah" by the School of Sacred Music at Union Theological Seminary took place in the chapel of the seminary Monday night, Dec. 12, and the candlelight carol service Dec. 19.

Sterling Marshall, organist and choirmaster of St. John's Church at Norristown, Pa., had charge of a carol concert at the church on the evening of Dec. 15 and the choir sang compositions both ancient and new. The performance was repeated for the Bryn Mawr Women's Club Dec. 19.

IN THIS MONTH'S ISSUE

Review of the events of 1938 is compiled from the issues of THE DIAPASON published in the twelve months.

Dr. Harold W. Thompson reviews the new output of ecclesiastical music of the last year.

Fifth installment of the reminiscences of Louis Vierne sheds interesting light on the teaching of Guilmant and tells of the "discovery" of the Bach chorale preludes.

Frank L. Sealy, for ten years warden of the American Guild of Organists, died in New York Dec. 13 at the age of 80 years.

Recital pages afford a picture of the character of the performances of American organists at the Christmas season.

A contemporary Chinese organ recital program shows that Japanese bombs have not silenced organ music in Orient.

Professor Hamilton C. Macdougall tells of his visit to Beverley Minster.

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WANTS
IN THE
ORGAN WORLD
The classified section of The Diapason, containing offers of organs for sale, etc., etc., may be found
ON PAGE 31 OF THIS ISSUE

SIX RECITALS PLANNED FOR BAROQUE ORGAN

E. POWER BIGGS WILL PLAY

Harvard Germanic Museum Scene of Noteworthy Performances in January and February on Instrument Designed by Harrison.

E. Power Biggs, who has attracted nationwide attention with his recitals at the Germanic Museum of Harvard University since the installation of the Baroque organ designed by G. Donald Harrison, is to give a series of six recitals there in January and February. The music of composers of the fifteenth, sixteenth and seventeenth centuries is to be played, to prove how full of vitality that music is, beyond its academic interest. Bach's "The Art of Fugue" will be performed at one of the recitals. Admittance to all of the recitals will be by advance subscription, tickets costing $5 for the series.

The six performances will take place on Monday evenings and the offerings Mr. Biggs has arranged are outlined as follows:

Jan. 9—Music of Bull, Arne, Purcell, Byrd, Stanley, Walond, Felton, d'Aquin, Vivaldi, Scheidt, Buxtehude, Bohm.

Jan. 16—Music of Buxtehude, Pachelbel, Frescobaldi, Kerll, Muffat, Froberger, Scheidt, William F. Bach, Clerambault, d'Aquin.

Jan. 23—J. S. Bach, "The Art of Fugue."

Feb. 6—Music of Vivaldi, Hofhaymer, Cabezon, Palestrina, Sweelinck, Gabrieli, Zipoli, LeBegue, Couperin, Raison, DeGrigny, DuMage.

Feb. 13—Music of Buxtehude, Walther, Scheidt, Muffat, Pachelbel, Marchand, Clerambault, Guilian, Boyvin, Scherer, d'Aquin.

Feb. 20—Concertos for organ and small orchestra by Handel and Corelli.

Mr. Biggs played a program of works of Leo Sowerby at the Harvard Memorial Church Dec. 6. Mr. Biggs is the organist of the church and an outstanding exponent of Sowerby's music, having presided at the organ for the premiere of the Sowerby Concerto with the Boston Symphony Orchestra last season. The compositions played were: Symphony in G major; "A Fantasy for the Flutes," and "Medieval Poem," for organ and piano, with Colette Leon at the piano.

Death of Mrs. E. Clowes Chorley.

Mrs. E. Clowes Chorley, wife of the rector of St. Philip's Protestant Episcopal Church, Garrison, N. Y., died Dec. 13 after a long illness. For the last thirty years she had been organist and choir director of the church. Mrs. Chorley was born in Ripon, England, sixty-nine years ago, studied music in London under Sir Walter Parratt and Sir George Grove and was graduated with honors from the Royal College of Music. In addition to her husband she is survived by a son, Kenneth Chorley of New York City, president of Colonial Williamsburg, Inc., and a sister, Mrs. Charles Mansell of Worcester Park, England.

An impressive feature of the concert of the San Pedro Civic Symphony Orchestra Dec. 9 was a performance of Sibelius' tone poem "Finlandia" with St. Luke's Choristers, directed by William Ripley Dorr, singing the hymn-like theme.

STATION WLAC, NASHVILLE, OPENS KILGEN FOUR-MANUAL

The four-manual Kilgen broadcasting organ recently completed in the new studios of WLAC at Nashville, Tenn., was dedicated Dec. 5. At the console was Herbert Koch, whose regular position is at WHAS, Louisville, where he plays another four-manual Kilgen. He gave four recitals, two during the day and two in the evening. At the evening broadcast over a thousand people came into the studio to see the instrument which they had heard over the air.

This organ is the fifth four-manual of this type built by George Kilgen & Son, Inc. The others are in KMOX, St. Louis; WFIL, Philadelphia; WKY, Oklahoma City, and WHAS, Louisville. Besides the regular staff programs, it is planned to give a series of recitals devoted principally to the best organ literature.

Program by Garabrant and His Boys.

Maurice Garabrant and the boys of the choir of the Cathedral of the Incarnation, Garden City, N. Y., where he is organist and choirmaster, gave a program Dec. 13 for the Community Club. Mr. Garabrant's organ selections for the occasion were: "Ave Maria," Karg-Elert; Gavotte, Wesley; "A Christmas Cradle Song," Traditional Bohemian; Walloon Christmas Rhapsody, Ferrari; "A Christmas Carologue," Diggle. The Advent and Christmas portions of Handel's "Messiah" were sung at the cathedral by the Long Island Choral Society and the choir on the afternoon of Dec. 18.

Goes to New York for Study.

LaMar Petersen, teacher of piano and organ at the McCune School of Music and Art, Salt Lake City, Utah, departed in December for New York to continue his studies with Gaston Dethier of the Institute of Musical Art. Mr. Petersen is to remain in New York until June 1. Prior to his departure Mr. Petersen, who is organist of the Second Church of Christ, Scientist, Salt Lake City, played a recital there. The program was as follows: Toccata and Fugue in D minor, Bach; "Jesu, Joy of Man's Desiring," Bach; Waltz, Volkmann; "March of the Little Lead Soldiers," Pierne; Capriccio, Lemaigre; "In Modum Antiquum," Edmundson; "Souvenir," Kinder; "Song of Sunshine," Diggle; "Reverie," Dethier; "Allegro Gioioso," Dethier.

Edward Arthur Bishop Dead.

Word comes from Quebec of the death of Edward Arthur Bishop, for over fifty years organist of Quebec Cathedral. Born at Norwich in 1850, he received his early training from Dr. Zachariah Buck, organist at the cathedral. After holding posts at Inverness and Eastbourne he went to Quebec in 1874. During his long tenure at the cathedral he was held in the highest repute for the skill of his playing and the high quality of the services, in which he maintained the best traditions of English church music.

School Pupils Visit Organ.

Climaxing a study of the development of the organ, 128 pupils of the fifth and sixth grades of the Central School at Huntington, Ind., made a trip Dec. 9 to the Methodist Episcopal Church, where M. McCabe Day, the organist, explained the instrument to the children and answered their questions. After singing "Stille Nacht" to the accompaniment of the organ the children left the church while the chimes were playing "O, Come, All Ye Faithful."

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The specification was designed by Mr. G. Donald Harrison in consultation with Professor Lowell P. Beveridge.

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Events of the Year 1938 in the Organ World in Review

A review of the principal events of 1938 in the organ world is presented in the following summary of the news published in the twelve monthly issues of THE DIAPASON:

January

The organ fraternity of Philadelphia united to honor Dr. John McE. Ward on his fiftieth anniversary at St. Mark's Lutheran Church.

Wallace A. Sabin, F.R.C.O., F.A.G.O., one of the most distinguished organists on the Pacific coast, died Dec. 9 at Berkeley, Cal. He was 68 years old and a native of England.

John Smallman, director of the music at the First Congregational Church of Los Angeles and one of the foremost church musicians of the United States, died Dec. 19 in the midst of a performance of "The Messiah" which he was conducting.

The Estey Organ Corporation announced the introduction of a two-manual reed organ of entirely new tonal and mechanical design and resources.

Dr. George E. Stubbs, dean of American Episcopal choirmasters and trainer of boys, died Dec. 26 in New York. He was at St. Agnes' Chapel, Trinity Parish, for forty-five years as organist and choirmaster.

Edward Shippen Barnes, American organist and composer, resigned his post at St. Stephen's Church, Philadelphia, to go to the First Presbyterian of Santa Monica, Cal.

Charles F. Hansen celebrated his fortieth anniversary at the Second Presbyterian Church of Indianapolis by playing the new Kilgen three-manual organ for the first time.

The annual Christmas party of the American Guild of Organists, held in New York, Dec. 27, was a noteworthy event and 150 were present.

February

Arthur Dunham, F.A.G.O., organist of the Methodist Temple, Chicago, and nationally known as one of the ablest teachers and performers, died Jan. 24 after suffering a stroke following the Sunday service at his church.

The opening recital on the large four-manual Möller organ at Wilson College, Chambersburg, Pa., was played by Virgil Fox Jan. 15.

A four-manual Möller organ of more than 5,000 pipes was opened in Holy Name Catholic Church, New York City, by Albin D. McDermott, organist of the church.

George Coleman Gow, professor emeritus of music at Vassar College, died Jan. 12 at the age of 77 years.

Harry L. Vibbard, professor of organ at Syracuse University, and prominent as an organist and composer, died Jan. 14.

After forty-seven years of distinguished service at St. Andrew's United Church, London, Ont., Charles E. Wheeler, F.C.C.O., retired Jan. 1.

The dedicatory recital on a large Wicks organ in St. Patrick's Catholic Church at Fort Wayne, Ind., was played Jan. 16 by Mario Salvador of Chicago.

George Kilgen & Son brought out a new model of their "Petite Ensemble" with a detached console.

A new three-manual gallery organ of nearly 2,000 pipes was installed by Austin Organs, Inc., in the Marble Collegiate Church, New York City.

Renee Nizan, the young French virtuoso, opened her latest American tour with a recital at St. Thomas' Church in New York Jan. 12.

Arthur Leslie Jacobs of Wesley Methodist Church, Worcester, Mass., was appointed to succeed the late John Smallman at the First Congregational in Los Angeles.

The Hymn Society of America held its annual dinner at Union Theological Seminary in New York City Jan. 17. Dr. Oliver Huckel was re-elected president.

March

Northwestern University held its sixth annual mid-winter church music conference at Evanston Feb. 22 and heard a number of instructive papers. The climax came with the service in the evening at St. Luke's Procathedral at which five Evanston choirs united to form a chorus of 200 voices and Bishop George Craig Stewart delivered the address.

The large organ built by the W. W. Kimball Company for St. John's Episcopal Cathedral in Denver was dedicated Jan. 30 with Karl Otto Staps, organist and choirmaster of the cathedral, at the console.

Arthur Curtiss James presented a large three-manual organ to Bates College, Lewiston, Maine, and the Estey Organ Corporation was selected to build it.

Louis Robert, head of the organ department of Peabody Institute of Music, Baltimore, and organist of the Church of the Holy Trinity, Brooklyn, died Feb. 14 at the age of 55 years. He was a native of Holland and was organist of the Haarlem Cathedral before he came to America.

George W. Till, "father" of the colossal organ in the Wanamaker Auditorium, Philadelphia, retired at the age of 72 years and recounted some of his experiences for the benefit of readers of THE DIAPASON.

Alfred Hollins, the noted Scottish organist, was feted on the occasion of his fortieth anniversary at St. George's West Church in Edinburgh.

April

A new west end gallery organ was installed in St. Bartholomew's Church, New York City, by the Aeolian-Skinner Company, completing the extensive organ equipment of that famous church.

The Reuter Organ Company was entrusted with the task of building a four-manual, the largest organ in the state of Kansas, for the First Methodist Church of Lawrence.

Virgil Fox was appointed to the faculty of Peabody Institute of Music in Baltimore to succeed the late Louis Robert.

Walter C. Gale, a founder and former warden of the American Guild of Organists, who was at the Broadway Tabernacle in New York for twenty-seven years, died Feb. 25 at the age of 66 years, after a long illness.

David D. Wood's former pupils and associates took part in the observance of the centenary of his birth at a festival service held March 1 in St. Stephen's Church, Philadelphia, where he served for forty-six years.

San Francisco lost her "grand old man" among the organists when John Haraden Pratt died Feb. 26 at the age of 89 years. Up to the last he played the Sunday morning service at the Crocker Old People's Home, a position he had held for forty-three years.

May

A concerto for organ and orchestra by Leo Sowerby had its world premiere when it was played by the Boston Symphony Orchestra under Koussevitzky.

Arthur H. Turner, a prominent figure in the musical life of Springfield, Mass., and for many years municipal organist, died March 29 after a long illness.

The voluminous record in the case of the Federal Trade Commission against the Hammond Instrument Company, over claims made for the electronic organ manufactured by this company, was enlarged by briefs filed on behalf of the government and the respondent.

Charles H. Doersam, F.A.G.O., warden of the American Guild of Organists, was stricken in Holy Week with a heart attack from which he recovered after an extended hospital experience.

George H. Lomas, A.G.O., retired April 24 as organist and choirmaster of St. Paul's Episcopal Church, Pawtucket, R. I., on his forty-second anniversary in this position.

John Winter Thompson, prominent organist and composer, announced that he would retire as director of the conservatory of music of Knox College after serving on the faculty of the college for forty-eight years.

The Chesapeake, District of Columbia, Pennsylvania and Virginia A.G.O. Chapters held a regional convention in Baltimore April 19 and 20 and the Kansas Chapter held its annual convention at Baldwin on the same days.

Ben Stanley, for thirty-four years organist and choirmaster of Trinity Episcopal Cathedral at Omaha, Neb., died April 13.

The Chicago Club of Woman Organists announced a program of compositions of its members to be played May 2 at Grace Church.

Carl Rupprecht, veteran Chicago organist and teacher, for the last thirty-six years at the Lutheran Church of St. Luke, died April 3 at the age of 74 years.

Sir Richard Terry, director of music at Westminster Cathedral, London, from 1901 to 1924, died April 18 at the age of 72 years.

Dr. Wilhelm Middelschulte's seventy-fifth birthday was celebrated by the organists of Chicago at a luncheon in his honor, given by the Illinois Chapter, A.G.O., April 4.

June

Dr. Herbert Sanders, Mus. D., F.R.C.O., one of the foremost of Canadian organists and composers, met a tragic death, his body being found in the Lachine Canal May 23. Investigation indicated that it was a case of accidental drowning. He was president of the Canadian College of Organists in 1931 and 1932.

Dr. Channing Lefebvre played his 1,000th recital on the organ in historic Trinity Church, New York, at noon May 4.

The W. W. Kimball Company was awarded the contract to build a three-manual organ for Southwestern College at Winfield, Kan.

A regional convention of A.G.O. chapters was held in Chicago May 23 and 24 and an excellent program was presented.

Seth Bingham was the recipient of various manifestations of esteem on the occasion of his twenty-fifth anniversary at the Madison Avenue Presbyterian Church, New York City, May 15.

A program of high excellence marked the A.G.O. regional convention held in Boston May 2 and 3.

After a busy season in which he defrauded organ men in various parts of the country of modest sums, a clever swindler whose activities had received publicity in the columns of THE DIAPASON was trapped in the Chicago office of M. P. Möller, Inc., and later was sentenced to jail for six months. He gave the name of A. B. Davis and it was found that he had served eight prison terms.

Robert J. Bennett, for many years an active organ builder, died at his home in Arlington, Tex., April 23 at the age of 68 years.

The first Guild regional convention to be held on the north Pacific coast took place in Portland, Ore., May 2 and 3.

A large three-manual organ built by Hillgreen, Lane & Co. was opened in St. Paul's Lutheran Church, Dayton, Ohio, April 27 with Edwin Arthur Kraft as the recitalist.

Arthur W. Poister was appointed to the faculty of Oberlin Conservatory of music and resigned his post at the University of Minnesota.

Harland W. D. Smith, organist and director at Emmanuel Methodist Church, Lockport, N. Y., received the praises of the people of his parish at a service April 24 marking his thirty-fifth anniversary in that church.

E. William Doty, assistant to Palmer Christian at the University of Michigan, was appointed dean of the new College of Fine Arts at the University of Texas.

A successful regional convention of organists of the Southwest was held at Dallas, Tex., April 26 and 27. The twenty-second annual rally of the New Jersey organists was held May 11 at Newark, with the Union-Essex Chapter as host. The first regional convention in the Southeast was held at Tallahassee, Fla., May 9 to 11.

A series of weekly noon recitals which continued through the winter at Kimball Hall, Chicago, under the auspices of the Illinois Chapter, A.G.O., came to a successful close May 6.

I. H. Bartholomew's thirty-fifth anniversary as organist and choirmaster was celebrated at Holy Trinity Lutheran Church, Bethlehem, Pa., May 15.

Hugo Troetschel was feted on the occasion of his fiftieth anniversary at the German Evangelical Church of Brooklyn, N. Y.

Howard S. Dayton's thirty-fifth anniversary as organist of the Presbyterian Church of Goshen, N. Y., was observed May 1.

Dr. Isaac Barton, well-known Philadelphia composer and noted eye, ear, nose and throat specialist, died April 2 at the age of 81 years.

July

Oberlin, Ohio, was the host to a convention of Guild chapters of the Lake Erie region held June 21 and 22. California A.G.O. forces held a regional convention at the University of California, Los Angeles, June 7 and 8. A third regional convention was held at Wilkes-Barre, Pa., June 7 and 8.

Kyle Dunkel, since 1926 organist and choirmaster of All Angels' Church, New York, died June 5. He was 52 years old.

The Chicago Club of Woman Organists celebrated its tenth birthday anniversary with a dinner June 6.

The American Organ Players' Club, a Philadelphia organization whose membership includes the majority of the organist fraternity of that city, held its forty-eighth anniversary meeting June 7.

Miss Marion Clayton, prominent New York organist, was married June 21 to Dr. Alvin E. Magary, pastor of her church, the Lafayette Avenue Presbyterian of Brooklyn.

Henry Pilcher's Sons arranged a demonstration June 2 of their new "Cloister organ," a small pipe organ which made a highly favorable impression on those who heard it.

William Benbow, F. A. G. O., celebrated the completion of sixty years as an organist, and the Buffalo Chapter, A.G.O., presented him in a recital at Westminster Church May 25.

James H. Simms celebrated his forty-third anniversary at All Saints' Episcopal Church, Omaha, Neb., May 29.

The sixth annual Bach festival at Berea, Ohio, under the auspices of Baldwin-Wallace College was held June 10 and 11 and reflected great credit on its originator and director, Albert Riemenschneider.

Frank W. Asper gave the opening recital on the Estey organ at Bates College, Lewiston, Maine, June 12, and the degree of doctor of music was conferred on the Salt Lake City Tabernacle organist.

Denver organists had an opportunity to hear the fine new organ built by Kimball for St. John's Cathedral, Denver, Colo., when the Rocky Mountain Chapter, A.G.O., met at the cathedral May 16.

The season for the headquarters chapter of the American Guild of Organists reached its climax at the Ascension Day service in St. Bartholomew's Church, New York, May 26, in which six choirs took part, under the direction of Dr. David McK. Williams.

Philip Hauser, for more than half a century organist of the Sixty-Eighth Street German Reformed Church, New York City, died June 21 at the age of 67 years.

Among the deaths of the month were those of two veteran pipemakers—Frank A. Meyer, who passed away in Cleveland at the age of 80 years, and Edward W. Angell, head pipemaker for the George W. Badger Company, who died June 17.

Preston Ware Owen, who achieved fame through his editorship of organ music collections and as a composer, died suddenly May 26 in Philadelphia in the midst of the performance of his symphony, "Out of the West," whose premiere he was conducting.

August

The long-awaited decision in the case of the Federal Trade Commission against the Hammond Instrument Company was handed down at Washington July 12, when an order to "cease and desist" was issued against the re-

History of Twelve Months as Recorded in The Diapason

spondent, manufacturer of electronic organs, forbidding it to make certain representations concerning its instrument, such as that it can reproduce the entire range of tone coloring of a pipe organ, or that it is comparable to a pipe organ costing $10,000, etc.

Robert Elmore, a brilliant young concert organist, was appointed organist and choirmaster of Holy Trinity Episcopal Church, Philadelphia.

The Organ Players' Club of Pittsburgh was founded to study and play unfamiliar organ music, to evaluate compositions and for mutual criticism of the playing of its members. Alan Floyd was elected president.

Thomas Wilson's fiftieth anniversary as a musician and the completion by him of thirty-five years at the Westminster Presbyterian Church, Elizabeth, N. J., was the occasion for a celebration.

Robert Van der Ploeg completed forty years as organist at the First Reformed Church of Roseland, Chicago.

September

Arthur B. Jennings, nationally eminent organist, relinquished his position at the Sixth United Presbyterian Church of Pittsburgh to accept that of organist of the University of Minnesota, succeeding Arthur W. Poister, who went to Oberlin.

Robert R. Whitehouse, a son of Dr. and Mrs. Horace Whitehouse of Evanston, Ill., was killed Aug. 15 when his plane fell after a collision at Kelly Field, San Antonio, Tex. Dr. Whitehouse is professor of organ at Northwestern University and his son was about to receive his commission as a lieutenant in the flying force of the Army.

The W. W. Kimball Company was installing a large three-manual organ at Park College, Parkville, Mo., to take the place of the one destroyed the preceding Christmas when the chapel of the college was burned.

Henry W. Worley, for forty years an organ builder and political leader at Columbus, Ohio, of which city he was mayor from 1932 to 1936, died a few minutes after he had made a radio talk in his campaign for the Democratic nomination for Congress.

The sixth annual church and choral music institute was held at Northwestern University, Aug. 8 and 9, with Dr. and Mrs. Clarence Dickinson among members of the staff.

Robert L. Sanders, organist and director at the First Unitarian Church, Chicago, was appointed dean of the school of music at the University of Indiana.

October

It was announced that the 1939 general convention of the American Guild of Organists was to be held in Philadelphia June 20 to 23.

The Canadian College of Organists held its annual convention Aug. 30 to Sept. 1 at Kitchener and Guelph, Ont., with a program of absorbing interest.

Bernard R. LaBerge, the American organ impresario, announced extensive plans for the 1938-9 season, with André Marchal and Fritz Heitmann among his artists from Europe and a number of prominent Americans on the list of those who were to make recital tours.

Luis Harold Sanford, M.S.M., A.A.G.O., was appointed minister of music of the Summit Presbyterian Church, Germantown, Philadelphia, but was to continue his work on the faculty of the School of Sacred Music of Union Theological Seminary.

