

THE DIAPASON

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THREE STATES UNITE IN MEMPHIS MEETING

PROGRAM FILLS TWO DAYS

Fourteenth Annual Tri-State Convention Is Marked by the Playing of Prominent Recitalists—Sixty-five Organists Registered.

The fourteenth annual tri-state convention of the American Guild of Organists was held in Memphis, Tenn., under the auspices of the Tennessee Chapter Oct. 29 and 30. The attendance was very gratifying, delegates from Mississippi, Arkansas and Tennessee being present as well as members of the local chapter.

Registration took place at the Calvary Episcopal Church parish-house and the first musical event was a recital by Adolph Steuterman, F.A.G.O., organist and choirmaster at Calvary. Mr. Steuterman's program consisted of the following numbers: Suite from "Water Music," Handel; Chorale Preludes, "Jesu, Joy of Man's Desiring" and "In Thee Is My Joy," Bach; Two Transcriptions, "The Girl with the Flaxen Hair" and "Clair de Lune," Debussy-Steuterman; "The Tumult in the Praetorium," de Maleingreau; Two Pieces in Free Style, Vierne; Two Transcriptions, Prelude to "Tristan and Isolde" and Introduction to Act 3, "Lohengrin," Wagner.

Dinner was served at the Idlewild Presbyterian Church, followed by an address by Henry W. Sanderson, A.A.G.O., organist and choirmaster at Trinity Cathedral, Little Rock, Ark. Mrs. E. A. Angier, A.A.G.O., dean of the Tennessee Chapter, spoke a few words of welcome. Responses were made by Mrs. Patsy Farrell, dean of the Arkansas Chapter, and by Miss Frances Patrick for the Central Tennessee Chapter.

Thomas H. Webber, Jr., A.A.G.O., organist and choirmaster at the Idlewild Presbyterian Church, gave an excellent recital at 8:30. He played: Prelude and Fugue in D, Bach; Andante ("Grande Piece Symphonique"), Franck; Gigue-Rondo, J. F. C. Bach; Toccata on an Easter Tune, Edmundson; "On Hearing the First Cuckoo in Spring," Delius; "The Ninety-fourth Psalm," Reubke.

Wednesday morning, Oct. 30, a business meeting was held at St. Peter's Catholic Church. An invitation was extended by Miss Marie Hayes, dean of the Central Tennessee Chapter, for the tri-state convention to hold its meeting in 1941 at Nashville. This invitation was accepted and the date was set for the last Tuesday and Wednesday in October. An address was delivered by Mrs. Henry M. Lupton of Clarksville, Tenn., organist of the Madison Street Methodist Church of that city, on "Back to the Organ."

Arthur R. Croley, organist of Fisk University, Nashville, gave a recital at St. Peter's Church which was greatly enjoyed by the convention and the visitors who came in for it. Mr. Croley's offerings included: Fantasia in Echo Style, Sweelinck; Dialogue for Trumpet, Clerambault; Prelude and Fugue on B-A-C-H, Liszt; "The Wind and the Grass," Gaul; Five Antiphons ("Vespres du Commun"), Dupré; Toccata on "Vom Himmel hoch," Edmundson.

At noon John Summers of the First Methodist Church of Little Rock gave a recital at St. John's Methodist Church and this was followed by a luncheon at St. John's. Mr. Summers played: Trumpet Tune, Purcell-Dickinson; Vivace from Sonata 6, Bach; Andante, Stamitz; Scherzo and Finale from Symphony 4, Widor; Chorale Preludes, "Hy Heart Cries Out in Anguish" and "O World, I Leave Thee Sadly," Brahms; "Carillon," DeLamarter; Toccata on "O Filii et Filiae," Farnam.

The convention closed with a musical program which included selections by the chorus from the music department of

MEET IN ALLENTOWN, PA., WHERE LEHIGH VALLEY CHAPTER IS HOST



Left to right, seated—Mark Davis, dean, Lehigh Valley Chapter; T. Edgar Shields, toastmaster; Kollo Maitland and Ifor Jones. Left to right, standing—Homer Nearing, Newell Robinson and the Rev. R. Helferich. (See A. G. O. department, page 11.)

Central High School, under the baton of Professor Ernest F. Hawke, F.A.G.O., A.R.C.O., director of music at Central High, and a violin recital by little Ethel Joy Brown, child artist of Memphis.

About sixty-five were registered for the convention, and it was voted one of the most successful ever held in the fourteen years since the inception of these annual meetings.

ORGAN-CHORAL FORUM WILL MARK M.T.N.A. CONVENTION

The committee on church and choral music of the Music Teachers' National Association, of which Arthur Poister of Oberlin is chairman, is planning an organ-choral forum for the general program of the convention which is to be held in Cleveland Dec. 28 to 31. The event is planned to be of special interest to organists and it is hoped that many of them will be attracted to the convention. The program contains a short organ recital by Edwin Arthur Kraft; a paper on plainsong by Dom Anselm Hughes; music by the octet of the Old Stone Church under the direction of Russell V. Morgan; a paper on "The Organs of the Bach Era," by Albert Riemenschneider, and a paper by Walter Holtkamp on "The Modern Trend in Organ Construction and Designing." The session will take place at the Old Stone Church at 3:30 Monday afternoon, Dec. 30.

Another committee is planning a program of music from the various liturgies at the Church of the Covenant Sunday afternoon, Dec. 29. For that service Mr. Poister is playing a short organ recital. Four or five choirs will take part.

The Northern Ohio A.G.O. Chapter is arranging for a buffet supper at the Wade Park Manor Hotel in honor of organists at the M.T.N.A. convention. This will take place Sunday evening, Dec. 29, at 6:30.

The president of the M.T.N.A. is Warren D. Allen, distinguished organist of Leland Stanford University, in California.

Franck Memorial in Cambridge.

In commemoration of the fiftieth anniversary of the death of Cesar Franck, an evening of music from the works of Franck was given at the Old Cambridge Baptist Church, Cambridge, Mass., Sunday evening, Nov. 10, under the direction of Francis E. Hagar, organist and director. The choir was assisted by vocal soloists and Miss Reba Harrington, cellist, in the Kyrie from the Mass in A, "Psalm 150" and several solos. Mr. Hagar played these organ compositions: Chorale in A minor; Andante Serioso from "Grande Piece Symphonique," the Prelude, Fugue and Variation and the "Piece Heroique."

RECITALS AT BRUTON PARISH CHURCH DRAW MANY VISITORS

Visitors to the historic Bruton Parish Church at Williamsburg, Va., with its three-manual Aeolian-Skinner organ and eighteenth century one-manual Samuel Green organ are attracted in increasing numbers to hear the recitals by Iona Burrows Jones, organist of the church. Mrs. Jones attributes the flow of visitors partly to the publicity the organs have received in THE DIAPASON. In keeping with the Samuel Green organ and the historical importance of the church, the programs always stress music of the eighteenth century.

Mrs. Jones and her choir gave the following organ and choral program Nov. 7 in the series of recitals dedicated to Peter Pelham, organist of Bruton Parish Church from 1755 to 1802: "Prayer for Our Country," Voris; Allegro from Second Concerto, Vivaldi-Bach; Variations in D minor, Handel; "Let Thy Hand Be Strengthened," Blow; Londonderry Air, Irish Traditional; Gavotte, Martini; "Thou Didst Turn Thy Face from Me," Attwood; "Bible Poems," Weinberger; "Brother James Air," arranged by Jacobs; "Romance" and Caprice, Bonnet; Choral Benediction, "Pax Dei," Coombs.

Christmas candlelight vespers by the Bruton Parish choir, assisted by the choral children of Matthew Whaley Public School, will take place at 5 o'clock Dec. 15.

YALE UNIVERSITY OFFERS BACH RECITALS BY BOZYAN

Yale University offers a distinctive musical attraction this season in a series of ten organ recitals by H. Frank Bozyan, in which he will play the compositions of Bach on Friday afternoons in Dwight Memorial Chapel. The first of this group of recitals took place Nov. 15 and the series will be completed Feb. 7. The initial program included four chorale preludes, the Trio in C minor and the Toccata and Fugue in F major. The December offerings will consist of the following:

Dec. 6—Prelude and Fugue in G minor; Chorale Prelude, "Von Gott will ich nicht lassen"; Fugue in G major; Chorale Preludes (from the "Orgelbüchlein"): "Christum wir sollen loben schon," "Vater unser im Himmelreich," "Es ist das Heil uns kommen her" and "Ich ruf' zu Dir"; Concerto in A minor.

Dec. 13—Fugue in G minor; Trio-Sonata No. 3; Chorale Preludes (from the "Orgelbüchlein"): "Puer Natus in Bethlehem," "Der Tag, der ist so freudenreich," "Vom Himmel hoch da komm' ich her" and "Lobt Gott, ihr Christen, allzugleich"; Toccata and Fugue in D minor.

PILCHER TO INSTALL ORGAN AT DECATUR, ALA.

THREE-MANUAL WITH ECHO

Memorial to Be Placed in Central Methodist Church—Entire Instrument Under Expression—Specification Is Presented.

A contract has been awarded to Henry Pilcher's Sons for the building and installation of a comprehensive three-manual organ in the new Central Methodist Church of Decatur, Ala., which is under construction. The organ is a gift of Mrs. L. R. Nash of Decatur and is a memorial to her husband, Luther Roy Nash.

Chambers of ample size and desirable location are being provided. The great and choir divisions, with the heavier stops of the pedal, will be placed in a chamber to the right of the chancel and the swell division, with the softer stops and pedal, in a similar chamber at the left of the chancel. The echo organ is to be placed in a room provided for it above the ceiling of the auditorium and about the center of the building. The expectation is that the church will be finished in January.

Following is the stop list of the organ:

GREAT ORGAN.
Open Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Trumpet, 8 ft., 73 pipes.
Chimes (Echo), 21 notes.
Harp (Choir).
Celesta (Choir).
(Great organ expressive with Choir division.)

SWELL ORGAN.
Bourdon (small low octave), 16 ft., 12 pipes, 61 notes.
English Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Solo Cornet, 3 rks., 183 pipes.
Flautina, 2 ft., 61 notes.
Trumpette, 8 ft., 73 pipes.
Horn Oboe (capped), 8 ft., 73 pipes.
Vox Humana (prepared for in console).
Chimes (from Echo).
Tremolo and muffler.

CHOIR ORGAN.
String Diapason, 8 ft., 73 pipes.
Rohrlöte, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Chimney Flute, 4 ft., 73 pipes.
Nazard, 2 2/3 ft., 61 notes.
Piccolo, 2 ft., 61 notes.
English Horn, 8 ft., 73 pipes.
Chimes (from Echo).
Celestial Harp (low C), 8 ft., 49 bars.
Celesta, 4 ft., 73 notes.
Tremolo and muffler.

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

Chimes (from Echo), 21 notes.
ECHO ORGAN.
To be floating and playable from Choir or Great divisions and affected by respective couplers.

Cor de Nuit, 8 ft., 61 pipes.
Vox Angelica (very soft), 8 ft., 61 pipes.
Vox Seraphique (very soft), 8 ft., 49 pipes.
Willow Flute, 4 ft., 12 pipes, 49 notes.
Vox Humana (separate box), 8 ft., 61 pipes.
Cathedral Chimes (Deagan A), 21 bells.

The console arrangement is very comprehensive. There are twenty-five couplers, twenty-three combination movements for the manual and pedal divisions, four general combinations and individual cancellers for each stop section.

**ORGAN FOR MUSIC HALL
AT BALDWIN-WALLACE**

NEW GIFT MADE TO COLLEGE

**Interesting Design for Instrument to
Be Completed in Time for Bach
Festival — Baroque Scheme
with Slider Chests.**

Baldwin-Wallace College, Berea, Ohio, whose fame Albert Riemenschneider has established as a center for the cultivation of organ music, will have a new organ in addition to its present large Austin. The instrument is the gift of Dr. and Mrs. E. J. Kulas and is to be installed in the Kulas Chamber Music Hall of the conservatory. If possible, it is to be completed for the ninth Bach festival in June, 1941, and dedicated at that time.

Because of the relatively modest proportions of the chamber music hall, the specifications have been a matter of unusual importance. In addition to having an organ which would prove a valuable adjunct to the famous Bach festivals given each year at Baldwin-Wallace, Dr. and Mrs. Kulas were eager to have an instrument in this hall which would be capable of reproducing the outstanding major organ works. The answer to the problem seemed to be in a stoplist laid out along classical or Baroque lines, with an effective enclosed swell of the French type, this swell to be capable of affecting the whole organ by means of the opening of the swell pedal. A rather intensive study has been conducted for six months by the director, Albert Riemenschneider. One of the conclusions was that the most effective type of chest was the key chamber or slider-chest. The action will not be tracker and in the investigation one of the conclusions reached was that many of the results claimed for the tracker action were due to the inherent qualities of the slider-chest.

In the stop list it will be noted that there are four mixtures, besides a good proportion of octave and mutation ranks. The scaling and voicing of this stop list will be a test for the builder, Walter Holtkamp. The proximity of Mr. Holtkamp's factory to the Conservatory of Music (about eight miles) has afforded an opportunity to build this organ as organs used to be built. It will be installed on the job as each part is completed at the factory. The voicing of the pipes and types of the scales will be decided in the Kulas Chamber Music Hall itself, and if necessary several samples of each type of pipe will be constructed in order to arrive at the ultimate result.

The pedal, great and swell are to be placed in an open chamber on the right side of the performers' platform and the positif is to be hung on the left wall of the platform. The distance between the two sides is only thirty-six feet. Exterior casework is to be dispensed with and the beholder will be able to look into the instrument. An open screen will protect the lower part of the instrument from inquisitive visitors.

Here is the stop list:

PEDAL

- Subbass, 16 ft., 32 pipes.
- Quintaden (from Great), 16 ft.
- Violon, 8 ft., 32 pipes.
- Choralbass, 4 ft., 32 pipes.
- Posaune, 16 ft., 32 reeds.
- Fagott, 8 ft., 32 reeds.
- Schalmei, 4 ft., 32 reeds.

GREAT

- Quintaden, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Gedeckt, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Spitzflöte, 4 ft., 61 pipes.
- Quinte, 2 ft., 61 pipes.
- Superoctave, 2 ft., 61 pipes.
- Mixture, 4 rks., 244 pipes.

SWELL

- Harmonic Flute, 8 ft., 61 pipes.
- Viol de Gambe, 8 ft., 61 pipes.
- Voix Celeste, 8 ft., 49 pipes.
- Flute Octavante, 4 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Dolce Cornet, 3 rks., 183 pipes.
- Plein Jeu, 5 rks., 305 pipes.
- Trompette, 8 ft., 61 reeds.
- Oboe Clarion, 4 ft., 61 reeds.
- Tremolo.

POSITIF

- Quintaton, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Rohrflöte, 4 ft., 61 pipes.
- Nazard, 2 ft., 61 pipes.
- Doublette, 2 ft., 61 pipes.
- Tierce, 1 ft., 61 pipes.
- Fourniture, 3 rks., 183 pipes.

HAROLD TOWER



**AUSTIN THREE-MANUAL FOR
TUSCALOOSA, ALA., CHURCH**

To Austin Organs, Inc., of Hartford, Conn., has been awarded the contract to build a three-manual organ for Old Christ Church, Episcopal, at Tuscaloosa, Ala. It is of interest that the chairman of the organ committee, C. B. Grimes, has been concerned with the purchase of three organs, all of which have been Austins.

The specification drawn up for this instrument is as follows:

GREAT ORGAN.

- Contra Geigen, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Octave Diapason, 4 ft., 73 pipes.
- Mixture, 3 ranks, 183 pipes.
- Enclosed Section.*
- Viol d'Amour, 8 ft., 73 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- Flauto Dolce, 4 ft., 73 pipes.
- Chimes (prepared for).

SWELL ORGAN.

- Lieblich Gedeckt, 16 ft., 73 pipes.
- English Diapason, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste (T.C.), 8 ft., 61 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Principal, 4 ft., 73 pipes.
- Piccolo (from Flute Harmonic), 2 ft., 61 notes.

- Oboe Horn, 8 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

- Violin Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Vox Angelica, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

- Lieblich Gedeckt, 16 ft., 32 notes.
- Bourdon, 16 ft., 12 pipes.
- Sub Bass, 16 ft., 12 pipes.
- Contra Geigen, 16 ft., 32 notes.
- Bass Flute, 8 ft., 32 notes.
- Octave Flute, 4 ft., 32 notes.
- Trombone, 16 ft., 12 pipes.
- Trumpet, 8 ft., 32 notes.

**ANNUAL EVANSTON CHURCH
MUSIC DAY SET FOR JAN. 13**

The annual church music conference of Northwestern University, which has attracted a large number of ministers as well as church musicians, who spend a profitable day in Evanston, is announced to take place Jan. 13. Sessions will be held this year at the First Presbyterian Church, where the new organ is a special feature. Oliver S. Beltz, chairman of the department of church and choral music at Northwestern University School of Music, to whom the success of these conferences is largely due, announces among those scheduled to appear this year the Chicago Bach Chorus, the Northwestern University A Cappella Choir, a junior choir, R. Buchanan Morton of St. Paul, Noble Cain, Alvin F. Brightbill, William H. Barnes, the Rev. Emory W. Luccock, Elias A. Bredin and Albert P. Stewart.

Cathedral Choir at Guilman School.

Norman Coke-Jephcott, organist and choirmaster of the Cathedral of St. John the Divine, will conduct a course on junior choirs for the Guilman Organ School beginning late in January. This course will be illustrated by the cathedral choir boys.

**Grand Rapids Honors
Harold Tower for His
Service of 25 Years**

Twenty-five years of invaluable service to the cause of church music in Grand Rapids, Mich., on the part of Harold Tower were recognized Nov. 3 at Trinity Methodist Church, which Mr. Tower has served as organist and choirmaster for the last five years. The score of years which preceded his going to Trinity were spent by Mr. Tower at St. Mark's Episcopal Church, where he built up an organization of men and boys who have been Mr. Tower's devoted friends of a lifetime.

A special anniversary service was held in the afternoon in addition to the service of commemoration in the morning. About 600 attended the service and several hundred a reception which followed in the choir rooms.

There were nearly 150 in the choirs. The boy choir sang "The Sower," by Harold E. Darke. The church sent a huge basket of chrysanthemums and gave Mr. Tower a box of twenty-five silver dollars. The Grand Rapids Music Teachers' Association also sent a big basket of flowers. Mr. Tower's office was full of flowers and there were many gifts.

Among those who attended the afternoon service and reception were seventeen of Mr. Tower's fellow organists in Grand Rapids and twenty-five music teachers who came by to shake hands. Also there were over fifty former choir boys and the parents of about forty others. The clergy from several other churches also were present. Mr. Tower received more than fifty letters and thirteen telegrams.

Mr. Tower is a graduate of the Oberlin Conservatory of Music and also studied with distinguished organists in New York and elsewhere. He went to Grand Rapids from Minneapolis, where he held his first post as organist.

**RICHARD PURVIS' NEW WORK
MAKES A DEEP IMPRESSION**

What was heralded as an important departure from the conventional style of church music was presented by Richard Purvis, organist and choirmaster of St. James' Episcopal Church, Philadelphia, Sunday afternoon, Nov. 3, at St. James'. The work was "The Ballade of Judas Iscariot," Mr. Purvis' latest work, based on the narrative poem of Robert Buchanan, the Victorian poet. The verse was written in an effort to revive the medieval custom of depicting the Christian doctrine through verse and drama.

Mr. Purvis conducted the famous St. James' boys' and men's choir in the first performance of the work and was assisted by John Cooke, organist; Velma Godshall, soprano; Veronica Swergert, contralto; John Toms, tenor; Howard Vanderburg, baritone, and an ensemble including Marjorie Tyre and Reba Robinson, harpists; David Stephens, at the celeste, and Marguerite Kuhne, violinist.

Although written primarily as church music, "The Ballade" met with such acclaim that it promises to have equal appeal in the concert hall as from the choir loft. "The Ballade" is allegorical and Mr. Purvis has captured all the mystical beauty of Buchanan's superb verse in his music.

A capacity audience attended the premiere, which was for the benefit of the church music fund.

**DUPRE CLASS IN CHICAGO
IS BEING FILLED RAPIDLY**

Announcement of the Dupré master class, to be held at the University of Chicago next summer, elicited an enthusiastic response from organists all over the country. Within a week of its announcement in the November issue of THE DIAPASON two-thirds of the available places in the class were filled.

Chicago will be a Mecca for scholars and artists during the year as the University of Chicago celebrates its fiftieth anniversary. The highlight of the summer celebration musical functions will be M. Dupré's appearance and a series of eighteen recitals he will give during the session of the class.

The recitals and all lessons will be given in Rockefeller Memorial Chapel,

IN THIS MONTH'S ISSUE

Music's proper place in worship, as an art that glorifies the Deity, is the theme of a paper by Everett Titcomb.

Multiplicity of mediocre choirs is deplored in an article by "Anbar."

Dinner at which certificates are handed to those who passed the A. G. O. examinations opens the season for the Guild in New York.

Lehigh Chapter, A. G. O., is host to four other chapters at Allentown, Pa., at a service, recital and dinner.

Compositions of James H. Rogers make up program for Pasadena Guild Chapter.

New chapters of the A. G. O. are organized at Altoona, Pa., and Waterloo, Iowa.

Organists of three states meet at convention held in Memphis, Tenn.

Late issues of new Christmas music include interesting anthems and cantatas, which are reviewed by Dr. Harold W. Thompson.

THE DIAPASON

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on the large four-manual Skinner organ, one of the outstanding instruments in America. Practice organs for members of the master class will be provided at the university and in neighboring churches. Accommodations for out-of-town organists are offered in the beautiful Judson Court dormitories. Reservations may be made by writing Frederick Marriott, Rockefeller Memorial Chapel, University of Chicago.

**DARLINGTON RICHARDS GIVES
SPECIAL THANKSGIVING MUSIC**

The Sunday evening before Thanksgiving was made the occasion for a special Thanksgiving musical service at St. James' Episcopal Church in New York City under the direction of G. Darlington Richards, F.A.G.O., organist and master of the choristers. Mr. Richards played the Karg-Elert Chorale Prelude on "Now Thank We All Our God" and the anthems were: "The Woods and Every Sweet-Smelling Tree," West; "List to the Lark," Dickinson, and Cesar Franck's "Alleluia." The offertory anthem was West's "The Eternal God Is Thy Refuge." Harold Haugh sang the tenor solo "Lord, Blessings Rich in Plenty Come from Thee," by Bach.

"Messiah" by Apollo Club Dec. 27.

The Apollo Musical Club of Chicago announces its annual performance of "The Messiah," a traditional event of the first importance to music-lovers, which will take place in Orchestra Hall Dec. 27. Feb. 18 the club will sing the Bach Magnificat, the Beethoven "Choral Phantasy" and Elgar's "The Music Makers." April 21 Verdi's "Manzoni Requiem" will be presented. The Chicago Symphony Orchestra will assist in all of these concerts. This is the club's sixty-ninth season. Edgar Nelson is the conductor and Robert Birch organ accompanist and associate conductor.

Yon Plays at Princeton.

Pietro Yon, concert organist and musical director of St. Patrick's Cathedral, New York, made his first appearance at Princeton University in November before a large audience that braved the storm to hear him. The recital was given by the class of 1890 in conjunction with the university section of music as a memorial to John Irwin Bright, who was secretary of the class. The program embraced compositions by Pagella, Bach, Franck, Bossi, Guilman and Yon, with two songs sung by Gerard Gelinas.

Joseph Bonnet Gives Audience Real Thrill at Evanston Recital

Working his way West on his extended transcontinental recital tour, Joseph Bonnet made his Chicago appearance on the evening of Oct. 31, playing the new Casavant four-manual organ in Scott Hall, Northwestern University, at Evanston. The return of this French master after about a score of years in which he had not played in America, combined with interest in the organ and the new building that houses it, brought to Scott Hall a large representation of the organ fraternity of Chicago and some from nearby cities. Mr. Bonnet gave those who came from near and far a truly inspiring evening for their trouble and in return received an ovation such as few organists, native or foreign, ever receive.

A chance to rest after his voyage from war-torn Paris, the fact that he was in a place where the audience could show its appreciation with applause, or both, put M. Bonnet in his best form, and he played with style, force and authority. The Purcell Trumpet Tune gave the audience at the outset a taste of the full resources of the organ, which seemed a bit more than adequate for the hall. After the Sweelinck Echo Fantasia and Jongsen's Chorale in E major M. Bonnet lent his program contrast with a tender interpretation of a Lullaby by Kjerulf, followed by his own "Poeme Tcheque," a colorful composition which was a good medium for displaying the beautiful tonal wealth of the new organ. The Bach number was the Trio-Sonata in D minor, followed by Arthur Foote's "Christmas," evidently Bonnet's favorite among American compositions, for he has used it many times on the present tour and on his former visits. It is a well-written work, making effective use of carol themes. The Allegro Cantabile from Widor's Fifth Symphony received a very artistic rendition. The Finale from Vierne's First Symphony was played with a pyrotechnic brilliance that made this old warhorse snort and brought the organists to their feet, speaking metaphorically.

The perspiring virtuoso did not get away with this taxing program, but had to respond to genuinely enthusiastic applause with three additional numbers, for which purpose he chose his own "Romance sans Paroles," "Variations de Concert" and a Lullaby, not so well known.

Though, like those who heard him in 1917 and were enthralled by his artistry, Joseph Bonnet is somewhat older, and no longer plays his programs from memory, maturity has not dimmed his ability to arouse enthusiasm by his consummate technical skill, his command of the organ, his good taste and the very evident sincerity of all that he does.

KATHARINE LUCKE'S WORKS FORM BALTIMORE PROGRAM

A program of original compositions by Miss Katharine E. Lucke, F.A.G.O., was presented by the Woman's City Club of Baltimore Nov. 14. The occasion was a lecture-recital in which Miss Lucke was assisted by Naomi M. Thomas, contralto; Loretta Lee Ver Valen, soprano; Richard W. Sharretts, baritone, and Maria DeMaria, violinist. Part 1 took the form of a lecture on improvisation and creative harmony, with practical illustrations at the piano and lyric and contrapuntal examples, and an improvisation on submitted themes. Part 2 consisted of the musical program.

A similar program of Miss Lucke's works was presented for the Hytheham Musicale of Baltimore Nov. 6.

Composed by Marion Austin Dunn.

Marion Austin Dunn, the Minneapolis organist and composer, has written a trio for women's voices, entitled "Silver," which has just been published by the Paul A. Schmitt Company of Minneapolis. The fifth district chorus of the Federation of Women's Clubs has made a recording of this trio. Mrs. Dunn also has written a golden jubilee song for the General Federation of Women's Clubs. Mrs. Dunn is state music chairman of the federation and state music chairman of the National League of American People Women.

HUGH McAMIS, F.A.G.O.



HUGH McAMIS, F.A.G.O., is one of those organists favored by Providence whose lines have fallen in pleasant places. At All Saints' Church, in the New York suburb of Great Neck, on Long Island, Mr. McAmis has met with appreciation and recognition over a long period and his excellent recitals are attended by appreciative audiences. On Nov. 8 his choir tendered Mr. McAmis a dinner at the Great Neck Woman's Club to mark "a dozen years of very happy association together." Of his recital Nov. 4 one of the local critics wrote:

One of the largest crowds in recent years came to All Saints' Church on Monday evening to hear Hugh McAmis give his first recital of the season. Mr. McAmis played his excellent program with even more than his usual great sensitiveness and refinement of style. Of special interest was the first performance of his arrangement of a Harpsichord Suite in C of Purcell. This was not merely an imitation of harpsichord playing, although the dynamic range was correspondingly limited; the registration was so happily chosen that one had the feeling of hearing an original organ work. It was a more sympathetic interpretation of the old dances than a harpsichord could have given—a better portrayal. When published, this piece will surely be in demand by organists.

