

# THE DIAPASON

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## ARTHUR DUNHAM DEAD; NOTED CHICAGO MAN

### WAS FAMOUS AS A RECITALIST

Eminent as Teacher and Orchestral Conductor—Long at Methodist Temple and Previously for Thirty Years at Sinai.

Arthur Dunham, F. A. G. O., one of the leading organists of Chicago and a man of national prominence not only as a church and recital performer, but as a teacher of many organists and as an orchestral conductor, died at St. Luke's Hospital, Chicago, Jan. 24. He was able to perform his duties at the Chicago Methodist Temple (First Methodist Church), Sunday, Jan. 23. After the service he suffered a stroke at his church studio and was rushed to the hospital. At the time of his death he was also organist of K. A. M. Temple.

At the funeral service, held in the Methodist Temple on the afternoon of Jan. 26, Dr. John Thompson, pastor of the church, and Rabbi Joshua Loth Liebman of K. A. M. Temple delivered brief addresses voicing their warm affection and admiration for Mr. Dunham. Francis S. Moore presided at the organ and in addition to two tenor solos there were selections by the Association of Commerce Glee Club. The large church was filled with friends of the decedent, including members of the churches he served and a large company of musicians. It was announced by Dr. Thompson that a memorial service would be held at the church Sunday evening, Feb. 6.

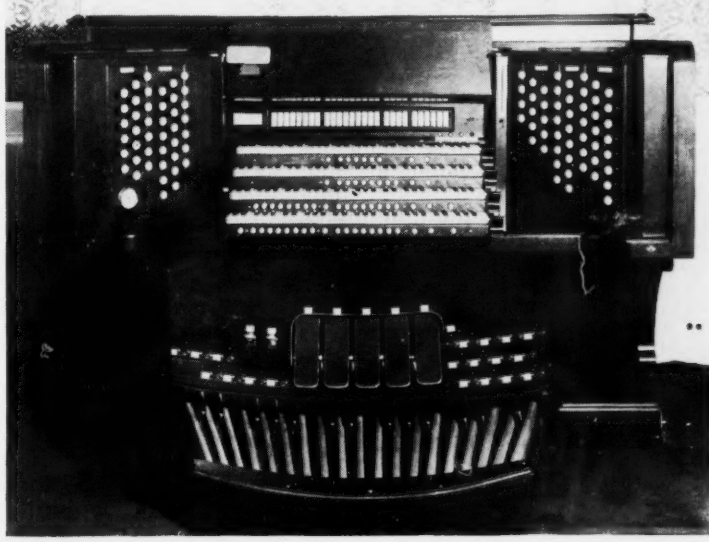
Arthur Dunham was born in Bloomington, Ill., March 8, 1875. He was a pupil in organ of Clarence Eddy and because of his close friendship for Mr. Eddy he was selected by the American Guild of Organists, Illinois Chapter, to be at the organ in Kimball Hall for the memorial service for Mr. Eddy last year. After several years of work in Chicago Mr. Dunham studied under Charles M. Widor in Paris.

In 1895 Mr. Dunham was appointed organist and director of Sinai Temple. He continued at this post for nearly thirty years, presiding over the large Casavant organ which he designed when the congregation completed its new edifice on Grand boulevard. When the First Methodist Church erected its skyscraper house of worship and office building at Clark and Washington streets in 1924 Mr. Dunham was appointed to take charge of its music. He designed the four-manual Skinner organ and presided over it until his death. Many recitals were played by him on this instrument and these noonday events were an attraction to hundreds of people in the loop district during the luncheon period. Twice a week he drew large audiences to the Temple in a series which extended over a number of years and which was unique. In the 1929-30 season he gave fifty-seven recitals and played 373 compositions. In the season that came to a close May 13, 1936, twenty-six weekly recitals were played. In reviewing the work of Mr. Dunham at that time THE DIAPASON said:

"Mr. Dunham's solid reputation as a musician, built up during a period of two-score years; his discriminating taste, his ability to keep his audiences interested, and withal his devotion to organ music that ranks with the best, are the elements that go to make his recitals at the Temple draw year after year."

Mr. Dunham was a conductor for the Boston English Opera Company in 1921. In 1917 he organized the Philharmonic Orchestra of Chicago to give popular symphony concerts. The project, though short-lived, was greeted

## CONSOLE OF NEW MÖLLER ORGAN AT WILSON COLLEGE



with critical approval at the time. In 1922 he directed the symphony orchestra of the Tivoli Theater.

In 1934 Mr. Dunham gave the daily recitals on the Kilgen organ in the Swift open-air music hall at A Century of Progress Exposition. Here he was heard by thousands from all parts of the world.

For nearly twenty-five years Mr. Dunham conducted the Association of Commerce Glee Club, an amateur singing organization of wide reputation in the central West. For eleven years he also conducted the Lyric Glee Club of Milwaukee.

Mr. Dunham also achieved recognition as a composer. Among his longer works are "Marpessa," a tone poem for large orchestra; "Symphonic Fantasy," for organ and orchestra, first played in November, 1909, by the Theodore Thomas Orchestra; a Symphony in D minor, and "Suite Moods." His shorter works include the choral tone poem "Silence."

Mr. Dunham married Miss Florence Fairchild of Chicago June 1, 1904. He is survived by his widow and by two children—Arthur, Jr., and Leonora.

Mr. Dunham was one of the organizers of the Illinois Chapter, A. G. O., and was its second dean.

### ERNEST MITCHELL TO PLAY FOR A.G.O. IN NEW YORK FEB. 24

A recital for the American Guild of Organists is to be played by Ernest Mitchell at Grace Church, Broadway and Tenth street, New York City, on the evening of Feb. 24, by special invitation of the public meetings committee at headquarters. Mr. Mitchell, organist and choirmaster of Grace Church, will play the following program: Prelude in C minor, Bach; Chorale in B minor, Franck; Chorale, "Lo, How a Rose," Erb; Finale, "Symphonie Romane," Widor; "L'Heure Exquise," Jepson; "Mystic Organ" (Communion, Fantasia and Chorale, Communion and "Paraphrase-Carillon"), Tournemire; Idyl, Baumgartner; Toccata, Duruffé. The organ at Grace Church is a four-manual of 145 stops, with a chancel division of eighty stops built by Skinner about twenty-five years ago and a nave division of sixty-five stops built by the Aeolian-Skinner Company ten years ago.

L. L. Adams, an organ tuner and maintenance man of Orlando, Fla., was found dead Dec. 27 in the room of a hotel at Cairo, Ga. Death was found to be from natural causes.

### MÖLLER AT WILSON COLLEGE OPENED WITH RECITAL BY FOX

The dedication of the large four-manual Möller organ at Wilson College, Chambersburg, Pa., took place Jan. 15. President Paul Swain Havens made a short speech and at its close presented the key to the console to Miss Isabel D. Ferris, organist of the college, who opened it and turned the switch which started the motor. Virgil Fox, who drew the specifications of the organ and was in consultation with the builders during its construction, played the dedicatory recital, astonishing everyone with his phenomenal pedal and manual dexterity and thrilling them with the beauty and variety of tone color and the virile climaxes he drew from the fine instrument. A reception in honor of Mr. Fox and the builders of the organ followed the recital. Many organists and others from the vicinity of Chambersburg were guests.

Mr. Fox's program was as follows: "Fond d'Orgue," Marchand; "In dulci Jubilo," Bach; "Noel," d'Aquin; Trumpet Tune and Air, Purcell; Toccata in F major, Bach; "Grande Piece Symphonique," Franck; "The Old Refrain," Kreisler; Roulade, Bingham; "The Soul of the Lake," Karg-Elert; "L'Orgue Mystique" (Communion), Tournemire; "Studio da Concerto," Manari.

The new organ was described and its stop specification was published in the issue of THE DIAPASON for August, 1937. It has sixty-two ranks of pipes and 4,000 pipes. It is entirely expressive, having four expression chambers located above the ceiling over the main auditorium, with a tone mixing chamber in front of all these chambers, and a grille opening through the ceiling.

### Elmore Plays with Orchestra.

Robert Elmore was chosen by Eugene Ormandy to play the organ part of the Corelli Christmas Concerto with the Philadelphia Orchestra at the concerts of Dec. 23 and 24. He also played the small organ part in the climax of the Polka and Fugue from Weinberger's "Schwanda."

### Death of Charles Cawthorne Carter.

Charles Cawthorne Carter, for many years a Baltimore organist and choir director, died Dec. 29 at his home in that city at the age of 76 years. He was a native of England and went to Baltimore as master of the boy choir of St. Luke's Episcopal Church. He retired ten years ago. A sister, Miss Louise Carter, survives.

## GREAT ORGAN OPENED IN NEW YORK CHURCH

### MÖLLER WORK AT HOLY NAME

Four-Manual of Eighty Stops and Over 5,000 Pipes Dedicated by Bishop Donahue—McDermott Presides at Instrument.

An outstanding four-manual organ of eighty stops and more than 5,000 pipes, built by M. P. Möller, Inc., was opened in December in the Holy Name Catholic Church, New York City. Albin D. McDermott, organist of the church, was at the console of the imposing new instrument for all the services in connection with the opening of the organ and the rededication of the edifice.

On the morning of Dec. 8 a ceremony took place that marked the official opening of the church, which has been renovated. The renovations bring out more clearly the beauty of the Gothic architecture, of which Holy Name Church is a classic example. A solemn pontifical mass was celebrated by Bishop Donahue. The musical program of the mass featured the Missa Solemnis in E minor, written and dedicated to the bishop by Mr. McDermott.

Organ dedication ceremonies were held on the evening of Dec. 8, this being the Feast of the Immaculate Conception and a day of traditionally special interest in Holy Name parish. A congregation of 2,200 people, that taxed the capacity of the church, was present.

After the processional hymn, "Hail, Queen of Heaven, the Ocean Star," sung by the Holy Name choir of seventy boys and men, the program opened with the choir grouped on the chancel steps singing a descant to the congregational hymn "Mother Dearest." Most Rev. Stephen J. Donahue, D. D., auxiliary bishop of New York and pastor of Holy Name, then blessed the organ. After his return to the sanctuary the choir took their places in the newly-designed benches in the choir loft to sing Cesar Franck's "Psalm 150," with Mr. McDermott directing from the organ bench. There followed a choral arrangement of Bach's Air for the G String by Gordon Balch Nevin, in which the organ played the exact notes of the Bach score, while the choir sang the clever Nevin obbligato with telling effects in the phrasing.

Following this a group of four organ numbers was played by Mr. McDermott. The contrast between the diapason and reed choruses showed to good advantage in the Bach Great G minor Fugue. Russell's "Bells of St. Anne de Beaupre" gave a charming bit of atmosphere. The inclusion of the Jarnefelt "Praeludium" offered a refreshing contrast to the solemnity of the preceding and following numbers. In the "Pilgrims' Chorus," of which Mr. McDermott made his own arrangement, the orchestral colors of the organ were displayed. Closing the group was a stirring rendition of the Introduction and Allegro from Guilman's First Sonata. In contrast to the brilliant Guilman movement came a choral arrangement of a simple medieval chorale, "Concordi Laetitia," by Deems Taylor. Bringing the formal part of the program to a close, "And the Glory of the Lord," from "The Messiah," was sung.

Benediction of the Blessed Sacrament followed, with the choir singing: "Ave Maria," Vittoria; "O Sacrum Convivium," Viadonna, and "Tantum Ergo," sung in the traditional manner by the congregation with Mr. McDermott's descant by the choir. The recessional, "Hail Holy Queen," and Widor's Toccata from the Fifth Symphony brought the dedication exercises to a close.

Following is the stop specification of the new organ, designed by Richard

O. Whitelegg of the Möller staff and Mr. McDermott:

**GREAT ORGAN.**

Double Diapason, 16 ft., 61 pipes.  
Diapason, 8 ft., 61 pipes.  
Harmonic Flute, 8 ft., 61 pipes.  
Keraulophon, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Hohl Flöte, 4 ft., 61 pipes.  
Octave Quint, 2 1/2 ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.  
Cornet, 3 to 5 rks., 269 pipes.  
Mixture, 3 rks., 183 pipes.  
Harmonic, 4 rks., 244 pipes.  
Chimes (from Solo).

**SWELL ORGAN.**

Bourdon, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Stopped Flute, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Aeoline, 8 ft., 73 pipes.  
Gemshorn, 4 ft., 73 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Flageolet, 2 ft., 61 pipes.  
Plein Jeu, 5 rks., 305 pipes.  
Double Trumpet, 16 ft., 73 pipes.  
Trumpet, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.

**CHOIR ORGAN.**

Diapason, 8 ft., 73 pipes.  
Spitz Flöte, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dolce, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 73 pipes.  
Principal, 4 ft., 73 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Lieblich Nazard, 2 1/2 ft., 61 pipes.  
Piccolo, 2 ft., 61 pipes.  
Sesquialtera, 2 rks., 122 pipes.  
Mixture, 3 rks., 183 pipes.  
English Horn, 16 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.

**SOLO ORGAN.**

Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 73 pipes.  
Doppel Flöte, 8 ft., 73 pipes.  
Viole Sourdine, 8 ft., 73 pipes.  
Viole Sourdine Celeste, 8 ft., 73 pipes.  
Orchestral Flute, 4 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.  
Harmonic Trumpet, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Chimes, 21 tubular bells.

**PEDAL ORGAN.**

Resultant Bass, 32 ft., 32 notes.  
Diapason, 16 ft., 32 pipes.  
Second Diapason (from Great), 16 ft., 32 notes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Bourdon (from Swell), 16 ft., 32 notes.  
Quint, 10 1/2 ft., 32 pipes.  
Octave, 8 ft., 32 pipes.  
Flute (ext. Pedal Bourdon), 8 ft., 12 pipes, 20 notes.  
Gedeckt (from Swell), 8 ft., 32 notes.  
Cello, 8 ft., 32 pipes.  
Super Octave, 4 ft., 32 pipes.  
Piccolo (ext. Pedal Bourdon), 4 ft., 12 pipes, 20 notes.  
Sesquialtera, 2 rks., 64 pipes.  
Mixture, 3 rks., 96 pipes.  
Double Trumpet (from Swell), 16 ft., 32 notes.  
English Horn (from Choir), 16 ft., 32 notes.  
Trombone, 16 ft., 32 pipes.  
Tromba (ext. Trombone), 8 ft., 12 pipes, 20 notes.  
Clarion (ext. Trombone), 4 ft., 12 pipes, 20 notes.

**PILCHER MODERNIZES ORGAN IN RICHMOND, IND., CHURCH**

Members of the Pilcher staff have just finished a complete modernization of the three-manual organ in Reid Memorial United Presbyterian Church, Richmond, Ind., and the installation of a two-manual organ in St. Joseph's Church, Wapakoneta, Ohio. A two-manual organ is being installed in the Baptist Temple, Huntington, W. Va.

Among recent contracts received are one for the enlargement of the present Pilcher organ in Tuskegee Institute, Ala., making a well-balanced three-manual of it, and another for a two-manual to be placed in the First Baptist Church, Fairmont, N. C., the Rev. Carey P. Herring, pastor.

The Reid Memorial United Presbyterian Church in Richmond has a beautiful interior. All woodwork, including the organ case, is solid mahogany.

**Kraft to Open Kilgen in Columbus.**

Edwin Arthur Kraft, F. A. G. O., of Trinity Cathedral in Cleveland has been engaged to play the dedicatory recital on the Kilgen organ in Trinity Lutheran Church at Columbus, Ohio, Feb. 2. The specification of this instrument appeared in THE DIAPASON in November. Columbus organists are looking forward with anticipation to Mr. Kraft's performance and to a hearing of the new organ.

**CASAVANT ORGAN IN RIVER FOREST CHURCH**

**OPENED ON CHRISTMAS DAY**

**St. Luke's Catholic Church Dedicates Large Three-Manual Instrument Installed in the Magnificent New Gothic Edifice.**

St. Luke's Catholic Church, River Forest, opened its magnificent new Gothic edifice in suburban Chicago, and a three-manual and echo Casavant organ on Christmas Day. The main organ is in a chamber on the gospel side of the altar and the echo speaks through a grille in the balcony. The console is placed behind the altar in front of the choir stalls.

A feature of the musical equipment of St. Luke's Church is the installation of the organ chimes in a special sound-proof studio. Through a microphone placed in front of the chimes the sound is amplified through a battery of sixteen loud-speakers in the upper part of the tower. The chimes are heard through the top louvres of the tower in four directions. They are available also in the church by means of a loud-speaker in the echo organ and another in the swell of the main organ. The inside and outside chimes are controlled from the organ console and there is a volume control at the console, so that varying degrees of amplification may be used. Amplification of the chimes was carried out by the A. M. I. Distributing Company of Chicago. The organ specifications were drawn by George H. Clark, representing Casavant Freres, and the instrument was installed under the supervision of P. E. Servais and F. Phaneuf of the factory in St. Hyacinthe.

The organ specifications are as follows:

**GREAT ORGAN.**

Open Diapason, 8 ft., 73 pipes.  
Hohl Flöte, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Harmonic Flute, 4 ft., 73 pipes.  
Super Octave, 2 ft., 61 pipes.  
Tromba, 8 ft., 73 pipes.  
Chimes.

**SWELL ORGAN.**

Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 73 pipes.  
Viola da Gamba, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Aeoline, 8 ft., 73 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Violina, 4 ft., 73 pipes.  
Piccolo, 2 ft., 61 pipes.  
Cornet, 4 ranks, 292 pipes.  
Cornocean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Chimes Tremulant.

**CHOIR ORGAN.**

English Open Diapason, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Flageolet, 2 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
Chimes.  
Tremulant.

**ECHO ORGAN.**

Stopped Diapason, 8 ft., 73 pipes.  
Muted Viol, 8 ft., 73 pipes.  
Vox Angelica, 8 ft., 73 pipes.  
Lieblich Flöte, 4 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Chimes, 25 tubes.  
Tremulant.

**ECHO PEDAL ORGAN.**

Bourdon, 16 ft., 32 pipes.

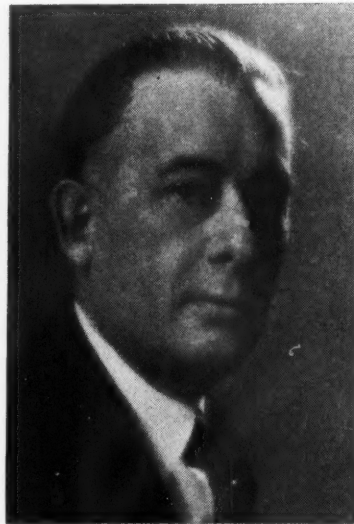
**MAIN PEDAL ORGAN.**

Double Open Diapason, 32 ft., 12 pipes.  
Open Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Gedeckt (from Swell), 16 ft., 32 notes.  
Octave, 8 ft., 12 pipes.  
Bourdon, 8 ft., 12 pipes.  
Still Gedeckt (from Swell), 8 ft., 32 notes.  
Trombone, 16 ft., 32 pipes.  
Chimes.

**Salvador in Kimball Hall Feb. 7.**

Mario Salvador, the young Chicago organist whose brilliant work has attracted much favorable attention, will be heard in a recital at Kimball Hall on the evening of Feb. 7. His program will include the following compositions: Toccata and Fugue in C major, Bach; "Intermezzo Lirico," Bossi; "Lauda Sion," from "Suite Latine," Widor; "Dithyrambus," Harvey B. Gaul; Toccata, Schmidt; Prelude and Fugue in G minor, Dupré; "Clair de Lune," Vierne; "Naiades," Vierne; Canzona and Toccata, Karg-Elert; "Voices of the Night," Karg-Elert; "Etude de Concert," Bonnet.

**ARTHUR DUNHAM**



**VIRGIL FOX WILL DEPART ON RECITAL TOUR OF EUROPE**

After conquering the music-lovers of America during the last four seasons, Virgil Fox will seek new worlds to conquer. He will sail on the Queen Mary Feb. 23 for a concert tour in the course of which he will play twice in St. Thomas, Leipzig (Bach's church) and will be heard in recitals in the principal cities of England and Scotland, culminating in a performance at Queens Hall, London. A recital in Paris under the auspices of "L'Amis de L'Orgue" is under negotiation. He expects to return in time for the Easter services at his church, the Brown Memorial Presbyterian in Baltimore.

Though only 25 years old, Mr. Fox has made phenomenal strides toward eminence as an organ recitalist since his earliest youth. He has played 133 recitals in twenty-two states of the Union in the last four years. In January, after opening the large Möller organ at Wilson College, he departed on a tour of the South and the Central West which will end Feb. 2, and this is followed by a recital Feb. 8 in Notre Dame Cathedral, Montreal, and another trip to Virginia after engagements in New York and Massachusetts.

**DR. H. A. FRICKER HONORED BY CHURCH ON ANNIVERSARY**

When Dr. H. A. Fricker completed twenty-five years as organist and choir-master of the Metropolitan United Church, Toronto, on Jan. 21, members of the choir held a social evening in his honor. The Rev. Noble Hatton gave a brief outline of Dr. Fricker's career in the church, and with the Mendelssohn Choir and Exhibition Chorus, H. Mason of the music committee presented Dr. Fricker with a gift on behalf of the choir and Mrs. Fricker received a bouquet of flowers from Mrs. F. H. Olney. Tea was served following the presentations.

**WALTER HOWE CONDUCTOR OF WORCESTER ORATORIO**

J. Vernon Butler, conductor of the Worcester, Mass., Oratorio Society since it was founded forty years ago, resigned in November and is succeeded by Walter Howe, associate conductor of the Worcester Music Festival. The thirty-sixth annual production of Handel's "Messiah" took place Dec. 19 in the Auditorium, with great success, under Mr. Howe's baton.

Mr. Butler, who is a director of the Worcester Music Festival, has been director of music in the Chestnut Street Congregational Church for twenty-four years. Mr. Howe, who is director of

**IN THIS MONTH'S ISSUE**

A four-manual organ of eighty sets of pipes, built by M. P. Möller, Inc., for Holy Name Catholic Church, New York City, is dedicated.

Large Wicks organ at Fort Wayne, Ind., is opened with recital by Mario Salvador.

Wilson College, Chambersburg, Pa., opened its four-manual Möller organ Jan. 15 with ceremonies which included a recital by Virgil Fox.

Charles E. Wheeler retired from the organ bench after serving St. Andrew's United Church in London, Ont., forty-seven years.

Dr. John McE. Ward's fiftieth anniversary on the bench at St. Mark's Lutheran Church, Philadelphia, is observed with a banquet at which the church and his fellow organists pay tribute to him.

Arthur Dunham, eminent Chicago organist, is dead at the age of 62 years.

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

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

Dr. Eric De Lamarter answers the question "Is Church Music Art?" in a paper presented at the Pittsburgh meeting of the M. T. N. A.

A survey of music used at the Christmas season in American churches is presented by Dr. Harold W. Thompson.

Slate of officers for the American Guild of Organists is submitted by the nominating committee, Warden Charles H. Doersam and the other general officers being re-nominated. New chapters of the Guild are organized.

**THE DIAPASON.**

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music at Abbot Academy, Andover, has been conductor of the Norfolk, Va., Symphony Orchestra and the Norfolk Opera Company, and supervisor of music in that city's public schools. For seven years he was conductor of choral singing at the Chautauqua Institution, Chautauqua, N. Y.

**Goes to Perth Amboy Church.**

St. Peter's Episcopal Church at Perth Amboy, N. J., has appointed James Hallan as organist and director on the recommendation of Frank H. Mather, organist and choir-master of St. Paul's Church, Paterson. Mr. Hallan is a former choir boy of St. Paul's and received vocal training from Mr. Mather. During the last three years he has received piano and organ instruction and has also studied theory and harmony with Mr. Mather. Passing the senior organ examination of Trinity College, London, with honor, Mr. Hallan is now working for the American Guild of Organists' diploma. F. Hubert Mather, 15-year-old son of Mr. Mather, succeeds Mr. Hallan as organist of St. Luke's Church, Paterson.

**FRANK VAN DUSEN**

Director School of Church and Choir Music—American Conservatory  
Professor of Organ, Piano and Theory—Wheaton College  
Director School of Sacred Music—Presbyterian College of Christian Education

Address Kimball Hall, Chicago, Ill. Tel.: Webster 0620



**CHARLES E. WHEELER  
LEAVES ORGAN BENCH**

**SERVED FORTY-SEVEN YEARS**

**Resigns Church Position at London, Ont., After Record Unparalleled in Dominion—Will Continue Work as Teacher.**

After forty-seven years of distinguished service to St. Andrew's United Church in London, Ont., Charles E. Wheeler, F. C. C. O., retired from his post there Jan. 1. His record is probably unparalleled in the Dominion of Canada. Mr. Wheeler's entire career as an organist has been at one church. It is a coincidence that the church went out of existence under its old name at the same time that Mr. Wheeler retired and became the First-St. Andrew's. A choir dinner in honor of the dean of London organists was given at the Highland Golf Club Dec. 11. He was the recipient of a diamond-setting ring, and Mrs. Wheeler of a cameo brooch. Later in the week his friends at St. Andrew's added further honor and appreciation by the presentation of a silver service and a case of flat silver.

Mr. Wheeler will continue his teaching and his educational duties at the London Normal School.

Mr. Wheeler resigned a year ago, consenting under pressure, however, to remain only until a successor was found.

Charles E. Wheeler was born in London, and as a comparatively young man won the position of organist at the First Congregational Church. After serving for a short period he was engaged as organist and choir leader of St. Andrew's Presbyterian Church, and since that day he had served under seven ministers.

Mr. Wheeler's life has been centered about his love for music. He studied with the best masters in Germany, England and Canada, and played on many of the largest organs in the United States as well as Canada with a polish and brilliance that won for him international acclaim. As a composer he has also achieved a reputation. He holds a fellowship degree of the Canadian College of Organists, and is one of the founders and for two years was president of this institution. At present he is registrar of the C. C. O. He is frequently to be found among music festival adjudicators, and is a successful teacher, whose pupils occupy prominent positions in the world of music.

Recognition of his services as organist and choir leader of St. Andrew's Church was made recently by the congregation and the session when a beautiful illuminated address was presented to him.

**CARL WEINRICH IS HEARD IN  
RECITALS AND ON RECORDS**

Carl Weinrich recently gave a recital for the Casavant Society of Montreal, playing a request program of early organ music and works of Bach. On Feb. 14 he will play in Cincinnati under the auspices of the American Guild of Organists.

Interest has been aroused by the organ records made by Mr. Weinrich and released by Musicraft. Of the Fifth and Sixth Trio-Sonatas of Bach, released last October, a reviewer in the *American Music-Lover* for December wrote as follows: "The first important organ recordings to be made by American engineers. Here at last is an organist with a genuine and infectious sense of rhythm—an artist to whom it is impossible not to listen." In a lengthy review of these discs in the English magazine *Gramophone* the writer concludes with the statement: "Unquestionably these are outstanding recordings of organ tone as such, and of a clarity hitherto not achieved."

The album of early organ music, released in November, was listed by the critic of the *New York Times* among the outstanding recordings of 1937. Of the Passacaglia in C minor, released in January, the *Times* critic wrote: "There can be little doubt that these Princeton organ records give the best available reproduction of the instrument to be heard in any list."

**CHARLES E. WHEELER, F.C.C.O.**



**JOHN PROWER SYMONS DEAD;  
PROMINENT CINCINNATI MAN**

John Prower Symons, well-known Cincinnati organist and carillonneur, died Dec. 21 at his home in Mariemont. He was born sixty-seven years ago in Oreston, Plymouth, England.

Thoroughly trained in the best traditions of English organ and choir work, Mr. Symons came to America shortly before the opening of the present century. He became head of the conservatory of music of Thiel College, Greenville, Pa. Dr. Symons purchased the famous Roosevelt organ for Chickering Hall, New York, considered one of the finest instruments of its day, and one of the first in which electro-pneumatic action was used. Misfortune came upon the college and the great organ was placed in storage for nearly a quarter of a century and the new music hall remained unbuilt. The organ is now in the parish church at Glendale, Ohio.

Professor Symons was one of the first to introduce the art of descant in America. With his friend and fellow Plymouthean, the late Dr. Charles E. Clemens of Cleveland, he did much to popularize this mode of choral work. He studied the carillon with Jef Denyn at Malines Cathedral, Belgium, and superintended the building of the twenty-five-bell carillon at the Episcopal Church of the Transfiguration, Glendale. He carried on experiments in the tuning of carillon bells and was one of the first in America to master the difficulties of five-point tuning.

Organ posts held by Dr. Symons in America were in churches at Lancaster, Pa., Omaha, Brooklyn, Youngstown, Ohio, and Cincinnati. In Cincinnati he was organist at St. Paul's Church and later at the Church of the Advent, Walnut Hills.

**Christian to Lead European Tour.**

A musical tour of Europe personally directed by Palmer Christian of the University of Michigan and Risser Patty is being arranged for the approaching summer. Nine countries will be visited in the course of sixty-four days. The tour will be in the nature of a "traveling summer in musical literature," with a summer session credit from the University of Michigan. The festivals in Salzburg, Munich and Bayreuth will be visited. The itinerary provides for departure from New York on the Rex of the Italian Line July 2 and the party will return to New York Sept. 4 on the Caledonia of the Anchor Line.

**Annual Contest of Detroit Women.**

The Women Organists' Club of Detroit announces the fourth annual contest for woman organists under 30 years of age. The contest, with cash prizes, will be held Tuesday evening, May 24. The test pieces are: Prelude and Fugue in F minor, Bach (volume II, Peters Edition), and a composition of the contestant's own choosing, not to exceed five minutes. For further information communicate with Margaret E. McMillan, 12621 Griggs avenue, Detroit.

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January 17, 1938.

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A feature of the installation of this instrument which occasioned many compliments from those at the Church who were acquainted with the work being done, was the extraordinary devotion with which the men assigned to the building of the organ gave unsparingly of their time and interest. On behalf of the Board of Trustees and the Congregation of Plymouth Church of the Pilgrims, it is a pleasant privilege to record their appreciation and satisfaction in the fine instrument which you have installed.

Very truly yours,

JAMES M. HILLS,

Chairman, Board of Trustees.

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**FORT WAYNE CHURCH  
OPENS WICKS ORGAN**

**MARIO SALVADOR IN RECITAL**

Large Three-Manual Dedicated with Fine Program in the Presence of Dignitaries and Congregation of a Thousand People.

A congregation of close to a thousand people heard the dedicatory recital on the large Wicks organ in St. Patrick's Catholic Church at Fort Wayne, Ind., Sunday evening, Jan. 16, when Mario Salvador, the brilliant young Chicago organist, played from memory a varied program that displayed the resources of the new instrument. In the congregation were Bishop John F. Noll, D. D., of Fort Wayne, several church dignitaries, a number of priests, prominent musicians and members of the press. Mr. Salvador, who is organist of St. Andrew's Church, Chicago, played with fine musicianly skill and held the interest of his audience throughout the program. Adding further interest was the work of St. Patrick's Church choir under the able direction of Neil Thompson, who was also the accompanist.

A dedicatory address was delivered by the Rev. Leo A. Pursley and the introductory comments on the program by the pastor, the Rev. D. L. Monahan, who collaborated in the designing of the organ, enhanced the appreciation of the audience.

Mr. Salvador's program was as follows: Allegro from Sixth Symphony, Widor; "Ave Maria," Reger; Scherzo, Parker; Prelude and Fugue in D major, Bach; "Nostalgia," Torres; "The Soul of the Lake" and "In dulci Jubilo," Karg-Elert; "Thou Art the Rock," Mulet; Capriccio, Mendelssohn; "Plegaria," Urteaga; Allegro Vivace, First Symphony, Vierne; "Carillon," Sowerby; Toccata, Fifth Symphony, Widor.

The organ is a large three-manual, flexible and well-balanced. An unusual dynamic and tonal range represented in this organ is enhanced by an ideal location and highly expressive swell-box equipment. The Wicks direct electric action is used and despite its size this organ contains no chest pneumatics. Casework of white oak, finished golden, extends across the balcony, covering a span of sixty-five feet. The diapason chorus is non-expressive. The trumpet is also non-expressive. All flue pipes and the vox humana are on four-inch wind and the reeds are on six-inch wind. It is strictly a church organ, adapted to the services of the Catholic Church. In it is incorporated the combined voicing talent of J. A. Schaeffer, Albert E. Jarvis, H. V. Willis and Joseph Weickhardt. Mr. Weickhardt likewise having done the finishing and tone regulating, with the assistance of C. A. Nagel.

Following are the specifications:

**GREAT ORGAN.**

- \*1. Open Diapason, 16 ft., 73 pipes.
- \*2. Open Diapason I, 8 ft., 61 pipes.
- \*3. Open Diapason II (from No. 1), 8 ft., 61 notes.
- 4. Doppel Flöte, 8 ft., 61 pipes.
- 5. Viola, 8 ft., 61 pipes.
- 6. Gemshorn, 8 ft., 61 pipes.
- 7. Gemshorn Celeste, 8 ft., 54 pipes.
- 8. Dulciana, 8 ft., 61 pipes.
- \*9. Principal, 4 ft., 61 pipes.
- 10. Chimney Flute, 4 ft., 61 pipes.
- \*11. Fifteenth, 2 ft., 61 pipes.
- \*12. Orchestral Trumpet (6-inch pressure), 8 ft., 61 pipes.
- 13. Harp Celesta, 49 notes.
- 14. Chimes, 25 tubes.

**SWELL ORGAN.**

- 15. Bourdon, 16 ft., 61 notes.
- 16. Contra Viol (metal), 16 ft., 61 notes.
- 17. Open Diapason, 8 ft., 73 pipes.
- 18. Stopped Diapason, 8 ft., 92 pipes.
- 19. Salicional, 8 ft., 85 pipes.
- 20. Vox Celeste, 8 ft., 49 pipes.
- 21. Aeoline, 8 ft., 73 pipes.
- 22. Traverse Flute, 4 ft., 73 pipes.
- 23. Violina, 4 ft., 73 pipes.
- 24. Nazard (from No. 18), 2 3/4 ft., 61 notes.
- 25. Flageolet, 2 ft., 73 pipes.
- 26. Cornet Mixture, 3 rks., 183 pipes.
- 27. Cornopean (6-inch wind), 8 ft., 73 pipes.
- 28. Orchestral Oboe (6-inch wind), 8 ft., 61 pipes.
- 29. Vox Humana (in separate box: 4-inch wind), 8 ft., 61 pipes.
- 30. Harp Celesta (from No. 13), 49 notes.
- 31. Chimes (from No. 14), 25 tubes.

