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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

Thirty-first Year—Number One CHICAGO, U. S. A., DECEMBER 1, 1939 *Subscription $1.50 a Year—15 Cents a Copy*

INSTALLING BIG ORGAN IN NEW YORK CHURCH

WORK OF AEOLIAN-SKINNER

Broadway Tabernacle Four-Manual Designed by G. Donald Harrison, in Consultation with John Groth, Organist of Church.

A large four-manual organ is being installed in Broadway Tabernacle, New York City, by the Aeolian-Skinner Organ Company of Boston, and John Groth, organist of the church, is awaiting completion of the work with eager anticipation. The specification was drawn up by G. Donald Harrison, technical director of the Aeolian-Skinner Company, in consultation with Mr. Groth. A few of the pipes of the old instrument are being utilized in the new instrument, as indicated in the specification, which is as follows:

GREAT ORGAN.
Contra Geigen (lower 24 pipes old), 16 ft., 61 pipes.
Principal (lower 12 pipes old), 8 ft., 61 pipes.
Spitzflöte (lower 12 pipes old), 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Quint, 2⅔ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 4 rks., 244 pipes.
Cymbel, 2 to 4 rks., 202 pipes.
Tuba (from Solo), 8 ft.
Clairon (from Solo).
Chimes (old tubes and action).

SWELL ORGAN.
Lieblich Gedeckt (lower 12 pipes old), 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Echo Salicional, 8 ft., 73 pipes.
Echo Salicional Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Fifteenth, 2 ft., 61 pipes.
Plein Jeu, 6 rks., 366 pipes.
Vox Humana, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Contra Fagotto, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Clairon, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.
Contra Dulciana (old pipes), 16 ft., 73 pipes.
Viole (lower 12 pipes old), 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute Ouverte, 4 ft., 73 pipes.
Nazard, 2⅔ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Tremolo.

SOLO ORGAN.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Orchestral Flute, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.
Clairon, 4 ft., 73 pipes.
Chimes (old).

PEDAL ORGAN.
Diapason (old), 32 ft., 12 pipes.
Diapason (old), 16 ft., 32 pipes.
Violone (old), 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gedeckt (Swell), 16 ft., 32 notes.
Dulciana (Choir), 16 ft., 32 notes.
Principal, 8 ft., 32 pipes.
Flute Ouverte, 8 ft., 32 pipes.
Gedeckt (Swell), 8 ft., 32 notes.
Quint, 5⅓ ft., 32 pipes.
Super Octave, 4 ft., 32 pipes.
Nachthorn, 4 ft., 32 pipes.
Fourniture, 3 rks., 96 pipes.
Bombarde, 16 ft., 32 pipes.
Trompette, 8 ft., 12 pipes.
Clairon, 4 ft., 12 pipes.
Chimes (from Solo).

The console arrangements are of interest. The manual couplers are drawknobs placed with the stops of their respective divisions. The adjustable combinations are actuated by a remote control combination machine with "no impulse" action and there are eight and a cancel each for the great, swell and choir, six for the solo and ten for the pedal, and ten general pistons.

MARCEL DUPRE RECEIVING DEGREE AT BALDWIN-WALLACE

THIS PHOTOGRAPH PORTRAYS Dupré receiving the honorary doctor of music degree at Baldwin-Wallace College, Berea, Ohio. In the picture from left to right are: Dr. Louis C. Wright, president of the college; Dr. Marcel Dupré, Albert Riemenschneider, director of the conservatory, and Dr. Louis W. Norris, vice-president of the college. This is the first doctor's degree M. Dupré has received.

DUPRÉ TO PLAY IN CHICAGO DEC. 14, AT U. OF C. CHAPEL

Announcement is made by the University of Chicago that Marcel Dupré will give a recital at Rockefeller Memorial Chapel at 8:15 on the evening of Dec. 14. Admission will be without ticket.

This will be M. Dupré's second Chicago appearance on his present American tour. He was heard by an audience which filled the First Methodist Church of Oak Park Oct. 31 and which included a large number of the organ fraternity. The improvisation which was a program feature was on themes submitted by George H. Clark, formerly of Grace Church, Oak Park, and Francis Moore of the First M. E. Church. Before the recital the Paris organist was a guest at a dinner attended by thirty-one.

KULAS MUSICAL BUILDING DEDICATED AT BEREA, OHIO

Dedication of the Kulas Musical Arts Building of Baldwin-Wallace Conservatory of Music, Berea, Ohio, Oct. 28 was a gala event. Highlights on the program were two recitals by Marcel Dupré—one in the afternoon and the other in the evening. Delegates from numerous colleges and schools of music were present to join in the celebration.

The program opened with an academic procession of delegates, trustees and faculty. The march for this occasion was the "Marche Pontificale" from the First Symphony by Widor and was played by Albert Riemenschneider. After this came the dedication of the Kulas Musical Arts Building and presentation of the edifice to the board of trustees by the donors, Mr. and Mrs. Elroy John Kulas. After this ceremony the honorary doctor of music degree was conferred upon Marcel Dupré and the honorary doctor of commercial science degree was conferred upon Mr. Kulas.

The evening audience consisted of about 800 invited guests and included prominent people of Cleveland.

In the afternoon, Dr. Dupré improvised on two themes submitted by Carleton Bullis and Delbert Beswick of the conservatory faculty. The result was a brilliant and beautiful scherzo which took the house by storm. The themes in the evening were furnished by Dr. Arthur Shepherd of Western Reserve and Carl Schluer of the piano faculty of the Baldwin-Wallace Conservatory. Upon the first of these themes Dr. Dupré built a stunning passacaglia, and upon the second theme a fugue replete with chromaticism. At the close of the fugue Dr. Dupré combined the themes of the passacaglia and the fugue in a manner which made the audience stand aghast at his powers of improvisation.

CHURCH MUSIC FIELD DAY AT NORTHWESTERN JAN. 8

The Northwestern University School of Music makes announcement of the eighth annual conference on church music, to be held Jan. 8 at the First Baptist Church of Evanston, Ill., under the auspices of the department of church and choral music. As usual the entire day will be devoted to addresses, discussions and programs. Among the special speakers will be Professor Frank M. McKibben of Northwestern University and Dom Anselm Hughes, O.S.B., the English church musician, who will speak on "Medieval Polyphony." Others on the program of the day include Lloyd Morey, William Lester, Lester W. Groom and S. E. Gruenstein. In the evening a concert will be given under the sponsorship of the Illinois Chapter, A.G.O.

GARDNER READ WORK PLAYED BY THE CHICAGO ORCHESTRA

Gardner Read's orchestral transcription of Bach's B minor Prelude and Fugue was played by the Chicago Symphony Orchestra under the direction of Dr. Frederick Stock at its concerts Nov. 2 and 3. This transcription is also to be performed in February by the Rochester Philharmonic Orchestra under Guy Fraser Harrison. Mr. Read's own Passacaglia and Fugue was performed recently by the Rochester Civic Orchestra, conducted by Howard Hanson, and will be included in Edwin Arthur Kraft's American composers series in Cleveland. Mr. Read is a Chicago organist whose compositions are winning nationwide recognition for his talent.

BUFFALO A.G.O. ATTAINS TWENTIETH BIRTHDAY

BANQUET MARKS THE EVENT

Eight Charter Members and Former Warden Demarest at Celebration —Warden Lefebvre a Guest— History by Garretson.

On Oct. 27, 1919, thirteen members of the Western New York Chapter, A.G.O., and one member each from the Michigan and Pennsylvania Chapters, with the warden of the Guild, Clifford Demarest, gathered at the Hotel Lenox in Buffalo, N. Y., to organize the Buffalo Chapter. On Oct. 24, 1939, eight of these charter members and Mr. Demarest returned to the Lenox for the twentieth anniversary banquet, sponsored by the Buffalo Chapter. Ninety-five members and guests were present to take part in the celebration. The charter members who returned for the occasion were Miss Edna L. Springborn, dean; Miss M. Agatha Bennett, A.A.G.O., Abram Butler, Seth Clark, A.G.O., A.A.G.O., DeWitt C. Garretson, A.A.G.O., William J. Gomph, A.A.G.O., Mrs. Nellie S. Hurlburt and Harry W. Stratton. Messages from other charter members were read, as well as letters and telegrams from deans of chapters throughout the country.

Miss Springborn, who acted as toastmaster, lighted ten candles on the birthday cake before her at the speakers' table. The remaining ten were lighted one by one as greetings were brought to the chapter from charter members by Seth Clark; from first officers by DeWitt C. Garretson, the first dean; from past deans by Mr. Stratton; from past chaplains by Dr. John G. Fleck, present chaplain; from present officers by Gilbert W. Corbin, sub-dean; from present members by Harry W. Whitney, treasurer; from the two branch chapters by Walter H. McDannel, past regent of the Niagara Falls branch, and Harland W. D. Smith, regent of the Lockport branch, and from Buffalo musicians by Franco Autori, conductor of the Buffalo Philharmonic Symphony Orchestra. Headquarters sent greetings through Dr. Channing Lefebvre, the warden, who was the principal speaker of the evening.

Mr. Garretson recited a brief history of the chapter. He remarked that "we certainly are the 'eatingest' crowd that ever existed and our digestive organs should all be 'baroque' by this time" as the minutes are shot through with mention of "delicious dinners" and luncheon meetings of the board. However, Buffalo Chapter has grown on its good diet to more than 100 members, and as Warden Lefebvre said in his speech, is one of the most active chapters in the country.

Mr. Garretson summarized some of the more important of these activities: The Buffalo Chapter has heard the following recitalists: Marshall Bidwell, Palmer Christian, Charles M. Courboin, Catharine Crozier, Clarence Dickinson, Marcel Dupré, Fernando Germani, Harold Gleason, Chandler Goldthwaite, Charles Heinroth, Leo Holden, Arthur B. Jennings, Jr., Charlotte Klein, Edwin Arthur Kraft, Rollo F. Maitland, Alexander McCurdy, Edward Rechlin, Francis W. Snow and Healey Willan. Hugh Ross came as lecturer and director of two courses in choral direction; Father Finn conducted two summer schools; Morten J. Luvaas directed a choir rehearsal; Carleton Bullis brought a group of his students from Baldwin-Wallace College for a lecture demonstration of his methods of teaching harmony; Canon Daniels of Cleveland gave a valuable lecture on hymns; Sir Ernest McMillan lectured on hymns and hymn singing, Healey Willan on Gregorian music and Campbell McGinnes on diction for singers. The Guild convention held in June, 1926, was one of the highlights of the chapter's history.

Mr. Garretson expressed high hopes for

the future of the chapter "with our very capable dean at its head" and for the Guild as a whole "with our 'likewise' warden at its head," and he pledged the allegiance of the chapter to warden and council.

Mr. Demarest spoke entertainingly of experiences in his life as an organist and more seriously of the difficulties put in the way of organists by unenlightened music committees and church members. He expressed the belief that the lot of the organist will be hard until churches come to consider the organists as ministers of music, who should be called to their posts as a minister of the gospel is called to his, and thereafter given complete jurisdiction of the music.

Dr. Lefebvre complimented the chapter highly on its growth, initiative and activity, calling it one of the most progressive of the chapters, to be used as an example for dormant chapters. He dealt briefly with some of the problems which headquarters have to face in the effort to be of the greatest possible service to the widely varied chapters of the national organization.

As the guests left the banquet hall each was given a souvenir slice of the birthday cake.

ANNUAL RECITAL DEDICATED TO MAN WHO REPAIRS ORGAN

Maurice Douglas Pedersen presented his fifth annual recital at the Collingwood Avenue Presbyterian Church of Toledo, Ohio, Sunday afternoon, Oct. 29, and gave the occasion a unique and fitting touch by dedicating the program to the man who keeps the organ in repair and to whom he feels that he owes a debt of gratitude—Henry W. Muller. Mr. Pedersen was assisted by his choir. The organ selections included: "Symphony de la Passion," de Maleingreau; Prelude and Fugue in A major, Chorale Prelude, "Wachet auf, ruft uns die Stimme," and Vivaldi Concerto in G major, Bach; Largo in E. from "Concerto Grosso" No. 12, Handel; "Lied" and Scherzo from Second Symphony, Vierne; "Waldweben," from "Siegfried," Wagner; "The Ninety-fourth Psalm," Reubke.

DR. BIDWELL BREAKS ARM IN FALL; ON WAY TO RECOVERY

Marshall Bidwell, Mus. D., organist and director of music at Carnegie Music Hall, Pittsburgh, had the misfortune to break a bone in his arm Nov. 16, when he fell in his apartment while taking a shower. The fracture is just above the wrist. There have been no complications and Dr. Bidwell's complete recovery in a few weeks, accompanied by his return to the console, is assured. Meanwhile prominent Pittsburgh organists are taking Dr. Bidwell's place both at Carnegie Hall and at the Third Presbyterian Church. Dr. Charles A. H. Pearson gave the Carnegie recitals Nov. 18 and 19, and Julian R. Williams played Nov. 25 and 26. Earl B. Collins will play Dec. 2 and 3 and Russell Wichmann Dec. 9.

FIFTY CHOIRS UNITE TO SING AT MRS. DICKINSON'S LECTURE

Mrs. Clarence Dickinson was the speaker at a meeting of the Warren County Council of Christian Education at its annual convention in the First Presbyterian Church of Washington, N. J., Oct. 26. The theme was "Making Worship More Meaningful through Music: The Hymnal a Church Treasury." And the address was illustrated by the singing of combined choirs from about fifty churches of different denominations in the county, as well as by Mary Louise Meeker, contralto soloist, and the quartet of the First Presbyterian Church.

ARTHUR B. JENNINGS TAKES MINNEAPOLIS CHURCH POST

Arthur B. Jennings, organist of the University of Minnesota, has been appointed to succeed Hamlin Hunt as organist and director of Plymouth Congregational Church, Minneapolis. Mr. Hunt, whose retirement has been announced in THE DIAPASON, was organist of this church for nearly forty years and left a fine tradition of high standards in choral and organ music. The organ is a four-manual Skinner and there is a solo quartet and a chorus of twenty-five, the majority of whom are paid.

HUGH C. PRICE HONORED ON HIS ANNIVERSARY

PROGRAM AT KEWANEE, ILL.

To Commemorate Service of Twenty-eight Years at First Methodist, Bronze Plate Placed on Organ and Check Is Presented.

Twenty-eight years of service as organist of the First Methodist Church of Kewanee, Ill., were recognized Sunday afternoon, Nov. 5, at a service in the church honoring Hugh C. Price. More than 500 people gathered to hear the program. Letters and telegrams were read from all the former ministers of the church paying tribute to Mr. Price for his long service. A bronze plate was placed on the organ in honor of Mr. Price. A reception was held afterward at which a check for $200 was given to the organist besides twenty-eight silver dollars, each representing one year of service.

Sponsored by the choir, a program was presented in the auditorium and Cardon V. Burnham, former director of the choir and now of Peoria, returned to sing a group of solos. Mr. Price then played several organ numbers. There were selections by the choir, a reading by Miss Beatrice Murchison and a selection by the Meistersingers, with Mrs. Emmons Koppitz as accompanist. Dr. C. P. White served as master of ceremonies, introduced by Roy Schueneman; Mrs. Walter Nobiling was organist, Mrs. George Miller, pianist, Miss Elizabeth Ebright, violinist, and Mr. Price, director for the program.

At the reception the dining room was festive with autumn flowers.

VIVIAN MARTIN IN RECITAL; WINNER OF ORGAN CONTEST

Taste in registration and a thoroughly adequate technique were evident in a recital by Vivian Louise Martin in Kimball Hall, Chicago, Nov. 21. The recital was Mrs. Martin's reward for winning the contest in the young artists' course of the Society of American Musicians this year in the organ class. As a demonstration of the high standards maintained by the younger organists the performance was illuminating. Mrs. Martin has been a pupil of Frank Van Dusen for some time and her work has shown steady progress. As a companion artist on the program appeared Mildred Catenhusen, 'cellist, another of the prize winners, and her work showed mature artistry. A feature of the evening was the performance of the second movement from Dvorak's Concerto in B minor by the two performers. Mrs. Martin's organ numbers included: First Movement of Fourth Concerto, Handel; Andante, Stamitz; Toccata in D minor (Doric), Bach; "Piece Heroique," Franck; Third Movement of Seventh Symphony, Widor; Scherzo in G minor, Bossi; "The Vision of Saint John," Lily Moline Hallam; "West Wind" and "East Wind" (from "The Four Winds"), Rowley; "Carillon," Sowerby; Finale from First Symphony, Vierne.

Memorial for Parker in New Haven.

Miss Pauline Voorhees is arranging for a performance of Horatio Parker's "Hora Novissima" at the Center Church in New Haven, Conn., on the afternoon of Dec. 3. The occasion will be a memorial service for the composer. David Stanley Smith will be guest conductor and a chorus of eighty voices will sing, with the following soloists: Frances Waterman Stockwell, soprano; Ruth Linsley Oliver, alto; Philip Simonds, baritone, and William Ervin, soloist at the Cathedral, Garden City, Long Island, tenor. Miss Voorhees will be at the organ. Horatio Parker died just twenty years ago.

Dutch Organist at Columbia.

Adrian Antonisse, organist at the Netherlands Pavilion of the New York world's fair, gave a recital in St. Paul's Chapel, Columbia University, Nov. 28 at 4:30. Mr. Antonisse was graduated from the Amsterdam Conservatory with the prize for organ playing in 1937. He is organist at the Rogate Chapel in Amsterdam and will return to Holland in a few weeks.

ARTHUR POISTER

ON MONDAY, DEC. 4, at 8:15 p. m., in Kimball Hall, the Chicago Club of Woman Organists will present Arthur Poister in a recital which is awaited with high anticipations.

Mr. Poister received the degree of master of music from the American Conservatory of Music in 1931, having studied piano with Josef Lhevinne, organ with Dr. Wilhelm Middelschulte and theory with Leo Sowerby and Arthur Olaf Andersen. He also studied organ, composition, improvisation and orchestration with Marcel Dupré in Paris and in 1933 studied organ with Dr. Karl Straube, noted German Bach authority and cantor at the Thomaskirche, Leipzig. In 1937 he became head of the organ department and organist at the University of Minnesota, and in 1938 accepted the post of professor of organ at Oberlin Conservatory of Music.

Mr. Poister has earned the reputation of being one of the great American organists.

IN THIS MONTH'S ISSUE

Large four-manual organ built by the Aeolian-Skinner Company is being installed in the Broadway Tabernacle, New York City. Specification is presented.

Buffalo Chapter of the American Guild of Organists celebrates its twentieth anniversary with a dinner.

Second installment of study of tonal design of the organ by J. B. Jamison is published.

American Guild of Organists opens its season with a well-attended dinner in New York at which certificates are presented to new academic members.

THE DIAPASON.

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

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Advent Programs by Hugh Porter.

A series of special musical services for the Sunday evenings in Advent at the Collegiate Reformed Church of St. Nicholas in New York is announced by Hugh Porter, organist and choirmaster. Mr. Porter will present the following programs:

Dec. 3—"Bible Poems," Jaromir Weinberger; Festival Te Deum, Holst; Benedictus from Requiem Mass, Mozart; Rhapsodie for alto solo and male voices, Brahms.

Dec. 10—Prelude and Fugue in A minor, Bach; cantata, "Come, Redeemer of Our Race," Bach.

Dec. 17—Concerto No. 1, Handel; "The Messiah" (Advent portions), Handel.

On Dec. 24 a carol and candlelight service will be held at 7:45.

FOR CHRISTMAS

ANTHEMS (For Mixed Voices)

Gesu Bambino	by	Pietro Yon	.15
Shepherd's Vigil	"	Garth Edmundson	.12
Out of the East	"	J. W. Clokey	.15
Xmas in the Wood	"	Mabel Daniels	.15
Xmas Story	"	W. A. Goldsworthy	.15
Holy Mother Sings	"	H. D. McKinney	.15
Before the Paling	"	A. W. Kramer	.15
Carol of the Doves	"	Harvey Gaul	.15
Rocking Carol	"	Edward Harris	.12
Wreathe the Holly	"	Gena Branscombe	.15

ORGAN SOLOS

Shepherds' Carol	by	Frederick Chubb	.50
Variations on an Ancient Xmas Carol	by	G. M. Dethier	1.25
Christmas Fantasy in March Form	by	Roland Diggle	.60
Christmas Pipes of County Clare	by	Harvey Gaul	.60
Rhapsody on Old Carol Melodies	by	William Lester	.60
Emmanuel	"	Carlo Rossini	.60
Gesu Bambino	"	Pietro Yon	.75
A Carpenter Is Born	"	Garth Edmundson	.60
To Martin Luther's Christmas Carol	by	Harvey Gaul	.60

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GOTTFRIED FEDERLEIN 25 YEARS AT TEMPLE

TO MARK EVENT ON DEC. 16

Composes Service for Use in Temple Emanu-El, New York, to Be Sung on This Occasion—T. Tertius Noble to Play Prelude.

In commemoration of the completion of his twenty-fifth year as organist of the famous and beautiful Temple Emanu-El in New York, Gottfried Federlein has written a complete morning service in conformity with the Reformed synagogue ritual, which will be sung on Saturday morning, Dec. 16. The temple choir will be augmented for the occasion and the large four-manual Casavant will play an important part in this service. Dr. T. Tertius Noble of St. Thomas' Church will give a fifteen-minute prelude.

The work by Mr. Federlein, written last winter, combines the old with the new in treatment of the various texts. Those of a general character are distinguished from those referring to Israel, in which the musical vein is of a distinctly Jewish character, although in but one sequence for cantor has Mr. Federlein used an old Hebrew melody. His long association with music of the synagogue has made its impression in his opus despite the fact of his upbringing as an Episcopalian and years of church work in addition to his duties at Emanu-El.

Supplementing this occasion Mr. Federlein will be tendered a luncheon by the temple choir Dec. 9.

Born in New York in 1885, Gottfried H. Federlein has lived in a musical atmosphere since infancy. His father, a native of Munich, Germany, was sent when a young man to America as an emissary of Richard Wagner, for the purpose of stimulating public interest in Wagner's music dramas. He later became associated with Heinrich Conried of the former Metropolitan Opera regime and with Theodore Thomas. His mother, born of old New England stock, was for some time contralto soloist of Grace Church in New York, with the late Samuel P. Warren as organist.

At the early age of 5 years the son commenced his studies on the piano, at 7 on the violin and at 10 on the 'cello. At 12 he had decided upon a career as a violinist, but an incident a few years later changed his entire musical future. Attending a small country church one Sunday evening, he was asked to play the hymns owing to the non-appearance of the young woman who usually played. Young Federlein consented, though he had never played even a harmonium such as the little church boasted, with the result that at the conclusion of the service he chose to become an organist rather than a violinist.

Mr. Federlein's first position, at 17, was in a small Episcopal church on the lower east side of New York. Having been baptized and confirmed in the Episcopal faith, he continued as organist in churches of that faith for several years, working with boy and volunteer choirs until 1911. That year he became organist of the Society for Ethical Culture, where for several seasons he gave weekly recitals on a four-manual Hope-Jones organ. Here he remained until 1920, when he was appointed organist at the Central Presbyterian Church in Montclair, N. J. In 1924 he returned to the metropolitan district as organist and director of a mixed choir of thirty voices in the Marcy Avenue Baptist Church, Brooklyn.

GOTTFRIED FEDERLEIN, F.A.G.O.

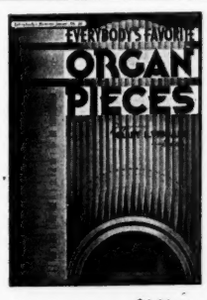
Meanwhile in 1915 he was invited to become organist of Temple Emanu-El, the most prominent Jewish congregation in the country, then occupying the temple at Fifth avenue and Forty-third street. New York City. In 1927 the union of the two congregations—Emanu-El and Beth-El—took him to Temple Beth-El at Fifth avenue and Seventy-sixth street. In the fall of 1929 the magnificent new Temple Emanu-El at Fifth avenue and Sixty-fifth street was completed. This building, one of New York's points of interest, contains three organs, the one in the main auditorium being an outstanding instrument, built by Casavant Freres.

Mr. Federlein's connection with the American Guild of Organists dates from the time he was 18 years of age, when he became an associate. Two years later he became a fellow. Serving on the council for a few years he became successively registrar, secretary and warden. He has written considerable music for the Temple Emanu-El services, most of which has remained in manuscript. His published works include sacred songs, organ compositions and transcriptions, operettas, and more than fifty anthems.

DION W. KENNEDY OPENS ORGAN IN MONTECITO CHURCH

Dion W. Kennedy, formerly of New York and now organist of All Saints' Church-by-the-Sea at Montecito, Cal., presided at the three-manual Aeolian-Skinner organ just installed in that church Nov. 1 and presented the following dedicatory recital program: "Meditation a Sainte Clotilde," Philip James; Aria, "Come, Sweet Peace," Bach; Two Minuets, Rameau; Air, Tartini; Trumpet Voluntary, Purcell; "Ave Maria," Arkadelt; Quintet from "Die Meistersinger," Wagner; "Deep River" and "All through the Night" (continuing with a transcription with modern harmonies by Cyril Scott); "In Memoriam," Kennedy.

The organ, presented to the church by Mrs. David Gray, formerly stood in the Gray home. Previous to Mr. Gray's death Mr. Kennedy frequently played the instrument. It was installed in the church under the supervision of Stanley W. Williams, representative of the Aeolian-Skinner Company on the coast.



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"With my best wishes for your continued and future success, I am

"Very sincerely yours,

"[Rev.] James Hurley, Pastor."

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BUFFALO CHAPTER OF THE GUILD CELEBRATES ITS TWENTIETH BIRTHDAY

Bach Festival Under Jacobs' Leadership Thrills Los Angeles

By ROLAND DIGGLE, Mus.D.

Los Angeles, Cal., Nov. 20.—The great event of the month, and one that for cultural value far surpasses the week of grand opera, was the sixth annual Bach festival at the First Congregational Church. The festival was under the auspices of the cathedral choir of the church and the director general was their own excellent leader, Arthur Leslie Jacobs.

The first concert, on the afternoon of Nov. 18, was an organ recital by Marcel Dupré. The program consisted of the Toccata in F, Fugue in G minor, Two Chorale Preludes, Passacaglia and Fugue in C minor, Prelude and Fugue in A minor and Toccata, Adagio and Fugue in C. As fine a Bach program as one could wish and played in a masterly manner! In the evening we had some magnificent singing by the choir, who opened the program with the chorale "Now Let All the Heavens Adore Thee" and closed it with a stunning performance of the cantata for chorus and soloists, "Sing to the Lord." In between we heard one of my favorite pianists, Olga Steeb, in the Suite No. 5 and the Chromatic Fantasy and Fugue. The other number on the program was the cantata for bass, "Ich will den Kreuzstab gerne tragen," sung by Sigurd Nilssen. Here again was a program admirably chosen, excellently performed and as spiritually uplifting in its way as the mass that closed the festival.