The remainder of the program for this recital was as follows: Air, "Be Thou but Near," Bach; Prelude in B minor, Bach; "Nuages" ("Clouds"), Debussy; Canzonetta, Parker; Andante Cantabile, Tchaikowsky; Toccata on the Chorale "Praise God, All Ye Christians," Karg-Elert.

Following many successes in this country Mr. McAmis went abroad for extensive study with such masters as Widor, Bonnet and Boulanger, after which he made his Paris debut at the Cathedral of the Holy Trinity and was warmly received by the press. From St. Luke's Chapel in Paris he was called by the city of San Antonio, Tex., to open the newly-installed 142-stop organ in the Municipal Auditorium and be the first municipal organist. Here he played to audiences as large as 6,000 and the total attendance of the first season was recorded as more than 100,000.

On returning to the East, All Saints' Church in Great Neck called him to open its new organ and become organist and choirmaster. Here, with two large organs for his use and three private ones on nearby estates where he is organist, he has made Great Neck an attraction for lovers of organ music.

Mr. McAmis' best-known composition, "Dreams," has enjoyed one of the greatest successes of any American piece of recent years.

Mr. McAmis has spent much time in travel, studying organs in many countries throughout the world. On this continent he has played from the wilds of the Gaspé peninsula in Canada to the small hill towns on the plateau in Mexico.

Appointed to Baltimore Position.

R. Wayne Dirksen of Freeport, Ill., who, as announced last month, won the coveted Peabody three-year organ scholarship for study with Virgil Fox, has been appointed organist of the First Methodist Church of Baltimore, one of the oldest churches of the city and a historic Methodist stronghold.



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This stop fell into undeserved oblivion until late years, when need for its particular color has brought it again into use.

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Three Centuries of American Hymnody Subject of Volume

BY DR. HAMILTON C. MACDOUGALL
"Three Centuries of American Hymnody," by Henry Wilder Foote; Harvard University Press, Cambridge, Mass., November, 1940.

The author of this survey is a Boston Unitarian clergyman of distinguished reputation, perhaps better known to organists and church musicians as a nephew of the late Arthur Foote and as a leader in the rebirth of interest in hymnology carried on by the Hymn Society of America.

Dr. Foote gives in his substantial book material presented to the Harvard Summer School of Theology in July, 1936, worked over, rearranged and greatly enlarged. The three-hundredth anniversary of the appearance of "The Bay Psalm Book" in 1640 seems an appropriate moment for publication. Although this book's title does not imply study of or reference to the music to which psalms and hymns were sung, the preface states that "it is inevitable that in such a study some attention should be paid to the music to which the psalms and later hymns have been sung, and to the successive revivals of singing in the American churches. My treatment of that phase of the subject has, however, been purely incidental."

The table of contents supplies a general idea of the contents; there are chapters on the heritage of English psalmody; the reign of "The Bay Psalm Book"; the revival of singing in eighteenth century New England; early hymns and tunes of the German settlers in Pennsylvania; the transition from psalmody to hymnody; the opening of a new era, 1800-1830; the mid-century flood tide, 1831-1865; hymns of the last third of the nineteenth century, 1866-1900; hymns of the twentieth century; retrospect and prospect.

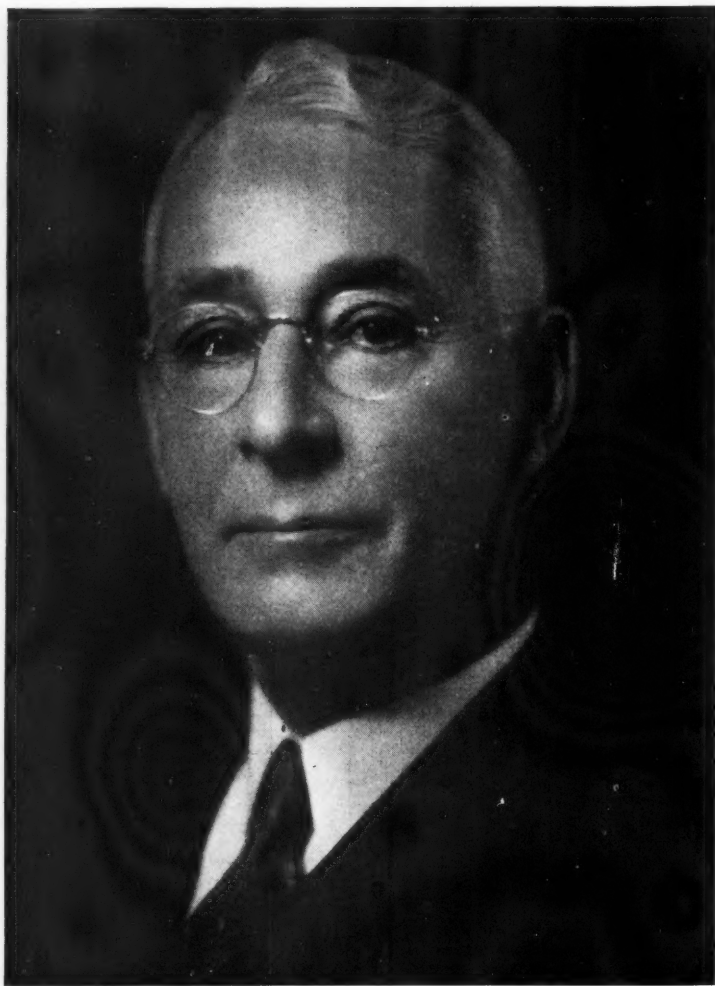
The highly diversified contents of Dr. Foote's book are accessible through twenty-nine pages of indexes. Organists and choirmasters will find much to interest and instruct them in the accounts of "The Bay Psalm Book," the first American hymnal, the Tate & Brady Psalter, Cotton Mather, President Dunster of Harvard, the state of singing in the Puritan churches, and in the Church of England, the hymns of Watts and Charles Wesley, Thomas Brattle and his organ, instrumental music in church, objections to elaborate music in church, "regular" singing, John Tufts, Thomas Walter, William Billings. Dr. Foote's fifty-page account of church music in New England, seventeenth century, is very fine indeed. Considerable information about other worthies—Josiah Flagg, Andrew Adgate, Timothy Swan, Oliver Holden, Samuel Holyoke, Lowell Mason, Thomas Hastings—and discussions of topics such as the use of the organ in worship, "lining out," etc., are found here and there, as indexed. In short, the church musician and professional organist will find a great deal in Dr. Foote's book to stimulate him.

The comprehensiveness of subject, the ease with which the long narrative is carried along, the broadminded, irenic spirit shown in the treatment of topics approaching the controversial, the agreeable literary style—all these make "Three Centuries of American Hymnody" good for reference, for study, or for pleasant hours of reading in the easy-chair. H.C.M.

"An Almanac for Music-Lovers," by Elizabeth C. Moore; decorations by Lyle Justis; Henry Holt & Co., New York, November, 1940.

This handsome book, whose great merits and moderate price (\$2.50) will doubtless secure for it a wide circulation, has the advantage of appealing to a great variety of tastes. Its original purpose was to supply interesting anniversary

HERBERT BROWN, LONG FAMED AS AN ORGAN DESIGNER



HERBERT BROWN is one of the ablest and most experienced organ designers and salesmen the present generation has produced—and likewise one of the most modest. For that reason it is almost impossible to obtain biographical data concerning him. His fund of information concerning organs and organists is hardly equalled by that of any other living man.

Mr. Brown has been the representative of the Austin Organ Company and its successor, Austin Organs, Inc., in New York City and vicinity for approximately forty years. He is an organ man by

dates in music (almanac fashion) in order to make it especially useful to those who plan musical programs for schools, clubs and radio stations. Every day in the year is shown to be the anniversary of a musician or musical work, which can be taken as the focus of the program and developed with the aid of phonograph records, as well as descriptive and biographical matter from other books. A large number of events that are not strictly musical are included by Mrs. Moore, as she states in her preface.

"I have tried as often as space permitted to tie up composers and works with notable men and happenings in other fields, to trace lightly the frame in which their lives were set."

Mrs. Moore has a sense of humor and a catholic taste; although she emphasizes the men and the works of the past whose anniversaries tempt to celebration, the comprehensive index of over 4,500 entries takes care of the moderns and ultra-moderns as well, and includes American composers. This, again, naturally leads her to writing hundreds of informative "essayettes" which are diverting. Every possible effort has been made to assure accuracy in dates and every detail.

The full-page headings of the months by Lyle Justis add much to the artistic makeup of the volume, and it will serve beautifully as a handsome present for Christmas or a birthday. H.C.M.

inheritance, for his father was an organ builder before him. His fund of stories in connection with his experiences is as great as his technical knowledge and anyone who desires to get the facts as to organ history in America in the last fifty years can usually obtain them from Mr. Brown. With all this his geniality is proverbial. A number of the largest organs in all parts of the United States were built to specifications drawn by Mr. Brown.

The picture herewith presented does justice to Mr. Brown, though this brief recital of facts does not.

JOHN DEWAR DIES SUDDENLY AT HOME IN OKLAHOMA CITY

John Dewar, an organ man known throughout the country among builders, died suddenly at his home in Oklahoma City, Okla., Nov. 17. Heart disease was the cause of death. Mr. Dewar was in the employment of the W. W. Kimball Company before he went to Oklahoma City and previously had been connected with the Aeolian Company, Midmer-Losh, the California Organ Company and other organ concerns. He had worked on nearly every organ in Oklahoma City from the shop at his home. A native of Toronto,

Ont., he had lived in Oklahoma City for seventeen years, going there from Chicago. In the world war he served in the Canadian army.

CLEVELAND CHURCH MAKES HALL ORGANIST EMERITUS

After serving First Church of Christ, Scientist, in Cleveland for thirty-one years as its organist, Jay R. Hall has retired and has been elected organist emeritus by the board of the church in recognition of his long and efficient service.

Mr. Hall was a member of the faculty of the Oberlin Conservatory of Music before he went to the Cleveland church. Previously he taught at Ohio Wesleyan University and was dean of the college of music of Illinois Wesleyan University. Mr. Hall was a student at the Royal Conservatory of Music in Leipzig and under Kullak, and he is one of the few remaining men who had the privilege of training under the noted German master of counterpoint, August Haupt.

Mr. Hall served for two terms as dean of the Northern Ohio Chapter of the American Guild of Organists and is held in the highest esteem by all of the organ fraternity.

TO OPEN MOLLER ORGAN IN GRAND RAPIDS DEC. 17

A modern two-manual organ built by M. P. Möller is to displace an old Hinners with tracker action at the Sherman Street Christian Reformed Church of Grand Rapids, Mich. The new instrument will be of classic design, with a detached console. The organist of the church is Miss Jeanette Vander Vennen, who is also secretary of the Western Michigan Chapter of the American Guild of Organists.

The instrument will be dedicated Tuesday evening, Dec. 17, by Paul S. Pettinga, instructor of organ at the University of Illinois, Urbana. Mr. Pettinga, a graduate of Oberlin College and Conservatory, is a member of the Sherman Street Church and has assisted in drawing up the specifications.

The December meeting of the Western Michigan Chapter of the American Guild of Organists will be held in conjunction with the dedication of the organ, with a dinner in the church parlors preceding the recital.

Under the direction of Harold Schwab, who was assisted by Gladys Parker, pianist, a festival of music, both sacred and secular, was presented at Lasell Junior College, Auburndale, Mass., Nov. 1 by the choirs of the Union Church in Waban. There were numbers by the chancel choir, the children's choirs, the treble choir and the men's choir. Mr. Schwab and Mrs. Parker played the "Romance" from the Concerto in D minor of Mozart and Demarest's Fantasia as organ and piano numbers. The climax of the evening was "an act of up-to-date grand opera."

Laurens Hammond, inventor of electronic musical instruments, delivered a demonstration lecture on "Three Electrical Musical Instruments" before the Acoustical Society of America at the Chicago Towers Club Nov. 15. Members of other technical societies were invited to attend this lecture.

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Late Christmas Music; Haydn Morgan's Fine Cantata; New Carols

WILBUR HELD

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

After the long array of new music for Christmas reviewed in my article of last month I had a warm feeling of accomplishment—for about two days. Then late arrivals began to make it appear that a columnist's work is never done and that the publishers are as likely to be late as college students are in the football season. So here are a number of carols and anthems too good to overlook, some of them easy enough to be bought now for use this season:

Angell—"A Threefold Noel." Unaccompanied carol in four parts. Beautiful, but will require careful preparation. (Birchard.)

Baldwin, Ralph—"Tryste Noel." Fine text by Louise Guiney. Unaccompanied, with a few divisions, though it could be sung in four parts; a chorus is preferable for the interpretation of this sensitive and effective number. (J. Fischer.)

English Carol-Baird—"Coventry Carol." Unaccompanied chorus and soprano solo. One of the most beautiful of traditional carols, probably known to Shakespeare. Fairly easy, but you need a good tenor section. (Gray.)

Friedell—"When Christ Was Born." Fine text from the fifteenth century, the golden era of carols. Admirable music for unaccompanied chorus; a little division for sopranos. (Gray.)

Mallin—"What Sweeter Music." Charming text by Herrick. Unaccompanied, preferably chorus, though a good quartet could make much of it. (Birchard.)

Mueller—"There Were Shepherds." Unaccompanied, eight parts. One of the composer's best. (Flammer.)

Murray—"Our Lord and Our Lady." Poem by Belloc. For unison singing. Easy and charming. (Oxford, late 1939.)

Shaw, G.—"What Sweeter Music." Accompanied chorus; expressive organ part. Text by Herrick. (Novello.)

Candlyn—"The First Nowell." For TTBB, unaccompanied. Stunning number. Solos for tenor and baritone. This will undoubtedly be used widely, not only at Christmas but at concerts by our better male choirs. (Gray.)

New Christmas Cantatas

I am sorry that three admirable cantatas, all short, appeared late. My favorite of the three is one by Haydn Morgan called "Led By a Star" (Birchard), running to thirty-one pages. There are solos for all four voices, a section for TTBB, a trio for TBarB, a section for SSA and a pretty medium solo with violin accompaniment which is good enough to justify buying the cantata. The work can be presented, if you so desire, as a pageant or as a series of tableaux.

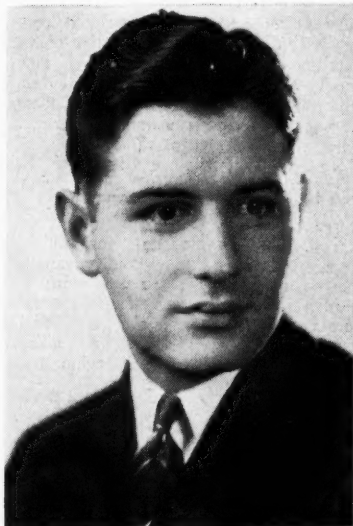
Mr. Rohlfing's "Noel Cantata" (Concordia) is chiefly for children's chorus, which may sing in three parts or in unison. There are effective contralto solos for an adult voice and there is a final chorus in which a mixed choir joins the children. The entire work runs to forty-six pages.

Mr. Richter's "The Birth of Christ" (Flammer) has only fourteen pages; it is for women's voices, SSA, with solos for soprano and alto. It has effective accompaniment and would make a good long anthem.

Other Reviews

Miss Davis has an excellent collection called "The Green Hill" (E. C. Schirmer), for women's voices, three parts, arranged with the skill that has made the editor famous. Included are three numbers for Advent and five for Christmas. There are numerous other classifications, including Lent and Holy Week, Palm Sunday, Eastertide, New Year (five), children's day, autumn (Thanksgiving and national included), dedication, morning or evening, communion, marriage, memorial and burial, praise and worship (seventeen) and humility and trust (fifteen). In other words, here is perhaps the best repertory of sacred music for SSA ever collected in one volume. The classics are well represented and also folk-melodies. Miss Davis had in mind the abilities of young people, but rightly hopes that adult choirs will use her collection.

If Santa Claus gives you money for books, save out some for a new book on "Music in History," by Professor Howard McKinney and a collaborator, a vol-



WILBUR HELD, A.A.G.O., one of the leaders of the younger generation of Chicago organists, has made his way to the fore rapidly through the work he has been doing as a recitalist and as a church musician. Though he has won honors repeatedly ever since his name first became known, and when he was not more than a boy, one would hardly recognize in the retiring and modest demeanor of this young organist the force that he displays when he sits at the console. Mr. Held is organist and director at the First Congregational Church of Des Plaines, a suburb of Chicago, where he has been for the last five years. During the summer he takes the place of Leo Sowerby at St. James' Episcopal Church, Chicago, and his direction of the choir and service playing in this historic church have won him great commendation. Previous church positions held by him have been at the First Methodist Church of Des Plaines and the People's Church, Chicago.

Mr. Held was born in Des Plaines in 1914 and began his musical studies under his mother, who was a talented violinist, and Mrs. C. A. Wolfram, who served for over forty years in the position her pupil now holds at the Congregational Church. Upon graduation from high school he entered the American Conservatory of Music, where for the last nine years he has studied organ with Frank Van Dusen and composition with John Palmer.

During this period he has won the following honors: In 1933 the young artists' division of the National Association of Music Clubs' contest; in 1934 a solo appearance at Orchestra Hall for the American Conservatory commencement concert; and later the organ contest sponsored by the Society of American Musicians, which awarded him a debut recital in Kimball Hall under Bertha Ott's management.

In 1937 Mr. Held received the degree of bachelor of music and in 1939 passed the examination for associate of the American Guild of Organists. He is a member of the executive committee of the Illinois Chapter of the A.G.O.

As a recitalist Mr. Held has been in great demand and among his appearances have been a number at Rockefeller Chapel, University of Chicago.

For the last three seasons Mr. Held has been president of the Van Dusen Organ Club.

ume which I hope to review at some length later.

Meanwhile please remember to send your Christmas programs early to me at Goldwin Smith Hall, Ithaca, N. Y. If time and eyes permit, I hope to write an article about them for February. Next month the annual summary of the year's publications may remind me that a columnist is made to mourn as well as to rejoice. And joy I wish to the many generous friends who make my holidays bright with greetings.

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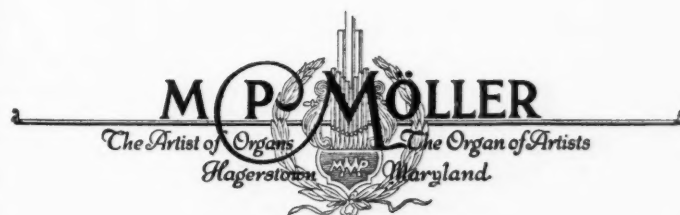
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who, until his death, was an outstanding member of the above church.

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Mediocrity in Choirs Deplored; Thoughts on Music in Churches

By ANBAR

Perhaps I'm a bit more aware of church music than the average person, because for many years I have spent most of my Sundays helping to produce it. We have been passing through, and are in the midst of, a period of great change in the attitude of the general public toward this part of the service.

Certainly a chorus of voices is to be preferred to the quartets of fifteen years ago. Is it, however, a real addition to the service to have several mediocre choirs instead of one really good one? And is it a real addition to the service to have people performing church music who have not been properly trained? There are very few singers, for example, who would ever undertake to sing only church music, because such a course would be financially impractical. Churches that think nothing of paying a minister an annual salary of \$6,000 for the chief purpose of preaching a sermon and conducting the Sunday services feel positively magnanimous in offering a soloist a salary of \$500 a year. Please don't say "the minister does much more than conduct services." I know that, but I do believe that any well-trained parish worker could do this other work as well, and perhaps better, and at a far smaller salary. The major consideration of any board searching for a new minister is: "What sort of a service does he conduct?"

One thing must be made clear at this point; I do not at any time even vaguely consider the unreligious person in my discussion. However, religion is not, and never has been, denominationalism. A person may be an active and tireless worker in any church and still be unreligious; one of the most unreligious persons of my acquaintance is the minister of a church in my city. He goes up into his pulpit every Sunday and delivers beautiful essays on religion, but it doesn't take an enlightened intellect to discover quickly that he has no real comprehension of that which he preaches.

That a person must, therefore, have a real religious conviction is essential, and here again we meet a problem. Shall we sacrifice quality of voice for quality of character? I'm certain that we have all met at some time or another persons who are handicapped physically, either in facial appearance, or in voice, or in manner, but who through their very beauty of character have made us forget, in a remarkably short time, their physical faults. We finally remember only their real selves—their inner lights—the things we Christians choose to call their souls.

That no one can do any unfamiliar work well, no matter how willing, is, of course, true. Therefore, no matter how well tuned I might be to the inner soul of religious belief, had I not been trained for the job I would sing like a crow, or play the organ like a small boy pounding on the piano. However, in order to contribute anything of real religious value to any service I must be so trained that immediately upon rising to sing any thought of "how" is shut out of my mind and, instead, I must expend all my inner attentions on the job of giving to the assembled congregation some of the convictions I have and feel. That I should work all this out beforehand would be as far from accomplishment as that the organist should practice in advance the extemporization on the hymns or the modulations between musical numbers. If any of these were practiced in advance the effect would immediately be an artificial one, even as the speech, which, having been carefully prepared and rehearsed, and finally delivered at some special exercise or meeting, has lost its free play.

Certainly I am not suggesting that a singer should not study music, but I do say that aside from determining the character of the notes and the true meaning of the words, the singer should not ever rehearse an interpretation and, once having sung the song, should immediately put any thought of interpretation away and never again attempt to sing the song in exactly that same way. And this in spite of the vocal coaches. That this sug-

gestion is revolutionary is true; that is why I say that church singers should be especially trained for the job. A person whose mind is taken up with the traditions of opera technique will not find it easy and, in fact, will probably find it impossible, to sing in this fashion.

Once in a while we find in the pulpits of our churches truly inspired preachers. I am simply suggesting that we try to produce singers who will be just as capable of responding to the forces of inspiration.

We come immediately upon the question of choir singing, for did I not say that a chorus was to be preferred to a quartet? The problem of inspiration here centers in the director. Again we must have a man, or a woman, who believes in a Divine Force and in the guidance of that Power. The choristers should be efficient musicians, capable of responding instantly to the moods of the director. This cannot be achieved with an untrained, volunteer organization. *Church music is not for amateurs, any more than is preaching!* Here is the big fault in the current fad of many choirs—children's, junior, senior, etc. Please don't misunderstand; it is excellent for churches to provide interests for their young people, but I believe that it is an insult to the Almighty to offer anything but the best, and certainly the squawking in the name of children's or junior choirs is enough to disturb even a most dotting Heavenly Father, to say nothing of a ruin they create of an otherwise reverent service.

I believe that we should have junior singing organizations in our churches, but I do not believe that they should be used for services of worship. Rather let them be used for future church choirs such as I have outlined. We say they would lose interest if they did not have a definite objective. A concert two or three times a year would serve to hold their interest, and certainly they would always have before them the ideal of the real service for which church music is intended.

I have often heard it said that professional church music is cold and unemotional. I admit this, but say that it is not the fault of the professional musicians, but, rather, the fault of the churches, because church music is a definite field and as such should have the full support of the church. This it does not have. Professional singers, in order to live, have to be versatile enough to do a good job in several widely diversified types of singing. If the churches were willing to pay decent salaries to their musicians, more and more people would concentrate their efforts on church music.

That real religion is an emotional experience is too often overlooked in these days of too much "reason." Music is the language of the emotions; why, then, is it not a fact that music is more truly a reflection of religious conviction than the many words which are strung together under the name of "sermon." We have preachers in our pulpits who have the good sense to stick to the teachings of the ages for their subject matter, and we have others who, with questionable taste, choose the sermon time to deliver a lecture on the latest divorce, etc., and the people tolerate it. So it is with our church music. We have churches that always try to have the best music of the great church composers, no matter to what church the composers belonged. We also have churches which insist upon sacred jazz, or the form of music (?) known as "evangelistic" or "gospel." I leave it with my reader to decide which is to be preferred. I say that a church is judged by the quality of its music, and a congregation by the standard of service it permits in its church. Am I wrong?

Miss Elizabeth Howell Appointed.

Announcement is made by the Rev. Clarence H. Patrick, pastor of Immanuel Baptist Church, Greenville, N. C., of the appointment of Miss Elizabeth Howell, a native of Suffolk, Va., as organist, choir director and director of young people's activities. Miss Howell, a graduate of Meredith College, has studied under Leslie P. Spelman and Dr. Harry E. Cooper, and has done graduate work with Palmer Christian at the University of Michigan. In addition to the regular adult choir, Miss Howell has organized a college girls' choir composed of students from the East Carolina Teachers' College.

ELMORE'S BUSY SCHEDULE; PREMIERE OF HIS CANTATA

An example of how an organist keeps busy is offered by a partial list of the activities of Robert Elmore of Holy Trinity Church, Philadelphia, in November and December. This also illustrates the versatility of Mr. Elmore. Here are a few items selected at random:

Nov. 3—Performance of Fauré Requiem at Holy Trinity, with strings, harp and organ, conducted by Mr. Elmore.

Nov. 5—Piano recital for musical alumni of University of Pennsylvania.

Nov. 6—First performance with orchestra of Mr. Elmore's cantata for male voices (published by Gray with piano accompaniment), entitled "The Prodigal Son," a sermon in Irving Auditorium, Sabbatini conducting.

Nov. 21—Special program for the Arch Street Methodist Church, Philadelphia, of which Mr. Elmore used to be director of music, in honor of church's seventy-fifth anniversary.

Dec. 1—Performance of Bach's Advent cantata, "Come, Redeemer," at Holy Trinity Church.

Dec. 15 and 22—Performances of Bach's "Christmas Oratorio" in two parts at Holy Trinity.

Dec. 17—Organist for performance of Handel's "Messiah" by the Philadelphia Matinee Musicale Club in the ballroom of the Bellevue-Stratford Hotel.

Dec. 18—Faculty recital for the University of Pennsylvania at Irvine Auditorium.

For the last event on this program Mr. Elmore will play a Bach program.

This schedule, plus weddings, Advent services, etc., will keep Mr. Elmore occupied in Philadelphia until after the first of the year, when Bernard R. LaBerge will send him on the road for a few recitals.

Ruth Bampton Directs College Choir.

Beaver College, at Jenkintown, Pa., is having a series of five convocations augmenting the regular Sunday services throughout the year. At each there will be special music provided by the soloists and choir of the college. These services are directed by Ruth Bampton, associate professor of music, director of the college choir and chapel organist. The annual candlelight service will be held in Murphy Memorial Chapel on the evening of Dec. 15.

Alfred H. Meyer Aid to Dr. Marshall.

Elevation of Professor Alfred H. Meyer, a member of the Boston University College of Music faculty for eleven years, to the position of assistant to the dean of the college is announced. Professor Meyer will assist Dr. John Patten Marshall, distinguished in the field of music both in America and Europe. The addition to the administrative staff of the college was necessary partly because of the increasing burden of work in the department and partly because of the health of Dean Marshall, who has been head of the college of music since it was reestablished in 1928. Professor Meyer, a native of Quincy, Ill., and a graduate of Oberlin College, was appointed an instructor at Boston University in 1929. Subsequent promotions gave him in 1933 the rank of professor of history and theory of music. During the ten-year

period beginning in 1924 Professor Meyer served on the staff of the *Boston Transcript* as a concert reviewer and special writer.

Serves English Church 67 Years.

A. T. Townsend has retired from the position of organist at St. John's Church, Devonport, England, *Musical Opinion* reports, after sixty-seven years' service. He relates that up to 1884, at least, members of the congregation bought their pews and used to put them under lock and key. "You can still see the locks and keys in the church now," he said. "If members of the church bought a pew in St. John's, they were entitled to a vote for the county."

Charles Ennis Takes St. Louis Post.

Charles Ennis, pupil of C. Albert Scholin, has been appointed minister of music at Trinity Evangelical Church, St. Louis. This is one of the largest Evangelical churches in St. Louis. Mr. Ennis will have three choirs to direct—senior, junior and children's.