Dr. Herbert J. Tily, prominent Philadelphia merchant and organist, presented to his church, St. John's Episcopal of Bala-Cynwyd, Pa., a three-manual organ in memory of Mrs. Tily. M. P. Möller, Inc., were building the instrument.

Dr. James Kendrick Pyne, distinguished English organist, who was at Manchester Cathedral for twenty-two years, died Sept. 3 at the age of 86 years.

Dr. Vergil F. Bradfield of the Peiping Union Medical College, himself a prominent organist in China, sent to THE DIAPASON the programs of a series of recitals played in the Pei T'ang Catholic Cathedral by Father Theodore Rühl, S. V. D., which showed that Japanese bombs could not silence the organ in China.

November

Occidental College, Los Angeles, Cal., dedicated its four-manual Aeolian-Skinner organ Oct. 3, with Walter E. Hartley, F.A.G.O., at the console.

M. P. Möller, Inc., completed at the Hagerstown, Md., factory a unique five-manual portable organ of more than 2,000 pipes, which was to be used by Reginald Foort for recitals throughout Great Britain.

Dr. Melchiorre Mauro-Cottone, distinguished organist and composer, died Sept. 29 in New York. He was organist of Holy Trinity Catholic Church and of the Philharmonic-Symphony Orchestra. Dr. Mauro-Cottone was a native of Italy and came to New York in 1905.

A large four-manual organ was installed by George Kilgen & Son in the home of Daniel C. Jackling, an official of several copper companies, at Woodside, Cal.

Austin Organs, Inc., won the contract for an instrument of three manuals and an echo division at the Connecticut College for Women, New London.

The destructive hurricane which caused devastation in New England Sept. 21 did relatively little damage to the organ factories, although there were reports of roofs blown away and other losses. But the churches of New England suffered heavily and many organs were wrecked.

The historic First Presbyterian Church of Staunton, Va., of which Woodrow Wilson's father was pastor in the '50s, dedicated its new three-manual Pilcher organ Sept. 18, with William E. Pilcher, Jr., playing a recital before a congregation of 1,100 people.

The Southern Ohio Chapter, A.G.O., celebrated its twenty-fifth anniversary at the home of Dean and Mrs. Edward G. Mead in Oxford, Ohio, Sept. 27.

Frederick Egner, for nearly sixty years organist of the First German Presbyterian Church of Orange, N. J., died Sept. 27 at the age of 75 years.

December

The outstanding new four-manual organ in the Washington Cathedral of the Episcopal Church, built by the Ernest M. Skinner & Son Company, was dedicated Nov. 10 in the presence of a large congregation. Robert G. Barrow, organist and choirmaster of the cathedral, gave the recital.

It was announced that Professor Harry B. Jepson would retire from his post on the faculty of Yale University next June after a service of forty-three years and that Luther M. Noss, organist of Cornell University, would be his successor.

St. Thomas' Church in New York paid tribute at a special service to its organist and choirmaster, Dr. T. Tertius Noble, who had completed twenty-five years in charge of the music at St. Thomas'.

The twelfth annual tri-state convention of Southern A.G.O. chapters was held at Nashville, Tenn., Oct. 25 and 26.

The Census Bureau at Washington issued figures on organ production in the United States in 1937 which showed the aggregate value of organs built in that year to be $4,781,088. This included not only pipe organs, but reed and electronic instruments. The value of the 1937 output of the organ factories was 173 per cent larger than that in 1935 and 185 per cent greater than that of 1933.

Dr. Harold W. Thompson completed twenty years as the contributor of a department in THE DIAPASON dealing with church music and marked the anniversary with a review of developments in church music in America since 1918.

Mrs. Elmer Beardsley resigned her position at the United Congregational Church of Bridgeport, Conn., after an incumbency of fifty-five years and announced that she would retire on Christmas Day.

St. Paul's Lutheran Church at Allentown, Pa., honored Dr. Warren F. Acker, its organist and choirmaster, at a special musical service Oct. 30 in observance of his thirty-fifth anniversary at that church.

The fifth annual Bach festival was held at the First Congregational Church of Los Angeles Nov. 18 and 19 under the direction of Arthur Leslie Jacobs.

Pietro A. Yon played the inaugural recital on the new Kilgen organ in the First Baptist Church of Charlotte, N. C., Oct. 21.

Remigio Renzi, since 1883 first organist of St. Peter's Basilica at the Vatican, died in Rome Nov. 19 at the age of 81 years.

A new Aeolian-Skinner organ of thirty-seven stops was dedicated at Hollins College in Virginia Oct. 26 with a recital by Robert L. Goodale. The organ was installed in honor of Professor Emeritus Erich Rath.

A solemn mass of thanksgiving was celebrated Nov. 20 at St. Mary's Cathedral in San Francisco to commemorate the silver jubilee of Dr. Achille Artigues as organist of the cathedral.

Finney Leaves Erie Church.

Charles H. Finney has resigned his position at the Church of the Covenant, Erie, Pa., to devote a year to study at the Eastman School of Music for the degree of master of music. Mr. Finney already holds the bachelor of arts degree and the associate certificate of the American Guild of Organists. He served more than three years in the large Erie church and was the dean of the Erie Chapter of the Guild. Mr. Finney is to be succeeded by Edward Johe, who will commute from Meadville, where he is on the faculty of Allegheny College.

These Finished Their Tasks in 1938

Persons of prominence in the world of the organ and of church music who died in 1938, with the dates of their passing, were:

Arthur Dunham, F.A.G.O., Chicago—Jan. 24.
Harry L. Vibbard, A.A.G.O., Syracuse, N. Y.—Jan. 14.
Professor George Coleman Gow, Poughkeepsie, N. Y.—Jan. 12.
Louis Robert, Brooklyn, N. Y.—Feb. 14.
Robert B. Meacham, Pasadena, Cal.—Feb. 16.
H. C. Reichert, Watertown, Wis.—Feb. 19.
Walter C. Gale, A.G.O., New York—Feb. 25.
John Haraden Pratt, San Francisco, Cal.—Feb. 26.
Arthur H. Turner, Springfield, Mass.—March 29.
Ben Stanley, Omaha, Neb.—April 13.
J. Alfred Pennington, Scranton, Pa.—March 28.
Carl Rupprecht, Chicago—April 3.
Sir Richard Runciman Terry, London—April 18.
Lydia Bothwell, Memphis, Tenn.—March 18.
Charles A. Garratt, Knoxville, Tenn.—Feb. 17.
Mrs. Charlotte Hall Lohnes, Warren, Pa.—March —.
Frederick Walbank, F.R.C.O., Scranton, Pa.—April 21.
Dr. Herbert Sanders, Montreal, Que.—May 23.
Robert J. Bennett, Arlington, Tex.—April 23.
Dr. Isaac Barton, Philadelphia, Pa.—April 2.
Elmer Sherwood Joyce, Bridgeport, Conn.—March —.
Kyle Dunkel, A.A.G.O., New York City—June 5.
Dom Paolo Ferretti, Rome, Italy—May 25.
Philip Hauser, New York City—June 21.
Edward W. Angell, Merrick, N. Y.—June 17.
Margaret A. White, Dallas, Tex.—May 20.
Mrs. Nellie Risher Roberts, Pittsburgh, Pa.—April 28.
Frank A. Meyer, Cleveland, Ohio—May 27.
Preston Ware Orem, Philadelphia, Pa.—May 26.
Katherine Gest, Rock Island, Ill.—July 9.
Edward Noel Neilson, Elizabeth, N. J.—June 26.
The Rev. John Martin Petter, Rochester, N. Y.—July 20.
William Forrest Paul, A.A.G.O., Philadelphia, Pa.—July 18.
Henry W. Worley, Columbus, Ohio—Aug. 5.
Kathryn Bliss Rogers, Milton, Wis.—Aug. 3.
Henry L. Stirling, Cincinnati, Ohio—Aug. 5.
Gordon D. Banker, Elmhurst, N. Y.—Aug. 2.
Dr. Calvin W. Laufer, Philadelphia, Pa.—Sept. 20.
Oliver A. Schantz, Orrville, Ohio—Aug. 26.
T. L. Rickaby, Taylorville, Ill.—Aug. 31.
Dr. James Kendrick Pyne, Essex, England—Sept. 3.
Joseph E. Schmitz, Detroit, Mich.—Aug. 12.
Frederick M. Michell, Newark, N. J.—Aug. 27.
Dr. Louis Arthur Brookes, Cincinnati, Ohio—Aug. 9.
Mrs. Frank W. Asper, Salt Lake City, Utah—Oct. 19.
Dr. Melchiorre Mauro-Cottone, New York City—Sept. 29.
Frederick Egner, Orange, N. J.—Sept. 27.
Mary Turner Salter, New York—Sept. 12.
Mrs. Franklin Meyer, Carlinville, Ill.—Sept. 17.
Adolph Frey, Watertown, N. Y.—Oct. 4.
Arthur Blakeley, Los Angeles, Cal.—Nov. 17.
Bessie E. Godfrey, A.A.G.O., Knoxville, Tenn.—Oct. 12.
Remigio Renzi, Rome, Italy—Nov. 19.
James Emory Scheirer, Harrisburg, Pa.—Oct. 27.
Dr. A. Trevor Craig, Mount Clemens, Mich.—Nov. 4.
William R. Crawford, East Orange, N. J.—Dec. 6.
Frank L. Sealy, A.G.O.—Dec. 13.
Dr. Adolph Hamm, Basel, Switzerland—Nov. —

Some of the Special Features of 1938 in The Diapason

SURVEY OF THE NEW MUSIC OF 1937—Dr. Harold W. Thompson presents a comprehensive review of the new publications of the year just brought to a close, analyzing compositions for the choir and the organ, cantatas and oratorios, solos, etc. [*January issue.*]

IS CHURCH MUSIC ART?—Dr. Eric DeLamarter, organist, composer and orchestral conductor, takes up this question in an excellent paper presented at the Pittsburgh meeting of the Music Teachers' National Association. [*February issue.*]

MUSIC OF CHRISTMAS, 1937, IN AMERICAN CHURCHES—Service lists of a large number of churches throughout the United States and Canada are reviewed by Dr. Harold W. Thompson for the benefit of the entire church music fraternity. [*February.*]

"FATHER" OF FAMOUS ORGAN GIVES HISTORY OF INSTRUMENT—George W. Till, who retires at the age of 72 years after a long and noteworthy career in charge of the great organ in the Wanamaker store in Philadelphia, which he originally installed and over which he watched during its growth, recalls experiences in fifty years as an organ expert. [*March.*]

NEW EASTER MUSIC OF 1938—Compositions published in time for the festival of the Resurrection receive attention at the hands of Dr. Thompson. [*March.*]

POLYPHONIC MUSIC IN THE SERVICE—J. Earle Newton, director of music at the New Jersey College for Women, presents a study of polyphonic music, its character and how it should be sung, and lists a number of beautiful motets suitable for church services. [*March.*]

MIXTURES IN THE MODERN ORGAN—George McClay of Chicago, organist and teacher of theory at Northwestern University, writes of the place of mixtures in the designing of the modern instrument and reviews the ascendancy of mutation stops in the last decade in a highly informative paper. [*April.*]

HOW TO MANAGE A CHURCH CHOIR—Carlton Borrow, A.R.C.O., director of the London Choir School, dwells on three essentials to successful church choral direction in a paper filled with suggestive points. [*May.*]

ELECTRONICS AS ADJUNCTS TO ORGAN—George W. Stanley writes article containing timely suggestions for those interested in the latest developments in organ design. [*June issue.*]

HOW TO MEMORIZE—Winslow Cheney, recital organist, describes his system for memorizing, as taught at the Juilliard School, giving hints valuable to every organist. [*June.*]

EASTER MUSIC IN RETROSPECT—Dr. Thompson's digest of the service lists of 1938 reveals the trend in tastes among church musicians. [*June.*]

A.G.O. EXAMINATION REQUIREMENTS—The examination committee of the Guild announces the requirements for the 1939 tests and offers, for the benefit of aspirants for the A.G.O. certificates, "workings" of the 1938 paper questions by men of prominence in the organ world. [*July.*]

MUSIC FOR CHURCH FESTIVALS—Music suitable for use at church anniversaries and other festival occasions is listed and reviewed by Dr. Thompson. [*July.*]

HINTS ON HYMN PLAYING—Paper by Edward Parsons of the Metropolitan United Church, Victoria, B. C., offers suggestions as to a part of the organist's work which keeps him most closely in touch with his congregation. [*July.*]

DECISION IN THE HAMMOND CASE—Findings of the Federal Trade Commission in an issue involving claims made for electronic organs, which agitated the entire organ world for more than two years, are made public after hearings in various cities covering a long period. [*August.*]

LISZT AS COMPOSER FOR ORGAN—Herbert Westerby discusses compositions of first writer for the organ as a concert instrument. [*August.*]

REMINISCENCES OF LOUIS VIERNE—Articles written by the great French organist before his death are translated for THE DIAPASON by Esther E. Jones and in them is presented a most fascinating collection of experiences from Vierne's early youth to his death, with recollections of his study under Cesar Franck, Widor and others and intimate stories that throw light on the character of these men and the principles of organ playing taught by them. [*September to December.*]

THE FREE LANCE IN EUROPE—Dr. Hamilton C. Macdougall of the staff of THE DIAPASON writes of his travels in England and Scotland during the summer and his contacts with the organ world abroad. [*October to December.*]

TWO DECADES OF AMERICAN CHURCH MUSIC—On the occasion of the completion of twenty years of service to the organists of this continent by keeping them abreast of new music for the choir, Harold W. Thompson, Ph.D., Litt.D., reviews the history of ecclesiastical music during that period. [*December.*]

MAURICE GARABRANT
The Cathedral of the Incarnation
Garden City, N. Y.
Organist of Adelphi College
Conductor of the Long Island Choral Society

M. P. MÖLLER, INC.

extends to all readers

of The Diapason heartiest

Greetings of the Season

and the

Best of Wishes for 1939

We also want to express to those many organists with whom we have come in contact in the past year, and to those we have served, our appreciation for courtesies extended.

Although we have built many organs in recent years that challenge comparison, we are planning for even better instruments in 1939 and nothing will be spared in our efforts to achieve even higher standards of excellence.

M P MÖLLER
The Artist of Organs — The Organ of Artists
Hagerstown Maryland

DR. FRANCIS W. SNOW

FRANCIS W. SNOW CONDUCTS PROGRAM OF HIS OWN WORKS

Francis W. Snow, Mus. D., was the center of an extraordinary musical event at Charleston, S. C., at the end of November. The parish choir of the Church of the Holy Communion gave a festival of sacred music Nov. 30 consisting entirely of compositions of Dr. Snow, conducted by the composer. After the festival a party was held in Dr. Snow's honor by the choir at the home of Miss Sarah Moore, organist of the Church of the Holy Communion, and a beautiful silver water pitcher was presented to him.

The preceding evening Dr. Snow gave a recital at The Citadel Chapel in Charleston and played: "Electa ut Sol" and "Stella Matutina," Dallier; Scherzo, Gigout; Prelude, Fugue and Chaconne, Buxtehude; "Soeur Monique," Couperin; Allegro (Trio No. 5), "Come, Saviour of the Gentiles" and Doric Toccata, Bach; Phantasie and "By the Waters of Babylon," Karg-Elert; Intermezzo (Symphony I), Widor, and "Carillon de Westminster," Vierne.

Dr. Snow returned to Boston and to his work at Trinity Church with a conception of Southern hospitality that exceeded what he had imagined even after reading about it.

MARY E. WILLIAMS HONORED ON HER 35TH ANNIVERSARY

The Presbyterian Church of Frenchtown, N. J., honored its organist, Miss Mary E. Williams, at an anniversary service Sunday morning, Dec. 4, when Miss Williams completed thirty-five years of uninterrupted service to this church as organist. The choir presented to Miss Williams a bouquet and she received an honor certificate signed by the pastor, the Rev. Harvey L. Jennings; the clerk of the session and the president of the board of trustees.

Miss Williams was born in Frenchtown and after attending the public schools there spent a year at a private school in Saratoga Springs, N. Y., and another year at Northfield Seminary. At the age of 6 years she began her study of the piano under the direction of Miss Eva Kugler. At the age of 16 she began taking organ lessons under the direction of Charles E. Knauss of Easton. After one year she went to Sydney Bourne of Trenton, and continued study under him for five years.

Miss Williams is a member of the American Guild of Organists, Central New Jersey Chapter.

Christmas Carols for Wall Street.

Christmas carols that gave the busy New York financial district in and around Wall Street a touch far removed from its everyday character were sung by the choir of Trinity Church, assisted by the Downtown Glee Club, at noon on Christmas Eve. The singing was under the direction of Channing Lefebvre, organist and choirmaster of Old Trinity. A handsomely printed booklet contained the words of the carols.

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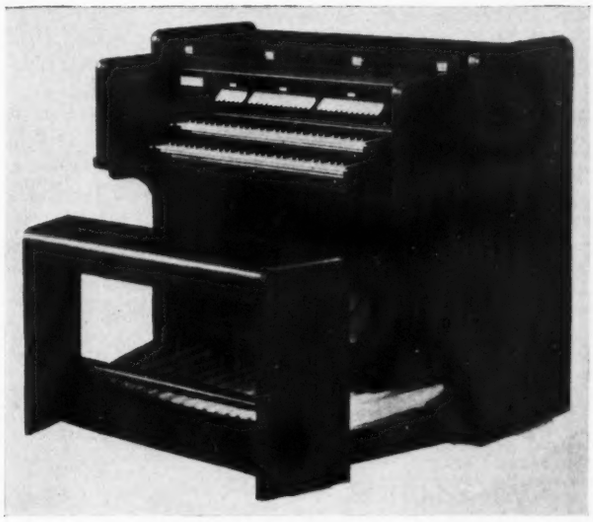

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BRATTLEBORO VERMONT

Memoirs of Louis Vierne; His Life and Contacts with Famous Men

By LOUIS VIERNE

[Translated from the French by Esther E. Jones.]

Fifth Installment.

VII.

Widor had been severely criticized after the competition in 1891 for not having had us play something by Franck. As a matter of fact he did not dare to do so, considering the short time that had elapsed since we had resumed our technical instruction. He would no more have stood for our playing Franck only fairly well than he would Bach, and he was of the opinion that bringing a piece by the former to perfection was a more delicate task than the strict realization of a prelude and fugue by the latter. Purely a matter of artistic conscience, but his unsuccessful rivals who made up the jury had seemed unaware of it. Alas that men should be so often thus!

In January, then, of '92 I played the Prelude, Fugue and Variation with our new technique and without a mistake, manipulating the stops entirely by myself as the *Maître* required. That made a great impression. In June I played the "Pièce Héroique" in the same way and received the same compliments. For the competition I had to prepare the "Grande Piece Symphonique," an arduous task, not only because of its actual difficulty, but because of the difficulty of adapting it to our rudimentary organ. When one of us remarked to Widor that the piece in its right tempo lasted twenty-six minutes and that it might be advisable to cut it a little, the *Maître* objected vigorously: "And do those gentlemen of the jury hold music in such horror that they are unable to bear one-quarter of an hour more than the amount they think reasonable? The piece shall be played in its entirety; it's worth it, I hope!" And so it was done.

Widor Consoles Disappointed Disciple

In July I passed the best competition of the four necessary to winning the prize. While the jury was deliberating everyone was sure that I had won it. But I received only second. This time I felt very badly, for it seemed to me that I had been completely successful in everything. At that moment I would have given up the fight, but Widor dissuaded me with these words of wisdom:

"What seems to you today, and with good reason, an injustice is perhaps a blessing in disguise. You will probably never do better in a competition, but a longer stay in the class will be profitable from a much more important point of view than that of obtaining the coveted diploma. You will form a critical sense that is always lacking in people who have come out too soon. Believe me, your double career of virtuoso and professor will not suffer by it."

In spite of my unhappiness I had to subscribe to this way of looking at it, first, because the *Maître* had shown for me an active affection much too evident not to call forth my gratitude, and, second, because, confusedly, I felt that he spoke the truth with regard to the future. And so I decided to carry on.

What remains to be told of that day is too painful for me to have the courage to relate in detail. We heard the incidents of the deliberation from that fine gentleman, Émile Bernard, organist at Notre-Dame-des-Champs, who was absolutely disgusted. Dallier, Émile Bernard and Ambroise Thomas had voted for me.

"Not enough Franck last year, too much this year," someone had said; "and if we give the prize, there is nothing to prevent the next competition's lasting twelve hours . . ." Enough said; that was so long ago! May they rest in peace!

I consoled myself with the thought that after Aug. 16 I was to take over the entire service at Saint-Sulpice. I promised myself a treat which would more than compensate for my present disappointment. I was not wrong. I had carefully noted a series of effects which I proposed to try out at vespers. There I discovered by instinct things about which I learned later and which were right. Except in a few details I had been correct, and I was proud of it.

Tells About Father Cavaillé

Cavaillé-Coll—Father Cavaillé, as we called him—came regularly to the organ loft at Saint-Sulpice. Every Sunday he was present at high mass. I had been introduced to him in 1889 by Marty when we gave a performance on the organ he was exhibiting in the central gallery at the exposition, an instrument of ravishing tone and excellent mechanism. I had seen him again at one of those evening classes which Widor gave at his house in 1890-91. He was exceedingly kind to me and invited me to go to see him after the lessons which I gave in his assembling room. He initiated me into organ construction, of which I knew absolutely nothing; showed me some very curious acoustical experiments on a small windchest upon which he had realized the thirty-two first harmonics, whose resultant gave the 16-ft. "contre-là"; drew my attention to details of pipe construction and of the different means of connecting the keyboards to the wind-chests; in short, he aroused my curiosity in an entirely new domain. Independent of his profession, he had endless memories of the artists who had frequented his place, and there again I learned many profitable things.

Many legends have been circulated about him since his death. More particularly it is said that his chief merit lay in being able to surround himself with first-class assistants and that he himself had little to do with the masterpieces which have immortalized his name. I witnessed incidents which reduce this assertion to nothing. To be sure, he was seconded by an incomparable pleiad of voicers and mechanicians, but he knew how to choose them for the erection of this or that organ, making allowances for each individual temperament, and he imposed his own directions upon them rigorously. Moreover, I myself have seen him working over the pipes for foundation or reed stops, and I assure you that it was something wonderful. For perfection of timbre and for smoothness one could not ask for better. He was equally capablé of repairing any part of the mechanism. The suggestions he gave, in my hearing, to his workmen leave no doubt on that score.

As to the complaint that people have made that he sacrificed the mutation stops in many instances when they might have been preserved, I think that it is rather the organists of the day who should be blamed. As soon as Widor, Saint-Saens and Guilmant interfered, he changed this habit completely; and he was delighted when at Saint-Sulpice I played Bach with foundation stops and appropriate mixtures. The ones at Notre Dame he put in for love of the art and never heard, since my predecessor had a holy horror of them as well as of the 4-ft. stops. That magnificent realization of the seven harmonics on three keyboards was for him a source of purely scientific satisfaction.