Sunday afternoon we had a concert by the Brodetsky Chamber Music Ensemble, Julian Brodetsky, director, and Clemence Gifford, contralto. This ensemble is, I believe, the finest it has been my lot to hear and their director deserves high honors. I did feel, however, that there was a sameness about the music. The program opened with the "Art of Fugue" (Contrapunctus 1, 2, 5, 9), transcribed by Roy Harris and M. C. H. Norton; Adagio, Aria and Fugue in C, transcribed by Siloti, and Concerto No. 3 in D minor. We then had a glorious performance of the cantata for contralto, "Wiederstehe doch der Sünde." Miss Gifford outdid herself and the accompaniment of Theodore Paxton was first-rate. Nothing could have been better to break a rather long program of string music than this work and I rate it as one of the high-lights of the festival. The ensemble continued with the Fantasy and Fugue in C minor for organ, transcribed by Shippen Barnes and J. Brodetsky; the Air in D and the Brandenburg Concerto No. 3.

Sunday evening the cathedral choir of 100 voices, with orchestral support by players from the Los Angeles Philharmonic Orchestra, S. Noack concertmaster, presented the B minor Mass under the very able direction of Mr. Jacobs. It was an excellent performance in every way. The choir sang with beautiful tone, excellent diction and a complete understanding of the music. Mr. Jacobs held his forces together without stiffness of rhythm, the result being as well-rounded a performance as I have ever heard.

Congratulations are due Mr. Jacobs and all who assisted in the festival, and I would especially mention W. Brownell Martin and Frederick M. Barnes, the organists of the church, who rendered valiant service.

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It never rains but it pours; so following the Bach festival we had a Cesar Franck festival at the First Methodist Church of Hollywood under the direction of Norman Soreng Wright Nov. 20, 21 and 22. The opening concert was a recital of Franck's organ music by Dupré, the second a concert by a string quartet and the last a performance of the "Beatitudes" by the choir under the direction of Mr. Wright.

—

The opening meeting of the Guild under the direction of the new dean, William Ripley Dorr, was held Nov. 6, with a good attendance and an interesting program. The next meeting will be held in Bridges Hall, Pomona College, when we shall listen to a recital on the four-manual Möller organ recently installed and which Professor William G. Blanchard, head of the organ department, dedicated in October.

BLODGETT'S CLEVELAND CHOIR SINGS REQUIEMS IN CONCERT

The St. James Festival Choir, directed by Walter Blodgett, made its first public appearance outside St. James' Episcopal Church, Cleveland, Nov. 13, at Allen Medical Library Auditorium and sang two non-liturgical requiems before an appreciative audience.

This choir of about forty voices has already won a reputation for presenting rarely-heard music of high quality. Collaborating in this unusual program, originally planned to commemorate the days of All Saints and All Souls, were about forty-five members of Cleveland's junior orchestra, the Cleveland Philharmonic. The two large works which filled the evening were the Requiem of Faure, sung in Latin, and the "German" Requiem of Brahms, sung in English.

Ensemble Program at Memphis.

The recital at Calvary Episcopal Church in Memphis, Tenn., where Adolph Steuterman's musical programs have been among the chief musical events of the city, took the form of a piano and organ recital Nov. 12. Mr. Steuterman was at the organ and Myron S. Myers, head of the piano department at the Memphis College of Music, was the pianist. They were assisted by Mrs. C. H. Marshall, soprano, and Noel A. Gilbert, violinist, in the following program: "Concerto Gregoriano," Yon; Andante Religioso, Thome; "Spinning Song," Mendelssohn; Pavane, Ravel; "La Cathedrale Engloutie," Debussy; Scherzo, Op. 6, No. 3, Griffes; "Ave Maria," Bach-Gounod; "Medieval Poem," Sowerby.

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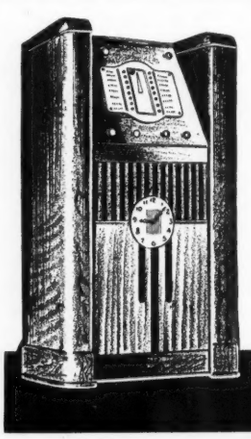

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John Glaser to Give Recitals of Works by American Composers

John A. Glaser has planned a series of recitals featuring American composer-organists, and starting with New York City organists, Wednesday evenings at 7:55 preceding the vesper service at the Lutheran Church of Our Saviour, 21 Covert street, Brooklyn. The first program of the series was given Nov. 29 and the composer represented was Dr. Clarence Dickinson of the Brick Church and of Union Theological Seminary. The following of his compositions were played: "Memories"; Berceuse; Reverie; "Romance."

The following will be featured during the season 1939-40: Dr. T. Tertius Noble, Dec. 6; Gottfried Federlein, Dec. 13; Pietro Yon, Dec 20; Robert Leech Bedell, Dec. 27; Harold V. Milligan, Jan. 3; Seth Bingham, Jan. 10; William A. Goldsworthy, Jan. 17; Alexander Russell, Jan. 24; Frank E. Ward, Jan. 31.

When Mr. Glaser has finished with the composer-organists of New York he will take the neighboring states and so expand over the whole United States.

Mr. Glaser, organist and choirmaster of the Church of Our Saviour, played the following selections in his earlier Wednesday evening recitals:

Nov. 1—Elegy, Woodman; "Gaudeamus," Titcomb; "Angelus," from "Scenes Pittoresques," Massenet; Adagio Pathetique, Godard.

Nov. 8—Prelude in Olden Style, Greenfield; "Christ's Temptation," Malling; "Allelujah," Faulkes; Andante Cantabile from Fifth Symphony, Tschaikowsky.

Nov. 15—"Echo pour Trompette," Merulo; Andante Religioso, Liszt; Andantino, Chauvet; "In Memoriam," Rheinberger.

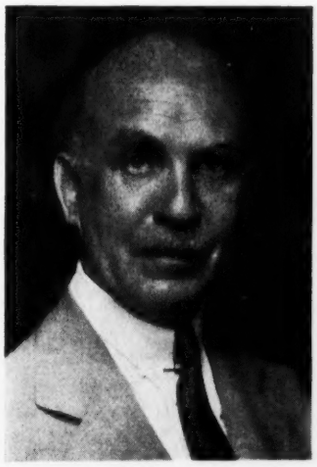
TOUR OF DE SAINT-MARTIN CANCELED BECAUSE OF WAR

The projected American recital tour of Count Leonce de Saint-Martin, titular organist of the Cathedral of Notre Dame, Paris, has been canceled. Count de Saint-Martin was called to the colors on the first day of the war and is now engaged in defense work, which makes it impossible for him to leave France. He is granted leave to play for the services at Notre Dame on Sundays, however. The count served in the world war from 1914 to 1918. His inability to visit the United States from January to March is a disappointment to those who had looked forward to hearing him play.

Ready for Annual Meet of M.T.N.A.

The program for the sixty-first annual meeting of the Music Teachers' National Association, to be held Dec. 28 to 30 at Kansas City, as announced last month, is practically completed. Forums and round-table discussions have been arranged to include sessions in piano with Frank Mannheimer of London in charge; in voice, led by Homer G. Mowe of New York City; in organ and choir under Palmer Christian of the University of Michigan; violin and string ensemble under Eddy Brown of New York City; musicology under Leland Coon of the University of Wisconsin; public school music led by Mabelle Glenn of Kansas City; psychology of music under Max Schoen of Carnegie Institute; theory and composition under Arnold Schoenberg, University of California, Los Angeles. Complimentary to delegates attending the meeting will be a program of symphonic music Dec. 28 by the Kansas City Philharmonic Orchestra under its director, Karl Krueger.

DR. WARNER M. HAWKINS



DEBUSSY'S EXQUISITE but seldom-heard sacred music drama, "L'Enfant Prodigue," written in his earlier years and winner of the Prix de Rome in 1884, was given at Christ Church, Park avenue and Sixtieth street, New York, Sunday afternoon, Nov. 26, under the direction of Dr. Warner M. Hawkins, who played the transcribed orchestral score. The work is written for three solo voices and a chorus. The story and text are based on the Scriptural narrative of the prodigal son. The part of the mother, Lia, was sung by Katherine Palmer; Azaël, the son, by Eugene Conley, and Simeon, the father, by John Herrick.

New Organ for Pittsburgh Temple.

Rodef Shalom Congregation of Pittsburgh has signed a contract with Moorhouse, Bowman & Brandt, Inc., for the construction of a two-manual organ for the beautiful new Josiah Cohen Chapel, which seats 100 and will be used for weddings, funerals and small services. The instrument is given in memory of Max Solomon by members of his family. In addition to nine straight stops on the manuals, including a separate nazard, there will be a forty-four-note bourdon on the pedal and a ninety-seven-note gedeckt on swell and pedal. The stoplist was prepared by the builders in collaboration with Charles A. H. Pearson, organist and director at the temple.

Janet Kirner Is Appointed.

Janet Kirner, who has been assistant to Winslow Cheney at the Church of the Neighbor in Brooklyn, has been appointed organist and director of music at St. John's Lutheran Church, Lynbrook, Long Island. At St. John's Miss Kirner will have a choir of twenty-four voices. In the last four years Miss Kirner has played several recitals at the Church of the Neighbor and two at Aeolian Hall, New York. A decade ago Miss Kirner was a child pianist of some renown, winning prizes in contests at Philadelphia and New York, where at the age of 10 she made an appearance at Carnegie Hall. Miss Kirner studied organ with Mr. Cheney.

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WORK AT FIRST LUTHERAN

Mario Salvador Gives Opening Recital —Specification of Instrument Designed by Edgar A. Lundberg, Organist of the Church.

Mario Salvador played the opening recital on the evening of Nov. 26 on a Wicks organ recently completed for the First Lutheran Church on West Fullerton avenue, Chicago. The choirs of the church under the direction of Edgar A. Lundberg, organist and choirmaster, rendered several selections to complete the program.

The following were the compositions played by Mr. Salvador: First movement, Sixth Symphony, Widor; "Prayer," Urteaga: "Etude de Concert," Bonnet; Allegretto, Parker; Capriccio, Mendelssohn; "Flight of the Bumble-bee," Rimsky-Korsakoff; Toccata and Fugue in D minor, Bach; "Soul of the Lake," Karg-Elert; "Naiades," Vierne; "In the Moonlight," Kinder; Toccata, Widor.

The specifications of this organ were prepared by Mr. Lundberg. The instrument is installed in a transept on the right side of the church. There are two well-prepared plastered chambers on each side of the transept. Tone openings are exceptionally large, providing excellent expression. Two openings are in the great-choir chamber and three in the swell. The choir forms in a room below the swell and here is where the third tone opening is located. Placed in the floor, this means of getting the tone to the choir is helpful in starting the processional. The other tone openings face the chancel and one from each chamber opens directly into the nave.

Hand carvings were used freely in the console. The wood is quarter-sawed white oak finished in an attractive dark shade. It is possible to move the console a distance of twenty feet in any direction. Final tone regulating and finishing were done by H. V. Willis.

Following is the stop specification of the organ:

GREAT ORGAN.
(Enclosed with Choir.)

1. Contra Gemshorn (ext. of No. 5), 16 ft., 12 pipes.
2. Open Diapason, 8 ft., 73 pipes.
3. Open Diapason (from Choir), 8 ft., 73 notes.
4. Clarabella, 8 ft., 73 pipes.
5. Gemshorn, 8 ft., 73 pipes.
6. Octave, 4 ft., 73 pipes.
7. Gemshorn Octave (from No. 5), 4 ft., 12 pipes.
8. Grave Mixture, twelfth and fifteenth, 2 rks., 122 pipes.
9. Trumpet, 8 ft., 73 pipes.
10. Chimes (Deagan D), 25 tubes.

SWELL ORGAN.

11. Lieblich Bourdon, 16 ft., 97 pipes.
12. Geigen Principal, 8 ft., 73 pipes.
13. Stopped Flute (from No. 11), 8 ft., 73 notes.
14. Rohr Flöte, 8 ft., 73 pipes.
15. Violoncello, 8 ft., 73 pipes.
16. Salicional, 8 ft., 73 pipes.
17. Voix Celeste (T. C.), 8 ft., 61 pipes.
18. Flute d'Amour (from No. 11), 4 ft., 73 notes.
19. Violina (from No. 16), 4 ft., 73 notes.
20. Nazard (from No. 11), 2⅔ ft., 61 notes.
21. Flautino (from No. 11), 2 ft., 61 notes.
22. Cornopean, 8 ft., 73 pipes.
23. Oboe, 8 ft., 73 pipes.
24. Oboe Clarion (from No. 23), 4 ft., 61 notes.

CHOIR ORGAN.

25. Contra Gemshorn (from No. 1), 16 ft., 73 notes.
26. English Diapason, 8 ft., 73 pipes.
27. Concert Flute, 8 ft., 85 pipes.
28. Gemshorn (from No. 5), 8 ft., 73 notes.
29. Dulciana, 8 ft., 85 pipes.
30. Unda Maris (T. C.), 8 ft., 61 pipes.
31. Flauto Traverso (from No. 27), 4 ft., 73 notes.
32. Dulcet (from No. 29), 4 ft., 73 notes.
33. Dulciana Twelfth (from No. 29), 2⅔ ft., 61 notes.
34. Dulciana Fifteenth (from No. 29), 2 ft., 61 notes.
35. French Horn, 8 ft., 73 pipes.
36. Clarinet, 8 ft., 73 pipes.
37. Chimes, 25 notes.

PEDAL ORGAN.

38. Resultant, 32 ft., 32 notes.
39. Open Diapason, 16 ft., 32 pipes.
40. Bourdon, 16 ft., 32 pipes.
41. Contra Gemshorn (from No. 1), 16 ft., 32 notes.
42. Lieblich Gedeckt (from No. 11), 16 ft., 32 notes.
43. Gemshorn Quint (from No. 1), 10⅔ ft., 32 notes.
44. Octave (ext. of No. 39), 8 ft., 12 pipes.
45. Bass Flute (from No. 40), 8 ft., 12 pipes.
46. Flauto Dolce (from No. 13), 8 ft., 32 notes.
47. 'Cello (from No. 15), 8 ft., 32 notes.
48. Gemshorn (from No. 5), 8 ft., 32 notes.
49. Trombone (ext. of No. 9), 16 ft., 12 pipes.
50. Chimes, 25 notes.

A three-horsepower Wicks blower provides the wind. There are six general combination pistons and five each for the swell, choir, great and pedal.

EDGAR A. LUNDBERG AT NEW WICKS ORGAN IN CHICAGO

MISS LUCKE'S COMPOSITIONS FORM BALTIMORE PROGRAM

The regular Sunday afternoon program at the Central Y. M. C. A., Baltimore, Md., Nov. 19, consisted of original composition of Katharine E. Lucke, F.A.G.O. Miss Lucke's works were interpreted by Katharine Whitelock, violinist; Vivienne Cordero Conn, violinist; Sara Feldman, viola; Rita M. Baker, 'cello; Naomi M. Thomas, contralto; Loretta Lee Ver Valen, soprano; Dorothy Cross, violinist; Richard W. Sharretts, baritone, and Audrey C. Plitt, pianist.

Miss Lucke's theoretical studies at the Peabody Conservatory of Music included counterpoint with Louis Kahmer, harmony and composition with Otis Boise, postgraduate work in composition with Gustav Strube and later improvisation with Frederick Schlieder in New York. She is on the faculty of the Peabody Conservatory of Music, organist-director at the First Unitarian Church, president of the Handel Choir of Baltimore, chairman of the local chapter of the National Music Week Committee and dean of the Chesapeake Chapter of the American Guild of Organists. Among her published numbers are an anthem and four pieces for organ, one of which, Allegretto, was selected as an examination piece several years ago by the Dallas, Tex., Chapter, while another, "The Procession," will be played Dec. 4 at Trinity Cathedral, Cleveland, by Edwin Arthur Kraft.

PROGRAM BY VOLKEL AT BROOKLYN CHURCH

George W. Volkel's musical activities for the season at Emmanuel Baptist Church in Brooklyn, N. Y., started auspiciously Sunday evening, Oct. 29, with the second annual hymn festival. Five choirs were represented and the congregation filled the church. The service, based on a poem by John Oxenham (sixteenth century) called "The Ways," made an excellent basis for development.

Maunder's cantata "A Song of Thanksgiving" was sung Nov. 26. The annual candle-light service, always well attended, is one of the beauty spots of the year. Amber bulbs replace the usual white ones and the choir loft is lighted by a myriad of candles surrounding the choir. This takes place Dec. 10 and the "Christmas Oratorio" of Saint-Saens is a feature. Christmas Sunday will be marked by a big service with violin and harp as well as organ and choir. The previous Sunday evening the annual presentation of Handel's "Messiah" will take place.

The first in a series of three recitals by Mr. Volkel took place Oct. 16. The program was as follows: Sonata in the Style of Handel, Wolstenholme; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; "Will-o'-the-Wisp," Gordon B. Nevin; "Gruensian Song," Rachmaninoff; "The Swan," Saint-Saens; "Variations de Concert," Bonnet; "The Brook," Dethier; Reverie, Debussy; "The Bells of St. Anne de Beaupre," Russell; "Carillon-Sortie," Mulet.

The second of these recitals is on the schedule for Jan. 15 and the third for May 20. The season is to close May 26 with the presentation of Horatio Parker's oratorio "Hora Novissima."

FIFTY YEARS AT KINGSTON CHURCH; ORGANIST HONORED

W. Whiting Fredenburgh, organist and choirmaster of the First Reformed Dutch Church of Kingston, N. Y., recently achieved the distinction of having served that church as organist for fifty years, and during this period of service on only five occasions has he been off the organ bench for any service.

At the annual turkey dinner of the church, held Oct. 25, recognition was made of the golden anniversary and a purse was presented to Mr. Fredenburgh by the consistory of the church.

Going to the Old First Dutch when still a member of the junior class of old Kingston Academy, Mr. Fredenburgh was at that time studying organ under Dr. Walter B. Gilbert, organist of Trinity Chapel, New York City. Later he studied with Felix Lamond, G. Edward Stubbs and Clarence Dickinson.

Mr. Fredenburgh has achieved success in directing his quartet choir and volunteer chorus and is proud of the fact that his choir loft has never been the war department of the church. Years before the present interest in junior choirs developed he made a practice of searching out young people to join the chorus and there are some singing with him today who joined in that way thirty years ago. His junior choirs now receive regular voice culture and are trained to enter the adult chorus.

Organ and Two Pianos in Ensemble.

An unusual concert that made a fine impression was a program of music for two pianos and organ, given at Lasell Junior College, Auburndale, Mass., Nov. 10. The pianists were Gladys Parker and Harold Schwab and at the organ was Wallace Gray. They were assisted by the junior, intermediate and chapel choirs of the Union Church in Waban, Mass., of which Mr. Schwab is organist and choirmaster. The concerted numbers were the first movement of the Concerto for three harpsichords by Bach; the Concerto in E flat for two pianos, by Mozart, with the orchestral parts played on the organ; Saint-Saens' "Carnival of the Animals" and Albeniz's Spanish Rhapsody.

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List of New Anthems and Late Christmas Issues Are Reviewed

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

Two late issues of this year deserve mention for use at Christmas. One is Gordon B. Nevin's solo for high or medium voice, "They Brought Him Gifts" (J. Fischer), with an unhackneyed text by Lillias Nevin. It has the Nevin gift of melody and will please both singer and church member. The other number is a carol, "At Chrystemesse-tyde" (G. Schirmer) by Catherine Williams. This is a charming Dorian carol for women's voices, unaccompanied, in four parts. The text is pretty, but tries to be antique by using the spelling *ye* for *the*. Let me remind you that the word was never pronounced like the pronoun *ye*; the *y* is simply an old letter for *th*. While I am making suggestions, may I ask all choirmasters to look up the pronunciation of the word Bethlehem? I am pretty sick of "Beth-luh-hum."

A number of admirable anthems should be mentioned before I make my big annual survey of church music. I select as specially interesting, for one reason or another, the following:

Andrews—"He That Dwelleth." High solo, used as obbligato part way. (Gray.)

Barnes, E. S.—"Beloved, if God So Loved Us." Short soprano solo *ad lib.* (Ditson.)

Doersam—"Up-Hill." Baritone solo; fine text by C. Rossetti. (Gray.)

Edmundson—"The Radiant Morn." ATB solos, short. (J. Fischer.)

Gaul—"Bulgarian Harvest Chant." Unaccompanied solo and cantor, high voice. (J. Fischer.)

James, Philip—"Wisdom Crieth Without." Unison. (Gray.)

Jewell—"God Is Light." TB solos. (Schmidt.)

Marryott—"O Lamb of God." Unaccompanied, eight parts. (Ditson.)

Nevin, Gordon—"The Lord God Spoke." SB. (J. Fischer.)

Nicholson—"Cleanse Us, O God." Trebles, three or four parts. (Oxford.)

Robson—"An Awakening." Unison. (Novello.)

Schmutz—"Hear My Prayer." (Summy.)

Skinner—"Rebuke Me Not." (Summy.)

Thompson, J. W.—"A Mother's Day Prayer." Words by Van Dyke. Editions for SATB (*a cappella*), SAB, SA, SSA, TTBB. (Summy.)

Thompson, Van D.—"O Love Divine." Unaccompanied. (Gray.)

Woodman—"Humanity Is One." (Galaxy.)

New Series by McKinney

Professor Howard D. McKinney has a new series called "The University Singers" (J. Fischer), intended primarily for glee clubs and choirs of men's colleges. The admirable first numbers include Bach's "We Hasten to Ask for Thine Aid" (TB), three Bach chorales (TTBB) and Bach's "Come, Sweet Death" (TTBB), as well as Aichinger's "Sing to the Lord" (TBB). It is a fine beginning for a new series, edited by a man whose work is always both scholarly and appealing to the congregation. Rutgers should be proud of him.

For the Episcopal Service

There is a splendid new setting of the "Benedicite, Omnia Opera" in shortened form by Candlyn (Schmidt). H. C. Stewart has an attractive Magnificat (Oxford) and Herbert Howells has an admirable setting of both Magnificat and Nunc Dimittis (No. 3), for men's voices, accompanied.

Sir Edward Bairstow has a choral ballad for chorus and small orchestra (or organ) called "The Prodigal Son" (Oxford). The work runs to only thirty-four pages of very interesting music. Instead of having solos, Sir Edward calls for parts full, but you could easily find chances for all four solo voices. This is not easy.

New Compositions by Bingham

The most notable recent works for organ by an American are compositions of Seth Bingham. He has a splendid Passacaglia, which begins and ends softly and has great variety within; the work is nobly planned and executed. The firm of J. Fischer is also publishing several other works of his, including "Bells of Riverside," a stunning show-piece; "Agnus Dei," a short, lovely and original piece for communion; a Toccata on "Leonie"; a richly-colored "Night Sorrow," and a cleancut Prelude and Fughetta in F.

Stanley Saxton has three pretty and appealing works for use in church services (White-Smith), including "Evensong," on "Softly Now the Light of Day"; "Thanksgiving," on "Come, Ye Thankful People," and a Fughetta on "Rise, My Soul." He lets the congregation hear the beloved tune, but he also does something to interest the organist.

Among other works I wish to mention with special praise a "Prelude on a Second Mode Melody of Tallis" by Florence D. Clark (Novello) as a worshipful piece. Mr. Edmundson's "Redset" (J. Fischer) has atmosphere and is easy.

Just as I go to press—late—I discover that Gaul has an excellent new piece called "To Martin Luther's Christmas Carol" (J. Fischer) on the melody usually sung to "Away in a Manger." Of course its melody is practically identical with one sung to Robert Burns' song "Flow Gently, Sweet Afton," but this is a delightful piece that no doubt will have a big sale.

MISS RUTH HARSHA

THE NEW YOUNG PEOPLE'S choir which Miss Ruth Harsha recently organized at the Hanson Place Central Methodist Church of Brooklyn, N. Y., will take over the music at one of the services every Sunday beginning with the first of the year, alternating with the senior choir. One month the young people will sing in the morning and the next month in the evening. Dec. 24 this new choir will offer the music at the service, while the seniors, under Dr. Morgan, will have the candlelight service in the evening. Nov. 9 Miss Harsha's new group gave its first concert at the church and the event was declared a marked success. At present the choir has from forty to fifty members, their ages being from 16 to 30 years.

Miss Harsha is a graduate of the School of Sacred Music of Union Theological Seminary, where she was a pupil of Dr. Clarence Dickinson. She received her degree of bachelor of music from the Eastman School of Music. Miss Harsha teaches at the Ernest Williams School of Music and is taking courses at Columbia University in addition to her duties as organist at Central Church.

Choir Festival at Pittsfield, Mass.

Seventeen choirs from eight cities, aggregating 550 voices, united in a junior choir festival at the First Methodist Church of Pittsfield, Mass., on the afternoon of Nov. 19 under the sponsorship of the Pittsfield Federation of Churches. Hans Vigeland of the First Congregational Church of Great Barrington, Mass., conducted the singing and Herbert C. Dunkley was at the organ. The choir sang compositions of Bach, Wesley and Edward Shippen Barnes and the organ selections included: Allegro Cantabile, Fifth Symphony, Widor; Cantabile, Loret; Berceuse, Vierne, and "Exultation," Hector.

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Bach, Biggs, Baroque Organ Unite to Fill Museum at Harvard

The drawing power of E. Power Biggs and the Baroque organ in the Germanic Museum at Harvard University, built by G. Donald Harrison at the Aeolian-Skinner factory, continues unabated. When Mr. Biggs played all of the Bach "Orgelbüchlein" on the evening of Nov. 13 there was a capacity audience, although, as one critic pointed out, the seats in the museum are not at all comfortable. Supplementing the forty-five chorales depicting the church year in music, Mr. Biggs played the Bach Prelude and Fugue in G major. The Boston music critics all gave high praise to the performance. The reviewer for the *Christian Science Monitor* said in the course of a long article:

Johann Sebastian Bach's "Little Organ Book" last year filled one of the memorable twelve evenings which E. Power Biggs gave to the great man's compositions for organ. Last night this remarkable collection of chorale preludes once more held an audience (an astonishingly large one) intently if uncomfortably fixed to the hard chairs of Harvard's Germanic Museum. Here, amid the sculptured memories of Germany's past, the continued presence (on loan) of the excellent "Baroque" organ designed by G. Donald Harrison still allows local lovers of organ music to hear Bach played with much—perhaps all—of the balance and translucency of the best instruments of Bach's day.

Following the recent issuance of an excellent record of the performance of Handel's Tenth Concerto by Mr. Biggs on the Germanic Museum organ, there is a Victor release for December of a "Christmas Album for the Organ," consisting of four chorale preludes of Bach—"Sleepers, Wake," "Rejoice, Ye Christians," "Now Come, Saviour of the World" and "In dulci Jubilo"; also the "Noel Grand Jeu et Duo" (in G) of d'Aquin, and the "Noel for the Flutes" by d'Aquin.

IRVING D. BARTLEY'S WORK FOR ORGAN-PIANO PLAYED

Irving D. Bartley and Miss Lois Hunt, members of the fine arts faculty of Baker University, Baldwin, Kan., gave the Allegro maestoso movement from the Sonata in B minor by Chopin Nov. 5 at the Sunday evening service of the Baldwin Methodist Church. Miss Hunt, who presided at the organ, played from manuscript Mr. Bartley's recent arrangement.