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**KENNETH CUTLER TO OPEN
NEW ORGAN IN CHICAGO HOME**

KENNETH CUTLER

Kenneth Cutler will open a recently completed organ in the studio at his home, 5804 Race avenue, Chicago, on the evening of Dec. 17. The dedicatory recital will be played by Wilbur Held, Miriam Clapp, Robert Rayfield and Edward Eigenschenk and will be combined with a Christmas party for the Van Dusen Organ Club, of which Mr. Cutler is a charter member and past president. The recital will be short and informal. After it is over the club members will be turned loose upon the instrument for the purpose of providing them with an opportunity to explore its resources for themselves.



The organ was assembled for Mr. Cutler in the workshop of Arthur R. Temple, the work being done by Mr. Cutler and several of his mechanically inclined friends, under Mr. Temple's supervision. Most of the pipe-work and parts were second-hand, but all have been blended so skillfully and voiced so well to fit the studio that the effect is that of an instrument built especially for the room and the purpose for which it is intended. Available space limited the organ to five sets of pipes, with an independent pedal bourdon. The ranks chosen as giving the most useful combination for all-around work were: Open diapason, chimney flute, salicional, dulciana and oboe.

The wind-chests, pipes, relay, tremulant and shutters are installed in the basement room directly under the studio. The organ speaks through the swell shutters into a tone chamber that is cut up through the floor and appears in the studio as a window seat. The tone enters the studio through metal grilles in the sides of the seat. The console, which is all-electric, is set against one wall of the studio. Con-

sole measurements are A.G.O. standard. The blower is installed in a specially constructed soundproof box in another room in the basement.

Mr. Cutler uses the organ for practice and for part of his teaching. He is entering his fourth season as instructor of organ at the American Conservatory of Music, where he teaches a growing class. Mr. Cutler is organist and director at Temple Sholom, Lake Shore drive, Chicago, where he has begun his fourth successful season.

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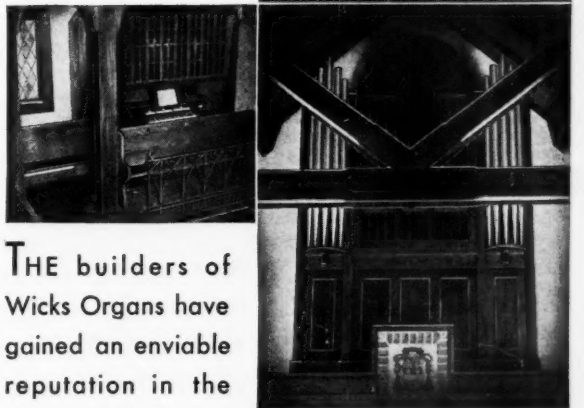
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E. Power Biggs Stirs His Chicago Audience to Real Enthusiasm

E. Power Biggs, justly acclaimed as one of America's great organists of the present day, was heard by more than 700 people in a recital at Rockefeller Memorial Chapel, University of Chicago, Nov. 19. No doubt the reputation established by Mr. Biggs through his previous recitals at the same place accounted for the size of the audience. Mr. Biggs' performance was marked by a brilliancy and force seldom displayed, and by precision combined with good taste. His performance of the Reubke "Ninety-fourth Psalm" Sonata was one of the most impressive items of the evening and this commentator never has heard the great work played better.

There was less of Bach on the program than one might expect from a Bach interpreter such as Mr. Biggs, but he gave a beautiful interpretation of three chorale preludes, and especially of the "In dulci Jubilo," Leo Sowerby's "Fantasy for Flutes" was another outstanding number in which the Chicago composer has portrayed cleverly the conception of the artist in a painting in the Japanese style, while Mr. Biggs with real artistry passed on to the audience the conception of Mr. Sowerby.

Other selections on the program included the rather seldom-heard Concerto No. 2 in B flat of Handel, one of the "Noels" of d'Aquin, and Farnam's Toccata on "O Filii," closing with a masterly rendition of Duprés Variations on an Old Christmas Melody.

It was noted that the large group of Chicago organists who heard Mr. Biggs voiced their unfeigned enthusiasm over the Boston visitor's recital.

ALGER E. WEEDEN DIES AFTER LONG ATLANTIC CITY CAREER

Alger E. Weeden, dean of the Atlantic City Chapter, A.G.O., and for forty years organist and choirmaster of the Church of the Ascension, Atlantic City, died at his home there Nov. 6. Mr. Weeden suffered a stroke June 10 and was confined to the hospital for some time, but recovered sufficiently to attend to some of his duties and take part in his fortieth anniversary service Oct. 6. On Nov. 1 he suffered another stroke, from which he did not recover.

Mr. Weeden went to Atlantic City from New York. As a boy he sang in the choir of the Cathedral of the Incarnation, Garden City, L. I., and later became assistant choirmaster at Holy Trinity and St. James' Churches, New York. He was the pupil of such noted teachers in Manhattan as Felix Lamond and Horatio Parker.

Mr. Weeden went to the Church of the Ascension, Atlantic City, when the Rev. John Hardbrook Townsend was rector, and served through three ministries, including that of the present rector, the Rev. H. E. A. Durell. His male choir was one of the community's musical attractions. His productions of Gilbert and Sullivan operas at the old Apollo Theater a few years ago are remembered as real achievements. As chairman of the music for the general convention of the Episcopal Church, held in Atlantic City six years ago, Mr. Weeden received the highest commendation from all parts of the country.

In an editorial the *Atlantic City Press* paid Mr. Weeden the following tribute:

The world of music in this resort has lost a notable figure and the city is deprived of a sterling citizen in the death of Alger E. Weeden. He conducted the musical training of hundreds of persons now identified with resort interests. He was organist under three rectors of historic Ascension Episcopal Church.

Weeden loved music as a mother loves her child. His whole being was possessed with desire for advancement of all that pertains to the culture of his profession, and he gave the best of his energies toward that goal. Mr. Weeden's training of choir singers was one of his hobbies, and under his skillful tutoring excellent voices were developed. No one can estimate how much such a life contributed to the joy and satisfaction of living in Atlantic City, but it was considerable.

Mr. Weeden is survived by a brother, the Rev. C. D. Weeden of the Convent of St. Anne, Kingston, N. Y., his only near relative.

ALBERT E. SEYMOUR



ALBERT E. SEYMOUR's twenty-fifth anniversary as choirmaster of the First Presbyterian Church of Darby, Pa., was celebrated by the parish with a dinner Oct. 26, as a recognition of Mr. Seymour's service by the session, trustees, deacons and choir of the church. The event was a complete surprise to Mr. Seymour. It was the occasion for tributes to him by a number of speakers and a beautiful Hamilton watch was presented to him. Present and former members of the choir were at the dinner, as well as a large representation of the congregation.

CHATTANOOGA HAS FIRST TASTE OF A BACH RECITAL

The first Bach recital ever to be played in Chattanooga, Tenn., was given there Nov. 11 at the Ochs Memorial Temple by Isa Roberta McIlwraith, M.S.M., A. A. G. O., assistant professor of music at the University of Chattanooga. The performance was received with evidences of real enthusiasm by a good-sized audience, to some of whom Miss McIlwraith opened new avenues to true musical enjoyment. The list of offerings was as follows: Chorale Preludes, "Let All Together Praise Our God," "I Cry to Thee, O Lord," "Hark! A Voice Saith, All Are Mortal" and "In dulci Jubilo"; Prelude in C minor; Largo from Second Trio-Sonata; Chorale Prelude, "Praise the Lord, O My Soul"; Andante from Third Trio-Sonata; First Movement from Second Concerto; Chorale Preludes, "Come, Redeemer of Our Race," "Dearest Lord, We Are Here" and "In Thee Is Gladness."

Dr. George L. Robinson Is Speaker.

The Harrison Wild Organ Club held its monthly meeting at the Central Y.W. C.A. Chicago, Nov. 12. Dr. George L. Robinson, professor emeritus at the Presbyterian Theological Seminary, was the guest speaker. He gave a most interesting talk on experiences in his forty-one years of pastoral and teaching activity. Robert R. Birch, organist of the Church of the Redeemer, is the president of the club.

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Bach Festival, Great Event in Los Angeles, Draws Warm Praise

BY ROLAND DIGGLE, MUS. D.

Los Angeles, Cal., Nov. 19.—I have wondered during the past two days if there is any other choir in the country strong enough musically and with enough courage to undertake a musical festival entailing an expenditure of some \$2,000. This is what the choir of the First Congregational Church in Los Angeles has done again in giving its seventh annual Bach festival. Under the dynamic leadership of Arthur Leslie Jacobs, musical director of the church, these festivals have increased not only in musical value, but in attendance, and today this large church is not big enough to hold the crowds of music-lovers who wish to attend.

The festival opened on the afternoon of Nov. 16 with a magnificent recital by E. Power Biggs, surely one of the finest Bach players before the public today. The program consisted of the Concerto in A minor, Fugue in G major, two arrangements for organ, the Toccata and Fugue in D minor, Four Chorale Preludes and the Passacaglia and Fugue in C minor. Mr. Biggs played with consummate skill and profound musicianship, and his fine sense of rhythm, phrasing and sense of proportion made this a recital that will long be remembered.

The concert on Saturday evening closed with the Toccata in D major for harpsichord, played by that wizard of the instrument, Alice Ehlers. This was followed by the Sonata No. 3 for harpsichord and violin, a really delightful work that was played by Miss Ehlers and Sylvain Noack. This was one of the highlights of the festival and as far as I was concerned left nothing to be desired. This work and the Partita No. 1 in B flat for the harpsichord alone contain so much attractive music that it is a pity they are not heard more often.

The last half of this program was part of the "Passion according to St. Matthew," sung by the cathedral choir of the

HANS VIGELAND TO GIVE BACH ADVENT PROGRAM



HANS VIGELAND, organist and choir-master of the First Church, Congregational, in Great Barrington, Mass., will give a special Advent program consisting entirely of compositions of Johann Sebastian Bach on Dec. 15. A feature

will be the cantata "Sleepers, Wake." Mr. Vigeland has under his direction three choirs—a junior chorus of forty-five boys and girls, an intermediate choir of twenty-five girls and an adult organization of twenty-eight voices, mixed.

church under the direction of Mr. Jacobs. With a choir of 100 voices there will of course be changes each year and it seems to me that the changes in this choir have been very much to the good. There was a freshness and youthfulness to the singing that I had not heard before and the balance of parts, which is so important, was better than last year.

On Sunday afternoon the Julian Brodetsky Chamber Music Ensemble, Ingolf Dahl, pianist, and Sylvia Ruderman, flutist, were responsible for the program. This outstanding organization does magnificent work and while I rather strongly object to having string quartet music played by thirty-two instruments, I real-

ize the difficulty in finding music for such a combination without some such arranging. The program consisted of some of the "Art of Fugue," transcribed by Harris and Norton, the Adagio from the Sonata for violin and piano in B minor, the Chaconne from Partita 11 for violin alone and the delightful Fifth Brandenburg Concerto in D major, for piano, flute, solo violins and strings. It was splendidly played.

The closing event was the Mass in B minor, sung by the cathedral choir with the Bach Festival Orchestra, W. Brownell Martin at the piano and Frederick M. Barnes at the organ. Mr. Jacobs directed with authority and it was certainly the

finest performance of the work that we have been privileged to hear in Los Angeles.

Such a festival as this is a great thing for any community, and when it becomes more or less traditional, as it has at the First Congregational Church, the value is enhanced in that a large per cent of the audience soon come to know the works and attend for the joy of hearing the music, and not out of curiosity or to criticize.

There have been some changes here since last month, one of the most important being the appointment of Horace T. Roelofsma as organist of the Third Presbyterian Church, Los Angeles. He takes the place of David Wright, who has resigned to give his time to teaching. Mr. Roelofsma is well known in southern California, where he has held other posts. He is a pupil of Dr. T. T. Noble.

Edward Vance Evans has resigned as musical director of the First Methodist Church in Pasadena and I understand an Eastern man has been appointed in his place.

Leslie P. Spelman gave the first performance of Horace Alden Miller's "Amerindian Suite" at his vesper recital at Redlands University Nov. 10. This is a most attractive work and Mr. Spelman played it in grand style.

Joseph Bonnet will give a Bach recital at the university Dec. 2. Mr. Bonnet also plays at the First Congregational Church under the auspices of the cathedral choir and the Guild Sunday afternoon, Dec. 1, and at Pomona College Dec. 3.

Conducted by George S. Dunham.

George S. Dunham, organist and director at the Porter Congregational Church, Brockton, Mass., and conductor of the Brockton Music Festival Association and the Brockton Civic Orchestra, directed a performance of Mascagni's "Cavalleria Rusticana" by these two organizations at his church Oct. 28. The choral force numbered more than 100 voices and the orchestra is one of forty pieces.



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About 100 members and friends met for the annual fall dinner of the Headquarters Chapter of the American Guild of Organists, held at Schrafft's Restaurant on Fifth Avenue, New York, Oct. 28.

This being the usual occasion for presenting certificates to the successful headquarters candidates for the associate and fellowship degrees of the Guild, Warden Lefebvre, after a short greeting, asked Hugh Porter, chairman of the examination committee, to say something as to the past and future of the annual tests. Mr. Porter told of a very interesting magazine article which compared the examinations of the Royal College of Organists with those of the Guild. While the two were shown to vary in slight details, in substance they were found to be very similar. Mr. Porter closed with a few words on the work of the 1940 candidates. Freeman Bell and George Huddleston were presented with their associate certificates and Norman Hollett and Richard T. White with the fellowship.

The remainder of the evening was devoted to a program conducted by Dr. Warner M. Hawkins. The first part consisted of a difficult music memory contest involving sonatas, symphonies, songs and operas. This was won with an almost perfect score by Frank E. Ward. Then, with Seth Bingham, Donald Gray and John Holler as a group of three experts, Warden Lefebvre conducted a musical information test prepared by George Mead. It took the combined efforts of the 100 present to solve this clever quiz.

WILLARD IRVING NEVINS.

Washington Organists Visit Baltimore.

A dinner invitation for the first Monday in November from the Chesapeake Chapter in Baltimore offered a pleasant change from the regular order of things for the District of Columbia Chapter. The customary business session for the month was held en route on a Baltimore & Ohio train, and was conducted by the dean, Ruth Farmer Vanderlip, A.A.G.O., CHM. Reports from officers and committees having been concluded, a Paul Jones tete-a-tete occupied the remainder of the journey, the participants being ruthlessly separated at the will of the dean by piercing blasts on a villainous whistle, proudly operated. The trip was personally conducted by Ralph H. Rexroth, secretary of the Chesapeake Chapter.

Arriving at the Brown Memorial Presbyterian Church, members of the chapter, numbering about sixty, were welcomed by the hosts and assigned their places at beautifully decorated, candle-lit tables, where a bountiful dinner was served. Edmund S. Ender, dean of the Chesapeake Chapter, did the honors, and Mrs. Vanderlip, officers of the Chesapeake and D. C. Chapters and other prominent guests were introduced.

Following the dinner a most informative and interesting illustrated lecture on "English Cathedrals" was delivered by Dr. Marshall A. Bidwell of Pittsburgh. Details of architecture and of decoration, historic background and fascinating legend were presented in a delightfully informal manner and enlivened by Dr. Bidwell's engaging humor. At the close of the lecture we were invited into the auditorium of the church, where Dr. Bid-

well gave a particularly fine reading of the Bach Passacaglia. Virgil Fox, organist of the church, followed Dr. Bidwell, playing a "Rigaudon" by the Italian composer Campra in his usual superbly artistic manner.

MRS. JOHN MILTON SYLVESTER,
Registrar.

Chesapeake Chapter News.

Members of the District of Columbia Chapter were guests of the Chesapeake Chapter at its meeting Monday evening, Nov. 4, at Brown Memorial Presbyterian Church, Baltimore. The Washington people traveled to Baltimore and return by rail. Their business meeting was held in their special coach en route. The choir of Brown Memorial Church served dinner. The feature of the evening was an illustrated lecture on English cathedrals by Dr. Marshall Bidwell of the Carnegie Music Hall, Pittsburgh. Dr. Bidwell then played the Bach Passacaglia and Fugue. Upon insistent request Virgil Fox, organist at Brown Memorial, obliged by playing "Rigaudon," a composition by Campra.

The next meeting will be held at Emmanuel Episcopal Church, Baltimore, Monday evening, Dec. 2. A discussion of choir problems will be led by Frederick Erickson, F.A.G.O., organist and director of that church. Richard Ross will play fifteen minutes of organ music.

RALPH H. REXROTH.

Three Meetings of Utah Chapter.

The Utah Chapter has held three interesting meetings this season. At the first, Sept. 7, Dr. Frank W. Asper, Salt Lake Tabernacle organist, gave a Bach program, presenting some of the numbers given by him at the Bach festival held in Carmel, Cal., late in the summer. In attendance at this session was Robert Hollinshead of Carmel, one of the sponsors of the festival, who spoke briefly, telling of the success of the undertaking and the resultant interest in organ music in that section.

The second meeting was held Oct. 12, at which two very interesting papers on the history of the organ were presented by Mrs. Agnes Duffin and Miss Irene Jacobsen.

On Nov. 9 the Guild members and invited guests, after dinner at the Hotel Utah, adjourned to the Salt Lake Tabernacle, where a demonstration of voicing of pipes and other intricacies of organ mechanism was given by James H. Nuttall of Glendale, Cal., an expert in this line, who related interesting experiences both in England and America.

ALFRED M. DURHAM, Registrar.

Central New Jersey.

The Central New Jersey Chapter met at Christ Episcopal Church in Trenton for its monthly meeting Nov. 12. The Rev. Robert Milton Webster, rector of Christ Church, delivered a lecture on "The Symbolical Character of Church Architecture." The choir, led by Benjamin Hancox, sang appropriate selections. Mrs. Paul Yos, organist of the church, played the organ numbers and accompanied the choir. The program was as follows: Prelude, Andante Maestoso, J. Varley Roberts; anthem, "O Lord, Our Governor," Gadsby; Te Deum, Marks; anthem, "What Are These Arrayed in White Robes?"; Stainer; organ, "Procession du St. Sacrament," Chauvet; Sanctus and Benedictus, Stainer; baritone solo, "Just for Today," Eavers (Albert Baytel); anthem, "Now the Day Is Over," Tours. Following the program a social hour with refreshments was enjoyed.

ELLA M. LEQUEAR, Registrar.

Organists of Altoona and Vicinity Form Central Pennsylvania Chapter

A group of organists from Altoona, Pa., and surrounding communities met Oct. 15 and organized the Central Pennsylvania Chapter. A few organists who were members of chapters in distant cities were responsible for the formation of the new chapter. At present there are twenty-five members and everyone is enthusiastic and doing his best to make the organization a success.

Each of the following officers was unanimously elected: Dean, Alfred Ashburn, organist of First Baptist Church; sub-dean, A. M. Cannarsa, organ builder of Altoona; secretary, Pearl B. Cox, organist of St. James' Lutheran Church; registrar, Mrs. Benner M. Wilson, organist of Hollidaysburg Methodist Church; treasurer, Mary E. Wertz, organist of Grace Lutheran Church, Bellwood.

The chapter presented a program to the public Nov. 4 in the First Presbyterian Church. The program opened with an invocation by the Rev. Walter Lowrie Ritter, Ph.D., minister of the church. Dr. Ritter also read the A.G.O. creed. The Rev. John C. Hare, chaplain of the chapter, then read two appropriate Psalms. A. M. Cannarsa presented a description of the organ, a three-manual Austin. The following program was played by Alfred Ashburn, dean of the chapter and organist of the First Baptist Church, assisted by Mrs. Karl Irvin, soprano, and Mrs. L. M. Nugent, accompanist, of the First Presbyterian Church: Adagio, Corelli; "In Dir ist Freude," Bach; "Lord Jesus Walking on the Sea," from "Bible Poems," Weinberger; Aria, "My Heart Ever Faithful," Bach; "Bells of St. Anne," Russell; Chorale No. 3, in A minor, Franck.

On Oct. 24 the chapter motored to Johnstown to hear a recital by Gordon B. Nevin and Dec. 1 the members will hear Dr. Charles M. Courboin play the dedicatory recital in the new auditorium of Juniata College. A Christmas program and social are planned.

Hear Schantz Organ in Cleveland.

The Northern Ohio Chapter gathered at the Second United Presbyterian Church, Cleveland, Oct. 28. Nearly a hundred people heard Henry F. Anderson, F.A.G.O., of Emmanuel Church give a recital on the new organ built by the Schantz Organ Company of Orville, Ohio. After the recital Bruce Schantz gave an interesting talk on the designing and planning of the organ, illustrating with block models the method used to fit a new organ into a given chamber. The meeting was concluded with a social hour and Hallowe'en refreshments. Laura Louise Bender, the dean, presided.

A group of Cleveland members journeyed to Youngstown Oct. 21 to attend the recital of Joseph Bonnet, sponsored by the Youngstown sub-chapter.

PAUL ALLEN BEYMER.

Maine Chapter Events.

Activities of the Maine Chapter this fall include the recital by Joseph Bonnet Oct. 1 in the City Hall Auditorium, Portland, and a recital by Dean Brinkler at the Foss Street Methodist Church in Biddeford, Maine, Nov. 4. Further plans for the season include the young organists' contest in the spring and a clergy and organists' dinner in February.

HOWARD W. CLARK, Secretary.

News of the American Guild of Organists—Continued

Lehigh Chapter Host;

Four Chapters Guests at Service, Recital, Dinner

The Lehigh Valley Chapter was host to the York, Harrisburg, Wilkes-Barre and Pennsylvania Chapters Oct. 19 at a service, recital and banquet in Allentown, Pa. Despite the season's first snowstorm there were about 100 present. The liturgical service developed by the chaplain and dean, which is used at all Lehigh Valley public meetings, preceded the recital. Homer Nearing, Mus.D., F.A.G.O., played the service. His prelude was the A minor Adagio by Bach. The recital was opened by Dean Mark Davis of the host chapter, who played the Fantasia in G by Bach. Professor A. Norman Lindsay, Jr., representing the York Chapter, played the Toccata and Fugue in D minor, Bach, and Meditation, Borowski. Howard L. Gamble, F.A.G.O. (CHM), upheld the honor of the Pennsylvania Chapter with the Passacaglia and Fugue in C minor, Bach, and two of the "Byzantine Sketches" by Mulet—"Campanile" and "Nef." Mrs. J. R. Henry, Mus. D., of Harrisburg brought the recital to a glorious conclusion with two Karg-Elert improvisations ("Praise to the Lord" and "How Lovely Shines the Morning Star"), Percy Whitlock's "Folk-tune" and Edmundson's "Vom Himmel hoch."

The organ is a new opus by the Ernest M. Skinner & Son Company.

The banquet was held in the Americus Hotel. T. Edgar Shields, Mus.D., A. A. G.O., was toastmaster. Chapter greetings were extended by Dean Robinson, F.A.G.O., for the Pennsylvania Chapter, Mrs. Edythe Wareheim of York, Dr. Rollo Maitland of the American Organ Players' Club and Dr. Ifor Jones of the Bethlehem Bach Choir.

Following the banquet the group went to hear the organ of Christ Lutheran Church. Dr. Maitland gave an impromptu recital of Bach and an improvisation. From there the company drove to the factory of the Allen Organ Company in East Allentown to play and hear the new electronic organ developed and manufactured by this company. The instrument was invented by K. Markovitz.

THEODORE S. BULGER, A.A.G.O.,
Secretary.

New Chapter at Waterloo, Iowa.

A group of organists from Waterloo, Independence, Cedar Falls and other nearby cities in Iowa met in November in Waterloo and organized a chapter, assisted by the Rev. Gerhard Bunge, A. A. G.O. Mr. Bunge was elected dean of the group. Other officers elected are:

Sub-dean—Mrs. Ellen Law Parrott.
Secretary and Registrar—Mrs. Adelaide Altland.

Treasurer—Miss Lucille Schmidt.
Librarian—Miss Loretta Maley.

Plans were made for a recital Nov. 26 at Christ Episcopal Church in Waterloo. Following the meeting the Rev. Mr. Bunge gave an interesting paper on "Playing and Singing of Hymns in the Church."

MRS. ADELAIDE ALTLAND,
Secretary-Registrar.

Hartford's Annual Hymn Festival.

The annual hymn festival of the Hartford Chapter was held Sunday, Nov. 24, at the Prospect Methodist Church in Bristol. Approximately 500 singers from twenty-five choirs took part in the service, which had as its theme "The Romance of Immortal Hymns." The Rev. Paul DuBois, pastor of the Prospect Methodist Church, was the narrator. Miss Alice C. Hansen, A.A.G.O., organist and musical director of Grace Episcopal Church, Windsor, played as the prelude the well-known Bach chorales "Nun komm, der Heiden Heiland" and "Vater unser im Himmelreich." The offertory, played by Mrs. Paul DuBois, organist of the Prospect Methodist Church, was the Meditation, by Bubeck-Dickinson, and the postlude, the Finale from the Fourth Symphony of Widor, was played by Alvin A. Wooster, organist of St. Michael's Church, Naugatuck. Miss Elsie J. Dresser, F.A.G.O., organist of the

First Congregational Church, New Britain, was the service organist.

The December meeting will be a Christmas candlelight service at the Immanuel Congregational Church, Hartford.

Rochester Chapter.

On Sunday afternoon, Nov. 17, the choir of St. Paul's Cathedral, Buffalo, numbering forty boys and seventeen men, went to Rochester by motor caravan to join the Christ Church choir of thirty-two boys and ten men to give a service of choral evensong. DeWitt C. Garretson, A.A.G.O., director of St. Paul's Cathedral choir, played the prelude and postlude, and the service was conducted by Donald S. Barrows, A.A.G.O., and C. Raymond Berry, Mus.B., of the Christ Church choir. In addition to the traditional plainsong of the service the combined choirs sang "Souls of the Righteous," by Noble; "Behold, Now, Praise the Lord," Titcomb, and "Thou Knowest, Lord, the Secrets of Our Hearts," Purcell.

On Oct. 21, after an excellent dinner served by the ladies of Christ Church (Episcopal), the dean, Donald S. Barrows, conducted an evening of plainsong, with the members acting as singers in the choir stalls and with C. Raymond Berry at the organ. Mr. Barrows had carefully selected music for the three services—matins, evensong and Holy Eucharist—and his leadership and enthusiasm were so inspiring that the choir performed surprisingly well. Everyone felt that it was one of the most interesting and enjoyable meetings of our chapter.

A fine program, including several services and recitals, has been prepared for the year by the following committee: Dean Donald S. Barrows, Sub-dean Robert J. Berentsen, Secretary S. Wilson Davidson, Treasurer George S. Babcock, Harold O. Smith, Catharine Crozier, Harold Gleason, Austin F. Grab, Gertrude Miller and Alice C. Wyard.

S. W. DAVIDSON, Secretary.

The Rochester Chapter is following an active program this season. The first event this fall was a tea Oct. 13 in honor of Joseph Bonnet, who played a recital on the recently-installed Aeolian-Skinner organ in Strong Auditorium, University of Rochester. This recital was the first in a series sponsored by the university.

The next meeting took place at Christ Episcopal Church. The Guild members met for dinner and, after a discussion of business, spent the evening singing plainchant under the direction of the dean, Donald S. Barrows. They took the place of the choir in the chancel and read through an entire service in the traditional plainsong.

The December meeting will be at the home of Harold Gleason, where recordings of organ music will be played and discussed.

CATHARINE CROZIER.

Choir Festival at Ithaca.

The Ithaca Chapter sponsored a choir festival Sunday evening, Nov. 10, in the First Methodist Church. Six choirs participated in the program, which followed the life of Christ by alternating music and short Scripture passages. Richard T. Gore, F.A.G.O., sub-dean of the chapter and Cornell University organist, conducted, with Louise C. Titcomb, F.A.G.O., the chapter's dean, at the organ. Assisting were Eloise Kinney, contralto; George Hathaway, tenor, and Thomas Tracy, baritone, and a string ensemble of Cornell students. After the processional hymn ("O Word of God Incarnate"), the program was given in three parts: "The Evangelical History before Jesus' Ministry," "His Ministry, Suffering and Death" and "His Resurrection, Ascension and the Coming of the Holy Spirit." The musical part of the program was as follows: "Jesus, Joy of Man's Desiring," from Cantata 147 (for the Visitation), Bach; hymn, "As with Gladness" ("Dix"); "When to the Temple Mary Went," Johann Eccard; "When the Saviour Came to Thee," from "Die Meistersinger," Wagner; Cantata No. 81 (excerpts), Bach; "Our Father, Who Art in Heaven" (organ solo), Pachelbel; hymn, "O Sacred Head" (Passion Chorale); "An Easter Hallelujah," for

double choir, Vulpius; hymn, "All Hail the Power" ("Miles Lane"); Chorale, "Now Spirit Blest," from Cantata 175, Bach; benediction response, "To God on High," from "St. Paul," Mendelssohn.