Speaks Frankly of Cavaillé-Coll

This is neither the time nor the place to criticize or to extol Père Cavaillé-Coll, but since I have been led to speak of him, let me say frankly what I think of him. His ardent admirers have said nothing of his weaknesses; his determined disparagers have begrudgingly conceded that he was not without merit. I shall refrain from any comment and simply say that if, from the practical point of view, the great builder has constructed consoles which sometimes make us wonder, on scientific grounds he must be regarded as the father of the modern organ. When at Saint-Sulpice and at Notre Dame he put the swell organ up on the fifth manual, when he connected the flutes with the reed wind-chest, when he neglected inter-keyboard couplers and pedal couplers, he was wrong. He was wrong, too, in putting only eight stops, and always the same eight, in the swell of his large organs, and when he left the swell-boxes in an almost inaccessible position far over to the right and actuated by the famous spoon lever with two notches. The pedalboards of eighteen or twenty notes without special stops and the keyboards with fifty-four notes, the swells bereft of their lower octave—all that was mistaken. He was wrong. But only they who never do anything never make a mistake.

If we look now at the other side of the picture, there are the invention of the bellows with infolding pleats, the introduction of different pressures, the perfecting of the Barker machine, the invention of pedal combination pistons and of harmonic stops, the determination of the proportions of the pipes, acoustical experiments with resultant tones, the perfecting of various details in the mechanical construction—all this, I believe, is enough to give old Cavaillé a place in the memory of posterity and to incline us to forgive him for faults of detail for which, in the last analysis, he was only partly responsible.

No one can be suspicious of me for saying this, for I have suffered more than anyone else from these errors. As soon as the suggestions of Widor and Guilmant had convinced him he built some consoles which are still our admiration today—for instance, the one at the Conservatoire in Brussels, or at Saint-Ouen [destroyed by fire in 1925—Tr.] in Rouen, at Sheffield and at Manchester, the organ at the Jeunes Aveugles, at the Trinité, at Saint-Croix in Orleans, etc., etc. Add to all this that he was the inventor of the pneumatic system which in his naive optimism he released to the builders across the Rhine; that under his direction his son Gabriel constructed a very ingenious electric wind-chest, and you will agree that the assets decidedly exceed the liabilities, and that in all justice he must be placed at the very top of the ladder.

When, then, will man be wise and cease wearing those blinders which, whether worn voluntarily or not, hide from him all that differs from his own point of view, and narrow his horizon? In one sense or another he who would prove too much proves nothing.

Discovery of Bach's Chorales

At the reopening of the class at the beginning of October, 1892, there occurred an event of considerable importance to our artistic development. I mean the discovery of Bach's chorales. I say "discovery," and this is not an exaggeration, as you may judge for yourselves. At the first class in performance Widor remarked with some surprise that since his arrival at the Conservatoire not one of us had brought in one of the celebrated chorales. For my part I was acquainted with three of them, published in Braille in the edition that Franck had prepared for our school. They had seemed to me to have no technical difficulties and I had paid no further attention to them. My classmates did not even know that they existed. On looking through the music cabinet where there were several books in the Richault edition we discovered three volumes, two of preludes and fugues and one of chorales, the latter completely untouched, its leaves uncut. The *Maître* spent the entire class time playing these pieces to us, and we were bowled over. The most overwhelming part of the giant's organ works was suddenly revealed to us. We all set to work on them at once, and for three months nothing else was heard in class. We all played chorales at the examination in January, and the surprise of the jury was no less great than our own had been. Upon leaving the hall I heard Ambroise Thomas say to Widor:

"What music! Why didn't I know about that forty years ago? It ought to be the Bible of all musicians, and especially of organists."

Because of an inquiry made at the time among my young colleagues in the different schools I can safely state that except for Saint-Saens, Gigout and Guilmant, no one suspected the existence of these incomparable pages, the most original, the most daring, the most miraculously conceived of all the pages produced by the creative genius of the Cantor. Franck was acquainted with them, but did not require them of us any more than anything else. In 1893 I played a group of twelve of them at the Institution Nationale. Marty, open to any new ideas, was very enthusiastic and had his pupils study several of them. He also began to play them himself on his organ at Saint-Francois-Xavier and even to improvise in that style as well as in that of the sonatas; he became quite adept at it.

Later Studies with Widor

It was in the beginning of the year 1895 that Widor left his apartment in the rue Garancière and went to live at number 3 rue de l'Abbaye, where Gabriel Cavaillé-Coll installed for him a charming little organ with nine stops. There, in private lessons which he gave me free of charge, he had me study his last four symphonies. These lessons continued even after I left the Conservatoire and in the course of them I received complete instruction in composition and instrumentation and perfected my technique in writing and improvising. Until 1907 I did not write one page without showing it to the *Maître*.

At the competition in 1893 I again won second prize. Thomas was ill and Dubois presided over the jury. The same little maneuver of the preceding year was repeated, according to Émile Bernard and Pugno, who, disgusted, told us about it afterward. But Widor said to me:

"Competitions don't mean anything. They are a sort of satisfaction for the family and an official trademark for the *petit bourgeois*. Look at me; I haven't any prize from anywhere, and yet I can't complain of my lot. When you have made a name for yourself as virtuoso and composer—and I will help you—no one will ask whether you have a prize from the Conservatoire. Never mind, you must keep at it and see whether they will dare to send you away without the precious diploma."

"That is just the way I feel about it," I replied. "You have probably gathered that I do not readily give up." And, passing a group of the jurors as we left the Conservatoire, we shrugged our shoulders and went with a crowd of friends and listeners to chat on the terrace at Pousset's on the Boulevards.

At Last He Wins the Prize

The following school year passed without any particular incidents. I continued as a pupil in the class, at the same time teaching the beginners, one of whom, Galland, had now entered the regular class. Of the old crowd there remained Bouval, Busser, Libert and I. At the competition I finally obtained the prize, a unanimous judgment, with compliments from the jury. I shared it with my friend Libert, an admirable reader, an excellent musician and a remarkable performer. Father Thomas, before the deliberation, felt that he ought to warn the jury that he was aware of the little conspiracy to refuse the prize to any of Widor's pupils. He threatened to annul the decision if he observed the slightest pressure. The result I have already told you.

Two days later Widor took me to our director to have me accepted by him and by Secretary Réty as his assistant in the class, his *alter ego*, according to his own words. I was as proud as Punch. My cousin, Ambroise Colin, passing through Paris, informed his godfather at this time of the family connection between us.

"You did right not to tell me before: I should have been very much disturbed by the idea that people might think we played favorites in this place." These were the words of the director, and he congratulated me on having won my stripes "with my own right arm." At the ceremony I received the diploma from the hands of Saint-Saens, and Thomas said to him: "A great deal of talent!" I could still blush in those days, and I did so profusely.

There I was then, substitute for the "patron" at Saint-Sulpice, his assistant in the class at the Conservatoire, and not quite 24 years old. The future opened before me rich in hope. I foresaw a magnificent career, and it seemed to me that the fourteen years of constant effort were not too great a price

to have paid for it. And, indeed, during the next fifteen years fate seemed to justify my expectations.

Teaches Youth Who Later Won Fame

From the time that Widor chose me as his official assistant and presented me as such to his pupils, he asked me to carry on and finish the beginning courses that I was teaching and to prepare his future pupils for all the tests required for the competition. This gave him much more time and made it possible for him to go into greater detail concerning the different forms used in improvisation. He was also able to broaden the repertoire, adding the Mendelssohn sonatas, a few pieces of Boely and Saint-Saens, and some of his own works. In this way he opened new horizons of interpretation while retaining Bach as the intangible foundation.

Up to then the chief thing that I had done was to help comrades of my own age through the different stages leading to their admission into the class as pupils, but from the year 1894-5 I taught absolute newcomers who were younger than I. At that time they were: Gabriel Dupont, aged 16, son of Achille Dupont, organist at Saint-Pierre's in Caen; Charles-Marie Michel, 16, son of the son-in-law of Merklin, who had taken over on his own account the organ factory in Lyon; Charles Quef, of whom I shall have more to say later, and Alphonse Schmitt, son of an organist in Mulhouse, and one who was to become among the most individual and most moving improvisers whom I have known. They were the first with whom I began to teach more than just the organ. I gave them their start in composition and they did me the honor of asking for my advice even after they had left the Conservatoire. To avoid repetition I shall give at the end of this chapter a complete list of the pupils whom I started or helped in advanced work during my seventeen years as Widor's assistant.

Up to the beginning of the winter of 1895-6 there is nothing particular to chronicle. Our organ school was being built up again under the most brilliant conditions. The strict discipline of its training was an accepted fact. People submitted to it naturally and the results were splendid.

Thomas Dies; Politics Enters

In February of 1896 Ambroise Thomas fell ill and in March he died. A revolution then took place in the institution; if I may so express it, we passed from an absolute government to a constitutional one. The director was named for five years, with the possibility of re-election, it is true, but accompanied by an "Upper Council of Instruction" (*Conseil Supérieur d'Enseignement*) which diminished his authority considerably and introduced politics into the place. Independently of its role concerning the program of instruction, this council elected the professors, and their choice had to be approved by the minister of fine arts. It was a scattering of responsibility, and resulted in pre-election campaigns of the candidates and all that such things entail. Need I say more?

The direction of the Conservatoire would have fallen certainly to Massenet, who was then enjoying the greatest reputation, justified at least by his success in the theater. But he refused to accept a temporary position and the minister named Theodore Dubois. Dubois had taken over Guiraud's class in composition, and, this post now becoming vacant, Widor applied for it. Whence came this desire? Did he think that his influence there would be as positive as in the class in organ, where he had gained it by the individuality of his teaching, or that he could broaden the horizons of the young composers? I do not know whether the future left him this illusion. In any case he could not reform the spirit which limited the students' ambitions to winning the Prix de Rome. Occasionally he tried to make them write symphonic music, but most of his time was spent in the mill of the cantata and the chorus, preparing for the trial examination. In the organ class he seemed quite radical, but in composition he had to reckon with the students in the rival class and keep his own at the same pitch. When Dubois was named director, Massenet resigned his professorship in composition, and he was replaced by Charles Lenepveu. Lenepveu was the ideal preparer for the Prix de Rome; he had the "tradition."

"For my successor in the organ class," Widor told me, "I shall recommend Guilmant to the council, on condition, of course, that he keeps you on as his tutor. I think he will wish to do that, and will realize how much you can help him because you are well accustomed now to the special kind of instruction given in this institution."

Guilmant Takes Widor's Post

His wish was fulfilled and Guilmant was elected. Physically he was as different from Widor as possible. He was short, stocky, of a ruddy complexion, with long, white hair and white beard, used slight, quick gestures, and was less eloquent than his predecessor. Neither did he have Widor's general culture, or his originality of ideas, or the same artistry in his critical sense. He knew his profession thoroughly; he was of absolute integrity, a conscientious research scholar, a hard-working, upright man, and, more than all, the best-hearted of men. I worked with him for fifteen years, and not for a day, or even one hour, did the slightest cloud trouble our close friendship. This man, 59 years old, having behind him a superb career as virtuoso, enjoying a just celebrity for the eminent service he had rendered in promoting the art of the organ by his recitals and his writings, did me the honor of treating me, who had barely entered the arena, as his equal, and showed a confidence in me which I tried by every means I could to justify.

Like Widor a disciple of Lemmens, the new teacher of the class changed nothing in the technique of performance; a few additional points of articulation in certain preludes and fugues of Bach, certain *tempi* slightly faster—those were his personal contributions in that respect. As to improvisation, he turned his attention purely and simply to the forms required for the competition. His illustrations demonstrated a solid ability in writing; but his imagination could not compare in fertility with Widor's. A stricter, more circumscribed disciple of the musical aesthetics of his master, he appeared old-fashioned to the pupils whom we had attracted into modern and more daring paths.

Thus it was in the fugue that he could most easily display his knowledge and ability. In that he gave us judicious advice for the construction of the episodes, requiring that the imitations be given stretto-like treatment and be built up on a definite tonal plan. The counter-exposition was omitted for subjects having a modulation at the end. The pedal point on the dominant before the beginning of the stretto was abolished, but took place during the stretto as a foundation for it. He did not exact use of the complete countersubject, but insisted that the entries, either in closely or distantly related keys, be made in the inner voices.

Maintains Franck-Widor Tradition

On the free subject his ideas were much vaguer than those of his predecessor. It was here that I had discreetly to come in. I set myself the role of maintaining the Franck-Widorian tradition, and the pupils chimed in with me enthusiastically. It is true that Père Guilmant made a slight grimace on first hearing of some of the combinations, which were more or less raw at the beginning, and he balked a bit, too, at certain fanciful rhythms, but at bottom he was liberal and, provided that a thing was logical, he tolerated tendencies which were not his own. "If you like," he would say, shaking his head, "if you like. That jars a bit, but it's interesting." And to tell the truth, it did sometimes "jar" badly; sometimes, too, the ideas accompanying the principal theme were pretty daring. In that case he would look at me with an ironical expression, seeming to say: "Well, are you satisfied? They're not behind the times!" I remained unperturbed, biting my lips so as not to laugh.

Moreover, Guilmant's eclecticism is no secret. He adored Wagner, admired Franck, collaborated with d'Indy at the Schola Cantorum from 1892 on, and was one of the most ardent defenders of "Pelléas" at the time of the first performance of that masterpiece at the Opera-Comique. Many of the younger generation, however, were baffled by the novel audacity of the music and by the theatrical conception of the score. He, the seasoned organist, although educated along a different line, and although his own works were imprisoned by an outworn pedantic system, still had a broad understanding of the most widely divergent aspects of his art, and could discern the fertile possibilities even of those works which, attempting to be original solely by material means, were doomed to sterility by the absence of any clearly-defined objective. "Monkey-shines" he would say laconically of certain blustering works, today passed into oblivion.

Guilmant Teacher in True Sense

Good old Guilmant was indeed a teacher in the true sense of the word; integrity, conscience, love of a finished job—he had these master qualities which make a true pedagogue, together with an unquestionable devotion to his profession and a deep affection for his pupils. Certainly the greatest thing he did for us was to draw our attention to the study and rational use of the different timbres. He was a "colorist" of the first water. He knew with infallible certainty the properties of each stop in the organ and the resulting sound of their combinations. I accompanied him often, after a class, to the Gare Montparnasse, where he took his train for Meudon, and on these trips to the station he discoursed endlessly on the all-absorbing question of color. His wealth of experience, acquired during a concert career such as one seldom sees, permitted him to make a host of observations by which I profited a great deal. The memories of these talks are imperishable.

During his six years of professorship Widor had never allowed his own music to be played at the competition. Guilmant enthroned it there and several years later did the same honor to mine. The youngsters of those days were not slow to profit from this permission. The classes at that time were pretty full, six pupils at least, often seven, and twice there were eight. If you consider the complexity of the program you will see that the time for training each neophyte was limited. But the custom of intensive work established by Widor remained in force. Guilmant and I saw eye to eye on that, and the average stayed at a very high level. In spite of the real virtuosity now being displayed by the competitors, the jury continued to pay scarcely any attention to the performance test, and gave most of the vote to improvisation alone. So it was necessary to keep that up to standard, and that is where I really came in in my official capacity. The fellows were fine about it and I could never express the great joy that came to me from that group of studious, ardent, intelligent young men, filled with a real feeling for the beauty of the profession which they had chosen and wished nobly to exercise.

[*To be continued.*]

In Washington, D. C., a great Gothic cathedral is being built, and when completed will be one of the most beautiful ecclesiastical buildings in this country. Naturally the Dean and Chapter wished to have the finest organ they could procure, so they turned to Ernest M. Skinner, who is known throughout America as a great genius and artist. Just twenty-five years ago he built a superb instrument for St. Thomas' Church, New York; this instrument is known throughout America, Canada, England and France as one of the finest church organs ever built.

Now Ernest M. Skinner has created his "master-work" for Washington Cathedral. The Diapasons are full and rich, and may be compared with the finest to be found in the great English cathedral organs. The reeds are rich in tone, brilliant where needed, and full of character. Especial praise must be given Mr. Skinner for his voicing of the brilliant Mixtures, so full of sparkle and clarity, without the horrible harshness which seems to be so much the fashion today. The mechanism in every department is as it should be, always prompt and reliable.

Congratulations to the Dean and Chapter of the Cathedral for having secured one of the greatest organs in the world today; an organ which will give joy to the thousands who visit the Cathedral in the years to come.

[Signed] T. TERTIUS NOBLE.

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Builders

Vesper Programs at Burlington, Vt.

The first of a series of vesper services of music and worship was held at the Unitarian Church of Burlington, Vt., Sunday, Nov. 27. A large crowd of music-lovers filled the candle-lighted church. The minister, the Rev. Skillman Myers, read the Scripture. Mrs. Harlie E. Wilson, who was at the organ, played the following selections: "Vesperale," Cyril Scott; Chorale Prelude, "Let All Mortal Flesh Keep Silence," T. Tertius Noble; "Veni Emanuel," Kreckel; "Behold, a Rose Is Blooming," Brahms; "The Holy Boy," John Ireland; "Come, Sweet Death," Bach; Intermezzo, Stanford; "Coronach," Barratt; Folktune, Percy Whitlock; Chorale Prelude on "When I Survey the Wondrous Cross," Carl McKinley; Reverie, O'Connor-Morris.

Under the direction of Vernon de Tar, organist and choirmaster, Parker's "Hora Novissima" was sung in its entirety on the evening of Nov. 27 at Calvary Church in New York. The performance was described as "a great spiritual and musical feast." The choir was assisted by soloists of high rank.

Ecclesiastical Compositions of 1938; A Survey

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

It has been a year of copious output in anthems, some of them of high quality. They range all the way from easy numbers for quartet to difficult big compositions in eight parts for unaccompanied singing. It is too much to hope that I have seen all the good ones, but I have seen so many that I am even more dazed than usual with the talent of our composers and the courage of our publishers.

Anthems, Carols, Motets

Under this heading are included the following:

Barnes, A. F.—"Our Father, to These Graves." Patriotic, unison. Text by Whittier. (Novello).

Barnes, A. F.—"The Cross." Introit. Three pages. (Novello).

Barnes, F.—"Ye Choirs of New Jerusalem." Easter. Carol. (Novello).

Bancroft—"Love of the Father." S. *ad lib.* Short section for TTNB. (Western Music Company, Vancouver).

Bancroft—"Good Christians Now." Easter. (Western).

Beach—"Lord of All Being." Text by Holmes. (Gray).

Bedell—"O Jesus, Thou Art Standing." Quartet. (Presser).

Branscombe — "Wreathe the Holly." Christmas. Low solo. (J. Fischer).

Butcher—"Let Saints on Earth." Armistice. Brass and tympani. (C. Fischer).

Candlyn—"Thee We Adore." On plainsong melody. Any sort of choir. (C. Fischer).

Clark, M. G.—"Christmas Lullaby." Unaccompanied. Solo for A or children's choir. Three pages. (Gray).

Clokey—"Daughter of Zion." Advent. Alto solo *ad lib.* (Presser) 1937.

Coke-Jephcott—"God Who Hast Prepared." T. Quartet can do. (Gray).

Davis, W. R.—"What Seekest Thou?" Christmas. Unaccompanied. Fifteen pages. (Galaxy).

Dawson—"Out of My Sorrow." (Oxford).

Diggle—"Lighten Our Darkness." Unaccompanied. (Summy).

Diggle—"Sing, O Heavens." High solo *obbligato.* Advent. (Huntzinger).

Floyd—"At Thy Table." Quartet. S. (Galaxy).

Floyd—"Triumph." Easter. Baritone. (Galaxy).

Gaul, H.—"Christ of the Field and Flowers." Unison, six parts. S. (Galaxy).

Gaul, H.—"Young Jesus Sweit." Unaccompanied. Chorus. S. (Gray).

Goodell—"Legend" or "Into the Woods." Unaccompanied. Six parts. Baritone. (Summy).

Hokanson — "Bell Song." Unaccompanied. Christmas. (Augsburg).

Ingle—"Awake, My Soul." Unaccompanied. Chorus. (Gray).

Jevons—"Praise the Lord." Unaccompanied. Difficult. (Gray). 1937.

Johnson—"Soldiers of Christ, Arise." (College Book Store, Aberdeen, S. D.).

Jones, D. H.—"Prayer for Guidance." Unaccompanied. Three pages. (C. Fischer).

Jones—"O Sing unto the Lord." Unaccompanied. Three pages. (C. Fischer).

Jones—"Great and Marvelous." A little division. Unaccompanied. (C. Fischer).

Jones—"Hast Thou not Known?" Unaccompanied. Six parts. (C. Fischer).

Lundquist—"The Words on the Cross." (Summy).

Lockwood, N.—"Lord's Prayer, According to Dante." Unaccompanied. Some division. (Galaxy).

Marryott—"While Joseph Slept." Unaccompanied. S. (Gray).

Margetson—"Darkening Night." Unaccompanied. Chorus. S. (Galaxy). 1937.

Miranda—"On Barren Hills." Christmas. Unaccompanied. Some division. (J. Fischer).

Mueller—"Blow, Winds." (G. Schirmer). 1937. Christmas.

McCollin—"Dear Lord and Father." Unaccompanied. Eight parts. Eleven pages. (Galaxy).

Moeran—"Blessed Are Those Servants." Advent. Four pages. (Novello).

Noble — "Everywhere Christmas Tonight." Baritone. Galaxy).

Novello's Christmas Carol Leaflets—Two good ones: Greenhill's "Christmas Story" and Nicholson's "Benedicite Domino." Good for adult or junior choir.

Oldroyd—"Song of the Passion." Unaccompanied. (Oxford).

Porter—"O Master, Let Me Walk." Unaccompanied. Quartet can do. (Galaxy). 1937.

Prosser—"Once to Every Man and Nation." On the "Ton-y-Botel" melody. One stanza for SSA. (Summy).

Roberts, J. E.—"Thou Hast Loved Us." Medium solo, S-A duet. Quartet. (Schmidt).

Richards—"O Lord, Support Us." Unaccompanied. (Galaxy). 1937.

Roberts, M. J.—"The Storm on Lake Galilee." Parts are read by the clergymen. An interesting and successful novelty. (Gray).

Sampson—"Come, My Way." Fine poem by Herbert. (Novello).

Scholin—"God Is a Spirit." Unaccompanied. Six parts. (Flammer).

Scholin—"Hear My Cry." Unaccompanied. (Hunleth, St. Louis.)

Scholin—"Incline Thine Ear." Unaccompanied. Eight parts. (Hunleth).

Sanders — "Light's Glittering Morn." Chorus best. Easter. (Schmidt).

Schmutz—"When Jesus Came to Golgotha." Unaccompanied. Eight parts. (Summy).

Simpson—"Once in Royal David's City." Alto solo or children. (Gray).