At a college chapel service Nov. 15, Mr. Bartley gave an organ program of favorite "classics." He was assisted by two organ students, Helen Moser and John Barnett, who played organ parts to two organ-piano selections. Miss Moser played the Intermezzo from "Cavalleria Rusticana" and Mr. Barnett rendered the organ part to Hanke's free arrangement of "The Swan," by Saint-Saens. Mr. Bartley was at the piano.

On Sunday evening, Nov. 19, at the Olathe, Kan., Methodist Church, Mr. Bartley gave a thirty-minute recital, the program being as follows: Allegro from Concerto in G, Bach; "A Cloister Scene," Mason; Grand Offertory in D, Batiste; "Romance sans Paroles," Bonnet; Humoresque, Yon; Toccata, Fletcher.

Mr. Bartley has just received word from the Theodore Presser Company that they have accepted his "Song of Thanksgiving," the words of which were written by Robin A. Walker of Kansas City, Mo. The song is suitable for church and is written for medium voice. It is expected that the song will be published early in the new year.

Composes Work in Father's Memory.

At the Linwood Methodist Church of Kansas City, Mo., J. Max Kruwel began the fall season with 225 enrolled in the five choirs. After the recent death of his father Mr. Kruwel presented in his father's memory a new composition of his own, based on the story of the Passion and entitled "In the Night That Jesus Was Betrayed." It is scored for two antiphonal choirs and was sung by the chancel and chapel choirs. Mr. Kruwel has among his forces what is known as "Our Little Angel Choir," consisting of boys and girls from 6 to 9 years old.

MRS. JACK HUGE

IF EVER AN ORGANIST has served a church for thirty years with greater industry and faithfulness than Isabelle S. Huge has shown in her labors at St. Mary's, the oldest Catholic parish in Elyria, Ohio, available records do not reveal it. She plays four services on Sundays and has several regular services and rehearsals during the week, aside from weddings and funerals. Every morning at 7:30 and 8 she plays a mass and occasionally there is one at 6:30 a. m.

As a girl of 9 years Isabelle Strohmeier joined the children's choir of St. Mary's and began the study of the piano. When she was 18 she joined the adult choir and entered the Oberlin Conservatory of Music, where she pursued the study of the organ.

On July 1, 1909, Miss Strohmeier was appointed organist of St. Mary's. In the autumn of the same year she was married to Jack Huge. She has two children and two grandsons.

Mrs. Huge has seen many changes in the three decades. In the old days the church had a mixed choir, assisted on special days by an orchestra, and masses of Mozart, Haydn and Beethoven were sung. Today liturgical music of more ancient orgin is used and Mrs. Huge has a fine male choir of sixteen voices and a young women's choir of twenty-five voices. Four pastors have been in charge of the parish during her incumbency.

BRUTON CHURCH CHRISTMAS TO RECALL COLONIAL DAYS

Christmas music at Bruton Parish Church, Williamsburg, Va., will be reminiscent of colonial days, when Bruton was the court church of Virginia. The first program will be Dec. 17, at 8, in the form of a three-choir festival celebrating the Christmas season. The three choirs are those of Bruton Church, the College of William and Mary and Matthew Whaley (public) School. This festival is under the direction of Mrs. Hollister Jones, organist-director of Bruton Parish Church, assisted by Allan Sly, associate professor of music at the College of William and Mary, and Miss Harriet Bozarth, director of music at Matthew Whaley School. Dec. 24 a midnight communion will be celebrated. The music will be by the regular choir augmented by local singers.

On Jan. 7, at 8, Epiphany, the Feast of Lights, will be celebrated. The music of special interest at this time will be the string ensemble of the College of William and Mary, under the direction of Mr. Sly, which will play the Christmas Overture by Corelli, accompanied by Mrs. Hollister Jones on the eighteenth century organ in the east loft of the church. Appropriate seasonal music is in preparation by the choir.

WORK OF LITURGICAL CHOIR OF ST. STEPHEN'S, PITTSBURGH

On Sunday, Oct. 29, the feast of Christ the King, the men and boys of St. Stephen's liturgical choir in Pittsburgh sang at solemn high mass and solemn benediction. The vested choir sang processional hymns appropriate for the occasion, including "Te Saeculorum Principem." A specially designed, hand-carved and painted wooden processional cross and a new choir flag added color to the procession. The Rev. Carlo Rossini's "Missa Orbis Factor" was sung for the common of the mass, while the proper was sung to the ancient plainchant melodies. The soprano and alto choir boys sang an offertory motet for world peace, "Da Pacem, Domine" by the French composer Charles Magin.

This choir is known for its rendition of strictly liturgical music at all functions. Its personnel consists of thirty-five boys and twelve men. Paul Bentley, master of the choristers, is an enthusiastic leader in the liturgical movement in this country.

DEAGAN CARILLONS AS GIFTS WILL GO TO FIVE CHURCHES

Reflecting a definite trend in philanthropies, J. C. Deagan, Inc., report no less than five carillons dedicated or to be dedicated within a few months. The Presbyterian Church of Pulaski, Va., has ordered ten bells, the gift of R. M. Calfee, a prominent Cleveland lawyer, in memory of his parents. Baylor University, Waco, Tex., has purchased twenty-five bells, the gift of Cullen F. Thomas. Lawrenceville School, Lawrenceville, N. J., will install thirteen bells, the gift of Martin F. Tiernan. Christ Episcopal Church, Ansonia, Conn., has ordered ten bells, the gift of William H. Jarvis. Grace Methodist Church, Newport News, Va., will have sixteen bells.

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ROBERTA BITGOOD
"Prayer is the Soul's Sincere Desire" ..... .12

TALLIS, T.
"Before the Ending" ..... .10

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"Short Communion in F"..... .25

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"Sing, Pray and Walk"..... .08

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News of the American Guild of Organists—*Continued*

Pennsylvania Chapter Treasurer Is Honored; Watson's Anniversary

The treasurer of the Pennsylvania Chapter, Nathaniel E. Watson, was honored Nov. 5 by Beth-El Congregation Rothschild Memorial in Philadelphia with a dinner to mark his twenty-five years' service as organist and choirmaster. Mr. Watson was presented with a check and with a beautiful plaque containing the following inscription:

In Appreciation to Nathaniel E. Watson for Efficient Service and Loyalty to Congregation Beth-El as Organist and Choirmaster for Twenty-five Years. November 5, 1939.

Mr. Watson has served as organist and choirmaster also at St. James' M. E. Church, Olney, for twenty years.

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The second of the monthly dinners was held Saturday, Nov. 4, at the Cafe Superior, following which we crossed the street to St. Paul's Reformed Episcopal Church, where a very interesting program was presented. The Rev. Dr. Calvin P. Swank, noted minister, lecturer and traveler, showed moving-pictures of China taken just prior to the Japanese invasion. Some of the pictures were in color; all were beautiful and highly enlightening. Dr. Swank had a number of interesting souvenirs from China which he displayed.

The attendance at our weekly luncheons is increasing steadily and the good fellowship, which it is their purpose to promote, is evident on every hand.

ADA R. PAISLEY.

District of Columbia.

The monthly business and social meeting of the District of Columbia Chapter was held Nov. 6 in the parish hall of Epiphany Church, Dean Arthur W. Howes, Jr., F.A.G.O., presiding. The usual routine of reports, election of new members and other matters preceded the following announcements by the dean:

A lecture Nov. 27 by Dom Ansel Hughes of Nashdom Abbey, in Epiphany parish hall and sponsored by the chapter, on the subject "A Survey of English Church Music from the Tenth to the Sixteenth Century."

Plans under way for a recital early in January by a prominent American organist, details to be announced later.

The success of classes recently organized for members in which subjects studied are those required for the certificate of associate was noted. These classes are held weekly, with two-hour sessions, a nominal registration fee being charged. The teachers include several academic members of the chapter.

The transfer of Paul Callaway, recently appointed organist of the National Cathedral, was reported, and plans for the December meeting were discreetly intimated.

Deep regret was expressed over the passing of one of our members, Alois Martin Bartschmid, F. A. G. O., whose death occurred Nov. 4. Mr. Bartschmid had been a member of the chapter for several years, and had won our sincere esteem, not only for his scholarly attainments, but for his friendly interest as well.

The program feature of the evening was an illustrated travel talk, "Mediterranean Mosaics," by Mrs. James Shera Montgomery, whose experiences on her summer vacation abroad were delightfully told. The usual social hour followed.

MRS. JOHN MILTON SYLVESTER,
Registrar.

Dupré Guest of Southern Ohio.

An outstanding event took place Oct. 30 when the Southern Ohio Chapter and Mu Phi Epsilon sorority presented Marcel Dupré in a recital in Music Hall, Cincinnati. His program, which included the following numbers, was enthusiastically received: Toccata, Adagio and Fugue in C, Bach; "Basse et Dessus de Trompette," Clerambault; "Noel en Musette," d'Aquin; Trumpet Tune, Purcell; Concerto in G minor, Handel; Pastorale, Franck; Canon in B minor, Schumann; Chorale in E flat, Haussermann; Two Pieces from the "Suite Bretonne," Dupré; Variations on an Old Noel, Dupré. This was followed by his usual masterly improvisation on submitted themes.

At noon of the same day a luncheon in honor of M. Dupré was given jointly by the Guild and Delta Omicron musical sorority at the Netherland-Plaza Hotel. The list of guests of honor included Eugene Goossens, conductor of the Cincinnati Symphony Orchestra; Mrs. Goossens, Mr. and Mrs. Conus, personal friends of Dupré; Howard Hess, member of the piano faculty of the College of Music, and Jean Ten Have, French consul and member of the Cincinnati Symphony Orchestra.

EVA PEALE, Registrar.

Youngstown Sub-Chapter.

At a dinner meeting held at Raver's restaurant the evening of Oct. 24 the regent, Mrs. Laura Belle Hornberger, welcomed thirty members and guests. An enthusiastic response to the roll-call was made with favorite anthems. Dr. Henry V. Stearns was toastmaster, with Walter Swearingen, minister of music of Trinity Methodist, the speaker, the subject being "Christmas Joy in the Choir Loft."

A "hymn sing" at the First Presbyterian Church was scheduled for November, according to year books distributed. Future events are:

January—Question box.
February—Recital by Homer Taylor, Bernice Price and Harold Funkhouser.
March 17—Palm Sunday service.
March 26—Public organ recital by Charlotte Lockwood.
April—Picnic and election of officers.
June—First junior choir festival.

D'NELLE RILEY, Secretary.

Central Ohio Chapter.

The October meeting of the Central Ohio Chapter was held at the home of Mrs. A. C. Eide in Columbus, with Alton O'Steen as speaker of the evening. Mr. O'Steen is from the educational research bureau of Ohio State University and spoke on efforts being made by the university to determine the value of music broadcast to the school child.

On Nov. 6 the Central Ohio Chapter attended the All Saints' Day solemn evensong at St. James' Episcopal Church, Zanesville, the Rev. Duncan Weaks, rector. A dinner and meeting were held at the Y.W.C.A. before the service. The service included the Magnificat and Nunc Dimittis in C of Gadsby, Te Deum in B flat of C. V. Stanford, "Souls of the Righteous," Noble, and "The Sun Shall Be No More," Woodward. William S. Bailey, F.A.G.O., dean of the chapter, is organist and choirmaster of the church.

WILLIAM A. BURHENN, Secretary.

Oklahoma Chapter.

The Oklahoma Chapter presented Marcel and Marguerite Dupré in a recital Nov. 10 before an audience which filled the large auditorium of the First M. E. Church. Musically and financially the event was a success and it is safe to say no concert organist has been brought here in many years whose work has called forth such praise. Outstanding numbers attracting attention were the two ensemble piano and organ works and the improvisation; for the latter a Southern theme was given by Dean Marie M. Hine, being "Massa's in the Cold, Cold Ground."

Preceding the recital the chapter gave a dinner at the Hotel Mayo, the honor guests being Mr. and Mrs. Dupré and daughter. Some fifty guests, organists and friends were in attendance from Tulsa and neighboring cities, with representations from as far as Texas and Arkansas.

The second recital of the season at the new Philbrook Art Center was given Sunday afternoon, Nov. 12, and the program was as follows: Prelude in A minor and Musette from Third English Suite, Bach, and Second Concerto (Adagio and Allegro), Vivaldi-Bach (played by John Knowles Weaver, A.A.G.O.); Symphonic Piece, Clokey (organ, Alice Mahrer; piano, Philip Morgan); Sonata No. 1 (Introduction and Allegro and Pastorale), Guilmant; "The Bells of St. Anne de Beaupre," Russell, and Minuet in A, Boccherini (Mrs. J. H. Engelbrecht).

The chapter held its regular meeting Monday night, Nov. 20, at Trinity Episcopal Church. Reports on the Dupré recital were given by chairmen of the several committees. The feature of the evening was a round-table discussion on the type of music suitable for a church prelude, and its purpose.

JOHN KNOWLES WEAVER.

Miami, Fla., Chapter.

The Miami Chapter gave the first of a series of recitals for this season on Oct. 16 at Tamiami Temple. Miss Frances Tarboux was the artist and played before an appreciative audience. Miss Tarboux studied at the Dom in Berlin and also with Mrs. Iva Sproule Baker in Miami and is organist at the Congregational Church in Miami Beach. Miss Tarboux's numbers were: Toccata and Fugue in D minor, Bach; Prelude, Fugue and Variation, Franck; "La Brume," Gaul; "Ronde Francaise," Boellmann-Choisnel; "The Bells of St. Anne de Beaupre," Russell; "Song of the Basket Weaver," Russell; Allegro Assai and Vivace, Sonata 1, Mendelssohn. Miss Tarboux was assisted by Lydia Mae Parker, soprano.

The second recital of the series given by the Miami Chapter was by Mrs. E. R. Treverton, the dean, Nov. 13. Mrs. Treverton was assisted by Beatrice Hunt, contralto. It was an unusual program, beautifully played, bringing out all the resources of the organ. Her program was of different periods, including three chorales by Bach and the following modern works: Gaul's "The Wind and the Grass," Edmundson's "Bells through the Trees" and "To the Setting Sun," Clokey's "Wind in the Pines" and Russell's "The Citadel at Quebec." The climax came in the Allegro Vivace from Widor's Fifth Symphony.

GERTRUDE TALBOTT BAKER,
Corresponding Secretary.

York Chapter.

The York Chapter held its monthly meeting in the First Methodist Church, York, Pa., Nov. 14. The feature of the evening was a recital by Alfred Ashburn of the First Baptist Church, Altoona, Pa. Miss Isabel Wilson, minister of music of the church, sang two beautiful solos. She was accompanied by Charles H. Baker, organist of the church. Mr. Ashburn played: "Dialogue," Clerambault; "Benedictus," Couperin; "Come, Sweet Death," Bach; Prelude and Fugue in E minor, Bach; "Harmonies du Soir," Karg-Elert; Berceuse, Dickinson; "The Four Winds," Rowley; "The Bells of St. Anne de Beaupre," Russell; Toccata, "Vom Himmel hoch," Edmundson.

After the recital there was a business meeting in the social rooms of the church. About twenty organists from the Harrisburg Chapter attended as our guests. Following the business meeting refreshments were served and games were played.

WILLIAM G. N. FUHRMAN, Secretary.

Dr. Williamson at Hartford.

Dr. John Finley Williamson, president of Westminster Choir College, gave a beautifully illustrated lecture before an audience which filled Immanuel Congregational Church at Hartford, Conn., Nov. 7. The occasion was the Hartford Chapter's candlelight praise service, with the Rev. Fletcher Douglas Parker, minister of the church, conducting the service and Lyman Bradford Bunnell, minister of music, and Mrs. Bunnell in charge of the choirs.

Dr. Williamson told of being in Leipzig in 1924 and being thrilled by the thousands of young people in the then new Youth Movement who congregated on hillsides to sing and how disappointed he was to learn later that Hitler had come into power through the Youth Movement and that the singing he heard had a political motivation. He told of similar conditions in Russia and Italy.

Dr. Williamson recommended four choirs in every church—one for young children, junior and senior choirs and an adult choir.

After the address the gallery choirs of the church sang an anthem under the direction of Mrs. Bunnell and the choirs united to give an especially moving interpretation of Christiansen's "Beautiful Saviour," sung *a cappella* under Mr. Bunnell's direction from the center aisle. Earlier in the service the chancel and gallery choirs had sung anthems. Especially lovely was the Nagle anthem, "Who Are These Like Stars," which won the American Guild prize this year.

Frank A. McConnell, F.A.G.O., organist and choirmaster of Holy Trinity Church in Middletown, opened the service with Lemmens' Prelude in E flat and Bach's "St. Anne's" Fugue. Mrs. Raymond Case was at the console during the last part of the program, when Mr. Bunnell was conducting the choirs, and the Bach Air for the G String was played as a postlude by Donald B. Watrous, minister of music at the Union Congregational Church in Rockville.

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The 1939-40 season for the Hartford Chapter was opened Oct. 25 with a recital by Andrew Tietjen, organist of All Angels' Church in New York City. The program played by Mr. Tietjen on the Austin organ in Trinity Episcopal Church was as follows: Fanfare and Gothic March, Weitz; Chorale Prelude, "Ich ruf zu Dir," Bach; Prelude and Fugue in B minor, Bach; Scherzetto, Vierne; "The Ninety-fourth Psalm," Reubke; "Apparition of the Church Eternal," Messiaen; Theme with Variations, in D flat, Noble; Sarabande (arranged by D. G. Mason), d'Indy; Fantasy in F minor, Mozart.

Georgia Chapter.

The Georgia Chapter sponsored an evening of music at the North Avenue Presbyterian Church in Atlanta to celebrate the opening of the rebuilt Austin organ Oct. 26. The concert was under the direction of Miss Emilie Parmalee, A.A.G.O., organist and choir director of the church, and was well attended by music-lovers of the city. The organ numbers were: Dorian Toccata, Bach; Arioso in Ancient Style, Rogers; "Ave Maria," Karg-Elert; "Divertissement," Vierne; an effective arrangement of Debussy's "Clair de Lune" and "Thou Art the Rock," by Mulet. These were played by Miss Parmalee with clearcut technique and effective registration. The quartet sang Mark Andrews' "In the Shadow of Thy Wings" and two numbers by George Dyson, "Praise" and "A Poet's Hymn," with a well-balanced tone and artistic phrasing.

Following the recital there was a short business meeting, presided over by Dean George L. Hamrick, at which two new members were elected.

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

Wisconsin Chapter.

The Wisconsin Chapter met Nov. 20 in the parlors of the First Methodist Church, Milwaukee, where Mrs. Rees Powell is organist. The Rev. John E. Vuvunas of the Greek Church gave a very interesting talk on "The Greek Orthodox Church and its Liturgy." Following this all took part in an enjoyable social period.

The annual hymn service was held Sunday, Nov. 26, at 4 o'clock in All Saints' Cathedral. The choirs of Immanuel Presbyterian Church, All Saints' Cathedral, Lake Park Lutheran Church, Trinity Methodist, the First Congregational and St. John's Episcopal took part. Mrs. Gertrude Barr, organist of the cathedral, played the service. Assisting organists were Mrs. Lauretta Cotton, who played the Festival Hymn ("St. Anne") by Homer Bartlett; Fred G. Smith, who played "Nicaea," arranged by Calver, and Robert McKee, who played a Meditation by Carl F. Mueller. Louis Goodrich, director of the Lake Park Lutheran choir, was commentator and director of the massed and individual choirs.

ARTHUR KNUDSON.

Union-Essex Chapter.

Dr. John Finley Williamson addressed the Union-Essex Chapter at the second meeting of the season, Nov. 13, in the Central Presbyterian Church, Montclair, N. J. His talk on choir training and choral conducting was well received by a large gathering. At the close of the talk several questions were asked which threw added light on the topic of the evening.

The chapter plans to hold its annual Christmas choral festival, in which twelve or more adult choirs participate, Dec. 3 at 4 o'clock in the Old First Presbyterian Church, Newark.

DAVID R. ADAMSON.

News of the American Guild of Organists—Continued

Service Heard by 2,000 When the Massachusetts Chapter Visits Basilica

The first musical event of the season for the Massachusetts Chapter took place Nov. 20 at the Church of the Holy Name, West Roxbury. This basilica has recently been completed and is of enormous proportions and great beauty. It is estimated that approximately 2,000 people listened to the 144th public service of the chapter. The prelude was played by Frederick Johnson, F.A.G.O., organist of the Church of the Advent, who chose "Assez Lent," from the Symphony "Media Vita" by Ermend Bonnal, a little-known French contemporary. The offertory was the Adagio from Widor's Eighth Symphony, played by Raymond C. Robinson, F.A.G.O., organist at King's Chapel. The dean of the chapter, Homer Humphrey, organist of the Second Church in Boston, played the postlude, the magnificent "Komm, Heiliger Geist" of Bach.

Great credit is due Francis Mahler, organist and choirmaster of the basilica, for his work with the two choirs (gallery and sanctuary), which sang liturgical anthems and excerpts from the masses of McGrath and Stewart, and concluded with solemn vespers and benediction.

The Rev. Father Edward F. Ryan, pastor of the church, gave the Guild a cordial welcome, explaining the objects of the Guild, and at the conclusion of the service extended an invitation for all strangers to visit the many points of beauty in the church.

The first event of the season for the Massachusetts Chapter was a social gathering, with a dinner, followed by a speaker, held in the Second Church, Boston, Oct. 23. At a short business meeting a brief eulogy was pronounced on John A. O'Shea, a former member of the Guild and for many years director of music in the schools of Boston.

The speaker of the evening was Dr. Archibald T. Davison, professor of music at Harvard University, who spoke with his usual wit from a profound store of information about the recently established Isham library of organ music. He gave a history of its foundation, its objects and its use to the profession. The library has accumulated all known music of the pre-Bach and Bach periods, in the form of original manuscripts or photostatic copies, from the earliest days to the period of publication, including the source material for the first four measures of the Bach Passacaglia. Dr. Davison stated that the library intends to instigate further search for original sources, and to pursue its endeavor through the accumulation of music of the period following Bach, the eighteenth, nineteenth and twentieth centuries. He closed with a cordial invitation to the chapter to visit the Isham library, an invitation which was accepted by Dean Humphrey.

GARDNER EVANS, Secretary.

Miss Dow Plays at Tallahassee.

Miss Margaret Whitney Dow, F.A.G.O., organist at the Florida State College for Women, was heard in the first recital of the 1939-40 season when she presented a program in the college auditorium on the evening of Oct. 23. This was her first public appearance since her return from a year's study at Union Theological Seminary, New York City. The program, which was enthusiastically received by a large and appreciative audience, included an original composition, Fantasia on "God Rest Ye Merry," and the following numbers: Passacaglia and Fugue in C minor, Bach; Air from the Suite in D, Bach-Barnes; Allegro Vivace from First Symphony, Vierne; Chorale Improvisation, "Nun danket Alle Gott," Karg-Elert; "Benedictus," Reger; Reverie, Dickinson; Finale from First Symphony, Vierne.

Immediately after the recital the Guild entertained Miss Dow at an informal party in the tower organ room of the Westcott building. Before the festivity of the evening was ended Miss Dow discussed informally with the group plans for the current season of the Tallahassee branch. A series of vesper musicales will be given, fitting in with the church year, beginning with the Advent season. In December Marcel Dupré will appear at the college in recitals on the 5th and 6th of the month. The Christmas season will be ushered in with the Christmas party, which is given annually by the local chapter.

JEANNE C. COMPTON,
Acting Secretary.

Pasadena Chapter Meeting.

The November meeting of the Pasadena and Valley Districts Chapter was held at St. Stephen's Episcopal Church, Hollywood, Nov. 13, with a large attendance. A pre-Thanksgiving dinner was served by the church, followed by a business session, V. Gray Farrow, A.A.G.O., dean of the chapter, presiding. It was voted to approve San Francisco as the 1941 convention city, with St. Louis as second choice; also to retain the time of the convention about the middle of June.

The recital for the evening followed the plan of hearing the ritual of different churches and the choir of St. Stephen's Church, directed by Edward P. Tompkins, F.A.G.O., presented a short form of choral evensong. Four anthems, in keeping with this impressive service, were sung by the choir. Soloists for the evening were Miss Ethel Wooley, who played Mendelssohn's First Sonata, in F minor, and Paul R. Goodman, playing the following numbers: Prelude and Fugue in D minor, Bach; Meditation, Sturges; "Jagged Peaks in the Starlight," Clokey, and Toccata in D, Kinder.

EVELYN ELLISON, Librarian.

Plan Seattle Regional Convention.

The Western Washington Chapter gave its first recital of the year Oct. 31 in the University Congregational Church, Seattle. Those appearing on this program were Harry Burdick, Joseph Greener and Oddvar Winther. A second recital is to be given early in December.

As the Western Washington Chapter is to be host to a regional convention next spring, the members are hard at work on plans for this event. At the first meeting in October the entire time was taken up with a discussion of plans for the convention and at the second meeting, Nov. 8, committees were appointed and set to work.

At the November meeting the members had the pleasure of having as guest speaker Miss Edith Woodcock of the University of Washington faculty. Miss Woodcock, who is professor of music history at the university, gave a very interesting and informative talk on the "History of the Church Choir." The discussion dealt with the early beginnings of the choir and was very much enjoyed by all the members.

ADA MILLER, Secretary.

Central New York Chapter.

The November meeting of the Central New York Chapter was held in the Munson-Williams-Proctor Institute, Utica, Nov. 6. Miss Doris Thorne and Mrs. John E. Gray presented the program. The Sonata in C minor by Mendelssohn was played by Miss Thorne and Toccata and Adagio in C, Bach, and Pastorale and "Carillon," Vierne, by Mrs. Gray.

A short business meeting followed the program. The junior choir festival committee reported a live interest in the project by the various directors of the city. George Wald was named to head a committee on ways and means of financing a recital early in the new year by a famous New York organist. Miss Margaret Griffith, Miss Doris Thorne, Mrs. F. Henry Kassing and Mrs. C. Lloyd Fague are assisting.

LUCRETIA S. BOTHWELL, Secretary.

Dupré's Recital in Oklahoma City.

The Oklahoma City Chapter has had several meetings this fall, but the event of principal importance was the Dupré concert. Marcel Dupré, assisted by his daughter, Marguerite, played to a capacity house in Oklahoma City Nov. 9. M. Dupré's playing was so clean-cut throughout, the background he gave for the brilliant piano score of the Franck "Symphonic Variations" was so rich, his command of the instrument such that one forgot the mechanics of the organ. There was not a person present who will forget his improvisation on a short theme submitted by Dean Lewis S. Salter of the Oklahoma University fine arts department.

MRS. D. W. FAW, Secretary.

Missouri Chapter.

George L. Scott, assisted by Miss Eva Englehart, pianist and faculty member of Lindenwood College, St. Charles, Mo., gave a recital at Baldwin Hall, playing an Orgatron, Oct. 30. The organ program was as follows: Chorale and Intermezzo, Vierne; Aria, Bingham; Andante Grazioso, Quef; Prelude and Fugue in A major, Bach. The piano and organ number was the "Piece Heroique" of Franck, arranged for piano by Harold Schwab.