This festival was beautiful in every way. It lasted exactly an hour, there was something in it for every choir to sing (four of the choral numbers were sung by the massed choirs) and for the congregation; the string instruments, assisting in the Bach numbers, lent tonal variety; the Scripture passages, judiciously abridged, gave continuity to the program. A large congregation was present to enjoy this well-integrated and highly effective service.

Fifteen members of the Ithaca Chapter attended the October meeting Oct. 28. Dinner was served in the Syrian style at 6:30. Dr. Harold W. Thompson, professor of English at Cornell University, discussed "Trends in Christmas Music and New Christmas Music."

HAROLD C. O'DANIELS, Secretary.

Prize Winner Plays in New Jersey.

The November meeting of the Metropolitan New Jersey Chapter took the form of a recital by Ralph Hunter, winner of the organ contest sponsored by this chapter last May. Mr. Hunter played at Holy Trinity Episcopal Church, West Orange, Nov. 12, on the Hammond electronic organ. He again displayed his musicianship and did some stunning playing, never forgetting the possibilities of the instrument as well as its limitations. The program was made up of the following: Chorale and Variations, "O Gott, Du frommer Gott," Bach; Chorale Preludes, "I Call to Thee, Lord Jesus Christ," "O How Fleeting," "Come, Sweet Death" and "Come, Christian Folk," Bach; Christmas Carols from Lorraine, d'Aquin; Gavotte, Martini, and the following extemporizations by Percy Whitlock: "Carol," "Divertimento," "Fidelis" and "Fanfare."

A business meeting was held after the recital. Walter Hewitt, chairman for the Christmas party, which is the first to be held by the chapter, urged those present to make plans to attend. Most of the group then adjourned to an ice cream parlor for a "Dutch treat."

The educational committee of the chapter, composed of David R. Adamson, A.A. G.O., Harold B. Niver, A.A.G.O., Walter N. Hewitt, A.A.G.O. (CHM), Clarence Robinson, M.S.M., and Roberta Bitgood, F.A.G.O., has announced the second annual contest for young organists, to be held Saturday afternoon, May 10, 1941. The contest will take place in the North Reformed Church, Newark, where the contestants will play on the four-manual Casavant organ.

CLARENCE ROBINSON, Registrar.

Toledo Chapter at Work.

Activities of the Toledo Chapter began Oct. 7 with a meeting arranged by Dale Richard, the new regent, and held in St. Mark's Episcopal Church, where he is organist and choirmaster. Committees were appointed at this meeting and Maude Pearson Drago was made chairman of publicity.

A recital was given Nov. 18 by Ernest Walker Bray, F.A.G.O. Mr. Bray came to Toledo in the last year to serve the First Congregational Church as organist and director.

An event which is held annually is a hymn festival, participated in by most of the churches. This will be held Dec. 1 in the Ashland Avenue Baptist Church.

MAUDE PEARSON DRAGO.

Central Tennessee Chapter.

Two meetings of the Central Tennessee Chapter have been held this fall. Oct. 8 at Donelson Methodist Church, Nashville, a business meeting and program was followed by a social hour. The second meeting was the fifth public service, held at the First Presbyterian Church, with the Rev. Homer P. Starr and the Rev. Thomas Barr, ministers; Mr. and Mrs. Frederick Baumgartner, vocalists; Paul Luther McFerrin, Mrs. Pollard Parsons and Arthur R. Croley, organists, taking part. Robert Strobel read the "Purposes and Religious Principles of the A.G.O."

MRS. POLLARD PARSONS, Secretary.

Pittsburgh Hears Five

Woman Organists; Talk by Bidwell; Gaul as Host

The Western Pennsylvania Chapter met Oct. 29 at Shadyside United Presbyterian Church, Pittsburgh, where Dr. Marshall Bidwell gave a very interesting talk on "The Celestial Organ." After the talk a recital on Shadyside Church's medium-size four-manual Möller organ was given as "ladies' night" by five of Pittsburgh's best woman organists, who played the following program:

By Grace Hall—"In Thee Is Gladness," Bach; "Clair de Lune," Karg-Elert; "Ronde Française," Boellmann.

By Catherine Keppel—"I Call to Thee, Lord Jesus," "Let All Together Praise Our God" and "In dulci Jubilo," Bach.

By Florence Kinley Mercer—Elegie, Scherzetto and "Carillon," Vierne.

By Ruth Seifert—"Alle Menschen müssen sterben," "O Mensch, bewein' Dein Sünde gross" and "Vom Himmel hoch," Bach.

By Madeline Emich—Toccata on "O Filii et Filiae," Farnam; "Jesu, geh voran," Karg-Elert; "Jesu, Joy of Man's Desiring," Bach; "Regina Pacis," Weitz.

The next meeting was held Nov. 18 at Calvary Episcopal Church, the church of the famous Harvey Gaul, with Dr. Gaul and his new rector, Dr. Kinsolving, as hosts. A splendid program of organ and choral music was given, with William K. Steiner, organist at the Western Pennsylvania School for the Blind, as recitalist, followed by a sacred recital by St. Nicholas' Greek Orthodox Choir, under the direction of R. Agraphotis. The choir sang excerpts from the Greek Orthodox liturgy. Other choirs to participate were the Serbian Choir, under the direction of S. S. Kozmin, and the Macedona Carpatho Bulgarian Choir, under the direction of Evan Georgieff.

The December meeting is to be a Christmas party Dec. 16 at the Pittsburgh Musical Institute recital hall. Carols will be sung and later games played by all.

For the January meeting Herbert C. Peabody has arranged for the chapter a talk, illustrated, by the president of the American Stained-Glass Association, Wilbur H. Burnham. Mr. Burnham, a choir boy of forty years ago under Mr. Peabody, designed the windows of the chancel in the great East Liberty Presbyterian Church and in the Riverside Church, New York, and is one of this country's foremost authorities on stained-glass. Mr. Burnham will speak Jan. 14 at the East Liberty Presbyterian Church. Members of other Guild chapters are cordially invited to this and all of our chapter's events.

G. N. TUCKER, Publicity Department.

St. Petersburg, Fla., Branch.

A luncheon and business meeting of the St. Petersburg, Fla., branch was held Nov. 6 at the home of Miss Viola Burckel. The Guild plans to have its business meetings the first Wednesday of each month, the business meetings to be followed by a study course in dictation. Console meetings will take place the third Sunday afternoon of every month, at which time a program will be presented by various members.

Charles Budden read the report of the program committee, which provides for events as follows:

November—Music of Bach.

December—Christmas music.

January—Recital by Claire Coci.

February—Music of sixteenth and seventeenth centuries.

March—Music of eighteenth century.

April—Music of nineteenth century.

May—Music of living composers.

The November console meeting was held Nov. 17 at the Congregational Church. The following Bach program was given: Excerpts on Bach's life from "Chronicles of Magdalene Bach" (Mrs. A. D. Glascock); Toccata in D minor (Doric) (Charles Budden); Prelude in B minor (Helen McClellan); Fantasia in G major (Mrs. Charlotte Pratt Weeks); Passacaglia and Fugue in C minor (Viola Burckel); Prelude and Fugue on B-A-C-H, Liszt (Louis Hollingsworth).

HELEN MCCLELLAN, Secretary.

News of the American Guild of Organists—Continued

Tour of South America Described by Speaker for Oklahoma Chapter

The November meeting of the Oklahoma Chapter was held Nov. 11 at Trinity Episcopal Church, Tulsa. Following dinner Dean Hine presented the speaker of the evening, Mrs. Vena C. Tipton, flutist of the Tulsa Symphony Orchestra. Mrs. Tipton had been asked to tell something of her trip last summer to South America with the Youth Orchestra. She first paid tribute to the director, Leopold Stokowski, emphasizing his earlier career as a church organist and also his transcriptions for orchestra of the notable works of Bach. Entertaining and of interest to the organists was the collection of various types of South American art souvenirs which Mrs. Tipton exhibited.

A monthly news journal for the Oklahoma Chapter made its first appearance at this meeting. It is a one-page sheet, as yet unnamed, edited and mimeographed by the registrar, Nelle Doering.

The recital chairman, Alice Mildred Maher, announced the next recital at the Philbrook Art Center would be given Sunday afternoon, Dec. 1, by John Meldrum, A.A.G.O., head of the music department at the Oklahoma College for the Blind at Muskogee. The November recital at Philbrook was given by Philip Morgan, who presented the following numbers: Chorale Prelude, "O Sacred Head Now Wounded," Bach; Toccata and Fugue in D minor, Bach; Prelude to "The Blessed Damozel," Debussy; "Carillon," DeLamarter; Symphony No. 8 (Scherzo and Allegro), Vienne.

JOHN KNOWLES WEAVER,
Chairman of Publicity.

Hymn Festival in Atlanta.

The second annual hymn festival in Atlanta took place at St. Luke's Episcopal Church Nov. 19. Miss M. Ethel Beyer, organist and director at the Druid Hills Methodist Church, was the general chairman and arranged a service of pronounced dignity and beauty. The unifying thought pervading the three parts of the service is expressed in the verse "Out of the abundance of the heart the mouth speaketh."

There was a chorus of 200 voices, made up of the choirs of the following churches: All Saints' Episcopal, Joseph Ragan, F.A.G.O., organist-director; Central Presbyterian, W. Lindsay Smith, Jr., M. S. M., organist-director; Covenant Presbyterian, Mrs. Robert Lowrance, organist; Druid Hills Methodist, Miss Ethel Beyer, organist-director; First Baptist, George L. Hamrick, organist-director; Lutheran Church of the Redeemer, C. W. Dieckmann, F.A.G.O., organist-director; North Avenue Presbyterian, Emilie Parmalee, A.A.G.O., organist-director; Park Street Methodist, Mrs. E. E. Aiken, organist-director; Peachtree Christian, Mrs. Victor Clark, organist-director, and St. Luke's Episcopal, Hugh Hodgson, organist-director, and Mozelle Horton Young, associate organist.

The organ prelude was played by Emilie Parmalee and the processional hymns by Mozelle Horton Young. Mrs. Victor Clark played the recessional hymns and the postlude. Other portions of the service were played by Joseph Ragan, Mrs. Robert Lowrance, Miss Beyer and Lindsay Smith.

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

Wisconsin Hymn Festival.

All Saints' Cathedral in Milwaukee was filled to overflowing Sunday afternoon, Nov. 17, on the occasion of the annual hymn festival sponsored by the Wisconsin Chapter. Visiting organists were Elmer Ihrke, Ruth Weckmueller and Calvin Brickell, who played solo arrangements of "Come, Ye Thankful People, Come," "Now Thank We All Our God" and "Ein feste Burg," respectively. These hymns were then sung by the choirs, each group in turn singing a verse, with the congregation and all choirs joining in the final verses. The hymns "O Worship the King," "Ye Watchers and Ye Holy Ones," "O For a Heart to Praise My God" and "Old Hundredth" were sung by the choirs of All Saints', St. John's and St. Stephen's Episcopal, First and Kenwood Methodist, Lake Park Luth-

eran, Grace Reformed, First Congregational Church of Wauwatosa, Immanuel Presbyterian and Shorewood Presbyterian Churches.

Gertrude Loos Barr, organist and director of All Saints' choir, played the service. Before the singing of each hymn Louis Goodrich, director of the Lake Park Lutheran choir, outlined in a most interesting manner the history of the hymn.

ARTHUR KNUDSON.

Titcomb Lectures in Boston.

The first event of the current season of the Massachusetts Chapter was a social held at the Second Church, Boston, on the evening of Oct. 28. A large gathering enjoyed a dinner provided by the church and afterward listened to Everett Titcomb, well-known director of the Schola Cantorum of the Church of St. John the Evangelist, Boston. Mr. Titcomb chose as his subject "Choirs and Choral Music" and the lecture was a request repetition of the one which he presented at the regional convention held in Portland, Maine, in August.

GARDNER EVANS, Secretary.

Louisville Chapter.

The Louisville Chapter presented Joseph Bonnet in a recital Nov. 7 at the Memorial Auditorium. It was a joy to hear this genius in such an artistic treatment of the king of instruments.

Mrs. Frank A. Ropke, dean of the chapter, gave an excellent rendition of Mendelssohn's "Elijah" Oct. 27 at the Highland Baptist Church, of which she is organist and director.

Dr. Clarence L. Seibold, a member of the Guild and organist at the Market Street Methodist Church, gave a series of programs which consisted of anthems and organ solos on the extraordinary occasion of the celebration of the one hundredth anniversary of this church.

MacDowell Horn, likewise a member of the Guild, who is organist at the Third Lutheran Church, will give the cantata "Story of Christmas" by H. Alexander Mathews Sunday evening, Dec. 22.

CHARLOTTE L. WATSON,
Corresponding Secretary.

Texas Chapter.

The September meeting of the Texas Chapter of the A.G.O. was held in the lovely garden of Mrs. A. L. Knaur in Dallas with a large and enthusiastic group of organists present. Plans under the efficient leadership of the dean, Mrs. Frank Frye, and her splendid helpers were outlined for the season.

The October meeting, which inaugurated a series of dinners and programs to be given during the year, was held at the First Methodist Church. The tables were decorated with orange and yellow chrysanthemums and a delectable dinner was

Stanley E. Saxton

Organist of
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served. At the business meeting, with Mrs. Frye presiding, three new members were elected—Miss Betty Martin, William Teague and Achilles Taliaferro. The chapter heard with much pride that its young and popular member, David Johnson, pupil of Carl Wiesemann, had passed the associate examinations. He is attending the Curtis Institute this winter. After adjourning the group went to the Auditorium, where a well-planned and interesting program was given. Mrs. Sid Terry, organist of the church, was assisted by the church quartet and the Rev. Lyle Thaxton of All Saints' Episcopal Church spoke on "The Place of Music in the Church." The organ is a Pilcher.

MAUDE MCELVANEY.

Miami, Fla., Chapter.

A social meeting of the Miami Chapter was held Nov. 12 at the home of Mr. and Mrs. Ralph Roth, Coral Gables. The guest of honor was Mrs. Florence Ann Austin, founder of the chapter, who has returned to Miami after an absence of seven years.

The Miami Chapter sponsored a recital given by two of its members—Mrs. E. R. Treverton and Frances Tarboux. This was an organ-piano program Nov. 18 at the Community Church, Miami Beach. Ruby Showers Baker, soprano, assisted.

RALPH ROTH, Secretary.

Tallahassee, Fla., Branch.

The Tallahassee branch held its second meeting of the season Nov. 15 at the Florida State College for Women. At the business meeting two new members, Jeannette Thorpe and Mary Stephenson, were accepted by the chapter. It was then voted to send our gift to the Schweitzer fund.

In anticipation of the operas "Carmen" and "Madame Butterfly," to be given at Florida State College, a program concerning them was presented by three of the college students. Miss Helen Anderson gave an interesting account of the

Organists of Minnesota Enjoy Informal Evening at Organ in Iverson Home

Members of the Minnesota Chapter were the guests of Mr. and Mrs. Harry O. Iverson Oct. 21 for an informal evening around the console of the organ Mr. Iverson recently installed in their home in Minneapolis. The two-manual instrument consists of a main organ of twenty-two ranks and an echo section of four ranks. The comprehensive tonal scheme includes a small diapason chorus, reeds of 16-ft., 8-ft. and 4-ft. pitch, five strings, five flutes, several solo stops, harp and chimes. S. Willis Johnson, organist and choirmaster of Gethsemane Episcopal Church, ably brought out the resources of the instrument in the following brief program: "Benedictus," Reger; Chorale Prelude, "Deck Thyself, My Soul, with Gladness," Bach; Cantabile, Jongen; Adagio and Finale, Sixth Symphony, Widor. To this program Mr. Iverson added a few player roll recordings by Bossi, Vierne, Dupré and Jepson. After partaking of refreshments the guests had an opportunity to inspect the organ chamber.

Preceding the evening's entertainment, a dinner meeting was held at the Woman's Club of Minneapolis, with Dean G. H. Fairclough presiding.

HENRY ENGEN, Secretary.

various versions of the story of "Madame Butterfly" and the effect it had on Puccini's writing of the opera. Miss Louise Thrasher and Shirley Erickson then gave the story of "Carmen," illustrating it with piano and voice selections. Phonograph records of the more important numbers from both operas were also played.

The next meeting of the chapter will be a Christmas party to be held on the evening of Dec. 16.

JEANNE COMPTON, Secretary.

GRAY-NOVELLO

The Best in Christmas Organ Music

R. G. HAILING

The Christ Child

HARVEY B. GAUL

March of the Wisemen

GUSTAVE FERRARI

Christmas Pastourelle

R. L. BEDELL

Reverie-Improvisation on
"Let All Mortal Flesh"

GARTH EDMUNDSON

Christmas Suite No. I
Christmas Suite No. II

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**Notes from Capital;
Honor H. W. Howard
for Forty Years' Work**

By MABEL R. FROST

Washington, D. C., Nov. 18.—The large audience that braved the forbidding November weather to hear the fall concert of the Washington Choral Society at Washington Cathedral Nov. 14 was amply rewarded by the spiritual peace that rested like a benediction on this portion of a weary world. The Magnificat of Bach was given an exquisite rendition under the baton of Louis Potter, with a purity of intonation, an ease and skill that are bred of thorough familiarity with the work. The chorus then gave an inspired reading of the Requiem by Gabriel Fauré, under the spell of Mlle. Nadia Boulanger, guest conductor, herself a pupil of Fauré. Lyman McCrary, official organist of the society, gave excellent renditions of three French organ works—Franck's "Piece Symphonique" and Cantabile in B major and Vierne's "Westminster Carillon." Mildred Kolb Schulze at the piano and members of the National Symphony Orchestra provided important accompaniment features and seven prominent soloists did the vocal honors.

Forty years in the musical ministry of the Immaculate Conception Church is the record of Harry Wheaton Howard that is being celebrated this month. A reception and concert in his honor were given by the church and clergy Nov. 12. The District of Columbia Chapter, American Guild of Organists, drew up resolutions of congratulation and his host of friends everywhere are sending greetings.

Mr. Howard is a Washingtonian in the strictest sense of the word, having been educated largely in Washington, save for six years' study in Germany. He has pioneered, organized, conducted, played, accompanied, taught, composed virtually from infancy. He has served several of the largest churches in Washington and at Immaculate Conception Church not only has been organist and choir-master since 1900, but has directed the music at Immaculate Conception Academy for Girls and the boys' school, has composed several light operas for the young people of the parish and produced them repeatedly, thereby bringing out several prize-winning voices. His experiences as a successful opera director both here and on tour qualified him for these departments of the parish activities. Moreover, in the heyday of the theater organist, Mr. Howard served leading downtown theaters in that capacity. For a time he was concert accompanist for noted artists. His compositions include examples in the vocal and instrumental fields, solo and ensemble, sacred and secular, many of them widely known and used.

Unassuming and genial—the mark of the truly great—one would not suspect how comprehensive and diverse is the catalogue of Mr. Howard's exceptional talents, of which music is but one. Mr. Howard was one of that small group who organized the District of Columbia Chapter, A.G.O. He was its second dean, serving for three years. For ten years he has been heard in weekly service broadcasts from the church with the choir, which now is under the direction of C. A. Benson.

A discriminating audience of more than 2,500, including many notables from official, social, diplomatic and artistic circles, nearly 300 of whom were advance subscribers, welcomed Joseph Bonnet to the nation's capital for his only scheduled recital of the season in that city Oct. 17. With the cooperation of Canon William M. Bradner, the District of Columbia Chapter, A.G.O., presented Mr. Bonnet in the perfect setting of the Washington Cathedral. Mr. Bonnet achieved a refreshing variety of tonal colors and gave satisfying exhibitions both of the power of the great instrument and of its rarer, finer possibilities.

All Souls' Church (Unitarian) has announced the opening of the season's series of twenty Sunday afternoon half-hour recitals by the organist and director, Lewis Atwater, beginning Nov. 17. The first program was a memorial to the donor of the organ, Mrs. Bernard R.

RALPH M. WARREN AT NEW CONSOLE IN WORCESTER CHURCH



RALPH M. WARREN, organist and musical director of the First Universalist Church of Worcester, Mass., is shown in this picture seated at the new console of the reconstructed organ of his church. The organ, originally built and installed in 1871 by the old firm of Steere & Turner, now out of business, was a two-manual. It is now a three-manual of thirty-three stops. The church also has been remodeled and the new choir loft will seat thirty-five. The console has been lowered so that the congregation cannot see it, but it is in full sight of the singers. The work, done by Joseph W. Smith, was made possible by a bequest of Miss Alice Harriette Belding. The new chimes are a gift from Mr. and Mrs. Joseph Walker Smith, in memory of Mr. Smith's parents, Colonel and Mrs.

Henry E. Smith.

At the dedication of the organ Mrs. Florence Pike Maynard, former organist of the church, played the prelude and the service of dedication was followed by a recital by William Self of All Saints' Episcopal Church, Donald C. Gilley of Wesley Methodist Church and Alfred H. Booth.

After the recital an informal reception was held in the parish-house in recognition of the seventeen years of service rendered by Mrs. Maynard, and in appreciation of the way in which her successor, Mr. Warren, is carrying on. This reception was arranged by the church's five women's societies, with the cooperation of the men's clubs. Mrs. Maynard was presented with a purse and a bouquet of flowers.

Green. The second, on Nov. 24, offered a novel idea under the title "Baroque versus Romantic Registration." Compositions of Bach and Karg-Elert were played twice. On Dec. 1 the music will be early English, Dec. 8 modern English and Dec. 15 Cesar Franck. All recitals begin at 5 o'clock.

Charles Trowbridge Tittmann was honored at a reception Oct. 25 and at the morning service Oct. 27 by All Souls' Church on the completion of twenty-five years as bass soloist of the church.

Paul Callaway's year-round monthly recital at Washington Cathedral is given always on the first Sunday at 4 o'clock, following evensong. Nov. 3 the program included: Prelude and Fugue in A minor, Bach; Chorale Prelude, "Turn Thou to Us," Bach; Fantasy, Mozart; Prelude, Fugue and Variation, Franck; Variations on a Basso Continuo, Bach-Liszt; "Requiescat in Pace," Sowerby; "Carillon," Vierne. Jan. 4 Richard Ross of Baltimore will be the recitalist.

On Nov. 20 Katherine Fowler was guest organist at the Church of the Latter-Day Saints, giving one of the three recitals of that week, as announced by D. Sterling Wheelwright, the other two being played by Mr. Wheelwright, assisted by Mrs. Wheelwright, soprano. Miss Fowler is music instructor at the Taft Junior High School and has been an artist pupil of Harold Gleason of Rochester and the late Lynnwood Farnam. Mr. Farnam's Toccata on "O Filii et Filiae" was included on the program, with numbers by Bach, Yon, Vierne, Franck, Boellmann and Batiste.

Mr. Wheelwright and the a cappella choir of this church gave the opening concert in the new auditorium of the Warren County High School at Front Royal, Va., before an audience of nearly a thousand Oct. 19, remaining over to sing for the morning service the next day.

John B. Wilson and the choir of Christ Lutheran Church participated in the celebration of the ninth anniversary of the new church building with a program of praise anthems by Mozart, Gounod and

key's "When the Christ-child Came" and portions of the Bach Christmas Oratorio.

For the benefit of the British War Relief the Sigma Iota National Music Sorority presented a sacred concert at the Western Presbyterian Church Nov. 3. The choir of this church was combined with that of Augustana Lutheran Church in a program of favorite anthems under the direction of Lila Knudsen, with Jean Slater Appel at the organ. Mrs. Appel's organ recital included Bach's "In Thee Is Gladness," "Hark, a Voice Saith, All Is Mortal" and Prelude and Fugue in E minor, Edmundson "Fairest Lord Jesus," Candlyn's "Divinum Mysterium," Farnam's "O Filii et Filiae," Bach's "Jesu, Joy of Man's Desiring" and Karg-Elert's "Now Thank We All Our God."

The Rev. Armand T. Eyler, new rector of St. Margaret's Episcopal Church, was organist and choir director at the Episcopal High School in Alexandria, Va., while a student at Virginia Theological Seminary, according to a report by Dr. Charlotte Klein, organist and director at St. Margaret's. Dr. Klein and Mr. Eyler were associated previously as organist and rector, respectively, of Trinity Church, St. Augustine, Fla.

William Braithwaite, choir director, and Hester Smithy, organist, arranged special music features for the series of services that filled Sunday, Oct. 20, for the tenth anniversary rededication of the National City Christian Church.

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CHICAGO, DECEMBER 1, 1940.

CHRISTMAS

It will still be several weeks before Christmas when this issue of THE DIAPASON reaches its readers—except those across the seas—but it will be near enough to find the majority of our constituents deeply engrossed in their preparations for the annual festival of Christendom. Until after the Christmas services are over it is hardly appropos to wish any organist a merry Christmas, for he has not the time nor is he in the mood to listen to it.

The angels who sang their song over the plains of Bethlehem looked down on a world troubled very much as it is today. Everything then seemed to be discouraging, just as it is now to some nations and individuals. And for that reason alone Christmas should be most welcome to all of us. Nothing yet has been found to take the place of the promise of peace on earth and good will to men in encouraging those who need encouragement. That the professions which this paper represents are the literal successors of the angels who proclaimed the birth of Christ, and are entrusted with the task of carrying their song down the ages, should be enough to make any man concerned with the music of the church and the making of the organs which provide that music feel a deep satisfaction. Whatever depressions of an economic nature may come, or how great may be the prosperity of the future, our labor in preparing the songs of Christmas cannot be anything but a real satisfaction to those who undertake the task with sincerity of spirit. That thought will remove the drudgery from the many details involved, which are so important, yet so often not realized or appreciated. As long as there is Christmas music this will be a good world in which to live for those who make it and those who listen to it.

So we wish all of our readers a very happy Christmas season. And may all your music go smoothly!

[The foregoing is a reprint of an editorial in THE DIAPASON Dec. 1, 1930—just a decade ago. Then, as now, the world was troubled, just as it was at the time of Christ's birth, and probably will be throughout all generations. Humanity has the same problems, the same sorrows; likewise the same hopes, the same comforts and the same vision, today as ten years ago and 2,000 years ago.]

AN INDUSTRY SET APART

In the midst of the swirl of post-election thoughts, war alarms, worries over Christmas music, etc., it might prove a beneficial diversion to turn our thoughts for a few moments to the present status of a forgotten man in industry, and yet one who is most intimately associated with the profession of the organist. Were it not for the organ builder the organist would soon become extinct; were it not for the genius and technical progressive-

ness of leaders in the organ industry our organ music would be sadly limited.

The builders are distinguished by several very noteworthy peculiarities in this modern age. The creation of an organ is still largely a matter of handwork by exponents of a noble craft. The organ builder hardly knows whether he is an artist or an artisan; we believe he is both.

Here are some of the peculiarities that put this trade in a class with the makers of stained-glass windows or of violins:

There are no large organ concerns—large compared with manufacturing establishments as a whole. The word "production," so important, for example, in the automobile industry, is hardly known in the organ business. For a short time during the theater organ boom there was a threat of this and a number of new concerns came into existence, only to fade out when normal conditions returned. In this process the organ building industry underwent a thorough "purge."

Another peculiarity: The organ builders never launched a modern advertising campaign. They never have organized a movement to make themselves known to the readers of national periodicals or newspapers. No magazine writer has ever found it worth his while to extol the genius that has brought about the modern organ.