Snow—"The Strife Is O'er." Easter. (Row).

Stoughton—"The Moon that Now." ATBar solos. Section for TTBB. Christmas. (Schmidt).

Terry—"Lead on." Twelve pages. (J. Fischer). 1937.

Thiman—"Seek Ye the Lord." S. Easy. (Novello).

Thomas—"O Lord, Support Us." Unaccompanied. Three pages. (Schmidt).

Thomas—"The Beatitudes." Baritone. Any choir. (B. F. Wood).

Thomas—"God Is Our Hope." (B. F. Wood).

Thomas—"Lord, Who Shall Dwell." Baritone. (Wood).

Thomas—"Light of the World." Unaccompanied. Introit. (Gray).

Thompson, V. D.—"Beloved, Let Us Love One Another." Alto or baritone. Quartet. (Gray).

Weaver, P.—"Spirit of God." Unaccompanied. (Galaxy).

Whitehead—"God, O Kinsman Loved." On an old English melody. Unaccompanied. (Curwen).

Wheaton—"A Christmas Folksong" or "The Little Jesus Came to Town." Accompaniment for piano and organ, or organ duet." (Gray).

Whitford—"Rejoice in God." Unaccompanied. Eight parts. (Schmidt).

Wood, C.—"The Lamb." Easy. Text by Blake. (Yearbook, Birchard).

York—"Sing We All Noel." Unaccompanied. Drone effects. (Hunleth).

As you will see, there are some novelties here, such as those numbers by Lundquist, M. J. Roberts, Thomas (Beatitudes) and Miss Wheaton. Observe also that composers are now suggesting the use of a choir of children in place of a solo. I happen to like specially well the numbers by Bancroft (first), Candlyn, Clokey, Dawson, Gaul (both), Jones ("Prayer for Guidance"), Moeran, Oldroyd, Prosser, Sampson, Sanders, Snow, Thomas ("Beatitudes"), Whitford and Wood. Notice the range of publishers, even in this shortened list.

New Editions, Mixed Voices

The St. Dunstan Series has had about a dozen additions, all worth examining (E. C. Schirmer). Professor Lundquist has a new series called "Choral Classics" (Flammer), including Vittoria, "All Praise to Thee," and Pergolesi's "Grant Thy Grace." He is an excellent editor of unaccompanied, older music. And there is a new series to be edited by Dr. Willan, of short, unaccompanied works so far, called the "Harold Flammer Series of A Cappella Works," including two excellent little motets by Batten. Mr. Holler has brought out a "Bach Anthem Book" (Gray) which is one of the best bargains of the year—ten numbers for 50 cents. Here are some other good things:

Arbeau-Curry—"Sing Ye." Unaccompanied. Christmas. (Presser).

Bach-Runkel—"Here Yet Awhile" from "St. Matthew Passion." For junior, intermediate and adult choirs. A grand idea. (Gray).

Bach-Whitehead—"Come, Come, My Voice." Four pages. Recommended for commencements. (Curwen).

Bach-Holler—"Now Thank We." Mixed choir plus children. (Gray).

Bach-Kemmer—"When Thou Art Near." Chorus and high solo. (Gray).

Crusaders' Hymn-Morgan — "Beautiful Saviour." Medium solo plus chorus. (J. Fischer).

Del Riego—"A Star Was His Candle." From the solo. (C. Fischer).

Franck-Scott—"O Lord Most Holy" ("Panis Angelicus"). S-A or T-B. (C. Fischer).

Gruber-Schehl—"Silent Night." B or A. Parts for violin or 'cello. (Schwarz, Cincinnati.)

Handel-Diack—"How Beautiful Are the Feet." (Paterson, C. Fischer).

Handel—"Surely He Hath Borne." (C. Fischer).

Lewandowski-Norden — "Psalm 150." (Gray).

Piutti-Lundquist—"Blessed Are They." Easter. Unaccompanied. Five parts. (White-Smith).

Panchenko - Wilhousky — "The Promises." Mostly four parts. (C. Fischer).

Schuetky-Holler — "Send Out Thy Spirit." New edition in four parts. (Gray).

Trew (editor)—"Brother James' Air." Unison. This lovely melody is now arranged in various ways, all impressive and manly. (Oxford).

Traditional Carols

In this list I am putting first the nationality of the melody, followed by the editor.

Belgian-Bampton — "Homage to the Christ-child." A. (Church, Presser).

Catalonian-Dickinson — "Hasten, Children." High solo or children. Parts for violin, 'cello, harp. (Gray). 1937.

French-Whipple — "Love Is Come Again." Unaccompanied. Soprano solo or children. Easter. (Gray).

French-Marryott — "Naught Is So Sweet." Unaccompanied. Eight parts. (Summy). 1937.

French-Morgan—"The Angel and the Shepherd." Pretty dialogue, A, T, and chorus. Unaccompanied. (Birchard).

French-Black—"With Candles Bright." S. or children. Three pages. (Gray).

Huguenot-Gaul—"Jesus Lives." Unaccompanied. ST. Easter. (Galaxy). 1937.

Irish-Nagle—"O Shepherds." Unaccompanied, *ad lib.* (Ditson).

Norwegian-Gaul—"The Lights of Easter." ST. Unaccompanied. (Galaxy). 1937.

Polish-Erickson—"Sleep, Baby Jesus." A. Unaccompanied. (Galaxy).

Seventeenth Century - Dickson — "By Early Morning Light." Unison edition. (Gray).

Swedish-Gaul—"Swedish Yule Carol." S. Unaccompanied. (Galaxy).

Swedish-Black—"Let Carols Ring." Unaccompanied, chorus. (Gray).

Tyrolese-Marryott—"Come, Shepherds." Unaccompanied. Six parts. (Row). 1937.

Various-Smith — "Flemish and Other Christmas Carols." Volume 15 of publications of the Carol Society. (Stainer & Bell, Galaxy).

Various-Whitehead—"Three Christmas Carols." (Western Music Company, Vancouver).

For Women's Voices

There are more good numbers than usual for women's voices. I do not remember so many before in one year. Some are in college series. The Elmira Series (J. Fischer) now includes the "Celestial Chorus" from Franck's "Beatitudes," arranged for SSAA, unaccompanied. The series also has the following good numbers, all edited by Professor Bement:

Bach—"With Heavy Fetters." Three parts.

Bortniansky—"How Greatly." Three parts.

Gretchaninoff—"Palm Branches." Three parts.

Mendelssohn—"Happy and Blest." Three parts.

Mendelssohn—"O Thou the True." Three parts.

Here are others, some of them new compositions:

Arnold—"Simple Three-Part Magnificat." (Oxford).

Bach-Aslanoff—"Jesus, Jewel of My Faith." 3. (Presser). 1936.

Bach-Aslanoff—"Thou Art Mine." 3. (Presser). 1936.

Bach-Aslanoff—"Jesus, Rapture of My Heart." 3. (Presser).

Bach-Harts—"Lord, God, We Worship.'" SA. (Birchard).

Bitgood—"The Greatest of These." 3. Solos for all three parts. (Gray).

Branscombe—"Wreathe the Holly." 4. A. (J. Fischer).

Dett—"The Lamb." 3. Unaccompanied. (J. Fischer).

Dett—"Now Rest beneath Night's Shadows." 4. Unaccompanied. (J. Fischer).

Davis (ed.)—"Five Christmas Carols." 3 and 4. Unaccompanied. (Galaxy).

Gretchaninoff-Harts—"O God, Attend." 2. (Birchard).

Gruber-Epperson—"Silent Night." 3, and medium solo. (C. Fischer).

Hokanson—"The Wondering Child." 3. (Augsburg).

Mendelssohn-Weaver—"But the Lord Is Mindful." 3. (Galaxy).

Noe—"Do the Stars Foretell?" Christmas. 3. (J. Fischer).

Russian-Levenson—"Mighty Lord, Have Mercy." 4. Unaccompanied. The famous one, down and up! (Gray).

Sowerby—"O Jesu, Thou the Beauty Art." 3. Unaccompanied. (Gray). Intended for boys' equal voices originally.

Snodgrass—"The Holy Child." 3. (Galaxy).

For Men's Voices

There aren't so many for men's voices. Mr. Holler has brought out "The Chapel Choir Anthem Book" with fourteen numbers (Gray); he has also edited "Four Slovak Christmas Carols" (Gray); so we shall have to award him the palm for amount of good material edited this year. Here are some other numbers:

Arkhangelsky - Gaines — "The Day of Judgment." Unaccompanied. (J. Fischer).

Hageman—"Christmas Eve." Accompanied. (Galaxy).

Laubenstein — "Now Is the Time." Christmas. (Gray).

Palestrina-Holler—"We Adore Thee." Unaccompanied. (Gray).

Scull—"Rise Up, O Men of God." Unison. Parts for orchestra. (Novello).

Sullivan-Holler—"O Gladsome Light." (Gray).

Whitehead—"God, O Kinsman Loved." Unaccompanied. (Curwen).

For Junior Choirs

We now have a considerable amount of good material for junior choirs in book form. For example, there are the recent collections made by Mr. Holler (Gray), the Harts "Two-Part Choir" (Birchard), with numbers issued separately, and Mr. Peery's "Young People's Choir Book" (Presser). David H. Jones of the Westminster Choir now has three little sets of "Hymns and Anthems for Children" (C. Fischer). In 1936 Mr. Sykes began a "Single Sheet Series" for unison and SA (Presser), which will be worth your while to investigate. The firm of E. C. Schirmer has published this year a number of good things for unison plus descant, edited by Davis, including:

English—"What Child is This?"
English—"The Boar's Head."
English—"Let All Things."
Haydn—"The Spacious Firmament."
Lindeman—"Long Hast Thou Stood, O Church."
German—"Good Christian Men."

Miss Mae Nightingale has begun a "Troubadour Series" (C. Fischer) for junior high school boys, in four parts, including so far four Christmas carols published separately. Miss Hokanson has included in her "Northland Choral Series" (Augsburg) an arrangement for SA of "The Christ-child." Dr. Dickinson has added to his famous "Sacred Choruses" (Gray) an edition for SAB or SA of Gevaert's "Joyous Christmas Song." And here are some other good numbers:

Buck, Percy—"My Father, for Another Night." Unison. (Yearbook, Birchard).

Bergh—"God Save the People." Unison. (Birchard).

McLain—"Resurrection." SA. (White-Smith).

Nearing—"Hosanna to His Name." Palm Sunday. Unison. (Schmidt).

Polish-Floyd—"Lullaby to the Child Jesus." SA. (J. Fischer).

Praetorius-Riegger—"Lo, How a Rose." SA. (Flammer).

Wild—"Peace on Earth." SAB. (C. Fischer).

Episcopal Service Music

Professor Clokey has made notable contributions in four settings of the "Benedictus es, Domine" (Gray), my favorite being No. 3, in G, with a baritone solo, on a melody by di Lasso. He also has a massive and impressive setting of the Te Deum (J. Fischer). Dr. Candlyn has a noble setting of the "Benedictus es, Domine" in G minor (C. Fischer), among the very best things he has done. Here are other fine compositions:

Bingham—"Benedictus es, Domine" in F minor. Excellent. (Gray).

Deming—"Benedictus es" and "Benedicite." Easy. (Deming).

Gaul, Harvey—"Two-Fold Amen and Chant." On card. (Galaxy).

Harris, W. H.—Te Deum in B flat, on Second Tone. (Novello).

Ley—Short Communion Service. May be sung in unison. (Novello).

Scott, Cyril—Service in C. Evening best. (Stainer & Bell, Galaxy). First published 1935.

Ward, H. R.—"Ten Amens by Various Composers." (Schuberth). 1937.

Whitehead—Magnificat and Nunc Dimittis, plainsong and fauxbourdon. (Gray).

Willan—Sanctus, from "Mass of St. Mary Magdalene." Unison, one page. (Oxford).

Sacred Solos

There are never many solos to recommend; this has been an average year:

Bedell—"Out of the Deep." Two keys. (G. Schirmer).

Bedell—"Tantum Ergo." Baritone. (Schuberth). 1936.

Crawford—"Behold What Manner of Love." High. (C. Fischer).

Crawford—"To Every Man." High. (C. Fischer).

Beach — "I Sought the Lord." 2. (Schmidt). 1937.

Del Riego—"A Star Was His Candle." New ed., 2. (C. Fischer).

Enders—"Faith." Medium. (Summy).

Rich—"Beneath a Southern Sky." 3. (J. Fischer). Christmas.

Rippell—"The Silent Sea." Medium. (Composer).

Spelman—"Before the Sacrament" or "Bread of the World." Medium. (Galaxy).

Terry—"Sons." 2. (Keane). Mother's Sunday.

Woodman—"I Look for the Lord." Medium or low. (Gray).

Some of these are by composers whose names will assure recognition. It would be well to look at the second by Crawford and the one by Spelman.

Cantatas and Longer Works

Randall Thompson has a sequence of choruses for unaccompanied choir, published separately, entitled "The Peaceable Kingdom" (E. C. Schirmer); they are not easy. Mr. Whitmer has a choral suite of three meditations entitled "Supper at Emmaus," the text chiefly from Thomas à Kempis (Gray). I have seen only the first, a very interesting work for unaccompanied chorus that can sing well in divided parts; it needs a good tenor soloist; the title is "Abide with Us." The set is dedicated to the lamented Dr. C. N. Boyd.

There are also a few easy numbers. Professor Clokey has arranged for SSA his successful carol-cantata, "Childe Jesus" (Birchard), which I have had pleasure in performing in its earlier form. Dr. Lester has a composition of twenty-four pages called "The Words on the Cross" (Gray), with short solos for all four voices. Although he calls for some singing in eight parts, it would be a simple matter to use this with a quartet after a few changes had been made.

Organ Music of the Year

Dr. Lester's admirable reviews have made you acquainted with the more important items in a way that I cannot approach. It has been a fruitful year, even in the publication of big works. Among these I should mention Dupré's "Poëme Héroique, à Verdun" (Gray) for organ, trumpets, trombones and a "field drum"; it is also published as an organ solo. Another important Dupré composition is his "Variations on Two Themes" for piano and organ (Gray).

From England we have had three organ sonatas. The one by Bairstow in E flat (Oxford) you will probably wish to examine first; the second movement is most attractive, and the whole sonata is co-operatively brief. Then there is one by Whitlock in C minor (Oxford), which has such a pretty, easy (rather) and thoroughly useful Canzona movement that it has been published separately. I like least of the three the one in A minor by W. H. Harris (Novello), but of course it is well made.

In the United States we have had Mr. Bingham's "Five Pastoral Psalms" (Carl Fischer), of which the fifth, entitled "Beside Still Waters," seems to me to be the most useful in church services. Leo Sowerby has given us an important "Fanfare" eight pages in length (Gray).

There have been some chorale preludes and pieces on hymn-tunes. It is interesting to compare the admirable Postlude on the "Divinum Mysterium" by Miles Martin (Gray) with Candlyn's earlier Prelude (Schmidt); the noble melody serves almost as well for a postlude as for a quiet prelude. Then there is Egerton's Prelude and Fugue on the "Iste Confessor" (Gray), another distinct addition. For a set I suggest the Phillips "Five Meditations on Evening Hymns" (Oxford), though he has done more original things. The "Silent Night" has been arranged by Schehl for piano and organ (Schwartz, Cincinnati), and there is a short Chorale Prelude on "Waltham" by Anderson (Gray). On a German carol, Nagle has a pretty and easy piece called "A Christmas Carol" (Ditson). For Thanksgiving see the easy Fisk prelude on "Netherlands" (Gray).

Among the many new and familiar easy pieces—some very easy—are:

Bedell—Canzonetta, Spring Song (Summy), Pastorale (Schubert), "Gavotte Moderne" (Galaxy), and "Harmonies du Soir" (J. Fischer), all pretty and easy to play.

Banks, H. C.—"Imaginary Folk-song." (Gray). I shall drop the first word of the title, evidently introduced to explain that Mr. Banks invented the charming tune. One of the prettiest pieces of the year.

Coopersmith—"A Navajo Lullaby." (C. Fischer).

Floyd—"Anno Domini 1865." For Memorial Day. (J. Fischer).

Kraft—"Polish Lullaby." Short and easy. (Gray).

Spencer—"Chinese Boy and Bamboo Flute." (Gray).

Stoughton — "Evening Shadows." (Schmidt).

Waters — "Romance". Easy, tuneful. (Oxford).

Waters—"Fanfare." Admirable; trumpet-tune style. (Oxford).

In the editions of older works the first honors go, of course, to the Dupré edition of Bach (Bornemann, Gray), of which I have seen only the first two volumes. I suppose that this will be rated as one of the two or three great editions of the greatest composer. There are a number of other admirable works, including several by the English composers. I give first the name of the composer, followed by that of the editor:

Bach-Lucas—Christmas Pastorale. 1934 in England. (Oxford).

D'Agincourt-Wall—"Rondeau." (Gray).

Handel-Wall—"Three Pieces from Harpsichord Suites." (Gray).

Handel-Biggs—Concerto, "Cuckoo and Nightingale." (Gray).

Handel-Bedell—Harpsichord Suite in G minor. (Gray).

Handel-Peasgood—"Water Music." Ten published together. (Novello).

Muffat-Wall—Two Minuets. Charming, older English. (Novello).

Purcell-Thiman—Suite from "Dioclesian." (Novello).

The best collections of organ music that I have seen are two published by J. Fischer. Schehl's "Songs of Syon" has twenty-four numbers, old melodies of the church, Catholic and Lutheran, short improvisations somewhat after the manner of Kreckel's widely used "Musica Divina." These pieces are on two staves and can be played on a reed organ or piano, or whatever you have in a small church; but they are well enough done to be used by organists with big instruments. They will also acquaint beginners with some of the best melodies of the church. The second volume of Carlo Rossini's "The Liturgical Organist" is made up of easy-to-medium compositions from such composers as Rinck; again pieces on two staves, but not so high in quality as the books by Kreckel and Schehl. However, the music is quiet, serene, reverent.

Books for the Organist

Two books have pleased me most. One is Mrs. Buchanan's "Folk Hymns of America" (J. Fischer), historically of great importance as samples of a type of music with which we are just becoming acquainted, a neglected part of our heritage which may provide material for organ preludes, choral suites and arrangements as anthems. These white spirituals and hymns of an older day include music of rare beauty, I think, and I am especially grateful that the publishers were willing to bring out a scholarly edition at so reasonable a price.

The other book is "The Psychology of Art" (Scribner's) by Dean Robert Morris Ogden of Cornell University, a distinguished psychologist who has made a long study of aesthetics in Europe and America, a man of taste, learning and original thought. I am sure that every one of us has wondered whether there are underlying principles in the arts that might be illuminated by a study of man's thinking and feeling. For one scholar to attempt a treatment of so vast a scope would be admirable if only for its intellectual boldness. Usually in such cases I become critical when I read the sections treating the two arts with which I happen to be fairly familiar—music and poetry. In this case, however, I have learned a good deal even about them. The opening chapters are so concentrated that they will require patient thought; I have read them twice. Thereafter the only difficulty is the occasional use of mathematics, essential to the dean's exposition of rhythm, but not always easily grasped by people like me who always find mathematics a mystery. I recommend the book as a way to discipline your thinking and to add greatly to your information. It should certainly be in every college library.

If you wish to relax while you are being informed, see the amusing book by Aulich and Heimeran, translated by D. M. Craig with the English title of "The Well-tempered String Quartet" (Gray). It has jolly descriptions of the ardors and trials of the amateur, and gives concise information about a great many quartets. The translator has added discussions of English compositions in that form.

Another book that I found instructive is a little one called "Practice in Modern Harmony" (Oxford) by A. F. Barnes. For those who would care to see what the connections between physics and mathematics and music are, there is Lloyd's "Music and Sound" (Oxford). Again you will find compression and some stiff material, but the style is lucid.

Two American churches have produced important books. The Mormons have a volume called the "Carl Fischer Anthem Collection," some twenty standard numbers chosen with taste and suited to almost any Protestant denomination. The Walther League in Chicago has published for its Lutheran members (and all others interested in fit praise) a "Sixth Choral Union Bulletin," with suggestions which I have found for the most part admirable for any Protestant church.

Just as I complete this list I receive a copy of "The Art-Song in America" by W. T. Upton (Ditson) with a supplement covering the period from 1930 to 1938. I commended the volume when it first appeared and have found it almost indispensable. The supplement not only brings you up to date in titles, but gives some comments which might be applied to our church music.

And So—

In conclusion I am making two requests. The first is that you send me early this time your Christmas programs. It may be that I shall not be able to write a review of Christmas, 1938; certainly I shall not do so if the service lists pile up just as I have to go to press. That sort of article, like the one you have just read, needs to be done slowly, a bit at a time. The second request is that when you find important omissions from my annual survey, you call my attention to my fault immediately, so that in the February issue I may make addenda.

These annual surveys are always completed under pressure, just before Christmas, but there is an elation in saying again how much I admire the advance of those who lead us by their scholarship and creative talents. I heard a remark at Cornell in December which I wish to pass on as a New Year's greeting. One teacher referred to himself and his colleagues as hired men. He was rebuked by a professor whose influence and attainments are known throughout the nation.

"I am not a hired man," he said. "My obligations are not to this president alone, nor to this generation of students. I have a contract with the founder to see that his ideas are carried out and that his work goes on. He died before I ever saw a university, but my contract is with Ezra Cornell."

Well, we organists might say as we greet a new year: "I have a contract with the Founder."

Death of Bessie E. Godfrey, A.A.G.O.

Miss Bessie E. Godfrey of Knoxville, Tenn., died at a hospital in that city Oct. 12 following an operation. Miss Godfrey was a member of the American Guild of Organists and won the A.A.G.O. certificate in 1921 in New York City. She served as organist of several of the largest churches in Knoxville, one of them being the First Methodist, where she did splendid work for fifteen years. Miss Godfrey was known for her recital programs. She was also a successful teacher of piano and organ. She is survived by a sister, Mrs. Addie B. Healey, and a brother, Elmore M. Godfrey, both of Knoxville.

With Dr. Harry E. Cooper directing, the St. Cecilia Club of Raleigh, N. C., sang Bach's Christmas Oratorio at the Church of the Good Shepherd Dec. 18, supported by an orchestra of seven pieces, piano and organ, and a choir of tenors and basses.

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Wilkes-Barre—Mrs. B. Aubrey Ayre.
Wisconsin—Arthur Knudsen.
York—Henry A. Bates.

Hymn Festival Held in Milwaukee, Led by Wisconsin Chapter

The annual hymn festival sponsored by the Wisconsin Chapter took place at All Saints' Cathedral, Milwaukee, Sunday, Nov. 20. The singing of the congregation and massed choirs, directed by Louis Goodrich, alternated with individual choirs heard in antiphonal stanzas and in descant, with guest organists playing solos based on hymn-tunes.