Following the program the chapter members were dinner guests of Will L. Lindhorst. This was followed by a short business meeting.

Oregon Chapter Activities.

The Oregon Chapter, with Winifred Worrell as dean, is having an active season. In the early fall it sponsored a recital by a visiting organist, E. Richard Wissmueller of Old St. Mary's, San Francisco. This was given at St. Mary's Cathedral, Portland. Mr. Wissmueller gave an unusual program, playing French, Danish, English and Austrian numbers from the fourteenth century to Dupré's Magnificat No. 5.

Oct. 22 the Portland members motored to Salem, to the home of T. S. Roberts, where a program was given on Professor Roberts' three-manual organ. Lucien Becker, F.A.G.O., played among other things Guilmant's Fifth Sonata and the Scotch Fantasy by Macfarlane.

On Nov. 15 Martha Reynolds, A.A.G.O., and Joseph Michaud, organist at St. Mary's Cathedral, and Esther Cox Todd, sub-dean and organist at the Rose City Park Methodist, gave a concert, assisted by the choir of that church, Clarence Faris director. A candlelight evensong was held after the concert at the Todd School.

Nov. 22 the Mount Tabor Presbyterian Church, Amy Welsh, organist and director, prepared a program of organ and choir selections. Lucien Becker and Frederick Goodrich were the visiting organists. The members of the Guild were entertained afterward at Mrs. Welsh's home.

In December a luncheon is planned in honor of Carrie B. Adams, organist and composer. Mrs. Adams, who recently celebrated her eightieth birthday, has written over 3,000 compositions, much of it music for the church.

ESTHER COX TODD, Sub-dean.

Activities of North Texas Chapter.

The North Texas Chapter opened the year by having the first number of its concert series. This concert, given Sept. 26 by the Wichita Falls baritone, Finlay Walker, was sponsored by the Guild. Immediately after the program the dean's reception was held at the home of Mrs. J. V. C. T. Christensen. About one hundred music-lovers called during the evening. The guest list included members of the Guild and many of the most prominent musicians of the city.

The first chapter meeting of the new season was held Sunday afternoon, Oct. 8, at the Floral Heights Methodist Church. The new dean, Mrs. J. V. C. T. Christensen, presided. Myrl Russell of Electra was the leader. The program was an inspiring one. Mr. Russell gave a short talk on American composers. He closed with an original poem, dedicated to Mrs. Carrie E. Wilcox, which was read to a muted organ performance of Brahms' "A Rose Breaks into Bloom," played by Mrs. Ben Rippy of Electra. Mrs. Carrie E. Wilcox, organist of the Church of the Good Shepherd, read a paper on "My Fifty-five Years as an Organist." The paper was enjoyed by all and especially was it helpful to the young organists. Three organ numbers were played by Mrs. Rippy—Prelude, Elizabeth Ashford; Gavotte, Gabriel-Marie; "On Wings of Song," Mendelssohn. Mrs. J. O. Dotson played: Concert Etude in A major, Maitland. The program closed with the "Concertstück" by Weber, for piano and orchestra, Miss Annie Mary Lowe playing the first movement and Mrs. Dotson the second and third movements on the piano, with Mrs. A. H. Mahaffey playing the orchestral parts on the organ.

On Oct. 23 a business and social meeting was held at the home of Mrs. J. H. Allison, with Mrs. Carrie E. Wilcox as joint hostess. After the business session a refreshment plate was served.

BLANCHE POTTER KUYKENDALL.

Michigan Presents Poister.

The Michigan Chapter, meeting jointly with the Michigan Music Teachers' Association in Detroit Oct. 25 and 26, took over the session on the afternoon of the 26th. The session took the form of a church music symposium in Central Methodist Church, led by Miss Nellie Beatrice Huger, head of the sacred music department of the Detroit Institute of Musical Art, who spoke on "Modern Trends in Church Music Education." Cyril Barker, organist of the First Baptist Church of Detroit, spoke on "Modern Trends in Church Music." Between the two addresses Miss Margaret Kibertz, contralto soloist of the Woodward Avenue Baptist Church, sang "Repent Ye," by Scott, and "Come unto Me," by Coenen, accompanied on the organ by Charles Wuerth, organist of the same church.

Easily the highlight of the two-day convention was the recital by Arthur Poister of Oberlin on Central Church's four-manual Skinner immediately following the symposium. Mr. Poister was in top form and presented the following program: Prelude and Fugue in E minor (Cathedral), Bach; Chorales, "Rejoice Now, Christian Men," "We All Believe in One God" and "Humble Us by Thy Grace," from the cantata "Jesus Took unto Himself the Twelve," and Passacaglia and Fugue in C minor, Bach; "Benedictus," Reger; Variations on a Noel, Dupré; Christmas Cradle Song, Traditional Bohemian; "Pageant," Sowerby.

MARK WISDOM.

Tallahassee, Fla., Branch.

The Tallahassee branch of the Florida Chapter presented a program of Advent music in the tower organ room of Florida State College Nov. 9. A large audience enjoyed the Bach Advent chorales of which the program consisted. They were presented by the organ students, assisted by the history of music class, under the direction of Miss Margaret Whitney Dow, F.A.G.O., professor of organ at Florida State College for Women.

The Tallahassee branch held its first meeting Nov. 4 at the college. The following officers were elected: Miss Jean Compton, vice-regent; Miss Margaret Rivels, secretary; Miss Dorothy Sanford, registrar; Miss Edith Pfarr, librarian.

DOROTHY SANFORD.

Concert of Tampa, Fla., Branch.

The Tampa branch presented its first concert of the season Sunday, Nov. 12, at the Tampa Heights Presbyterian Church. Guest artists were Miss Helen Hunt of the faculty of Tampa University and Stephen Francis Park, professor of theory and composition at the university. While this is Miss Hunt's third season in Tampa, it is Mr. Park's first. He came from the University of Michigan, where he taught for four years. This church, of which the regent, Mrs. Nella Durand, is organist and director, is often called the church of the open door, because of six double doors opening upon covered porches on opposite sides of the auditorium. With all windows open on a third side, it was cool and pleasant, although the temperature stood at 83 degrees Sunday afternoon. The program consisted of organ numbers by Miss Hunt, vocal numbers by Mr. Park, who interpreted them with a great deal of artistry, and a group of piano and organ numbers which pleased the audience. The closing group also demonstrated Mr. Park's skill as a pianist.

At the monthly meeting of the Tampa branch, held Nov. 14, a discussion of Greek modes was conducted by Mrs. Lee Wheeler of Lake Wales, a second lesson in harmony was given by Mrs. Nella Durand and a paper on Palestrina was read by Mrs. Sam M. Kellum.

MRS. SAM M. KELLUM, Secretary.

Dupré Plays Works in Memory of War Victim for Casavant Society

BY GEORGE M. BREWER

The Casavant Society of Montreal opened its third season Oct. 24 with a recital by the eminent French organist, Marcel Dupré. This recital was dedicated to the memory of Frederick H. Blair, organist and choirmaster of the Church of St. Andrew and St. Paul, who was lost at sea on the ill-fated Athenia. Mr. Blair had been appointed chairman of the English section of the Casavant Society, replacing George M. Brewer, who had occupied that position since the organization of the society in 1937. With his close friend and associate, Frank H. Rowe, baritone soloist of the same church, he was returning to resume his season's activities when the tragedy occurred.

Mr. Blair had for many years interested himself in the playing of M. Dupré. On several occasions he was the direct means of bringing the great master to Montreal audiences. It was therefore most appropriate that M. Dupré not only should play in the church and on the organ vacated by Mr. Blair, but should build his improvised symphony on themes selected from his own choral work, "De Profundis."

M. Dupré's treatment of his thematic material in the improvised symphony was befitting the tragedy on which it was based. Particularly touching was the tranquil conclusion in which the phrase "Et Lux Perpetua" was introduced and developed.

The recital was unique as being the first one in which the entire program was devoted to organ compositions of the recitalist. M. Dupré told the present writer that it was the first time he had received a request for such a program. He felt touched by this, and said he hoped the result would justify the request. The large audience that attended gave him the answer to this question. It might safely be said that all left the building under a double spell—that of the composer and that of the executant. As to the program itself, it displayed a splendid balance between structure and adornment, neither of which at any time gave evidence of conflict. A remark overheard in leaving the church told its story and was a tribute in itself—"Fancy two preludes and fugues on one program—and they were among the most interesting and exciting things that he played!"

The complete program was as follows: "Chorale et Toccate de l'Ave Maris Stella"; Three Chorales, "Les Anges Descendirent du Ciel," "Notre Père qui ête aux Cieux" and "In dulci Jubilo"; Prelude and Fugue in A flat; "Crucifixion" (third movement from the "Symphony of the Passion"); Berceuse ("Suite Bretonne"); "Carillon"; Variations on an Ancient Noel; Eighth "Station of the Cross" ("Jesus Consoles the Women of Jerusalem"); Prelude and Fugue in G minor; symphonic improvisation on themes from "De Profundis," concluding with "Et Lux Perpetua."

Dr. Egener Dedicates Chimes.

Featuring the newly-dedicated Lovell memorial chimes, Dr. Frederic T. Egener, organist of Cronyn Memorial Church, London, Ont., was presented in a recital Nov. 13. Dr. Egener's program consisted of nine numbers, of which several brought out the range and beauty of the chimes. Among the selections were Bach's "Jesu, Joy of Man's Desiring," Henry Purcell's "The Bell Symphony" and Guilmant's "Funeral March and Chant Seraphique." Dr. Egener rendered three of his own compositions, taken from the composer's "Scenes Canadian" in six parts. They were "Drifting Boat," "Evening Chimes" and "The Cascade."

New Music for the Organ

By WILLIAM LESTER, D.F.A.

"Everybody's Favorite Organ Music," selected by Roland Diggle, published by Amsco Music Sales Company, New York.

This durably and handsomely bound volume represents one of the best "buys" —musically or/and economically—on the market today. Music of high quality, not usually found in collections priced as reasonably as this one, is included. There are listed a shortened version of the Widor Toccata in F, the Bach "Jesu, Joy of Man's Desiring," the same composer's "Come, Sweet Death," a lovely "Pastoral Romance" by E. Douglas, "Panis Angelicus" of Franck, some practical Guilmant, a sextet of choice numbers by Handel, the brilliant Lemmens Fanfare, an extract from a sonata by Rheinberger, Saint-Saens' Prelude to "The Deluge," excellent Smart and Wesley, and a half-dozen fine pieces from the pen of the editor. Hammond registration is added to the directions for organ by Dr. Diggle. Priced at $1, the book is surely destined to become a best-seller.

"Martin Luther's Christmas Carol," for organ, composed by Harvey Gaul; published by J. Fischer & Bro., New York.

On the simple old beloved tune known best as "Away in a Manger," by Luther, Harvey Gaul has built a stunning fantasia for the Christmas season. After an introduction presenting the first phases of the theme in pedal sequences, ornamented with harp-like passages on the swell, the melody is set forth on swell oboe against an undulating figure on choir flutes. Matter similar to the introduction intervenes before a restatement of the carol, this time on medium great with swell coupled. Use of crescendo pedal allows of an effective climax. The music then ebbs in force; the final statement of the theme is given to swell soft stops. A short coda presenting quiet solo reed stops serves to bring to a close a five-page seasonal organ piece of permanent value. The music offers no difficulties of any moment.

December Events at Great Barrington.

Under the direction of Hans Vigeland, organist and choirmaster, the following special musical events are on the schedule for December at the First Church, Congregational, of Great Barrington, Mass.:

Dec. 8—Organ recital by Carl Relyea.

Dec. 10—Handel's "Messiah," by the choir of the First Church, Congregational, of Great Barrington, with the choir of the First Congregational Church of Pittsfield, Mass.

Dec. 17—Saint-Saens' "Christmas Oratorio," by the choir.

Detroit Women Hold Meeting.

The Detroit Woman Organists' Club held its meeting for the month Nov. 28 at Wesley Methodist Episcopal Church. Miss Wilma Hood was the hostess. The evening opened with a dinner in the church parlors. This was followed by an organ program by Miss Hood and Miss Grace Halverson, assisted by the hostess' sister, Miss Wanda Hood Flowers, who sang a group of songs.

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CHICAGO, DECEMBER 1, 1939.

OFF TO A GOOD START

The solidarity, the catholicity and the widespread usefulness of the American Guild of Organists were evident to anyone who attended the opening dinner of the season in New York City Oct. 30. Here, at the birthplace and fountainhead of the organization, more than 130 members gathered to greet the new warden and to witness the presentation of their certificates to new academic members in the metropolitan district.

Now in its forties, the Guild still commands the interest of its older members and is constantly drawing to itself new stock—the leaders of the future. At the dinner tables sat several of the original founders and others who have achieved fame as musicians and who hold posts of outstanding importance. With them joined a large company of men and women in their twenties. Filled with promise were the brief responses made by the new fellows and associates when they accepted their certificates, for they indicated the earnestness and high purposes of those on whom the future of the organization depends. It was also most encouraging to see the enthusiasm with which Dr. Channing Lefebvre, organist of famous Old Trinity Church in New York, a man of strength and of the finest musical background and aims, took hold, giving promise that he will perform successfully the duties laid down after seven years of devoted and fruitful service by Charles H. Doersam.

It was interesting to note that the new academic members are persons who will carry the gospel of good organ music into various fields, for they included among others a woman leader in the Salvation Army and a Negro organist of fine attainments. The good start made in New York and the spirit there displayed no doubt will be communicated to all the chapters.

A PRACTICAL SUGGESTION

A thoroughly practical undertaking by the Western Pennsylvania Chapter of the American Guild of Organists has been brought to the notice of THE DIAPASON. It is an effort to establish standards for substitute organists by means of tests and careful rating of all those who seek to do work at the console. These examinations are held semi-annually—in October and March. Every candidate for a certificate as "approved substitute" must pass an examination in two parts—at the organ and oral. He must "play two contrasting pieces of organ music, one each to be selected by the candidate from lists A and B; read at sight two hymn-tunes selected by the committee, and play effectively on the organ the accompaniment to a standard anthem" which may be chosen from another list.

List A of organ music includes: "Vision," Rheinberger; "Ich ruf zu Dir," Bach; Meditation, Bubeck; "Wind in the Pines," Clokey; "Prayer," from "Suite Gothique," Boellmann; slow movement from a Mendelssohn sonata or a Widor symphony.

List B is as follows: "Benediction," Karg-Elert; Chorale, Jongen; "Marche Pontificale," Lemmens; "Marche Religieuse," Guilmant; "Psalm XIX," Marcello; finale or toccata from a Mendelssohn sonata or a Widor symphony.

In the oral examination the candidate is asked to "explain and demonstrate the pointing of a chant, such as Venite, Deus Misereatur, Bonum Est, etc. (This question applies only to those who wish to be available for liturgical service work); suggest four anthems for general use and one anthem for each of the following seasons: Thanksgiving, Christmas, Lent and Easter, and suggest four sacred solos which in your opinion may impress a congregation."

Alan Floyd of Pittsburgh throws light on the examination and its requirements in a letter in which he says:

> The tests are purposely quite simple, as you will note, but in the examination held in October we noted mainly lack of ability to play hymns. There was also a tendency on the part of the candidates to try to impress through performance of rather difficult organ pieces. In some instances these were played carelessly and consequently lowered ratings. We decided on "A," "B," "C" and "Fail" ratings, thus making the problem of qualifying candidates comparatively simple. To date our plan has worked well and we have been able to place our "approved substitutes" at short notice. There is no fee demanded from either the "approved substitute" or the church having need of the service.

The Pittsburgh plan is an eminently serviceable one, in that it provides a means of grading organists who have not yet achieved a rating through having passed the A.G.O. examinations for the associateship or the fellowship. It should be especially valuable in eliminating many pseudo-organists who make claims to attainments which they do not possess—something which is difficult to prevent in a profession not protected by state laws that close the doors to those who would practice medicine, dentistry, law or architecture without being properly qualified to do so.

OUR SILENT MUNICIPAL ORGANS

One of the saddest chapters in the history of the organ in the last twenty years could be written with the municipal organ as the subject. Public-spirited men and women have spent many thousands of dollars to provide a number of cities with large and excellent instruments, and many of these instruments are silent the year round or are heard only at great intervals, and then sometimes only to enliven a flower show or an exhibition of domestic pets. Two decades ago we had a long list of distinguished municipal organists who gave regular recitals. We still have these recitals in Pittsburgh and in a limited way in Portland, Maine, and at a number of the large universities there are excellent organs and noted players. But what use is being made of the great organs in Minneapolis, St. Paul, Cleveland, Chattanooga, Atlanta, Denver, Memphis, Portland, Ore., and other places that do not immediately come to mind?

The foregoing lament is induced and provoked by a pathetic story from Dallas, Tex., where the *Herald* heads an article of more than two newspaper columns with the words "City's $50,000 Pipe Organ, Once Pride of Music World, Is Reduced to Pile of Junk." The writer of the story starts out by recalling Oct. 10, 1925, which, he says, was a red-letter day in the history of Dallas, for visitors came from all parts of Texas for the dedication of the half-million-dollar Fair Park Auditorium and its organ. More than 3,000 people on that occasion heard the new instrument as played by Clarence Eddy. By way of contrast the writer in the *Herald* asks what has happened to the instrument and gives his own answer: "In plain words, Dallas' $50,000 cultural investment is worth no more than a pile of junk." The console has been moved backstage and is gathering dust. The instrument is silent. And in this it has joined too many other fine instruments the country over. Our city governments throughout the land seem not to have found an answer to the question what to do to break this silence. Perhaps some of our organists can devise a solution that will make these costly instruments resound once more.

How war affects church music was interestingly described in a letter from England by Paul Allen Beymer, the Cleveland organist, in our November issue. Mr. Beymer told of the changes wrought in the music of several of the famous cathedrals. A London exchange now tells of how some of the problems of the day in Great Britain are met by such men as Dr. Harold Darke, with whose name and work Americans are familiar. To repair the loss caused by the abandonment and curtailment of opportunities for choral singing, Dr. Darke has conceived the idea of a "drop in" practice open to members of choral societies, church choirs and others who miss their weekly practices. An open rehearsal will be held every Saturday afternoon from 2:30 to 3:30 at Queen Mary Hall, Great Russell street, W. C. 1, it is announced. By way of reassurance it is stated that a restaurant and an air-raid shelter are attached to the hall.

Notes The Diapason's Pulling Power.

Chicago, Nov. 1, 1939.—Dear Mr. Gruenstein: The concert at the First Methodist Church of Oak Park given by Dupré Oct. 31 was well attended and I wish to thank THE DIAPASON for the notice in the October issue relative to this concert. For your information I might state that we heard from twenty-eight different cities outside of Chicago and Oak Park, some of them at great distances. I believe the pulling power of THE DIAPASON should be recognized by the musical fraternity; as a paper it not only gives us organ information, but has widespread influence all over the country. I have even had a request for a program from Warren, Pa., which was promptly mailed to the writer. Again permit me to thank you and your paper for the cooperation given.

Very truly yours,
FRANCIS S. MOORE,
Organist First Methodist Church, Oak Park, Ill.

LLOYD MOREY HAS RETIRED AFTER 28 YEARS AT CHURCH

Professor Lloyd Morey, comptroller of the University of Illinois, is retiring as director of music of Trinity Church of the Wesley Foundation at Urbana, Ill. He has served the church in this capacity for the past twenty-eight years and has been active in church music for more than thirty-five years. Increased duties caused by lack of an organ in Wesley Foundation, where services have been held in recent years, Professor Morey's duties as comptroller and professor of accountancy in the university and other professional responsibilities were given as reasons for his action.

Professor Morey, although following music only as an avocation, holds a degree from the University School of Music, where he studied piano with Professor H. J. van den Berg and composition with the late Dr. Charles H. Mills. Later he studied organ with Dr. Wilhelm Middelschulte of Chicago. He became interested in church music and organ even before entering the university and began directing choirs when only 16. After going to Urbana he served as organist for a time at the University Place Christian Church and the First Baptist Church, Urbana. He was chairman of the university concert and entertainment board from 1918 to 1938 and a member of the Methodist commission on music and worship from 1932 to 1936.

Chicago Women's Christmas Party.

The Chicago Club of Woman Organists will give its annual Christmas party at the Woman's University Club, Fine Arts Building, Chicago, Dec. 11. Walter Flandorf has composed special Christmas music for this occasion and it will be sung by an octet of women. Miss Florence Boydston will sing the contralto solo. Following the musical program the social committee, headed by Mrs. Ruth Freeman Baginski, will take charge.

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

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

Springfield, Mass., awarded to the J. W. Steere & Son Organ Company of that city the contract for a large municipal organ and the specification was published.

Dr. H. J. Stewart was appointed organist of the Panama-California Exposition at San Diego, Cal., to preside over the large Austin organ, the gift of John D. Spreckels.

Miss Florence Hodge, secretary of the Illinois Chapter, A.G.O., and organist of the Edgewater Presbyterian Church, Chicago, received an ovation when she gave a recital in the First Presbyterian Church of Montgomery, Ala., Nov. 12. The Montgomery papers expressed their pride over the fact that Miss Hodge was a Southern girl.

THE DIAPASON announced the completion of five years of its existence.

The American Guild of Organists announced that it would hold its first general convention at Columbia University, New York, Dec. 29 and 30.

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

The large organ built by George Kilgen & Son for Carnegie Hall, New York, was opened Nov. 4 with a recital by Pietro A. Yon before a crowded house.

Large new organs the specifications of which were presented included the following: Casavant four-manual of 104 sets of pipes for Temple Emanu-El, New York City; Hook & Hastings four-manual for First Church of Christ, Scientist, Cleveland; Skinner four-manual for First Presbyterian Church, New York (reconstructed), and four-manual Estey for Swarthmore College in Pennsylvania.

Hugh McAmis was appointed organist and choirmaster of All Saints' Church, Great Neck, L. I., where a three-manual Hall organ was being installed.

Dr. William C. Carl presided over the reconstructed organ in the First Presbyterian Church of New York, which had been enlarged to eighty sets of pipes. The specifications had been prepared by G. Donald Harrison and Dr. Carl and the work was done by the builders of the instrument, the Skinner Organ Company.

Yale University issued invitations to the first recital on the rebuilt and enlarged Newberry memorial organ in Woolsey Hall, to be played Dec. 6 by Professor Harry B. Jepson. The organ was the work of the Aeolian-Skinner Company.

Among organists whose deaths were recorded were: Florence Rich King, F.A.G.O., of La Canada, Cal., but for many years prominent in Boston; Irving H. Upton of Boston and John Yoakley of Cincinnati.

ERNEST DOUGLAS AT NEW POST IN PASADENA CHURCH

Ernest Douglas, the nationally-prominent Los Angeles organist and trainer of organists, has been appointed organist and choirmaster of All Saints' Church in Pasadena, Cal. He was for many years at St. Matthias' in Los Angeles. Mr. Douglas is happy in having a fine organ to play and a large choir under his direction. He gives short recitals Sunday evenings in connection with community union services held at the church and his recent offerings at these recitals have included:

Oct. 1—Concert Piece in B major, Parker; "Holsworthy Church Bells," Wesley; Fugue in C major, Buxtehude; Minuet, Bach; "Intrigue," "Mardi Gras" and Finale from Organ Concerto, Douglas.

Oct. 8—"Grand Choeur," Guilmant; "Landing of the Pilgrims," MacDowell; Prelude in B minor, Bach; "The Little Shepherd," Debussy; Chorale-Fantasy, Douglas; Pastorale from "Toulomne" Suite, Douglas.

Oct. 15—Introduction and Passacaglia in D minor, Reger; Adagio (Old French), Bourgault-Ducodray; Chromatic Fantasy in A minor, Thiele; Chorale Prelude, "In Great Trouble I Call," Bach; Prelude, Jarnefelt; Fantasia in C major, Tours.

THE FREE LANCE

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

The Boston Chapter of the Hymn Society of America festivalized in the Old South Church, Boston, the other day; it rained in sheets and buckets, competing with the wind that blew in gusts and mad outbursts. The audience was of fair size and we enjoyed the festival. We sang ten hymns in groups of two, these groups punctuated by prayers, Scripture reading and an address on hymnody; the clergymen assisting were the Rev. James Hodges Perkins, the Rev. Henry Wilder Foote (nephew of the beloved Arthur Foote) and Professor Earl Marlatt of Boston University.

Dr. Carl McKinley was the organist of the occasion; it may seem to some musicians—not organists—that it is an easy matter to give out and accompany as well as lead a congregation in ten hymn-tunes, using appropriate registration, suitable and effective *tempi*, adequate breathing spaces. On the contrary, only a resourceful and highly competent player could do what Dr. McKinley did; he also played an "Aria Seriosa" by Karg-Elert as a prelude, and his own Fantasy on the Italian Hymn for a postlude.

The hymns and tunes were taken from the new hynal, "Hymns of the Spirit"—all dignified and with considerable variety of musical effectiveness. I sometimes feel that in their anxiety to lift the general level of poetical and (especially) of musical appreciation tunes are chosen for respectability of source rather than for direct musical appeal.

It is easy to find authority for the common opinion, held more often by the unlettered than by the academically fussy, that the word "hymn" implies both poetry and music. Look in your Webster. You will find that a hymn is a "song expressive of praise, adoration or lofty emotion." Music (song) is included in the definition, but mark this: No mention is made of the words. Webster tries again, defining "hymn" as a metrical composition divided into stanzas or verses. Note that here music is not mentioned.

As weighty an authority as any is the Oxford Dictionary. The volume dealing with *H* (1901) defines "hymn" as "a song of praise to God which is adapted to be chanted or sung—specifically a metrical composition adapted to be sung in a religious service." There seems to be no doubt, according to the Oxford Dictionary, that the word connotes both verses and music.

Going over this puzzling matter with Uncle Moe the other day I complained vigorously of those people who "play" hymns.

"You can play a hymn-tune, but you can't play a hymn, although you can read it."

"But, Mac," Uncle Moe said, "you are fussy, you are purely academic, and you know perfectly well that when people ordinarily use the word hymn they refer to the union of the words and music." So, what?

Musicians in Great Britain are badly hit by the war, although the *Daily Telegraph and Morning Post* is still advertising now and then an orchestral concert. Several artists (Myra Hess, Orloff, Jelly d'Aranyi, Lisa Peril, Moiseiwitsch and others to come later) are now giving daily concerts, Saturdays and Sundays excluded, in the National Gallery, Trafalgar Square; the gallery has been emptied of its priceless old masters and turned into a concert-room of 500 seats. Concerts are from 1 to 2 p. m. Tickets are 1 shilling and 2½ shillings. Let's go!

Trinity College, Hartford, offers three November recitals. I was glad to see that William E. Zeuch plays two pieces from this side the ocean and of our day and generation: Coke-Jephcott's "Miniature Trilogy" [Prelude C.H.D., Ground Bass and Toccata on "St. Anne"], also Edmundson's Toccata on "Vom Himmel hoch."