Still another peculiarity: In addition to avoiding propaganda, the builders never have planned great sales campaigns. The "high pressure" salesman never got very far in selling organs and just about disappeared with the theater instrument. Now and then someone tries to imitate those methods, but usually his work is crude and he is no match for some of the experts in this line.

Now a word on profits—another peculiar thing: Returns from organ construction are chronically so low that the man of big business laughs at them. In most instances there is so little margin that one wonders how the average builder manages to pay his bills. Never have there been price agreements, common in business. Competition, especially since the depression began, has been so keen that the possibility of reaping large gains is eliminated. Naturally the salesman or agent, or anyone else concerned with the sale of an organ, must content himself with very meager returns. Such things as 35 or 40 per cent, or larger, commissions for the retailer, common in other lines of business, are something about which the organ salesman can only dream. In fact, there are no middlemen or retailers in the organ business. Now and then an organist manages to obtain a modest reward for his efforts on behalf of a builder, but most of the time it is nothing more than a recital engagement.

All these are points to be remembered by the organist and to be passed on as food for thought to the purchaser. Whoever today awards an organ contract must be receiving a great deal for his money, for it is a safe bet that the builder makes a very modest profit, if any; that no intermediary receives much, if anything; that the organ maker does not set aside a large percentage of his profits for promotion and publicity. Obviously the purchaser must come pretty close to getting at least 100 cents for his dollar.

The organ industry never has been commercialized, any more than anything else concerned with organ music, and we hope it never will be. But under existing conditions it is sometimes difficult to compete with those who adopt the modern way, putting their horns on high wind pressure and spending thousands where the organ manufacturer spends nickels. As an art organ building has survived, and always will survive; as a commercial proposition, attractive to stock purchasers, it is, at the close of the year 1940, what any financier would call a "washout." And, in common with all who are proud of the American organ, we find satisfaction in saying this.

WAR STOPS VISITS TO ORGANS

A sidelight on the effect of the war

on every phase of life in England is afforded by a letter to members of the Organ Club containing a special notice from the secretary, Sidney W. Harvey, dated Oct. 5. This club, as readers of THE DIAPASON generally are aware, is an organization for the interesting purpose of visiting organs in England, hearing them played and inspecting the instruments, with opportunities for the members to try them. As pointed out in the past, the club affords an excellent means of acquainting organists and organ "fans" with instruments both old and new. The club's visits have had to be abandoned for the time being. The notice reads as follows:

Owing to the intensification of air raids, particularly in the London area, it is thought advisable to suspend club visits. Traveling is difficult and, judging by the attendance at St. Peter's, Dulwich, the majority of the members are diffident about venturing far at the present time.

It is suggested that during these difficult days and while we are unable to hold our regular meetings the social life of the club should be kept alive by correspondence. I hope that members will keep in touch with me, either by phone or letter, notifying me of any change of address and particularly if they are called up for active service. I shall also, of course, be glad to receive any organ news, especially of organs damaged, so that I can keep my records up-to-date.

Due notice will be given to members when it is possible to resume our meetings and it is hoped that we shall be able to arrange the annual general meeting on the third Saturday in January, 1941.

We can assure the Organ Club that every member of the American organ fraternity hopes the suspension of activities will be for only a short time, that the annual meeting in January will see a decided change in conditions and that news of organs damaged in air raids will be scarce.

ORGANISTS CAN BE HEROES

That organists can be and are brave to the point of heroism is proved to us from time to time and makes us proud of our profession. The latest instance was recorded in the Chicago newspapers in November. Olivet Baptist Church, Chicago, home of probably the largest Negro parish in the United States, was filled Nov. 6 for the funeral of its pastor, the Rev. L. K. Williams, killed in an airplane accident in Michigan, when fire broke out and the police with difficulty got the congregation of more than 3,500 people out of the building in safety. While policemen carried the casket from the church Mrs. Mabel Burden Scott, organist of the church, remained at her post and continued to play until all others had left the building, according to accounts of the fire in the daily papers. The large choir likewise remained seated until the congregation was safe.

Olivet Church was formerly the home of the historic First Baptist Church of Chicago, which in its day was one of the most famous and fashionable of Chicago churches. Old-timers remember it as the church of Dr. Poindexter S. Henson, a great preacher and lecturer of the late eighties and early nineties. Its music was famous under the direction for a number of years of the late Charles A. Havens.

WILLIAM A. BRAITHWAITE VETERAN ORGAN MAN, DEAD

William A. Braithwaite of Bayside, L. I., N. Y., for many years a prominent figure in the organ field, died Oct. 16 after a brief illness. Mr. Braithwaite, a native of West Point, N. Y., was 85 years old and formerly lived in Brooklyn and Manhattan. He had been associated with Hook & Hastings of Kendal Green, Mass., for fifty-five years and was the New York representative of the concern for a long period. Mr. Braithwaite supervised the installation of the organs of a number of churches, including the Riverside Church, New York. He was known to hundreds of organists and was a member of the American Guild of Organists. Mr. Braithwaite retired about

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

TWENTY-FIVE YEARS AGO, according to items published in the issue of Dec. 1, 1915—

The four-manual organ built by Ernest M. Skinner for the Central Methodist Church in Detroit was opened Nov. 9 with a recital by Francis L. York.

The Hennepin Avenue Methodist Church of Minneapolis awarded to the Austin Company the contract to build a large four-manual.

Dean Horace Whitehouse of the Washburn Conservatory of Music was appointed municipal organist of Topeka, Kan.

On the occasion of its sixth birthday THE DIAPASON made the following comment which may serve to picture the organ situation a quarter of a century ago:

THE DIAPASON enters upon its seventh year with the present issue. * * * So far as the world of organs and organists is concerned there is peace and prosperity everywhere. More organs are built each year than in the preceding twelve-month, and it is safe to say that the production of large and noteworthy organs is at its height in the United States. The organist, since the beginning of organs a humble and usually a devout servant in meeting the musical needs of the world, is in greater demand than ever before in history. In this country there is no doubt that he is receiving a better stipend than ever before. We wonder what Bach would do with the salary some New York, Boston, Philadelphia and Chicago organists receive. And yet they get barely what they are worth. More and more municipalities are introducing municipal organists, and those that have had them for some time are giving them the greatest encouragement.

As for the organ builders, when THE DIAPASON was founded the majority of them were striving hard to make ends meet. Now, despite the cutthroat competition that seems so hard to stamp out, the average organ builder of our acquaintance drives a pretty good car.

THE DIAPASON in the last six years has doubled the number of its pages, quadrupled the amount of its reading matter and quintupled its circulation. [In 1940 the size of the magazine is double that of 1915.] And we have reason to believe that our growing family read every issue of the paper, for they indicate this in scores of letters we receive every month. * * *

TEN YEARS AGO THE FOLLOWING events were recorded in the issue of Dec. 1, 1930—

Lynnwood Farnam, one of the most famous organists of his day, died Nov. 23 at St. Luke's Hospital in New York City following an operation. He was born Jan. 13, 1885, in Sutton, Quebec, and came to the United States in 1913.

Government census figures showed that in 1929 1,695 pipe organs were built in the United States. The value of this output was placed at \$11,213,460.

A large four-manual Estey organ in the Central Memorial Temple of the Salvation Army in New York was opened with a recital by Henry F. Seibert Nov. 12.

Large organs the specifications of which were published included a Möller opened Oct. 20 at the First Methodist Church of Lancaster, Pa.; a Hinners in the First Presbyterian Church of Beaver Falls, Pa., and a Welte-Tripp for All Saints' Catholic Church, New York City.

The opening recital on the large Hook & Hastings organ in the Riverside Church, New York City, was played by Harold V. Milligan, F.A.G.O., organist of the church, Nov. 14. Additional recitals were played in November and December by Firmin Swinnen, Rollo Maitland, Clarence Dickinson and T. Tertius Noble. The specification of this organ was presented.

Grace Episcopal Church at Grand Rapids, Mich., opened its large Kimball three-manual and observed the twenty-fifth anniversary of Verne R. Stilwell as its organist and choirmaster late in October.

The first edition of William H. Barnes' book "The Contemporary American Organ" came from the presses.

eight years ago. He is survived by his daughter, Mrs. Florence Braithwaite Wolfe.

THE FREE LANCE

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

A recent London clipping from the *Diley Mite* is headed "Prayers When Bomb Fell." It reads: "London men and women who have never missed a Sunday service at St. Paul's for years were there again yesterday to pray under its bomb-torn roof. An air-raid 'Alert,' which sounded as the choir chanted the Magnificat, left them unmoved. They were mostly elderly folk, but there were two or three soldiers, a sailor and many A.R.P. workers. It was not a congregation of sightseers. The 'Raider's Passed' signal came when Canon S. A. Alexander was preaching; his unhurried voice did not alter. At the beginning of his sermon he said: 'During the last week grave injury has been inflicted on our cathedral by our enemies. Owing to the strength of Wren's superstructure damage was light. The high altar was wrecked and the reredos and windows behind it have suffered. The priceless choir, however, is safe and the general strength of the fabric is unimpaired.'"

The discussion anent the organ recital continues. I quote from a letter written by an English organist, which I was allowed to see, though I was not allowed to disclose the name of the writer: "Marshall Bidwell sends me again one of his remarkable volumes of organ programs. I was sorry to read that he had been *hors de combat* for a short period. I think his programs represent an eclectic taste which I would were more the case with some of the best players in this country. *Musical Opinion* and your *THE DIAPASON* are both very concerned in these days with the popularity (or otherwise), even the desirability, of organ recitals. I have always held that such entertainments (if they can be so called) do not represent everyone's idea of an afternoon's whoopee; the organ itself cannot approach the orchestra either in variety of tone, nuance or dynamic interest, and it seems clear that any attempts to do so are as foreign to its nature as would be the teaching of the domestic cat to sing a Bach aria."

I continue the quotation: "From this one goes on to contemplate the type of audiences to whom the strictly classical organ recital (and by 'classical' I do not mean necessarily restricted to the music of the classical composers, but rather music designed to display the classic features of the organ itself) will appeal; it seems clear that such persons must be as organ-minded as the player himself, and as the organ is always more of a player's instrument than a listener's instrument, one draws the obvious conclusion that such audiences are bound to be small. For all this I feel that recitals of such a type are of very great value to the community."

Trinity College, Hartford, Conn., offers four organ recitals, Monday evenings in November, by Thomas J. Oberle, assistant organist of St. Thomas' Church, New York City; Harold Friedell, Calvary Episcopal Church, New York City; Paul Callaway, Washington Cathedral, and Luther Noss, assistant professor of organ and university organist, Yale University. These recitals are free to the public. The programs are not restricted to the conventional—J. S. Bach, Cesar Franck, Widor, Dupré—type, excellent as that type is, and it is pleasant to see nine compositions by American composers listed.

A letter from Herbert F. Ellingford, organist to the Corporation of Liverpool, tells me that St. George's Hall has not been bombed, nor has the cathedral been structurally damaged, although it has some bombs through the roof. Many windows have been broken in Westminster Abbey and in consequence the variations in temperature make the organ very difficult to keep in tune; the dust and dirt have badly invaded the unenclosed sections of the organ and have made it necessary to remove the pipes in these sections.

Too loud accompaniments often arise from an over-eagerness of the organist to help in making the effects. A crescendo is called for: the organist makes too much of it; he steals the point from the

voices. (Mind your own business, accompanist!) Sometimes singers demand what they call "support," which is nothing more than loud playing planned to liven up the dull ears of singers who have never disciplined themselves. A singer who asks for "more organ, if you please" really confesses to dull ears. More unaccompanied singing is practice on the right side. Someone told me of a quartet whose soprano habitually demanded "more support" from the organ. Her resignation from the quartet was "indicated"—as homeopaths say; but the chairman of the music committee liked her singing!

One mixed quartet that in my early years I had to suffer with for a time was divided into three parts—(1) the soprano, (2) the alto and (3) the men. I found there was a feud of long standing between No. 1 and No. 2; on my first Sunday, after morning service, I was seized by No. 1 and told about the artfulness, deceit, chicanery and unworthiness of No. 2; this being observed by No. 2, on the next Sunday after morning service I was shepherded into a side pew and told about the artfulness, deceit, chicanery and unworthiness of No. 1. The men, observing these tactics, would treat me to certain winks and obscure gestures, as much as to say: "Poor old Mac! You're in for it."

Forgive me if I have a word or two or three about organ recitals, free and in church. I am very sure that giving organ recitals in church fifty years ago helped me to establish myself firmly in professional life; I kept these recitals up for several years. Organ recitals, especially of the free type, were not common in those days; my church was central in location and the addition of a singer, violinist or cellist to the programs was good bait!

A year or two before the death of John Sebastian Matthews I was surprised to have him tell me that he never went to an organ recital, if he could get out of it; he disliked them exceedingly.

The English organist (see preceding paragraph in this column) who said that "the organ is always more of a player's instrument than a listener's instrument" accounts for the general muddiness displayed by organ recitalists; they play for themselves and not for the listener. This, of course, is hardly true of our big concert players, who must think for every second of time of getting the organ "across." But it does account for dull players and the particular brand of dullness they affect. (And just around the corner is that devil, the legato touch! Har! Har!)

**FRANK B. JORDAN TO CONDUCT
CHORUSES AT BLOOMINGTON**

The A Cappella Choir of the Illinois Wesleyan University School of Music, Bloomington, under the direction of Dean Frank B. Jordan, will present its annual Christmas carol program Sunday afternoon, Dec. 8, at 2:30 and again at 4 o'clock. This program has become so well attended that it must be presented twice on the same day. It is given in a typical Christmas setting.

The Illinois Wesleyan University chorus of 242 voices, the Illinois State Normal University chorus of 300 voices and the Bloomington Philharmonic Choral Society of 100 voices, accompanied by the Bloomington Philharmonic Symphony Orchestra of sixty players, will present "The Messiah" Sunday evening, Dec. 15, at McCormick Gymnasium on the campus of Illinois State Normal University. An audience of 2,500 will be in attendance. Dean Jordan is the director of the combined groups.

Hymn Festival in Columbus.

A hymn festival took place at the First English Lutheran Church in Columbus, Ohio, Nov. 10, under the direction of Alton O'Steen, organist and director of music. The dean of the Central Ohio Chapter of the American Guild of Organists, William S. Bailey, F.A.G.O., was guest organist for the offertory. Mr. Bailey played the Andante Cantabile from the Fourth Symphony by Widor. Two well-known vocalists of Columbus, Dorothy Stevens Humphreys, soprano, and Nason M. Oldham, tenor, sang John Stainer's "Love Divine, All Love Excelling."

**Cathedral of Saint John
The Divine**

NEW YORK

Master Of The Choristers

22 October, 1940

Dear Mr. Skinner:

Many times in the past I have told you what a great pleasure and privilege it was for me to play the splendid organ you built in the Choir of the Cathedral of St. John the Divine in 1911. Now after a year and a half in the Nave may I express my appreciation of the temporary organ you have provided for us there. Although we have only the Swell, part of the Great, part of the Pedal, and the Solo Tuba from the original instrument, the effect of the ensemble is magnificent. I consider the tone of the Chorus Reeds and the Diapasons unsurpassed.

The Bishop, the Dean, and the Precentor wish to join me in this expression of gratitude for your fine work.

With all good wishes,

Yours faithfully,

[signed] NORMAN COKE-JEPHCOTT.

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Music's Proper Place in Worship as an Art That Glorifies Deity

[The following is the text of a paper on "The Place of Choirs and Choral Music in Worship," presented at the Portland, Maine, regional convention of the American Guild of Organists by Mr. Titcomb, Boston organist and church musician of national fame.]

By EVERETT TITCOMB

It is safe to say that a very large majority of organists are engaged in church work which necessitates their devoting quite as much of their time and effort to matters pertaining to choir direction and choral music as to organ playing. Comparatively few American organists are so situated as to be able to give all their time to recital work, even among those thoroughly capable of it and who give occasional recitals in connection with their parish duties. So it is not altogether out of order to have the subject of choirs, choral music and their proper place in public worship discussed.

The opinions I shall express are purely personal, and I dare say many will take exception to them—perhaps rightly—but my convictions are the result of observation and experiences covering a period of more than thirty-five years of choir work. Of those years more than a quarter of a century has been spent as choirmaster in one church—the Church of St. John the Evangelist in Boston. Some may feel that a church like St. John's is not a typical Episcopal parish and that opinions formed in such an environment of (Anglo-)Catholic tradition and ceremonial cannot be of special interest to choirmasters of a different type of church.

No Church a Concert Hall

It is true that the various Christian churches—Catholic, Anglican and the Evangelical bodies—differ in their ritual and in certain matters of faith, but there is one fundamental characteristic common to all, and that is that their temples are built not to be concert halls or opera houses, but to provide a place where men and women and little children may meet to worship God. This, I believe, should be the basic thought in all our consideration of church music—that its purpose is to assist us in our worship and not merely to provide us with a rather genteel and refined sort of entertainment.

I know of organists who say they do not believe in God and who at the same time are holding positions as church organists. Such men certainly have no fitness for church work and it is hard to conceive of their leading the minds of a choir and congregation toward God in worship and adoration. In the secular field they do magnificent work, but their efforts in the realm of religious music will lack the all-important element of sincerity. Without sincerity no art can have a profound or lasting effect.

All Art Fundamentally Religious

All great art, it has been well said, is fundamentally religious. Before the advent of Christianity all art was inspired by some form of religion. The art of the Assyrians, of the Hebrews and the Egyptians, the superb sculpture of the Greeks and their later imitators, the Romans—all their artistic achievements were the result of an effort directed God-ward; that is, the aim was to glorify a god, or supreme power, greater than the artist himself. In the Christian era for many hundreds of years the church was the greatest and most inspiring force in art the world had ever known. One cannot comprehend the development of the art of music without a close acquaintance with the rise and growth of the Christian faith all over Europe, for music, during a period of over a thousand years, had as its sole patroness the Catholic Church. The Catholic faith was the vital power which brought to completion, about the ninth century, that perfect art of vocal melody which we call Gregorian music, and later inspired the marvelous masterpieces of sixteenth century polyphony, culminating in the selfless, wholly spiritual art of Palestrina, Vittoria and their school. It was not until after the so-called Dark Ages that the great heresy of "art for art's sake" began to spread, and little by little church music as an

art lost its proper direction and church musicians their sense of values.

This decline in church music was simultaneous with the rise of operatic and orchestral music. Ostentation, pomp and the searching for new and striking effects, coupled with the trend away from the diatonic austerity of the medieval modes toward the modern idea of tonality and chromatic harmony, gradually so affected all music that by the end of the seventeenth century church music had become almost completely secularized. With the emphasis on new ideas as displayed by individual composers and on the virtuosity of performers, it was not long before the opera house had, in fact invaded the church.

At that time—and for all time—the great Bach stands out in solitary grandeur, uncontaminated by the operatic welter of his day. Religion was the foundation of his character. To him music supplied a means of worship. The dividing-line between his sacred and his secular music is not clearly drawn, since his religious feelings always influenced his secular works, rather than the reverse, as was the case in the music of Handel and his lesser contemporaries. It is interesting to recall that Bach nearly always wrote the Latin words "Soli Deo Gloria" ("To God alone be the glory") at the end of his manuscripts and that he seldom omitted the petition "Jesu Juva" ("Jesus be the Judge") at the beginning. Even the little pieces he wrote for his children he prefaced with the words "In Nomine Jesu" ("In the Name of Jesus"). No one can deny that great virtuosity is demanded in the performance of many of Bach's sacred works, but it is virtuosity properly directed by the religious spirit which inspired the composer. One has only to compare the florid arias of Bach with those of Rossini to comprehend this fact.

From the time of Bach down to our own day the secularization of church music has continued, although there have been many attempts at reform. If time permitted much might be said of the great work of Charles Bordes and the Paris Schola Cantorum, of the revival of interest in plainsong both in Anglican and Roman Catholic circles, as witnessed by the London Gregorian Association, the Plainsong and Medieval Music Society and by the epoch-making document of Pope Pius X.—the "Motu Proprio" on Church Music (1903). These efforts toward higher and worthier standards have had great effect, and the heaven is still working, but the whole Christian Church—Catholic and Protestant—is yet far from the desired goal.

Church Musicians Must Have Faith

What can we do about it?

First, we must have choirmasters who are not only good organists and properly-trained choral conductors, but men and women who have a definite religious faith. No, I do not mean that I think they should be preaching prigs, or nambypamby hoilier-than-thous, or, necessarily, Puritans who never smoke or take a cocktail if they wish to do so, but red-blooded human beings who believe in a Supreme God and who realize that it is their job to provide music which will glorify Him in the services of His church. In the Episcopal Church (at least) choirmasters should have a clear understanding of the significance of the various parts of the prayer-book services, especially the mass (or communion service) and of the canticles which at every service they are called upon to interpret. I have met young choirmasters who had no knowledge of the fact that the Magnificat (at evening prayer) is a memorial of the doctrine of the Incarnation, and that the words are those of the Blessed Virgin Mary, spoken when she had received the message from the Angel Gabriel that she was to be the Mother of Our Lord. A realization of this fact by choirmasters and choirs would most certainly influence the choice of a musical setting and its interpretation. Likewise the deep meaning of the words of the Nunc Dimittis is often not fully understood. Those words, spoken by the aged Simeon, that he might depart this life in peace, since at the presentation in the temple he had recognized in the tiny infant his Saviour and salvation—those words are sometimes sung as if they referred to the congregation and choir leaving the church peacefully. (I can recall that when I was a small boy in the choir I used to wonder why at that place in the service we sang about de-

parting in peace when there were so many prayers, and usually a long sermon to follow, before we actually departed!) Boys should be taught to know what they are singing about! And so should men and women! One might write a volume on this subject alone—on the amusing or tragic misinterpretation of sacred texts and their inappropriate musical treatment.

Should Develop Good Taste

Next, choirmasters should develop a discriminating and fine taste in church music. I once heard a clergyman who was also an excellent musician say in a talk on church music that he supposed as a priest he could not declare that good taste was necessary to salvation, but that he often wished it were.

Good taste does not mean merely that we like a fine musical work when we chance to hear it. Rather it means that when confronted by the great mass of compositions for the church—good, bad and indifferent, appropriate and inappropriate—we may choose from among them all the excellent.

The first step toward acquiring good taste in church music is to gain a correct understanding of its true function by a thorough study of its history and of the parallel development of the Christian liturgy, from the earliest times to the present day. Also we should steep ourselves, so to speak, in the music of the first 1,600 years of the Christian Church and, through hearing it over and over, gradually learn to understand its idiom—the music which had faith as its inspiration, worship as its reason for being and sincerity as its attribute. To do this is not difficult in these days of electric phonographs and fine recordings of Gregorian music and the polyphonic works of the great masters of the best period. A good way to put this idea into practice is by using Canon Douglas' book entitled "Church Music in History and Practice" and some of the recordings he recommends.

I am not trying to suggest that we should never use, in our churches, any music of a period later than Bach, but to state that it is possible, even for those living in remote places, to gain a real knowledge of those early and perfect types of church music, thereby acquiring an unflinching standard of good taste by which all other types may be measured and judged.

Some may say that if these ideas were put into effect much of the world's "greatest music" would be eliminated from our service. That phrase, "the world's greatest music," is a much overworked phrase and it has no real meaning. Who is to be the judge as to what music is the greatest? And greatest for what purpose? There is great music for the opera house, great music for the concert hall, great music for the ball room, and there is great music for the church. And great church music must be worship music, not concert music. The more a so-called sacred composition resembles (in form and style) the music of the concert hall the less suitable it is for church use, and it is not great church music, however much it may please the ear. So it is not true to say that in striving for such an ideal in church music we have to give up any of the world's greatest church music.

Would we have less great music if on some festival we substituted Palestrina's "Missa Brevis" for Gounod's "St. Cecilia Mass"? Or one of the many *fauxbourdon* settings of the Magnificat (and there are many to choose from, not only of the sixteenth century, but by presentday composers—those of Healey Willan, Francis Burgess and of Dr. Snow—the one by Dr. Snow is in my opinion the most beautiful five-part *fauxbourdon* imaginable)? Would we have less great music if we sang some of these in place of many modern settings which make the canticle of the Blessed Virgin sound like a short cantata or even like an operetta? These are extreme examples, but there is much music, some of it magnificent from the secular point of view, which should be excluded from our service lists if our church music is to fulfill its true function as an aid to worship and if our choirs are to realize that their duty is to glorify God, and not themselves.

Must Be "Something Different"

All that I have said on these points might be summed up in two quotations,

one from an essay on church music by Robert Bridges, once poet-laureate of England:

"If we consider and ask ourselves what sort of music we would wish to hear on entering a church, we should surely, in describing our ideal, say first of all that it must be something different from what is heard elsewhere; that it should be worship music, devoted to its purpose, a music whose dignity should strengthen our faith. * * *

The other is from some instructions to choristers under his charge by St. Bernard of Clairvaux (twelfth century):

"Let your singing be full of gravity; let it be neither worldly nor yet too rude and poor. Let it be sweet, yet without levity, and while it pleases the ear, let it move the heart to greater devotion. It should alleviate sadness and calm the angry spirit. It should not contradict the sense of the words, but rather enhance it, for it is no slight loss of spiritual grace to be distracted from the profit of the meaning of the words by the complexity of the music, and to have our attention drawn to a mere vocal display when we ought to be thinking of the words which are being sung. * * *

As to the "Man in the Street"

The opinion is often expressed by some church musicians, as well as by a certain type of clergymen, that such an ideal as mine is impossible of attainment in this day and generation; that the kind of church music which I consider the only proper sort for church use is utterly too highbrow, highbrow, high church or high-what-not to appeal to "the man in the street" ("The man in the street"—another of those overworked phrases, which I suppose is intended to refer to the people who have had no musical training.) Well, after many years of close contact with large numbers of church-goers in this category I am wholly convinced that it is from these unspoiled souls, who have no preconceived musical notions, that we get the keenest appreciation of the higher type of church music for which I plead. Opposition to such music comes more often from old ladies of both sexes who probably had a few music lessons in their youth and whose sentimental taste and superficial musical knowledge leads them to regard the creations of the red-plush Victorian era as the ultimate in church music. And too often this last class holds the purse strings. (Enemy No. 1.)

And when we turn to choirs, it is the "man-in-the-street" type which instinctively enters into the spirit of true church music. Men and women of this class do not seek admission to a choir with the idea that they will sing there the kind of music they hear in the dance-hall or the "movies"; on the contrary, they are attracted by music which, in the words of Robert Bridges I just quoted, is "something different from what is heard elsewhere."

In the process of raising the standards of choral music the most troublesome class are the professional and semi-professional singers who have been led to consider themselves soloists. My own first step in improving church music would be the complete elimination of soloists from the regular personnel of our choirs! If we must have them in order to give a performance of some large work at a special program of sacred music—not a "service"—I deem it wiser to hire them for the occasion. The best choirs are made up of singers who never had a thought of singing a solo and the best programs for church services can be arranged from works not requiring solo voices. More difficulties and problems for the choirmaster arise from the jealousies and vanity of soloists and would-be soloists than from all other causes combined. The surest way to avoid such troubles is to avoid music calling for soloists. Then the would-be soloists will gradually drift away to pastures more congenial to them. Plenty of difficulties will remain, but they will be of a less soul-destroying nature.

One of these problems is the music committee. I have not had this particular problem to meet in my own work. In the Episcopal Church music committees have no official standing. Under the canon law of the church all matters pertaining to the music are absolutely in charge of the rector, although of late years, in a few parishes, the custom of copying the practice in other Protestant

churches has crept in; but where such is the case the committee is merely an advisory body and the final decision in all questions concerning the music remains with the rector. This is as it should be.

If I had to cope with a music committee I think I would listen to their demands, say little, give them what they wish so far as possible and keep on training the choir to like the finer things, hoping always that eventually I might convert the committee, not by condemning their taste—no one is ever converted that way—but by losing no opportunity to keep them hearing the best music, along with the other. In many cases this will work wonders, but if the situation is impossible, I would seek a change of position. I truly believe that there are more rectors who desire the right sort of music than there are choirmasters able and willing to provide it.