**CHOIR ORGAN.**

- 32. Violin Diapason, 8 ft., 73 pipes.

**WICKS ORGAN AT FORT WAYNE; MARIO SALVADOR AT CONSOLE**



- 33. Melodia, 8 ft., 73 pipes.
  - 34. Dolce, 8 ft., 73 pipes.
  - 35. Unda Maris, 8 ft., 49 pipes.
  - 36. Muted Viol, 8 ft., 73 pipes.
  - 37. Harmonic Flute, 4 ft., 73 pipes.
  - 38. Twelfth (from No. 37), 2 3/4 ft., 61 notes.
  - 39. Piccolo, 2 ft., 73 pipes.
  - 40. Clarinet, 8 ft., 61 pipes.
  - 41. Harp Celesta (from No. 13), 49 notes.
  - 42. Chimes (from No. 14), 25 tubes.
- PEDAL ORGAN.**
- \*43. Double Open Diapason, 16 ft., 32 pipes.
  - \*44. Sub Bass, 16 ft., 32 pipes.
  - \*45. Violone (wood), 16 ft., 32 pipes.
  - 46. Contra Viol (from No. 16), 16 ft., 32 notes.
  - \*47. Lieblich Gedeckt, 16 ft., 32 pipes.
  - 48. Quint (from No. 15), 10 3/4 ft., 32 notes.
  - 49. Open Diapason (from No. 2), 8 ft., 32 notes.
  - \*50. Bass Flute, 8 ft., 32 pipes.
  - \*51. Cello, 8 ft., 32 pipes.
  - 52. Viola (from No. 5), 8 ft., 32 notes.
  - 53. Dulciana (from No. 8), 8 ft., 32 notes.
  - 54. Octave (from No. 2), 4 ft., 32 notes.
  - \*55. Trombone (6-inch wind), 16 ft., 32 notes.
  - 56. Trumpet (from No. 12), 8 ft., 32 notes.

\*Non-expressive.

**Bartley's Chorus in Concert.**

The Baldwin Community Choir, a chorus of fifty-five voices under the leadership of Irving D. Bartley, F. A. G. O., presented "The Holy City," by Alfred R. Gaul, Sunday afternoon, Jan. 16, at the Baldwin Methodist Church. This choir is composed of townspeople and students of Baker University and this is the fifth concert the choir has given. Eight hundred people were present, many towns of Kansas and Missouri being represented. The soloists for the occasion were Miss Grace Huey, Baldwin, soprano; Miss Evelyn Butler, head of the division of fine arts at Baker University, contralto; Ralph E. Gift, Paola, tenor, and Robert Milton, Kansas City, Mo., baritone. Edward Wood, a student of Mr. Bartley, was organ accompanist.

**Recital by Angela Curran Feb. 24.**

Miss Angela Curran, organist and choirmaster of St. Anthony's Church in Wilmington, Del., and a pupil of Dr. Melchiorre Mauro-Cottone, will give a recital at her church Feb. 24. The recital is under the auspices of the Delaware Chapter of the American Guild of Organists. Miss Curran will play the following program: Chorales, "I Call to Thee," "Salvation Now Is Come" and "In Thee Is Gladness," Bach; Prelude and Fugue in A major, Bach; Third Sonata, Mendelssohn; "Benedictus," Reger; Aria in the Manner of Bach, Mauro-Cottone; "Alleluja," Bossi; Cantabile, Lemmens; March and Fugue, Guilman.

**Cantata by C. Griffith Bratt Sung.**

On Dec. 26 the chorus choir of St. John's Lutheran Church, Baltimore, under the direction of C. Griffith Bratt, presented a Christmas cantata of his own composition, "Christus." This was the first public performance of the work in its entirety, and proved very successful.

**TRINITY COLLEGE RECITALS  
DRAW; EIGHT IN THIS SERIES**

Clarence Watters' recitals at Trinity College, Hartford, Conn., are drawing increasingly and the audiences indicate that an interest in organ music is being fostered by these programs. Every year Mr. Watters plans for eight recitals. This year the series was opened Nov. 17 by Twining Lynes of the Groton School, Groton, Mass. Nov. 23 William E. Zeuch of the First Church, Boston, played this program: Prelude and Fugue in G, Chorale Preludes, "Wachet auf" and "Herzlich thut mich verlangen," and Prelude and Fugue in D, Bach; Gavotte from Eleventh Concerto and Allegro from Tenth Concerto, Handel; "Symphonie Romane," Widor.

Andrew Tietjen, Dr. T. Tertius Noble's assistant at St. Thomas', New York, was heard Nov. 30 in this program: Overture to the Occasional Oratorio, Handel; Chorale Prelude, "Erbarne Dich mein," Bach; Fantasia in F minor, Mozart; Toccata on "Ave Maris Stella," Dupré; Solemn Prelude, Noble; Fantasia on the name "B-A-C-H," Reger; Intermezzo, Vierne; "The Soul of the Lake," Karg-Elert; Chorale Prelude, "O Welt, ich muss dich lassen," Brahms; Passacaglia and Fugue in C minor, Bach. Marcel Dupré was the recitalist Dec. 2.

Mr. Watters will give recitals March 16, 22 and 29 and April 5. Four French programs are on his list and he will play works of Cesar Franck March 16, of Widor March 22 and of Vierne March 29, and Dupré's "Stations of the Cross" April 5. The Dupré composition has become a tradition at Trinity College, drawing people from distant points. Mr. Watters probably can claim the distinction of being the first to perform it in this country in its complete form, having first presented it soon after it was published.

**Chorus of 100 Gives Runkel's Cantata.**

Mr. and Mrs. Kenneth E. Runkel, musical directors of the chapel and senior choirs of the First and St. Andrew's M. E. Churches, Parkersburg, W. Va., combined these four choirs into a chorus of 100 voices Jan. 23, giving the cantata "The Good Samaritan," written by Mr. Runkel. A small group of singers from Ashland, Ky., were a part of the large chorus. The production was given in St. Andrew's M. E. Church, of which Mrs. M. H. Hunt is organist. Mr. Runkel conducted. Lillian Hancock Runkel sang the role of "A Believer," Marden Wilson, tenor, that of "Ye Scribe" and Carlyle Koon, bass, that of "Jesus."

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## ANNOUNCING A NEW *Petit Ensemble*

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Kilgen now offers the new Petit Ensemble, an amazing new organ which, though compact in size and low in price, has a full churchly ensemble and a wealth of tonal color.

It is, of course, a genuine organ in which all tones are produced by organ pipes speaking naturally, but, because new principles of engineering have been employed, a light cord plugged into a socket places it into operation. No alterations to the building are necessary.

Organists who have played this new organ are enthusiastic in their praise of its fine voicing, its unusual harmonic development, its dynamic range and expression. It is an excellent organ for small churches, chapels and music studios.

The Petit Ensemble can be had in a number of different tonal designs, all with a sixteen-foot pedal Bourdon of full scaled wood pipes made in the traditional manner. A most attractive and compact detached console, conforming to A. G. O. Standards, is included with each organ.

The Petit Ensemble may be had with an attractive case or it can be installed in a chamber, eliminating the case.

Kilgen, with its background of three hundred years in producing fine organs, now applies the principles of finest craftsmanship to the small organ.

*A letter to the factory will bring complete details.*

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## NEW MODEL OF KILGEN SMALL ORGAN IS OUT

### HAS A DETACHED CONSOLE

All Tones Produced by Pipes of Full Scale—Two Case Designs Are Offered in Latest Development of the "Petit Ensemble."

George Kilgen & Son, Inc., of St. Louis are announcing a new model of their "Petit Ensemble" this month. The new small organ comes with an attractive case and a detached console.

The builders state that the first model, offered in 1935, proved so satisfactory and brought such a large volume of orders, in 1936 and 1937 that they decided several months ago to produce a still better instrument of this type.

The new "Petit Ensemble" is a genuine organ, with all of its tones produced by full-scaled pipes, speaking naturally. Amplifiers, loud-speakers and imitative tone devices are not employed. New principles of engineering and acoustics employed in the construction, it is announced, make an unusual harmonic development possible. The instrument is a self-contained unit, in that all the pipework, the action and the blower are housed within the case and it can be installed without making alterations in the building, by simply plugging a light cord into an alternating current socket.

A choice of two case designs is being offered; one of these is of the modern type, with grille and panelwork, and the other has a grille, panelwork and two groups of display pipes. The case is 7 feet 10 inches wide, 8 feet 2 inches high and 2 feet 8½ inches deep on the smaller styles and 3 feet 2½ inches deep on the larger styles. The tone opening is unusually large, and with interlocking expression shutters of the laminating type it is possible to obtain fine tonal shading and expression. It is also possible to install this organ in a chamber, eliminating the casework, so that the whole instrument may be concealed in the chamber, screened with grille or display pipes. All designs include a detached console of the spinet type. While it conforms with the measurements of the American Guild of Organists, both as to manuals and pedals as well as stop controls, the console occupies a floor space of only 4 feet by 4 feet 8 inches and is only 3 feet 11 inches high. It is connected to the organ proper by a small electrical cable.

The "Petit Ensemble" is offered in several different specifications, but in all styles are full-scaled open diapason pipes, a full rank of dulciana pipes, a full rank of gedeckt pipes, and a 16-ft. bourdon in the pedal of full-scaled wood pipes. Added to these basic ranks are a salicional, an oboe of genuine reed pipes, a vox humana, chimes, etc., depending upon the style selected. Other styles include the Kilgen dual control reproducing player, for which a large library of rolls has been recorded. The action is the Kilgen electro-pneumatic type and brass-encased magnets and solid silver contacts, as in large organs, are used. The price range is only slightly higher than that of the previous models.

#### Florida Tour by Palmer Christian.

Palmer Christian will make a short tour of Florida in February. He will give recitals Feb. 4 in St. Petersburg and Feb. 11 in Jacksonville, with arrangements pending for an appearance in Miami.

## NEW MODEL OF KILGEN PETITE ENSEMBLE DESIGNED



## GREAT MILWAUKEE THRONGS HEAR BERGMANN'S SERVICES

In the large and stately Sherman Park Lutheran Church, Milwaukee, dimly lighted by the yellow flames of Christmas tapers, before a congregation between 1,800 and 2,000, the four choirs directed by Arthur E. Bergmann presented their annual candlelight carol service Dec. 29. This was a repetition of the Christmas Eve festival at which there was an attendance of over 2,000. Mr. Bergmann, starting thirteen years ago with forty-five voices and only one member who could read music, has trained and developed these four choirs until now the combined forces total 300.

"Sheer numbers may usually be relied upon to create a memorable spectacle, but sheer numbers are never a guaranty of impressive music," wrote the critic of the *Wisconsin News* of the service. "In fact, it is frequently a failing. But last evening this capable kappelmeister proved that much of the finesse expected from the smaller choruses can also be obtained from this large body if only the necessary understanding and capacity for work are present."

#### Harrison Wild Club Service Feb. 8.

The Harrison M. Wild Organ Club of Chicago is to give a program at the Church of the Ascension, Elm and North LaSalle streets, on the evening of Feb. 8, with Lester W. Groom of that church as host. Mr. Groom will play as a prelude Brahms' chorale prelude on "Adorn Thyself, Fond Soul" and as the postlude a Toccata by DeLamarter. Allen W. Bogen will play: Prelude and Fugue in B minor (Gothique). Bach; Chorale Preludes on "Hark! A Voice Saith All Is Mortal" and "In Thee Is Gladness." Bach. Miss Tina Mae Haines will play a group of organ numbers made up of these selections: Excerpt from Fantasie in C, Franck; Prelude on a Traditional Flemish Melody, Gilson, and Rhapsody No. 3 on Breton Melodies, Saint-Saens. The choir of the church will sing Brahms' "How Lovely Is Thy Dwelling-Place." The rector, the Rev. W. B. Stoskopf, will officiate for benediction of the blessed Sacrament. Miss Alice

R. Deal, program chairman of the club, arranged the musical program. It is especially fitting that this service should take place in the church which was the first one served by Mr. Wild when a young organist.

#### Activities of Chicago Woman's Club.

The Chicago Club of Woman Organists will hold its annual card and bunco party at the Skyline Athletic Club, 188 West Randolph street, Monday, Feb. 7, at 8 o'clock. The following program was given by the club Sunday, Jan. 23, at the River Forest Presbyterian Church: "Overture Triomphale," Ferrata, and "The Chimes of St. Mark's," Russolo (played by Ora E. Phillips); "Rondo Espresivo," Bach; "Midsummer" and "Midwinter," MacDowell, and Chorale Improvisation, "O God, Our Help in Ages Past," Verrees (played by Ruth Sanderson Phillips); Chorale in A minor, Franck; "Harmonies du Soir," Karg-Elert, and Fanfare, Lemmens (played by Margaret Zoutendam Schwarz). Mrs. Zita Newell McBride, soprano and guest soloist, sang the following numbers: "Morning Hymn," Henschel; "How Lovely Is the Hand of God," Loughborough; "Christ Went up into the Hills," Hageman, and "Hear Ye, Israel," from "Elijah," Mendelssohn.

#### Paul Akin to Fitchburg, Mass.

Paul Akin, who has had charge of the music in St. Mark's Episcopal Church, Mauch Chunk, Pa., since March, 1936, has been appointed organist and choirmaster of Christ Church, Fitchburg, Mass., and began his work there Jan. 1. He succeeds William Heller, who went to Grace Church, Providence, R. I., the first of the year. The Fitchburg church is famous for its choir of boys and men and for the high quality of its repertory. The organ is a four-manual Skinner.

#### Franck Program at Erie, Pa.

Charles H. Finney offered a Cesar Franck program of organ and choral works at the Church of the Covenant in Erie, Pa., Sunday afternoon, Jan. 16. The Chorale in A minor was played by Mrs. Hilding V. Beck, the "Piece Heroique" by Marguerite House and the Finale in B flat by Mr. Finney. Mr. Finney's choir sang "Psalm 150" and the "Panis Angelicus."

## NEW GALLERY ORGAN INSTALLED BY AUSTIN

### WORK IN NEW YORK CHURCH

Marble Collegiate Addition Playable from Console at Opposite Side of Auditorium—Instrument Now Has Fifty-three Stops.

The new three-manual gallery organ in the Marble Collegiate Church, New York City, was completed in December by Austin Organs, Inc., of Hartford, Conn., under the supervision of Herbert Brown of New York. It is connected to and made playable from the present three-manual console in the choir loft at the opposite end of the church, where there is a two-manual section playable from the same console.

This new gallery section is unusual in that every stop is "straight." The great division has an open section consisting of double diapason, open diapason, octave, twelfth and piccolo, while the remainder of the great stops are enclosed in the choir expression chamber. There are two expression chambers in the gallery section, one for the stops of the great and choir and a separate and independent chamber for the stops of the swell organ, while the organ in the chancel section has one expression chamber for the stops of the swell.

The new gallery section has thirty-two stops and 1,946 pipes. The chancel section has twenty-one stops and 908 pipes, making a total for gallery and chancel of fifty-three stops and 2,854 pipes. In addition to this the gallery section has a harp of sixty-one bars and resonators and a set of chimes, having twenty tubular bells. The voicing has been developed so that the individual registers are declared to be splendid examples of their types, while the whole blends into a pleasing ensemble, especially suitable for devotional uses.

The following is the specification of the new gallery section:

#### GREAT ORGAN.

Double Diapason, 16 ft., 61 pipes.  
Open Diapason, 8 ft., 61 pipes.  
\*Grossflöte, 8 ft., 61 pipes.  
\*Viola da Gamba, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Twelfth, 2½ ft., 61 pipes.  
Piccolo, 2 ft., 61 pipes.  
\*Mixture, 4 ranks, 244 pipes.  
\*Trumpet, 8 ft., 61 pipes.  
\*Chimes (Mayland), 20 tubular bells.

\*Enclosed in Choir expression box.

#### SWELL ORGAN.

Bourdon, 16 ft., 61 pipes.  
Open Diapason, 8 ft., 61 pipes.  
Stopped Diapason, 8 ft., 61 pipes.  
Salicional, 8 ft., 61 pipes.  
Voix Celeste, 8 ft., 49 pipes.  
Violina, 4 ft., 61 pipes.  
Flageolet, 2 ft., 61 pipes.  
Cornet, 3 ranks, 183 pipes.  
Oboe, 8 ft., 61 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Tremolo.

#### CHOIR ORGAN.

Geigen Principal, 8 ft., 61 pipes.  
Concert Flute, 8 ft., 61 pipes.  
Dulciana, 8 ft., 61 pipes.  
Waldflöte, 4 ft., 61 pipes.  
Tuba, 8 ft., 61 pipes.  
Clarinet, 8 ft., 61 pipes.  
Harp, 61 bars and resonators.  
Tremolo.

#### PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Violoncello, 8 ft., 32 pipes.  
Posaune, 16 ft., 32 pipes.  
Chimes (from Great), 20 notes.

A three-horsepower Orgoblo provides the wind.

The organist of the church is Richard T. Percy.

# EIGENSCHENK

AMERICA'S CELEBRATED ORGAN VIRTUOSO  
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# A ROUSING RECEPTION GREETS THIS NEW **ESTEY** ORGAN!



The announcement made last month of this new organ created by ESTEY has resulted in orders and inquiries greatly exceeding our expectations.

Our original production schedule has already fallen far short of meeting the demand and future deliveries must be indefinitely postponed.

We give below the specification and other information concerning the instrument not published in our first announcement.

### SPECIFICATIONS

<b>Great</b>		
1. Diapason .....	8'	73 Reeds
2. Dulciana .....	8'	73 Reeds
3. Flute .....	4'	73 Reeds
4. Trumpet .....	8'	73 Reeds
<b>Swell</b>		
5. Voix Celeste .....	8'	134 Reeds
6. Melodia .....	8'	73 Reeds
7. Violino .....	4'	73 Reeds
8. Oboe .....	8'	73 Reeds
<b>Pedal</b>		
9. Bourdon .....	16'	44 Reeds
10. Gedeckt from No. 9.....	16'	32 Notes
11. Flute from No. 9.....	8'	32 Notes

#### COUPLERS

Great to Great 16' - 4'	Great to Pedal
Swell to Great 16' - 8' - 4'	Swell to Pedal
Swell to Swell 16' - 4'	Great Unison "Off"
Swell Unison "Off"	

#### PEDAL MOVEMENTS

Balanced Swell Expression Pedal      Balanced Crescendo Pedal

#### ACCESSORIES

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**DR. WARD'S FELLOWS  
AND CHURCH HONOR HIM**

**MARK FIFTIETH ANNIVERSARY**

**Philadelphia Dinner Is Attended by  
Many Friends—Gifts Presented  
and Tributes Paid—Services  
at St. Mark's Lutheran.**

By **ROLLO F. MAITLAND, Mus. D.**

Philadelphia showed its affection for one of its most beloved organists at the celebration in January which marked Dr. John McE. Ward's fiftieth anniversary as organist and choirmaster of St. Mark's Lutheran Church.

It was eminently fitting that the church should devote three pages and a half of a special eight-page souvenir Christmas folder to Dr. Ward. About three-fourths of the upper part of the front page was occupied by a beautiful colored lithograph of the Wise Men following the Star. In the left corner of the remaining space were the words "Dr. John McE. Ward, organist for fifty years, 1888-1938"; in the middle a Scriptural passage and the name of the church, and in the right corner the name and address of the pastor, the Rev. C. E. Keim. Page 4 contained a portrait of Dr. Ward, similar to that which appeared in THE DIAPASON last month; page 5 a photograph of him seated at the console; these two pages contained also biographical and other material and expressions of appreciation, while the lower half of page 6 and all of page 7 contained announcements and programs of three of the four events which marked the anniversary observance.

The first of these four events took place on the morning of Dec. 26, this service marking the last Sunday of Dr. Ward's fifty years at this church. An anniversary sermon was preached by Professor Luther D. Reed, D. D., A. E. D., professor of liturgics and church music at the Lutheran Theological Seminary, Mount Airy, Pa.

The second event was a testimonial dinner in the parish hall of the church on the evening of Dec. 28. This was given by St. Mark's Church, the American Organ Players' Club and the Pennsylvania Chapter of the American Guild of Organists, and was attended also by members of the Musical Art Society of Camden. Nearly 150 persons enjoyed the banquet and a pleasant social evening.

G. Allan Dash, Jr., chairman of the committee of arrangements for the anniversary, introduced John F. Buch, who acted as toastmaster for St. Mark's Church. Mr. Buch, after well-chosen words of appreciation, introduced Dr. Henry S. Fry, vice-president of the American Organ Players' Club, who acted as toastmaster. This gave Dr. Fry an opportunity to return a compliment—a case of "turn about is fair play"—as Dr. Ward was toastmaster at Dr. Fry's twenty-fifth anniversary dinner a little over a year ago, arranged by the same organizations of organists, with St. Clement's Church.

Dr. Fry introduced first the guest who had probably come the longest distance—Dr. Charles Heinroth, organist and director of music at City College, New York. Dr. Heinroth, who was made an honorary member of the American Organ Players' Club twenty-three years ago, has always maintained a lively interest in organ activities in Philadelphia and has given several recitals under the club's auspices. He dwelt on his enjoyment of the comradeship of the Philadelphia organists and paid a glowing tribute to Dr. Ward.

Harry C. Banks, Jr., representing the Pennsylvania Chapter of the American Guild of Organists, of which he is dean, added his voice to the chorus of homage and presented to Dr. Ward, for the Pennsylvania Chapter, a handsome traveling case. Dr. Fry then called on Herbert S. Drew, treasurer of the American Organ Players' Club, who presented a check for this organization, of which Dr. Ward has been president since 1910, being the second of the only two presidents the club has had in its forty-eight years of existence. Mr. Buch presented Dr. Ward with a check and a set of resolutions on behalf of the church council. The resolutions are in a handsome book containing also the

resolutions passed by the council on the occasions marking Dr. Ward's twenty-fifth and forty-fifth anniversaries as organist of the church. The choir, through its soprano soloist, Mrs. Lucia Geiselman, presented Dr. Ward with a volume of organ music, the fly-leaf of which contained a beautifully engraved memorandum of presentation and the autographs of all the choir members.

The Rev. C. E. Keim, pastor of St. Mark's Church, spoke of Dr. Ward's connection with the church and emphasized the fact that Dr. Ward designed the organs in St. Mark's and has kept them in constant repair. Other speakers were Dr. Rowland Ricketts, dean of the Camden Chapter of the Guild, and Dr. Rollo Maitland, who was first elected a member of the board of directors of the American Organ Players' Club the same year that Dr. Ward was made president.

Letters and telegrams were read from the following persons: Charles H. Doersam, warden of the American Guild of Organists; T. Tertius Noble, New York; Edwin Arthur Kraft, Cleveland; Percy Chase Miller, Oak Bluffs, Mass.; the Rev. F. K. Fretz, Easton, Pa., a former pastor of St. Mark's; Emerson Richards, Atlantic City; Arthur Scott Brook, Atlantic City; James Francis Cooke, Philadelphia; T. Scott Buhrman, New York; C. Clifton White, Philadelphia; T. Leslie Carpenter, Wilmington, Del.; Robert M. Holtzman, Philadelphia; Reginald L. McAll, New York; George Henry Day, Geneva, N. Y.; Ralph Kinder, H. Palmer Lippincott, Virginia Henderson and Mary A. Maitland, all of Philadelphia. Dr. George R. Ulrich, Jenkintown, Pa., S. E. Gruenstein, editor of THE DIAPASON, and Dr. Joseph M. Reeves of Philadelphia, one of the original committee that selected Dr. Ward fifty years ago.

Dr. Ward made a beautiful response to all that had been said, telling of his first visit to St. Mark's when but a boy of 9 or 10 years, on the occasion of a concert by Henry Knauff, his only predecessor. Dr. Ward's father sang in the choir at that time. He gave many interesting reminiscences, telling how, on one occasion, at an opening recital on an organ he had designed, the minister, after the offertory, announced: "Now I am sure we will all be glad to hear Dr. Ward play his last piece."

On Sunday evening, Jan. 2, the third event in the anniversary series took place in the church. This consisted of a musical service. The program included a baritone solo, "The Lord Hath Done Great Things for Us," composed by Dr. Ward.

On Tuesday evening, Jan. 11, the final event in the series took the form of an organ and choral recital. The choral numbers were sung by the Musical Art Society of Camden, under the direction of Dr. Henry S. Fry, with Robert M. Haley at the piano and Earl H. Elwell, A. A. G. O., at the organ.

Dr. Ward presided at the organ for the hymns. Arthur G. Bryan, F. A. G. O., representing the American Organ Players' Club, played Karg-Elert's "Adeste Fideles," from his "Cathedral Windows." Robert L. Bedell's "Noel with Variations" was played by Howard S. Tussey, representing the Camden Chapter, A. G. O., while Dr. Rollo Maitland played Bach's Toccata in F. The choral club of the Musical Art Society of Camden provided beautiful renditions of three groups of carols.

**South Bend, Ind., Christmas Programs.**

Under the leadership of William O. Tufts, Christmas in the First Methodist Episcopal Church, South Bend, Ind., was appropriately celebrated. A pageant Sunday afternoon, Dec. 19, brought an attendance of approximately 600. From Dec. 19 through Christmas Day the choir broadcast Christmas carols and chorales to the community through a new amplifier system installed in the tower of this church. At noon for approximately a half-hour, and again at 5 o'clock, when people were going home from work, Christmas music was heard over the city by means of this gift. Dec. 23 Mr. Tufts played a half-hour program over WSBT, the South Bend Tribune station. On the program were the Pastoral Symphony and the Hallelujah Chorus from "The Messiah," Faulkes' Christmas Fantasie and Black's Interlude on "Silent Night."



**LENT AND EASTER MUSIC**

**SOLOS**

Come, ye Disconsolate (Lent).....	Andrews, Mark	.50
Easter Carol.....	Bush, Grace	.50
The Joyful Eastertide (violin ad lib.).....	Dressler, Louis	.50
Awake Up, My Glory.....	Harker, F. Flaxington	.50
On Wings of Living Light.....	Macfarlane, W. C.	.50
The First Easter Morn.....	Scott, John P.	.60
In the End of the Sabbath.....	Speaks, Oley	.75
Hail Your Risen Lord.....	Turner-Maley, Florence	.50

**DUETS**

The Conqueror.....	Coombs, C. Whitney	.60
O Divine Redeemer (Lent).....	Gounod, Charles F.	.50
Christian, the Morn Breaks Sweetly O'er Thee.....	Shelley, Harry Rowe	.50

**ANTHEMS**

Oct.		
7902	Easter Joy.....	Anderson, W. H. .12
7706	He Is Risen.....	Aichinger, G. .12
4404	Lo! The Tomb Is Empty.....	Broome, Edward .20
8062	Easter Carol (Incidental Soprano Solo).....	Bush, Grace .12
7754	Our Lord Is Risen.....	Clement, Jacques .16
8063	Four Easter Chorales (Old German Airs).....	Deis, C. (Arr.) .20
4492	Christ Is Risen.....	Elvey, G. J. .10
8056	On the Third Day.....	Federlein, G. H. .15
7388	As It Began to Dawn.....	Foster, M. B. .12
8005	Lord, in Thy Resurrection.....	Gallus, J. .12
7143	Christ Is Risen.....	Gaul, H. B. .12
6782	The Three Lilies.....	Gaul, H. B. .12
4535	As It Began to Dawn.....	Harker, F. F. .15
6425	Turn Ye Even to Me (Lent).....	Harker, F. F. .16
8130	O Sacrum Convivium.....	Heckenlively .12
7685	The Shepherd Has Arisen.....	di Lasso, Orlando .15
3952	Awake Thou that Sleepest.....	Maker, F. C. .12
7315	Hark! I Hear a Strain of Music.....	Marzo, Eduardo .16
6799	There Stood Three Maries by the Tomb.....	Matthews, H. A. .25
7817	Christ Is Risen!.....	Mueller, C. F. .15
7972	Lift High the Triumph Song (Palm Sunday).....	Mueller, C. F. .15
7673	Ride On! Ride On in Majesty! (Palm Sunday).....	Nevin, G. B. .15
4837	Souls of the Righteous (8 part) (Lent).....	Noble, T. T. .12
7663	Lo! They Have Borne Away Jesus.....	da Palestrina, G. P. .10
3725	Light's Glittering Morn Bedecks the Sky.....	Parker, H. W. .20
5961	Now Christ the Lord Is Risen.....	Pluddemann, M. .10
4715	Christ Being Raised from the Dead.....	Rogers, J. H. .15
5588	Lord, for Thy Tender Mercies' Sake (Lent).....	Rogers, J. H. .12
7679	Easter Day Prayer.....	Saar, L. V. .15
6733	O Joyful Sound.....	Schlieder, Frederick .12
7596	The First Easter Morn.....	Scott, J. P. .16
3293	The Resurrection.....	Shelley, H. R. .16
7389	King of Kings.....	Simper, Caleb .12
6795	In the End of the Sabbath.....	Speaks, Oley .16
4388	Awake Thou that Sleepest.....	Stainer, J. .12
8057	Hail Your Risen Lord.....	Turner-Maley, Florence .12

**CANTATAS**

The Passion of Our Lord, according to St. Matthew (Lent).....	Bach, J. S.	1.50
The Seven Last Words of Christ (Lent).....	Dubois, Th.	1.00
The Life Everlasting.....	Matthews, H. A.	.75
The Way, the Truth and the Life (Lent).....	Matthews, J. S.	1.00
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*"Marchal, the celebrated blind organist from Saint-Germain-de-Prés, created a sensation by the extraordinary musicianship exhibited in the improvisation of a four-movement symphony. Amazing contrapuntal skill was displayed in the construction of the four-voice fugue, which contained a ravishing first episode built up of a fragment of the subject, woven into an enchanting pattern, as it passed in turn from three of the manuals to the pedalboard. Almost as astonishing was the brilliant toccata\*\*\*."*

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## Is Church Music Art? Many Issues Taken Up in Arriving at Answer

[The following excellent paper by the noted organist, choral director and orchestral conductor, until recently of Chicago, was read by Dr. DeLamarter Dec. 28, 1937, at the annual meeting of the Music Teachers' National Association in Pittsburgh.]

By ERIC DE LAMARTER, Mus. D.

You look hopefully to me to answer the question "Is church music art?" I wish I could reply confidently that it surely is, or that I could reply defiantly "No!" Nor would it be sufficient merely to quibble and promise easy times ahead for the oldest and the richest literature of all the branches of music. Simplest of all would be to manufacture the slick epigram, and consign the whole topic to the realm of cynical merriment, for a generation characterized chiefly by its facile and shallow laughter. I'll do none of these things, for after the many years I've put into the service of church music I look back with vast respect for the sincere effort I've seen on every hand, and, I confess, with almost equal disappointment over the opportunities neglected.

This, however, I do submit to you: That chamber music (the string quartet, and its kin of various combinations) and the music of the church are the only two branches of musical art which still stand pure and unsullied by the grasping hand of Big Business. The religion of Big Business is "salesmanship," with its attendant profit, and there is no cash return for the broker on church music. Of course, you may say that there always has been profitable marketing of virtuosi, of personalities, of compositions which caught, or were fed to, the general public. I do not quarrel with the fact, or with that success. "More power to 'em," say I; for the reward of the artist in this world is meager enough, at its best. But I suggest that you ask yourselves what has stood, in a relative immortality, from, say, A. D. 1200 to A. D. 1700? The virtuosi, the personalities, the popular tunes? In very limited amount, I maintain, the entire profane art (using the word in its old sense) of those years is barely worth comparing with the vast and glorious literature created by the church musician.

We may see the day when the church general, again, shall become the last refuge for the sincere artist, as it was during the middle ages; for the increasing neurotic hocus-pocus of such stuff as this "swing" music, the inane and pompous flubdub of the radio, the crafty buncombe of the synthetic "movie" stuff and the growing pandering of supposed "art institutions" to the box office are not reassuring signs of worthwhile and permanent contribution to the living with beauty, or to the beauty of living.

No one ever triumphed in defining the word "art." If we assume, however, that it is one expression of the sense of beauty, that its creation and its appreciation involve the taste partly built on scholarship and partly fused by imagination, we may have a point of beginning. Not always are the best scholars the best judges; their trust is too much in the crystallized formulas. Not always, again, are the most heated imaginations the best judges; their noses rarely have been massaged enough by the grindstone of experience. It is to be noted that the fine literature of the church general is the fruit of centuries of trial and error. What stands today is, of course, but a fragment of what has been written and offered, often with the greatest scholarship, with the greatest piety, with the greatest enthusiasm.

So far we have been speaking in very general terms. To take departure, now—as the navigator would say—let us realize that this one discussion is concerned with the music of the non-conformist church especially. Men of international fame are to speak to you on the music of the Roman Catholic Church, of the Greek Church, of the synagogue. I am sorry that someone

like Dr. T. Tertius Noble, or Leo Sowerby, is not to speak of the Church of England; for, though my first training was in that great tradition, under the tutoring of that fine gentleman and sterling artist, George Herbert Fairclough of St. Paul, my own activity has been confined largely to the service of the non-liturgical church.

Now, let us be honest with the church, as musicians, and grant freely that we often forget our role as the servant of religion, that the church does not exist merely to maintain us and our works as a separate and self-sufficient beauty. Sometimes this forgetfulness is nothing worse than zeal for the cause; sometimes, as we all know, even though we do not publish it aloud, this zeal is crass and selfish conceit and ambition. No wonder there is the saying that some of us have tried to "make the tail wag the dog," thereby earning the distrust of the clergy and their hard-headed business-men counselors. It is my inference, from what I have been told, that time and again the musical background of the church service of worship has done more for the religious mood of a congregation than the rhetoric hurled into that congregation's ears—but this is rank heresy, not to be given voice. Anyway, it was to help in that manner that we were employed. Our effort should not be held against us.

Other situations, often typified by the "sacred concert," imported opera stars, interpretative dancing before the altar, are perfect examples of "circus-ing" for publicity. From what I have been told by those who have been the victims of such policies, the inspiration seldom came from the music director. They are conspicuously absent from the Anglican Church, and just as conspicuously absent from the non-conformist church of real power in its community. That desperation over empty pews may have prompted such extravagance compels pity, of course. But the complete refutation of the whole proposition is in the fact that the great majority of churches known to me as significant musically have no need of such appeal. The highest church musical art pays its dividends in that fashion.