Lately I have been much interested in the needs of organists and choirmasters who live in remote country districts, far from cultural currents and surrounded by people knowing little about music or its offices in worship. Sometimes the church has a reed organ, sometimes a piano, and sometimes a very small pipe organ played by a valiant soul (usually a woman) painfully conscious of her own shortcomings. This elicited the following letter showing how one minister helped. I do not print his address, but letters sent to W.M.C. in my care will be forwarded:

Your reference in the latest *Free Lance* to "conditions in small country places where there is perhaps no pipe organ" makes me wonder whether you would care to hear about my own small efforts to supply that lack in Berkshire County. I do not claim that these have been altogether altruistic, for ever since I began picking out hymns with one finger on my father's two-manual (pedalless) Mason & Hamlin—built for their exhibit at the Philadelphia Exposition in '76—I have loved organs in and for themselves.

When I became pastor of the Congregational Church here in ——— I was pleased to find it possessed of a six-stop one-manual and pedal Steere organ. Fifteen years later, after my pastorate came to an end, I revived my interest in organ playing, which had begun with two or three years' study with a country teacher and one quarter's lessons with Dr. Gerrit Smith in New York. I wanted to see (and occasionally play) a man-sized organ in ———. In the November, 1930, number of the *American Organist* I gave an account of securing an eighteen-stop Steere tracker organ for the church, and enlarging it with the aid of the other Steere, some second-hand pipes and a primitive electric mechanism into a twenty-four stop three-manual. The organ has a fine ensemble and I derive immense satisfaction from it.

Later, while serving as minister-at-large (a sort of county superintendent) for the Massachusetts State Conference of Congregational Churches, I was instrumental in securing pipe organs for two other Berkshire churches. The little church in Monterey wanted a pipe organ and I picked up a nice-toned nine-stop organ near Boston for $150 and got it installed for the $500 or $600 which they were able to raise. At the other end of the county in ——— was a church big enough to stand a good-sized instrument and in St. John's, ———, I found one of impressive dimensions—the pedal open CCC large enough for a small child to crawl through. Through the kindness of Mrs. Parmalee Prentice this was purchased and installed and was at last accounts being played by one of the village girls, provided with organ lessons by the same benefactress.

My fourth venture did not turn out so well. I heard of a good old Johnson in Ithaca, N. Y., and was so much impressed that I bought it, with two Berkshire churches in mind as possible recipients. Unfortunately the "depression" stood in the way, and I had to store the organ for three or four years in a barn. When at last I got an organ man interested in the purchase, it had so deteriorated that it had to go for hardly more than junk. It was, however, rebuilt and I have quite an impressive photograph of it in its new home in northern Maine!

Incidentally, I have divided my spare time between organ playing and organ building, so that I have won the right to add "A.A.G.O." to my signature, and in my home have *two* organs—a three-manual in the open attic (unplayable in mid-winter and mid-summer) and a two-manual downstairs (a little Jardine positiv, with an accompanimental stop and a bourdon in the cellar)—besides the aforesaid Mason & Hamlin and a Christophe harmonium! My rule is: "When they pursue you in one room, flee to another."

Sincerely yours,
W. M. C.

BACH ORATORIO AT COLUMBIA WITH UNUSUAL FEATURES

The Columbia Chapel Chorus, assisted by student soloists and a volunteer orchestra of students and faculty, will give a performance of the Bach Christmas Oratorio in St. Paul's Chapel, Columbia University, New York, Sunday, Dec. 10, at 8 p. m. The first three of the six cantatas which compose the work will be performed in their entirety in the original German.

Unusual features of the orchestration are the use of three trumpets, two oboes d'amour and two oboes da caccia, now obsolete. The trumpet parts will be played on modern instruments, Pasquale Ciricillo of the N.B.C. Orchestra taking the solo part. The various oboe parts will be distributed among two oboes and two English horns. Yella Pessl will assist at the harpsichord. The orchestra will include members of the faculty, assistants and faculty wives.

The Columbia Chapel Chorus was founded last year for the purpose of giving students an opportunity to participate in larger choral works of a religious nature.

H. B. HANNUM

For ten years H. B. Hannum, A.A.G.O., has been organist of Emmanuel Missionary College at Berrien Springs, Mich., and his recitals on the large Möller organ have been a feature of the college year. Since 1935 Mr. Hannum has also been professor of music and director of the music department. Emmanuel is a Seventh-Day Adventist college for the territory including Illinois, Wisconsin, Indiana and Michigan. Graduates of the institution who have gone out as foreign missionaries have made the name of the college known throughout the world.

Mr. Hannum was born in Cleveland, Ohio, in 1901. He received his bachelor of arts degree from Washington Missionary College at Takoma Park, D. C., his teacher's certificate in piano from Peabody Conservatory of Music, Baltimore, and the degree of master of music from Northwestern University. Private study in piano was pursued under Austin Conradi, in organ with R. Deane Shure, T. Guy Lucas and Horace Whitehouse and in theory and composition under Siegfried Scharbau and Percy Goetschius. At Northwestern Mr. Hannum majored in organ and church music.

Before going to Emmanuel Mr. Hannum was instructor in piano and theory at Washington Missionary College from 1924 to 1929.

Mr. Hannum played the organ at the Civic Auditorium in San Francisco for the world conference of Seventh-Day Adventists in 1936. He is musical editor for the new Adventist hymnal now in process of revision. He is an associate of the American Guild of Organists, passing the examinations in 1931, and is a member of the Illinois Chapter of the Guild.

St. James M. E. Concert Series.

The choir guild of St. James' Methodist Church, Chicago, where Bethuel Gross is organist and director, announces a concert series which was opened with a faculty concert Nov. 17, to be followed by the presentation on Dec. 17 of "The Mass of Christ," a Christmas oratorio composed by Mr. Gross. Jan. 12 Mr. Gross will give an organ recital.

DR. ALOIS BARTSCHMID DIES AFTER LONG CHURCH CAREER

Dr. Alois Bartschmid, for many years a prominent organist of Catholic churches in New England and Ohio, died at Washington, D. C., Nov. 4 at the age of 76 years. He retired three years ago after having served for fifteen years at Sacred Heart Church in Dayton, Ohio.

Dr. Bartschmid came to this country from Germany in 1891. He wrote approximately 400 sacred compositions, including a number of masses, of which perhaps the best known is the "Missa Bonae Voluntatis." He was organist in Fitchburg, Boston and Cambridge, Mass., churches and obtained his doctor of music degree at Columbia. Twenty-three years ago he became organist of the Church of St. Francis de Sales, Cincinnati, and five years later went to Dayton. For many years he was musical director of the Dayton Liederkranz. He was once guest conductor of the Boston Symphony, giving a religious work.

Mrs. Bartschmid, well-known vocal teacher, died five years ago. Surviving are two brothers, living in Germany, a son and three daughters.

DANIEL A. HIRSCHLER'S CHOIR SINGS AT EMPORIA COLLEGE

Under Daniel A. Hirschler's direction a Thanksgiving musical vespers was given by his vesper *a cappella* choir at the College of Emporia, Kan., Nov. 19. In addition to the choral numbers there was an organ selection by Mary Jane Murray and Demarest's Rhapsody was played by Elizabeth Sample, organist, and Glenn Scott, pianist.

This is the twenty-second season of the vesper *a cappella* choir of 100 voices. This makes it one of the oldest choirs of this type in the country and one that has had an enviable record through the years. On Dec. 17 the yearly Christmas vespers will be given.

Last season Mr. Hirschler completed his twenty-fifth year at the College of Emporia and twenty-five years of the annual spring music festivals.

Goes to Springfield, Mass., Church.

Morris R. Burroughs of Limington, Me., has been appointed organist and religious education worker at Trinity Methodist Church, Springfield, Mass. He will have a large four-manual and also a three-manual organ at his disposal. Mr. Burroughs is a former pupil of Dr. Francis W. Snow of Trinity Church, Boston.

Merry Christmas
to you
from
Austin Organs, Inc.
Hartford, Conn.

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

[This is the second installment of a comprehensive study of the tonal architecture of the organ, based on the effect of acoustics on timbre. It has been written for THE DIAPASON *by Mr. Jamison, an organ designer of high reputation, who has made a life study of organ construction and tone and has designed a number of outstanding American instruments. Mr. Jamison's treatise may well be ranked as one of the most informative and scholarly contributions of recent years to the study of organ tone.]*

By J. B. JAMISON

Second Installment.

We have said the choir should be founded on a third flue chorus. Since the great has two, we should have said a "fourth." The first thing to settle is the basic timbre or tone color of this chorus. In the great we have used Schulze-Silbermann; in the swell geigen; and with an eye to differentiating the fourth from the other three, as well as selecting a timbre appropriate to the general character of the section, tapered tone of the gemshorn and flute types is assigned to the choir.

This is one of the most beautiful and interesting of organ tones. It is at once colorful, wistful, reverent—yet it can be lively if the mixture-work is right. By varying the degree of taper all sorts of timbre variants can be secured, but for cohesion with the rest of the organ, yet with sufficient contrast, we incline to the half-taper, which means that the diameter at the pipe top is one-half that at the mouth. A gemshorn made this way, cut with a high mouth and blown hard enough to stop just short of any suggestion of string partials, smacks appreciably of diapason quality, yet is distinctly *sui generis*. It is most excellent structural and color material for the choir. In the chorus made from it (in line with the designedly immature nature of the section) the harmonics should be high, not grave, and there is no need of a flue double. The 4-ft. octave should be, by a fair margin, the loudest voice in this flue chorus, providing in this manner still another method of giving the section special character, and the mixture-work should run upwards to at least the twenty-sixth. Also, for further stressing sparkle and lively quality in the little chorus, the highest partials in the mixture should be given a trifle more bite and power than in usual procedure. Bring out the twenty-second, especially, and keep the mixture fifteenth well up. In this way a silvery quality that is conspicuous and beautiful can be obtained.

Ear-ticklers such as the well-known spitz flöte celeste belong in this division of the organ, along with the English horn and flutes and strings of reasonably fundamental timbre. The stopped metal rohr flöte and the viola should be of good power, for they, plus the flue chorus, prepare the build-up to the entrance of the swell and there must be no gap.

Advocates Use of Choir Tuba

For a three-manual organ with a flue chorus great (no great reeds) there should be a choir tuba, which for convenience may be duplexed to the great. However, it should always be enclosed with the choir stops and on separate high pressure. This voice, in this position, for years has been the subject of controversy—whether it should be used at all and, if provided, of what power and color. Personally I can see no justification for leaving it out and many reasons for putting it in. In the build-up to full organ it is obviously the last step, and if it is to be an ensemble voice its color is pretty well dictated by the tone of full organ at the next to the last step. So if one wishes to have the tuba melt into full organ in color, and simply enlarge the quality that precedes it, it should be a little darker in timbre than the swell chorus reeds, for the great flues are more fundamental than the swell reeds (mixtures of both sections included) and full organ without the tuba therefore will be a shade darker than the swell trumpets, in which case the choir tuba should be a tuba-trumpet about 25 per cent louder than the swell 8-ft. trumpet. It will coalesce with the great-swell if it is. The point is: Do we want it to do so?

Building up from the choir through the swell to the complete great, we have devised an ensemble that sticks together like a cluster of burrs, and it would seem that for all but extraordinary purposes and effects we have done our part by cohesion. But the tuba *is* an extraordinary effect, and strictly an organ one. The traditional stop differs from the regulation reed somewhat as Niagara does from a satisfactory waterfall. There is an emotion to size for which no degree of merit or correctness in a smaller thing can make up. The majesty of finality in the tuba's voice condones its swinging the ensemble into another dimension, and to a certain extent another direction or color. It has the virtues of its faults. We gain more than we lose by the inclusion of such grandeur. Where conditions of tradition and atmosphere encourage it, it is a serious mistake to omit it, or to tame it to strictly ensemble quantity and quality. One can choose between contentment and imagination, and I vote for imagination and scope every time. The tuba is a state of mind—one might almost say a yardstick of mind.

The correct timbre, according to the period of resonance of the church, is a slight variant of the typical Willis tone, leaning, where conditions permit, a trifle to the fundamental. The power can be at least 75 per cent greater than that of the swell trumpet, so as to hold its own, in single notes or chords, against full great-swell. All this may seem like hair-splitting, but there is a reason.

The great, when designed as in our illustrative scheme, needs no reed help. The swell reeds balance the great flues, in timbre. So this somewhat "outside-the-picture" tuba has special, rather than regular, uses. When it is added to the rest of the organ the power of *tout ensemble* is greatly increased. There is danger in choosing colors for very loud stops. We can feel the way to supreme reed timbre by examining some attempts in this line that have failed.

Some Tubas Too Brilliant

In quite a number of organs built in this country a so-called tuba has been specified that in reality is a greatly magnified French trumpet. This, on the assumption that as the organ ensemble increases in power it should also increase in brilliance. Up to a certain point no argument can be advanced against that dictum. But there comes a time, in a thrillingly powerful ensemble, when increased brilliance hurts the ear. One of the most subtle compliments I ever heard paid an organ was a remark by a famous voicer that it was "easy to listen to." The French magna tuba is distinctly not. The Arthur Harrison variation of the Willis tuba just as distinctly is. Its tone might well be called "golden" rather than "brassy." No amount of it ever seems too much. Added to a satisfyingly brilliant ensemble, such a voice contributes enormous power, a mellow brilliance all its own—there is nothing dull about that brilliance—and diverts the timbre of full organ to a regal magnificence far more impressive than the canvas-tearing sound of the powerful trumpet—and far more welcome to the ear.

This sort of voice has to be used discreetly and has to be "learned." When given effective swell shades it is more useful than would be imagined at first thought, but its true province lies in its special effects. Contrasted with the swell reeds, or, sub and super coupled to itself and coupled to the swell reeds at unison, or with the entire reed ensemble thrown against the great choruses, etc., etc., thrilling effects can be had. It is clear that the flexibility of this stop is much greater if placed in the choir than if on the great.

Would Abolish Organ "Chambers"

Having considered the manuals tentatively, let us look at a few general principles of design before we go on to a definite specification of manuals and pedals with scaling and voicing details.

Before the designer makes a move he should have a complete survey of the church, not only from the standpoint of installation location and space, but from the angles of atmosphere and acoustics.

There is no profit in taking a halfway stand; so let us admit, at once, that, accurately speaking, there is no such thing as an organ "chamber." The right word is "tomb." Organ "chambers" ought to be abolished. Most of them are nothing more than six-sided boxes with one, or part of one side open. Most of the organ's beauty, freshness and power are buried in the average location assigned to it. The proper place for the organ is in the west gallery, as in most Roman Catholic churches, in the clerestory of the chancel, or, best of all, on the chancel screen. The last-named place, unless a miracle happens, will never be available again. The most likely "best" location for which we can hope is in the clerestory at the junction of the chancel and transept, with openings towards both, and as much height over the organ as possible. If the chancel is not over forty feet wide a divided installation can work out well, but the best way to install any organ is all in one piece.

Takes Up Subject of Acoustics

It is trite to state that different denominational services and styles of building architecture encourage different types of ensemble. We can take up the architectural influence later and drop the denominational one here, but the acoustic end of things demands immediate and intensive study. We have heard for years such remarks as "the stops were well regulated for the building" or "certain buildings are unfavorable to that kind of tone," etc. "Acoustics" has been and still is a vague term, used mainly as an alibi when the organ turns out unsatisfactorily. So far as my own experience goes, acoustics can be simmered down to "period of resonance," but even that phrase admits of different interpretations. An honest period of resonance is one in which the diminution of power is even and gradual. Those in which the bulk of the tone disappears almost instantly and a small percentage hangs on may qualify for the name, but not the fact.

In the last few years so much discussion of this subject has been carried on that it is no longer necessary to do more than casually point out the difference between resonance and echo. Briefly defined, resonance is a blurred prolongation of tone, while echo is a sharply-defined repercussion. The former is, within certain limitations, immensely favorable to beauty of all kinds of tone. It is at the same time unfavorable to distinctness, especially of speech. Echo is an impossible thing to combat. It is, however, easily avoided and comparatively easily cured.

Cathedral resonance averages between seven and ten seconds. It is responsible for a very large part of the glory of cathedral tone. The modern church has suffered greatly from the efforts of manufacturers of sound absorbent material to cut down the period of resonance to about one and one-half seconds—where speech is not too much handicapped. As J. C. Casavant once said to me: "Three seconds is too much to hope for any more." But with the advent of loud-speaker systems there is no longer any excuse for deadening a church so a minister can shout without blurring. It is to be hoped that this electrical blessing will be taken up by architects as a means of making it permissible to restore to the church the spiritual atmosphere of resonance that they have so deliberately engineered out of it in the past. There are many treatises on acoustics, but those I have read are by engineers who apparently have been concerned solely with even dissemination and distinctness of speech—and sometimes sound. I will not go into usually approved constructional requirements of a building beyond saying that many broken surfaces encourage resonance, while large plane surfaces promote echo, and that the end of the auditorium where the sound originates should be covered with highly reflecting material, while the opposite end should be made sound absorbent.

Effect of Resonance on Timbre

The effect of resonance on *timbre*, however, is another matter entirely. It appears to have had little scientific attention, though the master organ builders of the last three centuries have made it the corner-stone of their tonal designing. Timbre is not absolute. This is so easy to overlook and so easy to prove. Pass from a tiled bath-room into a carpeted and curtained bedroom and note the change in timbre of your own voice. Try singing in an acoustically dead room and then in a resonant one. The old wheeze runs: "It is necessary only to sneeze in order to make a beautiful sound in St. Paul's."

It will be found that resonance deepens the quality of all tone—makes it more mellow or fundamental. The reason for this is not too obscure. All tone is complex, consisting of the pitch note or fundamental, plus its higher partials, and these can be affected in varying degrees by resonant conditions. Helmholtz enunciated the law that the quality of any sound is dependent on the relative strength of its fundamental and partials. If resonance emphasizes some of these more than others, the general timbre is altered. It is usually accepted that, other things being equal, the lower the pitch of any tone the farther it will carry. This is true of the fundamental of any one note. It is equally true of the low note of any chord struck on a single set of pipes, and of the low stop in any series of stops forming a chorus. *The importance of this cannot be overestimated in adjusting chorus balance.*

Resonance could better be called "the effect of reflection." Sound travels 1,120 feet per second and traverses the average church five times per second (the average cathedral twice in that time). Many of the higher harmonics, inaudible separately, yet of great importance in their qualifying effect on timbre, may never reach the other end of a building—may be absorbed by distance or by the first few surfaces they touch. The longer wave of the fundamental, the low note of a chord played on a single stop, the low member of a chorus of stops, however, may make light of such distances and get the benefit of many reflections and reflections of reflections. As the ear takes a perceptible time to identify timbre (staccato flute tone may not sound like a flute) it is perhaps possible that persistence of low tone after high tone has died may influence the ear and mind to confuse duration with quantity (and quality) of sound. Any number of examples can be cited in proof of this.

It might seem that resonance would aid high tone as capably as it does low, and there are, as acoustic engineers tell us, substances that absorb one or the other to better advantage, but the average stone or interior material of a resonant church, or the average ratio of cubic content of a building to its shape, assists the low notes far more than it does the high—or, more correctly speaking, impedes them less—and the farther we withdraw from the source of tone the less brilliant it sounds. This is so astonishingly true that moving a foot nearer the person with whom you are conversing *tete a tete* will utterly change the timbre of his voice. Many partials apparently do not travel more than a few inches! This is, of course, especially characteristic of rich tones or voices.

"Conserving" Sound in Building

There is no such thing as a building *amplifying* sound. A better word for what we sometimes call by that name would be "containing" or "conserving" sound—enabling it to persist. But this activity of a resonant church is distinguished by considerable partiality, and what we hear could be termed, as it is by a few experienced organ builders, "amplification of the fundamental" (conservation), for low tone of any nature whatever is the longest lived, the most reflected, carries farthest—call it what we will. The effect on the listener is most certainly an "amplification of the fundamental," for in resonance all tone becomes more fundamental. I shall make no attempt to invent additional reasons of my own or to follow the intricate physical details of this subject, but, accepting facts as they are, there are plenty of lessons for the organ designer to learn in this acoustic property of buildings. So far only a few unusually able men have turned circumstances to their advantage.

A string, reasonably keen in a resonant room, will be found to sound appreciably keener in a dead room. In the latter case the fundamental has not been exaggerated as it was in the former; hence the change in timbre. A reed that sounds like a true or normal trumpet in a dead room moves over toward tromba quality in a cathedral or resonant church. A diapason that seemed satisfyingly

"Schulze" in a building with two seconds resonance I have heard change to a thin geigen in another with slightly less than one second.

It used to be the general impression that the deader the room the more necessary it became to make the organ brilliant, but not only is this simple assumption incorrect, but the conditions influencing it are not nearly as simple as they might seem. The deader the room the more the basic timbre should lean to fundamental quality. The livelier the room the brighter that timbre should be. In resonant conditions we should inject additional partials into the basic timbre (thereby weakening the relative strength of the fundamental), and should give less power to the low major tones, because resonance will "amplify" the fundamental and the low pitches more than it will the partials and the higher tones. We should purposely distort balance, knowing that nature will restore it.

The deader the room the more power we dare apportion to the low end of all stops, and the low member of any chorus. Thus the 16-ft. diapason of the great to be played in a non-resonant church can safely be scaled a note or two larger than if it were to go into a resonant one. In this connection I recall that an English builder asked me what sized pedal bourdon we used for a three-manual organ in the fairly large American church. On finding out he was amazed, saying that he used a considerably smaller scale for cathedral work. As I see it there was no cause for surprise, for cathedral resonance amplifies that low, almost pure, fundamental tone perhaps as much as 50 per cent (compared with brighter, higher voices). His cathedral scale would be inadequate in one of our typical dead and smaller buildings.

In non-resonance it is dangerous to make mixture-work too "geigeny," while in resonance one can be very daring with high brilliance. The fundamentals of even the tiny mixture pipes are conserved more than their harmonics and the total effect is elastic and gracious, rather than incisive and hard.

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Meeting Problems of Resonance

There are large resonant buildings and large non-resonant buildings, but entirely different problems are presented by the small resonant and the small dead church. In the large resonant condition emphasize natural harmonics—innate brilliance—of basic timbre, fortify it with high-pitched brilliant mixtures, and underscale and underpower, relatively, the manual doubles, the major pedal stops and the low ends of the major unisons. In the large dead room depend less on natural harmonics of basic timbre and more on artificial ones in the form of large-scaled mixtures. Large scales throughout the organ and the gamut are vital to success in this difficult situation. In the small resonant room use smaller scales throughout, with less accent on the treble end than in the large resonant one. Also more discretion must be used in the choice of basic timbre, for the smaller the cubic content of any auditorium, the less beautiful will extremely brilliant tone sound and the more cautious one must be with bright colors generally. Many a designer has gone wrong here. In the small dead room use medium scales, medium brilliance, especially in the trebles. Basses can be slightly overpowered. This is as far as I am capable of generalizing. Contingent factors may validate changes from the above principles.

If we were to find a fairly complete organ in a good-sized resonant church, say with two or more seconds resonance, with powerful, full-toned basses and weaker, refined trebles, we could say that the designer was hardly qualified to pose as such. His ensemble would have been better in a dead auditorium. On the contrary, should we find an ultra-brilliant ensemble in a church with less than one second resonance, we might object to it on the ground that the general impression it gives is something like that of a soprano whose voice is no longer what it used to be in years gone by. We have quite a few examples of this treatment. So long as the natural or artificial harmonic content of an organ is sufficient to cohesion of ensemble, and the acoustic influences are not entirely disregarded, I maintain that degree of brilliance is a matter of taste. My own taste runs to something less than extremes and is mentioned solely because defining it may be an aid to the reader in making allowances and in profiting from this article.

[*To be continued.*]

ALFRED G. HUBACH

ALFRED G. HUBACH's twenty-fifth anniversary as organist of the First Methodist Church of Independence, Kan., was celebrated Oct. 22 at the same time as the twenty-fifth anniversary of the completion of the church edifice. The evening service was largely musical and a tribute was paid to Mr. Hubach by the Rev. Richard O. Penick, the pastor. Dr. Charles S. Skilton of the University of Kansas wrote an anthem dedicated to Mr. Hubach in commemoration of his quarter century of service. This anthem, "Lord of All Being," published by Carl Fischer, had its first performance by a chorus of seventy-five voices at the Kansas Conference of the Methodist Church, held in the Independence Church in the spring.

Mr. Hubach's organ studies were carried on principally in Boston under Wallace Goodrich and Homer Norris. At the Hub he was organist and choirmaster of the First Presbyterian Church. From 1904 to 1914 he held positions in Kansas City, at the Westport Presbyterian and Westminster Congregational Churches. Since 1914 he has been in his present position as organist and choirmaster of the First Methodist Church of Independence. For a number of years he has conducted the Monday Music Club and the Independence Community Chorus. The outstanding achievement of the latter organization was the premiere of Dr. Charles Sanford Skilton's "The Guardian Angel" under the auspices of the Kansas Federation of Music Clubs, wtih a chorus of over 500 voices, 200 of them children, and an orchestra assisted by the Kansas City Little Symphony Orchestra.

For five years Mr. Hubach was secretary-treasurer of the Missouri Music Teachers' Association. Twice he has been the dean of the Kansas Chapter, A.G.O.

NOTES FROM THE CAPITAL; CHARLOTTE KLEIN IN RECITAL

Washington, D. C., Nov. 18.—Dr. Charlotte Klein, F.A.G.O., will be presented in a recital by the Friday Morning Music Club Dec. 29 at 11:30 a. m. in the Church of the Epiphany. Sharing the program, which will be made up of Christmas music, will be the Tuesday Evening Music Club, the choral group from the Florence Howard studios. They will sing Czech carols, directed by Mrs. Howard. All the music will surround the principal feature of the program, which will be a lecture by the Rev. Dr. Ze Barney Phillips, chaplain of the United States Senate and rector of the Church of the Epiphany.

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"O God, Thou Art My God," is the title of a new anthem, the latest opus from the pen of Elizabeth B. Jackson, which received its premiere Nov. 12 from the Takoma Park Presbyterian choir, whose director is Mrs. Albert Volkmer, and whose organist is the composer. The occasion is Mrs. Jackson's sixteenth anniversary as organist there. Other Jackson works given at the morning service were a contralto solo sung by Mrs. Volkmer and three organ solos. Subsequently the choir made a recording of the anthem.

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Gene Stewart has announced a series of seven organ recitals which he will play at the Waugh Methodist Church, where he is organist and director, on the third Wednesday evening of each month. At the first recital, Nov. 15, Mr. Stewart opened with the Overture to the "Barber of Seville," Rossini; "Mountain Sketches," by Clokey, and "Grandfather's Wooden Leg," also by Clokey; "Flight of the Bumble-bee," Rimsky-Korsakoff; "Angelus," Massenet; "Evening Bells and Cradle Song," Macfarlane, and Boellmann's Toccata.