Guest organists were: Charles Borgwardt of the First Congregational Church, Wauwatosa, who played a Calvert arrangement of "O Worship the King"; Winogene Hewitt Kirchner of Immanuel Presbyterian Church and Temple Emanu-El B'ne Jeshurun, who played a Marion arrangement of "Rejoice, Ye Pure in Heart," and Arthur Griebling of Grace Reformed Church, who played "Now Thank We All Our God", a Bach-Means arrangement. Gertrude Loos Barr, cathedral organist, played the prelude, service and postlude. The choirs taking part included the Lake Park Lutheran, Immanuel Presbyterian, First Methodist, Grace Reformed and All Saints' Cathedral.

Louis Goodrich, director of music at Lake Park Lutheran Church and soloist at Temple Emanu-El B'ne Jeshurun, gave sketches of the origin, etc., of each hymn on the program, adding greatly to making the festival a success.

ARTHUR KNUDSON, Dean.

Chesapeake Chapter News.

The Chesapeake Chapter held its third meeting of the season Monday evening, Dec. 5, at Brown Memorial Church, Baltimore. The history class, conducted by C. Griffith Bratt, A.A.G.O., met at 7 o'clock and the usual business session followed, with the dean, Miss Katharine E. Lucke, F.A.G.O., presiding. The feature of the evening was a discussion of the topic: "Resolved, That a mixed quartet of solo voices is preferable to a chorus choir of voices with less training." Laurence A. Petran, F.A.G.O., of the department of music at Goucher College, one of our members, made the principal address, following which W. Henry Baker voiced his views. Other members of the chapter then exchanged ideas.

The chapter cooperated with Peabody Conservatory of Music in presenting André Marchal, the blind French organist, in a brilliant recital Dec. 12 in the concert hall of the conservatory. M. Marchal played as an encore the Finale from the First Symphony of Vierne. At the close of the program the artist improvised an andante and four variations and a fugue on submitted themes.

The chapter will hold its third annual New Year dinner and frolic at the Longfellow, Charles and Madison streets, Baltimore, Monday evening, Jan. 2.

On Jan. 23 Carl Weinrich will give a recital at Peabody Conservatory of Music.

RALPH H. REXROTH.

Tri-City Club to Join the Guild.

The Tri-City Organists' Club, an organization whose membership consists of organists of Rock Island and Moline, Ill., and Davenport, Iowa, has voted to become a chapter of the American Guild of Organists under the name of Tri-City Chapter. Fifteen members made application to the council of the Guild to form the new chapter, under the inspirational leadership of Wilbur F. Swanson of the faculty of Augustana College. Final action toward organization was taken at a well-attended Christmas meeting of the club Dec. 5 at the Palmer School of Chiropractic, in Davenport. Dr. B. J. Palmer, head of the school, is an amateur organist. He has a Hammond in his assembly hall and three members played a half-hour recital which was broadcast over WOC, Davenport.

Officers elected for the new chapter are: Dean, Wilbur F. Swanson; subdean, the Rev. Cletus P. Madsen; secretary, Miss Marjorie Madsen.

Utah Chapter Discussion.

The Utah Chapter met Saturday, Dec. 3, at the Ambassador Hotel in Salt Lake City for dinner. Following dinner a discussion was held on harmonization of melodies and the working of unfigured basses as they appear in the Guild examinations. This discussion was led by Blaine Keddington and all members present actively participated in it. The meeting was a continuation of that of the preceding month, when other phases of the written part of the examinations were discussed in detail. Dean Frank W. Asper, Mus. D., was in charge.

Central Ohio Chapter.

Members of the Central Ohio Chapter were entertained Dec. 12 at the home of Mrs. Mildred Burch in Columbus. All business was dispensed with and the time was given to a musical program appropriate to the season. Guest artists were Miss Rachel Good and Miss Elizabeth Stoltz, violinists, and Miss Mabel Martin, 'cellist. Among the numbers rendered were: Sonata for Violin, Handel; Trio (piano and organ), Handel; Toy Symphony, Haydn (guest conductor, Fred Saumenig); "Gesu Bambino," Yon. Afterward there was carol singing by the entire group. Unique refreshments were served in the form of molded ice cream toys and Christmas cakes.

MABEL A. POPPLETON, Secretary.

Western Washington Chapter.

The Western Washington Chapter presented its second recital of the year on Nov. 22 at the First Christian Church in Seattle. The opening group, by Walter G. Reynolds, A.A.G.O., organist of the First Methodist Church, included: Fantasia in G minor, Bach; Concert Prelude in D minor, Kramer; "Echo Caprice," Mueller, and Toccata, Foote. Helen L. McNicholl of the First Christian Church played the following numbers: Prelude, Clerambault; Pastorale, Franck, and "Salve Regina" (Symphony 2), Widor. The concluding group, by Arthur Chubb, A.A.G.O., organist and choirmaster of St. George's Church, Vancouver, B. C., included: Prelude and Fugue in C minor, Bach; Berceuse, Vierne, and "Petite Suite," Op. 23, Barnes.

On Dec. 14 the monthly business meeting was held and tentative plans were made to entertain Virgil Fox when he appears in recital next month.

ADA H. MILLER, Secretary.

Louisville Chapter Notes.

The Louisville Chapter held its December meeting Dec. 5 at the French Village. After dinner and the transaction of a few items of business, the evening was devoted to a talk by E. A. Jonas, author and critic, on "The Place of Music in a Christmas Celebration." Mr. Jonas observed that this, the youngest of the arts in its modern development, speaks a language everywhere understood, and reveals emotions felt by all. There should be, he said, neither pomp nor circumstance about Christmas anthems, and the hymns most proper to the season are precisely those which are as naive and trustful in their adoration as the shepherds who watched their flocks by night. The kingly side comes later, as do the agony and passion of the Lord. Mr. Jonas remarked that these feelings have been beautifully expressed in carols of many lands and find expression in the early parts of Handel's "Messiah." He told of the early performance of this work in Dublin. As is always the case, Mr. Jonas' talk was both interesting and informative.

Since the first Monday in January falls on Jan. 2, a legal holiday, the meeting of that month has been announced for the second Monday, Jan. 9.

W. MACDOWELL HORN, Secretary.

Missouri Chapter Hears Wicks Organ Played by Salvador

The Missouri Chapter meeting for November was held in Webster Groves, at the Presbyterian Church, Alfred Lee Booth, organist-director of the church, as host. Despite the distance from central St. Louis a large group was in attendance to enjoy the entertaining features of the evening.

Feature number one was a short program by Mr. Booth's choir, singing three choral numbers in an artistic manner—numbers which were to be given later in conjunction with the Symphony Orchestra of Webster Groves.

After dinner as guests of the Wicks Organ Company a recital was played by Mario Salvador on the new Wicks organ in the chapel of the Webster Groves Presbyterian Church. C. J. Zimmermann of the Wicks Organ Company introduced the recitalist and gave a short discourse on the possibilities of this newly-installed instrument. The major portion of Mr. Salvador's program was given in the chapel. Later he was gracious enough to play on the large organ in the church.

EDWARD SKIPWITH, JR., Registrar.

Christmas with Oklahoma Chapter.

A Christmas program was the feature of the December meeting of the Oklahoma Chapter on the night of Dec. 11 at Trinity Episcopal Church, Tulsa. Twenty-five members and three guests were seated at the table to partake of the dinner prepared by the young women of St. Catherine's Guild. The presence of the chapter's chaplain, the Rev. E. H. Eckel, Jr., afforded inspiration to the members. Chaplain Eckel is a versatile man, for on this occasion he successfully acted in the triple capacity of clergyman, meat carver and lecturer. The lecture was on the subject "Christmas Carols." Different types of carols were described and illustrations were given of German, French, English and American examples. As the concluding part of the evening a short recital was played on the Trinity Church organ. The program, which was announced by Dean Hine, was as follows: Chorale Preludes, "Good Christian Men, Rejoice," Bach, and "A Rose Breaks Forth," Brahms (Ruth Blaylock); Pastorale, Franck, and Toccata from Second Symphony, Widor (Mary Brantly); Rhapsody on French Carols, Gigout (Ralph F. Nielsen).

JOHN KNOWLES WEAVER, Registrar.

News of the American Guild of Organists—*Continued*

New Haven Chapter Sponsor of Several Events of High Merit

The recently-formed New Haven Chapter, under the leadership of Dean H. Frank Bozyan, has sponsored several events of outstanding merit thus far. The season was ushered in on Oct. 3 with a recital in the United Church by Robert Oldham, organist of the church. Mr. Oldham is well known to audiences in New Haven, where he has appeared with equal success in piano and organ recitals. He is a graduate of the Yale School of Music, having studied organ there under Professor Harry B. Jepson. His studies in piano during recent years have been carried on under Bruce Simonds.

On Nov. 28 Verdi's "Manzoni" Requiem was given in historic Center Church with soloists and a choir of fifty voices under the direction of Miss Pauline Voorhees. This service was one of great dignity and reached a high level.

On Nov. 30 the chapter presented Paul Callaway as guest recitalist before a large and enthusiastic audience. This recital was given through the cooperation of Yale University, which placed Woolsey Hall and the famous Newberry memorial organ at the disposal of the Guild. Mr. Callaway delighted his audience by his masterly and colorful playing of a program which included one of the less-played preludes and fugues of Bach (in G major); Pavane, "The Earl of Salisbury," Byrd; Musette, Dandrieu; Handel's Eleventh Concerto, the Moderato from the "Symphonie Gothique," Widor; Preludio, from Dupré's Second Symphony; Sowerby's "Chorale Prelude on a Calvinist Hymn-tune," the Intermezzo from Vierne's Third Symphony, Parry's Chorale Prelude on "Eventide" and the Allegro from the Third Sonata by New Haven's own Dr. Jepson.

On Saturday afternoon, Dec. 3, members of the chapter and a few invited guests had the privilege of a demonstration of some of the laws of sound by Alan T. Waterman, associate professor of physics at Yale University. This meeting was held in the Sloane Physics Laboratory of the university, where the university's valuable apparatus for demonstrating the nature of sound and its transmission was set up. Professor Waterman answered a barrage of questions put to him by curious organists at the close of his lecture.

HARRY C. HOWELL, Secretary.

Guests at Phipps' Home in Denver.

Members of the Rocky Mountain Chapter were guests of Senator and Mrs. Laurence C. Phipps in Denver for their meeting Nov. 21. Fred Meunier gave an interesting talk on the specifications and location of the organ in the Phipps home, which is a three-manual Kimball and one of the outstanding residence organs in the country. The musical program included three numbers from the "Biblische Lieder" of Dvorak, sung by Mrs. Phipps, with Clarence Sharp at the organ; a vocal duet, "Panis Angelicus," by Cesar Franck, sung by Mrs. Phipps and Clarence Sharp, with Everett Hilty at the organ, and the following organ numbers: B minor Chorale, Franck, played by William Spalding; "Harmonies du Soir," Karg-Elert, played by Clarence Sharp; D minor Prelude, Bach; "Legend of the Mountain," Karg-Elert, and Fantasia, Bubeck, played by Everett Jay Hilty. A social hour followed the musical program.

FRANCES JANE MCCOLGAN, Secretary.

Marchal before Miami Chapter.

The first important recital of the 1938-39 season in Miami, Fla., took place Nov. 22 when André Marchal was presented by the Miami Chapter at Trinity Church. The outstanding feature of his performance was the variety in registration, making a kaleidoscopic effect of colorful tones. Most amazing of all accomplishments of this artist was his improvisation. Given four themes he had never heard before, presented by the Rev. Edgar Pennington, Marchal spontaneously and without hesitation created a symphony in four movements, weaving the themes back and forth into an amazing tapestry of tonal beauty.

Minnesota Chapter.

The monthly meeting of the Minnesota Chapter was held Dec. 5 at the Lyndale Congregational Church, Minneapolis. After a dinner served by the ladies of the church a short business session was held. The chapter then adjourned to the auditorium to listen to a recital by Mrs. Grace Andersen Aker, organist of the church, who rendered the following program with excellent musicianship: March, Occasional Oratorio, Handel; "Soeur Monique," Couperin; Bourree and Musette, Chenoweth; Fantasia and Fugue in G minor, Bach; Old English Folksongs, Miles; Scherzo from Fourth Symphony, Widor; Improvisation, "Puer Natus Est," Titcomb; Berceuse and "Priere," Bedell; Toccata in D, Kinder.

The January meeting will be held at the Gloria Dei Lutheran Church in St. Paul. The Rev. Clifford Nelson, pastor of the church, will be the guest speaker and a liturgical service will be held.

AGNES WUNDERLICH, Secretary.

Georgia Chapter Hears Marchal.

The Georgia Chapter presented André Marchal in a recital Nov. 28 at the First Baptist Church in Atlanta. The church was filled and the program was one of interest and variety. M. Marchal is impressive with his simple dignity and excellent musicianship, and it was a privilege for the members of the Guild to meet him after the recital. A theme submitted by Joseph Ragan, F.A.G.O., was developed skillfully into a prelude and fugue that formed a fitting climax to the recital.

Choirs and organists of Atlanta churches have been enthusiastically preparing Christmas music.

Dean Charles W. M. Johnson announced a dinner the night of Jan. 9, at which time plans for the new year will be announced.

ISABEL MAWHA BRYAN, A.A.G.O.

Tallahassee Christmas Program.

The Tallahassee branch of the Florida Chapter entertained members and friends at its annual Christmas party Dec. 12. The party gathered at Ruge Hall as Christmas carols played by a brass choir were heard from a balcony. The entrance of the choirs singing "O Come, All Ye Faithful" formed an introduction for the following program: "Break Forth, O Beauteous Heavenly Light," Bach (double quartet from First Baptist Church); "A Very Little Child," Franz Tunder (soloist, Louise Thrasher, with string accompaniment); "In dulci Jubilo," arranged by R. L. de Pearsall (choir from Florida State College for Women); "Song of the Birds," Catalan, arranged by Hugh Kite (soloist, Louise Thrasher); "Noel! Sing Good News," French, arranged by Hugh Kite (choir of Florida State College for Women); "The Virgin's Lullaby," Brahms (soloist, Ramona Jorgensen); "I Saw Three Ships," English, arranged by Colin Taylor; "A Legend," Tschaikowsky, and "The Holly and the Ivy," English, arranged by Boughton (double quartet from First Baptist Church); "Lullay, My Liking," Holst (soloist, Letha Madge Royce); "In Excelsis Gloria," French, arranged by Knight (double quartet of First Baptist Church). The recessional hymn was Mendelssohn's "Hark! The Herald Angels Sing."

After a social hour members of the college glee club closed the evening with the singing of Gevaert's "A Joyous Christmas Song" and the Russian folksong, "Dancing in the Snow."

The first event of the fall for the Tallahassee branch of the Florida Chapter took the form of a historical lecture-recital Nov. 8 covering organ music through the period of Bach. The recital was played by faculty and students of the Florida State College. The program was as follows: Canzona, Gabrieli (Margaret Rinck); Prelude, John Bull (Helen Anderson); "Toccata per l'Elevazione," Frescobaldi (Helen Hewitt); Prelude, Purcell (Evelyn Bayless); Trumpet Tune and Air, Purcell (Byron Bevis); "Recit de Tierce en Taille," de Grigny (Helen Hewitt); Prelude, Clerambault (Helen Taylor); "Soeur Monique," Couperin (Jeanne Compton); Fantasie in G minor, Bach (Helen Hewitt).

On the evening of Nov. 19 the Tallahassee Branch had a reception in honor of André Marchal and his daughter Jacquelyn in the State College alumnae room, following M. Marchal's recital. Approximately fifty persons were present. President Edward Conrad, Dean Ella Scoble Opperman, Miss Helen Hewitt and Miss Jeanne Compton were in the receiving line with the honor guests.

RUTH M. MERBLER, Registrar.

Louisiana Chapter.

The Louisiana Chapter has begun a series of public recitals, each featuring music by composers of a certain nationality. The first recital, Oct. 24 at the Louisiana State School for the Blind, was made up of music by German writers, including Pachelbel, Bach, Beethoven, Schumann, Brahms, Karg-Elert and Reger. The second program consisted of French compositions and was given Dec. 7 in the theater at Louisiana University. The program was as follows: "Les Papillons," Couperin; "The Little Windmills," Couperin, and "Tambourin," Gossec (Mrs. W. Carruth Jones and Carleton Liddle, playing two pianos); Chorale in A minor, Franck (Marian Banks); "Theme Varie," Dubois-Philipp (Mrs. Jones and Mr. Liddle); Prelude to "The Blessed Damozel," Debussy (Edith Cox); songs, "Romance," Debussy, and "Il Pleure Dans Mon Coeur," Debussy (Jean Seay); "Carillon-Sortie," Mulet (Mayze Vaughn).

On Nov. 17 the Louisiana Chapter sponsored an organ recital by André Marchal, who delighted his audience with his playing and improvisations. While in Baton Rouge Mr. Marchal and his daughter, Jacqueline, were the guests of Dr. James Monroe Smith, president of Louisiana State University.

A program of compositions by Cesar Franck was given Dec. 4 at the Louisiana State University School of Music in memory of Madame Eugenie Wehrmann Schaffner, who died June16, after a lingering illness. Madame Schaffner, artist teacher of piano at the university, was also an organist of distinction. She was for eight years organist at L'Église Evangélique Protestante in Paris. For twelve years she served as organist and director at the Napoleon Avenue Presbyterian Church in New Orleans. She was an active member of the Louisiana Chapter of the A.G.O., and was hostess to that organization the night before she was stricken with the illness which was to prove fatal.

MAYZE VAUGHN, Registrar.

District of Columbia Observes Birthday with Song and Jest

The monthly meeting of the District of Columbia Chapter was held Dec. 5 in the parish hall of Epiphany Church, Dean Arthur W. Howes, Jr., F.A.G.O., in the chair. A brief business session, which included reports on plans to insure the success of *The Inchoirer,* and a spirited discussion covering the subject of the Guild code of ethics, followed the reports of officers. Announcements were made of the recital by Robert Noehren, organist of St. John's Church, Buffalo, at the National Cathedral Jan. 16 and of the January chapter meeting, to which the clergy of the city will be invited.

Following the business session the chapter's twenty-eighth anniversary celebration was held. The program was in charge of the sub-dean, Mrs. Robert G. Vanderlip, assisted by our perfect official hostess, Mrs. Z. W. Alderman. A splendid array of talent was offered by way of program features. The boys' glee club, a group of tots selected from the chapter membership, directed by Mary Minge Wilkins, A.A.G.O., proved of irresistible charm. Christopher Tenley's appearance as a Vienna choir boy was nothing short of spectacular, while a literary gem from the typewriter of the registrar, launched under the heading of "Hobbies of Organists" and entitled "The Temptation and Fall of Eve," was kindly received. As a stupendous treat a discussion led by some of the most illustrious members of our profession was held, in which a number of weighty and perplexing questions were happily solved. We even had a bagpipe demonstration by Katherine Fowler, gorgeously costumed as a real highland lassie. The annual ceremony of blowing out the candles on the birthday cake by the newest member of the chapter and the cutting of the cake by a charter member having been duly performed, birthday greetings were sung, or at any rate intoned, and the 1938 party was off to a finish.

MRS. JOHN MILTON SYLVESTER, Registrar.

Staten Island Chapter.

The Staten Island Chapter presented Harold W. Friedell, F.A.G.O., of Jersey City in a recital at the Park Baptist Church of Port Richmond, Staten Island, Saturday evening, Dec. 3. Mr. Friedell played an exacting program of classical and modern music for a small but appreciative audience. His program was as follows: "Grand Jeu," du Mage; Chorale Prelude on "Nun komm, der Heiden Heiland," Bach; Toccata, Muffat; Prelude and Fugue in G, Bach; Chorale in A minor, Franck; Air with Variations, Sowerby; Fanfare, Sowerby; Scherzo, Symphony 2, Vierne; Toccata, Symphony 2, Dupré.

DOROTHY A. SPEAR, Corresponding Secretary.

ORGANISTS!

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WRITE NOW!

News of the American Guild of Organists—*Continued*

Cincinnati Members Are Guests in Home; Give Artist Program

One of the Southern Ohio Chapter's most enjoyable events of the season was held Nov. 21, when the chapter presented seven of its own artists in a program of organ music at the residence of Mr. and Mrs. Walter E. Huenefeld, Clifton, Cincinnati. Wayne E. Fisher, chairman of the program committee, announced the following numbers: Chorale Variations in F minor, "Christ, der Du bist der helle Tag," Bach (Roland A. Davis); Improvisations on Hymn-tunes, Schehl (J. Alfred Schehl, F.A.G.O.); Plaint on Psalm vi:2, Whitlock (Carl F. Kuchner); Finale, Symphony No. 2, Vierne (George Y. Wilson, Jr.); Passacaglia, from Third Sonata, in A minor, Rheinberger (Sidney C. Durst, F.A.G.O.); "The Chambered Nautilus," H. J. Stewart (Wayne E. Fisher, A.A.G.O.); Toccata, Jepson (Edward G. Mead, F. A. G. O.).

The excellent music rendered on the four-manual organ amidst artistic surroundings made the occasion one altogether harmonious and uplifting.

After the program a short business session was held, with Dean Edward G. Mead presiding. At its close the guests gathered in the dining-room, where they enjoyed a social hour with the hostess.

EVA PEALE, Registrar.

Illinois Chapter Aids Charity.

A luncheon of the Illinois Chapter Dec. 19 at the Normandy House on the north side brought out forty members, an unusually good representation considering that it was Christmas week. To show their generosity and to help the promotion of the well-publicized charity of one of the Chicago newspapers, those at the dinner made a contribution of $45 to purchase Christmas baskets for the poor of the city. Christmas cheer marked the gathering and one of the features was a humorous report by Dr. Wilhelm Middelschulte on his travels abroad last summer.

Union-Essex Carol Service.

The Union-Essex Chapter held its annual carol service Dec. 11 in the North Reformed Church, Newark. Ten choirs participated, numbering about 200 voices, under the direction of Dean Harold B. Niver, with Charles Hobbs at the organ.

A group of carols sung by the choir of the First Baptist Church of Montclair under the direction of Wallace McPhee added variety to the vocal numbers and a group of organ numbers played by Roberta Bitgood provided the instrumental contrast. The participating choirs were: North Reformed, Newark, Charles Hobbs; Westminster Presbyterian, Bloomfield, Roberta Bitgood; First Methodist, Montclair, F. Broadus Staley, M.S.M.; Wesley Methodist, Belleville, Mary Elizabeth Compton; St. Luke's Episcopal, Roselle, Robert Van Doren; Memorial Presbyterian, Newark, Florence Maltby; First Congregational, East Orange, David Adamson; Greystone Presbyterian, Elizabeth, Mary Louise Wright, M. S. M.; First Baptist, Passaic, Helen Johnston; St. Bartholomew Lutheran, Elizabeth, Zarina Hicks Harvey; First Baptist, Montclair, Wallace McPhee, M. S. M.