I mentioned just now the Anglican Church. I would like to point out briefly something of the debt we church musicians owe its literature, a literature of dignity, sound tradition and sober courage. It is not so many years ago that the average Protestant choir drew heavily on the Te Deum, Jubilate, "John Smith in E major," and the like repertory—works developed with a background of centuries of creation in the native English school, with the added purely musical ingredients of the German and Roman schools. Nor has that development ceased when men arise like Vaughan Williams, T. Tertius Noble, Leo Sowerby, Healey Willan, Charles Wood, and that very catholic minister to all choirmasters, Clarence Dickinson. Byrd, Gibbons, Purcell and, later, men such as Stainer and Goss, helped create a great tradition, sustained and amplified it in later years, leaving it today in the hands of those who find it a vital, growing comrade in their effort to create more beauty in the idiom, of the times.

But, I fear, in too many cases that tradition has been ignored, partly out of protest against the idea of the formal service of worship and partly because the scholarship it implied was not valued. If you look back over records and libraries of the last two or three generations, you'll see the matter clearly defined. Possibly the youngness of the country was a factor. Certainly the change in this respect within the span of the last generation has been one of the phenomenal changes in music. I believe that the change will go much farther.

Two thoughts descend upon us now: Are the materials with which our church musicians must work sufficient for the creation of art? If so, why are the outstanding examples of this success so few?

On third thought I ask your permission, that there be no misunderstanding later, to make a personal statement now. We church musicians, in our own professional circles, in bursts of frankness, are prone to blame

DR. ERIC DE LAMARTER



everything, and especially our own shortcomings, on that group known as the "music committee." We assume, because their roster may include lawyers, doctors, tailors, women of the social world (and I've had first-hand experience with all of 'em), that they all have axes to grind, understand nothing and have relatives who should be on the pay-roll, if there is one. Such things have been known. But let me say, in perfect honesty, that I never have experienced a real irritation, a frustration or an injustice from any music committee. The memory of completely cordial and harmonious association endures today, after twelve years' work at the New England Congregational Church, nearly two years' work at the First Church of Christ, Scientist, and after twenty years' work at the Fourth Presbyterian, all Chicago churches. I might have included, as well, short terms as substitute at St. James' Catholic Church and at an orthodox synagogue, long ago defunct, also of Chicago. At the Fourth Presbyterian Church it normally took me three months to persuade that music committee into a meeting.

That such is not always the case I believe from the tales often told me by colleagues. In fact, the unconscious imbecility and boorishness retailed explain beyond any argument the lamentable state of music in so many churches. One of the most famous organists in this country told me once of his first appointment, and of how the chairman of the committee insisted on selecting all the music for Sunday because he was in the choir and knew what he enjoyed singing. I can hear that man's voice, though I never met him, without even closing my eyes.

And, I beg of you, when you hear about the parsons, don't begin to think that "the truth is not in me"! Listen firmly to this statement: The clergy of these churches of my experience loom up in my memory with the same benevolent halos about their long-suffering heads that I just now hung on my music committee. Good sports, every one, and loyal! I am not saying that there were not differences of opinion. There were arguments, springing out of the unavoidable opposition of viewpoint. But I recall none impossible to settle within two sentences. I might interject that all clergy, all business men, all congregations, instinctively distrust the "artist"—and the more "arty" he is, the more they brag about him outside, and the more they distrust him in their own bailiwicks.

But, for the church's use, he must be an artist—not an "artistic temperament," of which we hear so often, though it is nothing other, in the final analysis, than extremely bad manners. And he must produce church music which is art. What is the test, then? It is simple enough: If it be music which brings devotion to the devout (who may or may not be musically sensitive), and if, at the same time, it brings satisfying and uplifting experience to the musical person (who may or may not be devout), it is music which must be

classified as "art." If it fails in either function, it fails completely.

If it passes this test, it is fair to ask who makes it so, and who is responsible if it does not pass the test. There is the simplest answer possible: The person at the head of this musical activity, if he be an artist, and if he is permitted to function. The "ifs" are the story. I am not naive enough to hope that he always is an artist, or that he is permitted to function. I have heard, and seen, too much. Assuming that he deserves that ranking, however, he has these factors to consider: His resources of singers and organ, his parson's comprehension and convictions, his music committee's policy and, most uncertain of all, his congregation's attitude. His form of service doesn't matter so much, even between the extremes of the Episcopal Church and the "Holy Rollers." Generally his function is to create, maintain, intensify the mood of worship, with the sermon as the focal point of the day. And in these our times he has almost the entire world repertory on which to draw, almost unlimited material for his choral group, the finest organs built, be they large or small, and a slow but hopeful betterment of general taste.

What creates this paragon among church musicians? Not the schools, which can provide a wonderful background of scholarship, even though that scholarship be in formulas, and the living art always a lap ahead of the formula. Without this background, however, there is no salvation. It is imperative. Not experience alone. Experience without background or scholarship may be tremendous power misapplied, or merely an individual routine. Yet experience is imperative. Not imagination only, not enthusiasm only. They are essentials. Their lack is the dullness of mere gesture, if not coupled with scholarship and experience. All these things must be present in his makeup, and all the time.

On the point of scholarship, I am going to submit here a list of representative works, whose proper appreciation implies complete understanding of every epoch in the music of the church. I did not make this list! I add only two or three items:

### COMMUNION SERVICES.

The "Great Service," Byrd.  
Service in F, Gibbons.  
Service in E, Wesley.  
Te Deum in G, Vaughan Williams.  
Festival Te Deum, Gustav Holst.  
Benedicite, David McK. Williams.  
Benedicite, Mrs. H. H. A. Beach.

### FROM THE LUTHERAN REPERTORY.

Almost any cantata or motet by J. S. Bach, notably, however, as examples:  
"The Lord Is Sun and Shield."  
"Praise the Lord, All Ye Lands."  
"Jesus, Priceless Treasure."

### ANTHEMS.

"Hosanna to the Son of David," Gibbons.  
"Remember Not, O Lord, Our Offenses," Purcell.  
"The Wilderness," Goss.  
"Thou Wilt Keep Him," Wesley.  
"Glory and Honor, and Laud," Charles Wood.  
"With Proud Thanksgiving," Elgar.  
"Go to Dark Gethsemane," T. Tertius Noble.  
"Souls of the Righteous," T. Tertius Noble.

This is a slender list, you say? It is, indeed, but its implications are boundless. My colleague, Christos Vrionides, will pardon my adding three works from the Russian Church, since that literature has become an important factor in our general church music literature. These are three examples: "The Beatitudes," Rachmaninoff; "Vesper Hymn," Kastalsky; "Cherubim Hymn," Gretchaninoff.

The list might be extended for pages, but these I submit as fairly typical of great creation in various periods and as a very superficial, though in related values extensive, item in scholarship. No consideration would be just which did not pay sincere tribute to such men as Healey Willan, for whose contributions I prophesy warm recognition, now and in the future, for the eloquence of their ascetic beauty; to such men as Clarence Dickinson, whose "Sacred Chorus Series" is a library of fine choice and practical appreciation. And they have worthy colleagues.

Now we have faintly outlined our director's scholarship. In the great majority of cases he also is organist—a



convention which seems to have proved its value. I have been told of music director and organist, when two persons instead of one represented these functions, in furtive but deadly antagonism—almost as funny a situation as an argument between a terrier and a mastiff, though which represents which I leave to your choice. That, as an organist, he must know the entire literature, be a virtuoso to do justice to our modern organs and the high standards of today's music-making, be not a faddist for any single composer or period or style, be able to accompany any kind or group of singers with discretion and illumination, be able to control and inspire congregational singing; that he must have discrimination as to what is appropriate for the church and what for the concert hall only, be able to extemporize without the vox humana or the chimes, keep always a cool head and possess the foresight which meets emergencies—all these are merely the preliminary qualifications. With his parson he must have sympathy, ready reasoning as to his decisions, and comradeship genuinely extended to a man sometimes perplexed and lonely. With his committee he must have the proper amount of cordiality and the proper firmness—for, don't forget, there always are the "whisperers" at their elbows. With his singers he must be leader, hire-er and fire-er, friend, critic and inspiration. In short, our director must be a diplomat, artist and "regular fellow," with a deep, but concealed, sense of humor. Of course he doesn't exist! I know that perfectly well. But some of him bat an extraordinarily high average.

His choral resources are a simpler matter, thanks be that our American race (whatever it really is) is the most gifted race vocally I have encountered in what of the world I've seen. I do not belittle the professional singer when I say that great choirs seldom come from professional ranks. Choral art of high merit has been created with amateur choirs of proper organization and handling. The canny use of the professional makes possible even higher accomplishment. But the best thing, from the purely musical angle, which ever happened to our church music was the decadence of the "quartet choir." It has its place, as has the string quartet in the concert world, and a marvel it can be. But it was utterly insufficient.

I'm going to startle you by saying that my experience leads me to believe that the matter of choir organization and maintenance is about the simplest of the problems. It is comfortable to have a large appropriation, but it is not necessary, under average conditions. It is good to have as many singers as you wish, but real art can be produced even with few voices. If you don't believe that, look up the motets Mendelssohn wrote for a choir of nuns in northern Italy. Listen to the English Singers. Whether you rally and hold your choir by one or by another of the systems now in use, the requirements are the same—flexible tone (preferably young), clean enunciation, which can be accomplished in English despite what the foreigner tells you, correct interval singing, all understood by the director, from whom must come style, dynamics and spirit. There are wonderful possibilities in a group which has mastered these points, for your real singer's enthusiasm is in the singing, and not in the reward.

Now we come to the real problem, what with our parson's passionate exhortation that "All rise and join in singing . . ." and they rise. Once in a while, they join, too, but your American congregation is an awfully self-conscious mob when it comes to howling out their emotions in public. We hope, some of us, that it's partly because they're ashamed of some of the stuff they're asked to sing, though we must confess that their response with hymns of great texts and great music is uplifting. It is unfortunate our custom does not tolerate elaboration of hymn-tunes; that the tight, versified form of most such tunes makes mechanically difficult such treatment as that of the great Bach and pre-Bach chorale variation. I think that such a tradition would hearten up our congregational singing wonderfully. The beauty of a diamond is enhanced by its cutting.

ARCHIBALD SESSIONS OF UNIVERSITY OF SOUTHERN CALIFORNIA



ARCHIBALD SESSIONS HAS RETURNED to his work at the University of Southern California after a trip East in the course of which he gave a recital at his old church, the Fifth Avenue Presbyterian Church in New York. It must have been a source of gratification to him to be greeted on the occasion of this recital by a congregation of 1,250 people. The recital was played Sunday afternoon, Dec. 19, preceding a performance of Handel's "Messiah"

under the direction of Harry Gilbert. The program was made up of the following works: Toccata on "O Filii et Filiae," Farnam; Christmas Fantasia, Guilman; "Canyon Walls" and "Jagged Peaks in the Moonlight," Clokey; Toccata and Fugue in D minor, Bach.

In addition to his other duties at the University of Southern California Mr. Sessions gives a recital every Tuesday and Thursday morning in Bovard Auditorium.

However, a congregation can be led slowly, with subtle insistence, into really good hymn singing—but not if it knows it! It is possible, even, to break a congregation of stopping invariably at the end of the text line when the sense of the words is carried over into the next—though many of our hymns make this mechanically precarious. If I were to continue playing hymns indefinitely I'd try to persuade the hymn-tune writers to make individual settings for each stanza, paying some attention to the thought. It is heresy to say this, of course, but it is sound logic. Also it is possible to teach a congregation to like newer hymns, and I seem to sense a falling-away from "fountains filled with blood" and the perverted opera melody hymn-tune.

And here comes our old invincible, smug, weak-minded retort concerning the choir's performance—"I don't know anything about music, but I know what I like!" Sorry, my friends, but this is why we name you No. 2 sinner. No. 1 sinner is the church musician who is a "middlin' man" of his craft, who substitutes guile for study, and afternoon tea for rehearsal. He is legion, and he is harmless, excepting that he encumbers a possible field for some honest artist.

You want an example as to that "I know what I like"? Many of us can remember when unaccompanied choral work was almost unknown in our churches. The prime dynamic value was the *fortissimo*. Once in a blue moon the choir and organist really got down to a moderate *piano*, but quickly became self-conscious and bombarded the back pews again. It probably was just as well, in most of the "volunteer" choirs—how the clergy used to expatiate on that idea, forgetful that willingness and piety are no substitute for pitch or beauty of tone; most of 'em, poor souls, often worried with the finances of the church as well as its morals, have realized now that one does not get something for nothing, even in the spiritual stratosphere. It probably was just as well, as I was saying, for the organ generally was out of tune anyway, and they couldn't have been trusted to get along very far on their own.

But now we've developed such a passion for the unaccompanied choir, with heavy accent on the *pianissimos* (pardon the Irish of this bull) that the *pianissimo*, carried sometimes to the absurdity of a whisper, is almost the hallmark of our generation. And two congregations who came under my close observation cordially hated the unac-

company of his artistic stature is the measure of his congregation's artistic stature. He has the opportunity, the obligation, the machinery and the material—a vast literature which awaits only the interpreter to live again as the highest possible in art.

Finally, brethren, as our parsons used to say, may I give tongue to three admonitions, seeing that I've no axes to grind and can view the whole pageant with some detachment? These are they:

A word to parsons: For results, which are the important thing—if you have a good musician, or "minister of music," as the fad of the moment dubs him—let him alone! If you have not, get one. Let him alone. Your musical ideas are the ideas of the amateur, and the most glorious use for the amateur is to pay bills.

A word to congregations: Your place is in the pews. Just as the parson knows more than you do about theology, your musician knows more than you do about music. It might not be fatal to get a new idea, once in a while, and your ideas, anyway, are largely hangovers from another generation which knew even less than you know.

A word to musicians: Keep your head, never forgetting that your job is a trust; that you are creating, not for your own vanity, but for the good and the inspiration of the church general.

"Is church music art?" Of course it is—and a great art! And let us salute those great artists among us who make it great!

Draws Throgs to New York Church.

Willard I. Nevins' musical offerings at the historic First Presbyterian Church of New York this season are drawing large congregations. The church was filled and many were standing for the performance of "The Messiah" Dec. 26. On the last Sunday nights of February and March Mr. Nevins is planning to give the complete B minor Mass of Bach—half on Feb. 27 and the other half March 27. This is perhaps the first time the complete work is given at a regular church service.

**DISCOVERIES**

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United States and Canada

(Name and seal registered in U. S. Patent Office)

Organized  
April 13, 1896  
Charter Granted  
December 17, 1896  
Incorporated  
December 17, 1896



Amended Charter  
Granted  
June 17, 1909  
Amended Charter  
Granted  
June 22, 1934

Authorized by the Board of Regents of the University of the State of New York

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- Wisconsin—Arthur Knudson.
- York—Mrs. Miriam E. Baumgardner.

## Nominations Made; Council Launches Two New Chapters

A meeting of the council was held Monday, Jan. 17, at the Guild office, RKO building, New York City. In the absence of the warden, Mr. Doersam, Frank E. Ward, the sub-warden, was in the chair. Other members present were Messrs. Harris, Friedell, Elmer, Bleecker, Baldwin and Wright, Misses Carpenter, Coale and Darnell and Messrs. de Tar, Heinroth, Nevins, Noble, Porter and Watkins.

As vice-chairman of the national convention board, Mr. Ward reported receiving fifteen letters concerning convention plans. Regional conventions will be held in Baltimore April 20 and 21; Dallas, Tex., April 26 and 27; Portland, Ore., in May, with the New Jersey state rally on May 10. Other conventions will be announced later.

Hugh Porter, chairman of the nominating committee, reported nominations for general officers as follows:

- Warden—Charles Henry Doersam, F. A. G. O.
- Sub-Warden—Frank E. Ward, A. A. G. O.
- General Secretary—Ralph A. Harris, M. S. M., F. A. G. O.
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- Chaplain—The Rev. Harry Emerson Fosdick, D. D.

For the council, term ending 1941 (seven to be chosen)—Roberta Bitgood, F. A. G. O., Alfred R. Boyce, F. A. G. O., Winslow Cheney, Franklin Coates, A. A. G. O., Charles M. Courboin, Kyle M. Dunkel, A. A. G. O., Maurice Garabrant, Warner M. Hawkins, Mus. D., F. A. G. O., Hugh Ross, Frank H. Scherer, F. A. G. O., Grace F. Tooke, F. A. G. O., and Ernest White.

Petitions were received for the organization of the Kansas City Chapter and the New Haven, Conn., Chapter. The warden was authorized to organize these chapters and appoint their officers. The list is as follows:

- KANSAS CITY, MO., CHAPTER.  
Dean—Mrs. Edna Scotten Billings.  
Sub-Dean—Dr. Charles Griffith.  
Secretary—Joseph A. Burns.  
Treasurer—J. Max Kruwel.  
Registrar—Julia A. Thorp.  
Librarian—Miss Cammie Johnston.  
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- NEW HAVEN, CONN., CHAPTER.  
Dean—H. Frank Bozayan.  
Sub-Dean—H. LeRoy Baumgartner.

- Secretary—Lota W. Curtin.
- Treasurer—Charles R. Fowler.
- Registrar—Carl J. Jensen.
- Librarian—Mrs. Mary Howell.
- Auditors—R. P. Oldham and Lyman B. Bunnell.

Dr. W. J. W. Woolgar of Cleveland was elected an honorary associate of the Guild.

Cordial letters from the Louisville, Ky., chapter and the Buffalo Chapter were read, extending New Year greetings and expressing great interest in the work of the Guild.

The election of Edward B. Gowan as treasurer of the Los Angeles Chapter was ratified.

S. LEWIS ELMER, Registrar.

### Chicago Noon Recitals Resumed.

The Illinois Chapter Friday noon recitals, given in Kimball Hall with the cooperation of the W. W. Kimball Company, were resumed after the holidays, and they continued in January to draw very encouraging audiences.

The first of the 1938 recitals was played Jan. 7 by Burton Lawrence, whose program was made up as follows: Prelude, Adagio and Fugue in C, Bach; "Carillon," Sowerby; Scherzo from Second Symphony, Vierne; Finale from Seventh Symphony, Widor.

Miss Ella Smith was the recitalist Jan. 14 and her program consisted of these offerings: Adagio and Allegro from Concerto No. 10, Handel (cadenza by W. Middelschulte); Pastorale, Bach; "Arpa Notturna," Yon; Rhapsodie in E major, Saint-Saens; Finale, Franck; Prelude, Alkan-Middelschulte; Finale from D minor Sonata, Guilman (cadenza by W. Middelschulte).

Mrs. Helen Searles Westbrook played the program of Jan. 21 and it included an effective composition of her own, entitled "Poem," besides the following selections: Festival Prelude on "Ein feste Burg," Faulkes; Air and Gavotte, Samuel Wesley; Adagio from C major Toccata and Fugue, Bach; Toccata in D minor, Maily; Rhapsodie on Breton Melodies, Saint-Saens; Study on an Old English Air, Robin Milford; "Marche Heroique," Saint-Saens-Guilman.

Robert Kee was the recitalist for Jan. 28.

The following will play during the month of February: Feb. 4, Mario Salvador; Feb. 11, Gertrude Baily; Feb. 18, Lester Groom; Feb. 25, Barrett Spach. The recitals begin at 12:10 p. m. and are open to the public.

Plans for a spring convention are going forward, with the fourth or fifth week in May being tentatively considered as a suitable time. Further details will be announced in THE DIAPASON from time to time.

## ARE YOUR ANNUAL GUILD DUES FOR THE YEAR 1938 PAID?

If by chance they remain unpaid, please communicate with the treasurer of your chapter without delay. The A. G. O. is revising the mailing list of those whose subscriptions to THE DIAPASON it pays. For obvious reasons the Guild cannot continue on this roll those whose remittances have not been received.

Avoid disappointment to yourself and inconvenience to the Guild and to THE DIAPASON by giving this small but important matter your immediate attention.

### Russian Service in Pittsburgh.

Western Pennsylvania Chapter members were not content with our usual Christmas celebration on the 25th of December. On Jan. 7, Christmas Day for the Eastern Church, we also celebrated. At the invitation of Bishop Benjamin Basalyga we attended the holy liturgy in St. Michael's Russian Orthodox Cathedral in Pittsburgh. The choir of twenty-six voices, under the able leadership of Victor Bakunoff, did beautiful work. The typically Russian music, in the typically Russian atmosphere, was inspiring and novel. The service included the following: "Litany of Supplication" (arrangement of old Kiev), Bortniansky-Kostalski; Cherubic Hymn, Lomakin; "Mercy of Peace," Arkhangelsky; "We Hymn Thee," Davidovsky; "The Lord's Prayer," Rimsky-Korsakoff; "The Virgin," Kievskol.

After this service a Russian Christmas dinner was served in the cathedral hall, and we partook of all the foods peculiar to the Eastern celebration. The bishop also delivered a very interesting address on "Music of the Russian Church."

The next event of 1938 will be a program of the works of Widor, preceded by a discussion of the man and his life. After that comes a service at the beautiful Trinity Cathedral.

LORETTA E. BERGMAN, Registrar.

### Gayety Marks Philadelphia Party.

Gayety was rampant and all vestiges of dignity were laid aside Monday evening, Dec. 27, when the Pennsylvania Chapter indulged in a Christmas party, which was held in the social rooms of the Tenth Presbyterian Church of Philadelphia. We had as guests the members of the festival chorus, who, with the Guild members, made a total of 130.

## New Chapter Meets at Grand Rapids, Mich.; Recital by Blodgett

The first meeting of the newly-organized Western Michigan Chapter was held Friday night, Jan. 7, at Grace Episcopal Church, Grand Rapids, with a dinner at 6:30. In attendance was a representative group of organists and their friends from Grand Rapids, Kalamazoo, Muskegon, Marshall, Holland and Rockford. Harold Tower, dean of the chapter, read telegrams and messages of good-will from Charles H. Doersam, Charles H. Finney, Kenneth Osborne and Russell Broughton. Guests of honor at the dinner were the Rev. Donald V. Carey, rector of Grace Church, and Mrs. Carey; Mrs. Eugene Phillips, president of the St. Cecilia Society of Grand Rapids, and Walter Blodgett of Cleveland. Mr. Blodgett made some interesting remarks about plans for a new organ in his church in Cleveland. The dean announced the program for the remainder of the year and discussed the ideals and policies of the infant chapter. The Rev. Mr. Carey was appointed chaplain of the chapter.

The meeting was adjourned from the parish-house to the church, where Mr. Blodgett played a recital of distinction before a large and appreciative audience. His program was as follows: Introduction and Toccata, Walond; Minuet in A, Battishill; "Duetto for the Reed Stops," William Russell; "A Maggot," Arne; Minuet in G, Maurice Greene; Gigue from Organ Concerto in B flat, Arne; Prelude and Fugue in B minor, "Out of the Deep I Call to Thee," "Glad Tidings," "The Old Year Hath Passed Away" and Prelude to Cantata 148, Bach; "Veni Emmanuel," Russell Broughton; "Carillon," Leo Sowerby; "In dulci Jubilo," Dupre; Chorale in A minor, Franck.

PAUL CALLAWAY.

### Louisville Chapter.

The Louisville Chapter held its first dinner meeting of the new year—the fourth of the current season—at the French Village Jan. 3. Dean Archibald Jonas presiding. Because of a number of business matters claiming the attention of the chapter, no regular program had been arranged. After an extended business session an informal round-table discussion was held on the general subject of program planning with digressions concerning related subjects.

W. MACDOWELL HORN, Secretary.



## News of the American Guild of Organists—Continued

### Candlelight Service of Camden Chapter an Impressive Event

The twelfth annual candlelight carol service took place Dec. 21 in the North Baptist Church of Camden. This is a joint service held by the Camden Chapter, A. G. O., and the Choral Club of Camden, and the usual capacity audience was on hand.

The service opened in the darkened church with the members of both organizations preceded by the boys of St. Clement's choir of Philadelphia, each carrying a lighted candle. The procession took its course around the side aisles of the church and finally down the center aisle to places on the platform. Two hymns, "Hark, the Herald Angels Sing" and "Angels from the Realms of Glory," were required for the extensive processional.

After the procession Grant Harden played Dudley Buck's "The Holy Night (Noel)," following which the Choral Club under the direction of its conductor, Dr. Henry S. Fry, sang "A Christmas Anthem," Luther-Bach; "Touro-Louro-Louro," Saboly-Smith, and "Sing Noel," Francis Snow, with the club's accompanist, Robert Haley, at the piano. A second group of carols included: "Beside Thy Cradle," Bach; "Holy Day Holly Carol," Old Cornish-Lefebvre; "The Light of Christmas Morn," Fry; "When I View the Mother," Voris (sung by the boy choir alone), and "Hail to the King of Glory," Frances McCollin, who dedicated her composition to Dr. Fry and the Choral Club. The entire congregation then joined in the singing of "O Come, All Ye Faithful," the last verse of which was sung with a descant by Dr. Fry.

Christmas greetings were extended on behalf of the Camden Chapter and the Choral Club by the Rev. Walter S. Dunlop, D. D., pastor of the North Baptist Church, in a talk which was filled with the true spirit of Christmas.

Earl Elwell, A. G. O., gave an exquisitely sensitive interpretation of Carl F. Mueller's "In Bethlehem's Town," which will long be remembered, and he also showed his ability and understanding in providing excellent organ accompaniments for the Choral Club.

The last group of carols included: "Come, Marie, Elisabethte," Old French-Dickinson; "Joseph Dearest, Joseph Mine," German-Nagle; "On This, the Christmas Morn," Job; "The Christmas Bells of Abruzzi," Italian-Gaul, sung by the club and the choir boys with telling effect, and "The Three Ships," by Colin Taylor.

The offertory was the "Christmas Offertoire in F on an Ancient Christmas Carol," by Grison, played by Dr. Rowland Ricketts, after which the congregation joined in another familiar hymn, "O Little Town of Bethlehem," followed by the benediction.

The chorus then left the church, the recessional hymn being "As With Gladness Men of Old," the church being gradually darkened as the procession passed, until the lighting was the same as at the beginning of the service. Over this reverent atmosphere came the strains of "Silent Night," as the singers moved away from the church toward the vesting room, the carol gradually dying away into silence.

The monthly meeting of the Camden Chapter was held Jan. 18 in the First Baptist Church in the form of a musicale which drew a large audience in spite of a bitterly cold night. The purpose in preparing this program was to have a public appearance of some of the newer members and the large audience and favorable comments make us feel proud that they are now part of our musical family.

Dean Ricketts greeted the audience and introduced the Rev. Elwood Harrar, pastor of the church, who spoke briefly on the organist's mission in worship. Mrs. Evelyn Hill Lickfield, organist of the Baptist Church of Glou-

cester, N. J., opened the musical program by playing "The Dying Swan," Stebbins, and the Toccata from the Gothic Suite of Boellmann. Mrs. Marion Alden, soprano soloist of the church, accompanied at the piano by Sub-dean Raymond Heston, organist of the church, gave two groups of songs. Miss Dora Fulk, assistant organist of the church, played "Clair de Lune," Karg-Elert; "O Sacred Head," Bach, and the first movement from the Concerto in G minor by Handel.

Variety and interest were added by the rendition of two violin solos by Miss Grace Hill, who chose "La Media Noche," Aviles, and "Moto Perpetuo," Bohm. She was accompanied by Mrs. Lickfield. The program closed with the playing of "A Reminiscence," Kinder, and Festive Prelude, J. S. Matthews, by Miss Dorothy Duges, after which the members met for a short business session and the usual refreshments.

ROWLAND RICKETTS, M. D., Dean.

### Northern Ohio Meeting.

The Northern Ohio Chapter held its Christmas party at the Church of the Incarnation, Cleveland, Dec. 20. Dinner was served by the ladies of the church. Hymns and Christmas carols were distributed among the assembly and everyone joined in the singing, which was directed by Crandall Hendershott, organist of the church, and Melville Smith of Western Reserve University. After the caroling all went to the gymnasium of the church and finished the evening with folk dancing skillfully directed by Professor Smith.

The red letter day for the chapter was Jan. 21. A lecture was delivered by Carleton Sprague Smith, chief of the division of music, New York Public Library, at the Museum of Art. The lecture was illustrated by the University Singers under the direction of Melville Smith. The subject of the lecture was "Forgotten Beauties of the Music Our Forebears Played and Sang." Preceding the lecture there was a dinner meeting of the Guild at Chin's restaurant.

The February meeting will be devoted to an exposition of Greek liturgical music by James Aliferis at the Greek Orthodox Church, Cleveland.

The chapter is in consultation with neighboring chapters for a convention of what might be called the Lake Erie region.

ALICE E. WILLSON, Registrar.

### Youngstown Chapter Meets in Warren.

The January meeting of the Youngstown sub-chapter was held Jan. 25 at the beautiful home of Mr. and Mrs. Raymond E. Hughes in Warren. Besides numerous musical instruments, harp, piano, etc., Mrs. Hughes has a Hammond electronic organ, and the recitalist for the occasion was R. F. Merrill of Cleveland. Mr. Merrill presented a carefully selected program.

After the recital Mrs. Hughes entertained the group with a description of the home of Washington at Mount Vernon. This being a hobby of Mrs. Hughes, she has had a miniature reproduction made of the entire estate. This was an exceptional treat for the Guild members.

This meeting was arranged by the Warren members, who assisted in the planning and serving of refreshments after the meeting. They included Walter Hirst, regent; Mrs. Hirst, the Rev. and Mrs. W. F. Miller, Mrs. R. Dehn-bostel and Mrs. R. C. Kistler.

### Georgia Chapter.

The Georgia Chapter was entertained at a Christmas party by Mrs. Bonita Crowe Dec. 20. The lovely home was tastefully decorated and lighted. Dean Emilie Parmalee presided over a short business session and announced plans for the recital by Dr. Alexander McCurdy Jan. 18 at the First Baptist Church. At the request of members the choir of the Druid Hills Methodist Church, Miss Ethel Beyer, organist and choirmaster, repeated some of the anthems that had been sung at their annual carol candlelight service. The numbers included the "Echo Carol," by

### GERTRUDE TALBOTT BAKER



MRS. GERTRUDE TALBOTT BAKER, dean of the Miami Guild Chapter, is also dean of Miami musicians. One must know Miami to appreciate what that means, for it hasn't been so long in years since Biscayne Boulevard was at the bottom of Biscayne Bay—but musical history has been made fast in this Mecca of the winter sun-seekers.

Back in the years following 1918, when Mrs. Baker became organist at the First Methodist Church, this "White Temple" was the center of civic music for the entire area. Practically every night, and many days, during the season, famous artists and organizations appeared before capacity audiences—and Mrs. Baker was always in the forefront, not only at the console but to accompany on the piano. She has been much more than an active organist—she has served as pianist for nearly all the civic clubs. She accompanied the Miami Lions' Club to the convention at San Francisco in 1926 and accompanied not only their quartet but also that of Daytona Beach, winners of the national contest.

Mrs. Baker, a native of Ohio, received her early musical training under Professor Adams of Heidelberg University, Tiffin, Ohio, and the Arnold School of Music, supplemented by later studies with famous teachers. Her professional career began at the age of 16. She was organist of the First English Lutheran Church of Savannah, Ga., and of Columbus, Ohio, and of churches in many other cities, serving in the Miami White Temple for ten years.

In recognition of her services to church music Mrs. Baker has been made chairman of the committee on music in religious education for the Florida Federated Music Clubs. She has served long and faithfully in the A. G. O., being sub-dean in 1936-37 and dean in 1937-38. At present she is organist at Plymouth Congregational Church, Coconut Grove; accompanist for the Apollo Male Chorus; chairman of the radio committee of the Miami Music Club and chairman, music committee, Miami Woman's City Club.

Whitehead; "As Lately We Watched," Charles Black; "No Candle and No Fire," Lehman; "A Joyous Christmas Song," Gevaert; "Today Is Born Immanuel," Praetorius, and "Hodie Christus Natus Est," by Healey Willan. The remainder of the evening was spent in hilarity, with Santa Claus presenting a gift to every member with an appropriate verse attached. Later "he" proved to be Miss Helen Knox Spain, music critic of one of the Atlanta papers.

On the evening of Jan. 4 Hugh Hodgson, organist and choirmaster of St. Luke's Episcopal Church, directed a musical service entitled "An Hour with Liszt," of which the highlights were the "Thirteenth Psalm" and the selection "Tu est Christe" from the oratorio "Christus," both of which had never been given in Atlanta.

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

### Minnesota Chapter Enjoys Dinner, Radio Recital and Reception

An interesting meeting Jan. 11 in St. Paul was arranged for the Minnesota Chapter by G. H. Fairclough, F. A. G. O., with the cooperation of Mrs. Paul G. Bremer. The dinner was held at Port's tea-room, with thirty-nine members and friends present. During the dinner hour we had the pleasure of listening to the organ broadcast from Northrop Auditorium by Arthur Poister, A. A. G. O., over the university station WLB. The selections included: Preludio, Violin Concerto, Corelli; Prelude and Fugue in G major, Bach; Andante from Fantasy in F major, Mozart; Finale, Sixth Symphony, Widor.

Following the dinner meeting we were entertained at an informal reception in the home of Mr. and Mrs. Paul G. Bremer. Mr. Bremer's library and collection of old music engravings was a center of interest. Contributing to the musical enjoyment of the occasion, Earl V. Rymer, organist and choirmaster of First Covenant Church, St. Paul, played the following piano program: Pastorale and Capriccio, Scarlatti; C minor Fantasia, Bach; B major Prelude, Double Note Etude and E major Etude, Chopin; Little G minor Fugue, Bach (arranged by Samaroff-Stokowski); Bourree in G minor, Saint-Saens; "On Wings of Song," Mendelssohn-Liszt. With the serving of refreshments a most enjoyable evening was brought to a close.

Our next meeting will be the annual Guild service, to be held at St. Paul's Episcopal Church in Minneapolis the latter part of February.

HENRY ENGEN, Secretary.

### Hymn Festival in Wisconsin.

The second annual hymn festival sponsored by the Wisconsin Chapter was held at Immanuel Presbyterian Church, Milwaukee, in November. Herman Nott played a Fantasia on "Sun of My Soul," after which the hymn was sung by the congregation and various choirs. Karl Markworth played an arrangement of "All Glory, Laud and Honor" and this hymn also was sung by congregation and choirs. Elsa Seidel played "O Sanctissima," by Lux, as an organ solo.