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Miss Frances C. Harrison, who this year completed twenty-five years of service as organist and director at All Souls' Memorial Episcopal Church, passed away Nov. 2 after a long and painful illness. During her illness, William R. Hamill served as organist and director. Only a few days before the death of Miss Harrison, Mr. Hamill suffered bereavement in the death of Mrs. Hamill. The new organist and choirmaster appointed to the All Souls' post is Dr. W. H. O. McGehee, formerly of Richmond. In Richmond Dr. McGehee served Grace Episcopal Church as organist and choirmaster and the Richmond Choral Society of 175 voices as director; in Cleveland he was organist and choirmaster of the Fairmount Presbyterian Church; in Cincinnati he was engaged by Christ Episcopal Church and the Church of the Epiphany. Dr. McGehee's other activities include those of professor of medicine and denistry and writer of scientific text-books, which are now in use in medical and dental schools, and of short stories. He has occupied chairs in these subjects at the University of Cincinnati, Western Reserve and New York University.

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Hamline Methodist Choir, directed by John Marville and accompanied by J. Russell McKeever, gave the second of its series of Sunday evening musical services Nov. 5, singing the entire cycle of "Biblische Lieder" by Dvorak. Mr. McKeever's group of organ solos included "Canyon Walls," Clokey; Adagio (Symphony 6), Widor; "Starlight," Karg-Elert, and Canon in B minor, Schumann.

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At the morning service, Oct. 29, St. Paul's Episcopal Church dedicated its new Lewis & Hitchcock organ with special musical features by Samuel A. Leech, organist, and his choir of men and boys.

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R. Deane Shure played his suite "Through Palestine" as part of his program for the dedication of the organ of Augustana Evangelical Lutheran Church Oct. 27.

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Beginning Nov. 5 Paul Callaway, the new organist and choirmaster of Washington Cathedral, will provide a series of monthly recitals at the close of evensong. The first of these was a Bach program, in which Mr. Callaway played half of the "Orgelbüchlein" and the Fugue in G minor.

JEPSON PROGRAM PLAYED IN HOLLINS COLLEGE RECITAL

A recital of compositions of Harry Benjamin Jepson was presented on the Aeolian-Skinner organ in the Hollins College Chapel at Hollins, Va., Nov. 9 by the college organist, Robert L. Goodale. Mr. Goodale is a graduate of the Yale School of Music, where he studied for five years with Professor Jepson.

The program consisted of: "Legende"; "Papillons Noirs"; "Les Jongleurs," from Second Organ Sonata; "L'Heure Exquise," and First Organ Sonata, consisting of Prelude, Recitativo, Giocoso and Finale.

Harry Benjamin Jepson, a native of Connecticut and a pupil of Charles Marie Widor, retired last June from the teaching staff of Yale University after having served there with conspicuous success for thirty-eight years. As an organist he was one of the most brilliant of his day. Those who know Dr. Jepson's organ music rate him as a genuine pioneer in composition in this country.

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Programs of Organ Recitals of the Month

Catharine Crozier, Rochester, N. Y.—Miss Crozier of the faculty of the Eastman School of Music gave a recital under the auspices of the Buffalo Chapter, A.G.O., at the First Presbyterian Church of Buffalo Nov. 20. Miss Crozier's offerings included the following: Toccata, Adagio and Fugue in C major, Bach; Chorale Preludes, "The Old Year Hath Passed," "Comest Thou, Jesu, from Heaven to Earth," "To Thee I Call" and "In Thee Is Joy," Bach; Symphony in G major, Sowerby.

Eugene Devereaux, Mount Vernon, Iowa—In a faculty recital at Cornell College Sunday afternoon, Nov. 12, on the large four-manual Kimball organ, Mr. Devereaux presented a program made up as follows: Allegro from Concerto No. 4, in G minor, Handel; Chorale Preludes, "Wer nur den lieben Gott lässt walten" and "Ich ruf' zu Dir, Herr Jesu Christ," Bach; Prelude and Fugue in B minor, Bach; "Sitio," Tournemire; Second Sonata (three movements), Hindemith; "An Irish Pastel," Bedell; "The Squirrel," Weaver; Toccata from Fifth Symphony, Widor.

Laurel E. Anderson, Lawrence, Kan.—Mr. Anderson, the university organist, played the following works in his vesper recital at the University of Kansas Sunday afternoon, Nov. 12: Prelude, Fugue and Chaconne, Buxtehude; Sonatina from "God's Time Is the Best," Bach; "Tic-Toc-Choc" ("Les Maillotins"), Couperin; Chorale Prelude, "O God, Thou Holiest," Brahms; Dorian Prelude on the "Dies Irae," Simonds.

George Leland Nichols, Amherst, Mass.—Mr. Nichols is giving the students of Amherst College the opportunity through his recitals in Johnson Chapel to become acquainted with a wide range of the best organ compositions. The recitals are played Thursdays at 5 o'clock on the Aeolian-Skinner organ. Recent offerings have included the following:

Oct. 19—Early composers: Chorale, "Da Jesus an dem Kreuze standt," Scheidt; Christmas Chorale, "Vom Himmel hoch," Pachelbel; Chorale, "Ach Herr, mich armen Sünder," Kuhnau; Prelude, Clerambault; Prelude, Fugue and Chaconne, Buxtehude.

Oct. 26—Romantic composers: Sketch in F minor, Schumann; Canon in B minor, Schumann; Sonata 6, on the Chorale "Vater unser im Himmelreich," Mendelssohn.

Nov. 2—French composers: "Nef" (Nave), from Byzantine Sketches, Mulet; Allegro Cantabile from Fifth Symphony, Widor; Chorale in B minor, Franck.

Mr. Nichols also played a Bach program at noon Nov. 1 for the appreciation class under Professor Vincent Morgan.

Dr. William Lester, Chicago—In a recital on the large four-manual Kimball organ in the New First Congregational Church Sunday evening, Oct. 29, Dr. Lester played: Fantasia and Fugue in A minor, Bach; Largo (Fifth Violin Sonata), Bach-Barnes; "Praeludium" in B flat minor, Bach-Barnes; Introduction to Act 2 ("Tristan and Isolde"), Wagner; "Cloches du Soir," Chauvet; "The Swan," Saint-Saens; "Romance," Sibelius; "Pandean" (Pastorale), Edmundson (dedicated to William Lester); Toccatina, Ferrari; "An Autumn Mood," Lester; Improvisation on a Familiar Hymn, Lester.

At the First Presbyterian Church of Mishawaka, Ind., Oct. 22 Dr. Lester presented the following program: Fantasia in C, Claussmann; Suite in E, Festing; "Benedictus," Liszt; "Alleluia," Erb; "Cloches du Soir," Chauvet; Nocturne, Nunn; "The Bells of Berghall Church," Sibelius; "Alla Toccata," Lester; "Angelus," d'Evry; "A Southland Song," Lester; improvisation on a familiar hymn.

Richard Keys Biggs, Hollywood, Cal.—Mr. Biggs gave a recital for the Catholic Music Guild of Los Angeles in St. Paul's Church Sunday afternoon, Nov. 12, with the assistance of the Gregorian Choir. The organ selections were: "Toccata per l'Elevazione," Frescobaldi; "Chant de Noel," Pachelbel; Air, Bach; "Ave Maria," Schubert; "Piece Heroique," Franck; Pastorale, Guilmant; Toccata, Boellmann; "Carillon," Vierne; Verset, Dupré.

Ernest Douglas, Los Angeles, Cal.—Mr. Douglas was guest organist at the University of California at Los Angeles Nov. 12 and presented the following program for the Sunday afternoon recital: "Grand Choeur," Guilmant; Fugue in C major, Buxtehude; "A. D. MDCXX.," MacDowell; Prelude in B minor and Minuet from Violin Sonata, Bach; "Le Petit Berger," Debussy; Concert Piece in B major, Parker; "But the Waters Overwhelmed Their Enemies," from "Israel in Egypt," Handel; "Legend," from Suite in B minor, "Mardi Gras," "Intrigue" and Finale from Organ Concerto in E minor, Douglas.

Willard Irving Nevins, F.A.G.O., New York City.—The following program was played by Mr. Nevins in a recital for the Long Island Chapter, American Guild of Organists, in St. John's Episcopal Church, Huntington, L. I., Nov. 13: Fantasia in G minor, Bach; Aria, Buxtehude-Nevins; Allegretto, Wesley; Sonata 6, Allegro con fuoco, Guilmant; "Starlight," Karg-Elert; "Variations de Concert," Bonnet; Adagio, Symphony 2, Vierne; Gavotte, Sibelius-Nevins; Allegro con brio, Sonata 4, Mendelssohn.

In his Friday noon recitals at the First Presbyterian Church in December Mr. Nevins will include the following programs:

Dec. 1—Fantasia in G minor, Bach; Chorale Prelude, "Ich ruf zu Dir," Bach; "Romance sans Paroles," Bonnet; Pastorale, Ravel; Allegro con fuoco, Sonata 6, Guilmant.

Dec. 8—"St. Anne" Fugue, Bach; "Lied des Chrysanthemes," Bonnet; "Evening Calm," Sibelius-Nevins; "Sonata Mater Salvatoris," M. J. Erb.

Dec. 22—"In Thee Is Joy," Bach; "Noel from Scotland," Guilmant; "Silent Night," Black; "The Shepherds," Salome; "Noel," Henri Mulet; "Noel from Poland," Guilmant.

G. N. Tucker, Mount Lebanon, Pittsburgh, Pa.—In a "musical evening" recital Nov. 14 at St. Paul's Episcopal Church, where Mr. Tucker is organist and choirmaster, the following program was given, with the assistance of Harry Werle, baritone, and Masters George Wetmore, Robert Keagy and Edgar Ferguson, St. Paul's choristers: Allegro Giocoso ("Water Music"), Handel; Bourree in G and Air for the G String, Bach; Voluntary in E minor, Stanley; Adagio and Cantabile (Symphony 6), Widor; Largo from "New World" Symphony, Dvorak; Chorale Prelude, "In Thee Is Joy," Bach; Courante in D, Maurice Greene.

Alfred Hamer, Pittsburgh, Pa.—Mr. Hamer, organist and choirmaster of Trinity Cathedral, played the following program in a recital at St. Stephen's Church, McKeesport, Pa., Oct. 11: Prelude, Arcangelo; Sarabande, Corelli; "Out of the Deep," "In Thee Is Joy" and Sarabande from Sixth 'Cello Suite, Bach; Allegro, Second Symphony, Vierne; Flute Solo, Arne; Allegro, Greene; Reverie on Hymn-tune "University," Grace; "Now Thank We All Our God," Karg-Elert.

Allen B. Callahan, Detroit, Mich.—As guest organist in the twilight recital series at Hill Auditorium in Ann Arbor, Mr. Callahan will play the following program Dec. 6: Prelude and Fugue in A major, Walther; "Was Gott thut, das ist wohlgethan," Kellner; "Es ist ein Ros' entsprungen," Brahms; Prelude, Fugue and Variation, Franck; Third "Pastel," Karg-Elert; "Priere," Jongen; "Apparition de L'Eglise Eternelle," Messiaen; Passacaglia, Michels.

Poland Miller, Tarkio, Mo.—Mr. Miller, director of the music department at Tarkio College, was presented in a recital at the Federated Presbyterian Church Sunday afternoon, Oct. 29, playing the following compositions: Trumpet Tune and Air, Purcell; Toccata, Muffat; "Toccata per l'Elevazione," Frescobaldi; Fugue on the "Kyrie," Couperin; Prelude and Fugue in E minor, Bach; Chorale Prelude, "Come, Saviour of the Gentiles," Bach; Chorale Prelude, "In Thee Is Joy," Bach; "Salutatio Angelica" ("Ave Maria"), Kreckel; "To a Stained-glass Window," Poland Miller; Cantabile, Franck; Fugue and Finale from Sonata No. 6, Mendelssohn.

Homer Whitford, F.A.G.O., Cambridge, Mass.—In a recital at McLean Hospital in Waverley, Mass., the afternoon of Oct. 27 Mr. Whitford played the following selections: Trumpet Voluntary, Purcell; "Ave Maria," Schubert; Minuet, Beethoven; "Hallelujah Chorus," from "The Messiah," Handel; Paraphrase on "Our God, Our Help," Coke-Jephcott; "In Summer," Stebbins; "Up the Trail," from "White Mountain Sketches," Whitford; "Comes Autumn Time," Sowerby; Grand Chorus in D major, Guilmant; Andante Cantabile from String Quartet, Tschaikowsky; Sketch in D flat major, Schumann; Toccata from Fifth Symphony, Widor.

Thomas H. Webber, Jr., Memphis, Tenn.—Mr. Webber, whose recitals since he assumed the position at the Idlewild Presbyterian Church have drawn increasing congregations, gave the following program Oct. 22 with the assistance of the church's choir: Toccata in G, Dubois; Arioso, Bach; Chromatic Fantasie in A minor, Thiele; "Apostolic Symphony," Edmundson; "Clair de Lune," Debussy; Overture to "William Tell," Rossini; "Up the Saguenay," Russell.

In a recital dedicating a Wicks organ in Trinity Episcopal Church, Pass Christian, Miss., Oct. 19 Mr. Webber played: Chromatic Fantasie, Thiele; Arioso, Bach; "Tidings of Joy," Bach; Prelude in D, Clerambault; Andante Cantabile, Tschaikowsky; Allegro, Fourth Concerto, Handel; "In Moonlight," Kinder; Intermezzo, Callaerts; "Ein' feste Burg," Faulkes; Largo, Handel; "The East Wind," Rowley; Prelude on "All through the Night," Edmundson; Toccata in G, Dubois.

Vincent H. Percy, Cleveland, Ohio—In a recital at the Euclid Avenue Congregational Church on the evening of Nov. 13 Mr. Percy played the following program: "Suite Gothique," Boellmann; Intermezzo and Toccata from Suite for Organ, Rogers; First Sonata, Guilmant; "Echo Bells," Brewer; "Thou Art the Rock," Mulet. Mr. Percy's recitals are given on the second Monday of every month.

Robert W. Morse, A.A.G.O., New York City—Mr. Morse has arranged a series of six Sunday evening recitals at St. John's Episcopal Church, Waverly place and Eleventh street. The series was begun Nov. 12 and will continue until Jan. 21. At the first recital he played: Prelude, Elegy and Toccata, Bairstow; Chorale Preludes, "O World, I e'en Must Leave Thee" and "A Rose Breaks into Bloom," Brahms; Fantasy and Fugue in C minor, Bach; Cantabile in B, Franck; "Carillon-Sortie," Mulet.

The offerings Nov. 26 were as follows: "Piece Heroique," Franck; "Christmas Evening," Mauro-Cottone; Scherzo in E, Widor; "Deuxieme Arabesque," Debussy; Finale from First Symphony, Maquaire.

On Dec. 10 Mr. Morse will play: Symphony in G, first movement, Sowerby; Sarabande, Handel; Melody in E, Rachmaninoff; "Salve Regina," from Third Symphony, Widor; "L'Enfant Berger," Debussy; Sonata No. 1, Finale, Guilmant.

For Jan. 7 the following program has been announced: Symphony in D minor, George F. Morse; "Music of the Spheres," Rubinstein; Air from "Water Music," Handel; Symphony No. 6, first movement, Widor.

Richard T. Gore, Ithaca, N. Y.—Mr. Gore, organist of Cornell University, played a Bach program in Sage Chapel Nov. 5. His offerings included: Prelude and Fugue in C minor; Chorale Preludes, "Deck Thyself, My Soul," from Eighteen Great Chorales; "My Soul Doth Magnify the Lord," from the Schübler Chorales; "Dearest Jesus, We Are Here," from "Das Orgelbüchlein"; "Be Joyful Now, Ye Christian Folk" and "Kyrie, God the Holy Spirit," from "Die Klavierübung"; Allegro from Trio-Sonata No. 5; Adagio in A minor; Passacaglia and Fugue in C minor.

C. Albert Scholin, M. Mus., St. Louis, Mo.—Mr. Scholin gave a recital for the Missouri Chapter, A.G.O., at his church, the Kingshighway Presbyterian, Nov. 27 and presented a program made up of the following works: Prelude, Fugue and Chaconne, Buxtehude; "Ronde Francaise," Boellmann; Prelude and Fugue on "B-A-C-H," Liszt; "The Bells of St. Anne de Beaupre," Russell; "Vermeland," Hansen; "Rejoice, Ye Pure in Heart," Sowerby. The choir under Mr. Scholin's direction sang two groups of anthems.

On Nov. 14 Mr. Scholin was heard in the following program at the Fourth Baptist Church in St. Louis: "Prayer," Palestrina; Prelude, Fugue and Chaconne, Buxtehude; Chorale, "Alle Menschen müssen sterben," Bach; Toccata and Fugue in D minor, Bach; Sonata No. 2 (first three movements), Mendelssohn; "To the Rising Sun," Toorjussen; Arioso, Handel; Allegro ma non Troppo from First Sonata, Borowski; "Ave Maria," Schubert; "Romance sans Paroles," Bonnet; "The Swan," Saint-Saens; "Harmonies du Soir," Karg-Elert; "Träume," Wagner; "Ronde Francaise," Boellmann; Toccata from Fifth Symphony, Widor.

William H. Oetting, Pittsburgh, Pa.—Mr. Oetting played the following compositions in a recital Oct. 29 at the First Presbyterian Church of Vandergrift, Pa., on the recently rebuilt organ, his program taking the place of the sermon of the morning: Toccata and Fugue in D minor, Bach; Air on the G string, Bach; Fountain Reverie, Fletcher; "Wind in the Pine Trees," Clokey; "Canyon Walls," Clokey; "Ave Maria," Schubert; Andante from Sixth Symphony, Tschaikowsky; "Pilgrims' Chorus" ("Tannhäuser"), Wagner; Hymn-tune Preludes: "I Need Thee Every Hour," Miller; "O Little Town of Bethlehem," Oetting; "Now Thank We All Our God," Karg-Elert, and "Benediction," Karg-Elert.

Mario Salvador, Chicago—Mr. Salvador gave a recital at Grace Lutheran Church, River Forest, Sunday evening, Oct. 29, playing: Toccata, Adagio and Fugue in C major, Bach; "Invocation," Reger; Scherzo, Reger; Finale in B flat, Franck; Chorale Fantasie on "Jesu, meine Freude," Bartmuss; "Christ, unser Herr, zum Jordan kam," Bach; "Nostalgia," Torres; "The Tumult in the Praetorium," de Maleingreau; "Voices of the Night," Karg-Elert; Toccata, Schmidt.

H. B. Hannum, Berrien Springs, Mich.—Mr. Hannum gave a recital in the auditorium of Emmanuel Missionary College Nov. 4 with the assistance of Carol Kloos-ter, pianist, who played the Mendelssohn Piano Concerto in G minor with the orchestral accompaniment on the organ by Mr. Hannum. Mr. Hannum's selections included: Toccata, Adagio and Fugue in C major, Bach; Pastorale, Franck; Trumpet Tune, Purcell; "Harmonies du Soir," Bedell; "L'Organo Primitivo," Yon; "Twilight at Fiesole," Bingham; "Dreams," McAmis; "Liebesfreud," Kreisler-James.

John M. Klein, Columbus, Ohio—Mr. Klein is continuing his Sunday morning recitals on the large Möller organ at the Broad Street Presbyterian Church. Among his most recent offerings have been the following:

Oct. 8 — Andante Cantabile (String Quartet, Op. 11), Tschaikowsky; Pastorale, Bedell; Chorale Preludes, "In Thee Is Gladness" and "I Have Placed My Life in the Hands of God," Bach; "Clair de Lune," Debussy.

Oct. 15—Trio in G minor, Rheinberger; Sonata No. 7, in F minor (Allegro non troppo and Andante), Rheinberger; "Vision," Rheinberger.

Oct. 22—Fugue in E flat ("St. Anne"), Bach; Cantabile, Saint-Saens; "Epitaphe" (Twenty-four Pieces), Vierne; Berceuse, Jarnefelt.

Oct. 29 — "Complainte" (Twenty-four Pieces), Vierne; Chorale Prelude, "O God and Lord," Bach; Nocturne, Russell King Miller; "Dedication," Deems Taylor.

Claude Means, New York City—In a recital Saturday afternoon, Nov. 18, Mr. Means, organist and choirmaster of Christ Church, Greenwich, Conn., played the following program at the Cathedral of St. John the Divine: Fugue in E flat ("St. Anne"), Bach; Chorale Prelude, "My Inmost Heart Doth Yearn," Brahms; "Regina Pacis," from Symphony for Organ, Guy Weitz; Chorale Prelude on "Eventide," Parry; "Electa ut Sol," Dallier.

Henry F. Seibert, Mus.D., New York City—Dr. Seibert played the following compositions in a recital at the Lutheran Church of the Holy Trinity Sunday afternoon, Nov. 5: Chorale, "Our Father, Who Art in Heaven," Valentin Schumann's Gesangbuch; Chorale Prelude on same Chorale, Bach; Allegro Cantabile (Symphony 5), Widor; Prelude on Hymn-tune "St. Anne" (manuscript), William Wehmeyer; "In the Church" (Slovak Suite), Vitezslav Novak; "The Ninety-fourth Psalm," Reubke.

Dr. Seibert's next recital will take place Dec. 3 at 4 o'clock.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—Dr. Boothroyd's recital at Shove Memorial Chapel, Colorado College, Nov. 7 was marked by the performance of the following compositions: Fugue in E flat, "St. Anne," Bach; Solfeggio, P. E. Bach; Gavotte, J. C. Bach; Nocturne in E flat, Chopin; "Bell Rondo," Morandi; Introduction and Fugue from Sonata in C minor, Reubke.

Programs of Organ Recitals of the Month

Dudley Warner Fitch, Los Angeles, Cal.—On Nov. 27 Mr. Fitch presented the following program in a recital at St. Paul's Cathedral, of which he is organist and choirmaster: Variations and Fugue on a Theme by Purcell, Bonset; Minuet from "Berenice," Handel; "Soeur Monique," Couperin; Allegretto (Fourth Symphony), Vierne; "Benediction Nuptiale," Saint-Saens; Toccata and Fugue in D minor, Bach; "Interludium," Lovelock (new); Allegretto, Lucke; "Sunset over Galilee," Diggle (new); Fantasie on "Now Thank We All Our God," Bonset.

Herbert D. Bruening, Chicago—In a recital at the Lutheran Church of St. Luke on the evening of Nov. 26 Mr. Bruening presented a program consisting of the following numbers: "Grand Choeur on Fourth Gregorian Tone," Wolstenholme; Intermezzo from "Storm King" Symphony, Dickinson; "What God Ordains Is Always Good," Kellner; "A Mighty Fortress Is Our God," Hanff; "Dreams," McAmis; "Jerusalem the Golden," Spark; Prelude and Fugue in G major, Bach; Third Greater Kyrie, Bach; "Evening Bells and Cradle Song," Macfarlane; Finale from First Symphony, Vierne.

Nesta Williams, F.A.G.O., Columbia, Mo.—Miss Williams played the following program at Stephens College Sunday afternoon, Oct. 29: Toccata and Fugue in D minor, Bach; Chorale Preludes, "Jesus, My Joy," "By the Waters of Babylon" and "If Thou but Suffer God to Guide Thee," Bach; "Chant Pastorale," Dubois; Andante (from Gothic Symphony), Widor; Capriccio, Lemaigre; "Carillon-Sortie," Mulet.

John Glenn Metcalf, Conway, Ark.—In a recital at Hendrix College Sunday afternoon, Nov. 12, Mr. Metcalf played: Prelude and Fugue in E minor (Cathedral), Bach; Chorale Prelude, "Sleepers, Wake, a Voice Is Calling," Bach; "Benedictus," Reger; Cantilena, McKinley; "Finlandia," Sibelius.

Merritt Johnson, Aberdeen, S. D.—Mr. Johnson, assisted by the choir of the church, gave a program at Bethlehem Lutheran Church Nov. 19. The organ selections were: Concert Overture in C minor, Hollins; Andante, Kuhlau; Prelude and Fugue in A minor, Bach; Fourth Symphony, Widor; "The Swan," Saint-Saens-Guilmant; Prelude to "Veni Emmanuel," Russell Broughton; Movement from a Sonata, Johnson.

Richard Purvis, Philadelphia, Pa.—A series of candle-light recitals has been arranged at St. James' Church by Mr. Purvis for the Monday evenings in Advent. At the first one, Dec. 4, he will play: Toccata on "Ave Maris Stella," Dupré; "Noel" in D, d'Aquin; Prelude and Fugue in G major, Bach; Chorale Preludes, "Christians, Awake," "Lord Jesus, We Await Thee," and "Glory Be to God on High," Karg-Elert; Scherzo, Bossi; "La Nativité," Langlais; "Tu es Petra," Mulet.

Dec. 18 Mr. Purvis' program will include: Chorale in A minor, Franck; Chorale Preludes, "Christians, Rejoice," "Lord Jesus, We Await Thee" and "Glory Be to God on High," Bach; Toccata in F, Bach; "Ave Maria," Karg-Elert; Scherzo (Symphony 2), Vierne; "In dulci Jubilo," Dupré; "Electa ut Sol," Dallier.

John Cooke and Clarence Snyder are the organists for Dec. 11.

Eldon Hasse, Oak Park, Ill.—Mr. Hasse, organist of the First Congregational Church, has been playing recitals half an hour in length before the forum service Sunday evenings at his church and among his November offerings have been the following:

Nov. 12—Fanfare (new), Sowerby; "Will-o'-the-Wisp," Gordon Balch Nevin; "Dreams," McAmis; Allegro Maestoso from Sonata in G, Elgar.

Nov. 19—Six Bible Poems, Jaromir Weinberger; Pastoral Sonata, Reinberger.

Nov. 26—"Hymnus," Cole; "Ancient Hebrew Prayer of Thanksgiving," Gaul; "O Zion," Miller; "Song of Gratitude," Cole.

For December the following programs have been prepared:

Dec. 3—Allegro, Fifth Trio-Sonata, Bach; Sinfonia to "I Stand with One Foot in the Grave," Bach-Grace; Siciliano, Bach-Eddy; Passacaglia, Bach.

Dec. 10—Pastorale, Bach; "The Bells of St. Anne de Beaupre," Russell; Christmas Cradle Song, Hollins; Variations on "Adeste Fideles," Melville.

Dec. 17—Chorale Prelude, "O Hail, This Brightest Day of Days," Bach; "Noel," d'Aquin; "Silent Night," Kreckel; Toccata on "Vom Himmel hoch," Edmundson.

Elmer A. Tidmarsh, Schenectady, N. Y.—The following program will be given by Dr. Tidmarsh on the Casavant organ in the Union College Memorial Chapel Sunday afternoon, Dec. 10: "Piece Heroique," Franck; Passacaglia and Fugue in C minor, Bach; "Flight of the Bumblebee," Rimsky-Korsakoff; Evensong, Schumann; Minuet, Boccherini; "Liebestraum," Liszt; "Pavane for a Deceased Princess," Ravel; "Westminster Carillon," Vierne.

Dec. 17 Dr. Tidmarsh will be assisted by the Union College choir in a Christmas program.

Dr. Charles L. Griffith, Parkville, Mo.—In a recital on the new Kimball organ at Park College Sunday afternoon, Oct. 29, Dr. Griffith presented this program: Prelude in D, Bach; Sonata, Op. 146 (Theme and Variations), Rheinberger; "Petite Suite" ("En Bateau," "Cortege," Menuet and Ballet), Debussy.