The great majority of rectors choose as their choirmasters men in whom they have full confidence and leave the details of the work to them, allowing opportunity for frequent conferences. The closer the feeling of friendship and co-operation between the rector and choirmaster the better the choir and music will be. Many times I have observed among very young choirmasters a grossly exaggerated sense of their own importance and the value of their work and the work of their choirs as compared with that of other parish organizations and of the rector. They fail to realize that the church would go on even if there were no organs, or choirs or choirmasters. Music is important in the church—more important, I believe, than the other arts—but the fact remains that the church uses music along with painting, sculpture, needlework and stained-glass to beautify the sanctuary and to assist in the worship, and to that end only. We have many art museums, picture galleries, opera houses and concert halls where "art for art's sake" reigns supreme.

Drawing Crowd for Free Show

In opposing this idea, people sometimes say to us: "If you would only give programs of music by so and so [mentioning some of the composers more renowned for their secular than their sacred works] you would crowd the church to overflowing; and think how large the collections would be," etc., etc. Well, you can get a crowd together in that way, but it is not usually a crowd of regular churchgoers and worshipers, but rather a crowd of deadbeats looking for a free show! I know of churches in our large cities where on certain occasions a lavish amount of money is spent for music of this kind, and a goodly amount also is spent in advertising, but I have yet to learn of many instances in which the collections were in any way commensurate with the expenditure of money and effort.

Some time ago at St. John's we tried the experiment for a few years, on Christmas eve, of engaging special soloists and orchestral players for a special program of carols and so on. We got the crowds—turned them away—extra chairs put in, and all that. But not once, with all the extra expense, was the collection large enough to justify the effort, from that standpoint. (By the way, within a few days I read in the Boston newspapers that the average amount contributed by the crowds at the Esplanade concerts is about one-tenth of 1 cent per head, which fact rather goes to prove that a crowd looking for a free concert, in or out of church, is going to see to it that it is free.) So I feel that even from this most unworthy point of view the sacred concert type of music in church does not pay and that it is the sincerely religious and devout regular worshipers who support the church and pay for the music, and not the crowds who go to church only to hear the music.

But before leaving the subject of crowds, and the opinion of some (whom I believe to be wrong) regarding the taste in church music of the "man in the street," it may interest some who do not happen to know of the work of St. John's choir to learn that at two programs of liturgical music given the past two seasons in the rotunda of the Boston Museum of Fine Arts we sang to an audience of between 1,000 and 2,000 people, and so great was the demand that we are engaged for a similar program next winter. Our programs consisted of Gregorian and Ambrosian chant, twelfth century tropes and descant, a group of

motets and mass music by sixteenth century composers, and a group of contemporary works for the church in polyphonic style. All were sung a cappella by the choir, a group of thirty-eight volunteer singers. These programs, given at an early hour Sunday afternoon, when many people are having their Sunday dinner, and drawing an audience numbering in the thousands, seem to prove that there is a desire for such music in the hearts of many people. It certainly is not music for the concert hall, and we do not consider our work at the museum as concerts, but as demonstrations of examples of medieval musical art, similar to exhibitions of other ecclesiastical works of art. On these occasions the demeanor and reverent behavior of the great throng of listeners strikingly showed the power of this music to create a churchly atmosphere, even in a place far removed from a church. How much greater must be its effect upon a throng of devout worshipers in its proper place!

New Trend in Every Church

Throughout the world today, in churches of every denomination, there is a definite trend toward this style of music. In the Roman Catholic Church its use is commanded by Papal decree and the law is being more strictly enforced every day. In Protestant churches, where a generation ago such music was not only unheard, but utterly unknown, one hears frequently many of the polyphonic works of the Palestrina school as well as the superb Russian liturgical music—the greatest church music written in the nineteenth century—while Gregorian music is encountered constantly, and sometimes in the most unexpected places. Just a little while ago I listened to a radio broadcast of a Latin plainsong office hymn sung by several hundred little children, members of Unitarian junior choirs, a thing of tranquil beauty such as is seldom heard in these war-filled days.

This trend in what I think is the right direction has its opponents, of course, as have all great movements, but I believe that we are on the threshold of a great renaissance in church music, when in spite of obstacles we shall throw overboard the simpering sentimental, the pretentious and bombastic, and substitute the simple, the sincere and the strong; and doing this not merely by choosing the finest and greatest from the past, but being guided in all our work, present and future, by one unchanging principle, the principle of the ancients, the principle of Palestrina, the principle of Bach—that church music is a means of worship, and to God alone be the glory.

RICHARD ELLSASSER HEARD ON EASTERN RECITAL TOUR

Richard Ellsasser, the youthful organist whose work has aroused enthusiasm in many parts of the country, has been on an Eastern recital tour which included an appearance at the Wanamaker Auditorium in New York City. Oct. 11 he gave a recital at the Highland Avenue Methodist Church of Ossining, N. Y. Oct. 13 he played at St. Mark's Lutheran Church, Hanover, Pa., and his program was made up of the following selections: "Variations de Concert," Bonnet; "Meditation a Sainte Clotilde," James; "The Fifers," d'Andrieu; two songs, "In the Garden of Tomorrow," Jessie L. Deppen, and "Roses of Picardy," Haydn Wood; Sonata, Op. 65, No. 2, in C minor, Mendelssohn; "Carillon-Sortie," Vierne; "Will-o'-the-Wisp," Nevin; "The Bells of St. Anne de Beaupre," Russell; "The Primitive Organ," Yon; "Fugue a la Gigue," Bach.

Oct. 3 the young man was heard in the following program at the People's Methodist Church of Cleveland: "Cortege et Litanie," Dupré; Evening Song, Bairstow; two songs, "The Bells of St. Mary's," Adams, and "O Dry Those Tears," Del Riego; "March of the Magi Kings," Dubois; "Meditation a Sainte Clotilde," James; March from "Tannhäuser," Wagner; Nocturne from "Midsummer Night's Dream," Mendelssohn; "Will-o'-the-Wisp," Nevin; Cradle Song, Wagner; "Les Preludes," Liszt.

In a program by students Nov. 30 at Baldwin-Wallace College, Berea, Ohio, Mr. Ellsasser played Mendelssohn's Second Sonata. This was the first of a "great composer festival series" of the conservatory of music at Baldwin-Wallace and was devoted to the works of Mendelssohn.

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LETTERS TO THE EDITOR

Commends Bidwell's Views; Pays Respects to Baroque Revival

Brattleboro, Vt., Nov. 11, 1940.—Dear Mr. Gruenstein: I should like to be permitted to commend Mr. Marshall Bidwell for his fine letter to the editor in the October issue. In a turbulent world atmosphere which affects our every thought and deed, here is a man who can't be stamped into believing that all we have learned about the design, construction and use of the organ in the last 200 years is hopelessly worthless. Mr. Bidwell apparently refuses to follow the philosophy of the ancients to whom the concept of progress was unknown and he likewise refutes the newer doctrines which find our scientific culture barren of achievement and value.

A "resurrection" of an old organ design such as the Baroque is not in any sense a true "renaissance" of the art of organ building. The Baroque organ, as such, belongs in national museums. Read the stop lists: Prinzipal (when they spell it correctly), posaune, krummhorn, blockfloete, siffoete, etc.; but not only the stop names, but the names of the manuals: Positiv, brustwerk, and next we will probably have hauptwerk and oberwerk. Not only is the tonal design of the Baroque organ non-American, but in part its construction and its nomenclature as well.

In the name of art we are invited to attend concerts where the programs consist, to a considerable extent, of music which does not belong to our historical setting. We are of the twentieth century, with all that that implies, including the music of this period, and any effort to circumvent our true historical orientation is not only foolish but impossible. This is not to say that we must play classic, Romantic and modern music exclusively, but it certainly is too much to expect us to listen exclusively to Bach and pre-Bach programs.

No serious organ-lover, with a minimum of intelligence, denies or even thinks of denying that the high pressure, leathery lip, 8-ft. era carried us too far in one direction, but it is precisely because the pendulum swung too far in what was, at its beginning, a sane change of direction, that common sense should now counsel us to moderation on the reverse swing. True advances will take place when we can integrate what is good in old organ designs with our truly American inventions of tone production and mechanical devices. Art can never be a slavish copying of the forms of past eras, and an indigenous organ art, like other art forms, must find its genesis in the genius of the people.

It may be that Romanticism in music has run its course. Insofar as Romantic music is a part of the intellectual climate of democratic forms of government, who knows but that we shall soon compose our music within the limitations of rigid forms decreed by the state music arbiter! Pending this catastrophe, and I doubt its coming, there is scant possibility of confining the tastes of the American public, either in the matter of organ design or organ music, to the Baroque period with its extremes of fantastic decoration and over-done ornamentation.

Sincerely yours,

A. O. BRUNGARDT.

Suggested by Adaskin Article.

New York, Nov. 9, 1940.—Dear Mr. Gruenstein: Printing the John Adaskin article on "Broadcasting Organ Music" was a real service to your readers, and I recommend that any who missed it dig up last month's DIAPASON and remedy the lapse. In a broad sense Mr. Adaskin is right in placing so much of the responsibility for successful organ broadcasting upon the organist, but the organ, its installation, the microphones and their placing and "mixing," and the engineering and musical knowledge, the skill and attentiveness of the control operator are extremely important.

The most consistently satisfactory American organ broadcasting belies theory; can it be the unique building? The Sunday broadcasts of the Tabernacle

organ in Salt Lake City for years have topped all other organ music on the air. When Alexander Schreiner or Frank Asper plays standard organ works for the audience in the auditorium the listener who owns a genuinely high fidelity radio receiver may close his eyes and imagine he is seated among these thousands; that if he opens his eyes he will see the towering front of the big organ and the great choir banked in front of it. Now, why? I have had a lot to do with organ (and other) broadcasting, and I don't know. I have discussed the subject at length with Alexander Schreiner, and I am satisfied that the organists play "all out." They register and play for the audience present in the Tabernacle, and the C.B.S. engineers do their full duty by the music and pick up and send out what is produced, without monitoring the life out of it.

But, back to Mr. Adaskin. He is right; you can't do this with impunity as a general rule. Perhaps you could, given elsewhere the exhaustive study the KSL engineers and musical authorities have made of the possibilities and such difficulties as exist in this remarkable building. I said I have some knowledge of broadcasting. In the early days, when KYW (now a Philadelphia station) was the Westinghouse key station in Chicago and I was manager of the Kimball organ department, we used the Kimball Hall organ for the first local experimental broadcasting. The room was too resonant and the early carbon microphone was not sufficiently sensitive to either high or low frequencies and was too sensitive to disturbing noises. Use of more than one microphone and "mixing" or switching was attempted and abandoned. Still, we did a pretty good job, and there was nothing better with which to compare it. Later, when vice-president of the Welte-Mignon Corporation, we built a very effective three-manual organ in the Fifth avenue studio, planned with broadcasting in view, having there the cooperation of O. B. Hanson, then chief engineer and now vice-president and chief engineer of the N.B.C., and his competent staff. For some two years WEAF and the red network carried two half-hour organ broadcasts a week from this studio, played by outstanding organists who were paid by Welte-Mignon, with other soloists, quartets and opera groups supplied by N.B.C. In addition we carried the Sunday evening vesper service led by Dr. Fosdick, a one-hour program on WJZ and the blue network, with the organ and soloists.

My point in bringing all this up is that an exhaustive study was made before we put the Welte organ on the air, new microphones were tried out as they became available, and the engineers worked with the organists (among them such men as Dethier, Dickinson, Farnam, Glynn, Goss, Custard, Maitland, McCurdy, Nobie, Porter) on registration, touch and various broadcasting considerations. We conducted a laboratory. And what did we find? Not quite the answer given by Salt Lake City, but a comfortable degree of freedom. The organists were not made nervous by too many restrictions, but they must touch lightly a very fundamental diapason if they would not cover up the manual stops. Orchestra woodwinds and strings were most effective and were the only qualities which could be depended upon as 16-ft. pedal stops. There was a thin muted trumpet, by the way, that Stokowski particularly admired and Father Finn, I think it was, despised.

Mr. Adaskin touches upon the 32-ft. stops, actually 16 c.p.s. for 32-ft. CCCC. I have heard a really good radio broadcast from London of the Queen's Hall organ and records made on this and other organs with 32-ft. stops, in which the 32-ft. reed came through as you would hear it in the hall, but this is because one hears the harmonics, and especially the second harmonic, instead of the fundamental in the low notes of such a stop. Therefore the ear is satisfied with what the broadcast or record transmits. Few, even organ tuners, can determine pitch below the upper third of the 32-ft. octave and diapasons and bourdons with strong fundamentals are tuned by the "beat note" in any case. Dr. Boner's analysis sheets show the relative fundamental and upper partials in flutes, diapasons and reed tones, and make clear

why we seem to hear normally low-pitched pedal reed notes over the radio, and not diapasons and bourdons, even when these last are allowed to be used.

I wish to emphasize one more reference to Mr. Adaskin's article. He rightly says that not one in ten receiving sets reproduces better than a range from 100 cycles to 4,500 or 5,000 cycles per second. What our ears will be in another generation I hate to imagine. A musician demands something better. WQXR, transmitting twenty to 16,000 c.p.s., was urged so many times by listeners to recommend a receiving set that would "get what the station sends out" that finally the engineers of the station designed and built a good, not too expensive, instrument that "responds to 100 per cent modulated tones from twenty to 16,000 cycles, with substantially uniform and undistorted sound output between fifty and 8,500 cycles." They, being engineers, were conservative. It does better than that. But any organist should insist upon a radio receiver approximately that good, with ample power reserve to avoid distortion. All that is necessary is to demand—and pay a little more for—a radio receiver that is a musical instrument. At the present time the broadcasting stations are away out ahead of the makers of commercial receivers.

Just a word more for Mr. Adaskin, noting that he is a Toronto man. When we can find no music worth hearing in this country, turning to Toronto or Montreal usually provides it. And of organ broadcasting I can say that the fine instrument which comes in now and then from Toronto is very satisfying; it sounds like an organ, and I don't mean "movie."
R. P. ELLIOT.

Why Organ Recital Is Unpopular.

West Hartford, Conn., Oct. 18, 1940.—Dear Mr. Gruenstein: Furthering the recent discussion in THE DIAPASON regarding the organ recital as being on its way out, I should like to say that my personal opinion is that the entertainment value of the present-day organ recital is very low, with only an occasional exception. Allowing that the instrument is perfectly satisfactory for the recital nine times out of ten, it is obvious that the fault lies with the player. Now just why must this be so? Here we have the king of instruments. Why should it afford so little interest in the recital field? I venture to give as answers a few opinions:

1. The recitalist allows his own ideas, whims and caprices to enter into the programs, usually never considering what the audience might like to hear, or be entertained by.
2. Choice of program material often poor, sometimes bad.
3. Lack of interesting tone-color in registration.
4. Too much Bach.

Commenting on the first a bit, an organ recitalist might take a tip from the recitalists in other fields. Did John McCormack become a millionaire singing songs no one ever wanted to hear? Why do Nelson Eddy and Lawrence Tibbett pack them in so often? They know what to put on the program. When the Philharmonic wants to get a record crowd into the New York Stadium, why do they put on a Gershwin night? It is music people want to listen to. Kreisler has the secret also. In organists, Dr. McCurdy is an exception. He "slays them" (using a vaudeville expression). He knows what numbers to play and how to play them, always using interesting registration. Audiences demand encores from him. That is a rarity at organ recitals.

I am of the opinion that there is a lot of deadwood in Bach. If Bach wrote so much organ material that it takes twelve full evenings to play it, is it necessary to pick out such an uninteresting number as the Sonata in Trio Form, in D minor, for the only Bach number on a famous French organist's recital program that I heard last week? An unusually interesting piece, very musical and appealing, was "Christmas," by our own American composer, Arthur Foote, showing that we don't have to go back to the Dark Ages to pick out our good recital numbers.

It has been said that it is more interesting playing Bach than listening to it, and in view of that a player should put himself in the position of a listener in the audience. Many times the player should forget self and think of the other person, if an organ recital is to be successful. Almost invariably this is not done, and I think it is one of the reasons

why the organ recital is not popular. The organist is at times too timid; at other times afraid to wake up to the demands of the present. He has the modern organ to work with, a massive, beautiful creation, but an organ-grinder with a monkey gets as big a crowd and more easily.

DUANE R. BASSETT.

Benefited by Seth Bingham's Article.

Freeport, Ill., Nov. 1, 1940.—Dear Mr. Gruenstein: I am still enjoying THE DIAPASON thoroughly, and want to express my special appreciation of the article by Seth Bingham in the September issue on "Organ Music of High Grade for Church Use That Is Seldom Heard." I immediately dug up some money for new music of the kind I wanted and needed. I would like an occasional article of that kind.

How about including in your splendid magazine each month some Sunday programs from several representative churches? It would be well to set up some ideals in anthems and organ numbers. After all we have to play every Sunday, even if we never give any recitals.
Sincerely,
ESKIL RANDOLPH.

Wears for Twenty-five Years.

Pasadena, Cal., Oct. 17, 1940.—Dear Mr. Gruenstein: I always enjoy THE DIAPASON; it has to be good to wear so well after twenty-five years' reading!
JAMES H. SHEARER.

Snetzler Work in America.

Atlanta, Ga., Oct. 7, 1940.—Editor of THE DIAPASON: I am more than interested in the item on page 17 of your September issue (that has just come to my attention due to absence from Atlanta) relative to the two Snetzler organs, and the one, in particular, now in the museum at Cooperstown, N. Y. First of all it clears up for me what became of the third Snetzler that came to America. I always knew there were two that went to New England, and it appears that the one returned to London was the "lost" one. The statement that there were only two Snetzlers brought to America is a great error. It is probably based upon assumption.

The largest Snetzler brought to America and the only three-manual was built in 1767, was shipped to Charleston, S. C., and installed in St. Michael's Church on Meeting street, and has been there ever since. Not only is it a genuine Snetzler, but the name of the builder is in a small frame on the side of the original case and is in Snetzler's writing.

The organ was, of course, originally a G scale one. It was rebuilt as a tracker organ several times and was changed to C scale in one of those restorations. Twenty-odd years ago tubular-pneumatic action was put into it, most of the Snetzler pipes were retained, a new three-manual console was applied and the solid mahogany case was extended in width, with sections copying the original, but it was otherwise unchanged. The sounding pipes in front became dumb and have remained for display only. All the pipes have the original gold-leaf on them. The two sections of casework added are not mahogany—more's the pity.

Several years ago the late John Stanley, who worked for the Willises and the Hills in England, took out all the pipes, cleaned and rounded them and coated all the wood pipes with linseed oil, as they were so dry.

The tubular-pneumatic rebuild was done by the Austins and last year the successors to that firm electrified the organ and again installed a new console, this time detached.

The organ is of very good tone, mild as to volume, and perhaps the only harm the old pipes have had is that the pressure was much increased when the first modern rebuild was done. The organ is just one of the most interesting features of that most precious colonial relic—the famous St. Michael's of Charleston. There are more than twenty stops.

The bells (chime) and clock of St. Michael's were built in London, and were sent over in 1764. Due to wars and other matters the bells have crossed the Atlantic five times.

JAMES N. REYNOLDS.

We Hope They're Seedless Berries.

Trenton, N. J., Oct. 24, 1940.—Dear Mr. Gruenstein: Keep up those swell editorials of yours. They are the "berries," as they say in the classics.

HERBERT RALPH WARD.

New Publications for Organ

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

"Echo Carol," by Stanley E. Saxton; "Silent Night," Grüber-Kean; published by White-Smith Music Publishing Company, Boston.

Two seasonal items on the simple side, but certainly sure to be of practical value for service use. The "Echo Carol" presents the familiar tune associated with "While Shepherds Watched." The treatment is that of canonical imitation; serenity and simplicity reign. A novelty of intrinsic value!

The second title is a more conventional number—a not elaborate treatment of the familiar carol tune. The job is well done within its limitations. Whether or not we need further elaboration on this particular melody is debatable.

Arioso, "Dank sei Dir, Herr," melody by Handel; arranged for organ by Irwin Fischer; "Jesu, Joy of Man's Desiring," chorale by J. S. Bach, transcribed for organ by Irwin Fischer; published by Clayton F. Summy Company, Chicago.

Two lovely old melodies reset with reverent expertness, making ideal service music that is pleasant to the ear, uplifting to the spirit and grateful for fingers and feet.

Three Short Organ Pieces on familiar Gregorian Melodies, by Everett Titcomb; published by the B. F. Wood Music Company, Boston.

The publication of "Four Improvisations on Gregorian Themes" by the same composer—a most meritorious issue—a little over a year ago (if memory serves aright) is now followed with this newer set of similar type and excellence. The titles are: (1) "Regina Coeli" ("Queen of Heaven"), antiphon; (2) "Credo in Unum Deum"; (3) "Vexilla Regis" ("The Royal Banners"), processional. The composer has given us genuine organ music marked by deft treatment of his material and a sense of fitting beauty that preserves intact, even heightens, the modal individuality of his themes and settings. Here we have music that breathes reverence and worship. The settings are on the simple side, but registered most effectively.

"The Christ-Child," for organ, by R. G. Halling; published in the St. Cecilia Series, by the H. W. Gray Company, New York.

The composer of this short prelude of four pages has created a simple work that truly deserves the adjective "exquisite." There is not a note that is tautological or misplaced in its content. Its simplicity is not that of bareness—it is that of profound control of resources, fervid imagination and a sense of spiritual and musical beauty. Unassuming as the piece is in style and idiom, it yet ranks as one of the loveliest essays for Christmas use ever seen by this re-

viewer. It is late for this season's use, but it is to be hoped that enough progressive, alert players will get it, give it a proper hearing and thus set it on the path to universal popularity deserved by the quality of the number.

Chorale Prelude on "Jesu, meine Freude," by J. Crueger, arranged for organ by Gardner Read; "A Song in the Night," N. Lindsay Norden; "A Mission Festival," by Roland Diggle; published by Clayton F. Summy Company, Chicago.

Three attractive, if not epoch-making, pieces are in the simpler grades of difficulty. The Read version of the old chorale melody will need careful treatment with precise registration if it is not to sound much more dissonant than is fitting. The remaining pair of titles are cast in more conventional idioms. Both pieces will provide first-class fare for general service use, or for teaching purposes.

Three American Hymn-Tune Preludes, for organ, by Horace Alden Miller; published by Cornell Music Publishing Company, Altadena, Cal.

Three not very highbrow, familiar hymn melodies are used as the thematic bases of this trio of interesting tonal essays. The tunes are Root's "Ring the Bells of Heaven," Doane's "Take the Name of Jesus" and "Rock of Ages" by Hastings. The composer, by clever musical treatment, individuality and telling registration colors, has succeeded in making these three pieces fine music of first-class quality and general appeal. He has kept the music simple, but made it eloquent and attractive.

"The Liturgical Organist," Preludes, Interludes and Postludes, compiled and arranged by Carlo Rossini; published by J. Fischer & Bro., New York.

We are now offered the third volume in this valuable and interesting series. Volumes 1 and 2 were designed respectively as "easy" and "easy to medium." The book now under consideration is schemed as "medium" in grade of difficulty. The contents are obviously aimed to meet the demands of the Roman Catholic service; the music will serve that high standard of perfection. Organists of other communions should give heed to the quality of this album; ideal service music of the briefer kind will be found therein in generous quantity.

Bethlehem Bach Choir at Work.

Rehearsals in preparation for the thirty-fourth Bethlehem Bach Festival, to be held May 16 and 17, 1941, were begun Oct. 3 with 90 per cent of last year's choir enrolled. To this number Director Ifor Jones has added forty-five new members. The Friday sessions will be devoted to seven cantatas, three of which are new to Bethlehem. On Saturday, as has been the custom since its inception, the Mass in B minor will be given in its entirety.

IMPORTANT NEW ORGAN MUSIC

Roland Diggle—A MISSION FESTIVAL60

An original number by a successful and well-known organ composer. In lively rhythm with a slower middle section. Extremely melodious. For program or church use.

N. Lindsay Norden—A SONG OF THE NIGHT . . .50

For secular use or sacred evening service—Andante con espressione. Tuneful and of very moderate difficulty. Easy pedal. Hammond organ registration given in parentheses.

Gardner Read—CHORALE PRELUDE, "JESU, MEINE FREUDE"50

A short chorale and chorale-prelude thoroughly original in style. These will surely be welcome additions to contemporary organ works, especially among those of American composers.

J. S. Bach, arr. by Irwin Fischer—JESU, JOY OF MAN'S DESIRING50

An ever-popular Chorale from Cantata 147, "Herz und Mund", in a new transcription which is clarified in some respects over previous transcriptions. Medium difficult.

G. F. Handel, arr. by Irwin Fischer—ARIOSO: "DANK SEI DIR, HERR"50

An organ solo arranged from the song of the same title: the song is from a Cantata originally performed as an added number to "Israel in Egypt." This is a dignified arrangement giving the effect of an expressive solo voice with accompaniment. Of medium difficulty.

Gardner Read—PASSACAGLIA AND FUGUE 1.25

Condensation of a review by William Lester in the Diapason: "Within the twenty-one pages of this work lies a masterpiece. The entire work builds logically and cumulatively from the pedal statement of the basic theme in the beginning to a brilliant climax at the close of the fugue. Definitely 'organ music'; eminently playable and not prohibitively difficult."

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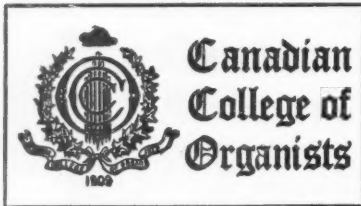
Harry E. Cooper

MUS.D., F.A.G.O.

Concert Organist

Professor of Organ, Meredith College
Organist and Choirmaster, Christ Church

RALEIGH, NORTH CAROLINA



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Examinations, June, 1941.

The following pieces have been chosen for the organ tests in the June, 1941, examinations of the Canadian College of Organists:

A. Associate Examination—two pieces.
 Any of the following three groups may be played, but pieces may not be chosen from different groups:

Group 1—1. A Concerto Movement, Dupuis (edition Wall, published by Cramer). 2. Andantino in F minor, Frank Bridge (Winthrop Rogers edition; Boosey-Hawkes-Baldwin, publishers).

Group 2—1. "The Holly and the Ivy," Percy Buck (Year-Book Press). 2. Voluntary in C minor, second movement only, Maurice Greene (publishers, Augener).

Group 3—1. Sketch in C major, Schumann (Novello). 2. Chorale Prelude, "God's Son Is Come," Bach (Novello, book 15, page 5).

B. Fellowship Examination—three pieces.
 Either of the following two groups may be played, but pieces played must all be from the same group:

Group 1—1. Toccata in C major, from Sonata No. 14, Rheinberger (edition Harvey Grace recommended). 2. "Veni Emmanuel," Egerton (Oxford University Press). 3. "We All Believe in One God," Bach (five-part setting, book 19, Novello).

Group 2—1. Toccata in F, Bach (book 9, page 176, Novello). 2. Fantasy Chorale No. 1, Whitlock (Oxford University Press). 3. Larghetto in F sharp minor, Wesley (Novello).

These pieces, only as arranged above, will be accepted as examination tests.

Further information regarding the examination may be obtained from the registrar of examinations, F. C. Silvester, 135 College street, Toronto.

Toronto Center.

A recital of organ and choral music under the auspices of the Toronto Center was given in St. Paul's Church under the direction of Maitland Farmer, F.R.C.O., organist and choirmaster, Nov. 18. The organ, which has recently been repaired, cleaned and revoiced, while the console has been moved to a more advantageous position, was heard to full advantage in the selections splendidly played by Mr. Farmer. These, combined with well-balanced singing of the choir in the choral numbers, made up an evening of high artistic enjoyment.