Variety was given to the singing of the hymns by assigning certain verses to certain choirs and to the congregation. The Lake Park Lutheran choir sang "Fairest Lord Jesus," with a descant, the other choirs humming an accompaniment. The choir of All Saints' Cathedral sang a descant to "Holy, Holy, Holy." Other hymns sung were "In the Cross of Christ I Glory" and "Now Thank We All Our God."

Mrs. Winogene Kirchner, organist of Immanuel Church, played accompaniments to the singing and a prelude to the festival.

### Eastern New York Chapter.

The monthly meeting of the Eastern New York Chapter was held Saturday, Jan. 22. Members and guests met first for luncheon at the Candlelight Inn in Albany. The business meeting and program followed, with Dean Stanley Lansing presiding.

"Music and Worship" was the subject presented by two visiting speakers, Dr. M. Stephen James, minister of the First Reformed Church, Albany, dealt with the topic from the standpoint of the non-liturgical clergyman, and Ralph G. Winslow, supervisor of music in the public schools of Albany, presented the choir members' point of view. Interest in the subject was evidenced also by the presence of clergymen and laymen of the district.

At the end of the program anthems suitable for the Lenten season, brought to the meeting by the members, were submitted for inspection by those present.

JOHN K. ZORIAN, F. A. G. O.,  
Secretary.

## News of the American Guild of Organists—Continued

### Preludes as Subject of the Erie Chapter; Festival on March 6

At the December meeting of the Erie Chapter, held at the Church of the Covenant Dec. 7, Dean Charles H. Finney conducted a lecture-demonstration on the aspects of service playing, with emphasis on the prelude. Mr. Finney compiled "A List of Preludes," a copy of which was presented to each member present, and a general discussion was held as to suitable preludes. From the list compiled by Mr. Finney he played the following numbers: Toccata on the Plainsong "Pange Lingua," Baintow; "Meditation à Ste. Clotilde," James; Solemn Prelude, Noble; "Schmücke Dich, O liebe Seele," Brahms; Festival Prelude on "Ein feste Burg," Faulkes; Prelude on "Rockingham," Noble.

On Jan. 4, at the Conservatory, Robert Fox, organist and choirmaster at St. Peter's Cathedral, played and explained the recordings of the Benedictines of Solesmes, France. A book of these masses was available for the use of each member and the organists not only followed the music but did a little singing themselves. This interesting program gave everyone present a better understanding of Gregorian music and the service of the Catholic Church.

Plans are being made for the choral festival sponsored by the Erie Chapter March 6. A massed chorus of about 250 voices is expected to sing. The program will consist of chorus numbers, numbers by individual choirs, descants, etc.

DORIS M. FAULHABER, Secretary.

#### Texas Chapter.

The Texas Chapter held its first meeting of the new year Jan. 19, at Westminster Presbyterian Church, Dallas, and in the absence of the dean through illness the sub-dean, Mrs. H. V. Culp, presided. Carl Wiesemann, chairman of the committee for the regional convention to be held in Dallas in April, presented plans. There will be four and possibly five states participating. A vote of thanks was given to Miss Dora Potet for the splendid organ program played by her the preceding evening.

About twenty-five Dallas organists went to Fort Worth Jan. 24 to hear Virgil Fox.

KATHERINE HAMMONS.

#### Entertain Ministers in Buffalo.

The Buffalo Chapter invited the clergy and their families to an open meeting held in the First Presbyterian Church on the night of Jan. 18. Many organists brought their pastors as guests to the dinner preceding an open forum in which such matters as the A. G. O. code of ethics, music in the service and other subjects of mutual interest were discussed.

The feature of the evening was a lecture on "Music in Religion" by the Rev. Joseph Sittler of Cleveland. Mr. Sittler is a prominent young Lutheran minister whose talk revealed the fruits of intensive musical research. He has made a study of Bach and his times.

Squire Haskin, organist of the First Presbyterian Church, played the following program Jan. 19 for the Lockport branch of the Buffalo Chapter, in Emmanuel Methodist Church, Lockport: Trumpet Tune and Air, Purcell; "Dialogue," Clerambault; "Benedictus," Couperin; Toccata, Adagio and Fugue in C major, Bach; Chorale in E major, Franck; Londonderry Air, arranged by Coleman; "The Primitive Organ," Yon; "Clair de Lune," Karg-Elert; Scherzo from Symphony 2, Vienne, and Finale from Symphony 1, Vienne.

Helen G. Townsend, A.A.G.O., presented the third in a series of monthly recitals under the auspices of the Buffalo Chapter at the Parkside Lutheran Church Jan. 24. The program was as

follows: Prelude and Fugue in C minor, Healey Willan; Fugue in C major, Buxtehude; Chorale Prelude, "O Man, Bemoan Thy Fearful Sin," Bach; Sonata in E flat, Bach; Canon in B minor, Schumann; "Concerto Gregoriano," Pietro Yon; Toccata, Fifth Symphony, Widor.

GILBERT W. CORBIN, Secretary.

#### Michigan Chapter Meeting.

Our first meeting of 1938 was held at the Boulevard Temple M. E. Church in Detroit Jan. 18. Mr. Francker invited us to his church in February, presenting an organ-piano and choir program. Dean Halverson read part of a letter from Dean Anderson of Cleveland regarding a regional convention; she also appointed a nominating committee consisting of Adelaide M. Lee, Carol G. Howell, Montie J. Wiers, Eric Francker and Edward C. Douglas, chairman.

A program played on the forty-six-stop four-manual Casavant followed the business meeting. E. Mark Wisdom, F.A.G.O., played: Prelude on a Tune, Healey Willan, and Sonata 6, Mendelssohn. Miss Grace Halverson, A.A.G.O., played: "Jesu, Joy of Man's Desiring" and Adagio from Trio-Sonata 3, Bach; "On the Ontonagon River," Helen Searles Westbrook, and Finale from Second Suite, Barnes. Dwight Wilson, baritone, accompanied by Mrs. Gretta E. Wilson, sang three solos. Mrs. Wilson, organist of the Boulevard Temple Church, played: Allegretto, Commette; Gavotte in F, Wesley, and Finale from Sonata 1, Guilman.

ERNEST J. KOSSOW, Secretary.

#### Louisiana Chapter.

The Louisiana Chapter held its monthly meeting Jan. 10 at the home of Carleton Liddle in University Hills, with the dean, Mrs. W. Carruth Jones, presiding, and twenty-two members present. The date of meeting was changed from the second to the third Monday of every month. In connection with the report of the program committee, Frank Crawford Page, chairman, made interesting comments in outlining the various divisions of the mass. Mrs. Liddle served refreshments during an informal social hour following the business session.

The Louisiana Chapter has been fortunate in sponsoring recent programs of church music. The choir of the Jewish synagogue, under the direction of Mrs. Frank Collins, Jr., presented on Dec. 7 a beautiful program of Jewish music. On Jan. 16, in the Sacred Heart Church, Baton Rouge, the children's choir, directed by Mrs. P. J. Becker, sang the eighth mass, the "Mass of Angels." Members of the choir are students of plainchant from the third through the seventh grade of the Sacred Heart school.

MARY BLANCHE SCALES, Registrar.

#### Oregon Chapter.

The Oregon Chapter held its annual Christmas and New Year's party Jan. 4 at the home of the sub-dean, Mrs. Winifred Worrell. Buffet dinner was served and the party was attended by a majority of the membership. At the conclusion Lauren B. Sykes, dean, presented plans for the church organists' convention to be held in Portland May 2 and 3, at which time the Oregon Chapter will be host to organists from all parts of the Pacific Northwest.

META HIGGINBOTHAM, Secretary.

#### Fine Program for Pasadena Chapter.

The Pasadena and Valley District Chapter met Jan. 10 at the First Methodist Church, Alhambra. After dinner and a business meeting an excellent recital was given by Edward P. Tompkins, F. A. G. O., organist and choirmaster of St. Stephen's Church, Hollywood, assisted by the choir of the First Methodist, with Frank Van Gundy, director, and Frances Chatem, A. A. G. O., accompanist. Mr. Van Gundy is probably one of the best choir directors in southern California and his choir showed splendid training. Mr. Tompkins was particularly successful in his playing of the Bach Fugue and the Franck Chorale, the latter work being

highly effective. The program was as follows: "Hail, Gladdening Light," Stainer; Allegro Moderato e Serioso, First Sonata, Mendelssohn, and Impromptu in F, Coleridge-Taylor; "Hymn of Praise," from "The Holy Child," Horatio Parker; "List to the Lark," Clarence Dickinson (incidental solo, Frances Van Gundy); Chorale Preludes, "Lord, Now Let Thy Servant Depart in Peace" and "Hark, a Voice Saith All Are Mortal," Bach; Fugue in G minor, Bach; "O Heart Subdued with Grieving," Brahms; "Praise to the Lord," Christiansen; Chorale in A minor, Franck.

#### Union-Essex Hears Earl Newton.

"Polyphonic Music, its Preparation and Rendition" was the interesting subject presented by Professor Earl Newton, director of music of the New Jersey College for Women, New Brunswick, N. J., before the Union-Essex Chapter Tuesday evening, Jan. 11. The meeting was held at Grace Episcopal Church, Newark, N. J., under the direction of Dean W. Norman Grayson, and was attended by a large company of people who pronounced it one of the finest and most interesting in the chapter's history.

Following the meeting a business session was conducted, at which it was decided that the February meeting of the chapter should be a dinner meeting, the time and place to be announced later. A round-table discussion will be held on the subject of "Junior and Adult Choir Training."

W. L. WESNER, Registrar.

#### Lehigh Valley Chapter.

The January meeting of the Lehigh Valley Chapter was held at Christ Church, Bath, Pa., Jan. 18. Dean F. S. Graver, Claude E. Hollenbach, Owen L. Roth and David Griffith Samuels played organ numbers.

### Oklahoma Chapter Gives First Recital of Season in Tulsa

The Oklahoma Chapter presented its first recital of the season Sunday afternoon, Jan. 16, at the Boston Avenue M. E. Church, Tulsa. The program was given by three chapter members, assisted by the *cappella* choir of the Tulsa Central High School, directed by George Oscar Bowen. Honoring the memory of Arthur Foote, the program was opened with one of his compositions. The organ numbers were as follows: Toccata, Op. 17, No. 7, Arthur Foote, and Echo Caprice, Carl F. Mueller (Mrs. Ernest Edward Clulow); "Clair de Lune," Karg-Elert, and "Variations de Concert," Bonnet (Alice Myrtle Williams); Adagio from Third Symphony, Vienne, and Chorale in A minor, Franck (Carl Amt, A. A. G. O.). The numbers sung by the choir were: "Wake! Awake," from "Sleepers, Awake," Bach; "Ye Watchers and Ye Holy Ones," arranged by William Arms Fisher; "Salvation Is Created," Tschernokoff; "Glory to God," David Hugh Jones; "Sinners, Please Don't Let This Harvest Pass," Wayne Howorth, and "He Never Said a Mumbly Word," Negro Spiritual, arranged by Max Krone.

The monthly meeting of the chapter was held the night of Jan. 17 at Jill's House and a dozen members were present for dinner and the evening's program. Dean Marie M. Hine led in the study period with questions on general musical knowledge and the principal portion of this was devoted to a discussion of Finland's composer, Sibelius, his life and works.

JOHN KNOWLES WEAVER, Registrar.

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## News of the American Guild of Organists—Continued

### Kansas Convention in April.

The executive committee of the Kansas Chapter met at the home of Mrs. Arza J. Clark in Topeka Dec. 1 and plans were outlined for the state convention to be held at Baldwin. The dates set for the convention are April 19 and 20. All of the sessions will be held at the Methodist Church. The outstanding attraction will be a recital and a talk by Dr. William H. Barnes, organist of the First Baptist Church of Evanston, Ill., and author of "The Contemporary American Organ." An effort will be made to get in touch with as many organists in the state as is possible to assure a good attendance.

### North Carolina Chapter.

The North Carolina Chapter met at Winston-Salem on the afternoon of Dec. 7, with the new dean, Eugene Craft, organist of the First Methodist Church, Charlotte, presiding. The afternoon recital was given by Thane MacDonald of the faculty of Davidson College and James H. Pfohl, head of music at Davidson College.

At the business meeting the question of organizing branches was discussed and a committee was appointed to study the membership personnel, distances and relative circumstances. The next meeting will be held in Chapel Hill, with the University of North Carolina music faculty as host.

Resolutions of appreciation for the work of Leslie Pratt Spelman, former dean of the chapter, who has moved to the University of Redlands, in California, are being drawn up by a committee.

The dinner hour was spent as guests of the college in the private dining hall, with President H. E. Rondthaler greeting the chapter members, while Bishop Pfohl, Mrs. Pfohl and others joined in the welcome. Assisting as hostess on this occasion was the treasurer of the chapter, Miss Mary Frances Cash, who made possible much of the pleasure of the occasion.

The evening program was given in the historic Home Moravian Church. The music was from the pen of Dietrich Buxtehude, to mark the 300th anniversary of his birth. The singers were students of Salem College, under the direction of Clifford Bair. The cantata "Rejoice, Beloved Christians" was edited by Clarence Dickinson, with an English text by Helen A. Dickinson. It was beautifully interpreted.

MABEL W. HONEYCUTT, Secretary.

### Chesapeake New Year Party.

The Chesapeake Chapter held its annual New Year party Jan. 3 in the ballroom of the Longfellow Hotel, Baltimore. Seventy members and their friends gathered at 6 o'clock for a dinner arranged by the refreshment committee. Edmund S. Ender, organist at St. Paul's Episcopal Church, was the master of ceremonies. He called upon those present who have been habitually absent from the monthly meetings to give an account of themselves. At the "psychological" moment, to add to

the gayety of the occasion, kazooos were distributed and pandemonium broke loose. Many and varied were the tunes wooed (yes, that is the proper word) concurrently and consecutively from this most modern of modern musical instruments.

At the close of the dinner the entertainment committee began to function. The Baltimore ballet featured twenty-eight girls, from little tots to young ladies, in nine dances from the Russian, French and Spanish, in two sections of the program. Mrs. Loretta Lee Vervalen sang three numbers—Harvey Gaul's "Joy," Daniel Wolf's "Iris" and "Love's in My Heart," by R. Huntington Woodman—and as an encore, "My Hero," from "The Chocolate Soldier." The grand finale was a "rhythm band." With Howard Thatcher at the piano and Henry Baker on the podium sixteen of the "younger" members, dressed in juvenile costumes, with the aid of toy instruments borrowed from a kindergarten, produced three numbers and an encore for the edification of the wiser members who had succeeded in remaining immune to subtle cajolery.

For our Feb. 7 meeting we are to invite our pastors to dinner. At this meeting we shall learn, with the aid of phonograph records, how Gustave Guilimoteau finished Schubert's Unfinished Symphony.

NORRIS HARRIS, Secretary.

### Tallahassee, Fla., Branch.

The Tallahassee branch of the Florida Chapter met Dec. 15 in the auditorium of the Florida State College for Women for a Christmas recital by the organ pupils of Miss Margaret Whitney Dow. The following was the program: Christmas Pastorale, Scarmolin (Betty Graves); "Christmas Pastorelle," Ferrari (Dorothy Sanford); "A Carol Fantasy," Diggle (Ellis Dunsford); "Gesu Bambino," Yon (Corinne Butler); "Consecration," Wambach (Miriam Peterson, at echo console); "Notte di Natale," Mauro-Cottone (Helen Anderson); "Christmas Night" (played antiphonally by Evelyn Bayless at the main console, Margaret Rinck at the echo); "Christmas Chimes," Philip Otis (instrumental ensemble, with Isabelle Sands at the organ).

After this program members were entertained at the Baptist Student House and the entire audience sang carols around the fire.

JESSICA JANE MACKAY, Secretary.

### Wilkes-Barre Chapter.

The Wilkes-Barre Chapter held its annual Christmas party at the home of the dean, Mrs. B. Aubrey Ayre, in Kingston, Pa., Dec. 13. About thirty-five members were present. After a business session, at which a nominating committee was named, Bach chorales and Christmas carols were sung by everyone. After this games were played and luncheon was served.

On Monday night, Jan. 10, the Wilkes-Barre Chapter and the Mozart Club of Wilkes-Barre gave a joint recital in the First Baptist Church. Organ

numbers were played and instrumental numbers by members of the Mozart Club. In spite of snowy weather a large and appreciative audience was in attendance.

After the recital the A. G. O. held a business meeting at which it was announced that Hugh Ross would be with us in February to give his "choral clinic."

E. ADELE ALDEN, Secretary.

### West Tennessee Chapter Opens Year.

The West Tennessee Chapter held its first meeting of the new year Tuesday evening, Jan. 11, at St. Luke's Episcopal Church, Albert Rabb, organist and choirmaster, in Memphis. Supper was served, followed by a short business session, over which Dean Adolph Steuterman presided. The following program was given in the church at 8 o'clock: Meditation, Federlein, and Scherzo, Sonata in C minor, Rogers (Miss Frances McFadden); "O Holy Night," Adam, and "Angels Ever Bright and Fair," Handel (sung by the boy choir of St. Luke's Church, Albert Rabb, organist and choirmaster); Chorale, Bach; "Soeur Monique," Couperin, and Scherzo, Fifth Sonata, Guilmant (Mrs. H. P. Dachsel); Chorale Prelude on "Deo Gratias," Hawke, and Flute Concerto, Rinck (Ernest F. Hawke).

### Christmas Party at Lincoln, Neb.

Instead of the regular meeting of the Lincoln Chapter a Christmas party was held Dec. 20 at the home of Miss Esther Deek. The committee in charge consisted of Miss Quick and Margaret McGregor. Twenty were present. The program opened with a "professor's quiz" on all subjects. Professor Rangel and Donald Kettinger achieved a tie score. Christmas carols were led by Mr. Kettinger and Miss Beth Miller, accompanist. Wilbur Chenoweth was given a sealed theme on which to im-

provise. Late in the evening refreshments were served.

MRS. VERA M. ROST, Secretary.

### Monmouth, N. J., Chapter.

The January meeting of the Monmouth Chapter was a mid-season party held at the home of Mrs. Charles Fitch, Interlaken, N. J., on the evening of Jan. 18. Twenty members and friends enjoyed a "covered dish" supper, after which games were played. Mrs. Fitch, Mrs. Ferd Rassmann, chairman of the meeting, and her committee were thanked for their successful efforts in providing a most enjoyable evening.

BONITA S. GALLAGHER, Secretary.

### Western Washington.

The Western Washington Chapter met at the music building of the University of Washington on the evening of Jan. 14. Unusual and interesting records were played by Carl Paige Wood, head of the music department at the university. After a short business meeting refreshments were served in the lobby.

LOUISE SCHENKEN, Secretary.

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CHURCH MUSIC TOPIC OF MUSIC TEACHERS

PAPERS AT M. T. N. A. MEETING

Eric DeLamarter, Christos Vrionides and Lazare Saminsky Present Views at Pittsburgh—Becket Gibbs on Gregorian Music.

Music educators from nearly every state in the Union gathered in Pittsburgh the last week of 1937 for the convention of the Music Teachers' National Association, the National Association of Schools of Music and the American Musicological Society.

Following this came a symposium on church music. The meeting adjourned to the Sacred Heart Church to listen to a solemn vespers and benediction, with the music under the direction of Edgar Bowman.

director. To begin the evening's program, Parvin Titus of Cincinnati played three Bach organ numbers.

On Wednesday, at the general session, Carleton H. Bullis of Baldwin-Wallace Conservatory, Berea, Ohio, was a speaker, his subject being "Studying Harmony through Its Tonal Idioms."

The choral music conference of Tuesday afternoon was continued Wednesday under its chairman, Palmer Christian of the University of Michigan, presenting Becket Gibbs of New York City in a talk on "Gregorian Music," followed by an interesting discussion.

The annual banquet that evening brought out a large attendance who listened to a talk by Dr. James Francis Cooke, president of the Presser Foundation and editor of The Etude. Dr. Howard Hanson acted as toastmaster and the Saudek Ensemble gave a musical program of numbers from Hon-egger, Arthur Foote and H. Waldo Warner, under the direction of Victor Saudek.

At the annual business meeting Edwin Hughes of New York City was announced as the new president, to succeed Earl V. Moore, retiring president; George Dickinson, Vassar College, vice-president; D. M. Swarthout, secretary; Oscar W. Demmler, treasurer; Karl W. Gehrken, editor. Tracy Y. Cannon, Salt Lake City; Theodore Kratt, Oxford, Ohio, and Arthur Westbrook, Bloomington, Ill., were appointed to the three-year term of the executive committee, replacing Palmer Christian, Glen Haydon and Otto Kinkeldey.

The executive committee elected Theodore Finney of Pittsburgh to fill the unexpired term of Charles N. Boyd, deceased. Elected to the one-year term on the executive committee were Mrs. Crosby Adams, Montreat, N. C.; Carl Engel, New York City; C. V. Buttelman, Chicago; Karl W. Gehrken, Oberlin, Ohio; Oscar Demmler, Pittsburgh, and D. M. Swarthout, Lawrence, Kan.

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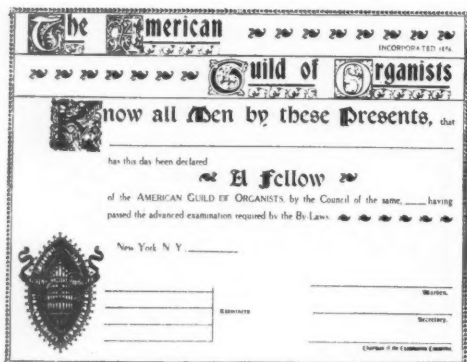
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### Mlle. Renee Nizan Opens Her American Tour at St. Thomas'

Mlle. Renee Nizan, the young Frenchwoman who ever since her first American tour six years ago has had a place in the estimation of American devotees of organ music that is most enviable, played the initial recital of her latest tour on this side of the Atlantic under very favorable auspices in St. Thomas' Church, New York, on the afternoon of Jan. 12. A goodly number of the organists of the metropolis were among those who heard her. The performance confirmed her right to a place among the elect and proved that her phenomenal talent continues to develop. In 1931 she made a very deep impression on the occasion of her first appearance, though she was then only 17 years old. Since then she has studied with Dallier and the late Louis Vierne and has made very evident progress toward maturity.

Her opening group, three Bach numbers, included the Toccata and Fugue in D minor, which was played with extraordinary facility, but with interpretations that are somewhat different from those accepted as orthodox in many quarters; a rendition of the chorale prelude to "Herzlich thut mich verlangen" that was sublime, and the chorale "Allein' Gott in der Höh sei Ehr." The Cantabile from Widor's Fifth Symphony received an exquisitely beautiful rendition. Others among the first six numbers on the program were the Chorale in A minor of Franck, the d'Aquin "Noel" in D minor, in which she achieved lovely effects, and a Scherzo by L. de Saint-Martin, who, one surmises, is the successor of Vierne at Notre Dame in Paris, whose appointment aroused so much discussion.

All these numbers occupied just an hour. Then came four Vierne compositions, which added twenty minutes to the recital—the Scherzo from the

Second Symphony, the "Carillon de Westminster," a Communion and a Toccata. The Communion was the item of outstanding beauty in this group. It is doubtful, however, whether Mlle. Nizan's devotion to her former teacher and fellow citizen will please those who like their organ recitals shorter and who do not reverence all that Vierne wrote.

Of course Mlle. Nizan will not have everywhere that she plays so rarely beautiful an organ as the Skinner over which Dr. Noble presides at St. Thomas', but those who have not heard this young woman should not fail to hear her excellent work on this tour.

#### Second Bethlehem Hymn Festival.

A congregation of 800 persons filled Salem Evangelical Lutheran Church at Bethlehem, Pa., Sunday afternoon, Jan. 9, to hear a choir of 200 voices present the second in a series of hymn festivals. The combined choirs of Grace Lutheran, Salem Lutheran, Emmanuel Evangelical Congregational, the First Presbyterian, Wesley Methodist Episcopal and Christ Evangelical and Reformed Churches presented hymns of the Christmas and Epiphany seasons. An organ recital by David Griffith Samuels preceded the song service. The Rev. A. A. Welsh, pastor of Christ Evangelical and Reformed Church, spoke on Epiphany. Present by invitation were a number of organists and pastors from Allentown, Northampton, Nazareth, Easton and other places.

#### Sterling Marshall at Norristown.

Sterling Marshall, formerly of Houghton, Mich., has been appointed organist and choirmaster of St. John's Episcopal Church at Norristown, Pa., and here he has a choir of forty men and boys. The church has had a long tradition for its good music under Mr. Marshall's predecessor, Mr. Bean, who retired after serving for forty years. Mr. Marshall is studying with Harold W. Gilbert at St. Peter's Choir School in Philadelphia, where he is taking courses in Episcopal church music and the training of boys.

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CHICAGO, FEBRUARY 1, 1938

### A PLACE IN THEIR HEARTS

When an organist in a large city is able to make an impress on the community deep enough to arouse the interest of the editorial writers of its daily papers it is a matter worthy of comment. In its issue of Dec. 28 the *Indianapolis Star* devotes its editorial leader to the anniversary of Charles F. Hansen at the Second Presbyterian Church, of which the news columns of THE DIAPASON contained mention last month. It is a pleasure to us to reproduce, and it must be a cause of satisfaction to every organist to read, this editorial, which gives evidence of the place Mr. Hansen has made for himself not only in his church, but in the entire city and state. Here is the editorial, headed "Honor to Veteran Organist":

The entire community shares the privilege of the Second Presbyterian Church in felicitating Charles F. Hansen on his service of forty years at the organ. A special musical program was arranged in his honor. The Christmas season was particularly appropriate for a celebration of this character, since music forms such a vital part of the customary Yuletide observance.

Mr. Hansen has become a traditional part of Indianapolis music. Throughout his years of activity he has maintained the highest standards of musicianship. Only those in close touch with the work of his church can appreciate the value of such continuous, dependable work of the highest artistry. Pastors, soloists and choirs have come and gone, yet before the turn of the century Mr. Hansen was giving expression to the finest music in a manner to realize the spiritual and emotional possibilities of the great hymns, oratorios and other works.

The program of the Second Church also marked the dedication of a new organ, presented as a Christmas gift by Mrs. Mary Hanson Carey in memory of Mr. Carey. This modern instrument will give Mr. Hansen added opportunity to enthral members of the congregation with his interpretation of the best in music. The city trusts that his inspirational touch may continue to produce these delicate harmonies for years to come.

It is something to achieve success as a musician on the organ bench; it is still more to win a secure place in the hearts of the people.

### TO SAVE HANDEL'S HOUSE

That indefatigable English organist, Herbert Westerby, F. R. C. O., is promoting a movement for the nationalization of Handel's house in London and making it a permanent shrine. He is the honorary organizing secretary of the "School and Choral Society Memorial Concerts," whose object it is to aid the campaign by raising funds for the purchase of the building. It is suggested to organists and choirmasters that the proceeds of a concert be devoted to the project wherever that is feasible.

The house to be bought is the one in which Handel lived for thirty-eight years as a naturalized British citizen, where he composed "The Messiah" in

1741 and where he died in 1759. He is buried in Westminster Abbey. This historic house, now in the possession of an antique furniture dealer, happens to be in an aristocratic neighborhood off Bond street.

"The financial difficulty must be overcome and Handel's house secured before it is too late; in this age of demolition its loss would be irreparable," writes Mr. Westerby. "English-speaking people are, above all others, lovers of Handel's choral music, and we look to friends throughout the British dominions and America to open subscription lists and help on the movement."

Mr. Westerby appears to deserve the assistance of all English-speaking people who admire Handel.

### RECITALS BY THREE VISITING

#### ARTISTS IN WEST PALM BEACH

Gladys Miller Atkisson, the enterprising organist of the First Presbyterian Church of West Palm Beach, Fla., has invited three artists from a distance to give recitals on the Möller organ in her church this season. The series opened auspiciously with a program by Herman F. Siewert, F.A.G.O., of Rollins College Jan. 10. The success of this recital augurs well for the remaining ones. Miss Charlotte Klein, F.A.G.O., of Washington, D. C., will play Feb. 14, and Joseph Ragan, F. A. G. O., of Atlanta, Ga., on March 15.

Mr. Siewert, whose performance received most favorable reviews in the Florida press, played a program consisting of the following compositions: "O Filii et Filiae," Farnam; Toccata and Fugue in D minor, Bach; "Meditation a Ste. Clotilde," James; Festal Prelude on "A Mighty Fortress Is Our God," Luther-Faulkes; "Divertissement," Vierne; "Piece Heroique," Franck; "The Sugar-Plum Fairy," from "Nutcracker" Suite, Tchaikowsky; "Schön Rosmarin," Kreisler-Siewert; "Canyon Walls," from "Mountain Sketches," Clokey; "Dreams," McAmis; Toccata from Fifth Symphony, Widor.

### New Works of Miss McCollin Sung.

Frances McCollin had two "premieres" of recently published compositions during the Christmas holidays. An eight-part *cappella* anthem, "Hail to the King of Glory" (H. W. Gray Co.), dedicated to Dr. Henry S. Fry and the Camden Musical Art Society, was sung by that group in the North Baptist Church, Camden, Dec. 21. It was repeated at St. Mark's Lutheran Church, Philadelphia, by the same group Jan. 11. The other "premiere" was the performance Dec. 19 by the Pennsylvania Diocesan Choir of the Girls' Friendly Society, at St. Stephen's Episcopal Church, under the leadership of Uselma Clarke Smith, of a three-part women's chorus, "A Christmas Lullaby" (Presser), with words and music both by Miss McCollin. The Lullaby was also sung twice at St. Matthew's Episcopal Church by the women's voices of the choir under Miss Roma E. Angel, to whom it was dedicated. The same work was sung Dec. 27 as a soprano solo (with a group of manuscript children's songs by Miss McCollin) by Miss Gertrude Traubel at her annual children's Christmas recital in the Ethical Culture Auditorium, Philadelphia.

### Alfred Wilson at Paisley Abbey.

Alfred Wilson, formerly organist of St. Andrew's King Street Presbyterian Church in Toronto, has been appointed organist and choirmaster at Paisley Abbey, Scotland. He went to Canada from Glasgow in 1929. At the age of 14 he played in Gourcock Parish Church and at 21 played in Glasgow. In Toronto he began his work at St. Michael and All Angels before going to St. Andrew's, where he gave 100 noon recitals for downtown office workers and produced two or three modern choral works, most spectacular of which was Kodaly's "Psalmus Hungaricus." Paisley is a very old abbey, containing the tombs of Robert III. and of Marjorie Bruce, daughter of Robert Bruce. It was recently restored to its "former monastic magnificence." It boasts a four-manual organ of ninety-one stops.

### Letters from Our Readers

#### Novel Musical Church in Vancouver.

Vancouver, B. C., Jan. 3, 1938.—To the editor of THE DIAPASON. Sir: In spite of splendid exceptions, church music seems to have fallen on evil days. One hears depressing stories of dwindling congregations, consequent retrenchment of expenditures, cheaper organists, very few paid singers, lack of attention to organs, no funds for new music, and so on. Theories may vary as to the causes and effects and as to the spiritual and religious entanglements involved, but the unpleasant facts seem to remain.

One result in this distant and isolated city of Vancouver has been an experiment which may or may not be unique, but if worthwhile, seems fairly easy to imitate and duplicate in other towns. It was due in a sense to the electronic organ. In a vague sort of way in 1935 I purchased one, rented a big store, fixed it up with platform, chairs (we seat 125), two pianos, bought some good hymn-books (Winchester), psalters (Nicholson) and other music, got a group of friends together and founded the Purcell School of Music and Church for Musicians. It is an undenominational affair.

Without being unduly aggressive or antagonistic it seems to provide something which normal church conditions do not permit. In towns where church music is at a low ebb it would seem to have considerable value. Our conditions locally were sufficiently provocative. While in Vancouver we have some sterling supporters of church music, yet there are difficulties—undenominational churches, radio services (a mixed blessing), an iniquitous new church tax-exemption by-law so worded that leading churches dare not allow oratorios or organ recitals (free or otherwise); also some real hostility to church music in general. Luckily some churches still maintain musical services, but definite progress is rare.

Purcell Hall so far has had the best of luck. Collections and subscriptions are enabling us to build up a large library of good music—our first objective.

I pass on the idea for what it may be worth. With the valuable help of the much-suspected electronic organ at least one new path is opened, which may perhaps lead somewhere.

FREDERICK CHUBB.

Organist and Choirmaster, Christ Church Cathedral, Vancouver, B. C.

#### What One Reader Enjoyed.

Minneapolis, Minn., Jan. 12, 1938.—Dear Mr. Gruenstein: Enjoyed the 1937 DIAPASON very much. I think the reporting of the Hammond trial was the outstanding feature of your magazine during the past twelve months. Have only one criticism. I think the backbone of the outside cover-sheet could be strengthened sufficiently to prevent it from tearing.

Things I enjoyed in the 1937 DIAPASON:

William Lester, "New Music."  
Morey, "Orchestra as Aid to Organ in Church."

Malin, "What Organists Are Playing in Recitals."

Malin, "Anthems of 1920 and of 1936."

Willan, "Organ Playing in Relation to the Music of the Church."

Thompson, "Creative Works of T. F. H. Candlyn."

Thompson reviews, especially his survey of the entire year's output.

Programs of the month's organ recitals.

Specifications of new instruments.

Best wishes for a great 1938 DIAPASON!

Sincerely yours,

KENNETH BOMBERG.

#### Must Have It to Keep Up.

Excelsior Springs, Mo., Dec. 15.—  
\* \* \* Am enclosing two-year subscription renewal. Simply must have THE DIAPASON each month to keep up with the organ world.

J. B. ROGERS.

#### Open-Minded and Progressive.

New England Conservatory of Music, Boston, Mass., Dec. 8, 1937.—Dear Mr. Gruenstein: I find THE DIAPASON to

## That Distant Past as It Is Recorded in The Diapason Files

TWENTY-FIVE YEARS AGO, ACCORDING TO the issue of Feb. 1, 1913—

THE DIAPASON published the stop specification of the great organ to be built for the Liverpool Cathedral by Henry Willis & Sons. It was announced that the instrument would take four years to complete, that it would cost £18,000 and that it would have 167 ranks of pipes.

It was announced that "T. Tertius Noble, one of the most famous organists of England, had decided to accept the post of organist at St. Thomas' Episcopal Church, Fifth avenue, New York, where he succeeds Will C. Macfarlane." Mr. Noble, who at the time was in the United States on a recital tour, had been organist of York Minster in England for fifteen years.