Edward Johe, Meadville, Pa.—In a recital at Allegheny College Sunday afternoon, Oct. 22, Mr. Johe played this program: "Grand Choeur," Jawelak; Gavotte from Concerto in G minor, Handel; "Pilgrims' Chorus," from "Tannhäuser," Wagner; Aria, Bach; Prelude and Fugue in D major, Bach; Minuet from "Jupiter" Symphony, Mozart; Toccata from Fifth Symphony, Widor.

Miles I'A. Martin, F.A.G.O., Waterbury, Conn.—Mr. Martin gave an American program at St. John's Church by request for the monthly meeting of the Mattatuck Musical Art Society Nov. 20 and made use of the following compositions: "Petite Suite," Edward S. Barnes; Allegretto from Sonata in E flat, Parker; "Meditation a Sainte Clotilde," James; "Fanfare d'Orgue," Shelley; Prelude on Hymntune, "Nun komm, der Heiden Heiland," "Evensong at Solesmes" and Postlude on Passion Chorale, Miles Martin.

Luther T. Spayde, M. Mus., Fayette, Mo.—Professor Spayde appeared in a joint faculty recital with Dr. N. Louise Wright and Miss Opal Louise Hayes, duo pianists, in the College Church Sunday afternoon, Nov. 12, playing the following numbers: "Psalm XIX," Marcello; Prelude in D minor, Clerambault; Andante, Sonata No. 4, and Toccata and Fugue in D minor, Bach; Lento Assai, Sonata No. 7, Guilmant; Intermezzo, Verrees; "Bells through the Trees," Edmundson; "Tu es Petra," Mulet.

Paul S. Pettings, Urbana, Ill.—For the University of Illinois recital Oct. 29 Mr. Pettings selected the following program: Toccata, Muffat; Chorale Preludes, "Alle Menschen müssen sterben" and "Liebster Jesu, wir sind hier," Bach; Prelude and Fugue in F minor, Bach; "Tryptique," Vierne; "Carillon," Vierne; "Ronde Francaise," Boellmann; "Sketches of the City," Nevin.

M. Searle Wright, A.A.G.O., New York City—In a recital at the West Presbyterian Church of Binghamton, N. Y., Nov. 24 Mr. Wright of Columbia University presented a program made up of the following works: Trumpet Voluntary, Purcell; "Benedictus," Couperin; Passacaglia and Fugue in C minor, Bach; "Legend" ("Triptych"), Karg-Elert; "West Wind" ("Four Winds"), Rowley; "Scene de la Passion," Daniel-Lesur; Scherzo, Gigout; "Carillon," Sowerby; Toccata ("Suite pour Orgue"), Duruflé.

Gene Stanton, Norwalk, Ohio—Mr. Stanton, organist and choirmaster at St. Paul's Episcopal Church, played the following program Oct. 29 at 4 p. m.: Largo, Handel; Prelude and Fugue in D minor, Bach; Andante ("Orfeo"), Gluck; Gavotte, Gossec; Variations, Fifth Symphony, Widor; Cantilena, McKinley; "Fiat Lux," Dubois; Reverie, Debussy; Toccata on "O Filii et Filiae," Farnam.

Dale Young, Indianapolis, Ind. — Mr. Young, head of the organ department of the Jordan Conservatory of Music and organist and choirmaster of Zion Evangelical Church, presented the following program at the First Reformed Church Oct. 26: Festival Prelude on "Ein' feste Burg," Faulkes; "Evening Star," Wagner; "O God, Thou Faithful God," Karg-Elert; Toccata in F, Bach; "Romance," Bonnet; "Carillon," Sowerby; "Will-o'-the- Wisp," Nevin; Introduction to Act 3, "Lohengrin," Wagner.

At Roberts Park M. E. Church Nov. 5 Mr. Young played: Fantasie and Fugue in G minor, Bach; "To an American Soldier," Van Denman Thompson; Scherzo, Sonata in E minor, Rogers; "Romance," Bonnet; Triumphal March on "Nun danket," Karg-Elert.

Leslie P. Spelman, Redlands, Cal.—For his vesper recital at Redlands University Dec. 3 Mr. Spelman has selected the following program: "In dulci Jubilo" (two settings), Bach; Fugue in D minor, Bach; "Noel sur les Flutes," d'Aquin; "Vom Himmel hoch" (organ, voices and violin), Karg-Elert; Sonata (violin and organ), Haas.

Gladys Michaelsen, M. Mus., Neenah, Wis. — Sunday evening, Nov. 19, Miss Michaelsen played the following works at St. Paul's English Lutheran Church for the various branches of Musical Exchange Salons: Allegro from Symphony 6, Widor; "In Graceful Style," Hollins; Prelude in E flat, Bach; "The Mist," Gaul; "When Jack Frost Paints a Picture," Wolf; "October Twilight," Hadley; "Comes Autumn Time," Sowerby. Miss Michaelsen is organist of St. Paul's Church. She was assisted by Kenneth Kendall, baritone, who sang three solos.

Richard Ellsasser, Cleveland, Ohio—Mr. Ellsasser, the boy virtuoso, gave a recital Nov. 26 at St. Peter's Church, Lakewood, Ohio, with the following program: "Variations de Concert," Bonnet; Andante Cantabile, Tschaikowsky; "Ronde Francaise," Boellmann; "Pilgrims' Chorus," from "Tannhäuser," Wagner-Liszt; "The Soul of the Lake," Karg-Elert; Toccata and Fugue in D minor, Bach; "Within a Chinese Garden," Stoughton; Gigue Rondo, J. C. F. Bach; Reverie, Richard Strauss; "The Primitive Organ," Yon; "Carillon," Vierne; "Thou Art the Rock," Mulet.

Dec. 7 he will give the following program for the Junior Business and Professional Women's Club of Painesville, Ohio, at Morley Music Hall, Lake Erie College: Toccata in F, Widor; "Pilgrims' Chorus," from "Tannhäuser," Wagner-Liszt; "Ronde Francaise," Boellmann; Prelude and Fugue in C minor, Bach; "By the Sea," Schubert; "Carillon de Westminster," Vierne; Chorale in A minor, Franck; "Within a Chinese Garden," Stoughton; Andante Cantabile, Tschaikowsky; "The Fifers," d'Andrieu; Reverie, Strauss; "Piece Heroique," Franck.

Hugh McAmis, F.A.G.O., Great Neck, N. Y.—In his hour of organ music at All Saints' Church on the evening of Nov. 24 Mr. McAmis played these compositions: "Now Thank We All Our God," Bach; "Noel sur les Flutes," d'Aquin; Aria, "Slumber, Beloved," from "Christmas Oratorio," Bach; Toccata and Fugue in D minor, Bach; Variations on the Quarter Chimes of Malines, Matthews; Chorale in A minor, Franck; "Solitude" (MS.), McAmis; "Rococo," Palmgren; "Crown Imperial" (Coronation March), Walton.

R. H. Prutting, Hartford, Conn.—In a recital Nov. 14 at the Central Baptist Church Mr. Prutting, minister of music of the church, presented the following program: Allegro ma non Presto, Concerto No. 2, Handel; Fugue in G minor (lesser), Bach; Chorales, "Der Tag der ist so Freudenreich" and "Her Jesu Christ, Dich zu uns wend," Bach; Toccata in D minor (Dorian), Bach; Prelude to "Lohengrin" and Prelude to Act. 3, "Lohengrin," Wagner; Lullaby from "Jocelyn," Godard; "The Star," Rogers; "Suite Gothique," Boellmann.

Harold L. Turner, Missoula, Mont.—Mr. Turner played the following numbers in a half-hour recital for the members of the Works Progress Administration zone conference held in Missoula Nov. 17: Prelude and Fugue in F major, Bach; "Will-o'-the-Wisp," Nevin; Serenade, Schubert; Festal March, Kroeger; Chorale and "Menuet Gothique," from "Suite Gothique," Boellmann; "Adoramus Te, Christe" and "O Come, All Ye Faithful." This recital was given at St. Francis Xavier Church.

[Continued on next page.]

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Programs of Organ Recitals—Continued

Samuel R. Burkholder, Ph.D., Chicago—Dr. Burkholder, organist and director at the Edgewater Presbyterian Church, gave the dedicatory recital on a three-manual Kimball organ in the Samuel Lutheran Church at Muskegon, Mich., Nov. 15. His program included: Prelude and Fugue in D, Bach; "Jesu, Joy of Man's Desiring," Bach; "Water Music" Suite, Handel; Sonata in A minor (two movements), Rheinberger; Fantasia in E and Toccata in G, Dubois; Sonata in C minor, Guilmant; "Indian Serenade," Vibbard; "Marche Pittoresque," Kroeger.

Frederick Errett, Whittier, Cal.—With Miss Alice Halligan, soprano, as cooperating artist, Mr. Errett gave a vesper musicale Nov. 12 at the First Friends' Church. Mr. Errett is organist of the First Methodist Church of Whittier and Mrs. Halligan is choir director at the First Friends'. Leo Sowerby's "Songs of Faith and Penitence" were a feature of Mrs. Halligan's program. The organ numbers were: Allegro (Concerto in A minor), Vivaldi-Bach; Andante (Concerto for Violin), Mendelssohn (transcribed for organ by William J. Westbrook); "Lamentation," Errett; "A Song of Faith," Carl Mueller.

Berniece Fee Mozingo, Indianapolis, Ind.—Mrs. Mozingo, organist of the Irvington Methodist Church, and her choir took part in an "organ service" for the Indiana Chapter, A.G.O., at this church Nov. 15. The following selections were played by Mrs. Mozingo: "Blessings of Peace," Arkhangelsky; Chorale in B minor, Franck; "O Holy Jesus," Schehl; Prelude and Fugue in B minor, Bach; "Fairest Lord Jesus," Edmundson; "O Zion," Miller; "Symphonic Chorale, "Jesu, Priceless Treasure," Karg-Elert.

W. Arnold Lynch, A.A.G.O., Topeka, Kan.—In a recital at the First Presbytedian Church Sunday afternoon, Oct. 29, Mr. Lynch played: Passacaglia, Frescobaldi; Andante, Stamitz; Prelude, Clerambault; Prelude, Fugue and Variation, Franck; "Harmonies du Soir," Karg-Elert; Scherzo in E minor, Bossi; "The Bells of St. Anne de Beaupre," Russell; "Westminster Chimes," Vierne.

Donald C. Gilley, A.A.G.O., Worcester, Mass.—In a recital Nov. 7 at Wesley Methodist Church, of which he is minister of music, Mr. Gilley played a program of compositions of Bach, as follows: Chorale Preludes, "In Thee Is Gladness," "In Death's Strong Grasp the Saviour Lay," "In dulci Jubilo," "The Old Year Now Hath Passed Away" and "Salvation Now Is Come"; Passacaglia and Fugue in C minor; "O Lord, Be Merciful to Us"; Toccata and Fugue in D minor.

Ernest A. Blick, A.C.C.O., Calgary, Alta.—The following selections were played by Mr. Blick, organist and choirmaster of St. John's Anglican Church, at his monthly recital before the evening service Sunday, Nov. 12: "A Song of Peace," Mansfield; "Contemplation," Rheinberger; "Premier Meditation," Guilmant; "A Twilight Picture," Voris; "En Forme d'Ouverture," No. 5, Smart.

Herman F. Siewert, Winter Park, Fla.—The following are among Mr. Siewert's vesper programs at Rollins College in November:

Nov. 8—"The Pageant of Autumn," Sowerby; Adagio from Third Trio-Sonata, Bach; "The Little Bells of Our Lady of Lourdes," Harvey B. Gaul; "The North Wind," Rowley; Overture to "Tannhäuser," Wagner.

Nov. 15—Fantasy on "Ton-y-Botel," Noble; "The South Wind," Rowley; Allegretto Scherzando, Archer; "Hymn to the Sun," Rimsky-Korsakoff; "The Angelus," Massenet; "Variations de Concert," Bonnet.

Harold H. Barker, Altoona, Pa.—In his Sunday evening recitals at the First Methodist Church Mr. Barker has played the following selections:

Oct. 1—Chorale Prelude, "Wunderschoen, Praechtige," Kreckel; Prelude in A, Dubois; "Agnus Dei," Bizet; "Postludium Circulaire," Gaul.

Oct. 15—Prelude and Fugue in A minor, Bach; Chorale Prelude, "Hark, a Voice Saith All Are Mortal," Bach; "Harmonies du Soir," Karg-Elert; Toccata on "O Filii et Filiae," Farnam.

With Martha Roberts, soprano, and Fred Holt, violinist, Mr. Barker gave a recital in the Juniata Presbyterian Church Oct. 26. The organ numbers were as follows: Prelude and Fugue in E minor, Bach; Sarabande, Bach-Best; Gigue, Bach-Best; "Piece Heroique," Franck; Slumber Song, Parker; "Funeral March of a Marionette," Gounod-Best; "Melody for the Bells of Berghall Church," Sibelius; Toccata, Dubois.

Carl Wiesemann, Dallas, Tex.—In a recital at St. Matthew's Cathedral Nov. 21 for the Texas Chapter, A. G. O., Mr. Wiesemann, organist of the cathedral, played a Bach program consisting of the following numbers: Chorale Preludes, "We All Believe in One God" and "Be Merciful unto Us, O Lord God"; Fugue in E flat ("St. Anne's"); Toccata in D minor (Doric); Prelude and Fugue in E minor (Cathedral); Prelude and Fugue in G major. The cathedral choir sang three chorales.

Mr. Wiesemann's program at the Texas State College for Women Sunday afternoon, Nov. 12, was made up of the following works of American composers: Sonata No. 2 (Chorale, Adagio and Scherzo), Rogers; "Eventide," Frysinger; "In Springtime," Kinder; "Ascension Fiesta," Gaul; Cantilene, Woodman; "Sunset Meditation," Biggs; "The Bells of St. Anne de Beaupre," Russell; "L'Arlequin," Nevin; Sonata No. 1 (Recitativo and Finale), Jepson.

In a dedicatory recital on the large Kimball organ in the First Baptist Church of Tyler, Tex., Oct. 10 Mr. Wiesemann played: Trumpet Tune, Purcell; Gavotte, Martini; Rondo, Rinck; Toccata, de Mereaux; Nocturne, Ferrata; "Variations de Concert," Bonnet; Largo, Handel; "Menuet Reverchon," Wiesemann; Sketch in D flat, Schumann; Andante, Sonata, Op. 28, Beethoven; "The Answer," Wolstenholme; Toccata, Fifth Symphony, Widor.

Claude I. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree's recitals at the University of Florida in November have been marked by the following programs:

Nov. 5—Sonata in D major, Galuppi; Presto in B flat, J. C. Bach; Toccata in F, Krebs; Trio-Sonata No. 5, Bach; Scherzando, Haydn; "Holsworthy Church Bells," Wesley; "Grande Piece Symphonique," Franck.

Nov. 19—"Procession of the Sirdar," Ivanoff; Canzonetta, Dvorak; Ballet Music, "Faust," Gounod; "Romance," Schumann; Allegretto, Lucke; "O Zion," H. A. Miller; "Waltzing Doll," Poldini; Nocturne, F minor, Chopin; Minuet, F major, Saint-Saens; Tango, Albeniz; Introduction and Fugue, "Ad Nos," Liszt.

Eugene Hill, A.R.C.O., Guelph, Ont.—Mr. Hill gave the first of two recitals in St. George's Church Nov. 7, with the assistance of the choirs of the church, and presented the following program: Fugue in G minor (the lesser), Bach; Chorale Prelude, "Glory Be to God in the Highest," Bach; "A Fancy," Stanley; Allegro Giocoso ("Water Music"), Handel; Fantasie in F minor, Mozart; Toccata and Pastorale, Reger; Fugue in C sharp minor, Honegger; First Symphony, Vierne.

The second recital is to be played Dec. 5. At that time the choir will sing compositions of Bullock, Philip Tomblings and John Ireland, and Mr. Hill will include the following among his offerings: Concerto in F ("Cuckoo and Nightingale"), Handel; "Le Coucou," d'Aquin; A Concerto Movement, Dupuis; Chorale in A minor, Franck; "Landscape in the Mist," Karg-Elert; Allegro Giocoso (Sonata in E flat), Bairstow; "La Nativite," Langlais; Scherzo and Toccata, Gigout.

Joel E. Ramette, Hartford, Conn.—The recital Dec. 11 in the series at the Central Baptist Church will be played by Mr. Ramette, assistant minister of music, whose program will include: Fifth Concerto, Handel; "Gavotte et Musette," Bach; Sonata, Op. 10, Fleuret; Offertoire on Two Christmas Themes, Guilmant; "Hallelujah Chorus," Handel. Russell E. Holehouse, baritone, will sing several selections.

Q'Zella Oliver Jeffus, Fort Worth, Tex.—Mrs. Jeffus has played the following selections in fifteen-minute recitals before the evening service at the University Christian Church:

Oct. 8—Andante Cantabile from Fourth Symphony, Widor; "Remembrance," Yon; Nocturne in E flat, Chopin.

Oct. 15—An Old Irish Air, arranged by Clokey; "A Dream Mood," Foster-Nevin; "Echoes of Spring," Friml.

Oct. 22—"Jesu, Joy of Man's Desiring," Bach; Adagio from "Moonlight" Sonata, Beethoven; "A Lovely Rose Is Blooming," Brahms.

D. Robert Smith, Tacoma, Wash.—Mr. Smith, organist and director at the First Methodist Church, played the following selections in a recital Sunday evening, Oct. 29: Sonata on the Ninety-fourth Psalm, Reubke; Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach; "Ave Maria," Schubert; Allegro Vivace and Finale from First Symphony, Vierne.

David Johnson, Dallas, Tex.—Mr. Johnson was presented by the Fort Worth Chapter, A.G.O., in a recital at the First Presbyterian Church of that city Oct. 30 and played the following compositions: Trumpet Tune, Purcell; Siciliano, Chorale Prelude, "I Cry to Thee" and Toccata and Fugue in D minor, Bach; Andante Cantabile, Widor; "Piece Heroique," Franck; Cantabile, Franck; Scherzo, Widor; "Jagged Peaks in the Starlight" and "Canyon Walls," Clokey; "Verset," Guilmant; "Dreams," McAmis; "Carillon-Sortie," Mulet.

Gordon Young, Kansas City, Mo.—At the Swope Park Methodist Church Sunday evening, Oct. 22, Mr. Young played the following selections in a program in which the church choir took part: Chorale, "O Sacred Head Once Wounded," Bach; "Praeludio," from Sonata 3, Guilmant; Andante Cantabile, Tschaikowsky; Andante, Pierne; Pastorale from First Symphony, Guilmant; "Valse," Levitzki; Andante from Sixth Sonata, Mendelssohn; Festival Prelude on "Ein' feste Burg," Faulkes.

Russell H. Miles, Urbana, Ill.—Professor Miles, who played the University of Illinois recital Oct. 22, made use of the following works: Prelude and Fugue in D minor, Mendelssohn; Nocturne, Mendelssohn; Prelude in E flat, Bach; Chorale Prelude on "Rhosymedre," Vaughan Williams; Chorale in E major, Franck; "Thou Art the Rock," Mulet.

Eugene M. Nye, McMinnville, Ore.—The following selections were played at the weekly vesper recitals in the chapel of Linfield College by Mr. Nye:

Nov. 8—Andante Pastorale, Alexis; Berceuse, Hoffmann; "Adoration," Baldwin; "Elegy," T. Tertius Noble; "Marche Champetre," Boex.

Nov. 15—"Allegro Jubilante," Federlein; "To Spring," Grieg; Serenade, Drigo; "Angelus," Massenet; Coronation March, Meyerbeer.

Nov. 22—Debussy program: Prelude ("Afternoon of a Faun"); "Clair de Lune; Reverie; "Nuages" (from Three Nocturnes); Ballade; Nocturne in D flat.

Nov. 29—"Liebestraum," Liszt; Air for the G string, Bach; Adagio Cantabile (Sonata, Op. 13), Beethoven; Minuet in G, Beethoven; Cathedral Fugue, Bach.

Francis E. Hagar, Cambridge, Mass.—For the first of a series of four Sunday evening recitals at the Old Cambridge Baptist Church, Harvard Square, played Nov. 26, Mr. Hagar chose the following program: "Psalm XVIII," Marcello; Minuet ("Berenice"), Handel; Fantasia in G minor, Bach; March (Third Symphony), Widor; "In Paradisum," Dubois; "Piece Heroique," Franck; "Minuetto Antico e Musetta," Yon; Pastorale ("Psalm 23"), Whitlock; "Carillon," Vierne.

Charles G. Goodrich, Marietta, Ohio—Professor Goodrich played the following numbers in a recital Sunday evening, Oct. 8, at the First Baptist Church: "March of the Huguenots," Godard; "Call to Prayer" (MSS.), C. G. Goodrich; "Prayer and Exaltation," E. R. Kroeger; "Litania Solenne" (Ancienne), Garth Edmundson; Trumpet Tune and Air, Purcell; "Departing Day," C. F. Mueller; "The Guardian Angel," Pierne; "Song of Autumn," Candlyn; Pastorale, Bach; Prelude and Fugue in D minor, Bach; "Jerusalem the Golden," Spark.

Andrew J. Baird, A.A.G.O., Poughkeepsie, N. Y.—In a recital at the Reformed Church Nov. 5 Mr. Baird played the following compositions: Toccata and Fugue in F minor, Noble; Idylle, Fourteenth Sonata, Rheinberger; Scherzo, Becker; "Legend of the Mountain," Karg-Elert; "Piece Heroique," Franck; Grand Offertory in F, Wely; Serenade, Rachmaninoff; "Sunset," Diggle; "Hymn of Glory," Yon.

JOHN HARMS

JOHN HARMS, F.A.G.O., was chosen to give the first performance of Jaromir Weinberger's "Bible Poems for Organ" for the National Broadcasting Company on the evening of Oct. 27. This work, which has aroused extraordinary interest and which has been reviewed by Dr. William Lester in THE DIAPASON, was heard from station WEAF. One piece of the suite of six movements is dedicated to Mr. Harms, who collaborated with the composer in preparing the registration indications. Mr. Harms is organist of Grace Episcopal Church at Plainfield, N. J., and of Temple Israel, Lawrence, N. Y., and is conductor of the Inter-Faith Choral Society of Long Island.

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Father Finn's Book Dealing with the Art of Choral Conductor

By SAMUEL R. BURKHOLDER, Ph.D.

Father Finn's new textbook on "The Art of the Choral Conductor," volume 1 [published by C. C. Birchard & Co., Boston], dealing with choral technique, is the most ambitious of recent works bearing on this subject. If it contains considerable propaganda favoring the boy choir of ecclesiastical tradition it must at once be admitted that William Finn is one of the greatest living authorities on the boy voice and knows how to work wonders with it. If he leans to the severely puristic school of Palestrina, Byrd, Josquin Des Pres and the Gregorian chant, it is the field in which he has spent a lifetime and of which he is a recognized leader.

Sixteen chapters and 285 pages of closely written material make this a book for close study rather than casual reading. It is a proper work for a college curriculum or for the serious choral student, although it omits any bibliography and lacks extensive footnotes. The first four chapters deal with the aims and methods of developing the choir (of boys) and they advocate a thorough and well-schooled training in soft singing before use of the boy's voice in actual service. Father Finn divides the gamut of human voices into seven registers, each of which requires special treatment vocally.

Of general interest to all readers is his chapter 5, on accurate pitch, dealing with both accompanied and *a cappella* singing, the tremolo, flatting, sharping and how to correct them. Chapter 7 is of interest in discussing the proper building up of ensembles, the treatment of different timbres, especially of the voices of men and boys. In chapters 8 to 11 Father Finn goes rather thoroughly into his technique of male ensembles, the alto and tenor voices especially, and his methods of gaining choral balance. Years of choral experience make his observations interesting and authoritative. There are numerous diagrams and musical excerpts. Methods of diction and vocalization (for choruses) are well set forth in chapters 13 and 14, while the use of the baton and his routine for sight-reading form the last two chapters of the book.

Having read all the available books on the subject of choral technique, the reviewer is inclined to accord this work the place as the best of its kind, since it goes more deeply into actual methods and gives valuable details of procedure for attaining choral excellence. Father Finn's years of study and his well-earned reputation as the leader of the Paulist Choristers make this book a landmark in the choral field.

Charles Willett, Organ Veteran, Dies.

Charles Willett, a veteran organ builder who had worked on a number of famous instruments, died Nov. 13 in a hospital at Gloucester, Mass., after an illness of a few days. He was 76 years old. For the last twenty-two years Mr. Willett had been employed at the research laboratories of the John Hays Hammond Museum, presiding over an elaborate woodworking shop where he made plans for the installation in the great hall of the museum of a great organ. He was born in Waterville, N. Y., and at an early age became a carpenter and joiner. After being employed at the old Johnson organ factory in Westfield, Mass., he was with the Skinner Organ company for fifteen years. Survivors are a daughter, Mrs. Bernard Ferrar of New York, and a brother, Samuel Willett of East Bridgewater, Mass.

Recitals by Van Dusen Pupils.

Recital engagements of organ pupils of Frank Van Dusen of Chicago have been numerous this fall. Wilbur Held gave a recital at Rockefeller Chapel, University of Chicago, Sunday afternoon, Oct. 15. Winston Johnson gave a dedicatory recital at Bethlehem Lutheran Church, St. Charles, Ill., Oct. 29. Vivian Martin, who was winner of the organ contest of the Society of American Musicians for 1939, played under the management of Bertha Ott at Kimball Hall Nov. 21. Mario Salvador was heard at Grace Lutheran Church, Chicago, on the evening of Oct. 29.

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Registrar for Examinations — Frederick C. Silvester, 135 College street, Toronto.

Headquarters—14 Elm street, Toronto, Ont.

Examinations, June, 1940.

The following pieces have been chosen as tests in organ playing at the examinations of the College, to be held in June, 1940:

Associateship Examination.

The candidate to play any one of the following groups of pieces (playing of two pieces, each from a different group, will *not* be permitted):

GROUP 1.

Bach: Fugue in B minor on a Theme by Corelli (Novello, book 3, page 60). (Owing to war conditions Peters' edition cannot at present be obtained, but may be used by the candidate if already in his possession.)

Ernest Walker: "The Lady Margaret Hall" Preludes, No. 4 (Novello).

GROUP 2.

Handel: Allegro Giocoso (from the "Water Music" Suite), arranged by W. L. Snowden (Cramer).

Charles Wood: Prelude on "Nunc Dimittis," from "Sixteen Preludes Founded on Melodies from the English and Scotch Psalters" (Stainer & Bell).

GROUP 3.

Lovelock: Praeludium from "Three Pieces for the Organ" (Cramer).

Widor: Adagio from Symphony 1 (Hamelle).

Fellowship Examination.

The candidate to play either one of the following groups:

GROUP 1.

Bach: Prelude and Fugue in C major (Novello, book 3, page 70).

Stanley: Voluntary in G minor ("Old English Organ Music," No. 3, Novello).

Karg-Elert: "Legend of the Mountain," from "Seven Pastels of Lake Constance" (Novello).

GROUP 2.