Mr. Farmer played these numbers: Allegro Giocoso from Sonata in E flat, Bairstow; Chorale Prelude, "Sleepers, Wake!," Bach; "Will-o'-the-Wisp," Vierne; Chaconne, Karg-Elert. The choir sang the following: "Let All Mortal Flesh Keep Silence," Bairstow; "Let the People Praise Thee, O God," Harwood; "I Will Lift up Mine Eyes," Walker; antiphon, "How Fair and Pleasant Art Thou," Dupré; "Close Thine Eyes," Ley; Te Deum, Holst.

Brantford, Ont., Center.

Under the auspices of the Brantford Center, a piano and organ recital was given in the First Baptist Church, Brantford, Nov. 2 by two members of the neighboring Kitchener Center. William France, organist of the Dublin Street United Church, Guelph, and Clifford McLelland of the Church of Our Lady, Guelph, were the guest artists. The versatility and artistry of the recitalists was well displayed in an exacting program which consisted of the following numbers: Toccata and Fugue in D minor, Bach; Scherzo, Whitlock, and "Ariel," Bonnet (played by Mr. France), and the following piano selections: Two Etudes, Chopin, and Hungarian Rhapsody No. 11, Liszt (also played by Mr. France), and Prelude, Clerambault; Gavotte, Wesley, and "The Fifers," d'Andrieu (played by Mr. McLelland).

The program was concluded with the

Concerto in G minor of Mendelssohn, with Mr. France at the piano, the orchestral accompaniment being played by Mr. McLelland. Glenn Kruspe, Kitchener, chairman of the Kitchener Center, announced the program. A. G. Merriman, chairman of the local center, welcomed the audience and at the conclusion of the recital Dr. Henri K. Jordan extended a hearty vote of thanks to the artists.

Ottawa Center.

The November meeting of the Ottawa Center was in the hands of the vice-chairman, Myron MacTavish, Mus.B., F. C. C. O. The speaker's subject was "New Service and Recital Music." Mr. MacTavish had spent some time in research and actually produced volumes of organ music for the members' perusal. Composers ranging from the very earliest of times to date were listed. Mr. MacTavish procured a portable organ so as to be able to demonstrate and play bits of compositions by way of introducing them to those present. It was an exceedingly interesting talk and greatly appreciated by those present. Allanson Brown, F.R. C. O., chairman of the Center, was in the chair and presided over the meeting.

ALLANSON G. Y. BROWN.

ORATORIOS IN CLEVELAND SUNG BY REBSTOCK'S CHOIR

Charles A. Rebstock's choir at the Church of the Covenant in Cleveland is presenting a number of great choral works at musical services this season, held on Sunday afternoons. Nov. 3 and 10 parts 1 and 2 of Brahms' "Requiem" were sung. Nov. 17 "The Indian's Prayer," by Corlett-Nash, was given, assisted by flute and tympani players from the Cleveland Symphony Orchestra. Cesar Franck's "Beatitudes" are the offering Dec. 1, 8 and 15. For 1941 Mr. Rebstock announces the following works to be sung complete:

Jan. 5—"Hora Novissima," Parker.
 Jan. 19 and 26—"Requiem," Verdi.
 Feb. 9 and 16—"Stabat Mater," Dvorak.
 March 2 and 9—"The Darkest Hour," Harold Moore.

March 16 and 23—"The Atonement," Coleridge-Taylor.

In addition to the foregoing list, the Covenant choir will sing several numbers from the chancel in a service of choral music of various communions that will be put on by the Music Teachers' National Association in the Church of the Covenant Dec. 29 at 2:30.

Austin, Tex., Audience Hears Biggs.

The Diapason Club of Austin, Tex., presented E. Power Biggs in recital at the First Methodist Church Nov. 13. An audience of about 300 persons listened to the program with evident pleasure and enthusiasm, although no applause was allowed. At the end of the program a large group, determined to hear more, waited until the crowd of admirers around Mr. Biggs thinned and was rewarded with four encores. The program was as follows: Concerto No. 2, in B flat, Handel; "Noel Grand Jeu et Duo," d'Aquin; Trumpet Tune, Purcell; Chorale Preludes, "Sheep May Safely Graze," "Rejoice, Beloved Christians!" and "In Quiet Joy," Bach; Sonata in C minor, "The Ninety-fourth Psalm," Reubke; "Behold, a Rose Breaks into Bloom," Brahms; Toccata on "O Fili et Filiae," Farnam; "Fantasy for the Flutes," Sowerby; Variations on an Old Christmas Melody, Dupré.

German Organ Builder Killed in War.

Lieutenant Egon von Glatter-Götz, junior partner and general manager of the large organ building concern of Rieger Brothers, in Jägerndorf, Germany, lost his life in the service of Hitler, according to an announcement from the firm. He ranked as one of the most promising and energetic of the organ builders of Germany when he was called into military service at the outbreak of war.

The choirs of the First Congregational Church, Oak Park, Ill., under the direction of Elsa Harthan Arendt, will present their annual Christmas service Dec. 22 at 4:30. The program is divided into two parts. The first part will be the second performance in this church of the Magnificat by Bach and the second part will consist of carols and pageantry, with several choral groups participating in the story of Christmas.

RUSSELL HANCOCK MILES



RUSSELL HANCOCK MILES, organist, composer and teacher, has had an influence difficult to measure on thousands of students of the University of Illinois by means of his recitals and his work as an associate professor of music for the last eighteen years. He gives about twelve of the Sunday afternoon recitals which are a musical feature at Urbana and teaches advanced organ students, in addition to his classes in composition and free counterpoint. He is also the conductor of the university chorus, whose special offerings this season include a performance of "The Messiah" at Christmas and Bach's "Passion according to St. John" at the spring concert. In all his work Professor Miles is associated with Dr. Frederic B. Stiven, director of the school of music since 1920, who brought Professor Miles to Urbana in 1921. At the same time he is a member of the faculty of the graduate school at the university, offering a course in organ literature.

With all this work Professor Miles finds time for composition, and among his published works are four cantatas issued by the H. W. Gray Company; two cantatas in the catalogue of the Oliver Ditson Company, the latest of these a Christmas cantata, "Thy King Cometh"; a "Sonata Cromatica," for organ, published by Gray, and smaller organ and choral works in the catalogues of Gray, Ditson, Schirmer, Summy and Fitz-Simons.

As an organ recitalist Professor Miles is known the country over. Among his earliest important recitals were performances at the convention of the Music Teachers' National Association in Nashville, Tenn., in 1922, and at the convention of the National Association of Organists in Cleveland in 1925. In 1935 he played for the Pacific coast convention of the A.G.O. at San Diego. From 1935 to 1937 he gave a series of recitals at the summer sessions of the University of California at Los Angeles and lectured at the university on appreciation of music. Other recitals have been given by Professor Miles at the Philadelphia Sesqui-centennial Exposition in 1926, at Wells College, at Syracuse University, at the Kansas Teachers' College, Emporia, and

throughout the Middle West.

Mr. Miles was born in Camden, N. J., March 17, 1895. He studied under Dr. Adam Geibel, the famous blind organist, and under Dr. Rollo Maitland in Philadelphia. Further study was carried on at Syracuse University, from which he received his bachelor's and master's degrees in music. At Syracuse he was a student under Professor Harry L. Vibbard in organ and Dr. William Berwald in composition. He also studied theory and composition under Arnold Schoenberg in California while on sabbatical leave of absence during the second semester of the year 1938-39.

The organ is not the only instrument mastered by Professor Miles, for the record reveals that during the world war he was a trombonist in the 310th cavalry band.

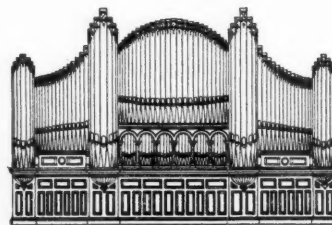
In 1923 Professor Miles married Miss Elsa Berwald, daughter of his teacher, Dr. Berwald. Professor and Mrs. Miles have three children.

Teachers Needed for Indian Service.

The United States Civil Service Commission has announced open competitive examinations for teachers for the Indian field service (including Alaska) under the Department of the Interior. The salaries range from \$1,620 to \$2,000 a year, less a retirement deduction of 3½ per cent. Teachers in Indian schools associate constantly with Indians, and it is necessary that they have a full appreciation of the Indian viewpoint and Indian culture, including native arts and crafts, music and religious ceremonies. Among the optional branches of teaching are music and art. Applications must be filed with the commission's Washington office not later than Jan. 3 if received from states east of Colorado; Jan. 6, if received from Colorado and states westward; July 22, if received from points in Alaska south of the Arctic Circle, and Sept. 22, 1941, if received from points in Alaska north of the Arctic Circle. Applicants must have completed a four-year college course, including study in the branch of teaching for which they apply. For the optional branches of music and art, full-time study in a school of music or art may be substituted for this requirement. Applicants must not have passed their forty-eighth birthday. Further information may be obtained from the secretary of the Board of United States Civil Service Examiners at any first or second-class post office, or from the Civil Service Commission, Washington, D. C.

Farewell Recital by Miss Zehner.

Miss Mabel Zehner, who has accepted an appointment as organist of the First Presbyterian Church of Mansfield, Ohio, gave a farewell recital Nov. 8 at the First Presbyterian Church of New Castle, Pa., where she has been doing excellent work for the last two years. Previous to going to New Castle, Miss Zehner was for fourteen years at Trinity Lutheran Church in Ashland, Ohio. The New Castle program was as follows: "Electa ut Sol," Dallier; "Come, Sweet Death," Bach; "Ronde Française," Boellmann; "Dreams," McAmis; "The Spinner," Dupré; "The Tumult in the Praetorium," de Maleingreau; First Movement of Concerto in A minor, Schumann (Miss Mary Huber, pianist, and Miss Zehner); "Liebestod," from "Tristan and Isolde," Wagner; "Rhapsodie Catalane," Bonnet.



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Ancient Organ Now in California Church Once Used by Handel

BY WILLIAM W. CARRUTH

An interesting one-manual pipe organ can be seen in the Unitarian Church of Stockton, Cal. When the Unitarian Church of Palo Alto, Cal., closed its doors a few years ago the church at Stockton acquired the organ. In installing the instrument at Palo Alto in 1907 Felix Schoenstein & Sons, the well-known organ builders of San Francisco, discovered faint letters on some of the pipes. On one of the pipes the following inscriptions were finally deciphered: "Put up by Gilbert & Woodbridge, Organders to His Honor," "Put up in South Reading, April, 1832," and "this pipe was made by Snetzer [?] in London about 100 years ago and has been made to sound by Handel and was heard by George Washington when commander of the American army at Cambridge." The following from the *Palo Alto Times* in 1907 is of interest:

Since these two last quoted inscriptions are in obviously different handwriting, the date given in the one is of no value in fixing the "about a hundred years ago" of the other. If Handel ever made it sound, however, the pipe must have been constructed at least as early as the middle of the eighteenth century, for Handel died in London in 1759. This would make the pipe at least 150 years old. If, as seems reasonable, the two inscriptions were put on at the same time, but by different hands, the pipe would be nearer 200 years old. From the quaint wording of the inscription first quoted, it is likely it was written by the earliest workmen on it, somewhere in old London. It is likely that the pipe was made for an organ used in London, where Handel, who in spite of his blindness continued to play almost up to his death, may have accompanied one of his own oratorios on it.

Before the American revolution the organ must have been shipped to Cambridge, perhaps in the same way the organ which now contains the pipe was shipped across the continent—as a gift from an old church to a pioneer. In Cambridge it must have been placed in Christ Church, in front of which, under an elm tree, standing to this day [1907] Washington took command of the Continental army on July 2, 1775, and where he worshipped until in the succeeding spring he had forced the evacuation of Boston.

Dr. Louis A. Cornish, formerly president of the American Unitarian Association, which owns the organ, throws further light on its history:

"In the early days of the American Revolution the church was used by the English soldiers as a barracks, and when they transferred their barracks to Reading they attempted to carry the organ with them, taking it to pieces. The story is that pipes and other parts were picked up along the roadside after the soldiers had reached Reading, that all the parts not broken were re-assembled, and that the organ was used for many years in the Reading Congregational Church, and thence found its way to the old meeting-house in Scituate. From Scituate it was shipped to the Palo Alto church."

The specifications are as follows:

- Stopped Diapason, 8 ft., 59 pipes.
- Dulciana, 8 ft., 35 pipes.
- Open Diapason, 8 ft., 48 pipes.
- Flute, 4 ft., 42 pipes.
- Octave, 4 ft., 59 pipes.
- Fifteenth, 2 ft., 59 pipes.
- Twelfth, 2 1/2 ft., 37 pipes.
- Pedal Diapason, 8 ft., 29 pipes.

The minister of the Stockton church is the Rev. Arthur Foote, a grand nephew of the late organist and composer, Arthur Foote. The organist is Miss Ardene Phifer, who holds a degree from Mills College and was a student of the late Domenico Brescia.

WILLIAM TEAGUE OF DALLAS IS PRESENTED IN RECITAL

William Teague, a student of Dora Potet at Southern Methodist University, Dallas, Tex., was presented in a recital at Lubbock, Tex., by the Lubbock Music Club Oct. 25. Mr. Teague, who is organist of All Saints' Episcopal Church in Dallas, gave an excellent performance of the following program: Prelude and Fugue in G, Bach; "Come, Sweet Death," Bach; Allegretto, Guilmant; Sonata 5, Mendelssohn; "Fountains in the Moonlight," Frazee; Concert

Variations, Bonnet; Christmas Cradle Song, Poister; Finale from Fourth Symphony, Widor.

Mr. Teague and Dorothy Voss, also a pupil of Miss Potet, represented the Texas Chapter of the Guild at the district meeting of the State Federation of Music Clubs held in Ennis. Miss Voss played: Trumpet Tune, Purcell; "Soeur Monique," Couperin, and Toccata, Gigout. Mr. Teague played: Capriccio, Lemaire; Christmas Cradle Song, arranged by Poister, and "Variations de Concert," Bonnet.

VAN DUSEN CLUB MEETINGS; WINSTON JOHNSON IN CHARGE

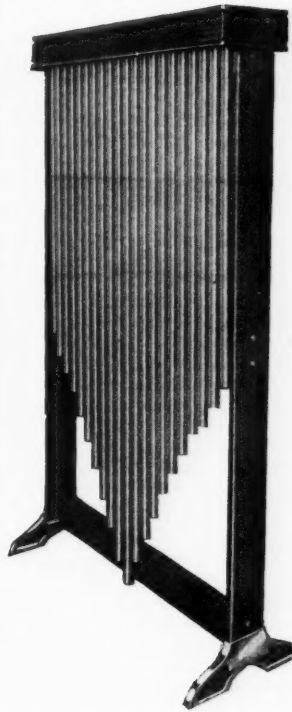
The meeting of the Van Dusen Organ Club Oct. 29 was opened by Winston Johnson, the newly-elected president. He gave a tentative outline of the season's activities. The organ program consisted of: Scherzo (E minor Sonata), Rogers (Mrs. L. Anderson); Toccata and Fugue in D minor, Bach, and Intermezzo, Widor (Mrs. E. Furholmen). Robert Rayfield, organist and vocal soloist, favored the club with several selections.

At the meeting of Nov. 12 the following numbers were included in the program: Prelude, Clerambault; Intermezzo, DeLamarter, and Toccata (Fifth Symphony), Widor (Dorothy Korn); two Bach chorales, "Ich ruf zu Dir" and "Der Tag, der ist so freudenreich," and "Westminster Carillon," Vienne (Paul Manz); "In Dir ist Freude," Bach; Sketch in D flat, Schumann, and Impromptu, Vienne (Wilbur Held). Miss Alice Van De Car, soprano soloist at the North Park Swedish Covenant Church, was the assisting artist. Edward Eigenschen continued his discussion from the previous meeting on modulation and improvisation.

Mrs. Farrow's Choir in First Place.

The choir of Mrs. Alice H. Farrow, a member of the Pennsylvania A.G.O. Chapter who this year passed the A.A.G.O. examination, won first place in the choir contest conducted Nov. 9 by the music commission of the Episcopal Diocese of Pennsylvania.

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Programs of Organ Recitals of the Month

Herbert Ralph Ward, Trenton, N. J.—Mr. Ward, organist of Trinity Cathedral, will give a recital at the cathedral Dec. 3 at 8:30 under the auspices of the Central New Jersey Chapter, A.G.O. The following program will be heard: Fugue in G major, Bach; Chorale Prelude, "O Sacred Head," Bach; Fugue in E minor, Pachelbel; Allegro ma non Presto (Concerto in B flat), Handel; "Harmonies du Soir," Karg-Elert; Grand Chorus in G minor, Hollins.

After the organ recital the cathedral choir of men and boys will sing: "Thou Wilt Keep Him in Perfect Peace," Alexander Matthews; "Come, Holy Ghost," Palestrina-Jaques; "The Path of the Just," Varley Roberts.

Richard Ross, Baltimore, Md.—The Church of the Holy Nativity presented Mr. Ross in a recital Nov. 6 and his program consisted of the following compositions: "Lord Jesus Christ, I Cry to Thee," "By Babylon's wave" and Fantasy and Fugue in G minor, Bach; Rondo ("Le Coucou"), d'Aquin; Gavotte, Wesley; Cantabile, Franck; "Romance sans Paroles," Bonnet; "Comes Autumn Time," Sowerby; Scherzetto, Vierne; Cantabile from Sixth Symphony and Finale from Eighth Symphony, Widor.

Laurel Everette Anderson, Lawrence, Kan.—Mr. Anderson, organist of the University of Kansas, presented the following numbers at the vesper recital Nov. 3: Fantasia in C minor (five voices), Bach; Aria from Twelfth Concerto, Handel; Gavotte from Twelfth Sonata, Martini; "Eklog," Kramer; Introduction, Passacaglia and Fugue, Willan.

Hugh Porter, New York City—Mr. Porter, organist and choirmaster of the Collegiate Church of St. Nicholas, is presenting three Sunday evening organ programs at 7:45, with the following offerings:

Nov. 24—Thanksgiving music: "Regina Pacis," from Symphony, Weitz; Festival Te Deum, Holst; "Thou Visitest the Earth" ("The Sower"), Darke; "Bless the Lord," Franck.

Dec. 1—Great hymns: Chorale Preludes, Parry; "Arise, O Ye Servants," Sweelinck; "Lord Who Hast Made Us," Holst.

Dec. 8—Advent: "Triptyque pour la Noel," de Maleingreau; "Alleluia," Bach; "Though I Speak with the Tongues," Brahms; "The Night Is Departing," Mendelssohn.

Thomas H. Webber, Jr., Memphis, Tenn.—Mr. Webber had an audience of upward of 1,000 people for his first monthly recital of the season at the Idlewild Presbyterian Church Oct. 27. This recital was one of the events of the day celebrating the fiftieth anniversary of this large church. Mr. Webber played: Prelude and Fugue in D, Bach; "Come, Sweet Death," Bach; Toccata, de Mearaux; Variations on a Noel, Dupré; "O Zion," Miller; "In the Village," Ippolitoff-Ivanoff; Two Sketches, "To a Wild Rose" and "To a Water Lily," MacDowell; "Sunshine Toccata," Swinnen.

At the annual tri-state convention of A.G.O. chapters in Memphis Oct. 29 Mr. Webber gave the following program at his church: Prelude and Fugue in D, Bach; Andante ("Grande Piece Symphonique"), Franck; Gigue-Rondo, J. C. F. Bach; Toccata on an Easter Tune, Edmundson; "On Hearing the First Cuckoo in Spring," Delius; "The Ninety-fourth Psalm," Reubke.

Harold Heeremans, New York City—Mr. Heeremans played a Bach program in the chapel of Gould Library at New York University Oct. 27, his numbers being the following: Prelude in C; "Alla Breve"; Chorale, "We All Believe in One God"; Chorale Preludes, "Lamb of God, Our Saviour" and "Blessed Jesu, at Thy Word"; Concerto 1; Chorale Prelude, "The Old Year Now Hath Passed Away"; Fantasia in G minor; Fugue in D; Fugue in E flat ("St. Anne").

Roberta Bitgood, F.A.G.O., Bloomfield, N. J.—Miss Bitgood, organist and director at Westminster Presbyterian Church, Bloomfield, gave the twenty-fifth anniversary recital at Connecticut College, New London, Oct. 12. Her offerings were the following: Trumpet Tune, Purcell; Andante, Stamitz; "Noel," d'Aquin; Aria, Handel; "The Cuckoo and the Nightingale" Concerto, Handel; "Comest Thou Now, Lord Jesus, Down from Heaven," "I Stand at Heaven's Portal" and Fugue a la Gigue, Bach; "Jagged Peaks in the

Starlight" and "Canyon Walls," Clokey; "Mr. Ben Johnson's Pleasure," Milford; Allegretto Scherzando, Erb; "Westminster Chimes," Vierne.

Roland Diggie, Los Angeles, Cal.—Dr. Diggie, organist and choirmaster of St. John's Episcopal Church, played the recital at the University of California at Los Angeles Nov. 8 and his program included: Two Preludes, Ernest Walker; "Legend" and Finale, Faulkes; "Evocation," Josef Suk; "Chant for Dead Heroes," Harvey B. Gaul; Prize Song, Wagner; "The Master Hath a Garden" and "Toccata Pomposa," Diggie.

Nov. 12 Dr. Diggie was heard in this program: Processional, "Onward, Ye Peoples," Sibelius; Solemn Prelude, Elgar; Fantasia, Saint-Saens; Chorale Prelude, "Valet will ich Dir geben," Bach; "Irmelin," Delius; Toccata, "Big Ben," P. J. M. Plum; Two Pieces, Diggie.

Carl Weinrich, Poughkeepsie, N. Y.—Recent recitals by Mr. Weinrich at Vassar College have been marked by the following programs:

Oct. 6—Prelude and Fugue in E minor, Nicolaus Bruhns; "Wie schön leuchtet der Morgenstern," Buxtehude; Concerto in A minor, Vivaldi; Toccata, Adagio and Fugue in C, Bach; Sonata No. 1, Hindemith.

Nov. 3—"Fantasia op de Manier van een Echo," Sweelinck; "Mein junges Leben hat ein End," Sweelinck; Prelude, Fugue and Chaconne in C, Buxtehude; "Von Gott will ich nicht lassen," Buxtehude; Toccata in F, Buxtehude; "Ich ruf zu Dir" and "Lobt Gott, ihr Christen," Buxtehude; "Magnificat Primi Toni," Buxtehude; "Ach Herr, mich armen Sünder," Buxtehude; Prelude and Fugue in E minor, Buxtehude; Concerto in D minor, No. 10, Handel.

Mr. Weinrich was heard in the following program at Houghton Memorial Chapel Wellesley College, Oct. 9: Prelude and Fugue in E minor, Bruhns; Chorale Prelude, "Wie schön leuchtet der Morgenstern," Buxtehude; Concerto in A minor for two violins (transcribed for the organ by Bach), Vivaldi; Fifth Trio-Sonata, in C major, Bach; Toccata, Adagio and Fugue in C major, Bach; First Sonata, Hindemith.

Rachel Barron Pierce, M.S.M., F.A.G.O., Yonkers, N. Y.—In a recital Sunday evening, Oct. 13, at the First Methodist Church Miss Pierce presented the following program: Trumpet Tune and Aria, Purcell; Chorale Prelude, "My Inmost Soul Doth Yearn," Bach; Toccata and Fugue in D minor, Bach; "The Swan," Saint-Saens; Irish Air from "County Derry," arranged by Lemare; Minuet in A, Boccherini; Chorale in A minor, Franck; "At the Convent," Borodin; "L'Organo Primitivo," Yon; "Abendlied," Schumann; Toccata from Fifth Symphony, Widor.

Donald Dean Dawson, Fairfield, Iowa—The Parsons College Conservatory of Music presented Mr. Dawson in a recital at Barhydt Chapel Sunday afternoon, Oct. 20. Mr. Dawson had the assistance of Fay L. Dawson, soprano, and the Philharmonic Choir. The organ selections on this occasion included the following: Passacaglia in C minor, Bach; Adagio from G minor Violin Sonata, Bach; Gigue, Bach; Sonata 2, in F sharp minor, de la Tombelle; "Carillon," Sowerby; "Song without Words," Dawson; Prelude and Fugue on "B-A-C-H," Liszt.

Frederic B. Stiven, Mus.D., A.A.G.O., Urbana, Ill.—Director Stiven of the University of Illinois School of Music gave the Sunday afternoon recital at the university Nov. 3, playing: Sonata in E flat minor (Prelude and Intermezzo), Rheinberger; "Prelude du Deluge," Saint-Saens; Finale from Eighth Symphony, Widor; Lento, Cyril Scott; Three Numbers from "Gloria Domini" (Solemn Prelude, Recitative and Solo for Baritone and Final Chorus of Praise), T. Tertius Noble.

John B. Wilson, A.A.G.O., Washington, D. C.—Mr. Wilson, organist and choirmaster of Christ Lutheran Church (Missouri Synod), assisted by Mrs. Wilson, mezzo soprano, played the following recital Sunday, Nov. 10: Toccata and Fugue in D minor, Bach; Chorale Preludes, "My Heart Is Filled with Longing," Bach; "Deck Thyself, My Soul, with Gladness," Brahms, and "Beautiful Saviour," Edmundson; "Chant Pastorale," Dubois;

"Song to the Evening Star," Wagner; "Praeludium," Rheinberger; Rhapsody on "Ein feste Burg," Sellars.

Gordon Balch Nevin, New Wilmington, Pa.—In a recital at Westminster College Nov. 19 Mr. Nevin played a program made up of these compositions: Fantasia in G minor, Bach; Arioso, "Dank sei Dir, Herr," Handel-Fischer; Rondo Capriccio, Lemare; "Piece Heroique," Franck; Fantasia, "Ein feste Burg," Karg-Elert; "Liebestod," Tristan and Isolde," Wagner; Intermezzo, Verrees; Fantasia on "Jerusalem, the Golden," Nevin.

Mr. Nevin gave a recital at his old church, the First Lutheran of Johnstown, Pa., Oct. 24 before an audience of more than 700 people.

Andrew Tietjen, New York City—Mr. Tietjen, organist of All Angels' Church, played these works in a recital at the chapel of New York University Nov. 10: Toccata and Fugue in D minor, Bach; Chorale Prelude, "Ich ruf zu Dir," Bach; Scherzetto in F sharp minor, Vierne; "Vision of the Eternal Church," Messiaen; Toccata ("Ave Maris Stella"), Dupré; Chorale Prelude, "O World, I Leave Thee Sadly," Brahms; Fantasy, "The Clock," Mozart.

John McDonald Lyon, Seattle, Wash.—The following is the program of a dedicatory recital Mr. Lyon played on the evening of Oct. 20, on the occasion of the opening of the Möller organ in Holy Rosary Church, Seattle: Cantabile, Franck; Toccata and Fugue in D minor, Bach; Sinfonia to Cantata 156, Bach; "Sunrise," Karg-Elert; "Jesus Comforts the Women of Jerusalem" (No. 9 from "The Stations of the Cross"), Dupré; "Redset," Edmundson; Introduction and Allegro Moderato, Ropartz.

Adolph Steuterman, F.A.G.O., Memphis, Tenn.—Mr. Steuterman's offering at Calvary Episcopal Church Sunday afternoon, Nov. 10, was a piano and organ recital in which he had the assistance of Myron S. Myers, head of the piano department of the Memphis College of Music, and Mrs. C. H. Marshall, soprano. The program consisted of the following compositions: Festival Overture in D, Grasse; Ballade, Dupré; "En Bateau," Debussy; Ballet, Debussy; "Kamennoi Ostrov," Rubinstein; "Polichinelle," Rachmaninoff; "Medieval Poem," Sowerby.

Richard T. Gore, Ithaca, N. Y.—Mr. Gore, organist of Cornell University, gave one of the group of five programs on Sunday afternoons in Gould Memorial Library, New York University. His performance took place Nov. 3 and his program was made up as follows: Prelude and Fugue in A minor, Buxtehude; Suite ("Rondeau," "Country Dance," Minuet and Sarabande and Trumpet Tune), Purcell; Sonata No. 1, Hindemith; Finale in B flat, Franck.