Ernest M. Skinner won the contract for the construction of a large four-manual organ for the new Fourth Presbyterian Church edifice on North Michigan boulevard, Chicago.

The contract for a four-manual organ for the Chapel of the Intercession, Trinity Parish, New York City, was awarded to the Austin Organ Company.

Professor Harry B. Jepson was giving the sixteenth annual series of Monday afternoon recitals in Woolsey Hall at Yale University.

TEN YEARS AGO, ACCORDING TO THE issue of Feb. 1, 1928—

The Church of the Heavenly Rest in New York City was to have a four-manual Austin organ for its new \$3,500,000 edifice, and the specification was drawn up by Dr. J. Christopher Marks, organist and choirmaster of the church.

Samuel A. Baldwin, organist of the College of the City of New York, completed half a century on the bench having been appointed to his first position, at the House of Hope Presbyterian Church in St. Paul, Minn., in 1878.

A four-manual of about fifty-five ranks of pipes was under construction for the First Methodist Church of Tulsa, Okla., by the Aeolian Company.

Portland, Maine, was selected as the convention city for 1928 by the National Association of Organists.

Fernando Germani, who made his American debut at the Wanamaker Auditorium in New York Jan. 11, won the acclaim of American critics. The Italian recitalist was then only 21 years old.

A large four-manual organ was purchased by the Church of the Blessed Sacrament, Hollywood, Cal., of Casavant Brothers.

According to figures compiled by ventilating engineers who were conducting a survey to show the important part played by electrically controlled air in every phase of American life, more than 18,000,000 pounds of air were blown into the organs of the United States every day to provide music for churches, theaters, etc.

be of great interest, a most open-minded and progressive journal. As members of the A. G. O. and as individuals we are fortunate to have it. With continued good wishes I remain,

Sincerely yours,  
HOMER HUMPHREY.

#### Read Also by Non-Musicians.

Cedar Rapids, Iowa, Oct. 14, 1937.—I think that THE DIAPASON becomes increasingly interesting all the time. I find my non-musician friends perusing it avidly from cover to cover. That running account of the Hammond organ trial was certainly brilliant journalism. The more controversies the merrier, I think. Cordially yours,  
ELEANOR TAYLOR.

Enjoys It More with Every Issue. Springfield, Ohio, Dec. 30, 1937.—THE DIAPASON, Chicago, Ill. Gentlemen: THE DIAPASON has been coming to my home for almost five years and I enjoy it more every issue.

Respectfully,  
JACK ADLER,  
Director of Music, Fifth Lutheran Church; Director of Music, South Fountain Avenue Temple.



## The Free Lance

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

Robert A. Simon in *The New Yorker* writes: " \* \* \* It takes a great artist like Mr. Rachmaninoff to remind one that Liszt's 'Liebestraum' is good piano music and not a meditation in molasses." Fie! Mr. Simon; but what a pen you carry! Yes, sir-ee!

While turning over in my mind some of the suggestions made by Victor S. Yarros in a recent number of *The Christian Register*, on a method of getting rid of a large part of the horrid\* music we have thrown at us through the radio, I recalled that an Oxford friend had sent me the BBC music programs for three months in 1937. In this twenty-four-page brochure were given not only all the dates and programs of twenty-five orchestral concerts in London, but also five Covent Garden opera and sixty-seven orchestral, chamber music and other high-class performances from Great Britain outside of London, and including Ireland. Special features, such as concerts of "contemporary music," solo recitals of piano, violin, cello, etc., and organ recitals are listed, and usually with programs. This "lay-out" is striking and suggestive of many things. It is not clear to me that, taking the long view, the British management of radio is superior to our no-method-at-all, but in this particular aspect we must envy the noble Briton.

\*I use this word in the Miltonic sense, as when the great Puritan poet in "Paradise Lost" writes: "The gates of hell swung horrid on their hinges." That describes well the offensive noise made by the jazz orchestras, due to their saxophone-mutted trumpet, due to their saxophone-mutted trumpet, due to their saxophone-mutted trumpet. Some two months ago I heard one of Damrosch's broadcasts in his appreciation hours in an NBC studio, from the Rockefeller Plaza. Precisely on the hour the orchestra strings began a slow, legato prelude; and after a sound it seemed to me I had never heard anything more enchantingly beautiful than the tone. I turned to my wife and whispered: "Isn't it ravishing?"

Just as I had finished the preceding paragraph Uncle Mo came in and yawned a greeting in his own way; looking over my typewriter he pleasantly remarked: "Mac, you've got another spell! What's the matter with you anyway? If you don't like the instrumentation of the jazz bands why don't you shift the dial? Nobody compels you to listen to what you don't want to hear." In dealing with Mo, discretion is not only the better, but the best, part of valor. I pushed down the desk cover, invited him to lunch, and pressed lovingly in his hand my best cigar. Good old Mo is sometimes rather difficult.

If you have been visiting Westminster Abbey you may have noticed the church close to the Abbey and wondered for a moment what its name might be; if you were a Lemare admirer you would recall that it was in that church that Lemare gave that series of recitals crowning his career as a great recitalist. St. Margaret's, Westminster. A raconteur of *The Daily Mail* a few weeks ago gave his expenses for his own marriage there. I transcribe his report, translating into dollars and cents: "I was married exactly eight years ago today; the prices then were: Policemen, \$2.25 each; inspectors, each \$3.12; the full choir and organist, \$115; the marriage itself, including publication of banns before marriage, \$3.89; peal of bells, \$26.25; awning, \$20; blue carpet double the price of the red carpet. And so it goes."

Does this come under the head of shop talk? Well, we organists enjoy shop talk as much as men in other professions.

In the interest of clearness I wish that people who are having "hymn" festivals would make it known whether they include hymn-tunes in their programs. Surely there is considerable ambiguity here. Suppose fifty years from now, after the great war (which, according to some wise men, will "end civilization" and bring about a new

social era) THE DIAPASON prints in its "Fifty Years Ago" column an item about the popularity of "hymn" festivals; will the readers not wonder at the love of sacred poetry in 1938? In other words, when you say "hymns" do you or do you not mean hymn-tunes? Are the two words "hymns" and "tunes" Siamese twins? A festival of hymns might well be an important as well as an interesting event. Read carefully pages ix-xxix in the preface in your copy of "Hymns Ancient and Modern," historical edition. As for tunes written to particular sacred poems called hymns, or to the church canticles, or to the metrical translations of the Psalms, there is much magnificent music about which we know too little. Fifty years ago, when the hymn and tune books had almost no hymns bearing on social conduct as distinguished from theological belief I remember how President Robinson of Brown used to complain of the lack, when I conferred with him about the hymns for the service at the old Central Baptist Church in Providence, R. I.

And while we are thinking about this, would it not be well to bring to life some of the Scottish tunes from the 1635 Scottish Psalter like "Dukes," "Dundee," "York" or even "Martyrs"? If we survived the last-named we might venture to try our voices on some of the Genevan Psalter tunes (see "The Hymnal," Presbyterian Board of Publication, 1933), or the magnificent "Old 81st" (416 in "English Hymnal," 1933; "Hymns Ancient and Modern," 439). In this connection read what Professor Pratt has to say about this tune in "The Music of the Pilgrims" (Ditson). But hymn-tune singing must be done with as large a well-disciplined chorus as can be got together.

When I go to church I am usually allowed by the organist between stanzas. The other day I tried to sing—I like to sing a good hymn and its tune; the tune had a dotted half-note at the end of the stanza, with the next stanza beginning on the fourth quarter-note in the first bar. I'll be hanged if the organist did not pass at once from the last note to the first—a sort of *moto perpetuo*! And even first-rate organists—as players—will misbehave in the way I have indicated. Brethren, do have mercy on the old fellows in the pews who would like to sing.

Professor Inman Johnson of the Southern Baptist Theological Seminary (Louisville, Ky.) writes me most interestingly in regard to the version "Shed kindly light" for "Lead, kindly Light" in Newman's hymn. I quote Professor Johnson:

"Julian's Dictionary" makes mention of some of the changes made in different hymn-books: "Hymns for Church and Home" (1880), "Send, Lord, thy Light"; Beecher's "Plymouth Collection" (1855): "Send kindly light." I have a copy of "Songs for the Sanctuary" (1865), the Century Company, edited by Dr. Charles S. Robinson, which reads "Send kindly light" and follows "Hymns of the Ages" in the second and third stanzas.

My old friend Colborn sends me today the BBC programs for the first quarter of 1938; I quote from the thirty-two-page pamphlet: "In addition to the regular weekly midday broadcasts from the Concert Hall, Broadcasting House, it is proposed to start, in this quarter, a series of recitals from notable organs in London. 'Round the London Organs' will be broadcast in fortnightly intervals, and each recital will be preceded by a short description of the instrument in the form of a dialogue between the organist and Herbert Murrill." Could we—and would we—do that in the U. S. A.?

### Death Takes Weinrich's Baby.

Mr. and Mrs. Carl Weinrich of Princeton, N. J., are receiving the sympathy of their many friends over the death of their infant son, Paul, who died Jan. 6. He was born in December.

Mendelssohn's "Hymn of Praise" was sung at the First Presbyterian Church of Topeka, Kan., on the afternoon of Nov. 28 under the direction of W. Arnold Lynch, organist and director. For the prelude and postlude Mr. Lynch played Mendelssohn's First Sonata and the Finale from the Third Sonata.

PAUL CALLAWAY



PAUL CALLAWAY, YOUNG ORGAN VIRTUOSO, now at Grand Rapids, Mich., will play the University of Chicago recital at Rockefeller Memorial Chapel Tuesday evening, Feb. 8.

A native of Illinois, Paul Callaway began study of the piano at the age of 7, and first appeared in a recital program when he was 9 years old. Later, as a cadet at Missouri Military Academy, he won first prize in piano playing in the interscholastic competitions for high schools held at the University of Missouri. Since the age of 13 he has been a church organist, but his serious study did not begin until he was 20. At that time interested friends in Missouri sent him to New York City to become a pupil of T. Tertius Noble. Two years after going to the metropolis he passed the fellowship examination of the American Guild of Organists. During the five years he was in New York he was organist and choirmaster of St. Thomas' Chapel. In 1935 he went to Grand Rapids to assume the same duties at St. Mark's Church. In addition to his intensive work with Dr. Noble, Mr. Callaway's musical education has been supplemented by association and study with David McK. Williams and Leo Sowerby.

Mr. Callaway is a veteran recitalist in spite of his youth. He has played in many cities in the East and Middle West, and was heard at the 1935 convention of the American Guild of Organists in New York and at the 1937 convention in Cincinnati. His programs are notable for their catholicity of taste.

### Death of John W. Worth in New York.

John W. Worth, since 1904 organist and choirmaster of the Episcopal Church of the Advocate, Washington avenue and 180th street, New York, died Jan. 17 of a heart attack after a long period of poor health. He was born in Fayetteville, N. C., sixty years ago, a descendant of William Worth of Plymouth, England, who settled on Nantucket Island in 1662, and, through his mother, of Sir Ernest Bryan, whose son, William, migrated to Virginia in 1690. Mr. Worth was graduated from Trinity School and after studying music at the National Conservatory became organist of St. Paul's Church in the Bronx. He was a founder of the Bronx Opera Club and a member of the Fort-nightly Club.

### Arthur E. Jacobus at East Orange.

Arthur E. Jacobus has been appointed organist and choirmaster of Christ Episcopal Church, East Orange, N. J., to succeed Leon H. Wood, who accepted a similar position at the Church of the Holy Communion in South Orange. Mr. Jacobus was graduated from New York University in 1936 with the degree of bachelor of science in music and is an organ pupil of Mark Andrews of Montclair, N. J. He moves to the East Orange church after having served five and one-half years at the Methodist Episcopal Church of Caldwell, N. J. The choir at Christ Church consists of twenty boys and ten men and the organ is a three-manual Austin installed in 1927.

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Kalamazoo College  
Organist-Choirmaster, St. Luke's Church

## Music in Churches at Christmas Season; Survey of the Lists

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

In previous years I have sometimes consulted the choir lists published in the newspapers of New York City to see how the metropolitan taste compared with that of other places. This year I am simply referring to lists personally mailed by choirmasters and organists, and am ignoring newspapers; perhaps this will give a clearer view of what we really like, though it may be presumed that the people who mail me service lists represent something above the average in taste.

As I expected, the new numbers published in 1937 were not all bought out, by any means. Probably the Dickinson arrangement of a Swiss carol, "Little Child in Manger Bare," was the most successful. The Hageman "Christmas Eve" seems to have sold well (H. R. Henshaw, Albany, and M. Johnson, Aberdeen, S. D., and others). The Voris "Three Shepherds" was used by W. R. Dorr, a great fan for Voris, who also sang the same composer's "The Lame Shepherd" and "When I View the Mother." Then there was Mackinnon's "Christ Is Born of Maiden Free" in its new edition (M. Naylor, Warren, Pa.), and Miss Bitgood's "The Christmas Candle," which must have sounded beautiful in the Detroit cathedral (F. A. Mackay). These seem to have been the most popular new things. I am beginning to think that there are comparatively few choirmasters who always try to serve something new at Christmas. Hamlin Hunt of Minneapolis is one of them; this year he used the Hokanson "Virgin's Lullaby" and the lovely Barnes number, "Silent Stars Were Watching."

The Dickinson carols are used about as often as all the other series put together. Many people sing at least three of them every year. For example, D. G. Samuels of Bethlehem, Pa., used three of my own favorites: "Song of the Angels," "From Heaven High" and "O Bethlehem." In another Pennsylvania town, Bellevue, "The Babe in the Manger," "From Heaven High" and "In the Silence of the Night" were on the program of T. LaM, Wilcox. I will remember the publication of the first carol in the series, the Haytian one, "Jesu, Thou Dear Babe"—still used by many choirmasters (C. Campbell, New York). Perhaps it may be because of the popularity of the new Swiss carol, "Little Child in Manger Bare," but I noted that the other Swiss one was also much used, "O Nightingale, Awake" (F. Hodges, Johnstown, N. Y.). The big Dickinson anthem, "Shepherds' Story," though not so popular as in some previous years, is still widely used (W. A. Lynch, Topeka).

Dr. Harvey Gaul's carols continue to appear. I think that the one I saw oftenest named was, as usual, the "Carol of the Russian Children," but a fair second was the Sioux chant, "Stars Lead Us On" (H. Schwab, Waban, Mass.).

As usual, the Mackinnon carols were popular. In Cleveland G. R. Howerton used "Sleeps Judea Fair" (the most popular of all) and "I Hear along Our Street." In Baltimore Mr. Erickson, whose name is so pleasantly identified with Spanish carols, used the Mackinnon "I Hear along Our Street." In New York "O the Holly" was on T. Schaefer's program (White Plains).

Dr. Whitehead's most popular number was again the "Echo Carol" (A. G. Y. Brown, Ottawa), but several others were used; for example, "The Holly and the Ivy" (G. Vause, New York) and "The Magi Journeyed Far" (M. E. Beyer, Atlanta).

Mr. Marryott has gained wide recognition for his "Christmas Roundelay," which I found, for example, on three programs arriving on the same mail: C. Black's in New Jersey, M. A. List's in Ohio and Max Miranda's in Wisconsin. His Tyrolean carol, "Come, Shepherds, Come," also appears (C. A. Rebstock, Cleveland).

I noticed another sudden gain in popularity in the case of the Laubenstein

ROLO MAITLAND, WHO HAS WRITTEN CANTATA FOR JUBILEE



To MARK THE 250TH ANNIVERSARY of the birth of Emanuel Swedenborg all the churches of his followers celebrated Jan. 29. Rollo F. Maitland, Mus. D., of the Church of the New Jerusalem in Philadelphia, has composed a cantata, "The Glorified Christ," in honor of the anniversary and it is to be sung in New Jerusalem churches throughout the country. The words of the cantata are from Swedenborg's works and re-

late one of his experiences in the other world, in which he witnesses a great festival of glorification of the Lord. Narrative portions are taken by a reader and the passages from Scripture are sung by a choir representing the angels. There was not time to publish the cantata before the anniversary, but it has been mimeographed and is being presented in Mr. Maitland's church Sunday evening, Jan. 30.

I dare say at many other places. Mr. Marryott's new mystery play with music, "The Nativity," was done by Mrs. Fox in Newark. One of the most unusual numbers was Bach's cantata, "Sing We the Birth," done by Newell Robinson at Philadelphia. I was interested to see two old favorites listed: Woodman's "Message of the Star" (D. A. Pressley, Columbia, S. C.) and Nevin's "The Incarnation" (A. E. Seymour and E. Bonsall, Darby, Pa.)

Of course we had frequent performances of Handel's "Messiah," Bach's Christmas Oratorio and Saint-Saens' Christmas Oratorio. In Albany we had the pleasure of hearing Dr. Candlyn's "The Light of the World" sung by the Albany Oratorio Society as a prelude to the Christmas section of "The Messiah." I recommend it as a worthy opener; few modern cantatas could stand the comparison.

**Solos Used at Christmas**  
The solo that I saw oftenest was Lehmann's "No Candle Was There" (N. L. Norden, Germantown, A. D. Zuidema and others). Then there was Kramer's "Before the Paling of the Stars" (C. F. Read, Rome, N. Y.) and, with another text by Christina Rossetti, "In the Bleak Midwinter," with music by Thiman (A. Hubach, Independence, Kan.).

**Organ Music on the Lists**  
Mr. Edmundson has moved up to the top of the list. His pieces on "Adeste Fideles" and "Vom Himmel hoch" were both used by W. Wismer of St. Louis and by M. Johnson (Aberdeen, S. D.) and others. I wish I had had the thrill of hearing the "Vom Himmel hoch" in the Cleveland cathedral, played by that master of thrilling music, Kraft. Julian R. Williams of Sewickley, Pa., one of the earliest admirers of Edmundson, did the whole suite called "Christus Advenit." C. F. Heckler of Harrisburg did the "Prelude on Christmas

Themes." So it went.

R. W. Hays of Muskegon, Mich., wrote me that the new prelude on "A Rose Breaks into Bloom" by Porter seems perfect music for this season, as Candlyn's "Divinum Mysterium" did last year. Candlyn's organ pieces run Edmundson's a close second; not only the "Divinum Mysterium" (R. E. Marryott, Jamesburg, N. J.), but the "In dulci Jubilo" (H. Bruening, Chicago). Mr. Hays has rediscovered Candlyn's "March of the Kings," which he composed when he was in khaki.

Some of the other popular organ numbers include: Poister's "Bohemian Carol" (C. Means, Greenwich, Conn.), Gaul's "Christmas Pipes of County Clare" (H. P. Martin, DeVeaux School), Willan's Prelude on "Puer Nobis" (P. Titus, Cincinnati), Karg-Elert's "In dulci Jubilo" (A. C. Becker, Chicago), the lovely Brahms prelude on "A Rose Breaks into Bloom" (P. A. Humiston, Marshall, Mich.), Ferrari's new "Walloon Christmas Rhapsody" (M. D. Pedersen, Toledo), and a number of Kreckel's pieces, including his prelude on "Silent Night" (F. Rubner, Erie).

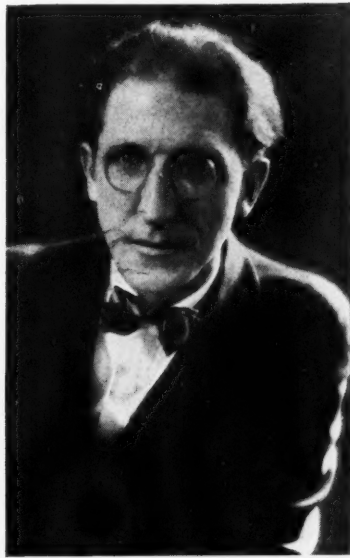
### A Few Programs Are Reproduced

With apologies to some few choirmasters whose names may have been omitted, I turn now to portions of some of the best lists, to show how excellent numbers can be put together. I am heading these lists with two by prominent organists in Toronto who show how generous Canadians can be in remembering the composers of the United States, and how skillful they are in combining fine numbers:

- G. D. ATKINSON, President of the C. C. O., Sherburne Church, Toronto.  
 Introit, "A Christmas Fanfare," Shaw.  
 Motet, "Today Christ Is Born," Willan.  
 "Silent Stars Were Watching," Barnes.  
 "Christmas Carol from Lapland," Dickinson.  
 Organ, "The Holy Boy," J. Ireland.  
 "The Candle-Lighting Carol," Butcher.  
 D. McLAUGHLIN, Yorkminster Church, Toronto.  
 Solo, "In the Sky a Wondrous Star" (new), Black.  
 "The Three Kings," Willan.  
 "Around the Manger," Beach.  
 "The Little Jesus of Braga," Gaul-Portuguese.  
 "The Christ Is Born in Every Child," Barnes.  
 Solo, "Before the Paling of the Stars," Kramer.  
 "To Bethlehem," Williams.  
 "Little Child in Manger Bare" (new), Dickinson-Swiss.  
 R. BITGOOD, Westminster Presbyterian, Bloomfield, N. J.  
 Organ, "In dulci Jubilo," Candlyn.  
 "Thou Little Joy of Heaven," Barnes.  
 "The Storke," Clokey.  
 Organ, "Adeste Fideles" and "Vom Himmel Hoch," Edmundson.  
 Solo, "The Shepherds Sing," Young.  
 Southern Carol, "Shimmering, Shining in the Sky," Lefebvre.  
 "To Bethlehem," Williams.  
 Organ, Fantasia on "God Rest You Merry," Diggle.  
 UNION-ESSEX CHAPTER, A. G. O., at Newark, First Reformed.  
 "Now Is the Time," Laubenstein.  
 "The Quest of the Shepherds," Gaul.  
 "Holy Angels Singing," Dickinson-Russian.  
 "Born Today," Sweetlark.  
 VERNON DE TAR, Calvary Church, New York.  
 "No Room in the Inn," Whitehead-English.  
 "To Bethlehem," Williams.  
 "How Far Is It to Bethlehem," Shaw.  
 "Sing Lullaby," Howells.  
 "Rosa Mystica," Bitgood.  
 G. C. FILKINS, Central Methodist, Detroit.  
 Grace before singing, "God of All Lovely Sounds," Dickinson.  
 Ukrainian Carol of the Bells, Wilhousky.  
 "A Little Child There Is y-Born," Voris.  
 "Christmas Night," James.  
 "When I View the Mother," Voris.  
 "The Two Kings," Clokey.  
 "Praise God," Gaul-Norwegian.  
 C. A. REBSTOCK, Church of the Covenant, Cleveland.  
 Organ, "In Terra Pax," Edmundson.  
 "Come, Shepherds, Come," Marryott.  
 "Christmas Night," Clokey.  
 "Sleep, Holy Babe," Candlyn.  
 "Ye Shepherds, Rise," Nagle-Old French.  
 "Ninna-Nanna," Mauro-Cottone.  
 "Lullaby to the Little Child Jesus," Floyd.  
 "Cherry Tree Carol," Butcher.  
 "We Saw Him Sleeping," Kennedy.  
 C. H. FINNEY, Church of the Covenant, Erie.  
 "O the Holly," Mackinnon.



R. DEANE SHURE



SHURE'S SYMPHONY PREMIERE  
ON BLUE NETWORK FEB. 21

R. Deane Shure's new "American Symphony" will have its world premiere Feb. 21 at 3 o'clock Eastern standard time, when it will be broadcast over the blue network of fifty stations. It will be played by the Rochester Civic Symphony Orchestra, conducted by Guy Frazer Harrison. Mr. Shure's fellow organists throughout the country will wish to listen to the performance of the latest work of a composer whose talent has attracted much attention.

The symphony is based on American folk music and is chronologically developed as follows: Movement 1, Teton Sioux music; movement 2, mountain tune; movement 3, Negro spirituals; movement 4, cowboy and swing music, being a roundup of all tunes employed in present-day rhythms. These themes were selected as lead motifs for the symphony, first, because of their familiarity, and second, because of their contrapuntal proximity. As they appear in each movement they run concurrently, and in the finale all seven of them are heard simultaneously. They are developed chronologically, as they made their appearance in America. The Indian tunes are from the collection of Teton Sioux music by Densmore, Bureau of American Ethnology, Smithsonian Institution. The mountain tunes are from the collection by Cecil Sharp. Special permission has been granted the composer to use the theme of "The Last Roundup" (Hill) by the publishers. The work is dedicated to the National Federation of Music Clubs.

introit for the second Sunday in Advent. Short alto solo.

The following other valuable numbers were published so late in 1937 that copies did not reach me in time for mention in the January article:

Daniels—"The Song of Jael," opus 37. (J. Fischer.) Very interesting choral work on a text by famous American poet, E. A. Robinson, with prologue from the Bible. Orchestral parts available. Fifty-nine pages. Good dramatic soprano soloist needed.

Shure—"Dwell Ye in Love." Nine pages. Easy and pretty anthem. (J. Fischer.)

Floyd—"God Rest Ye." Seven pages. Not the traditional tune. (J. Fischer.)

Dalton—"Early American Spiritual—"The Morning Trumpet." Eleven pages. Unaccompanied, four parts. Important historically and beautiful on any terms. (J. Fischer.)

Johnston—"I Heard a Great Voice." (J. Fischer.) Five pages. Mostly solos for A or Bar and S or T. Tuneful anthem.

Arkhangelsky—"Unto the Birthgiver of God." Five pages. Unaccompanied. (Row.) Prayer to the Virgin for intercession.

Doersam—"The Lord's Prayer." Excellent. Three pages. Unaccompanied. (J. Fischer.)

Avery—"Lazarus." Oratorio. One hundred and three pages. SAT solos. Needs chorus, but not difficult. Published by Wesley Webster, San Bruno, Cal.

Willan—"Who Is She That Ascendeth?" Four pages. Unaccompanied chorus. For feast of Assumption. (C. Fischer.)

Scholin—"God Is a Spirit." Five pages. Unaccompanied. (Flammer.)

"Love Came Down," Sowerby.  
"Sleep, O Sleep," Williams.  
"Away in a Manger," Candlyn.  
"Christmas Nocturne" (new), Barnes.  
"Christ Is Born," Mackinnon.  
"The Virgin's Lullaby," Hokanson-Luvaas.

ALEXANDER McCURDY, Second Presbyterian, Philadelphia.  
"The Little Jesus of Braga," Gaul.  
"The Holly and the Ivy," Boughton.  
"Sleep, Holy Babe," McCollin.  
"Masters in This Hall," Candlyn.  
"The Three Ships," Taylor.

S. BAUGHMAN, Westminster Church, Grand Rapids, Mich.  
"Now Christmas Day Is Come," Whitehead-Irish.

"Rise Up, Shepherds," Haworth-Negro.  
"The Shepherds and the Inn," Gaul-Mexican.

"Tyre, Tyrlow," Willan.  
"Feast of the Holy Kings," Erickson-Galician.

"Kings to Thy Rising" (new), Butcher-Old French.  
MR. AND MRS. LEROY HAMP, Champagne, Ill.

"As Lately We Watched," Black-Austrian.  
"O Bethlehem," Dickinson-Spanish.

"The Storke," Clokey.  
"The Magi," Edmundson.  
"The World's Desire," Anderson.

"Lullaby on Christmas Eve," Christian-sen.  
"Now Is the Time," Laubenstein.

R. BAMPTON AND W. L. CURRY, Beaver College, Pa.  
"O My Dear Heart," Warlock.

"Cradle Hymn," Black.  
"Through the Dark the Dreamers," Daniels.

"Thou Camest, Lord," Curry.  
W. E. BUSZIN, Concordia College, Fort Wayne, Ind.

"Is This the Way," Dickinson.  
"Here Are We in Bethlehem," Willan.  
"God Rest You Merry," Lefebvre.

"The Morning Star," Buszin.  
SETH BINGHAM, Madison Avenue Presbyterian, New York.

Passacaglia, Edmundson.  
"Jesus, Rest Your Head," Abbott.  
"Out of the East," Clokey.

"Masters in This Hall," Candlyn.  
"Lute Book Lullaby," Friedell.  
"Christmas in the Wood," Daniels.

"Shepherds' Christmas Song," Dickinson.  
"O Bethlehem Beloved," Bailey.

T. SCHAEFER, Memorial Methodist, White Plains, N. Y.  
"O the Holly," Mackinnon.

"Shepherds on This Hill," Dickinson-Greek.  
"Little Child in Manger Bare," Dickinson-Swiss.

"Christmas in the Wood," Daniels.  
H. L. RALSTON, Christ Church, Greenwich, Conn.

"As Lately We Watched," Black-Austrian.  
Organ. "A Carpenter Is Born," Edmundson.

"On Christmas Morning," Candlyn.  
Organ. "Divinum Mysterium," Candlyn.  
"The Virgin's Lullaby," Manney-French.

Organ. "Bohemian Carol," Poister.  
Solo, "No Candle Was There," Lehmann.

M. LUYAAS AND E. JOHE, Allegheny College, Meadville, Pa.  
"Still Grows the Evening," Dickinson.

Organ. "Carol from Bohemia," Poister.  
"Virgin's Lullaby," Hokanson-Luvaas.

"Beautiful Saviour," Christiansen.  
Claude Means of Christ Church in Greenwich, whose accomplishments are not small, would like to see in THE DIAPASON a page of service programs every month. Speaking from my experience in sorting all these delightful Christmas programs and trying to do everyone justice, I should like to say that his idea is an excellent one, but we'd better have a little army to work out the job—not just one harassed but grateful editor.

Addenda

Those people who keep a file of these articles will please note that in my article on Candlyn last year and in the January article on the best compositions of 1937 I was grievously mistaken in attributing that fine unaccompanied anthem, "Bread of Heaven," to the H. W. Gray Company. It is published by the Arthur P. Schmidt Company, which has brought out many of the composer's best numbers.

Because copies were not sent me for review, I omitted last month some excellent things published by Presser in 1937:

Thompson, V. D.—Meditation on "My Jesus, I Love Thee." For organ. Two pages. One of a set of three.

Peery—"Young People's Chir Book." For SAB.

Clokey—"Daughter of Zion." Beautiful setting for SATB of the proper Episcopal

FOR SALE

At about half its cost, the temporary Skinner organ in the great choir of the National Cathedral at Washington, D. C.

This organ is about five years old, of remarkably effective design. It has nineteen ranks of pipes, four pedal extensions and four duplexed stops; twenty-seven registers in all. The pedal organ has a thirty-two foot Fagotto of extraordinary effectiveness.

It was originally intended to incorporate this instrument into the Ernest M. Skinner & Son organ now nearing completion, but structural complications have changed this plan. The organ is offered with or without the 32' Fagotto.

This organ is a real Skinner, tonally and mechanically, designed by Edgar Priest and Ernest M. Skinner. Specifications and price on request at the office of

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Jenkins, Cyril	Lux Benigna (Lead Kindly Light) . . . . .	S.A.T.B.	.40
McKinney, Howard D.	The Three Marys . . . . .	S.A.T.B.	1.00
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Rhys-Herbert, W.	The Nazarene . . . . .	S.A.T.B.	1.50
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Shure, R. Deane	Atonement . . . . .	S.A.T.B.	1.50

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### IMPORTANT NOTICE.

The general secretary would like to remind the secretaries of local centers that if reports of local center activities do not reach him by the 16th of the month at the latest he cannot guarantee that these reports will be printed in THE DIAPASON on the first of the following month. It must be realized that the setting up of type and the blocking out of sections in a magazine such as THE DIAPASON are started a considerable time before the magazine is to be actually issued. Late reports are apt to cause rush and possible mistakes. Any reports that are too late to be put in the next month's issue will be reserved for the following month, but in order to avoid disappointment on the part of those in local centers who naturally expect to see the news of their center printed in the earliest issue following the events noticed, those responsible for sending in such reports are earnestly requested to make every effort to have their reports in the general secretary's hands not later than the 16th of the month.

H. G. LANGLOIS, Secretary.

### Toronto Center.

"Viewpoints on Interpretation of Choral and Organ Music with Practical Illustrations" was the subject arranged for the meeting of the Toronto Center Jan. 15. This was held at Old St. Andrew's Church. The choral works dealt with were Stanford's Te Deum in B flat and Tschaiakowsky's "Legend." The committee had arranged for a composite choir and it sang these works under the direction of H. G. Williams, G. D. Atkinson and W. R. Young. The organ works were Bach's Toccata and Fugue in D minor and "Harmonies du Soir," by Karg-Elert. These were played by William Thomason, P. C. Garton and Henry Rosevear.

One can hear various styles of interpretation from time to time, but one rarely has the opportunity of hearing the same in one evening. Therefore this particular meeting proved of great interest to our members.

C. Franklin Legge, organist of Old St. Andrew's, gave very fine accompaniments to the choir. Dr. Charles Peaker, chairman of the center, was not able to be present at the beginning of the program, although he did join us later, and therefore the meeting was under the direction of the vice-chairman, W. Wells Hewitt. A social hour was spent at the close of the program.

The Toronto Center held a Christmas dinner party Dec. 28 in the auditorium of the North American Life Assurance Company's building. A reception was held in the lounge, after which members and friends, numbering about sixty-five, proceeded to the auditorium, which had been decorated for the occasion. Following the dinner we were treated to an excellent address by the Rev. Dr. J. R. P. Sclater, pastor of Old St. Andrew's Church. The subject was "English—Good and Bad." A varied program in a light vein appeared to be thoroughly enjoyed. Dr. Charles Peaker, chairman of the center, acted as genial master of ceremonies and also contributed an interesting number to the program.

T. M. SARGANT, Secretary.

### Kitchener Center.

More than 800 music-lovers of Kitchener and Waterloo attended a carol service at St. Matthew's Lutheran Church on the evening of Dec. 16 under the auspices of the Kitchener Center. The service featured the work of the choirs of St. Peter's Lutheran Church, St. Matthew's Lutheran and King Street Baptist Church, assisted

by 100 public school children, members of glee clubs at the different schools.

The program was opened with an organ prelude, "Gesu Bambino," Yon, played by Gerhard Binhammer, assisted by Erwin Lang, violinist. The Rev. J. Schmieder, pastor of St. Matthew's, welcomed the organists and audience. He paid a tribute to the work of the Kitchener Center for furthering the cause of church music in the twin city.

Following the carol "O Come, All Ye Faithful," in which the three choirs, glee club and congregation took part, the choir of St. Peter's, directed by Ruth Bindernagel, sang three German carols. The choir of the King Street Baptist Church, directed by Harry Hill, was heard in several English carols. An organ prelude preceded the choral number, "In dulci Jubilo," by Bach, in which the boy choir of St. Matthew's Church was heard. The church choir, conducted by Gerhard Binhammer, sang two selections. The school glee club rendered a descant to "The First Noel." During the offertory Edward Merkel, who was heard in several selections during the evening, played an improvisation on "Silent Night," and "O Sanctissima," by Kreckel.