D. R. ADAMSON, Registrar.

Rhode Island.

The Rhode Island Chapter held its first meeting of the season Nov. 15 at the Beneficent Congregational Church in Providence. George Stanley, the dean, presided. After disposing of reports, Mr. Stanley initiated a discussion of the national convention to be held in Philadelphia next June and of the possibility of our sending a delegate to it. A committee was appointed to investigate ways and means of choosing a delegate and of financing the trip.

On Dec. 12 the Guild heard a fine recital by Raoul Pineau, organist of St. John's Church, West Warwick, in the First Congregational (Unitarian) Church, Providence.

A Christmas party was to be held Dec. 19 at the Edgewood Congregational Church.

CHARLOTTE R. BELLOWS, Registrar.

San Jose Chapter at Stanford.

A meeting of San Jose Chapter was held through the courtesy of Professor Warren D. Allen, A.A.G.O., at Stanford University on the evening of Nov. 8, with a dinner at which André Marchal was honor guest. This preceded a fine recital by M. Marchal in the Stanford Memorial Chapel. The meeting was called to order by Dean Antonacci. The principal speaker of the evening was Le Roy V. Brant, A.A.G.O.

Central New Jersey.

Members of the Central New Jersey Chapter met in the Clinton Avenue Baptist Church, Trenton, Dec. 5, for a lecture by Edward A. Mueller on "Primitive Motifs in Musical Art." After the lecture a short business meeting was held. This was followed by a social hour and refreshments.

ELLA M. LE QUEAR, Secretary.

"Jitney Recital" Erie Event.

The Erie Chapter on Dec. 5 presented what we termed a "jitney organ recital," in which three players each played in a different church. Planned much in the style of a progressive party, the first recital was given by Theodate Stahl Ashley at the Glenwood United Brethren Church. From there the party went to Salem Evangelical Church, where Alma Haller Way, guest recitalist of the evening, continued with the second portion of the program. The concluding part of the program was played at Sarah Hearn Presbyterian Church by Robert F. Fox, sub-dean of the chapter. An interesting feature was the fact that all three churches chosen for this first "musical jitney" have organs built by A. Gottfried of Erie.

Mrs. Ashley, organist at the First Baptist Church, opened the program with: Cradle Song from Christmas Oratorio, Bach; "Wind in the Pine Trees," Clokey; Adagio from Toccata, Adagio and Fugue in C, Bach; Christmas Chorale, Deigendesch; Canzonetta in G minor, Tschaikowsky. Mrs. Way, organist at Salem Church, continued with the Sonata No. 7 in F, by Guilmant. Mr. Fox, organist at St. Peter's Cathedral, concluded with: "Psalm XVIII," Marcello; Flute Solo (from a Sonata), Arne; "Pantomime," Jepson; Chorale Prelude, "Adoro Te Devote," N. E. Fox; "The Squirrel," Weaver; Pastorale from "Le Prologue de Jesus," arranged by Clokey; "March of the Little Leaden Soldiers," Pierne. Following the last recital a social evening was spent in the recreation room at Sarah Hearn Church.

On Wednesday evening, Dec. 21, the Guild honored Charles H. Finney, dean of the Erie Chapter, at a farewell party held in the home of Mrs. Mabel Woodbridge. Mr. Finney is leaving Erie the first of the year and will continue his studies at the Eastman School of Music.

DORIS M. FAULHABER, Secretary.

Pennsylvania Chapter.

As THE DIAPASON goes to press members of the Pennsylvania Chapter are enjoying their annual Christmas party—an evening of relaxation. This year it is being held at the Zeckwer-Hahn Philadelphia Musical Academy.

On Dec. 8, at St. Paul's Church, Chestnut Hill, we had the privilege of hearing in recital the celebrated German organist Ludwig Theiss, who is visiting America and giving a series of recitals while studying the new American organs. After the recital Myron D. Casner, organist of St. Paul's Church, was host at an informal gathering in which Guild members had the opportunity of meeting Mr. Theiss.

On Dec. 15, at Rehoboth M. E. Church, Frankford, a Christmas musicale was given by Edna V. Griffenberg, organist, and Florine Thanhauser Lewin, pianist, with a candlelight carol service by the Choral Club of the Musical Art Society, under the direction of Dr. Henry S. Fry.

Plans for the national convention to be held here in June are taking first place in the interests of the various committees.

ADA R. PAISLEY,
Secretary, Publicity Committee.

Fort Worth Chapter Has Artist Recital Series This Season

The Fort Worth Chapter was entertained with a dinner party in the home of Mr. and Mrs. William Henderson on the night of Dec. 12. Holiday decorations were carried out on the dinner tables and throughout the house. A business meeting was held at the close of the evening.

The chapter is planning a New Year's party on the night of Jan. 2 in the Woman's Club. Featured on the program will be original compositions of Guild members.

This chapter is again offering the seasonal course of three organ recitals for $1. Paul Callaway was the first to play, on Nov. 15. The other recitals will be by Palmer Christian Jan. 31, and Dora Poteet in March, 1939. The Fort Worth Chapter welcomes other cities to these recitals.

MRS. PAUL JOYCE, Reporter.

EASTER ANTHEMS

As It Began to Dawn. *Vincent-Harts*, (S. A.) $0.10
An Easter Carol. *Wood*, S. A. T. B. ..... .12
Easter Morn. *Gaines*. (Short musical fantasy on well-beloved Easter Melodies, with violin obbligato), S. A. T. B. ..... .20
Easter Sermon of the Birds. *Father Finn*. (The birds in Palestine on the First Easter are thought to be commenting on the Great Mystery). S. A. T. B. ..... .20
Light. *Hoppin*, (with optional obbligato for trumpets), S. A. T. B. ..... .16
Lord Who Throughout These Forty Days. *Fickénscher*, (Choral song for Lent), S. A. T. B. ..... .15
O God, Attend Unto My Prayer (for Lent). *Gretchaninoff-Harts*, S. A. ..... .15
Perfect Peace (for Lent), *Bach-Harts*, S. A. ..... .10
Savior of Men. *Gounod-Harts*, S. A. ..... .12
This Joyful Easter-Tide. *Dutch-A. E. Baker*, S. A. ..... .15
'Tis the Day of Resurrection. *Wood*, S. S. A. A. T. T. B. B. ..... .25

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DAY, BROOKS - - - - - - - - Easter Cantata
DETT, NATHANIEL - - - - - Ordering of Moses
DUBOIS, TH. - - - - - - - - - Seven Last Words (English and Latin text)
GOLDSWORTHY, WM. - - - - Vision in the Wilderness
GOODELL, WALTER - - - - - Mighty Army of God
McKINNEY, HOWARD D. - - - Three Marys
RHEINBERGER, J. - - - - - - Stabat Mater (English and Latin text)
RHYS-HERBERT, WM. - - - - Bethany
RHYS-HERBERT, WM. - - - - Nazarene
STEWART, HUMPHREY - - - Hound of Heaven
SHURE, DEANE - - - - - - - Atonement
STRICKLAND, LILY - - - - - St. John the Beloved

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T. Carl Whitmer Has Carved Fame Both at Console and with Pen

Like so many men who have accompished important things, T. Carl Whitmer, the sage of Dramamount, on the Hudson, has been too busy to seek the limelight. But few men of the present generation have labored as fruitfully as this organist, composer, teacher and lecturer. In his old home city of Pittsburgh Mr. Whitmer was active for many years on the organ bench and trained a number of men who now rank among the elect. In more recent years his time has been devoted to composition and to lecturing, and his lecture-recital entitled "New Music in the Light of the Old" has been delivered before cultured audiences in many cities. As Benjamin Buxton, writing recently in a Springfield, Mass., newspaper, said in characterizing Mr. Whitmer, "he is not a musician who has retired from the world, to emerge but seldom with a pale face and eyes blinded by the sun, but has stayed in the full glare of the sun, fighting for causes that he considered just, and seeing them through to the finish, like a good soldier. He has used his pen as a weapon, his voice has been that of a crusader, and the music he has written has always had an underlying purpose."

"Mr. Whitmer's ideas on music are broad," Mr. Buxton adds. "One of the most significant of these is that every professional musician should give some time to the music of his community. As an observer of present-day music, he regards contemporary composers as experimentalists lacking the deep emotional urge that creates great music, but useful for what their experiments will mean to the future. Their 'isolation of idiom' he believes to be a weakness, since he is of the opinion that 'all idioms should be dovetailed,' thus giving them a more lasting quality."

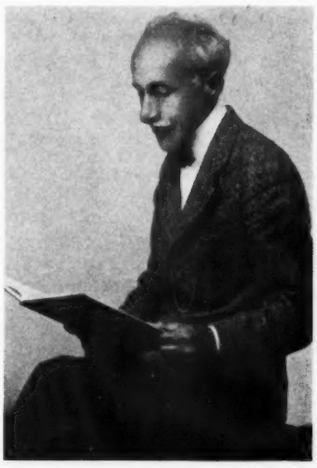
Mr. Whitmer has composed many works, among them a number of Biblical dramas, choruses, organ pieces and symphonies. Some of them have been performed by the Philadelphia Symphony, choral groups and well-known organists. As a writer, he is the author of critical essays which have appeared in various magazines. He was the winner in 1934 of the David Bispham medal for use of English in his works.

Mr. Whitmer was born in 1873 at Altoona, Pa., the son of a clergyman, and was educated at Franklin and Marshall College. Early in his career he became organist of a church at Kingsessing, Philadelphia. There he met his wife, who was Helen Crozier, the landscape painter, and they were married in 1898. Later he became director of music at Stephens College, Columbia, Mo., where at the age of 26 he had the manifold duties of executive, teacher, lecturer, composer and conductor. After ten years there, which resulted in the construction of a music building and a greatly strengthened department of music, he became director of music of the Pennsylvania College for Women at Pittsburgh.

In Pittsburgh, in addition to his duties at the college, he worked with the Civic Club and was largely instrumental in building up the Sunday concerts which were attended by audiences of 10,000. "All this," he says, "was to the tune of good music well rehearsed. In order to accomplish this end I had to appear before mayors, councilmen, and even in court when the big Sunday concert fight was on before the blue law was repealed. I nearly lost my church position because I fought so openly for the giving of symphony concerts on Sundays."

Mr. Whitmer was organist for sixteen years at the Sixth Presbyterian Church of Pittsburgh and also taught composition at the Pittsburgh Musical Institute and later at the Fillion Studios. He left Pittsburgh six years ago and is now living near Poughkeepsie. At present he is teaching composition and improvisation at the Guilmant Organ School, New York City. His writings are largely on subjects that have to do with the psychological

T. CARL WHITMER



background of teaching, playing and thinking.

Among Mr. Whitmer's former students are Arthur B. Jennings of the University of Minnesota; James Philip Johnston, whose specialty is Gregorian music at the Church of the Holy Innocents in Brooklyn, and William Wentzell, organist at the East Liberty Presbyterian Church (the Mellon church) in Pittsburgh.

As an organist, Mr. Whitmer was the first in this country to play an all-Widor program, which he gave from memory, and his essays on that composer were the first long analyses printed in English.

Mr. Whitmer's latest work in composition is "The Supper at Emmaus," published by the H. W. Gray Company, an *a cappella* choral suite in three movements. Its first performance will take place Feb. 21, when it will be sung by the Bach Choir of Pittsburgh, conducted by John Julius Baird. Mr. Whitmer's compositions form an imposing list. There is a cycle entitled "Six Mysteries," symbolic music dramas for solo, chorus and orchestra, including: "The Creation," "The Covenant," "The Nativity," "The Temptation," "Mary Magdalene" and "The Passion." Then there is a "Choral Tryptych"—"Eternity," "When God Laughed" and "Love"—for chorus and string orchestra. His "Syrian Ballet," from "Mary Magdalene," had its premiere when the Philadelphia Symphony Orchestra under Stokowski played it in 1919 and later it was given in Paris under Casadesus. Mr. Whitmer's "Radiation over a Theme by Adam de Halle," for string orchestra, had its premiere in 1935 in Philadelphia under Sevitzky.

At the general convention of the A.G.O. in Pittsburgh Mr. Whitmer delivered an address scintillating with points of interest.

MRS. CLIPPINGER AT CHURCH IN INDIANAPOLIS 30 YEARS

Mrs. Howard L. Clippinger completed thirty years at the Meridian Street Methodist Church of Indianapolis, Ind., Sunday, Nov. 6. In addition to the devoted ministry of Mrs. Clippinger this church prides itself on its quartet, which has established an enviable reputation. Every Sunday morning throughout the fall and winter excerpts from oratorios have been sung. Members of the quartet are Miss Ocie Higgins, soprano; Mrs. Mary Frey Barton, contralto; Farrell M. Scott, tenor, and Virgil H. Phemister, bass. Miss Higgins recently returned to Indianapolis after spending several years in Chicago and New York, where she appeared with outstanding oratorio societies. Mrs. Barton is beginning her second year as a member of the church's music staff. Mr. Scott has appeared as soloist in many Indiana cities and also serves as soloist at the Indianapolis Hebrew Congregation and the Flanner & Buchanan mortuary. Mr. Phemister is vocal instructor at the Arthur Jordan Conservatory of Music. He has had much experience as a church soloist.

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CHICAGO, JANUARY 1, 1939

FAREWELL 1938; *HAIL* 1939!

Another year is at its close and we are entering 1939 with the usual hopes and the inevitable trepidation with which those who are thoughtful look toward the future. Though the calendar is a new one, the problems that confront us are pretty much the same, for we have not solved all of them, and never need expect to do so.

While the world has gone on in what appears like its mad course, with nations and classes snapping at each other like wild animals, the church musician and those who contribute to his work have quietly gone on serving in 1938. That service may not seem to the present generation to be of great permanent value, nor may it seem to constitute a chapter of great distinction in the history of music. Yet it has been without doubt a real contribution. When Bach was composing his works few persons probably thought that the age in which they were living would make a colossal contribution to our art. When Johann Snetzler was building organs in the eighteenth century it was not generally believed that some of his works would be objects of admiration more than two centuries later, and would survive to be modernized in their original tonal splendor. Yet just such an instance is brought to our attention this month by Dr. Macdougall. Those who have labored in 1938 to create compositions for the church service which Dr. Thompson is reviewing in this issue have produced much which probably will make their names renowned 200 years hence. And there are organs built in the last year which likewise will carry the fame of their builders down the centuries.

In the midst of all this the average church musician has continued in his routine as the forgotten man—indispensable but unnoticed—a humble servant of religion. Yet his faithfulness is attested again and again by the instances THE DIAPASON presents of organists who have remained at their posts for periods of twenty-five to fifty-five years.

Compared with the record of a decade ago the number of organs built in 1938 was not large, and we cannot place on record such an imposing list of new four-manuals as that of 1928; but it will be admitted by those who have seen and played the latest instruments that in quality the work of today has never been excelled in the history of American organ construction. Following an era of great mechanical advancement has come a period marked by enhancement of tone, and builders have vied with one another to create work of the first rank in beauty and impressiveness. At the same time the needs of the small purse have been considered as never before. Organs are now built so compact and so small, yet of so much effectiveness, that the instrument no longer is out of the reach of any church or home. This has been brought about in part by the stimulus of electronic competition. Meanwhile this new development has been properly evaluated in 1938, so that no one need be misled as to the relative merits or demerits, capabilities or shortcomings, of electrical instruments imitating the resources of the pipe organ, thanks to the decision which followed the search of a government agency for light on this subject. With all the details of this interesting battle readers of THE DIAPASON—and, we might say, only readers of this paper—are completely conversant.

With our gains have come inevitable losses. In the last year we have been called upon to mourn the passing of a fine group of men who won honors in and for the organ world. Looking over the list compiled from our files and published on another page one notes that in the first month of the year four noted teachers of the organ died—men whose ideals live in the pupils they trained. Glancing on down the list we find two past wardens of the A.G.O., a noted hymnologist, an organ builder who became mayor of one of the country's important cities, a distinguished Canadian organist and composer, and so on, including a number who served in the smaller cities and out-of-the-way places and whose lives were devoted to helpfulness to their communities.

In memory of all of these we stand silent for a few moments before we rush into the unexplored but attractive future, confident, unafraid and with faith and pride in our great profession.

NO LAW TO DEFEND BACH

Johann Sebastian Bach's friends have appealed to the government in an effort to stop turning some of his great works into "swing" music with which to contaminate the air; and the federal agency which regulates radio activity regretfully acknowledges that it has no power in the premises. All it can do is to appeal to the consciences and tastes of the offenders—a rather slender hope in some cases. But the correspondence between the Bach Society of New Jersey and the Federal Communications Commission, published last month in our columns, is interesting, and the New Jersey society deserves the gratitude of all musicians who have ideals for agitating the subject. Some good no doubt will come from the protest, though the commission finds its hands tied. The discussion may prevent what the president of the New Jersey body fears—that eventually the Mass in B minor will be converted into jazz.

Could Bach ever have imagined that nearly 200 years after his death there would be such a thing as the radio—and such a thing as "swing" music? And that there would still be a leaven in this modern age that would make a fight to defend his work?

SPREADING MISINFORMATION

So much misinformation about American matters gets abroad that sometimes we wonder how little we on this side may understand foreign practices. The prolonged discussion of electronic organs which filled pages of the English organ magazines some months ago, as previously noted in THE DIAPASON, has been resumed in *Musical Opinion*, evidently over the editor's ruling on the subject. By way of a parenthetical explanation in the October issue the editor of that excellent magazine adds this footnote to the letters from his readers:

We think it due to English readers to point out that an American federal trades commission is not to be confused with what we in England know as a royal commission or even a departmental committee of inquiry. The American commission seems to be composed in part of men who, rightly or wrongly, are aggrieved at the acts of competitors; and, thus composed, it seems unusual that it should have judicial powers and express opinions after the manner of a jury.—Editor.

How gravely our English contemporary has been misinformed he himself may understand when we state what is known to everyone conversant with government matters on this side of the ocean. The Federal Trade Commission is a government agency whose members are named by the President of the United States, with authority to investigate unfair trade practices. Its duty is to weigh complaints from any responsible source and to initiate investigations if it considers the cause sufficient. The members of the commission and the trial examiners who conduct its hearings are as fair-minded and free from personal interest in any case into which they inquire as the judges in any court. Suspicion that they are not would be cause for immediate dismissal. To say that the commission consisted in part of men aggrieved at the acts of competitors is, of course, obviously not true. The commission is a quasi-judicial body. Its decisions may be appealed to the courts, but in the majority of cases are obeyed without question by those concerned.

The editor of *Musical Opinion* no doubt will hasten to correct the wrong impression he must have created in the minds of his readers, who depend on him to maintain the accuracy for which his magazine is known.

A FAIR, AND A FAIR QUESTION

In making announcement of the signing of a contract by the Golden Gate Exposition with the Musicians' Union, Harris Connick, chief director of the approaching San Francisco fair, states: "There has been no exposition since 1915 which has had anywhere nearly as elaborate a music program as did the Panama-Pacific Exposition, and the music program at the Golden Gate International Exposition will top even that."

How about the organ at the fair? Is there to be an instrument properly representing the development of organ construction—one that is as much an example of the best product of the art as was the organ at the 1915 San Francisco fair? And can it be truthfully said that the 1939 fair will take fully into account musical advancement today if it does not have such an instrument? We rise to inquire, Mr. Connick.

Letters from Our Readers

Like a Master Class.

Chicago, Ill., Dec. 7, 1938.—Dear Mr. Gruenstein: May I add my word of thanks to those of many others in appreciation of the series of Vierne articles? Each of those is like a master class from which we can learn much, and I think we all will have a keener appreciation of Widor and his pupils in the future.

Sincerely yours,
J. C. BANAHAN.

Incentive to a Young Organist.

Crawfordsville, Ind., Nov. 8, 1938.—Dear Mr. Gruenstein: I want personally to tell you how much I enjoy THE DIAPASON. It offers real inspiration and incentive to young organists. Its "newsy" contents are always helpful and interesting. I do receive a lot of benefit from it in selecting and arranging my recital programs from those played by our prominent organists.

Yours truly,
ROBERT M. STOFER.

"Serves Fairly and Educationally."

Meadville, Pa., Nov. 10, 1938.—Dear Mr. Gruenstein: * * * As far as the organ world is concerned I know of no publication which serves the interest of all so fairly and so educationally as does THE DIAPASON under your guidance. * * *

Very truly yours,
EDWARD H. JOHE.

Like a Personal Message.

Millburn, N. J., Nov. 1, 1938.— * * * Always wait for THE DIAPASON, as it seems to be a personal message every month.

Cordially,
FLORENCE MALTBY.

That Distant Past as It Is Recorded in The Diapason Files

TWENTY-FIVE YEARS AGO, ACCORDING to the issue of Jan. 1, 1914—

Edwin Arthur Kraft was engaged as municipal organist of Atlanta, Ga., at a large salary, and left his post at Trinity Cathedral, Cleveland, for a period of service in the Southern city.

Herve D. Wilkins, a prominent organist and composer of Rochester, N. Y., died Nov. 24 at the age of 83 years.

William Horatio Clarke, organist, composer and writer on organ subjects, died Dec. 11, 1913, at his home in Reading, Mass.

The American committee which helped to raise funds for a monument to Alexandre Guilmant sent $900 to the committee in Paris as the contribution of American admirers of the French master. Dr. William C. Carl was chairman of the American committee.

As an index to the problems of the day, it is noted that a page of communications from readers included discussions of movable combinations by Ernest M. Skinner; of "The Swell-Box Question" by Robert Hope-Jones; "The Last Word on the Swell-Box" by T. Scott Buhrman, and on the piston issue by Albert F. McCarrell.

TEN YEARS AGO, ACCORDING TO THE issue of Jan. 1, 1929—

A total of 2,451 pipe organs, valued at $16,667,128, were built in the United States in 1927, according to a report of the census of manufactures taken in 1928. There were sixty-three establishments in the organ industry from whose reports the figures were compiled.

Four thousand people heard the dedicatory recital on the Barley memorial organ in the Coliseum at Marion, Ind., Nov. 19. The organ was built by Estey and Ernest L. Mehaffey was the recitalist.

Specifications of new four-manual organs in the January issue included those of a Möller for the Church of the Holy Communion at South Orange, N. J.; an Aeolian for Curtis Institute of Music, Philadelphia; an Austin for the First Baptist Church of Amarillo, Tex., in addition to which there were a number of large and noteworthy three-manuals.

Dr. Charles Heinroth, organist of Carnegie Music Hall in Pittsburgh, issued his report for the year on the Carnegie Hall recitals. In the twenty years in which Dr. Heinroth had presided over the organ which Andrew Carnegie gave Pittsburgh his recitals had been attended by an average audience of 1,155.

Arthur Eaglefield Hull, noted English organist and writer, died at Huddersfield, Nov. 4, after an illness brought about by a fall under a train two months previously.