Mendelssohn: Sonata No. 1, in F minor (first movement only; any edition).

Bach: Trio-Sonata No. 3, in D minor (second movement; Novello, book 4).

Whitlock: Scherzetto from Sonata in C minor (Novello).

These pieces only, *as grouped above*, will be accepted.

For further information as to the above examinations please apply to F. C. Silvester, registrar of examinations, 135 College street, Toronto, Ont.

H. G. Langlois, Secretary.

Ottawa, Ont., Center.

The November meeting of the Ottawa Center was held Saturday evening, Nov. 4, at 90 Sommerset street, West. The speaker for the occasion was Carman H. Milligan, Mus. B., organist of St. Andrew's Church. He dealt ably and convincingly with the subject "The Tonal Design of the Organ." Mr. Milligan spoke of the tonal characteristics of each section of the organ and then presented several specifications varying in size from the small unit of three ranks to the large three and four-manual organs. In conclusion he presented ten "don'ts" to any organist faced with the problem of planning a new specification. Hearty discussion was indulged in by several members at the close of the meeting. Attendance and interest in the center are growing in a gratifying way.

The speaker next month will be Myron McTavish. His subject will be "Critical Consideration of Organ Preludes and Postludes."

Myron McTavish, Secretary.

London, Ont., Center.

A well-attended meeting of the London Center took place Nov. 1 to discuss details for the carol services to be held at Colborne United and Wesley United Churches Dec. 10, when new and old carols and the "Hallelujah Chorus" from Handel's "Messiah" will be sung.

One of the regular features under the auspices of the London Center was a recital by Eric Rollinson, F.R.C.O., of Hamilton Nov. 9 at First St. Andrew's United Church. Most of his numbers were heard in London for the first time.

Mr. Wheeler, chairman of the center, introduced the president of the Canadian College of Organists, Paul Ambrose of Hamilton, who spoke on the aims and objects of the College. A pleasant feature was the presence of a number of members from the Hamilton Center.

Ethel L. Matthews, Secretary.

Toronto Center.

The Toronto Center held a luncheon Oct. 28 in honor of Dr. Healey Willan, to mark his twenty-five years of association with the musical life of Toronto. A large number of members were present. Speakers were Dr. Charles Peaker, chairman; Dr. Alexander Davies, Augustus Bridle, music critic of the *Toronto Star*, and the guest of honor, who gave interesting reminiscenses of his earlier days both in England and Canada. This happy event was designed to show in some way the appreciation by Toronto organists of Dr. Willan's distinguished work among them as composer, recitalist and teacher.

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The Toronto Center had a treat from the distinguished English organist Quentin Maclean on the evening of Nov. 16 when he gave a program at Grace Church-on-the-Hill consisting of transcriptions for the organ and a talk upon the various numbers. His program was as follows: Concerto in A minor, Vivaldi-Bach; Fantasia in F minor, Mozart-Best; "Fire Charm Music" and "The Ride of the Valkyries," Wagner-Lemare; "Finlandia," Sibelius; "Rhapsody in Blue," Gershwin-Maclean.

To say that this recital was "different" is only half telling the story. Mr. Maclean made the organ sound very orchestral, especially in the Wagner and Sibelius numbers. Everyone was greatly impressed with his technique, his understanding of orchestral coloring and his generally fine musicianship.

After a social half-hour in the parish hall, Mr. Maclean was persuaded to add another number to his program—a splendid improvisation on the hymn-tune "St. Anne."

T. M. Sargant, Secretary.

Montreal Center.

The St. Francis Madrigal Singers of Sherbrooke, Que., under the direction of Graham George, Mus.D., F.C.C.O., A.R.C.O., gave a program in the First Baptist Church hall, Montreal, under the auspices of the Montreal Center, Nov. 4. Dr. George prefaced his program with a few remarks on the madrigal as a form of vocal composition—the composers, compositions and period in which that form flourished. The singers numbered fourteen. Before each number was sung Professor George, seated among the choristers, rose and read the text of the work, a procedure which commended itself by reason of the clear literary understanding and excellent delivery evidenced. The exacting character of many of the selections chosen was in itself a testimony to the excellent workmanship of Dr. George and his enthusiastic group. Dr. Arthur Egerton, chairman of the center, made some remarks at the close of the program and George M. Brewer thanked the singers.

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The Montreal Center opened its 1939-1940 season with a lecture on English medieval music by the renowned Anglican scholar and prior of the Benedictine Order at Nashdom Abbey, England, Dom Anselm Hughes. The lecture took place in Divinity Hall, University street, Oct. 17, and was largely attended by clergy and church musicians of all demoninations. Father Hughes was introduced by the chairman of the center, Dr. Arthur Egerton, who emphasized the necessity for a knowledge of a subject which went to the roots of our entire musical heritage. The lecturer dealt with the period between A. D. 900 and A. D. 1500, stopping with the reign of Henry VI. of England. The lecture was illustrated with gramophone recordings.

George M. Brewer, Vice-Chairman.

Kitchener Center.

An evening of unusual interest was enjoyed Nov. 1 when members of the Kitchener Center journeyed to Woodstock as guests of Dr. Allan Webb, a member of Kitchener Center and president of the Woodstock Pipe Organ Company. Eugene Hill of Guelph played a brilliant program on the newly-installed organ in Dr. Webb's home. He was assisted by Miss Jean Germann of Kitchener and Mr. Little of Woodstock in vocal contributions. The organ proved of great interest and demonstrated the extent to which unification can be carried when a minimum of space is available.

On the evening of Nov. 4 organists from the Hamilton and Brantford Centers gathered at Zion Church in Kitchener for a recital of unusual interest. The entire program was the work of Hamilton composers, most of whom interpreted their own works. Miss Florence Durell Clark, Mus. B., played and sang several of her own compositions. A trio composed of Miss Clark, pianist; Miss Olive Hayton Short, violinist, and Wilfred Crabtree, 'cellist, played two numbers. Also on the program were duets by Mrs. Wilfred Maden and Mrs. H. T. Vollick. Mrs. Vollick and Charles Pottier sang solos composed by Paul Ambrose, president of the C.C.O., and Eric Rollinson, chairman of the Hamilton Center, played organ solos, two of which were his own compositions. Dr. W. H. Hewlett, J. E. P. Aldous and James Hopkirk were other composers represented.

Hamilton Center.

The Hamilton Center's first meeting of the fall season was held in Centenary United Church, Hamilton, Ont., Nov. 2. Maitland Farmer, F.R.C.O., L.R.A.M., from the Toronto Center, was the guest organist.

Mr. Farmer, formerly a pupil of G. D. Cunningham and pupil-assistant of Reginald Goss Custard in England, was organist in Chelsea Old Church and St. Luke's Redcliffe Square Church, London. He came to Canada in 1929, when he was appointed organist of the Quebec City Cathedral. Mr. Farmer moved to Toronto in January, 1932, to take the position of organist-director in St. Paul's Bloor Street Church. He arranged a series of recitals in St. Paul's which led to the formation of an organ society, now known as the Casavant Society, of which he is the chairman. At the request of the Governor-General of Canada he gave a recital in 1934 which was attended by Governor-General and Countess Bessborough. He has been a member of the council of the Canadian College of Organists since 1933.

Mr. Farmer delighted his audience with the following program: "Hymn to the Sun," Vierne; Chorale Preludes on Lady Margaret Hall tunes ("Water Meadow" and "Windy Peak"), Walker; "Pensee d'Automne," Jongen; Sonata in C minor, Bach; Fourth Symphony, Widor; "Weihnachten," Reger; Prelude and Fugue in D major, Dupré.

A short business meeting was held at the close of the recital in the school rooms of Centenary Church. Paul Ambrose presided and announced that Eric Rollinson, F.R.C.O., who had been appointed vice-chairman at the last annual meeting of the center, had consented to assume the duties of the chair for the remainder of the season. He explained to the assembled members that this action was taken by the executive committee at his personal request, as he wishes to be relieved of the chairmanship owing to his appointment as president of the Canadian College of Organists at the annual convention. Harry Martin, Secretary.

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Saturday Recitals in Big Newark Church by Robert A. Pereda

Robert A. Pereda, organist and choir director of the First Baptist Peddie Memorial Church, Newark, N. J., has arranged a series of Advent recitals in that church, to take place on Saturday afternoons, Dec. 9, 16 and 23, at 4 o'clock. The programs are as follows:

Dec. 9—American composers: Concert Overture, Maitland; Chorale Improvisation on "St. Columba," Banks; Intermezzo, Verrees; Suite, "Fireside Fancies," Clokey; "To a Wild Rose," MacDowell; "The Bells of St. Anne de Beaupre," Russell; Toccata in D major, Kinder.

Dec. 16—Suite in the First Tone, Clerambault; Sinfonia, "I Stand before the Gate of Heaven," Bach; Badinerie in B minor, Bach; Prelude and Fugue in E minor ("Cathedral"), Bach; Andante Cantabile (Fourth Symphony), Widor; "Ronde Francaise," Boellmann; Communion, Torres; Rococo, Palmgren; "Finlandia," Sibelius.

Dec. 23—Christmas music: "Noel Provencal," Dubois; "In dulci Jubilo," Bach; "A Rose Breaks into Bloom," Brahms; Pastorale (Second Symphony), Widor; "In Bethlehem's Town," Mueller; "Christmas in Sicily," Yon; "L'Adoration Mystique" ("Symphonie de Noël"), de Maleingreau; "The Christmas Pipes of County Clare," Gaul; Variations on an Ancient Christmas Carol, Dethier.

Mr. Pereda assumed his duties at this large and historic city church June 1 of this year, after seven successful years at the First Baptist Church, Westfield, N. J. Peddie Memorial Church has occupied a prominent place among the churches of the metropolitan area since its dedication fifty years ago. Today it is attracting large congregations through the eloquence of its pastor, the Rev. George Evans Dawkins, D.D. The organ, a large Odell, was designed by the first organist of the church, the late Edward M. Bowman, and was dedicated by Alexandre Guilmant. In 1933 the Odell Company rebuilt the instrument, installing a new console, adding several stops and thoroughly renovating it.

Mr. Pereda has under his direction three choirs—a motet senior choir, a young people's choir and a junior choir. In addition to the series of recitals the Christmas music will include a rendition of Handel's "Messiah" Dec. 17 and a candlelight carol service Dec. 24. Mr. Pereda continues his duties as staff organist of Graceland Memorial Park, Kenilworth, N. J., where he has played upward of 450 recitals.

ORGAN, PIANO AND 'CELLO PROGRAM OF VAN DUSEN CLUB

A program of ensemble and solo numbers for organ, piano and 'cello was heard by members and friends of the Van Dusen Organ Club Nov. 14 at the American Conservatory organ salon in Chicago. The players included Dorothy Korn, Marion Replogle, Margaret Struve, Charlotte Durkee, Winston Johnson, Margaret Borchers and Wilbur Held and the program was as follows: Organ solos, Rhapsodie, Gigout; Finale (Trio-Sonata 3), Bach, and Concert Variations, Bonnet; organ and piano, "Jesus, Joy of Man's Desiring," Bach; Scherzo, Clokey; Rhapsodie, Demarest; Adagio (Piano Concerto), Grieg, and "Romance" and Scherzo (Symphony 4), Schumann; 'cello, Toccata, Frescobaldi-Cassado; "Piece in the Form of a Habanera," Ravel, and Spanish Serenade, Cassado; piano solos, Scherzo in C sharp minor, Chopin; Mazurka in F sharp, Chopin, and Rhapsodie, Dohnanyi.

At the October meeting of the club the following officers were elected for this season: President, Wilbur Held; vice-president, Esther Timmermann; secretary, Marian Gates; treasurer, Winston Johnson.

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The Cosmopolitan School of Music, in the Kimball Building, Chicago, announces the engagement of Willard L. Groom, F.A.G.O., a well-known organist and expert in the music of the Catholic Church, to conduct classes in liturgical music covering the following courses: Training of the liturgical choir, Gregorian chant and the liturgical organist.

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From Washington comes further news of interest to hymn-lovers. A series of three musical services will be held there this winter, the purpose of which is "primarily to encourage congregational singing, and to bring about a closer contact between congregations and choirs in the appreciation of sacred choral masterpieces." They are being promoted by the Rev. William M. Bradner, canon-precentor of the Washington Cathedral, with the cooperation of the leading organists and choirs of the city. The first of them takes place Sunday evening, Dec. 3, in the Church of the Ascension, under the direction of Hugh Ross, who has become widely known in Washington through his choral festival work there in former years. At least six Episcopal mixed choirs will join in this service, and it is expected that a large congregation will also be present.

The hymn-tune service in Washington Nov. 5, noted in this column last month, was greatly enjoyed. It had a double purpose—to increase the hymn repertoire of the congregation and the choir and to make chorale preludes more familiar and interesting to the congregation by playing them just after the chorales themselves had been sung.

On the same afternoon the Boston Chapter of the Hymn Society held its first hymn festival of the season in the Old South Church, with Dr. Carl K. McKinley at the organ. In this service several unfamiliar tunes were introduced, with the help of the choir of St. Paul's Cathedral. Dr. Earl Marlatt made the brief address, while Dr. Henry Wilder Foote, president of the chapter, took part in the service.

A splendid program has come from the Church of the Covenant, Erie, Pa. The festival was entitled "A Heritage of Folk-tunes," and that was the only indication of its purpose and scope. The material used was almost entirely suited to Thanksgiving. It introduced at least five tunes more or less unfamiliar to either choir or congregation. The format of the program was a model of completeness and clearness. After the singing by the choir of Christiansen's "Praise to the Lord" and "Beautiful Saviour," the congregation sang the well-known hymns to these tunes. The choir sang four hymns alone, the congregation joining with it in six others. Five chorale preludes were played, including two by Garth Edmundson. This service was prepared by the organist, Edward H. Johe of Allegheny College.

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The November meeting of the Hymn Society at the Covenant Church, New York, was most enjoyable. Messages from near and far were brought by members at the dinner, after which Hugh Porter gave a distinguished short recital on the new organ. The evening closed with a symposium on the training facilities available in the country for those who shall lead in congregational worship and music, both ministers and musicians.

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May we repeat our suggestion that organists send to the writer the programs of their hymn festivals. The demand for these is so widespread that a hundred copies can easily be used for mailing to interested correspondents.

REGINALD L. MCALL.

Celebration in Philadelphia.

A preliminary celebration of the printing in 1640 of "The Bay Psalm Book," the first book printed in English on American soil, was held Nov. 14 by the Hymn Society of Philadelphia. Addresses were made by Robert Gerson, F.A.G.O., organist of the First Presbyterian Church, Philadelphia, on "Early American Music," and by the Rev. Dr. William Chalmers Covert, president of the society, on "The Bay Psalm Book," at a session in the auditorium of the Christian Association of the University of Pennsylvania. Dr. Carleton Sprague Smith of New York, chief of the division of music in the New York Public Library, spoke on "The Music and Musicians of the Bay Psalm Book" at a fellowship supper in the Christian Association dining-room. In the evening, at the Asbury University Methodist Church, Dr. Frederick C. Gruber, director of the Cultural Olympics, assisted by a group of singers from the Choral Society of the University of Pennsylvania, gave a musical program interpreting the tunes and harmonizations used in England and in American colonies at the time of the preparation of the Bay Psalm Book. The audience joined in singing this early psalmody.

WORKS OF SIX WESLEYS PRESENTED BY DICKINSON

Contributions of six members of the Wesley family to sacred music were presented at a special musical service in James Memorial Chapel of Union Theological Seminary, New York, under the direction of Clarence Dickinson Nov. 2. The program included: "Prelude and Air," music by Charles Wesley the younger (violin and organ); processional hymn, "Love Divine," text by Charles Wesley; Choral Prayer, "We Lift Our Hearts," text by John Wesley; response, "Behold, the Saviour," text by Samuel Wesley, senior (father of John and Charles); anthem, "Come, O Thou Traveler," text by Charles Wesley, music by T. Tertius Noble; Meditation, music by Charles Wesley the younger (violin and organ); motet, "Sing Aloud," music by Samuel Wesley the younger; anthem, "Blessed Be the God," music by Samuel Sebastian Wesley; response, "Lead Me, Lord," music by Samuel Sebastian Wesley; recessional hymn, "The Church's One Foundation," music by Samuel Sebastian Wesley; Choral Song, for organ, music by Samuel Sebastian Wesley.

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CARROLL RAMSEY

CARROLL RAMSEY of Philadelphia has been appointed organist and director at the Flatbush Congregational Church of Brooklyn, N. Y., and will begin his work there Dec. 1. He will preside over a three-manual organ rebuilt, modernized and enlarged last year by the W. W. Kimball Company—an instrument of some forty sets of pipes.

Mr. Ramsey is one of the younger organists of the United States who has followed promise with performance in his work. He was born May 19, 1914, and at the age of 15 years began the study of the organ under Joseph Ragan, F.A.G.O., of All Saints' Church, Atlanta, Ga. For several years he was assistant to Mr. Ragan and director of the junior choir. During this period he also studied harmony, counterpoint and choir conducting, one of his teachers being C. W. Dieckmann, F.A.G.O. When he was 21 years old Mr. Ramsey was appointed organist of St. Mark's Church in Atlanta, one of the largest Methodist churches in the South. In the spring of 1938 he won a scholarship at the Curtis Institute of Music in Philadelphia and there he studied with Dr. Alexander McCurdy. He also held the position of musical director of St. Mary's Church, which serves both its parish and the Episcopal students at the University of Pennsylvania. This season Mr. Ramsey has been continuing his organ study with Dr. David McK. Williams of St. Bartholomew's Church in New York.

At the Flatbush Church Mr. Ramsey will have a mixed chorus of forty voices, supplemented by a solo quartet, an antiphonal choir of twenty-five voices and a junior choir.

Beymer Returns from England.

Paul Allen Beymer of Cleveland returned from England on one of the last trips of the American steamer Washington, being one of the 1,600 passengers on a thirteen-day voyage. Mr. Beymer spent the autumn season observing the many changes taking place in the musical life of England, with special attention to the boy choirs and the work they were doing in the war period. Sir Sydney Nicholson, M.V.O., Mus.D., director of the School of English Church Music, made tentative plans with Mr. Beymer for a visit to Camp Wa-Li-Ro for a period of instruction in boy choir work at the 1940 summer session of the school.

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San Francisco News; Guild Holds Meeting in Schoenstein Plant

By WILLIAM W. CARRUTH

San Francisco, Cal., Nov. 17.—The Guild had a very interesting meeting Oct. 24 at the organ factory and studio of Felix Schoenstein & Sons in San Francisco. Dr. Oswald Jonas, recently from Germany, delivered a learned address on "The Teaching of Theory in Connection with Musical Art." Dr. Jonas is a distinguished pupil of the famous musicologist Schenker. In addition a suggestion made at the last meeting was carried out —that of discussing lists of music suitable for a two-manual organ. The instrument in the factory studio proved satisfactory for the demonstration. The following members took part: Ludwig Altmann, J. Sidney Lewis, Harold Mueller, Miss Frances Murphy, Val Ritschy and Miss Florence White. It is proposed to mimeograph copies of the list for distribution among Guild members. After the program those present were able to inspect the factory and enjoy the hospitality of our hosts.

—

On Oct. 29, at the Feast of Our Lord Jesus Christ the King, in the Church of the Advent, Episcopal, a festival Te Deum composed for the occasion by the organist, R. Straith MacDonald, F.A.G.O., was a feature of the service. It is an ambitious work and in the opinion of the writer worthy of performance amid more favorable circumstances, with adequate soloists, chorus and organ.

—

In these busy days few church organists have the time or technique necessary to put on a recital of the works of Max Reger, although these compositions are among those which serious organists are most desirous of hearing. Ludwig Altmann, organist of Temple Emanu-El, is young and energetic and possessed of the necessary musicianship. Under the joint auspices of Congregation Emanu-El and the Northern California Chapter of the Guild he played the following works by Reger Nov. 21: Improvisation and "Invocation," from Second Sonata, in D minor; Chorale Preludes, "What God Does Is Well Done," "Oh, My Soul," "Lord of Heaven and Earth" and "Praise Ye the Lord"; Prelude and Fugue in F major; Prelude in G major and Canzone, Op. 65. The program closed with Bach's Passacaglia and Fugue in C minor.

—

Harold Mueller, F.A.G.O., organist and choirmaster of St. Luke's Episcopal Church, recently played the inaugural recital on a small but effective organ at the Lutheran Church of Redwood City. The organ was built by Laurence Schoenstein, son of Louis Schoenstein, senior member of the firm of Felix Schoenstein & Sons.

—

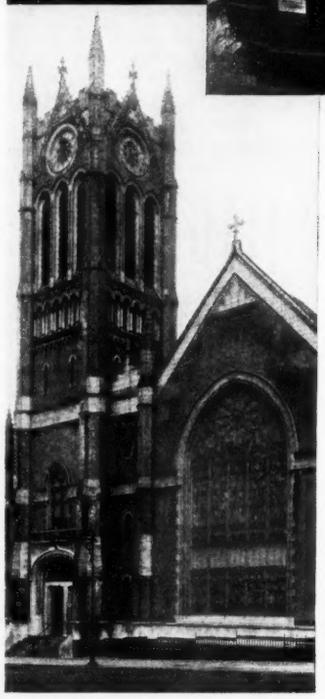
Dr. Uda Waldrop, organist of the First Unitarian Church of San Francisco and of the Legion Palace at Lincoln Park, was signally honored in a recent nation-wide broadcast when John Charles Thomas sang some of his music, written for a Bohemian Club Grove play, with the orchestra directed by Eugene Ormandy.

HOMER WHITFORD TO DIRECT BELMONT WOMAN'S CHORUS

Homer Whitford has been appointed musical director of the Belmont Club Choristers of the Belmont, Mass., Woman's Club, to succeed Henry Gideon, who recently moved to California.

Mr. Whitford received his bachelor of music degree from Oberlin College. He studied at Harvard and abroad and organizations conducted by him include the Dartmouth Glee Club, the Connecticut Valley Choral Union, the Polyphonic Singers of Boston and numerous church choirs. At present he is organist and choirmaster at the First Church in Cambridge, Congregational; director of music at the Congregational Church in Lexington and organist and director at the McLean Hospital chapel in Waverley, Mass.

For ninety years North Presbyterian Church has stood amid constantly changing conditions of the great city of New York as a monumental influence for Christian living.



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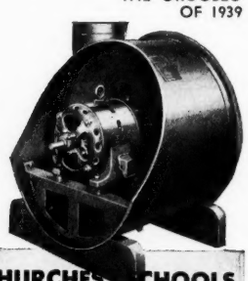

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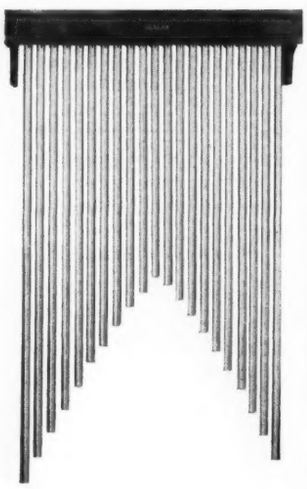

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EDNA SCOTTEN BILLINGS

EDNA SCOTTEN BILLINGS, organist of Grace and Holy Trinity Cathedral, Kansas City, Mo., gave her annual recital at the cathedral Oct. 30 before an audience that filled the big church almost to overflowing. She was assisted by the cathedral choirs, which are under the direction of Miss Mabelle Glenn. The program was sponsored by the junior guild of the cathedral.

Mrs. Billings' offerings included: Trumpet Voluntary, Purcell; Chorale Prelude, "I Call to Thee, Lord Jesus Christ," Bach; Prelude and Fugue in D major, Bach; Canon in B minor, Schumann; Fantasy on a Welsh Tune ("Tony-Botel"), Noble; Suite, "The Four Winds," Alec Rowley; "La Concertina," Yon; Toccata on "Vom Himmel hoch," Edmundson.

Edna Scotten Billings has been the organist of Grace and Holy Trinity Cathedral for seventeen years. She is a member of the faculty of the Kansas City Conservatory of Music, from which she was graduated. Her early work was with Powell Weaver and Carl Bush. Later she studied with the late Arthur Dunham of Chicago and Hugh Porter at the Juilliard School in New York. She was the first dean of the Kansas City Chapter of the A.G.O. and now is subdean.

Work by Kilgen Associates, Inc.

Kilgen Associates, Inc., which has been in business in St. Louis since Oct. 13, reports that the concern has delivered several new organs. More than thirty of the men of the old George Kilgen & Son establishment are connected with Kilgen Associates. Mrs. Ida J. Kilgen is honorary president. Charles Kilgen, Jr., Alfred Kilgen and George Kilgen are cooperating. New equipment has been bought and installed in the factory at 3823-27 Laclede avenue in St. Louis. This building, with 40,000 square feet of floor space, is the one occupied by George Kilgen & Son before their removal to their new building on Union avenue. One installation by the new firm is in St. Mark's Lutheran Church, Cuero, Tex.; another in St. John's Baptist Church, Arcadia, Iowa, and a third at the Fourth Baptist, St. Louis.

Statement of THE DIAPASON

Statement of the ownership, management, circulation, etc., required by the acts of Congress of Aug. 24, 1912, and March 3, 1933, of THE DIAPASON, published monthly at Chicago, Ill., for Oct. 1, 1939.

State of Illinois } ss.
County of Cook }

Before me, a notary public in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the owner of THE DIAPASON, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the act of Aug. 24, 1912, as amended by the act of March 3, 1933, embodied in section 537, postal laws and regulations, printed on the reverse of this form, to wit:

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

Publisher—S. E. Gruenstein, 306 South Wabash avenue.
Editor—Same.
Managing editor—None.
Business managers—None.

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

Siegfried E. Gruenstein, 611 Ash street, Winnetka, Ill.

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

None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him.

S. E. GRUENSTEIN.

Sworn to and subscribed before me this 28th day of September, 1939.

(Seal) MILDRED BIRMINGHAM.

(My commission expires March 1, 1941.)

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GEORGE W. AVEY NAMED FOR POST AT HAMILTON, OHIO

George W. Avey of Cincinnati, who has been appointed organist and director at the First Baptist Church, Hamilton, Ohio, assumed his position Nov. 10. Mr. Avey received his degree from the Cincinnati Conservatory of Music, where he studied under Parvin Titus. He majored in organ and choral directing and is now a member of the faculty as teacher of organ. He has served as organist and director at the Madison Avenue Christian Church, Covington, Ky., and as assistant organist at Christ Church in Cincinnati.

In Hamilton Mr. Avey plans to enlarge the present choir and to organize a young people's choir. He will endeavor to continue the presentation of fine musical programs as did the former director, Vernon L. Benzing, who resigned to direct the choir at the First Methodist Church.

Scholin Director of Choral Club.

C. Albert Scholin, organist and director at the Kingshighway Presbyterian Church of St. Louis, has been elected director of the Schubert Choral Club of East St. Louis, Ill. He succeeds the late Otto Wade Fallert. The Schubert Club is a group of forty women and it will give a concert in December and another next May.

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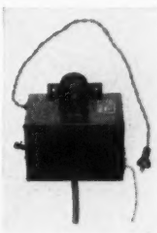

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