At the conclusion of the program W. R. Mason, chairman of the Kitchener Center, thanked the officers of St. Matthew's for their kindness in opening the church for the organists, and also the audience for the interest they showed in attending.

Members of the Kitchener Center later were guests of Miss Louise Germann.

All officers of the Kitchener Center were re-elected at a meeting at the Walper House Saturday evening, Jan. 8. The event took the form of a dinner, after which the business meeting took place. The executive is as follows: Chairman, W. R. Mason; vice-chairman, Glenn Kruspe, A.R.C.O.; secretary, Eugene Fehrenbach; treasurer, Leonard Grigg; past chairman, Edgar Merkel. Chairman Mason expressed appreciation for the cooperation extended him and declared that he was encouraged by the success of the activities carried on by the center in the last year. Encouraging annual reports were presented by Secretary Eugene Fehrenbach and Treasurer Leonard Grigg.

Owing to the fact that the annual meeting of the Canadian College of Organists is to take place in Kitchener next summer, an appeal was made to all the members to lend assistance with the arrangements. Eugene Hill, Mus.B., F.C.C.O., and Clifford J. McLelland were appointed a committee to take charge of the convention activities to take place in Guelph. Miss Louise Germann was appointed social convener for the convention. Tentative plans were made for activities this year and it is expected several prominent organists and lecturers will be invited to the city by the center. New choral ventures are also to be undertaken.

### Montreal Center.

The recital given in Trinity Memorial Church, Montreal, Saturday afternoon, Dec. 18, by Dr. Arthur H. Egerton, F. R. C. O., was the last in a series of seven played on consecutive Saturdays. The programs were of the most varied character, ranging from the early sixteenth century to living composers. Of particular interest was the one given under the auspices of the Montreal Center of the Canadian College of Organists Saturday, Dec. 4. In this instance two remarkably fresh and invigorating numbers (all too short) from "Sicher's Tablatur" (circa 1520), with

works by Paul Hofhaimer (1459-1537), Jan Pieters Sweelinck (1562-1621), Jean Titelouze (1563-1623) and Girolamo Frescobaldi (1583-1643) formed a substantial portion of the program. Of the last-named composer a goodly representation was included of his "Fiori Musicali." A feature of this recital was the brief account of the early composers and their music, delivered before the group by Dr. Egerton.

Dr. Egerton's playing throughout the series has been marked by colorful and well-balanced registration, clarity and a tempo particularly well adapted to the acoustics of the church, as well as a deft manipulation displayed in all the mechanics of performance.

GEORGE M. BREWER,  
Chairman Montreal Center.

### London Center.

Ethel L. Matthews, Secretary.

The London Center met at Wong's cafe Jan. 5. This was the inaugural meeting of the season and was well attended. J. Parnell Morris presided over the business session, at which the following officers for 1938 were chosen: Honorary chairman, J. Parnell Morris; vice-chairman, Charles E. Wheeler; secretary, Ethel L. Matthews; press secretary, Mrs. T. L. Dyer; treasurer, Mrs. Harry Shaw; members of executive, T. C. Chattoe and Ivor S. Brake; program committee, T. C. Chattoe, chairman; Miss Hazel Taylor and George Lethbridge.

Frederick L. Newnham, A. R. A. M., A. R. C. M., L. R. A. M., then gave a lecture-recital on Handel's operatic style as compared with his oratorio style. A vocal program was splendidly rendered by the recitalists. Mrs. Newnham acted as accompanist.

### Brantford Center.

The January meeting of the Brantford Center took the form of a recital at the Brant Avenue United Church Jan. 8. The following artists contributed to the program: A. G. Merriman, A. R. C. O., organist; Mrs. Brittenden, soprano; George Sweet, tenor, and H. K. Jordan, conductor of the well-known Schubert Choir and organist of the church, accompanist. G. T. Veary introduced the soloists. Mr. Merriman played these organ numbers: "Andante Seraphique," Debat-Ponsanc; "Soliloquy," Lyon; "Sonata Pontificale," Lemmens; Fantasy Prelude, MacPherson; Sonata in E minor (three movements), Rheinberger.

After the recital the members were served with refreshments through the kindness of the ladies of the church.

### Competition for Canadian Composers.

To encourage the composition of new Canadian songs for radio and stage use, a competition has been announced by the Canadian Performing Right Society. Two compositions must be submitted in the contest for the awards which have been announced, and one of these must be a song. The competition is open to any student of music in Canada who is under 22 years of age. The contest closes March 1 and the awards will be announced April 15. Adjudicators are: Sir Ernest MacMillan, principal of the Toronto Conservatory of Music and conductor of the Toronto Symphony Orchestra; Captain J. J. Gagnier, Mus. D., Montreal; Godfrey Hewitt, F. R. C. O., organist of Christ Church Cathedral, Ottawa; Leo Smith, Toronto Conservatory of Music; Hector Charlesworth, former chairman of the Canadian Radio Broadcasting Commission, and Henry T. Jamieson, president of the Canadian Performing Right Society, Limited.

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**James P. Johnston,**  
*an Improviser Who*  
**Uses His Resources**

JAMES PHILIP JOHNSTON



By T. CARL WHITMER

A public improviser is always news. And, of course, that means someone who is willing to have somebody besides the church janitor listen to his "lucubrations."

James Philip Johnston, F. A. G. O., now the organist and master of the choir at the Church of the Holy Innocents in Brooklyn, has had important work to do all his life, and some of this was improvising publicly, not only in church, but in concert.

But to go back some years. He was graduated from the organ class of Mrs. Lillian Rixford at the College of Music in Cincinnati. This was in June, 1919, at which time he was awarded the Reuben R. Springer gold medal. At that time he was organist of the Mount Auburn Presbyterian Church, which followed his work at St. Paul's M. E. Church. All this is the prologue.

Then in "Canto I" I sing of his ten years of splendid work at the East Liberty Presbyterian Church (the Mellon Church) in Pittsburgh from 1919 to 1929. For a time he studied under Dr. Charles Heinroth and then at Carnegie Institute. Next for eight years he studied continuously under T. Carl Whitmer, now of New York, during which time he became an associate of the Guild (1922) and a fellow in 1924.

Following up the improvisation required in the fellowship examinations, he developed this phase of his work until he played, on several occasions, organ recitals in which improvisations of three-movement sonatas and suites over themes given him at the moment were included.

Also, in June, 1936, at the Pittsburgh Guild convention, and later at St. Thomas' Church in New York, he presented improvisations over Gregorian themes in the course of a lecture on the various phases of ex-tempore work by T. Carl Whitmer.

While in Pittsburgh Mr. Johnston was secretary of the Musicians' Club for two years and sub-dean and dean—each one year—of the Western Pennsylvania Chapter of the Guild.

Then came the change to Dayton, Ohio, where he was in charge from 1929 to 1934 at the four-manual Skinner in the Westminster Presbyterian Church, presenting dignified musical programs with a large mixed choir, a children's choir and soloists. The Southern Ohio Chapter of the Guild made him sub-dean for two years.

The third phase of his mature life is in the Roman Catholic Church of the Holy Innocents in Brooklyn, the Right Rev. Monsignor James T. Kelty, pastor, decidedly one of the finest parishes. There is a large parochial school from which to choose boys. He has an Aeolian-Skinner organ, a grand liturgical program with Gregorian chant and approved modern masses, uses distinctive organ works and improvises within the orbits of severe Gregorian. Mr. Johnston studied Gregorian chant

at the Pope Pius X. School in New York City.

In the interview with Mr. Johnston the writer asked what he "thought was of special importance to organists generally." His prompt answer was: "Registrative details in accompaniments must never be left to chance. Neither a liturgical nor a non-liturgical program can ever be an excuse for not finding use for all the varied resources of the modern organ." In other words, re-study your organ every week, and apply!

Those are far-reaching words, for it indeed is a very wise organist who really searches out the hidden parts of the complicated new organ. Those "Saturday organists" just haven't the time to investigate.

**Works of Franck and Lemmens Played.**

The Van Dusen Organ Club gave a recital of the works of Franck and Lemmens as part of its series of interpretation classes in the American Conservatory organ salon, Kimball Hall, Chicago, Monday evening, Jan. 10. A paper on Cesar Franck was read by Winston Johnson and a short talk on Lemmens and supplementary notes on Franck were given by Mr. Van Dusen. The program: Fanfare, Lemmens (Ruth Johnson); Chorale in E major, Franck (Winston Johnson); Prelude, Fugue and Variation, Franck (Robert Griswold); Fantaisie in C, Franck (Wilbur Held); Chorale in A minor, Franck (Kenneth Cutler); "Grande Piece Symphonique," Franck (Burton Lawrence).

**Death of Blind Michigan Organist.**

C. Nevison Roberts, a blind organist known throughout Michigan, died Dec. 11 at his home in Lansing at the age of 57 years. He was organist for the last twenty-four years at St. Mary's Cathedral in Lansing. Since 1924 he had headed the music department of the Michigan School for the Blind, and had spent much of his life in aiding the sightless. Mr. Roberts is survived by his widow and a son, Attorney LaVerne Roberts, also blind.

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It gives me great pleasure to speak in the highest terms of the whole matter in which your firm has acted in the installation of our organ.

We are quite satisfied with the results and believe that a sense of satisfaction will grow as our organist becomes more acquainted with the organ.

We appreciate your patience and courtesy in the matter of the unforeseen delay in executing the order upon our part.

We shall be very glad to speak a word expressing our pleasure with the organ, at any time.

Yours very truly,

ALBERT JOSEPH McCARTNEY,  
Minister—Covenant-First Church.

AJM:pdf

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Columbus, Ohio

December 9, 1937.

J. Harry Cotton, Minister

M. P. Moller, Inc.,  
Hagerstown, Maryland.

Gentlemen:

I am glad to enclose the following paragraph which you may use in any way you care to. We are most enthusiastic about the Moller organ.

"The other evening Dr. Alexander McCurdy, of Philadelphia, played the dedicatory recital on our new four-manual Moller organ. The church was packed to capacity and supplementary rooms were filled where people received the concert by loud-speaker. The people are most delighted with the organ—its pure and beautiful tone, its fine variety of stops, and the excellent way in which it has been voiced to meet the requirements of our church. The Moller people have been so cooperative and helpful in trying to meet our every wish in the installation of this wonderful organ, that I unhesitatingly commend them to other churches not only for the fine craftsmanship which is theirs, but for the unusually fine service which accompanies the organ—the service which leaves nothing to be desired. It will be a pleasure to answer questions at any time, or to have visitors come and listen to our organ and to see for themselves what magnificent workmanship there is in this fine organ."

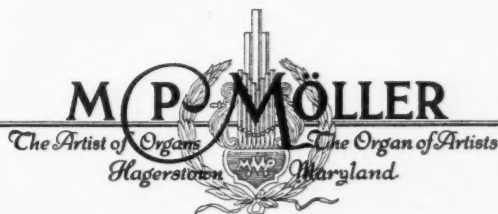
With kindest regards,

Faithfully yours,  
J. HARRY COTTON.

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## Programs of Organ Recitals of the Month

**Marshall Bidwell, Pittsburgh, Pa.**—Mr. Bidwell has been introducing a number of compositions never before played in Carnegie Music Hall in his Saturday evening and Sunday afternoon recitals. His offerings Jan. 15 included the following works: Prelude and Fugue, Boyce; Overture to "Comus," Arne; "Bells of Arcadia" and "The Awakening," Couperin; "The Hen," Rameau; Improvisation, Karg-Elert; "Symphonie Romane" (Moderato and Cantilene) Widor; Prelude in C sharp minor, Rachmaninoff; "Thakay-Yama" and "Scottie's Pranks and Moods," Horace A. Miller; "Calm as the Night," Bohm; Scottish Elegy, Eleanor Taylor; Hallelujah Chorus, from "Mount of Olives," Beethoven.

On Jan. 16 Mr. Bidwell played: Overture, "Poet and Peasant," Suppe; Prelude to "Rhosymedre," Vaughan Williams; "Sonata Tripartite," Gordon B. Nevin; Suite from "Water Music," Handel; Paraphrase on "Die Lorelei," Nesvada; "Liebesleid," Kreisler; Fantasy on Foster Melodies, arranged by Bidwell; "Narcissus," Ethelbert Nevin; "Cornelius" March, Mendelssohn.

The program Jan. 22 was one of Bach's compositions as follows: Prelude in F minor; Chorale, "Jesu, meine Freude"; Bourree from Third Violoncello Suite; Chorale Prelude, "Christ lag in Todesbanden"; "Anna Magdalena's March"; Harpsichord Præeludium; Fugue in G minor (the lesser); Air from Orchestral Suite in D; Toccata in F major; Fantasia in C major (Unfinished) and "Pedal Exercitium" in G minor, Bach-Bedell; Sinfonia in F; Prelude and Fugue in D major.

**Miss Ruth A. White, A.A.G.O., Scranton, Pa.**—Miss White, organist of the Green Ridge Presbyterian Church of Scranton, was invited to give a recital for Phi Mu Sinfonia fraternity in Straughn Hall at the Mansfield State Teachers' College Dec. 5. Her program was made up of the following compositions: Toccata and Fugue in D minor, Bach; Chorale, "Jesu, Joy of Man's Desiring," Bach-Grace; Chorale and Variations from Sonata No. 6, Mendelssohn; "Ronde Française," Boellmann; "Christ in the Garden" (Passion Suite), Verne Westlake (organ arrangement by Miss White); "The Bells of St. Anne de Beaupre," Russell; Gavotte, Martini; "The Squirrel," Weaver; Toccata from Fifth Symphony, Widor.

**W. O. Tufts, South Bend, Ind.**—Mr. Tufts, who is directing a fine musical program at the First Methodist Church of South Bend, presented three Christmas week musicales. At the first, on Dec. 20, he played these selections, on the three-manual Möller organ: Noel on the Flute Stops, d'Aquin; Rhapsodie on Christmas Themes, Gigout; Prelude on "Lo, How a Rose," Brahms; Pastorale from the Eighth "Concerto Grosso," Corelli; "Marche Religieuse," Guilmant.

At the second musicale, Dec. 22, Mr. Tufts had the assistance of two trumpets and two trombones. The brass parts were written by Mr. Tufts for this recital.

For the third program, Dec. 24, the selections were: "Christmas Evening," Mauro-Cottone; Christmas Revery, John Gordon Seely; Interlude on "Silent Night," Black; "Christmas," Dethier.

**Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio.**—For his recital at Lake Erie College, Painesville, Ohio, Jan. 12, Mr. Kraft prepared the following program: Prelude and Fugue in G major, Bach; "Ave Maria," Henselt-Kraft; "Grand Dialogue," Gigout; Idyl from the Suite "In Fairyland," Stoughton; Capriccio, Faulkes; Toccata-Prelude on the Chorale "Vom Himmel hoch," Garth Edmundson; Folk-tune, Whitlock; Scherzo, Dethier; "Echo Bells," Brewer; "Coronation March" (1937), William Walton.

Sunday evening, Feb. 13, Mr. Kraft will play this program at Lake Erie College: Prelude and Fugue in A minor, Bach; "Soeur Monique," Couperin-Weitz; "Ave Maria," Schubert-Nevin; "Carillon Suite," Alfred H. Johnson; Nocturne, Dethier; "Evening Bells and Cradle Song," Macfarlane; "Marche Hongroise," Berlioz.

**Henry F. Seibert, New York City.**—In a recital at the Lutheran Church of the Holy Trinity Sunday afternoon, Jan. 9, Mr. Seibert, organist and choirmaster of the church, played this program: Christmas March, Merkel; "Gesu Bam-

mino," Yon; Chorale, "When in the Hour of Utmost Need," Bourgeois; Chorale Prelude on same Chorale, Bach; Chorale, "Blessed Jesus, at Thy Word," Ahle; Chorale Prelude on same Chorale, Bach; "Christmas Bells," Elvey; "Onward, Christian Soldiers," Whitney-Sullivan; Chorale, "A Rose Breaks into Bloom," Rhenish Folksong; Chorale Prelude on same Chorale, Brahms; "Carillon," Sowerby; "Piece Héroïque," Franck.

The same day at 10 a. m. Mr. Seibert played these numbers for a broadcast by WQXR from the Aeolian-Skinner Organ Company studio in New York: "Onward, Christian Soldiers," Whitney-Sullivan; Chorale, "Blessed Jesus, at Thy Word," Ahle; Chorale Prelude on same Chorale, Bach; "Carillon," Sowerby; "Piece Héroïque," Franck.

**Alexander McCurdy, Philadelphia, Pa.**—For his vesper recital at Swarthmore College Jan. 9 Mr. McCurdy had the assistance of Flora Greenwood McCurdy, harpist, in the following program: Prelude and Fugue in A minor, Bach; Chorale Prelude, "O God Have Mercy," Bach; Allegro from First Trio-Sonata, Bach; harp, "Danse Sacree," Debussy; Chorale Preludes, "A Rose Breaks into Bloom" and "O World, I e'en Must Leave Thee," Brahms; Scherzo from Second Symphony, Vierne; "Sunrise," from "Hours in Burgundy," Jacob; Sketch in D flat, Schumann; harp, "Clair de Lune," Debussy.

**George Gaskill Ashton, Bryn Mawr, Pa.**—Mr. Ashton directed a performance of Mendelssohn's "Elijah" at the Bryn Mawr Presbyterian Church Sunday afternoon, Nov. 7, and in a recital preceding it played this program: Prelude and Fugue in E minor (Cathedral), Bach; "Will-o-the-Wisp," G. B. Nevin; Andante Cantabile (String Quartet Op. 11), Tchaikovsky; "Song to the Evening Star" ("Tannhäuser"), Wagner; Prelude to Act 3, "Lohengrin," Wagner; "Ave Maria," Schubert.

**Parvin Titus, F.A.G.O., Cincinnati, Ohio.**—Mr. Titus played this Bach program for his "hour of organ music" at Christ Church on the evening of Jan. 20: "Pascaglia et Thema Fugatum"; Chorale Preludes, "Kyrie, Gott Vater in Ewigkeit," "Erbarm' Dich mein, O Herre Gott," "Allein Gott in der Höh' sei Ehr" and "In Dir ist Freude"; Prelude and Fugue in B minor; Prelude and Fugue in A; Toccata in F.

Jan. 11 Mr. Titus played the dedicatory recital on the Pilcher organ at All Saints' Church, Portsmouth, Ohio, and his program included: Sonata in the Style of Handel, Wolstenholme; Chorale Preludes, "Have Mercy on Me, O Lord," "Jesus, Priceless Treasure" and "In Thee Is Gladness," Bach; "Into the Silver Night," Alfred H. Johnson; Fantasy on a Welsh Tune ("Ton-y-Botel"), Noble; Fantaisie, Saint-Saens; "The Primitive Organ," Yon; Toccata, Symphony 5, Widor.

**Lorenzo Pratt Oviatt, St. Augustine, Fla.**—Mr. Oviatt, organist of the Flagler Memorial Presbyterian Church of St. Augustine, played the dedicatory recital on a Hammond electronic organ in the Presbyterian Church of Daytona Beach, Fla., Jan. 10, and was assisted by Sue Thomson Linton, contralto, accompanied by Maude M. O'Haver, organist of the church, and William H. Bailey, violinist. Mr. Oviatt's program consisted of: Toccata and Fugue in D minor, "Now Comes the Gentiles' Saviour" and "Jesus, Joy of Man's Desiring," Bach; Gavotte, Martini; "By the Sea" and "Marche Militaire," Schubert; Pastorale, Franck; Meditation, d'Ervy; "Over the Hills and Far Away," Grainger; "Harmonies du Soir," Karg-Elert; "Intermezzo, Callaerts;" "Hebrew Prayer of Thanksgiving," Gaul.

**Ralph Marryott, Jamesburg, N. J.**—"Music from Past Centuries" was the title Mr. Marryott gave his program for a Sunday evening recital Jan. 16 at the Jamesburg Presbyterian Church. His list of offerings was as follows: Prelude and Fugue in E minor, Bach; Canzonetta in A minor, Buxtehude; "The Cuckoo," d'Aquin; Fugue on the Name "Bach," Krebs; Minuet in G, Beethoven; "Mr. Ben Jonson's Pleasure," Milford; Londonderry Air, arranged by Coleman; Pastorale, Clokey; Largo from "Xerxes," Handel.

**Elizabeth MacPherson Kister, Philadelphia, Pa.**—The following program was played by Mrs. Kister in a recital at the Princeton Presbyterian Church of Phila-

delphia Jan. 25: "Plein Jeu," Marchand; Preludio in A, Corelli; "Les Cloches" ("The Bells"), LeBegue; "As Jesus Stood beside the Cross," Scheldt; "From Heaven High to Earth I Come," Pachelbel; "O Man, Bemoan Thy Fearful Sin," Bach; "In dulci Jubilo," Bach; Variations from Fifth Symphony, Widor; Humoresque ("L'Organo Primitivo"), Yon; "La Nuit" ("The Night"), Karg-Elert; "Carillon de Westminster," Vierne.

**Julian R. Williams, Sewickley, Pa.**—In a recital at St. Stephen's Church Sunday afternoon, Jan. 23, Mr. Williams, organist and choirmaster of St. Stephen's, played the following compositions: Concerto in A minor, Vivaldi; Andante con Moto (First Symphony), Beethoven; "Pantomime," de Falla; Fantasia from Symphonic Suite "Scheherazade," Rimsky-Korsakoff; "The Old Castle," Mousorgsky; "Divertissement," Vierne; "Evening Bells and Cradle Song," Macfarlane; "Grand Choer Dialogue," Gigout.

**Walter Flandorf, Chicago.**—Mr. Flandorf gave a recital in connection with the dedication of the Kilgen organ in St. Robert's Catholic Church on the evening of Sunday, Jan. 16. The choir of St. Robert's, under the baton of Francis H. Schmitt, organist and director at the church, took part. Mr. Flandorf's selections included: Overture to "Die Meistersinger," Wagner; Chorale Prelude, "Agnus Dei," Bach; Pastorale from Second Symphony, Widor; "Carillon," Sowerby; Intermezzo from First Symphony, Widor; Chorale in A minor, Franck; "Wind in the Pine Trees," Clokey; Symphonic Poem, "Finlandia," Sibelius (with choir).

**George Leland Nichols, Amherst, Mass.**—Mr. Nichols, organist and director of the chapel choir at Amherst College, gave the following program on the new Holtkamp organ at the First Congregational Church, La Grange, Ill., his "home town" church, on Dec. 29, for the benefit of the choir fund: Festival Prelude on "Ein feste Burg," Faulkes; "Twilight at Fiesole," Bingham; Dorian Toccata, Bach; "Chant de May," Jongen; "Chapel of San Miguel," Seder; "Meditation a Sainte Clotilde," Philip James; Allegro Vivace and Toccata, Fifth Symphony, Widor.

**H. Proctor Martin, Niagara Falls, N. Y.**—In a recital at St. Paul's Methodist Church Jan. 9 Mr. Martin of the DeVeaux School was assisted by Helen Clement Martin, violinist, and the offerings of the evening included: Chorale Preludes, "Jesu, meine Freude" and "Helft Mir Gottes Güte preisen," Bach; Prelude and Fugue in C major, Bach; violin, "Le Deluge," Saint-Saens; "Pipes of Pan" and "An Angry Demon" (from "Sketches from Nature"), Clokey; An Old Irish Air, transcription by Clokey; "Romance" (Violin Concerto, No. 2), Wieniawski; Andante Religioso, Liszt; "Benediction Nuptiale," Hollins; "Imagery in Tableaux," Edmundson.

**Robert Campbell, Ann Arbor, Mich.**—Mr. Campbell, a pupil of Palmer Christian, and minister of music at the First Baptist Church of Ann Arbor, played the following program in a recital Jan. 6 at Hill Auditorium, University of Michigan: Fantasia and Fugue in G minor, Bach; Chorale Preludes, "O Mensch, bewein' Dein Sünde gross" and "In Dir ist Freude," Bach; Prelude, Op. 11, Schmitt; Scherzo from Second Symphony, Vierne; Sonata on the Ninety-Fourth Psalm, Reubke.

**Gene Stanton, Norwalk, Ohio.**—Mr. Stanton, organist and choirmaster at St. Paul's Church, played the following program at his monthly recital on Jan. 30: Sonata in F minor, Mendelssohn; "The Swan," Saint-Saens; "Calm as the Night," Bohm-Kraft; Minuet, Wolstenholme; Intermezzo, Reger; "Clair de Lune," Karg-Elert; "Dreams," McAmis; Allegro Vivace (Symphony I), Vierne; Adagio in A minor, Bach; "In Thee Is Joy," Bach.

**D. Sterling Wheelwright, Washington, D. C.**—Special Christmas recitals were a feature at the Washington Chapel of the Church of Jesus Christ of Latter-Day Saints, where Mr. Wheelwright is chapel director and organist. On Christmas Eve the following program was given at 8 and again at 11:30 p. m.: Christmas Pastorale, Dinelli; Bohemian Cradle Song, arranged by Poister; Christmas Offertory, Guilmant; "Le Prologue de Jesus," Traditional; "A Lovely Rose," Brahms; "The Three Wise Men of the East," Malling; Fantasia on "Joy to the World," Lemare;

solos, "No Candle Was There, and No Fire," Lehmann; "Bring a Torch, Jeanette, Isabella," French, and "Symbols," L. F. Wheelwright (Edna C. Wheelwright, soprano); Toccata, Widor.

Other offerings included these: Dec. 20—"March of Three Kings," Traditional; "Christmas Chimes," d'Antalfy; Chorale Preludes on "Lo How a Rose E'er Blooming," Brahms, and "In dulci Jubilo," Bach; Introduction and Allegro, First Sonata, Guilmant.

Dec. 22—"A Christmas Idyll," Dunn; Concert Piece, Parker; "Jesu, Joy of Man's Desiring," Bach; Scherzo, "In dulci Jubilo," Candler; Christmas Pastorale, Harker; "The Lost Chord," Sullivan.

**C. Albert Scholin, St. Louis, Mo.**—Mr. Scholin's radio programs from station KMOX, on the Kilgen organ, at 10:30 p. m. central standard time, in February and March will include the following:

Feb. 13—"Dawn," Jenkins; Toccata from Fifth Symphony, Widor; "Ave Maria," Schubert.

Feb. 20—Minuet, Boccherini; "Hymn of Glory," Yon; Chorale, "Alle Menschen müssen sterben," Bach.

Feb. 27—"Suite Gothique" (first three movements), Boellmann; Allegro from First Symphony, Maquaire; "Siciliano," Bach.

March 6—Londonderry Air; Fantasia and Fugue in G minor, Bach.

**Squire Haskin, Buffalo, N. Y.**—Mr. Haskin of the First Presbyterian Church of Buffalo will play the following program at a recital Feb. 16 in the chapel of Princeton University: Toccata, Adagio and Fugue, Bach; Chorale in E major, Franck; Scherzo from Second Symphony, Vierne; Suite, Op. 5, Durufé.

**Joseph W. Clokey, Claremont, Cal.**—Professor Clokey was the guest recitalist at the University of Redlands Jan. 16 and played these numbers for the vesper recital: "The Awakening," Couperin; "Bells of Arcadia," Couperin; "The Hen," Rameau; Adagio, Corelli; Allegro, Pescetti; Prelude on a Welsh Hymn-tune, Williams; Prelude on "Veni Emmanuel," Egerton; Prelude on "Shining Shore," Barnes; Allegretto, Folk-tune and "Paeon," Whitlock; "Jagged Peaks in the Starlight," Clokey; Bell Prelude, Clokey.

**Edward B. Gammons, Houston, Tex.**—In pre-service recitals at Christ Church Mr. Gammons has played:

Jan. 2—Prelude on Christmas Carols, Boely; "Noel Alsacien," Guilmant; "Quem Pastores Laudavere," Drischner; Chorale Prelude, "In dulci Jubilo," Bach; Chorale Prelude, "From Heaven on High," Pachelbel.

Jan. 9—Chorale Prelude, "Now Is the Old Year Passed Away," Bach; Chorale Prelude, "How Brightly Shines the Morning Star," Reger; Aria, Heeremans; "Piece Liturgique le Jour de l'Épiphanie," Mottu; Chorale Prelude on the Tune "Dix," Cowell.

**J. Max Kruwel, Kansas City, Mo.**—Mr. Kruwel, organist of the Linwood Methodist Church of Kansas City, gave a recital Dec. 29 at the First Methodist Church of Hoopston, Ill., and played this program: "In Thee Is Joy" and "If Thou but Suffer God to Guide Thee," Bach; First Sonata, Mendelssohn; Cradle Song, Schubert; "The Squirrel," Weaver; "Fiat Lux," Dubois; "Tranquillity," Kruwel.

**Ivor S. Brake, London, Ont.**—In the second organ and piano recital arranged by Mr. Brake and presented at St. John the Evangelist Church Jan. 20 he had the assistance of Helen Ingram, pianist, in the following program: Lento, from Symphony in D minor, Franck; piano-organ, "Jesu, Joy of Man's Desiring," Bach; "Dance of Candy Fairy," Tchaikowsky, and Valse (from Suite for two pianos), Arensky; Bourree in B minor, Bach; Andante ("Symphonie Pathétique"), Tchaikowsky; piano-organ, Concerto in A minor, Schumann; Andante from First Sonata, Borowski; "Sunlit Morning" and Rustic Scherzo, Rowley; Grand Chorus in March Form, Guilmant.

**H. Velma Turner, St. Davids, Pa.**—In a vesper recital at her studio Dec. 4 Miss Turner was assisted by Barbara Berrien, soprano. Miss Turner's organ selections included: "Veni Creator," Kreckel; Sonata in D, Wolstenholme; Chorale Prelude, "All Men Are Mortal," Bach; Fantasia on Old Christmas Carols, Faulkes; "Chant de Bonheur," Lemare; Toccata, Dubois.



## Programs of Organ Recitals of the Month

**Alexander Schreiner, Los Angeles, Cal.**—Among Mr. Schreiner's Sunday afternoon programs at the University of California at Los Angeles in January have been the following:

Jan. 9—Poco Lento and Adagio, Franck; Fantasia in G major, Bach; Gavotta in F. Martini; "Romance" and Scherzo from Fourth Symphony, Schumann; Caprice, Kinder; Prize Song, from "Die Meistersinger," Wagner; Overture to "Die Meistersinger," Wagner.

Jan. 16—Two Slavonic Dances, Dvorak; Tenth Concerto, in D, Handel; Largo con gran Espressione, Beethoven; Andante from Gothic Symphony, Widor; "The Nightingale," Nevin; Hungarian Rhapsody No. 14, Liszt-Schreiner.

Jan. 23—Toccata in F, Crawford; Prelude and Fugue in A minor, Bach; Adagio molto from Sonata in C minor, Beethoven; Spring Song, Hollins; Finale from Second Symphony, Widor; "Peer Gynt" Suite, Grieg.

Jan. 30—Third Sonata, C minor, Guil-mant; Toccata and Fugue in D minor, Bach; Spring Song, Hollins; Cantilene, Salome; "Hunting Horn" Scherzo, Schreiner; "To the Evening Star," Wagner; Overture to "Rienzi," Wagner.

**F. Rayner Brown, Los Angeles, Cal.**—In an "hour of organ music" at St. Paul's Cathedral Dec. 26, Mr. Brown's offerings consisted of the following: Toccata and Fugue in D minor, Bach; "Skyland," Vardell; Scherzo (Fourth Symphony), Widor; "Souvenir" (Seven Pieces), Dupré; First Concerto, Handel; "While Shepherds Watched," Mauro-Cottone; Toccata on "Vom Himmel hoch" (Christmas Suite No. 3, "Christus Advenit"), Edmundson.

In a recital at Bovard Auditorium, University of Southern California, Jan. 18 Mr. Brown played these compositions: Toccata and Fugue in D minor, Bach; Chorale Preludes, "Schmücke Dich, O liebe Seele" and "Nun komm, der Heiden Heiland," Bach; "Souvenir," Dupré; "Jagged Peaks in the Moonlight" and "Canyon Walls," Clokey; Concerto No. 1, in G minor, Handel; "Skyland," Vardell; Prelude and Fugue on B-A-C-H, Liszt.

**Leslie P. Spelman, Redlands, Cal.**—Mr. Spelman played a request program at Redlands University Jan. 30 and included in it these selections: Chorale Preludes, "A Rose Breaks into Bloom" and "Mine Inmost Heart Doth Yearn," Brahms; Fugue in G minor, Bach; Andante from "Grande Piece Symphonique," Franck; "Ave Maria," Bach-Gounod; "Landscape in the Mist," Karg-Elert; Andante Cantabile from Fifth Symphony, Tchaikovsky; "Chapel of the Dead" and "Thou Art the Rock," Mulet.

Mr. Spelman's offerings Jan. 23 consisted of the following compositions: "Fortuna My Foe," Scheidt; Prelude, Purcell; Air from "Orpheus," Gluck; Gavotta, Martini; Three Negro Spirituals, arranged by James R. Gillette; "Petite Suite," Edward Shippen Barnes.

**Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.**—In his recital at Grace Church on the afternoon of Jan. 13 Dr. Boothroyd played: Toccata Chromatica and Fugue in A minor, Frescobaldi; "Lament," Harvey Grace; Prelude, Air and Gavotte, Samuel Wesley; "Carillon de Westminster," Vierne.

On Jan. 27 the program consisted of: Concerto in F, Corelli; "Nuages," Debussy; "Fisherman's Song" and "Pantomime," from "El Amor Brujo," De Falla; "Responsive Chorus," Gigout.

In a recital at Colorado College Jan. 4 Dr. Boothroyd played: Chorale Prelude, "Good News from Heaven the Angels Bring," Pachelbel; Suite in F, Corelli; "Ave Maria" and "Adeste Fideles," from "Cathedral Windows," Karg-Elert; Concert Overture in C minor, Fricker.

**Edward H. Johe, Meadville, Pa.**—For his third recital at Allegheny College, played Jan. 16, Mr. Johe selected the following program: Allegro from Symphony 6, Widor; "Litany," Schubert; Prelude and Fugue in A minor, Bach; Folk-tune, Whitlock; "Canyon Walls," from "Mountain Sketches," Clokey; "Harmonies du Soir," Karg-Elert; Finale from Sonata No. 1, in D minor, Guil-mant.