Chicago Club of Woman Organists.

The annual Christmas party of the Chicago Club of Woman Organists was held Dec. 5 at the Women's University Club with a large attendance of members and guests. Sophie M. P. Richter, chairman of the courtesy committee, was ably assisted by Mrs. Allen W. Bogen in planning games and musical entertainment. Florence Boydston was chairman in charge of refreshments, assisted by Florence Teschentin, Vivian Martin and Frances Griebenow. A short business meeting over which Caroline E. Marshall presided in the absence of Susan Hemingway, the president, was held. Announcement was made of the forthcoming recital of Virgil Fox on Jan. 30 at Kimball Hall. This recital is sponsored by the club as its principal event of the season. Christmas carols were the feature of the evening program, with unusual arrangements by Frances Frothingham and descants sung by Florence Boydston. Sylvia E. Holtsberg, well-known choral director, led the group. A comic skit presented by Dorothy A. Rusch, Marielyn Barnett and Dorothy Martin, junior auxiliary members, Vivian Martin presiding at the piano, completed this part of the evening.

VIVIAN L. MARTIN, Secretary.

The Free Lance

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

The versatile and indefatigable Dr. Percy Scholes has a lively article in the *Monthly Musical Record* (October) on humo(u)r (the reader will please note my homage to British spelling) in music dictionaries. I am of the opinion that our learned friend and mentor (as regards the Puritans and their music) would have done well to search works on musical theory for jokes. There's a good one in R. O. Morris' "Contrapuntal Technique in the Sixteenth Century"; take down your copy of this learned work and open to page 27, line 23, which reads: "Exs. 62 and 63 are from a hitherto unknown Tudor composer named Bugsworthy." Redhead, Chuckerbutty, Ramsbottom, Sowerbutt we know, but B——y! There may be other gems concealed in Morris' counterpoint.

It was in 1885 or 1886 that I first heard W. T. Best play the St. George's Hall organ in Liverpool. I was pretty young in those days and not an adept in analyzing myself or other people, but I could not help recognizing Best's originality of style and his exact, positive technique. Speaking of him afterward to Mrs. E. H. Turpin, she remarked that Best considered exactness of note and rhythm as qualities so absolutely to be expected from a good performer that they could go without comment. E. H. Lemare, at that time a student with Dr. Turpin, told her that he, with several students at the Royal Academy of Music, had tried again and again to catch Best in errors, but they had no luck. I suppose that Best's correctness may have induced some organists without that merit to speak of his playing as "cold." However that may be, I was able to profit largely by his ideas of tempo, registration and treatment of melodies.

You must have been somewhat puzzled in performing music of the late seventeenth and early eighteenth centuries to find the key signatures one sharp or one flat short. I have an old edition of Corelli in which, the music being in the key of A major, the signature will be two sharps (the G sharp appearing as an accidental); or, the music being in G minor, the signature will be one flat (the E flat appearing as an accidental). In poring over a copy of the "Gosport Hymnal" (a collection of psalm-tunes with basses * * * for the use of Gosport in Hampshire), published by Charles Woodmason, about 1748 (?), I discovered the following: "It may be observed that the seventh is not allways mark'd sharp in the Cliff in a Sharp Key" (that is in the old style a major key), "because in many places the key often changes to a fourth above, which plays a sharp less, it is saving some Labour Not to set it in the Cliff but to make it accidental, and for the same reason the sixth is not always mark'd flat in a Flat key" (that is in the old style minor key), "as, for an example, in the 148th Psalm."

This psalm occurs in the "Bay Psalm Book" (1698). It has seven phrases, the key being evidently D major, but the key signature being one sharp. The first, third, fifth and seventh phrases have the C sharp as an accidental, but the second, fourth and sixth phrases are in G, and therefore the signature takes care of the C natural. Well, let's reckon up. If the signature had been two sharps we would have saved three C naturals; as Woodmason writes the tune we have to add four sharps. It seems to me that friend Charles fails to prove his point. Never mind!

Some time ago I had something to say about the Incorporated Society of Musicians, a large and important body of English professional music teachers, concert singers, pianists, violinists, organists—in short, of members of every branch of the musical profession. I have now just been made aware by Arthur George Colborn of another important society, the Incorporated Association of Organists. It has fifty-four affiliated associations, covering England and Scotland, with one in Cape Town, South Africa. Please notice the sub-title, "An Organists' Fellowship"; don't you like the implications of that word "fellowship"? They had a "congress" (rather an imposing word) in Glasgow Aug. 22-26, which I hoped to attend, but could not make it. Their program was a twenty-six-page affair, beautified with twenty-nine photographs of varying sizes, no advertisements except on the last two cover pages. There were five lunches, five recitals, five teas, two services and two dinners. Thursday was given up to excursions: these were taken seriatim to Strathblane, Dunblane Cathedral, Aberfoyle, Stirling, Edinburgh (recital by Alfred Hollins in his church, with tea in a hall in the church, a compliment to the association by Dr. and Mrs. Hollins), evensong in St. Mary's Cathedral. There was entertainment by the Edinburgh Association at luncheon and dinner Friday, all day, on the Clyde. To drop into the vernacular, "it all sounds good to me."

The London *News Chronicle* has "words" about swing and about crooning. "Of the two major contributions to Culture from the swamps of Broadway we personally prefer swing, which has an attractive language of its own. Swing's got jive. Swing's got schmaltz. Swing gets murderistic and beats you right down to your socks. Crooning's got just nix."

Sir Edward Bairstow of York Minster says that "of all instruments the organ is the least expressive and it necessitated the organist to seek inspiration from orchestral and chamber music. Since the main purpose of music was to transmit emotion, the organ was very much handicapped." Emotion! Who said emotion? I thought that nowadays up-to-date music had nothing to do with emotion.

Percy Whitlock, organist of the Pavilion in Bournemouth, has a spicy article in the July *Musical Times* on the much-debated electric . . . is it or is it not an organ? He writes: "One of the chief obstacles in the path of progress is the preconceived idea * * * and too many visitors to these new departures in tone production come with certain fixed ideas and usually expect too much or too little. The latter are probably in the majority; they arrive anticipating a frail imitation of their favorite organ tone, and are puzzled by the variety of tones available, some of them not to be analyzed by normal standards." You, perhaps, may approach a Hammond or a Compton Electrone or the Everett Orgatron without a seated-one-day-at-the-organ prejudice pushing itself between you and a sound judgment: but you are exceptional. Ten years from now we shall know more about electronic organs.

Whitlock continues: "We read that in America low-pressure reed and flue voicing and the designs of Silbermann are being hailed as the last cry in the reaction against prevalent practice. There is a tendency to regard the organ as something archaic—a museum piece, static and untouchable—as it was in the days of Bach, is now and ever shall be, world without end. * * * The Baroque organ, the folk-dance, the recorders and viols, may tell us, with a purity of diction undeniable, what we have lost in gaining so much else. But to adopt these things today is merely to arouse a precious state of self-consciousness which cannot be ultimately satisfying, and is in the main rather embarrassing. The electro-tonic organ forms as much an expression of the age as does the science of electricity itself. To the pessimist, another form of preferring the canned variety; to the optimist, a new field for experiment, new tones, new methods of dissipating sound in vast buildings; to the artist the beginning of a whole new world of adventure."

Phillipi's Choristers in Concert.

Daniel R. Philippi's Cathedral Boy Choristers of Christ Church Cathedral, St. Louis, gave a concert at the Bishop Tuttle Memorial Nov. 29. Charles Pabor, associate organist of the cathedral, assisted at the organ. The climax of a beautiful program was the performance of "Finlandia," Sibelius, by Mr. Philippi, Mr. Pabor and the choristers.

HAROLD TOWER

HAROLD TOWER, WHOSE SERVICE to Grand Rapids, Mich., as a trainer of boy choirs has been rated as a community asset for upward of a quarter of a century, and who now is at Trinity Community Church, Methodist, has been engaged in activities which have made his musical forces heard not only in the furniture city, but in neighboring cities. Dec. 13 the choir of more than fifty boys sang before the Women's Literary Club of Holland, giving a Christmas program ending with the tableaux of the Nativity that the boys presented for the third season at the Women's City Club of Grand Rapids the following week. They sang at the Little White Church in the Valley, Rockford, Mich., Dec. 4. The annual father and son dinner was held at the Women's City Club Dec. 2 and 124 were there for turkey. A group of Mr. Tower's boys sang for the business and professional women's dinner Dec. 9 and for the Teachers' Club tea Dec. 15. Dec. 21 and 22 they were at the Bob Cratchitt dinner at the Women's City Club. In addition they sing for ten or more institutions and for many elderly and shut-in people.

Choir Festival at Portland, Me.

The seventh annual choir festival under the auspices of the department of church music of the Maine Federation of Music Clubs was held Nov. 20 in the City Hall Auditorium at Portland and took the form of a Thanksgiving program. Mrs. Foster L. Haviland, chairman of the department, was in charge, and twelve senior choirs, eleven junior choirs and three student division choirs took part. Howard R. Stevens was senior choir conductor and Mrs. Maude H. Haines directed the juniors. John E. Fay, A. A. G. O., played these organ selections as the prelude: "Ancient Hebrew Song of Thanksgiving," Gaul; Meditation, Sturges, and "In Thee Is Joy," Bach. Fred L. Hill played Lily Wadhams Moline's "Prayer and Cradle Song" as the offertory and Alfred L. Brinkler played a "Song of Thanksgiving" composed by himself as the postlude.

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Toronto Center.

An interesting meeting of the Toronto Center was held in St. Thomas' Church parish hall after the evening service Sunday, Dec. 3. J. Reymes-King was the speaker. His subject, "Resonance in Singing," was exhaustively dealt with and many interesting illustrations were given by means of tuning forks held to the speaker's mouth to indicate the proper mouth forms for vowel resonance. Mr. Reymes-King is a recent arrival from Montreal and is now organist and choirmaster of Knox Church, Toronto. The meeting was well attended by members and friends.

On Monday, Dec. 11, a twilight recital was given in the auditorium of the T. Eaton Company store, under the auspices of the Casavant Society, by Maitland Farmer, organist of St. Paul's Church. The recital was attended by many members of the C.C.O. who desired to hear Mr. Farmer's outstanding playing. His program was as follows: Prelude and Fugue on "Bach," Liszt; Two Preludes on Lady Margaret Hall Hymn-tunes, "Water Meadow" and "Windy Peak"; "Ave Maria," "Dankpsalm" and "Weihnachten," Reger; Concert Rondo, Hollins; Sonata No. 6, Bach; "Carillon de Westminster," Vierne.

After the recital the members adjourned to the Toronto Conservatory of Music for an informal dinner in the cafeteria, and in the evening they proceeded to Eaton Memorial Church for a recital by Sir Ernest MacMillan on the recently enlarged and revoiced organ there. The church itself has been considerably enlarged and the interior remodeled in nave, transept and chancel form. The organ is placed to much better advantage for sound than before.

Sir Ernest played the program in his usual splendid style, which needs no comment. A large audience was present for this first public recital since the remodeling of the church. Sir Ernest played: Sonata No. 1, in F minor, Mendelssohn; Minuet from "Berenice," Handel; Rococo, Palmgren; Fantasia and Fugue in G minor, Bach; Prelude, Fugue and Variation, Franck; Prelude on the Tune "Rockingham," Parry; Prelude on "A Rose Breaks into Bloom," Brahms; Prelude on "Come, Saviour of the Gentiles," Bach; "The Reed-grown Waters," Karg-Elert; Symphony 3, in A minor, Vierne.

Kitchener Center Carol Service.

Choirs of three Kitchener, Ont., churches—St. Matthew's Lutheran, St. John's Lutheran and the King Street Baptist—and a chorus of public school children united their voices with those of the congregation in a glorious burst of song in St. Matthew's Church Dec. 14. The event was the second annual carol service under the auspices of the Kitchener Center. The choral numbers were interspersed with congregational singing led by Harry Hill. It was a most inspirational evening and the program was apropos of the season and carefully arranged. The King Street Baptist Church choir and the chorus of school girls sang under the direction of Mr. Hill. St. John's Lutheran choir sang under the direction of A. V. Packer and Louise Germann, organist. Gerhard Binhammer directed the St. Matthew's Lutheran choir. Prayers were said by the Rev. J. Schmieder, pastor of St. Matthew's.

The program was as follows: Organ Prelude, Gerhard Binhammer; "Joy to the World," congregation; carol, "Rejoice, Beloved Christians," mixed choir; "In Excelsis Gloria," ladies' choir, choir of St. John's; "O Little Town of Bethlehem," congregation; Christmas Fantasy, Mr. Binhammer; "As with Gladness," congregation; carol, "While by My Sheep," mixed choir; "The Virgin by the Manger," ladies' voices; "Unto Us a Boy Is Born," mixed choir, children's chorus and choirs of King Street Baptist; "God Rest Ye Merry, Gentlemen," congregation; carols, "Gloria in Excelsis Deo," "The Light of Bethlehem" and "Let the Earth Now Praise the Lord," choir of St. Matthew's Lutheran Church; "The First Noel," congregation, with a descant on the second and fourth verses by the children's choir; postlude, Fantasy in G major, Bach.

Following the carol service the organists and their friends were entertained at the home of Mr. and Mrs. Lorne Pflug. Refreshments were served by the hostess, assisted by Miss Ethel Pletch and Mrs. Alfred Bender.

Montreal Center.

The second event of the season on the program of the Montreal Center was an organ and choir recital. This was given in St. George's Church (Anglican) Saturday afternoon, Nov. 26, by John J. Weatherseed, F.R.C.O., and the choir. The program was made up of works by British composers, with the exception of the Prelude and Fugue in A minor and a fourteenth century German chorale.

Mr. Weatherseed during the last twelve years has established a fine tradition in the post he occupies, which was worthily exemplified by the excellent singing of the well-trained boys and men that form the choir. The *a cappella* work calls for special mention, particularly the exacting anthem "O Lord, the Maker of All Thynge," attributed to King Henry VIII. Mr. Weatherseed's organ playing is crisp, clean and distinguished by thoughtful phrasing. He exploited the full resources of the instrument on which he performed, which, incidentally, is one of the early Casavant organs in Montreal. Mr. Weatherseed recently won the fellowship diploma of the Royal College of Organists.

The complete program was as follows: Prelude and Fugue in A minor, Bach; "O Come, Ye Servants, Tye; "O Lord, the Maker of All Thynge," King Henry VIII; "O Come, Thou Holy Spirit," Fourteenth Century German (arranged by Ley); Two Trumpet Tunes and Air, Purcell; "The Wilderness," Goss; "O Lord God," Percy Buck; "Come, Let Us Join," Nicholson; Chorale Prelude, "Jesu, the Very Thought," Parry; "A Fantasy," Darke; "Te Deum," Stanford.

Dr. Arthur Egerton, F.R.C.O., is giving two Advent Saturday afternoon organ and choir recitals in Trinity Memorial Church, the programs of which display his scholarship and artistry. He is announced as the recitalist who will open the rebuilt Casavant organ in St. James' United Church Jan. 24.

GEORGE M. BREWER, Chairman.

Kingston Center.

The Kingston, Ont., Center held its November meeting in Grant Hall, Queen's University, Sunday evening, Nov. 20, when the Rev. Father Mooney of the Cathedral of the Immaculate Conception gave a very interesting paper on plainsong and Gregorian chant. His choir from the cathedral sang several examples of the chant in the course of the evening. Professor Young presided at the Hammond electric organ. Dr. G. B. Frost moved a vote of thanks to Father Mooney at the close of the program.

Hamilton Center.

The second meeting of the Hamilton Center for the season was held in the Central Presbyterian Church, Hamilton, Nov. 26. Eugene Hill, A.R.C.O., of Guelph, Ont., was the recitalist and was ably assisted by Hyde Auld, baritone, also of Guelph. The recital drew a comparatively large audience and included many from out of town and from neighboring centers.

Mr. Hill, one of the younger organists who is rapidly building up an enviable reputation as a recitalist, is organist at St. George's Anglican Church, Guelph. His playing was received enthusiastically in Hamilton and his program, which included a Mendelssohn sonata, a Bach concerto and a Widor symphony, met with instant approval from his audience. The organ numbers were: Sonata in F minor, Mendelssohn; A Tune for Flutes, John Stanley; Concerto in G, Bach; Two Chorale Preludes, "St. Botolph" and "Praise My Soul," Eugene Hill; Fifth Symphony, Widor. Mr. Auld, who possesses a baritone voice of excellent quality and range, showed artistry in his singing.

HARRY MARTIN, Secretary.

London Center.

Charles E. Wheeler was elected chairman of the London Center at the annual meeting Dec. 14, which was followed by luncheon. Dr. F. T. Egener was made honorary chairman and the other officers are: T. C. Chattoe, vice-chairman and librarian; Miss Ethel L. Matthews, secretary, and Mrs. Harry Shaw, treasurer. Ivor S. Brake and Theodore Gray are members of the executive.

Miss Persis Hebden, travel secretary of the Toronto Conservatory of Music, was a guest and an informal discussion was enjoyed. "Music of Today" was the theme of Edward Daly's informal talk. Mr. Daly discussed the tendencies of modern music both from the standpoint of living composers and the viewpoint of the average person listening to music at concerts, on the radio, etc. The "movies" today employ the greatest of living composers, he said. The chief lack in modern music, the speaker asserted, is its dependence on color and surprise elements rather than on construction and design.

The first of the Christmas services at the New England Church in Chicago was a vesper service of music Dec. 18 in Thorne Hall, Northwestern University, under the direction of Porter Heaps, organist and choirmaster. A feature was the cantata "The Babe of Bethlehem," by Harvey B. Gaul. Mr. Heaps played: Variations on a Noel, Dupré, and "Hail, This Brightest Day of Days," Bach.

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Chicago Man Builds Three-Manual Organ for His Home Studio

Joseph C. Banahan of Chicago is one of that interesting group of men whose homes have organs which the owners themselves have built, or, more strictly speaking, which they have assembled from parts and materials acquired by the owners. Mr. Banahan has erected in his residence at 5548 Wilson avenue a studio instrument of three manuals that has had an evolution akin to that in the William H. Barnes home in Evanston, and may be characterized, as was Dr. Barnes' instrument, as a thoroughbred of mongrel antecedents. In an interview with a writer for THE DIAPASON Mr. Banahan tells the story of the organ in his own words, as follows:

"In March, 1931, without tools or experience, I set out to build a small practice organ as inexpensively as possible. In January, 1933, the organ reached a playable stage as a two-manual with an 8-ft. geigen and an 8-ft. melodia, unified to give fifteen registers. The total cost of that organ was about $150. Since then I have been replacing the hastily constructed home-made parts and dime store tools, and have gradually enlarged the organ to its present specification. Expenditures to date total about $400 and give me, in addition to the organ as it stands, a fairly good workshop and many extra parts for expansion and improvement. Plans for the future include a fourth manual, relays and couplers, combination action, several more ranks of pipes, and division of the instrument into three expression chambers.

"The organ, despite the low wind pressure, has remarkable power and flexibility, and is pretty well adapted to all types of music. The full swell, with its orchestral string ensemble, is very brilliant above middle C, but thin and weak below. The choir, with its 2⅔-ft. melodia, is capable of reproducing wood-wind colors, while the great has a strong, brilliant diapason chorus. The only important tone color missing is the brass.

"The instrument represents the work of many builders. Most of the console is by Kimball, pipes and shutters are by Kilgen, the action by Wicks, Reisner and Klann, and the design and assembly by myself, with many valuable suggestions and pointers by Messrs. Flandorf, Wentz, La Marche, Jellema and Wiener."

The specification shows a total of 233 pipes, 12 reeds and 44 bars, with four sets of pipes, from which the following stoplist has been derived:

GREAT.

Contra Melodia, 16 ft., 49 notes.
Open Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Octave, 4 ft., 61 notes.
Wald Flöte, 4 ft., 61 notes.
Super Octave, 2 ft., 49 notes.
Swell to Great (Swell duplicate contacts on Great keys).

SWELL.

Contre Viole, 16 ft., 37 notes.
Melodia, 8 ft., 61 notes.
Viola, 8 ft., 49 notes.
Dulciana (sharp), 8 ft., 46 notes.
Wald Flöte, 4 ft., 61 notes.
Violina, 4 ft., 61 pipes.
Viol Doublette, 2 ft., 49 notes.

CHOIR.

Open Diapason, 8 ft., 61 notes.
Melodia, 8 ft., 61 notes.
Dulciana, 8 ft., 46 pipes.
Wald Flöte, 4 ft., 61 notes.
Nazard, 2⅔ ft., 56 notes.
Piccolo, 2 ft., 49 notes.
Xylophone, 25 bars.
Orchestra Bells, 19 bars.

PEDAL.

Subbass, 16 ft., 12 reeds, 32 notes.
Diapason, 8 ft., 32 notes.
Melodia, 8 ft., 32 notes.
Octave, 4 ft., 32 notes.
Flute, 4 ft., 32 notes.
Super Octave, 2 ft., 32 notes.

Others who may wish to follow the example of Mr. Banahan in order to find expression for their mechanical genius and musical aspirations will take heart from the statement of Mr. Banahan that "it has been a lot of fun building this organ, and I could write a book about my experiences and what I have learned."

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MUSIC IN WORSHIP SUBJECT OF COUNCIL OF CHURCHES

By REGINALD L. McALL

The biennial meeting of the Federal Council of Churches in Buffalo early in December brought together many of the outstanding leaders in the Protestant churches of the country as it was also the thirtieth anniversary of the founding of the council. The underlying note of unity appeared in the major addresses. Charles P. Taft brought out the layman's interest in Christian unity, while Bishops Ivan Lee Holt and Henry St. John Tucker emphasized eloquently the growth of the true spirit of unity in the Protestant church life of America. Inter-racial fellowship and understanding were not overlooked. The bodies sending fraternal delegates included the Syrian Antiochian Orthodox Church and the Polish National Catholic Church, both of North America.

Of real significance also were the worship services on each morning, prepared and led by the Rev. Oscar Thomas Olson of Cleveland, chairman of the council's committee on worship. The hymns were well chosen and sung with splendid spirit, accompanied by the veteran organist William Benbow of Buffalo.

Dr. Olson presided at three sectional meetings held by the committee on worship. Their subjects were the centrality of worship, the actual conduct of worship and the value of the Christian year. In these discussions Dr. William C. Covert, president of the Hymn Society of Philadelphia; Professor Frederick Winslow Adams of Boston, Dr. Luther D. Reed, the Rev. Philip S. Watters and other Hymn Society members took part. We were interested especially in the handling of the second subject. There was evident a real desire that all music—especially the instrumental and congregational elements—should not be distracting, but conduce to the devotional effect of the service. Mention was made of the value of complete silence and of quiet, meditative prayer; also of a beautifully sung choir hymn as a response.