Rupert Sircorn, Minneapolis, Minn.—A program of chorale preludes was presented in a recital by Mr. Sircorn at Carleton College, Northfield, Minn., Sunday afternoon, Nov. 10. The list of offerings included: Two Preludes on the 100th Psalm-tune, Purcell and Walther; Three Preludes on "Schmücke Dich, O liebe Seele," Bach, Brahms and Karg-Elert; "Lobe den Herren," Reger; Three Preludes on "Herzlich that mich verlangen," Buxtehude, Bach and Hans F. Schaub; "An Wasserflüssen Babylon's," Bach; "Wenn wir in höchsten Nöten sein," Bach; Three Preludes on "Komm, Heiliger Geist, Herre Gott," Buxtehude, Pachelbel and Bach.

Ruth Eleanor Bailey, Chambersburg, Pa.—Miss Bailey played the following selections in a faculty recital at the auditorium of Penn Hall Sunday afternoon, Nov. 10: Trumpet Tune, Purcell; Allegro, Sonata 5, Bach; Chorale Prelude, "Herzlich that mich verlangen," Bach; Chorale Pastorale on a Twelfth Century Tune, Edmundson; Toccata on "O Filii et Filiae," Farnam; "Calme du Soir," Quef; "The Four Winds," Rowley; Chorale in B minor, Franck; "Clair de Lune," Karg-Elert; "The Squirrel," Weaver; "The Cat," Clokey; "The Little White Donkey," Ibert; "Steal Away," Negro Spiritual; "Carillon-Sortie," Mulet.

Leslie P. Spelman, Redlands, Cal.—At his vesper recital at the University of Redlands Nov. 10 Mr. Spelman played Horace Alden Miller's "Suite Amerindian," published early this year and dedicated to Mr. Spelman. His other num-

bers were: "Preludio Festivo," Bonset; "Melodia," Reger; Prelude in F major, Reger; Three Negro Spirituals, arranged by Gillette.

Martin W. Bush, F.A.G.O., Omaha, Neb.—Mr. Bush played the following numbers in his recital at the Joslyn Memorial Sunday afternoon, Nov. 10: Prelude on "A Mighty Fortress," Faulkes; Canzonetta, Bedell; "Speranza" ("Hope"), Yon; Toccata, d'Evry; "Procession to the Minister," from "Lohengrin," Wagner; "Wotan's Farewell" and "Magic Fire Music," from "Die Walküre," Wagner.

Mario Salvador, Mus.M., A.A.G.O., St. Louis, Mo.—Mr. Salvador, the new organist of St. Louis Cathedral, was heard in a program in honor of St. Cecilia at the cathedral Nov. 19. His offerings consisted of the following: Canzona and Toccata, Karg-Elert; "Ave Maria," Reger; Symphony ("Faith, Hope and Charity"), Jacquemin; Aria, Bach-Widor; Toccata and Fugue in D minor, Bach; Scherzo, Alain; "The Shepherd of Ahusquy," Bonnal; Toccata on a Gregorian Theme ("Orbis Factor"), Barnes.

Marcus Naylor, Warren, Pa.—Mr. Naylor played this program at the First Presbyterian Church Nov. 17: Passacaglia in C minor and "Christ Lay in Bonds of Death," Bach; Rigaudon, Rameau; "Sarabande et Fugetta," Couperin; "Ave Maria," Schubert; Chorale No. 3, Franck; Sketch No. 3, Schumann; "L'Organo Primitivo," Yon; "Grand Choeur Dialogue," Gigout.

Edward Eigenschenk, Chicago—Mr. Eigenschenk played the following program at the University of Chicago, Rockefeller Memorial Chapel, in the Sunday afternoon recitals: Sonata No. 2, Hindemith; Chorale, "Nun freut Euch," Bach; Allegro Vivace, Vierne; "Liebestod," from "Tristan and Isolde," Wagner; "Fisherman's Song" and "Pantomime," De Falla; "Carillon de Westminster," Vierne.

He played a recital for North Central College, Naperville, Ill., on the evening of Nov. 26—the fifth recital he has played for the student body. The program was as follows: Andante (Clock Movement), Haydn; Three Chorale Preludes, Bach; "Grand Choeur Dialogue," Gigout; Sonata 2, Hindemith; Roulade, Bingham; Allegro Vivace, Vierne; "Nordic Reverie," Hokanson; "Pageant," Sowerby.

G. N. Tucker, Pittsburgh, Pa.—The following program will be played by Mr. Tucker, choirmaster and organist of St. Paul's Episcopal Church, at a "musical evening" Dec. 5 assisted by Noel Emanuel, tenor of St. Paul's choir: Prelude and Fugue in C minor, Bach; Aria from Tenth Concerto, Handel; Prelude on "Darwell's 148th" and Prelude on "Francoisa," Henry Coleman; Adagio from Violin Sonata in C minor, Bach; "Elfin Dance," Edmundson; "Evening Idyll," Marshall Bidwell; Prelude on "Veni Emmanuel," Alan Floyd; Chorale Prelude, "Now Thank We All Our God," Karg-Elert.

Robert Pereda, Newark, N. J.—Two Advent recitals are to be presented by Mr. Pereda at the First Baptist Peddie Memorial Church, where he is organist and director, on Saturday afternoons, Dec. 7 and 14, at 4 o'clock. The programs are as follows:

Dec. 7—"Piece Heroique," Franck; Sketch in D flat, Schumann; "Abendlied," Schumann; "Grusenian Song," Rachmaninoff; "Sportive Fawns," d'Antalfy; "Entrance of the Gods," "Dreams" and "Meistersinger Procession," Wagner; "Flight of the Bumble-bee," Rimsky-Korsakoff; Evening Song, Birstow; "Grand Choeur Dialogue," Gigout.

Dec. 14—"Grand Jeu," Du Mage; Pastoral Suite, Bach; "Christmas Chimes," d'Antalfy; "Noel," Bedell; Berceuse and Finale ("The Firebird"), Stravinsky; "Romance sans Paroles," Bonnet; Scherzetto, Vierne; Finale from First Symphony, Vierne.

Viola Lang, New York City—Miss Lang, who played two of the latest series of noon recitals at the First Presbyterian Church, presented the following programs:

Nov. 8—Toccata in F, Bach; Allegretto, Clerambault; "Carillon," Sowerby; Finale, Sonata 1, Mendelssohn.

Nov. 29—Toccata, Fifth Symphony, Widor; Tenth Concerto (Adagio, Allegro, Aria), Handel; Finale, Symphony 1, Widor.

Programs of Organ Recitals of the Month

Richard Purvis, Philadelphia, Pa.—A series of three candlelight organ recitals for the Advent season will be given by Mr. Purvis at St. James' Episcopal Church this month. The recitals will be played at 4:15 on the afternoons of Dec. 7, 14 and 21. The programs will be:

Dec. 7—Chorale in E major, Franck; Sonata in E flat, Bach; "Carillon," Vierne; "The Soul of the Lake," Karg-Elert; "Scherzo Burlesca," Bossi; "In dulci Jubilo," Dupré; "Tu es Petra," Mulet.

Dec. 14—Chorale in B minor, Franck; Symphony No. 1, Vierne; "Noel," d'Aquin; "Ave Maria," Karg-Elert; Intermezzo from Symphony 6, Widor; Folk-tune, Whitlock; "Electa ut Sol," Dallier.

Dec. 21—Chorale in A minor, Franck; Passacaglia and Fugue, Bach; "Miles Christi," de Maleingreau; "La Nativite," Langlais; Scherzo from Symphony 2, Vierne; "Noel," Karg-Elert; Rhapsody on Three Carols, Richard Purvis.

Each recital will have a guest soloist.

Arthur A. Griebing, Milwaukee, Wis.—The choir of Grace Lutheran Church presented Mr. Griebing, organist and director at this church, in a recital Sunday evening, Nov. 3. He played: Chorale Prelude on "Nun danket Alle Gott," Bach; "Jesu, Joy of Man's Desiring," Bach; "O Mensch, bewein' Dein Sünde gross," Bach; "Clair de Lune," Karg-Elert; "The Nightingale and the Rose," Saint-Saens;

Chorale in A minor, Franck; Pavane, Byrd; Chorale Prelude on "Eventide," Parry; "Wind in the Pines," Clokey; "Song of the Basket Weaver," Russell; "Mount Hermon" ("The Transfiguration"), from "Through Palestine," Shure.

Eugene Devereaux, F.A.G.O., Mount Vernon, Iowa—At the request of students of Cornell College Mr. Devereaux has played three vesper recitals on the large Kimball organ at the college on Sunday afternoons. His programs were:

Nov. 10—"Water Music" Suite, Handel; Chorale Preludes, "To Thee I Cry" and "Today the Son of God," Bach; "Dreams," McAmis; "Will-o'-the-Wisp," Nevin; "Ave Maria," Arkadelt-Liszt; Chorale Prelude on "Pange Lingua," Baisrow.

Nov. 17—Sketch in F minor, Schumann; Chorale Prelude on the Hymn-tune "Canterbury," Pulein; Suite in F, Corelli; Prelude and Fugue in E minor, Bach; "Soeur Monique," Couperin; Caprice, Matthews; Pastorale, Matthews.

Nov. 24—Concerto in B flat, Handel; Chorale Prelude, "From Heaven High," Pachelbel; Chorale Preludes, Magnificat and "Sleepers, Awake," Bach; "An Old French Noel," Quef; "The Shepherds in the Field," Malling; "Es ist ein' Ros entsprungen," Brahms; "Gesu Bambino," Yon.

Felix McGuire, Rye, N. Y.—In an "hour of music" at Christ's Church on the evening of Dec. 3 Mr. McGuire will play: Toccata and Fugue in D minor, Bach; "Jesu, Joy of Man's Desiring," Bach; "Variations de Concert," Bonnet; "Clair de Lune," Debussy; Prelude to Act 1, "Lohengrin," Wagner; "L'Organo Primitivo," Yon; "Apparition de l'Eglise Eternelle," Messiaen; "Song to the Evening Star," Wagner; Toccata from Fifth Symphony, Widor.

Courtney F. Rogers, Los Angeles, Cal.—Mr. Rogers, assistant organist of St. Paul's Cathedral, gave the following numbers in a recital at the cathedral Nov. 11: Fantasie in G minor, Bach; Chorale Preludes, "God in Heaven, Have Mercy," "We All Believe in One God," "Christ Lay in the Bonds of Death" and "From God Naught Shall Separate Me," Bach; "Benedictus," Couperin; "Echo for Trumpet," Merulo; "Vision," Rheinberger; Grand Chorus, Gullmant; "Meditation a Ste. Clotilde," James; Fantasie, Sjögren; "Benedictus," Rowley; Toccata in F, Widor.

John Huston, Dallas, Tex.—Mr. Huston, organist of the Highland Park Methodist Church, gave a recital at the First Presbyterian Church of Kilgore, Tex., Nov. 19 in the concert course arranged in the capital of the East Texas oil fields. His program was as follows: Introduction and Allegro, Sonata in the Style of Handel, Wolstenholme; Chorale Prelude, "Come, Saviour of the Gentiles," Bach; Gavotte in F, Wesley; Prelude and Fugue on B-A-C-H, Liszt; Fantasie in A, Franck; "Ronde Francaise," Boellmann; "Legend of the Mountain," Karg-Elert;

Sonata, "The Ninety-fourth Psalm" (Adagio and Fugue-Finale), Reubke; "Dedication," "Through the Looking-Glass," Deems Taylor; Arabesque, Mauro-Cottone; Toccata on "Vom Himmel hoch," Edmundson.

William A. Burhenn, Columbus, Ohio—The Women's Music Club and the Central Ohio Chapter, A.G.O., presented Mr. Burhenn in a recital at the First English Lutheran Church Sunday afternoon, Oct. 27. He was assisted by Mr. and Mrs. Earl Hopkins, who played a group of violin duos. The organ numbers were: Menuett, C. P. E. Bach; "Come, Soothing Death" and Prelude and Fugue in D major, J. S. Bach; "Introitus," Toccata and Chorale, Karg-Elert; Intermezzo, Callaerts; Prelude in D major, William S. Bailey; Finale in B flat, Franck.

Vincent H. Percy, Cleveland, Ohio—Mr. Percy's recital Nov. 6 at the Euclid Avenue Congregational Church was marked by the performance of these compositions: "Plymouth Suite," Whitlock; Serenade, Rachmaninoff; Trumpet Tune and Air, Purcell; "Bell" Symphony, Purcell; Cantilene, Hailing; Grand Chorus in D, Guilman.

Theodore R. Gray, London, Ont.—At Knox United Church Mr. Gray has given his autumn series of organ programs preceding the evening service. In November he played:

Nov. 3—Prelude, Clerambault; First Movement, Piano Concerto in D minor, Tschaiakowsky (Raymond Neal, pianist); "October Twilight," Hadley; Londonderry Air, arranged by Lemare.

Nov. 10—"Hark, a Voice Saith All Are Mortal," Bach; Elegy, Parry; "Chant for Dead Heroes," Gaul; "In Paradisum," Dubois; Solemn Melody, Davies

Nov. 17—Short Prelude and Fugue in C major, Krebs; Aria, "Agnus Dei," Bizet; "Pensee d'Automne," Jongen; Larghetto, Handel; "Romance," Wheel-don.

Nov. 24—"Ave Maria," Arkadelt-Liszt; Toccata in G minor, Matthews; "Lied des Chrysanthemens," Bonnet; Allegretto Grazioso, Hollins; Andante Espressivo, Sonata in G, Elgar.

This series has proved popular and has attracted enthusiastic congregations.

Eugene Hill, A.R.C.O., Guelph, Ont.—In a recital at St. George's Church Oct. 30 Mr. Hill presented the following program: Sonata in C minor, Mendelssohn; Chorale Preludes, "A Saving Grace to Us Is Brought," "I Call to Thee" and "Rejoice, Ye Christian Men," Bach; Toccata in F, Bach; Fantaisie, Saint-Saens; "O God, Thou Holy One," Karg-Elert; Scherzetto, Eugene Hill; "The Nativity," Langlais; Intermezzo, Vierne; "Epilogue," Willan.

Charles A. Patrick, Asbury Park, N. J.—Mr. Patrick, past dean of the Monmouth Chapter, A.G.O., gave a recital for this chapter in his church, the Grand Avenue Reformed of Asbury Park, Nov. 18. His program consisted of the following works: "Grande Piece Symphonique" (part 1), Franck; Sonata in D major, Haydn; Modern Preludes on Ancient Themes ("Pange Lingua Glorioso," "Ecce Jam Noctis" and Classic Prelude on the Chorale "Where Cross the Crowded Ways"), Edmundson; Toccata from Fifth Symphony, Widor; Aria from Orchestral Suite in D major, Bach; "The Four Winds" (requested), Rowley; Introduction and Theme from "Suite Moderne," Patrick.

Laurence Dilsner, Red Bank, N. J.—Mr. Dilsner will play these selections in a recital at Trinity Episcopal Church Sunday evening, Dec. 8: Chorale Prelude on the Credo, Bach; Allegro (Fifth Harpsichord Suite), Purcell; Prelude, Clerambault; Sonata 2, Mendelssohn; Largo, Handel; "Good News from Heaven," Pachelbel; "Christmas in Sicily," Yon; "Canyon Walls," Clokey.

Gene Stanton, Norwalk, Ohio—In a recital Nov. 10 at St. Paul's Episcopal Church Mr. Stanton played a program made up of the following numbers: Aria, Handel; Partita on "O Gott, Du frommer Gott," Bach; Andante Cantabile, Dethier; Gavotte, Martini; Pastorale, Rheinberger; Sketch in D flat, Schumann; Prelude, "The Blessed Damozel," Debussy; Finale, Franck.

Joseph C. Beebe, New Britain, Conn.—Mr. Beebe's 311th recital at the South Congregational Church, played Nov. 17, was marked by the performance of these works: Prelude and Fugue (C minor),

Bingham; Allegro Moderato (First Sonata), Bach; "Farewell, O World, I Give Thee" (Chorale), Bach; Six Pieces ("Dedication," Impromptu, "Evening Star," "On the Rhine," "Moonlight" and "Westminster Carillon"), Vierne.

Donald D. Ketting, M.S.M., Lincoln, Neb.—In an "hour of organ music" at the Westminster Presbyterian Church Oct. 27 Mr. Ketting divided his program among works of Bach, organ meditations on Scriptural passages and descriptive compositions. His list of offerings included: From the music of Johann Sebastian Bach—"Tidings of Joy"; "Sheep May Safely Graze"; Toccata in C major. Organ meditations on Scripture passages—"Psalm XXIII," Eric Thiman; "Psalm VI," Hans Huber. Descriptive Compositions—"Harmonies du Soir," Karg-Elert; Cathedral Prelude, Coucy; Toccata, de Mereaux; "Onward, Ye Peoples!," Sibelius.

Kathryn Hill Rawls, San Antonio, Tex.—The first of a series of monthly popular concerts at Randolph Field was given on the afternoon of Oct. 20 and Mrs. Rawls played the following selections: Suite, "Sketches of the City," Gordon Balch Nevin; Arioso, Bach; "In Moonlight," Kinder; "San Jacinto Morning," Nearing; "A Memory," Priest; Fountain Reverie and Festival Toccata, Fletcher.

Elmer Tidmarsh, Schenectady, N. Y.—The following programs will be given by Dr. Tidmarsh Sunday afternoons from 4 to 5 at the Union College Memorial Chapel:

Dec. 1—"Marche Funebre et Chant Seraphique," Guilman; "Burgundian Hours," Jacob; "Chant de Mai," Jongen; "Priere," Jongen; "Sonata Eroica," Jongen.

Dec. 8 (assisted by Dr. Charles Gilbert Spross and Gertrude Spores Hart, pianists)—Fugue in D major, Bach; Arioso from "Cello Sonata," Bach; "The Sheep May Safely Graze," Bach (two pianos); "The Submerged Cathedral," Debussy; "Nuages," Debussy; First Ara-

besque, Debussy (two pianos); Second Arabesque, Debussy (two pianos); Concerto for Two Pianos, Mozart (two pianos and organ).

Dec. 15 (Christmas program, assisted by the Union College Choir)—"Veni Emmanuel," Egerton; "La Nuit de Noel," Rimsky-Korsakoff; Pastorale, Franck; Variations on an Ancient Christmas Carol, Dethier; "The Nativity," Dupré; "Christmas Evening," Mauro-Cottone; "March of the Magi Kings," Dubois.

Dudley Warner Fitch, Los Angeles, Cal.—American and English compositions were featured at Trinity Church, Redlands, Cal., in a recital by Mr. Fitch, organist of St. Paul's Cathedral, Nov. 27. The program: "Cuckoo and Nightingale" Concerto, Handel; Suite for Organ, Purcell-Fricker; Allegro (First Sonata), Borowski; "Chant de Bonheur," Lemare; "A Mission Festival" (new), Diggle; Nocturne, Shera; "Chelsea Fayre," Goss Custard; Cavatina, Coleridge-Taylor; Fanfare and Gothic March, Weitz.

Harold F. Arndt, A.A.G.O., Allentown, Pa.—In his recitals preceding the Sunday evening services at Grace Reformed Church, Mr. Arndt has presented the following numbers:

Nov. 3—Caprice, Deshayes; "Adoration," Borowski; "Irish Air from County Derry," arranged by Lemare.

Nov. 17—Sonata No. 6, in D minor, Mendelssohn.

Nov. 24—"Sunset Meditation," R. K. Biggs; Concert Caprice, George Turner; "Thanksgiving" (Pastoral Suite), Demarest.

Norman Landis, Flemington, N. J.—In a recital in the Presbyterian Church Nov. 13 for the Woman's Club Mr. Landis played the following of his own compositions at the request of the club: "Prelude Heroique"; "Romance"; "Memories"; Prelude and Fugue in C minor; Arioso; Slumber Song; "Desert Sunrise Song"; "Starlight"; "The Mountains."

[Continued on next page.]

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**CARNEGIE HALL, NORTH SIDE,
RECITALS FINISH 51ST SEASON**

The annual report on the free organ recitals at North Side Carnegie Hall, Pittsburgh, shows that the season of 1939-1940 was the fifty-first in the history of these recitals under the auspices of the municipality. For Dr. Caspar P. Koch, the municipal organist, it was the thirty-seventh season.

From Oct. 1, 1939, to June 30, 1940, thirty-nine recitals were given. A total of 431 compositions was performed during the year. On the organ 241 compositions by 108 composers were played. Of these compositions 143 were originally written for the organ, while ninety-eight were transcriptions. In this enumeration the individual movements of cyclical works, such as suites and sonatas, are counted as separate pieces.

Ten choirs and forty-four guest soloists, vocal and instrumental, participated. In addition, two orchestras took part at various times. The visiting soloists performed 123 compositions by ninety-two composers and the orchestras twenty-nine compositions by sixteen composers. The choral groups produced thirty-eight works by thirty-one composers. Among them were Bach's cantata "God's Time Is Best," Handel's "Messiah," Haydn's "Creation" and a concert version of Wagner's "Tannhäuser." All but the first of these were given in tabloid form. Among the works for organ and orchestra were two concertos by Guilman and Rheinberger.

"It is gratifying to report that in recent years the attendance has steadily increased and that in the season just concluded it has been the largest in the history of these recitals," says the report.

An event unique in the history of organ recitals in America was the fiftieth anniversary of these municipal concerts. Feb. 11, 1890, the organ, the first to be donated by Andrew Carnegie, was opened to the public with a recital by Rinehart Mayer. On Feb. 11, 1940, a jubilee concert was given as reported previously in THE DIAPASON.

Service Directed by R. C. Penick.

The choir of the First English Lutheran Church of Austin, Tex., under the direction of R. Cochrane Penick, M.S. M., presented a special musical program in observance of Reformation Sunday Oct. 27. Assisting artists were Mrs. Fred W. Kern, soprano, and Mrs. James I. McCord, violinist. The first half-hour of the program was broadcast over station KNOW. The program included three Bach chorales—"Praise to the Lord," "Jesu, Joy of Man's Desiring" (with violin and organ) and "If Thou but Suffer God to Guide Thee"; "Pilgrims' Song," Tchaikovsky-Penick (soprano and violin); two chorale motets, "On God, Not on Myself" and "Jesus Is My Joy, My All," Lundquist; Chorale Prelude, "A Mighty Fortress Is Our God," Bach; Chorale Prelude, "If Thou but Suffer God to Guide Thee," Karg-Elert; "Agincourt Song" (descant by Penick); "Father Eternal," Shaw (descant by Penick); "Now Rest beneath Night's Shadows," Isaac-Bach; postlude, Two Chorale Improvisations, "If Thou but Suffer God to Guide Thee," Karg-Elert and Bach.

A branch of the Clark Conservatory of Music of Philadelphia has been opened in Trenton, N. J. George I. Tilton, organist and choirmaster of the Third Presbyterian Church, Trenton, will have charge of the organ department.

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The programs, thus far, have been as follows:

Oct. 4—"Hymn of Glory," Bossi; "Sous le Noyer," Jacob; "Ave Maris Stella," Dupré; "Calme du Soir," Quef; Grand Responsive Chorus, Gigout.

Oct. 11—Fugue in E flat, Bach; Adagio (Sixth Symphony), Widor; Improvisation-Caprice, Jongen; Finale, First Symphony, Vierne.

Oct. 18—Moderato, Seventh Symphony, Widor; Chorale, Vierne; Prelude, Clerambault; "Liebestod," Wagner; Finale, Maquaire.

Oct. 25—Prelude in B minor, Bach; Cantabile, Franck; Scherzo, Second Symphony, Vierne; "Chanson," Barnes; "Carillon-Sortie," Mulet.

Nov. 8—Prelude in C, Bach; "Absolution," Gigout; "Funeral March and Song of the Seraphs," Guilmant; "Adorn Thyself, Dear Soul," Karg-Elert; "Piece Heroique," Franck.

Nov. 15—Chorale in B minor, Franck; "Clair de Lune," Karg-Elert; "Song without Words," Bonnet; "God Among Us," Messiaen.

Nov. 1 Robert Schmidt took Mr. Mitchell's place and played: "Requiem Aeternam," Harwood; Adagio (Fifth Symphony), Widor; Chorale, Bossi; "Come, Sweet Death," Bach; "We Believe in One God," Bach.

GEORGE S. MEAD SUCCEEDS
WATKINS IN BROOKLYN POST

George S. Mead, Jr., has succeeded Morris Watkins as organist and choir-master at the Church of the Saviour, Brooklyn, N. Y., going there from a three-year service at Central Congregational Church. Mr. Watkins, who had served the Unitarian Church for twenty years, has gone to the Congregational Church in Montclair, N. J., as announced last month.

Mr. Mead, a graduate of Trinity School and a 1923 Phi Beta Kappa man at Columbia College, was the first to be appointed Baier fellow in sacred music in 1923, and received his master's degree at Columbia in 1925. From 1926 to 1937 he was assistant organist at Trinity Church, Manhattan, and was then called to Central Church, Brooklyn. Since 1929 Mr. Mead has been director of music at St. Agatha's School (Episcopal) and since 1930 conductor of the Lyric Club of ninety voices of Newark. He has been director of the Madrigal Society of Brooklyn Heights since 1937, and has held other important positions as director and conductor. He won THE DIAPASON prize in 1937 for his composition "Fantasy" and has many other compositions to his credit.

Works of Chicago Men Played.

Rho Chapter of Phi Mu Alpha Sinfonia, Chicago, which every year gives a concert of American music as a part of its object "to advance the cause of music in America," included an organ composition of Dr. Arthur C. Becker and one by Dr. Rossetter G. Cole in its program this year. The concert took place at Thorne Hall, on the Chicago campus of Northwestern University, Nov. 26. Dr. Becker, dean of the school of music of De Paul University and organist of St. Vincent's Church, played his own "Prelude to a Sacred Drama" as the first number of the program and Dr. Cole's "Heroic Piece" as the closing number. Another organist whose compositions appeared on the program is Leo Sowerby, whose "Twenty-third Psalm" for bass-baritone and a portion of his "Florida Suite" for piano were presented.

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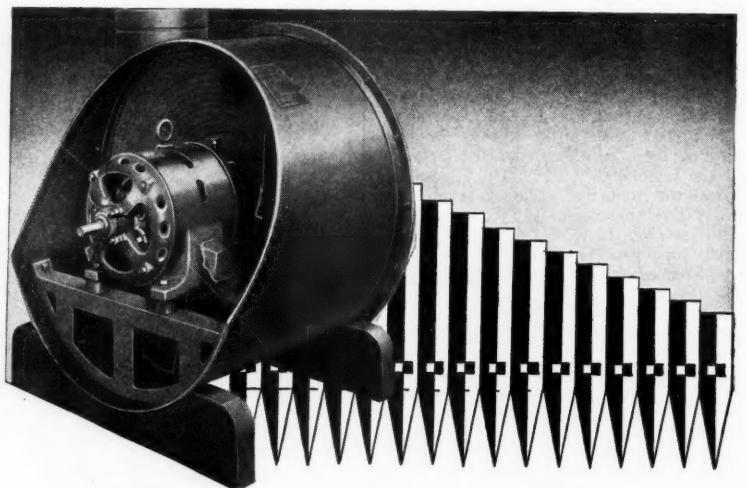
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Statement of The Diapason

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, 1940.

State of Illinois, County of Cook.—ss.
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):

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

3. That the known bondholders, mortgages, 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.
(Signature of editor, publisher, business manager, or owner.)

Sworn to and subscribed before me this 2nd day of October, 1940.

(Seal) MILDRED BIRMINGHAM,
Notary Public.

(My commission expires March 1, 1941.)

Death of Saginaw, Mich., Organist.

John C. Duncan, 42 years old, a Saginaw, Mich., musician, died Oct. 17 at his home. He had been organist at Epworth Methodist Church eight years and played in orchestras in Detroit and other Michigan cities. Mr. Duncan was born Feb. 13, 1898, in Fenlon Falls, Ont. On June 12, 1923, he married Miss Marie Spring and he is survived by the widow, a daughter and his parents, Mr. and Mrs. Robert Duncan, all of Saginaw.

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