**Raymond C. Robinson, Boston, Mass.**—The following are among the offerings in January by Mr. Robinson at his Monday noon recitals in King's Chapel:

Jan. 3—Chorale in A minor, Franck; Air (Water Music), Handel; "Invocation,"

Karg-Elert; Prelude and Fugue in B minor, Bach; "Wind in the Pines," Clokey; "Marche Pontificale," Widor.

Jan. 10—Sonata in A minor (Intermezzo and Allegro), Rheinberger; Canon, Schumann; "I Stand before the Gate of Heaven" and "God's Time Is Best," Bach; "Little" G minor Fugue, Bach; "Ave Maria," Schubert; "Hymn to the Stars," Karg-Elert.

**Leon Verrees, Syracuse, N. Y.**—In a recital Jan. 12 at Syracuse University, where this American composer and organist now gives inspiration to those who wish to hear the best organ music, Professor Verrees played the following compositions: Four Chorale Preludes, Bach; Allegro from Fifth Sonata, Bach; Toccata in F, Bach; Prelude, Fugue and Variation, Franck; Chorale Improvisation ("Beatitudo"), Verrees; Canon in B minor, Schumann; Prelude and Fugue in G minor, Dupré; Pastorale (Second Symphony), Widor; Cantabile and Finale (Third Symphony), Vierne.

**George Faxon, Cohasset, Mass.**—In a recital Jan. 23 at St. Stephen's Church, with the assistance of Donald Gammons, violinist, Mr. Faxon played: Prelude in B minor, Bach; Trio-Sonata 1, Bach; Scherzo, Symphony 2, Vierne; "Noel," Mulet; Toccata, Gigout.

**John McDonald Lyon, Seattle, Wash.**—In his organ programs on Sunday evenings at St. James' Catholic Cathedral Mr. Lyon has played:

Jan. 23—Prelude and Fugue in F minor, Handel; Suite in Ancient Style (Sarabande and Courante), Charles Wood; "Nef" ("Nave"), from "Esquisses Byzantines," Mulet; "A Christmas Cradle Song," Poister; Reverie on the Hymn-tune "University," Grace; "Carillon de Westminster," Vierne.

Jan. 30—Prelude and Fugue in C major, Bach; Pastorale, Franck; "Veni Creator," David; "Clair de Lune," Vierne; Folk-tune, Whitlock; "Rondo alla Campanella," Karg-Elert.

**Robert L. Bedell, New York City.**—Among Mr. Bedell's programs at the Brooklyn Museum on Sunday afternoon at 2:30 in February will be the following:

Feb. 6—Fantasia and Fugue in C minor, Bach; Chorale Preludes, "Jesu My Joy," "Suffer God to Guide Thee" and "O Man, Bemoan Thy Grievous Sin," Bach; Grand Chorus in G minor, Guil-mant; "Solo di Clarinetto," Bossi; Toccata in G major, Dubois; Andante from Sixth Symphony, Tchaikovsky; Minuet, Op. 49, Beethoven; Love Song, Nevin; "Zampa" Overture, Herold.

Feb. 13—Prelude and Violin Fugue in D minor, Bach; "Benedictus," Reger; Grand Chorus in B flat, Dubois; Offertoire, Gounod; "Dialogue," Clerambault; "Liebestraum," Liszt; "Will-o'-the-Wisp," Nevin; Minuet from "Samson," Handel; Overture from "Mignon," Thomas.

Feb. 20—Doric Toccata, Bach; "Dedication," Bonnet; Fugue in C major, Lemmens; "Romance sans Paroles," Guil-mant; "Bourree et Musette," Karg-Elert; Melodie in E flat, Tchaikovsky; Russian Dance, Moszkowski; "Ave Maria," Bach-Gounod; Overture to "Stradella," von Flotow.

**C. Griffith Bratt, A. A. G. O., Baltimore, Md.**—Mr. Bratt gave his annual winter recital Dec. 5 at St. John's Evangelical Lutheran Church, where he has served the last three years. He was assisted by his wife, Mary Wallis Bratt, contralto. His program was as follows: Prelude and Fugue in D major, Bach; "Rondo alla Campanella," Karg-Elert; "Priere a Notre Dame," Boellmann; "Sportive Fauns," d'Antalfy; Vivace and Allegro Cantabile, Fifth Symphony, Widor; Finale, Eighth Symphony, Widor. Mrs. Bratt sang an arrangement of the Londonderry Air with sacred words.

**Eugene M. Nye, McMinnville, Ore.**—The following selections have been played on the Morton organ in Melrose Memorial Chapel at the Wednesday evening vesper programs of Linfield College during January:

Jan. 5—"Caprice Viennois," Kreisler; Grand Chorus, Dubois; "Silent Memories," Nye; Concerto in A minor (first movement), Schumann; Boat Song, Nevin; Chorale in B minor, Franck.

Jan. 12—"Marche Pontificale," de la Tombelle; Largo, Chopin; Reverie, Saint-Saens; "Virgin's Prayer," Massenet;

Communion, Batiste; "Marche Sollenelle," Gounod.

Jan. 19—Chorale Prelude in A minor, Purcell; "Slumber Song," Schumann; Toccata in D minor, Federlein; "Vision," Rheinberger; Prelude in E minor, Bach.

Jan. 26—Cathedral Prelude, Bach; "Harmonies du Soir," Karg-Elert; Nocturne in E flat, Chopin; Toccata in G, Dubois; Chorale Prelude, "Christe, Du Lamm Gottes," Bach; "Song of India," Rimsky-Korsakoff.

**Claude L. Murphree, F.A.G.O., Gainesville, Fla.**—Mr. Murphree, organist of the University of Florida, prepared a program of compositions of Roland Diggle for his recital Jan. 9. The list included these works of the California man: "Song of Exultation"; "Rejoice, Ye Pure in Heart"; "Song of Happiness"; Festival Toccata; "Sundown at Santa Maria"; "Legend of St. Michael"; "Chorale Symphonique"; "Will-o'-the-Wisp"; "Chanson de Joie"; "Wee Kirk Wedding Song"; "Toccata Jubilant."

Mr. Murphree gave a recital for the St. Cecilia Music Club of St. Augustine, Fla., in the Flagler Memorial Church Jan. 6 and played: Chorale in A minor, Franck; "Christmas Evening" (from "Sicilian Suite"), Mauro-Cottone; Prelude and Fugue in A minor, Bach; "A Sylvan Idyll," Gordon Balch Nevin; Variations on an old Hymn (MS.), Murphree; Scherzo from Fourth Symphony, Widor; Concerto in G major, John Stanley; "The Chapel of San Miguel," Seder; "A Carpenter Is Born" (from "Apostolic Symphony"), Garth Edmundson; "Variations de Concert," Bonnet.

**Russell H. Miles, Urbana, Ill.**—Mr. Miles, who gave the University of Illinois recital Jan. 9, played these compositions: "Prelude Solenne" and "An Elizabethan Idyl," Noble; Fantasia in A major, Franck; "Song of the Basket Weaver," Russell; "Sonata Cromatica," Miles.

**S. Willis Johnson, Minneapolis, Minn.**—Mr. Johnson, organist and choir-master of Gethsemane Episcopal Church, gave a recital Jan. 10 at Westminster Church

and presented this program: "Lord Jesus Christ, Turn Thou to Us," Karg-Elert; "By the Waters of Babylon," Karg-Elert; "Stella Matutina," Dallier; Prelude on "Now Sinks the Golden Sun," Bruce Simonds; Doric Toccata, Bach; Chorale Prelude, "Deck Thyself, Fond Soul," Brahms; Scherzo from Fourth Symphony, Widor; "Carillon de Westminster," Vierne.

**Walter A. Eichinger, Seattle, Wash.**—In a recital Jan. 18 at the University Temple Mr. Eichinger played: Allegro and Andante Sostenuto (Gothic Symphony), Widor; Fugue in E flat ("St. Anne"), "Das alte Jahr vergangen ist" and "Wachet auf, ruft uns die Stimme," Bach; Prelude in G flat, Scriabin; Toccata, "Thou Art the Rock," Mulet; "Rejoice, Ye Pure in Heart," Sowerby; Toccata for the Flutes, Stanley-Wall; "Distant Chimes," Snow; "Harmonies du Soir," Karg-Elert; Finale in B flat, Franck.

**Edward Hall Broadhead, Durham, N. C.**—Among Mr. Broadhead's Sunday afternoon recital programs at Duke University have been the following:

Jan. 16—"Ein feste Burg," Hanff; Toccata, Adagio and Fugue in C major, Bach; "Chanson des Alpes," Candlyn; Berceuse from "Suite Bretonne," Dupré; Concert Variations, Bonnet.

Jan. 23—Prelude, Fugue and Chaconne, Buxtehude; Third Chorale, Franck; "Soul of the Lake," Karg-Elert; "Prayer," from "Hänsel and Gretel," Humperdinck; "Suite Gothique," Boellmann.

Jan. 30—"War Gott mit uns" and "Auf meinen lieben Gott," Hanff; Prelude, Fugue and Variation, Franck; "Romanze," Svendsen; Prelude, Samazeuilh; "Pageant," Sowerby.

Jan. 13 Mr. Broadhead played for the dedication of an organ at Guilford College, N. C. His program included: Toccata and Fugue in D minor, Bach; "Pavane" and "Gigg," Byrd; Symphony, Weitz; "Liebestod," from "Tristan and Isolde," Wagner; Humoresque, Yon; Meditation from "Thais," Massenet; Concert Variations, Bonnet.

[Continued on next page]

### CHURCH MUSIC BY MODERN COMPOSERS

		EASTER CANTATAS	
<b>FOR LENT</b>			Net
<b>Recent Anthems, etc.</b>			
<b>EDWARD SHIPPEN BARNES</b>	Net	<b>ERNEST A. DICKS</b>	
Lord, to Thy Dear Cross.....	.12	The Crucifixion, Resurrection and Ascension.....	.30
<b>MRS. H. H. A. BEACH</b>		A short work, with effective solos for S.T.B. Biblical and hymn words.	
Benedicite, Omnia Opera.....	.15	<b>ERNEST A. DICKS</b>	
<b>F. LESLIE CALVER</b>		The World's Redeemer.....	1.00
Jesu, in Thy Memory Keep.....	.12	Impressive choruses, solos for S.T.B. Time about one hour. Text Biblical and modern.	
<b>T. F. H. CANDLYN</b>		<b>J. LAMONT GALBRAITH</b>	
Dear Lord and Father of Mankind.....	.12	Alleluia, Hail with Gladness.....	.75
<b>J. LAMONT GALBRAITH</b>		Excellent for the average choir. Solos for all voices. 35 min. Text Biblical and modern.	
I Gave my Life for Thee.....	.12	<b>BRUNO HUHN</b>	
<b>CUTHBERT HARRIS</b>		Christ Triumphant.....	.75
At the Cross (A Meditation for Good Friday).....	.15	Impressive but not difficult. Solos for all voices. 20 min. Text Biblical and modern.	
<b>CHARLES HUERTER</b>		<b>FRED W. PEACE</b>	
Only one Prayer Today.....	.10	Darkness and Dawn.....	.75
<b>WILLIAM LESTER</b>		A very successful work. Solos for S.T.B. 45 min. Orchestration available. Biblical and hymn words.	
O Master, Let me Walk with Thee.....	.12	<b>FRED W. PEACE</b>	
<b>W. J. MARSH</b>		From Cross to Crown.....	.75
O Lamb of God, Still Keep Me.....	.12	Requires a good bass soloist. Other solos optional. 30 min. Text from various sources.	
<b>J. SEBASTIAN MATTHEWS</b>		<b>R. S. STOUGHTON</b>	
O Love Divine.....	.12	The Resurrection Light.....	.75
The Presence of God.....	.12	Suitable for average choir. Solos for all voices (soprano and tenor optional). 25 min. Text from various sources.	
<b>T. TERTIUS NOBLE</b>		<b>HERBERT SANDERS</b>	
Benedicite, Omnia Opera.....	.16	Take my Life and Let it be.....	.12
Into the Woods my Master Went.....	.12		
<b>O Sacred Head Surrounded.....</b>	<b>.15</b>		

#### For JUNIOR CHOIR — Music for Lent and Easter

<b>CYR DE BRANT</b>	<b>NAUMANN-MANSFIELD</b>
Melodies of Christendom (Second Series) (S.A.B.).....	Lamb of God (Two-part).....
.12	.10
<b>F. A. CHALLINOR</b>	<b>HOMER NEARING</b>
Blow, Trumpets, Blow.....	Hosanna to His Name (Unison).....
.12	.10
Onward, Hear the Trumpet's Call.....	<b>SYDNEY SEYMOUR</b>
.12	Hail the Glorious Morn (Carol).....
<b>CUTHBERT HARRIS</b>	.08
Come, Sing with Holy Gladness.....	<b>CHRISTOPHER THOMAS</b>
.10	O Clap your Hands Together (Unison).....
<b>FRANK LYNES</b>	.12
Lift up your Heads, O Ye Gates (Two-part).....	<b>W. R. VORIS</b>
.10	O God, Whose Presence Glows in all (Two-part).....
	.10

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## Programs of Organ Recitals of the Month

[Continued from preceding page.]

**Elmer A. Tidmarsh, Schenectady, N. Y.**—In his recitals at Union College Dr. Tidmarsh played the following among his January programs:

Jan. 23—Sixth Sonata, Mendelssohn; Nocturne from "Midsummer Night's Dream," Mendelssohn; "Les Preludes," Liszt; "Liebestraum," Liszt; Concerto in G minor, No. 1, for piano and orchestra.

Jan. 16—Slavonic Dance in G minor, Dvorak; "Indian Lament," Dvorak; Humoresque, Dvorak; "Grand Choeur," Dubois; "In Paradisum," Dubois; "Flat Lux," Dubois; "Jeanne d'Arc" March, Dubois; Largo and Finale from "New World" Symphony, Dvorak.

Jan. 9—"Piece Heroique," Franck; Chorale in A minor, Franck; "Grande Piece Symphonique," Franck; Symphonic Variations, Franck (piano and organ).

**Maurice Douglas Pedersen, Toledo, Ohio**—Mr. Pedersen played his annual recital at the Collingwood Avenue Presbyterian Church Nov. 12 and repeated the program before the Zerelda Reading Club at the First Presbyterian Church of Warsaw, Ind. The program was as follows: "Fantaisie Dialogue," Boellmann; Fugue in G major, Bach; Two Cradle Songs in A major, Herbert Botting; Passacaglia and Fugue in C minor, Bach; Chorale in B minor, Franck; "Frere Jacques; Dormez Vous," J. C. Ungerer; "The Legend of the Mountain," Karg-Elert; "Pageant," Sowerby.

**Charles E. Gauss, A. A. G. O., Washington, D. C.**—On Sunday evening, Jan. 9, Mr. Gauss played a short Bach recital at Grace Reformed Church. The following numbers were given: Fantasia in G major; "The Old Year Now Is Passed Away"; "In Thee Is Joy"; Prelude VIII, from "Well-Tempered Clavichord," and Toccata and Fugue in D minor.

**Henry J. Booker, Jr., Washington, D. C.**—Mr. Booker, who last year was organ soloist with the Oberlin A Cappella Choir, gave a recital dedicated to the memory of Professor Laurel E. Yeamans of Oberlin at the Nineteenth Street Baptist Church, Washington, Dec. 29, and his program included: Prelude in E flat major ("St. Anne"), Bach; Three Chorale Preludes, Bach; "Sunset Shadows," Andrews; Sonata, Op. 65, No. 1, in F minor, Mendelssohn; Pastorale from the Christmas Oratorio, Bach; Christmas Chorale (two settings), Bach; "Gesu Bambino," Yon; "Grand Choeur Dialogue," Gigout.

**Harry E. Cooper, Raleigh, N. C.**—Among Dr. Cooper's Meredith College programs, broadcast by station WPTF from 8:30 to 9 p. m. on Wednesdays, have been the following:

Dec. 15—"A Rose Breaks into Bloom," Brahms; Prelude and Fugue in D major, Bach; Andante Cantabile from "Petite Symphonie," Gounod; Andantino in D flat, Lemare; "Italian Rhapsody," Yon.

Dec. 22—"Shepherds in the Field," Malting; "In dulci Jubilo," Bach; Noel on the Flutes, d'Aquin; "Christmas in Sicily," Yon; Pastorale, Wachs; "Sing unto God" ("Judas Maccabaeus"), Handel.

Dec. 29—Fantaisie in A major, Franck; "In Thee Is Gladness," Bach; Andante Cantabile (Fourth Symphony), Widor;

Intermezzo, Callaerts; Cantabile, Loret; Grand Chorus in G minor, Guilmant.

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

Jan. 9—Allegro Vivo, from "Sonata Terza," Pagella; "Complainte," Vierne. Jan. 16—"Menuet Francais" and Toccata, from "Suite de Quatre Pieces," Amedee Tremblay; Meditation, Vierne.

Jan. 23—"Prelude-Carillon" and "Jesus de Fete," Tremblay; Canon, Vierne.

Jan. 30—Prelude and Intermezzo, from Second Symphony, Dupre.

**Joseph H. Greener, A.A.G.O., Seattle, Wash.**—The following compositions were played in recital at Trinity Episcopal Church in December by Mr. Greener: Chorale Preludes, "Sleepers Awake," "Come Redeemer of our Race," "O Hail This Brightest Day of Days," and "Jesus Christ Is Born Today," Bach; Fantaisie in C, Franck; "Invocation," Mailly; Allegro con Brio, Greener; Andante Cantabile (Fourth Symphony), Widor; "Offertoire sur Des Noels," Boellmann; Carol Prelude, Diggle; Intermezzo, Clokey; Christmas Pastorale, Greener; "In Terra Pax," Edmundson.

**Charles F. Schirrmann, Portsmouth, Ohio**—In a recital opening a Hammond electronic organ in the First Methodist Church of Oak Hill, Ohio, Jan. 29 Mr. Schirrmann played: Pastoral Sonata, Op. 88, Rheinberger; Largo ("New World" Symphony), Dvorak; Gavotte in B minor, Bach; Air for the G String, Bach; Chorale Prelude, "Sleepers, Wake," Karg-Elert; "Sailin' over Jordan," Bingham; "Dreams" (Seventh Sonata), Guilmant; Finale, Franck.

**Isabel D. Ferris, Chambersburg, Pa.**—Miss Ferris' midyear examination recitals at Wilson College this year are of special interest as they are played on the large new Moller organ. These half-hours of organ music, which are arranged especially for the benefit of students during the examination period, are marked by the following programs:

Jan. 27—Air on the G String, from Suite in D, Vivace from Trio-Sonata in D minor, Gigue Fugue and Toccata and Fugue in D minor, Bach.

Jan. 28—Sketch in F minor, Canon in B minor and Sketch in D flat, Schumann; "Pastorale Ancienne" and "Pax Vobiscum," from "In Modum Antiquum," Edmundson; "Ronde Francaise," Boellmann; Finale from Second Symphony, Widor.

Jan. 29—Largo from "Concerto Grosso" No. 12, and Presto from "Concerto Grosso" No. 8, Handel; Minuet in A, Boccherini; "Wind in the Pine Trees," Clokey; Allegretto, Lucke; "Carillon," Vierne.

Jan. 31—Prelude to the Third Act of "Lohengrin," Wagner-Eddy; "The Old Refrain," Kreisler-James; "L'Organo Primitivo," Yon; "Dreams," McAnis; Adagio and Allegro from First Sonata, Mendelssohn.

Feb. 1—Overture in A, Maitland; Pastorale from "Le Prologue de Jesus," arranged by Clokey; "The Bells of St. Anne de Beaupre," Russell; Adagio from Sonata Op. 56, Guilmant; Toccata, "O Filii et Filiae," Farnam.

Feb. 2—Cathedral Prelude, Plag; "Clair

de Lune," Karg-Elert; "Humoresque," Tchaikowsky-James; Andante from Sonata in A, Mendelssohn; "Spinning Song," Mendelssohn-Gaul; Finale from First Symphony, Vierne.

**Dr. Ray Hastings, Los Angeles, Cal.**—In his Christmas programs at Temple Baptist Church in the Philharmonic Auditorium Dr. Hastings played: Selection from Christmas Oratorio, Bach; "Hosanna," Wachs; "Nazareth," Gounod; "The Magi Kings," Dubois; "The Infant Jesus," Yon; "We Adore Thee" (Sixteenth Century), Palestrina; piano and organ duo, "Christmas Fantasy," Ross Hastings (composer at the piano).

**Marian Banks, Baton Rouge, La.**—Miss Banks, a pupil of Frank Collins, Jr., played these selections in a recital at Louisiana State University Jan. 12: Chorale Prelude, "Liebster Jesu," Bach; Prelude in D minor, Clerambault; Largo from Sonata in C minor, Bach; Chorale Prelude, "In Dir ist Freude," Bach; "A Joyous March," Sowerby; "Jagged Peaks in the Starlight" and "Canyon Walls," Clokey; Allegro assai (Sonata 1), Guilmant.

**Howard L. Ralston, Washington, Pa.**—In his vesper recital at the Second Presbyterian Church Jan. 16 Mr. Ralston played: Fugue on the Kyrie, Couperin; Prelude on "O Sacred Head," Kuhnau;

Two Chorale Preludes, Bach; Sonata in A major, Mendelssohn; Three Welsh Folk-songs, arranged by L. A. Bourgault-Ducoudray; Cantabile from Sixth Symphony, Widor; "Within a Chinese Garden," Stoughton; "Ave Maria," Arkadelt; Offertory on "Christmas Hymns," Guilmant.

**Marcus Naylor, Warren, Pa.**—In a recital at the First Presbyterian Church Sunday afternoon, Nov. 28, Mr. Naylor presented a program made up as follows: Finale from Fifth Sonata, Guilmant; Vivace from Sixth Trio-Sonata and Fugue alla Gigue, Bach; Fantaisie in F minor, No. 1, Mozart; Intermezzo and "Carillon," Vierne; Allegro from Tenth Concerto, Handel; "Distant Chimes," Snow; Toccata from Fifth Symphony, Widor.

### Hammond Heard in Toronto Streets.

Shoppers and office workers in downtown Toronto during Christmas week heard all-day recitals played at the Hammond studio in Heintzman Hall. By means of special amplifiers many of the downtown streets were filled with the sound of Christmas carols, played by Dr. Charles Peaker, Ernest Dainty, Frank Pratt, Allan Bennett of Century United Church, New Toronto, Ont., and other prominent organists of the city.

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#### ANTHEMS

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Lent and Easter

- "Love Is Come Again." Whipple... 15
- "Ye Choirs of New Jerusalem," Barnes... 15
- "Alleluia! They Have Taken." Palestrina... 15
- "Angels, Roll the Rock." Hallstrom... 15
- "O Saviour Sweet" (S.A.B.) Bach... 15
- "O Saviour Sweet" (Unison) Bach... 12
- "By Early Morning Light" (Unison) Trad... 12
- "Here Yet Awhile" (For Junior, Intermediate and Senior Choirs.) Bach-Runkel... 25
- "This Is the Day." Wm. Byrd... 15
- "Arise in Us." Curry... 15

#### General

- "Lift Up Your Heads" (S.A.B.) Coleridge-Taylor... 15
- "Send Out Thy Spirit." (4 pt. arr.) Schuetky... 15
- "The Greatest of These." (S.S.A.) Bitgood... 15
- "Praise the Lord." Jevons... 15
- "Behold a King." H. C. Banks... 25
- "Go Not Far." Zingarelli... 12

#### SERVICES

- Magnificat & Nunc Dimittis (Plain-song). Whitehead... 15
- Communion in E (Unison) Sowerby... 15
- Benedictus es in G minor. Means... 15
- Magnificat & Nunc Dimittis in A minor (Unison) Williams... 15
- Te Deum in G minor. Candlyn... 15

#### SONGS

- Our God Is All in All (Med.) Abbott... 50
- Greatest of These (Med.) Bitgood... 50
- The True Gift (Low or Med.) Frank... 50
- The Ways. D. H. Jones... 50
- The Better Prayer. Lockwood... 50
- Whoso Dwelleth. J. C. Marks... 50

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- Bird in the Garden—James H. Rogers... 30
- Love Song (From Symphonie No. 5)—Tchaikowsky... 50
- Cradle Song—Kjerulf... 50
- Scot's March—R. G. Hailing... 60
- Theme in D (From Symphonie Pathetique)—Tchaikowsky... 50
- Marche (From the Nutcracker Suite)—Tchaikowsky... 60

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Thirty-seven Years After Grad-  
uation There—Prominent as  
Performer and Composer.**

Harry L. Vibbard, professor of organ in the College of Fine Arts of Syracuse University, died Jan. 14 at his home in Syracuse, N. Y., after an illness of two months. He was 67 years old.

Professor Vibbard was graduated from Syracuse University in 1898 and two years later became a member of the College of Fine Arts faculty. His thirty-seven years of teaching at Syracuse had been unbroken except for a two-year period of study in Paris.

Professor Vibbard was notably successful as a composer, his works including selections for voice and organ, and anthems. He was organist of the First Baptist Church of Syracuse, a post in which he succeeded Charles M. Courboin, and also was conductor of the Chanters' Club of Tigris Temple, Order of the Mystic Shrine.

Mr. Vibbard was born at Limestone, N. Y., and received his early training in organ from William Kaffenberger, a prominent organist of Buffalo. Later he studied organ and piano under Dr. George A. Parker and composition under Dr. William Berwald. He also studied organ with Widor in Paris and piano with Ansgorge and composition with Hugo Kaun in Berlin.

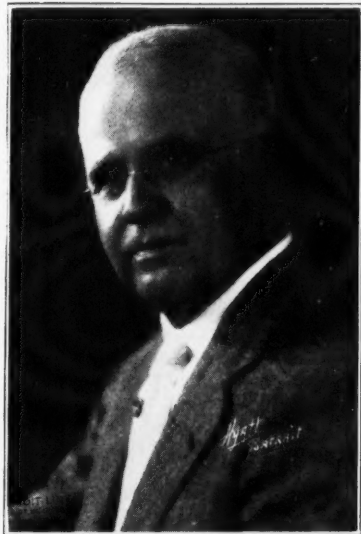
Mrs. Vibbard and her husband were classmates at Syracuse University. She is organist and director at the Fourth Presbyterian Church, Syracuse. Mrs. Vibbard is also director of the local Music School Settlement and is a past president of the New York State Federation of Music Clubs.

J. Fischer & Bro. publish two organ solos by Mr. Vibbard, "Whims" and "An Indian Serenade." He wrote the "Indian Serenade" originally for military band (scored for woodwinds and four French horns) and it was played with this instrumentation by Patrick Conway and his band. H. W. Gray published two organ numbers, "A Legend" and Scherzino in B major. Mr. Vibbard's best-known anthem is "Ho, Everyone that Thirsteth," which has been sung by church choirs everywhere.

Verne R. Stilwell and his choir from Grace Episcopal Church, Grand Rapids, Mich., presented a program of sacred music Sunday evening, Nov. 7, at the Lawrence Avenue Methodist Church of Charlotte, Mich., under the auspices of Grace Church, Charlotte. The "story of the Christian year" was depicted in ten anthems and solos.

Grace Lutheran Church of River Forest, Ill., held a vesper musicale Sunday, Jan. 30, presenting Hugo J. Gehrke, organist, and the Aeolian A Cappella Choir of Chicago, under the direction of Oliver S. Beltz of Northwestern University. After the musicale the ladies of the church served a buffet supper.

HARRY L. VIBBARD, A.A.C.O.



**BOSTON CONFERENCE ON  
CHURCH MUSIC FEB. 18 TO 20**

An unusual conference on church music in worship is to be held in Boston Feb. 18, 19 and 20. The idea is original with Dr. H. Augustine Smith, head of the music department of the School of Theology of Boston University. The plan of the conference is to interest choirmasters and organists in presenting more worthwhile material in their Sunday services; to interest ministers in cooperating more with their choirs; to demonstrate to ministers and musicians alike how a service may be made more impressive through the use of special types of music throughout the year. There will be addresses by men eminent in their fields, with opportunity for open discussion of problems confronting ministers, organists and choirmasters in the small churches as well as those of larger membership. There will also be special programs of organ music, one of which will be given by Dr. Francis Snow of Trinity Church, Boston. The climax of the conference will be reached Sunday afternoon and evening. The afternoon session will include a program by the festival choirs of 500 to 1,000 voices in a service conducted by Dr. H. Augustine Smith. The evening program will consist of a service by a diocesan festival choir of boys and men.

**Work of Sheldon Foote in Memphis.**

A Christmas program prepared by Sheldon B. Foote at the Idlewild Presbyterian Church, Memphis, Tenn., Dec. 19 drew a throng which filled the church to overflowing and demonstrated the success being achieved by Mr. Foote in his new field. His choir was invited also to sing a program of Christmas music at the Nineteenth Century Woman's Club in Memphis and the concert drew a full house. Mr. Foote organized a new choir of children consisting of seventy-five voices and its work has elicited much favorable comment.

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**GEORGE COLEMAN GOW OF VASSAR IS DEAD**

**LONG CAREER AT COLLEGE**

Retired in 1932 After Being Head of Department of Music for Thirty-seven Years — Played the Organ for Many Years.

Dr. George C. Gow, professor emeritus of music at Vassar College and head of the music department for thirty-seven years, died Jan. 12. He was 77 years old.

Although not active as an organist for a long time, Professor Gow had been a church organist before going to Vassar and played the organ at the college for many years.

From a sketch of Dr. Gow written for THE DIAPASON by Professor E. Harold Geer of Vassar in May, 1932, at the time of Professor Gow's retirement, the following facts are taken:

George Coleman Gow was born at Ayer, Mass., Nov. 27, 1860. The son of a Baptist minister, he was himself trained for the ministry, being graduated from Brown University in 1884 and from the Newton Theological Institution in 1889. Instead of entering the ministry he became a member of the musical faculty at Smith College.

Previous to entering Brown University he had studied music under E. B. Story and B. D. Allen in Worcester, and B. C. Blodgett at Pittsfield, Mass. He played in one of the Providence churches during a part of his college course and was musical pastor of a church in Newton Center from 1886 to 1889 while pursuing his theological studies. These early connections brought him the opportunities for all his later work. It was Blodgett who selected him for the Smith College position which he held until he went to Vassar while the latter appointment resulted from his acquaintance with President Taylor in Providence. He had led the Sunday-school music in Dr. Taylor's church, and, according to the president's story, was chosen for the Vassar position because of his success in teaching the Sunday-school to sing "When Morning Gilds the Skies".

When he went to Vassar College in 1895 the music faculty consisted of two piano teachers, one singing teacher and Professor Gow, who taught all the courses in theory, history of music and organ, conducted the choir and played the organ for the chapel services and occasional recitals.

He married Miss Grace D. Chester in 1901. A daughter, who became Mrs. Serena Waterman of Poughkeepsie, was born to them.

Professor Gow's first set of songs appeared the year he was graduated from college. Other songs, duets and choral music for women's voices followed. His publications also include a harmony text-book entitled "The Structure of Music," which is probably the first book of its kind published in this country in which all the musical examples are taken from the four-part writings of standard composers, and the theory volume of the "American History and Encyclopedia of Music."

In 1903 his alma mater conferred on him the degree of doctor of music. In 1912 he was president of the Music Teachers' National Association. But most of all he was honored by his associates and the thousands of Vassar alumnae scattered over the globe, who owe their interest in music largely to the ideals, judgment and devotion with which he made it part of their lives.

**A. LESLIE JACOBS**



**A. LESLIE JACOBS IS NAMED FOR LOS ANGELES POSITION**

A. Leslie Jacobs has been appointed minister of music of the First Congregational Church of Los Angeles, Cal., as successor to John Smallman, whose death was reported in THE DIAPASON last month. Mr. Jacobs has resigned his position at Wesley Methodist Church, Worcester, Mass., where he has labored with marked success since 1926, and started for the coast Jan. 31. He will take up his new duties the first Sunday in February. His wife, Mrs. Ruth Krehbiel Jacobs, likewise has resigned as director at the Central Congregational Church of Worcester. A farewell reception was held for Mr. Jacobs in connection with the annual church supper at Wesley Jan. 27.

Mr. Jacobs has spent most of his forty-one years in studying and teaching music. He was born in Fort Wayne, Ind., lived there until he was 20 years old, and studied music in Chicago with private teachers. In 1920-21 he studied in Paris and returned to this country as organist for Denison University, Granville, Ohio. After a short time there he went to the First Baptist Church, Savannah, Ga., and in September, 1924, to the First Presbyterian Church, Wheeling, W. Va. After two years there he went to Worcester.

Mrs. Jacobs has been in charge of music at the Central Church since September, 1929, eight months after she went to Worcester as the wife of Mr. Jacobs. They have a daughter, Joan, 7. Mrs. Jacobs was born in Ohio, but lived for many years in California, where she did graduate work at the University of California. She was graduated from Bluffton College in Ohio. After two years of teaching music in California schools, she studied at the Royal Conservatory, Berlin, Germany.

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**WILL DEVOTE FEB. 22 TO MUSIC OF CHURCH CONFERENCE AT EVANSTON**

Sixth Annual Northwestern University Field Day Will Emphasize Organ and the Junior Choir—Festival Service in the Evening.

The sixth annual conference on church music to be held under the auspices of the department of church and choral music of Northwestern University will take place at the First Presbyterian Church, Evanston, Tuesday, Feb. 22. The program this year emphasizes two phases of the church music problem—the organ and organ playing and the junior choir. At the morning session, which will be presided over by Whitmer Byrne, dean of the Illinois Chapter of the A. G. O., a paper will be presented by George McClay of Northwestern University on "The Place of Mixtures in the Modern Organ," with a discussion led by Herbert E. Hyde. Frank B. Jordan of the organ department of Illinois Wesleyan University will read a paper on "The Fine Art of Organ Playing," with a discussion led by Max G. Miranda, director of music at Beloit College. The morning session will also present the Northwestern University A Cappella Choir under the direction of Max Krone.

The afternoon session will continue the organ program of the morning with a joint lecture-recital on "The Spirit and Character of the Music of the Precursors of J. S. Bach." Walter E. Buszin, director of music of Concordia College, Fort Wayne, Ind., and Theodore Lams, instructor in the school of music of Northwestern University, will take part in this presentation. Henry Overley, organist and choirmaster of St. Luke's Church, Kalamazoo, Mich., will discuss the topic "Why a Boy Choir?" Miss Emily Roberts, organist and director at the First Congregational Church, Wilmette, Ill., will conduct a junior choir worship service as in effect at the morning service in her church. St. Stephen's Lutheran School choir, under the direction of Bernard Mieger, will give a thirty-minute demonstration and program of the work done in that school.