The need for closer association between pastors and organists was noted. Occasionally ministers who serve in large parishes made comments on the musical aspects of their worship problems which indicated a lack of appreciation of those elements. The only way in which this could be remedied would be through real sharing of these problems with their organists.

The last three decades have seen a revolution in hymn-book making. The later books have caught and celebrated the modern tasks of a church, which is rapidly becoming more unity-minded and ecumenical. Valuable new lyrics are proving their worth and secure recognition without delay. There is great room for encouragement in the widespread movement for better congregational singing.

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Although the seventh annual choir festival of the Maine Federation of Music Clubs at the Portland Auditorium Nov. 20 was not distinctively a hymn festival, the twenty-six choirs present had the honor of leading a congregation that filled that great building in "The God of Abraham Praise" and "Jerusalem, the Golden." The festival was planned by Mrs. Foster L. Haviland, while another warm friend of the Hymn Society, Alfred Brinkler, took part, playing his own "Song of Thanksgiving."

—

We hope that those who hold hymn festivals in their churches will send us copies of their programs, mailing them to the writer at 2268 Sedgwick avenue, New York.

DETROIT WOMAN ORGANISTS HOSTS TO GUILD CHAPTER

The Women Organists' Club of Detroit entertained the Michigan Chapter of the American Guild of Organists at its annual Christmas party Dec. 13. Dinner was served at Trinity Episcopal Church, after which a short Christmas program was presented. Helen Griswold, Margaret McMillan and Matilda Wisdom sang two groups of carols in trio form; Mildred Dawson sang two soprano solos with violin obbligato by Jack Boesen, and Mr. Boesen played a group of violin solos. Accompanists were Winifred Douglas, Edith Bailey and Neva Howe. After this short program the group enjoyed several Christmas games and concluded the meeting with carol singing. The committee which was responsible for the plans of the evening consisted of Neva Kennedy Howe, chairman; Winifred Douglas and Helen Griswold.

On Nov. 29 the Women Organists' Club of Detroit held its meeting at the Church of the Ascension, with Adelaide Lee Harrin as hostess. Following the dinner and business meeting a program was presented to the public as follows: Ricercare, Palestrina; "O Sacred Head, Now Wounded," Kuhnau; Prelude in D, Clerambault, and Fantasie in Echo Style, Sweelinck (Grace Halverson, A. A.G.O.); "Jesus Only," Rotoli (Steven Londeau, baritone); Concerto in A minor, Bach; Sarabande, Grieg, and Paraphrase on Grieg's "Our Native Land," Hall (Adelaide Lee Herrin, F. A.G.O.); "The Trumpet Shall Sound" from "The Messiah," Handel (Mr. Londeau); "Praeludium," Miller; "Dreams," Stoughton, and Finale from Fantasy Sonata, Rheinberger (Naomi Henkel Londeau, Mus. M.). Mrs. Londeau accompanied Mr. Londeau's songs.

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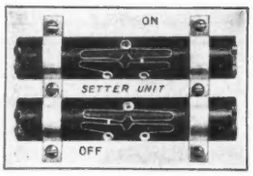

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HERBERT GERNERT

HERBERT GERNERT, MUS. B., has served as organist and choirmaster of St. Michael's Lutheran Church, Allentown, Pa., for twenty-five years. The anniversary was celebrated with a vesper service on Nov. 27. At that service the prelude and postlude and two of the choral selections were compositions of Mr. Gernert. The church folder paid tribute to Mr. and Mrs. Gernert for "that beautiful loyalty and faithfulness that have characterized all their work these many years."

Mr. Gernert is a graduate of Muhlenberg College with the class of 1905. He engaged in postgraduate work in the University of Pennsylvania, 1905-06. In 1933 he received the degree of bachelor of music from the same university. He studied piano and organ under Dr. Clement A. Marks of Allentown and organ under the late Frederick Maxson of Philadelphia. Under Dr. Morrison Boyd at the University of Pennsylvania he studied theory. His studies in composition were directed by Dr. H. MacDonald of New York City. Professor Gernert has long been a member of the American Guild of Organists. He served as organist and choirmaster of the First Baptist Church of Allentown from 1909 to 1913.

Fine Work by Gilbert Choir.

The Orpheus Club, one of the oldest and best male choruses of the Philadelphia area, gave the first private concert of its sixty-seventh season in the Academy of Music Dec. 7 before a capacity audience. Alberto Bimboni conducted, with Ellis Clark Hammann as accompanist, and the club was assisted by the choir of St. Peter's Church, Harold W. Gilbert, director, and by Robert H. Cato, organist. The choir of St. Peter's showed itself to be an exceedingly well-trained group, as one critic said in his review, and "certainly one of the best organizations of its kind in the country, and possessing a large number of exceptionally fine voices, both boys and men." The choir sang twice without accompaniment, the selections in the first group being "O Sacred Head," arranged by Christiansen; "Ascendit Deus," Palestrina; "Lo! How a Rose," Praetorius, and "Born Today," Sweelinck. "The superb *a cappella* singing and the exquisite precision literally took the huge audience by storm, and Mr. Gilbert was recalled again and again," the reviewer records.

Piano-Organ Recital at Springfield, Ill.

Glenn L. Head, for the last ten years organist of the First Methodist Church of Springfield, Ill., played the following compositions, with the assistance of Robert Sheehan at the piano, in a piano-organ recital at the church Nov. 25: Rhapsody, Demarest; Andante, Mozart; "Piece Heroique," Franck; Symphonic Piece, Clokey; Adagio, Yon; "Marche Triomphale," Guilmant.

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Deagan ORGAN PERCUSSIONS

TWELVE WESTERN NEW YORK CHOIRS IN HYMN FESTIVAL

A hymn festival in which twelve western New York choirs took part was held in Trinity Church, Geneva, Sunday evening, Nov. 20, under the direction of Dr. George Henry Day. The hymns sung by the choirs and a large congregation were selected to illustrate various types of tunes and the sources from which they sprang. The tunes were all familiar and included the plainsong tune "Veni Emmanuel," the psalter tune "St. Anne," the German chorale "Ein feste Burg," the folksong "Sicilian Mariners," the early Christian tune "Vigili et Sancti," the modern tune "Benson" and the Barnby evening hymn, "Now the Day Is Over." The large Wicks organ, with Mrs. Launt Lindsay, organist of St. Peter's Church, Geneva, at the console, gave splendid support to the ensemble.

Choirs represented included Grace Church, Lyons; St. Philip's, Geneva; St. Mark's, Penn Yan; St. Peter's, Geneva; St. John's, Canandaigua; St. Luke's, Dresden; St. Michael's, Genesee; St. John's, Branchport; Zion, Palmyra; St. John's, Newark; Trinity Choir and St. Cecilia Choir, Geneva.

An address on the great hymns of the church by the Rev. Samuel H. Edsall and a buffet supper served in the commodious parish-house to the visiting choirs were other features of an inspiring occasion.

Death of Veteran in Rome, N. Y.

O. R. Parkhurst, 78 years old, organist at St. Peter's Church, Rome, N. Y., died Nov. 21. He moved to Rome in 1881 and accepted a position as organist of the First M. E. Church in 1883 and remained there until 1892, when he began his duties at St. Peter's Church. He served that congregation as organist, director and instructor in the parochial school for forty-six years. He was a member of the First M. E. Church.

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New Music

BY WILLIAM LESTER, D. F. A.

"Songs of Syon," Twenty-four Improvisations for the organ by J. Alfred Schehl; published by J. Fischer & Bro., New York.

The organist in search of simple service material, well written, worth while, will do well to examine this book. It has been the author's expressed intention to provide "music suitable for the divine service," "music readily playable and adapted to any organ, be it reed, pipe or electronic, of one or more manuals." The music is confined to two staves, as the pedal is optional, notes for the same being printed in small type. The themes chosen for treatment are largely from Catholic sources—which in no way interferes with the value of the music for the services of other communions.

"Gavotte Moderne," by Robert Leech Bedell; published by the Galaxy Music Corporation, New York City.

A lively, intriguing number by a composer of increasing importance. The tune is a good one, its treatment is competent—all in all a very attractive piece, offering no difficulties to player or listener.

Complete Works for Organ of J. S. Bach, edited by Marcel Dupré, published by S. Bornemann, Paris.

The first two volumes of this monumental series is now available. Others of the proposed twelve will follow shortly. The editor has performed a remarkable job. The detail he has provided—fingering, phrasing, layout, registration, etc.—is prodigious. The French atttitude toward many aspects of the organist's art, especially the so-called Bach tradition, differs from that of the German or English schools. There is much of interest revealed in the approach of M. Dupré. Certainly no progressive organist, no matter to what school he may incline, can afford to miss contact with this new and vitally interesting survey of what still stands as the greatest contribution to organ literature. As the spirit and soul of Bach is clarified, made plainer to us, so will music as a whole grow in stature and significance. This new edition will do much to further this cause.

Studies in Vocal Score Reading, compiled by Aubrey Reeves; published by A. Hammond & Co., London.

The two volumes offer interesting material for the systematic study of score reading (vocal), arranged in order of progressive difficulty. An interesting and cogent preface by Sir Walter Alcock points out the value of and necessity for such specialized study for the organist, choir director, composer—everyone called upon to deal with vocal ensemble. The examples presented are well written and of musical interest. We need more, much more, of this sort of training!

"Rhapsody in Rhumba," composed and arranged for organ by David Bennett; published by Carl Fischer, Inc., New York.

This piece is not service music—nor is it of a type suitable for church recitals. It will appeal to the theater organist, or to the concert hall player on the lookout for light entertainment material. In reality the piece is an organ part intended for use with the orchestral version of the number. It is marked up for Hammond registration as well as the organ. The music itself is of a facile type, pert and capricious, of no great significance. It is interesting entertainment and, as such, has a legitimate use.

"Impressions of San Gabriel Mountains" (a Poem), for violin solo and piano; by Dr. Horace Alden Miller; published by Cornell Music Publishing Company, Altadena, Cal.

This column is fundamentally intended for the appraisal of new organ music, and usually is confined to that grist. But this splendid new piece for violin and piano calls for notice. With a minimum of adjustment the piano part can be transferred effectively to the organ, and a lovely lyrical poem by one of our own is available for a wider use than originally conceived.

"Now Thank We All Our God," Bach; arranged for the organ by Claude Means; Prelude on "Netherlands," by Beatrice H. Fisk; "Twilight Dream," Richard Strauss, arranged for the organ by Charles Black; "Imaginary Folksong," by Harry C. Banks; published in the St. Cecilia Series by the H. W. Gray Company, New York.

These organ issues from Gray strike a gratifying level for artistic values and practical qualities. The two most significant are the first listed and the last. All four are easy, attractive and well written.

Harpsichord Suite in G minor, by Handel; arranged for organ by Robert Leech Bedell; published by the H. W. Gray Company, New York.

The pieces for harpsichord by the Saxon master have been arranged for organ and grouped to form a fascinating suite in the rococo style. The arranger has done his work well. The suggested registrations are excellent. The three movements (Allegro, Largo and Allegro Giocoso) offer intriguing contrast. It is enjoyable music of but moderate difficulty.

"The Shepherds' Watch," Christmas Carol Medley for organ, arranged by Cyr de Brant; published by McLaughlin & Reilly, Boston, Mass.

This easy and effective potpourri of familiar carol tunes is laid out so as to be usable equally well on pipe or reed organs. A simple but lovely occasional piece for Christmas use.

"Anno Domini—1865," by Alan Floyd; "Harmonies du Soir," by Robert L. Bedell; published by J. Fischer & Bro., New York.

The first title is an imposing piece of music designed for use on Memorial Day or on other patriotic occasions. Considerable use is made of "Tenting Tonight." The music is not involved; it is easy to play and it does not run too long. The prolific Mr. Bedell offers a colorful tone poem, simple in structure and texture, but in all music of unusual quality. The number will call for careful handling as to registration. The delicacy of the music can easily be ruined by too much stop-weight or by coarseness of timbres. Rightly played, the piece should be rarely attractive.

FAURE MASS ON AIR JAN. 15 FROM CHURCH AT COLUMBUS

Mlle. Nadia Boulanger of Paris will conduct Gabriel Faure's "Requiem Mass" in the Broad Street Presbyterian Church, Columbus, Ohio, Sunday afternoon, Jan. 15, at 2:30. A portion of this service will be broadcast over the Columbia network beginning at 2:30. Herbert Huffman, choir director at the church, will prepare the chorus for Mlle. Boulanger. John M. Klein, organist at the church and a pupil of Mlle. Boulanger, will play the accompaniment.

The Christmas portion of Handel's "Messiah" and a miscellaneous program constituted the offerings at the Christmas concert of the University of Illinois Chorus, conducted by Russell Hancock Miles, at the university auditorium Dec. 11. J. Glenn Metcalf was at the organ.

STANLEY E. SAXTON

STANLEY E. SAXTON of Skidmore College has added to his manifold activities by assuming the position of organist and choir director at the chapel of Mount McGregor Sanitorium, located near Saratoga Springs and operated by the Metropolitan Life Insurance Company for the benefit of its employes. Mr. Saxton is organist and teacher of the organ at Skidmore and has built up a splendid organ department. Besides this work and his regular recitals he is purchasing agent of the college. Yet he finds time for composition and the White-Smith Music Publishing Company is to bring out three of his new organ pieces early in January.

O. J. Schenuit of Baltimore Dead.

Ollie J. Schenuit, for many years active in Baltimore musical circles as an organist and teacher, died Dec. 6 in a sanitarium where he had been a patient for some time. Professor Schenuit was born in Pittsburgh and studied music with his father, the late Henry J. Schenuit. He became organist and director at St. Peter's Catholic Church, served as organist at the Fourteen Holy Martyrs' Church and was musical director of Mount St. Joseph's College, Calvert Hall College and the former Rock Hill College at Ellicott City.

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WILBUR THIEL

WILBUR D. THIEL has been appointed to succeed Mrs. Elmer Beardsley at the United Congregational Church, Bridgeport, Conn. Mrs. Beardsley retires after fifty-five years of service in one of the largest Congregational churches in southern New England.

Mr. Thiel is 26 years old and comes from Pecatonica, Ill. He is a graduate of the University of Wisconsin and is now studying at Union Theological Seminary for the degree of master of sacred music. His organ studies have been under Dr. Clarence Dickinson. His degree from Wisconsin is a B.A. in English. He began piano study at the age of 9 and organ study at 14 with Ralph H. Brigham. For two years he was organist at the First Methodist Church, Pecatonica, and for nine years he was at Grace M. E. Church, Rockford, Ill. For the last four years he was also director of the choir. During his four years at the university he commuted in order to carry on his choir work. Mr. Thiel was accompanist for the University of Wisconsin Singers (sixty voices) for two years. While studying in New York he will commute to Bridgeport, a distance of fifty-eight miles.

Crowd Greets Albert Reeves Norton.

Albert Reeves Norton, the Pittsburgh organist, and member of the faculty of the Pittsburgh Musical Institute, began his eighth year at the United Brethren Church of Greensburg, Pa., Dec. 11. That afternoon he presented Gaul's "The Holy City." The church was filled to capacity and a number of people had to be turned away. The large attendance was regarded as evidence of the popularity of Mr. Norton and of the choir under his direction. Marjorie Mahaffey, harpist, assisted on the program and she and Mr. Norton played several organ and harp numbers.

Conducted by Adolph Steuterman.

Adolph Steuterman, F.A.G.O., directed his choir at Calvary Episcopal Church, Memphis, Tenn., in a performance of Handel's "Messiah" Sunday evening, Dec. 11. The church was packed to the doors. Harry J. Steuterman assisted at the organ. On Nov. 13 Mr. Steuterman presented a beautiful choral evensong and the work of his choir won the warm praise of the Memphis critics.

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Los Angeles News; St. Brendan's Choir Sings for the Guild

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Dec. 19.—St. Brendan's Choristers, under the direction of their talented conductor, Robert Bostick Mitchell, F.A.G.O., gave a program for the American Guild of Organists at the December meeting. This choir of some fifty voices has been organized and trained by Mr. Mitchell during the last year and is today one of the outstanding choral organizations of its kind in the West, if not in the whole country. I had not heard them before and was quite taken off my feet by what they did. The tone of the boys is beautiful and the shading and dynamics of the whole group singing *a cappella* from the works of Palestrina, Bach, Mozart, Saint-Saens and others was to me thrilling. I feel that their place is distinctly on the concert platform rather than in the church, and perhaps the wide reputation they are making in radio and pictures will lead them before long to compete with the Russian Choir on the concert platform. A word should be said about the splendid arrangements that Mr. Mitchell makes for his choir, for they bear the stamp of real musicianship and are very effective.

Assisting on the program was F. Rayner Brown, who presented a group of organ numbers on the small Kilgen organ in St. Brendan's. Most enjoyable were the numbers by Clerambault and Tournemire. Before the concert the members of the Guild were entertained at dinner by Father Mullane, pastor of the church.

—

Ernest Douglas and his excellent choir from St. Matthias' Episcopal Church were the musical highlights at the First Methodist Church recently. Irene Robertson played in excellent style the Prelude and Allegro, Theme and Variations, Finale and Pastorale of Mr. Douglas and the choir under his direction sang a number of his choral works.

—

I enjoyed very much the program by John Stewart, assisted by Belva Kiber, at Immanuel Presbyterian Church the last part of November. Mr. Stewart always has something interesting to offer and this time it was the Scherzetto from the new Whitlock sonata. I found it a jolly piece of music and agree with Harvey Grace that more of this type of music would help our recital programs materially. Among the other numbers that I enjoyed were the Barnes Allegro and the Max Reger "Weihnachten," to my way of thinking one of the best Christmas pieces of the last two decades. Written during the early part of the world war, it is dark and foreboding, but toward the end of the piece, where the two carols are introduced, the music becomes serene and beautiful. Miss Kibler sang numbers by Marx, Wolf, Trunk, Dargomijsky and others.

—

W. Brownell Martin's December recital brought out a small audience, which was a pity, for the program was interesting and Mr. Martin was in excellent form. Of special interest was the performance of two movements of the recitalist's organ sonata. I was disappointed that on account of time he omited the allegro and fugue. What we did hear was some interesting writing that held high hopes for the future. Most certainly these recitals of Mr. Martin deserve the attention of organists and music-lovers.

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On Dec. 12 an excellent program was given by the Pasadena and Valley Districts Chapter of the Guild at the First Baptist Church in Pasadena. Ralph Travis of La Verne College opened the program with some stunning playing that was an inspiration to all. There were numbers by Sowerby, Karg-Elert, Clokey, Bach and Yon, closing with the "Sonata Eroica" by Jongen, a concert number that is hard to beat. Some seven senior and six junior choirs took part in the program.

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A charming wedding was that of Miss Frances Drayton Williams to Frederick George Larkin, Jr., which was celebrated at St. Matthias' Church, Los Angeles, Dec. 17. The bride is the lovely daughter of Mr. and Mrs. Stanley W. Williams and recently returned from an extended trip abroad. Mr. and Mrs. Larkin will make their home in the city.

BEETHOVEN MASS IN BOSTON; E. POWER BIGGS AT ORGAN

E. Power Biggs was the organ soloist for the performance of Beethoven's "Missa Solemnis" in D major by the Boston Symphony Orchestra under Serge Koussevitzky and the Harvard Glee Club and the Radcliffe Choral Society, directed by G. Wallace Woodworth, Dec. 2 and 3. This was the eighth program of the symphony season. The RCA Manufacturing Company made records of the performance, so that it will be available to music-lovers everywhere.

The Beethoven work, his second mass, is a favorite with those who attend concerts in Boston. The first performance in Boston was by the Cecilia Society, B. J. Lang, conductor, March 12, 1897. The mass was performed at the dedication of Symphony Hall, Oct. 15, 1900, Wilhelm Gericke conducting, and the Cecilia Society appearing with the orchestra. There was a performance at the opening of the Beethoven centenary festival by this orchestra March 22, 1927, under the direction of Koussevitzky. The Harvard Glee Club and the Radcliffe Choral Society assisted. The second performance by this orchestra was at a pension fund concert April 26, 1938, again with the choruses of Harvard and Radcliffe.

HARRISON WILD CLUB HEARS THE REV. JOHN R. PICKELLS

The Harrison M. Wild Organ Club held its monthly meeting at noon Dec. 13 in the Central Y.W.C.A., Chicago. After a luncheon which was really a turkey dinner the president, Alice R. Deal, introduced the speaker, the Rev. John Robinson Pickells, rector of Trinity Episcopal Church, whose subject was "A Clergyman with His Choir," with emphasis on the preposition "with." Mr. Pickells' experience has been happy, in having his wife as organist in his former parish and James F. Millerd as organist and choirmaster at Trinity. In both places he has been able to put into practice his theory that a minister should associate with his choir on terms of comradeship, and should impress upon them that theirs is a vital and integral part of the service of worship. With boys especially, he believes that a teacher or clergyman who shows them "his other side" is often remembered by that personal influence long after the things he taught are forgotten. On Jan. 10 the speaker will be Whitmer Byrne, dean of the Illinois Chapter, American Guild of Organists.

Win Cups in Junior Choir Contest.

The junior choir contest sponsored by the New York Federation of Music Clubs was held at St. Mary's Episcopal Church, New York City, Nov. 19. Seven choirs competed—three in the unison, three in the two-part and one in the three-part. In the unison section first place and the silver cup went to the Summerfield M. E. Church, Port Chester, N. Y., Anne Merritt, director. The two-part cup was won by the First Baptist Church junior choir, White Plains, N. Y., Elizabeth B. Cross, director. Grace Leeds Darnell, director at St. Mary's-in-the-Garden, won the cup in the three-part division.

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SHURE'S NOVEL SYMPHONY USES VOICE AS ORCHESTRA

One hundred and ten Washingtonians from R. Deane Shure's choir journeyed to Harrisburg, Pa., Nov. 29 to hear the world premiere of his "Choric Symphony," produced by the Harrisburg Symphony Orchestra, George King Raudenbush, conductor, and the Symphony Choir, Walter McIver, director. Mr. Shure's church sent his choir as guests in recognition of his eighteen years of service to the church. The new work is a departure from the classic symphony both in form and context. The chorus was seated with the orchestra and sang without text, being treated as an additional orchestral choir, supplementing the string, brass and wood choirs. The choral unit was not treated as a four-part harmony body particularly, but as another instrument in the orchestra, employing choric declamation, hissing, tongue rolling, laughter with and without tone, frightened exclamations, and even whistling effects to add strength to the piccolo section. The composition is based on "The Legend of Simon Girty" and is in ten connected episodes, each having a distinct and separate form. A packed house greeted the innovation with enthusiasm. Both press and public declared that the use of the human voice as an orchestral instrument was a success and holds great possibilities for the future.

Kilgen for Bridgeport, Ohio.

Trinity Lutheran Church, Bridgeport, Ohio, has placed an order with George Kilgen & Son for a two-manual organ. The instrument will have fourteen ranks of pipes. Installation is planned the first of the year.

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