The evening session will be held in St. Luke's Church, Evanston, at which time the Evanston Choir Association will present a festival choral evensong.

Programs for this conference can be procured by addressing Oliver S. Beltz, chairman of the department of church and choral music of Northwestern University, Evanston, Ill.

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**FOR HE IS RISEN**

Set to the text of the distinguished American poet, Robert W. Hillyer, this cantata expresses the spiritual meaning of Easter in terms of joyous triumph over darkness. . . . "For He Is Risen created a sensation here. . . . music of ethereal beauty."—F. W. Wodell, Spartanburg, N. C. For mixed voices with antiphonal chorus of treble voices. Solos for all four voices. Piano-vocal score, \$0.75; special organ score, \$1.00; orch. available.

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## The Hymn Society of America

President—Oliver Huckel, S. T. D., 47 Claremont Avenue, New York.

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Corresponding Secretary—Emily S. Perkins, Riverdale-on-Hudson, N. Y.

Recording Secretary—Marquerite Hazzard, Pelham, N. Y.

Librarian—William W. Rockwell, D. D., New York.

Treasurer—Edith Holden, Rock Ridge, Greenwich, Conn.

### ANNUAL MEETING IS HELD; NEW HYMN BOOK IN REVIEW

By REGINALD L. McALL

More than fifty members and their friends sat down for dinner in the rectory of Union Theological Seminary, New York, Jan. 17, on the occasion of the sixteenth annual meeting of the Hymn Society of America. At the preceding business meeting the corresponding secretary, Miss Perkins, outlined the contacts made by her with interested persons all over the world. Only the upset condition in China had delayed the formation of a hymn society there. She also reported the death of the Rev. J. R. Fleming, D. D., founder of the British Hymn Society. The work of the other officers and of the standing committees was reviewed. Miss Holden presented a most satisfactory treasurer's report, showing a balance of \$280 in the general funds, following which the election of officers was held.

The nominating chairman, Mr. Price, stated that the society was to be congratulated on the consent of Dr. Oliver Huckel to serve again as president. Newcomers among those elected were the Rev. J. V. Moldenhawer, D. D., as vice-president, Mrs. Lewis E. Christian as assistant corresponding secretary and the Rev. Stephen Ayers of Clinton, Conn., as a member of the executive committee.

Steps for the incorporation of the society were taken, which will involve some changes in its constitution.

The librarian, Dr. Rockwell, explained further his study of the project for revising the "Julian Dictionary of Hymnology," which has been undertaken under the auspices of the newly-formed Hymn Society of Great Britain and Ireland, with the proposal that we share in the undertaking.

During the dinner the affiliation with our British friends was referred to again by the president, Dr. Huckel, who gave a graphic account of the activities of the year. He then introduced Dr. William C. Covert, who brought the greetings of the Hymn Society of Philadelphia, of which he is the president. The Boston chapter of our society was well represented by its president, Dr. Henry Wilder Foote, and Mrs. L. K. Date brought the good wishes of the Chicago chapter.

Afterward we adjourned to the gate room of the seminary and had the privilege of a personally conducted tour through the most recent standard hymn-book, "The New Church Hymnal," from the press of D. Appleton-Century Company. Miss Caroline Parker, who is in charge of its religious book department, spoke of her share in producing the book, and introduced Dean Howard Chandler Robbins, who was associated with H. Augustine Smith as editor, with special reference to the hymn texts. Dr. Robbins sketched briefly the considerations that governed the editors in their choice of the hymns and mentioned the comparative freedom of the private publisher from interference that would hamper his selections of material to be used. This made some "tactful omissions" possible. He then gave a fascinating account of the distinctive features of the book. It was remarkable how far it celebrated the conditions of modern life and work, an example of which was a reference to the service of physicians in a stirring hymn by the late Canon Rawnsley (No. 316). The emphasis on the brotherhood of man contrasted sharply with the nationalistic cult of "blood, race and

soil" now emerging in Germany. He mentioned that in the recent edition of the New Testament in that country there were seventy-three significant changes in the text.

Among modern lyrics were one by Dr. H. H. Tweedy, written for the Hymn Society, and hymns by Vachel Lindsay, Lawrence Housman, Bishop Masterman and a host of others, including Dr. William P. Merrill. Dean Robbins modestly omitted mention of his own lyrics, one for eventide, one for Ascension and one for the living church. All of them will stand comparison with any of the other hymns appearing for the first time in America in this book, of which there are not fewer than sixty.

In the words of Dean Robbins, the book had sought to interpret the faith and beliefs of the modern Christian worshiper "by translating them into emotional incentive." He also referred to the helpful material for orders of worship, general prayers, etc., under the head of "aids to worship," arranged by the Rev. James Dalton Morrison. This section, which occupied 120 pages in the hymnal, seemed to fill a long-felt want. The responsive readings were kept entirely free from all verses that were unsuitable for Christian worship, and they were not at all confined to selections from the Psalms, exactly one-half being from other parts of the Bible.

The musical editor, Dr. Edward Shippen Barnes, followed Dean Robbins, and was aided by a talented group of singers from the School of Sacred Music of the seminary. He took us on an exciting exploration of the music of the book. Through his informal and often humorous remarks could be seen the sound judgment he had shown in avoiding many tawdry or banal settings and in including splendid unfamiliar material from many sources. More than seventy tunes were introduced to America in the pages of this book. Several tunes appeared also with more sound and healthy harmonization—often from his pen. There was an unusual number of fine marching tunes, containing long notes at the end of each pair of lines, and many tunes were marked to be sung in unison. Dr. Barnes was persuaded to render some of his own sterling work among the illustrations—in all of which, by the way, the whole group joined with evident enjoyment.

The impression gained from both these masterly addresses was that a tremendous amount of excellent material had been gathered, all of high quality, much of which was destined to form part of the permanent heritage of the church of the future.

But the ultimate value of this book or any other similar book depends on the use made of it by the churches of the present. In the revitalizing of public worship which we feel is taking place, a new approach to the singing of hymns is invaluable. People are gaining fresh inspiration from these modern lyrics, but means must be found to popularize the splendid music to which they are mated. In this task the Hymn Society invites the cooperation and counsel of organists and choirmasters and the clergy of all the churches.

#### Brother of Hugh Porter Dead.

The Rev. Reuben Porter of Chicago, brother of Hugh Porter, organist and director at the Collegiate Church of St. Nicholas in New York, died Dec. 21 after a long illness. The funeral service was held Dec. 24 at the New First Congregational Church in Chicago and at the request of his brother's family Hugh Porter presided at the organ. Hugh Porter was the organist of the New First Church before he moved to New York. Reuben Porter was pastor of the Oak Lawn Congregational Church. He had been a missionary in India under the Methodist board. Like many other missionaries, he was forced to remain in this country because of the effect of the depression upon the foreign board. Mr. Porter became minister of a Western church, and then came to Chicago to do graduate work at the University of Chicago while he served the church at Oak Lawn. He left a widow and five young children.

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**Walter Blodgett in  
Chicago Recital Has  
Attractive Program**

Walter Blodgett of Cleveland, whose reputation is national, but whom Chicagoans remember as one of their own group of organists for a time before his departure for Cleveland, was the recitalist in the University of Chicago series at Rockefeller Memorial Chapel Jan. 8. He played a varied and attractive program; proved his fine qualities as a performer and the possession of a real organ legato touch that is now all too rare, and demonstrated his knack for finding new or resurrected and interesting compositions that appeal to the highbrow and to the audience in general. For instance, he is the first, so far as this reviewer can find, to play William Russell's "Duetto for Reed Stops" and Thomas Arne's "A Maggot." The two composers lived, moved and had their being in the eighteenth century, but these particular pieces of theirs seem to have been overlooked or buried for some time. The reed stop duet is a little gem that was enhanced by the beautiful effects possible on the university organ. It should be in every organist's repertory. The other piece, despite its unlovely name, is so sprightly that if it typifies anything in the animal kingdom which bears the name it must have been one that had become graceful through careful control of its diet. But for the sake of the unenlightened, Webster tells us that under a secondary meaning a "maggot" is a person of fanciful and capricious tastes, and that under an obsolete meaning it is a composition of an impromptu character. So one could learn not only a new organ selection but add to his knowledge of the English language by attending Mr. Blodgett's educational performance.

A novelty that was impressive was Russell Broughton's "Veni Emmanuel," in which this living American organist has given the ancient theme a very original treatment.

Mr. Blodgett's list of offerings for the evening was as follows: Introduction and Toccata, Walond; Duetto for the Reed Stops, Russell; "A Maggot," Arne; Minuet in A, Battishill; Gigue, from Concerto in B flat, Arne; Prelude and Fugue in B minor, "Glad Tidings," "Out of the Deep I Call to Thee" and Prelude to Cantata 148, Bach; "Veni Emmanuel," Broughton; Chorale in A minor, Franck.

**Fellowship in Conducting at Salzburg.**  
Under the auspices of the Institute of International Education a fellowship

is offered by the Salzburg Mozarteum Academy in Austria for the summer session from July 11 to Sept. 1. The fellowship provides for maintenance during this period and tuition in the whole course in conducting, including practical instruction with parallel orchestra practice. To qualify for the fellowship a candidate must be a male American citizen who has never been in Europe, be under 30 years of age, submit a list of scores of operas and symphonic music with which he is familiar, and have some knowledge of the German language. For application blank apply to the Institute of International Education, 2 West Forty-fifth street, New York.

**Lester J. Heath's Anniversary.**

Lester J. Heath's twenty-fifth anniversary was celebrated at All Saints' Episcopal Church, Chicago, Dec. 8, when members of the congregation heard a program by the Chicago Choirmasters' Association in honor of the occasion. Six north side choirs, consisting of 125 voices, presented a musical program in tribute to Mr. Heath. The choirs and their leaders are: Ascension, Lester Groom; Christ Church, Winnetka, Horace Whitehouse; St. Paul's-by-the-Lake, Albert J. Strohm; St. Peter's, Henry H. Hungerford; Trinity Church, Highland Park, and All Saints'.

Ernest J. Kossow, the Detroit organist, suffered an acute attack of appendicitis Dec. 8 and was rushed to the hospital, where he underwent an operation. His recovery was rapid, however, and he was able to leave the hospital in a week, though he was obliged to miss many of the festivities and feasts of the Christmas season.

E. J. Hoek, who for thirteen years was organist of Plymouth Congregational Church at Grand Rapids, Mich., died Dec. 27 at his home in that city. He was 63 years old and had been active musically for thirty years in Grand Rapids. He retired two years ago. Mr. Hoek is survived by his widow and six children.

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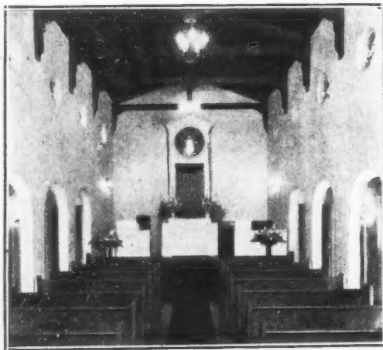
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*Who's Who Among the Organists of America*

**HENRY T. WADE, A. A. G. O.**

Twenty-five years in the college field of music is the enviable record of Henry T. Wade, director of the department of music at Hood College, Frederick, Md. In addition to the many responsibilities and duties which rest on a college music director, Mr. Wade also has found time to contribute his talents and energy to church and community activities. Though he has been active as an organist forty years, Mr. Wade gives the impression of a young man just starting his lifework, by virtue of his enthusiasm, his interest in and ambition for his pupils, his ideals as to the place of music in college life and his constant efforts to maintain the highest standards in his department at Hood.

Mr. Wade received his earliest training from his mother. This was when the family was living in North Easton, Mass., where young Henry attended the high school. During this time Mr. Wade, in addition to lessons in piano and organ, studied voice, violin, flute and trombone in Newton, Mass., and later in Boston. By the time he was 14 he was directing the church choir.

His next step was to enter the New England Conservatory of Music, from which he received his organ degree in 1897 and one as a concert pianist in 1904. During these student days Mr. Wade composed the music for two comic operas for male voices, "Cupid, M. D." and "Youth Yankeeland," for which the lyrics were written by his friend, Leveritt Bentley, now associated with the *Boston Globe*.

During the next six years Mr. Wade maintained studios in Steinert Hall, Boston, and in Newton. When he was organizing a choral society in Boston he advertised for women's voices. In answer came Miss Florence Etta Glover, contralto, who had studied under Jean de Reszke in Paris. In 1908 she became Mrs. Henry T. Wade, and to her untiring help and encouragement Mr. Wade pays the highest tribute.

In 1910 Mr. Wade continued his study abroad. For a year he worked under Isidor Philipp at the National Conservatory of Music, Paris, and Charles Marie Widor, head of the organ and theory department. In 1911 he returned to this country and was appointed dean of the music department at Lake Erie College, Painesville, Ohio, where he remained for thirteen years. During this time Mr. Wade was organist at the Second Presbyterian Church, Cleveland. In 1924 he was appointed director of music at Hood College.

During his residence in Frederick Mr. Wade has been organist and director of music at the Evangelical Lutheran Church. He has organized the Wade Male Chorus, which has become widely known for its fine performances. His organ recitals, of which Hood's 500 students never seem to tire, have been broadcast many times. And with it all Mr. Wade finds time to be an active member of the Kiwanis Club and an enthusiastic bridge player.

**JAMES T. GRAY.**

In James T. Gray the copper country of the upper peninsula of Michigan has an organist of whom it is proud, not only because of his record of twenty years in church work, but because he is a native and product of the far north of the United States, where the waters of Lake Superior wash the rugged shores and where Longfellow laid the scene of his Hiawatha in the magnificent forests.

Mr. Gray was born at Laurium, Mich., on the Keweenaw peninsula, Feb. 9, 1897, and has lived in that region all his life except for one year spent at Ann Arbor. Though he was born with a love of music, he testifies that it was first forced on him by his mother, who decided, when he was 11 years old, that he must take piano lessons, and who overcame his demurrers

with strict admonitions alternating with threats to lock the piano. But the love for music grew in the lad and he continued his piano studies for several years with Mrs. Mary Wareham of Calumet. His entire musical education was gained in the copper country. Piano, organ, harmony and music appreciation were taught him by Mrs. Wareham and by Louis Berge, now of

**HENRY T. WADE, ORGANIST OF HOOD COLLEGE**



**JAMES T. GRAY**



Minneapolis.

In September, 1917, Mr. Gray was appointed organist of the Laurium M. E. Church. In July, 1918, he resigned to volunteer for service in the United States army. Upon being discharged in 1919 he again became organist at the Laurium Church, assuming also the duties of choir director. In May, 1921, he resigned this position. In September, 1923, he became organist of the Hancock Congregational Church, which position he has held for the last fourteen years.

For fifteen years Mr. Gray has been pianist for the Copper Country Choral Club, a male chorus of twenty-four voices under the direction of Harry E. King. This organization has given concerts in many of the larger towns and cities of the upper peninsula and on two occasions toured the lower peninsula, giving concerts in Detroit, Flint, Pontiac and at the Hill Auditorium in Ann Arbor. For the last ten years he has also been accompanist for the Harmony Quartet, which in January, 1935, sang at the inauguration of Governor Fitzgerald of Michigan.

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Mrs. William E. Rice, who gave the fine Aeolian-Skinner organ to All Saints' Church at Worcester, Mass., in memory of her husband, died last summer and in her will there was a large bequest to All Saints' Church, and \$10,000 of this was set aside as an endowment for the organ. The income from this endowment is to be used for the upkeep of the instrument in the future.

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By WILLIAM LESTER, D.F.A.

"La Media Noche," Serenade from "Suite Hispania," by Albert Stoessel; transcribed for the organ by Philip James; published by Carl Fischer, Inc., New York.

This is a most ingratiating tune, Spanish in type, set in expert fashion for the organ. Its decided dance rhythm makes it unfitted for service use, but the piece should find wide acceptance in concert and teaching quarters for its melodic appeal, its color possibilities and its playableness.

A Collection of Bach Transcriptions for Organ, from the St. Cecilia Series, compiled by John Holler; published by the H. W. Gray Company, New York.

This set of favorite pieces by the great J. S. B. undoubtedly will win widespread use because of the quality of the music presented within its covers. For a most modest price (\$1.50) the buyer is offered splendid transcriptions of such immortal melodies as the Andante from the Sonata for solo violin No. 3, the altogether lovely Arioso (the slow movement from the Violin Concerto in G minor), the Chorale from the cantata "Sleepers, Wake," the Sinfonia "My Spirit Was in Heaviness," from another cantata, as well as a round half-dozen of pieces of a lighter cast. The names of the arrangers are a warrant of the high quality of their work—Ruth Graham, Clarence Dickinson, J. W. Bleecker, Philip James, Herbert A. Fricker, Frank E. Ward, Charles N. Boyd and E. Harold Geer.

"Exultate Deo," Postlude on "Darwell," by Roland Diggle; published by White-Smith Music Publishing Company.

This is an excellent toccata-like piece for organ—rousing full organ if possible. Dr. Diggle has a happy knack of writing passage-work that is fitted to the organ and equally well fitted to the player's hand. In this particular example of his talent he lets himself go with enthusiasm and with superlatively successful results. This brilliant work is one of his best—it is certain to "come off" with gratifying results. The moment the solid old hymn-tune comes in on double pedals against the passage-work of the first theme is an exciting one, a genuine climax. The composer is to be congratulated on the creation of a composition of real value.

"Solemn Prelude, In Memoriam," from "For the Fallen," by Edward Elgar, arranged for the organ by Harvey Grace; published by Novello & Co., London.

In this piece we find Elgar in that mood of high eloquence, humanity, mystical compassion so nobly exemplified in the great moments of "Geron-tius." Here we have the same sweep, certainty and supernal beauty which marked the choral work. Even the idiom has a certain resemblance to that of the oratorio. The frame of this noble work is that of a funeral march, but one breathing out hope rather than gloom. Rich in melodic beauty, eloquent in harmonic richness, the music strides along with relentless tread to a great climax, then ends with a diminuendo of exquisite beauty. The transcriber has done his work well; the result seems to have been set down for the organ and to have been originally thought for the instrument.

Organ Portfolio, Voluntaries for the Church Organ, volume 3, published for February, 1938, by the Lorenz Publishing Company, Dayton, Ohio.

For many years this publishing firm has specialized in choral and instrumental music of the simplest types, designed to meet the needs of church and other organizations requiring such material. In the past many of us have quibbled at much of the material turned out by the company; musically, much of it has been below the grade that we would like to see universal. But Lorenz have been practical—they have been meeting the needs of a wide clientele

not touched by publishers offering perhaps better material, musically considered. To me the point to be optimistic about is that the productions of this firm, considered over a term of years, show definite, consistent and gratifying improvement. Better composers have recently come into their list, and consequently better compositions have been released. Very evidently the general taste of the customers has been improved to the point that they will accept music of this better type. Last year this bi-monthly organ journal was added. Its standards represent a decided advance over its companion issues. The music included in this issue is real organ music, printed on three staves, pretty well on the simple side, free from any tinge of "modernism," but to be praised for its musical integrity and value. Most worthy of mention are the contributions of Dudley Peele, A. Louis Scarmolin and Van Denman Thompson, for new material, and Beethoven, Bach, Lemare and Grieg for the standards.

NOTES FROM THE CAPITAL;

SPECIAL PROGRAMS OF SEASON

By MABEL R. FROST

Washington, D. C., Jan. 18.—Jean Phillips presented Granville Munson, Jr., at the Metropolitan Memorial Methodist Episcopal Church Dec. 30 in the following attractive program: "Suite Gothique," Boellmann; "The Angelus," Karg-Elert; Offertoire on Two Christmas Carols, Guilmant; Chorale, "Jesu, Joy of Man's Desiring," Bach; Sonata 5, Mendelssohn; Fugue in D major, Bach; Evening Song, Bairstow. Miss Phillips was assistant organist at the Washington Cathedral at the time of the death of Edgar Priest, organist and choir-master, and was the organist and director of the cathedral choir from that time until the appointment of Robert Barrow some months later.

On Jan. 4 Charles Edward Gauss, A. G. O., presented David Ryon in a recital at Grace Reformed Church, of which Mr. Gauss is organist and choir director.

Adolf Torovsky, A. A. G. O., and the choir of the Church of the Epiphany gave their annual Christmas candle-light service before more than a capacity congregation at this downtown church on the afternoon of Dec. 23. The service began with a half-hour organ and tower chimes recital by Mr. Torovsky, and included the following choral music: Mr. Torovsky's Christmas carol, "Softly the Stars Were Shining," a charming lullaby and a great favorite with the public, and Hawley's cantata, "The Christ-child."

This service has come to be practically a civic event.

J. Atlee Young, for some years organist and music director at St. John's Lutheran Church, Hagerstown, Md., recently was appointed to a similar post at Asbury Methodist Church, Allentown, Pa., beginning his duties there on Thanksgiving. Asbury Church has a four-manual organ and Mr. Young has three choirs. Mr. Young has been a member of the District of Columbia Chapter, A. G. O., for a number of years.

A special Christmas music program was presented by the choir of the Brightwood M. E. Church Dec. 26, with the following guest soloists: Mary O'Donoghue, contralto; Granville Leef, tenor, and Fritz Hauer, violinist. The entire program was under the direction of Pearl Hauer, recently appointed organist and director at the Brightwood Church.

Mr. and Mrs. R. Deane Shure entertained a family dinner party Jan. 9 in celebration of the christening of their granddaughter, Linda Mary Shure, daughter of Mr. and Mrs. Ralph Shure. Four generations were present, including the great-grandmother, Mrs. Mary Shure of Lykens, Pa. Little Linda Mary was baptized with water brought by Mr. and Mrs. Shure from Jacob's well in Palestine. The baby was christened at the Mount Vernon Place M. E. Church, South, of which Mr. Shure is director of music.

Three Washington choirs used anthems written by Dorothy Radde Emery (Mrs. Alden H. Emery) at the Christmas season. The Georgetown Presbyterian choir, directed by Mrs. Frank Akers Frost, used "A Brilliant Light Shone in the Sky," published by Gray in 1936 and dedicated to Carl A. Radde, father of Mrs. Emery, himself a choir director in Ohio. The poem was written by Alden H. Emery. "It Came upon the Midnight Clear" was given by the three choirs of the Woodside M. E. Church, with organ, flute and soprano descant. Mrs. Emery herself is director of music at this church. The anthem is still in manuscript. The flute obbligato was played by Alden Hayes Emery, Jr., 12-year-old son of the Emerys. "Praise to God the Angels Sing," published by Gray in 1928, was presented by the choir of the Mount Vernon Place M. E. Church, South, R. Deane Shure, director, in a Christmas program written by members of the Washington Composers' Club. The text to this number was written by Vernon Emery, father of Alden Hayes Emery.

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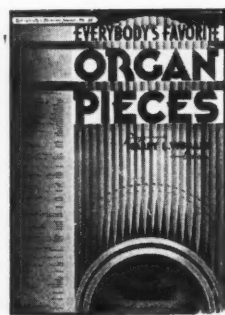
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DR. MELCHIORRE MAURO-COTTONE'S NEW MASS for four mixed voices and organ was performed for the first time under the composer's direction at Holy Trinity Catholic Church, New York, at the midnight mass on Christmas Eve. The mass, called "The Holy Trinity," proved to be very effective and singable. At a dress rehearsal which Dr. Mauro-Cottone held for a few organists and invited guests, the work was praised as one of spontaneous creation, and Pietro Yon, who was present, selected this mass for the Easter service at St. Patrick's Cathedral in New York. The mass will be published shortly.

MISS DORA POTEET IS HEARD AT UNIVERSITY IN DALLAS

Miss Dora Poteet, A. A. G. O., gave the entire program at McFarlin Memorial Auditorium of Southern Methodist University, Dallas, Tex., Jan. 18 in a faculty recital. Her program consisted of these compositions: Toccata, Adagio and Fugue in C major, Bach; Chorale Prelude, "Nun freut Euch," Bach; Fantasia in F, Mozart; Allegro, Sixth Symphony, Widor; Chorale in B minor, Franck; "Pantomime," Jepson; "The Wind and the Grass," Gaul; "Variations sur Un Noel," Dupré. The recital was sponsored by the Music Study Club, of which she is a member, as well as by the university.

Miss Poteet is known throughout the state through her work at S. M. U., her recitals and her appearance before the Texas Music Teachers' Association and the Texas Federation of Music Clubs. She achieved national recognition when she gave a recital at the convention of the American Guild of Organists in Pittsburgh in 1936. During her stay abroad last summer Miss Poteet won the diploma at the conservatory at Fontainebleau with the highest honors ever accorded anyone in the organ department in the history of the school. Her teacher was Marcel Dupré.

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### San Francisco News; Recital Series Opens Oakland Austin Organ

By WILLIAM W. CARRUTH

San Francisco, Cal., Jan. 17.—The beautiful new three-manual Austin organ at the First Unitarian Church of Oakland was formally dedicated Dec. 19. The organ is a memorial to the Rev. Charles W. Wendte, founder and first minister of the church, and is a gift of the late Mrs. Wendte. The specifications were drawn up by J. B. Jamison, Austin representative on the Pacific coast, in collaboration with Miss Virginie de Fremery, organist of the church.

At the morning service a program of Christmas music was given under the direction of Miss de Fremery, with Beulah Marty Logan, violinist, and Virginia Mulholland Lewis, harpist, as assisting artists. In addition to the choral numbers Miss de Fremery played Mulet's "Carillon-Sortie." In the evening Warren D. Allen, organist of Stanford University, played the opening recital. His program follows: Fanfare and Gothic March, Guy Weitz; Three Chorale Preludes on "In dulci Jubilo," Bach; "In dulci Jubilo" and "Resonet in Laudibus," Fridolin Sicher; "Resonet in Laudibus," (from "Cathedral Windows"), Karg-Elert; "Aus meines Herzens Grunde," Op. 65, No. 2, Karg-Elert; Bourree in D, Wallace Sabin; Fantasia in D flat, Saint-Saens; "Noels sur les Flutes," d'Aquin; "Gesù Bambino," Yon; Toccata in B minor, Barie.

Miss de Fremery arranged a series of recitals on the new organ for Wednesday evenings in January. On the 5th the program was given jointly by Walter B. Kennedy of the First Presbyterian Church of Oakland and Connell K. Carruth, F.A.G.O., of St. Paul's Episcopal Church. Mr. Kennedy played: Prelude and Fugue in E minor, Bach; Pastorale, Scarlatti; Meditation, Vierne; Festival Prelude on "Ein feste Burg," Faulkes; "Melodie Plaintive," Ferrata, and "Jubilate Amen," Kinder. Mrs. Carruth played Saint-Saens' Rhapsody on Breton Themes; Siciliano, Bossi; Toccata on "O Filii," Farnam; "Kyrie Eleison" (from "Cathedral Windows") and "Starlight," Karg-Elert, and the Funeral March and Seraphic Chant, Guilman, in memory of Wallace A. Sabin.

On Jan. 12 Raymond L. White, A. A. G. O., of the Congregational-Methodist Temple, and Winifred Jolley Bengson, A. A. G. O., of Calvary Presbyterian Church, San Francisco, were heard. Mr. White played: "Westminster Chimes," Vierne; Chorale Prelude on "Rockingham," Parry; Chorale Preludes, "Rejoice, Christians" and "I Call to Thee," and Fantasia and Fugue in G minor, Bach. Mrs. Bengson played: "Aria Semplice," Karg-Elert; Chorale Improvisation, "In dulci Jubilo," Karg-Elert; Madrigal, Jawelak; Toccata in G minor (manuscript), Rae Bentley; Scherzo, Whitlock; Andante Cantabile, Dethier, and the Finale from Widor's Eighth Symphony. It is rumored that the very effective and well-written Toc-

cata in manuscript was written by the modest organist herself.

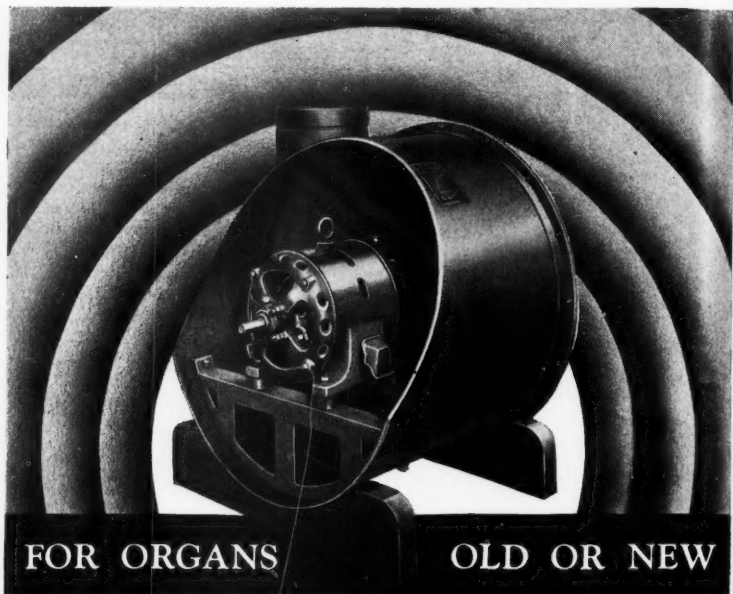
For some years it has been customary to have a Guild Christmas party and dinner the week following Christmas. This year, because of the death of our well-beloved member, Wallace Sabin, it was changed to a program of Christmas music and held at Calvary Presbyterian Church Dec. 28. The program follows: Chorale Prelude, "In dulci Jubilo," Bach; Three Christmas Chorale Preludes, Bach (played by Harold Mueller, F. A. G. O.); "Break Forth, O Beauteous Heavenly Light," Bach; "Lullaby on Christmas Eve," Christiansen; "Ye Watchers and Ye Holy Ones," seventeenth century, arranged by Fisher; "While by My Sheep," seventeenth century, arranged by Jungst (sung by Calvary choir); aria, "Blessed Morn, When Jesus Was Born," from Cantata No. 151, Bach (Claire Upshur, soprano, and Dr. Carmody, flautist); "Christmas Evening," from Sicilian Suite, Mauro-Cottone, and Chorale Improvisation on "In dulci Jubilo," Karg-Elert (played by Winifred Jolley Bengson, A.A.G.O.); carols, "Rejoice, Good Christian Men," Praetorius; "Come to the Manger," Frances Murphy, and "Hail Bethlehem," Swedish Carol, arranged by Jergens (sung by St. Dominic's boy choir under the direction of Frances Murphy); "Cradle Song of the Virgin," Brahms (sung by Ulah Hosmer, contralto, with Emma Hardy, violist). Calvary choir completed the program with selections from "The Messiah."

#### Work at Presbyterian College.

Frank Van Dusen, in addition to his activities at the American Conservatory of Music in Chicago and at Wheaton College, now heads the school of sacred music of the Presbyterian College of Christian Education as its director. This institution is in Chicago and is a graduate school under the Presbyterian Church for the training of professional leaders in various forms of lay work in churches and church institutions. It offers courses leading to the master of arts degree in religious education, in Bible and in social work. It has an educational affiliation with the Presbyterian Theological Seminary of Chicago. The school of sacred music of the college cooperates with the American Conservatory in offering courses which will be subject to exchange of credit between these institutions. Courses in either institution will be open to students in the other on the basis of the degree requirements of each. Mr. Van Dusen will be assisted by Miss Emily Roberts, who becomes active associate director. The music faculty includes: Organ, Frank Van Dusen, Edward Eigenschen, Emily Roberts and Kenneth Cutler; church and choir music, Dr. George L. Tenney and Emily Roberts; theory, George Ceiga; voice, Dr. George L. Tenney, all of whom are members of the faculty of the American Conservatory of Music.

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**Los Angeles News;  
Talk on Acoustics;  
Dinty Moore Writes**

By **ROLAND DIGGLE, Mus. D.**

Los Angeles, Cal., Jan. 12.—An interesting meeting of the Los Angeles Chapter of the Guild was held at the University of California in Westwood Jan. 3. After the dinner and meeting in Kerchoff Hall the members adjourned to the acoustics laboratory, where a splendid talk was given by Dean Vern Knudson, international authority on acoustics.

A first-rate performance of Clokey's cantata "We Beheld His Glory" was given under the direction of Clarence Mader at Immanuel Presbyterian Church the latter part of December. John Stewart assisted at the organ.

The funeral service of John Smallman was held at the First Congregational Church with simple and impressive rite. The only music was that provided by Clarence Kellogg at the organ and Dr. J. W. Fifield, pastor of the church, spoke beautifully of Mr. Smallman and his great work for choral music in Los Angeles.

With so many small organs on the market I was very much interested in a two-manual and pedal reed organ, on the Mustel system of pressure wind and outside valves, built by Will D. Wood. The organ was started five years ago at the suggestion of Edwin H. Lemare. Mr. Lemare died before the organ was completed and the work was stopped. Recently Mr. Wood decided to complete the instrument.

The following letter may be of interest:

"Dear Dr. Diggle: As you know, I dropped out of the public eye a few years ago in order that I might devote all my time to the tremendous undertaking of arranging all the works of Bach for the piano accordion. The work goes well and I assure you that you have not heard Bach at his best until you have heard him in such a work as my transcription of the Sanctus from the B minor Mass on a good piano accordion.

"However, it was not of this that I wish to write you, but of my first progressive performance of 'The Messiah' during the Christmas season. Heretofore we have given it in all fifteen churches here in Toaditheole, Cal. This year I decided to do a little in each church and take the congregation along in buses. We started with the Cathedral Choir of St. Widget's-in-the-Wash Bowl, who sang the first six numbers. From there the six buses took us to the next stop, and so on until we had visited all the churches. Among the choirs taking part those worthy of special mention were the Cathedral Choir of St. Hilda-in-the-Highlands, the Cathedral Swing Choristers of St. Benedict-by-the-Bar, the Colored Cathedral Swingsters of St. Swithin's-by-the-Gashouse, the Cathedral Crooners of St. Dunstan's-by-the-Dustpan and the Junior Cathedral Choir of the Toaditheole Home for the Aged.

"While I consider the event quite epoch-making, it was a pity that at each church the choir insisted on singing the Hallelujah Chorus at the end of its work. This was, I believe, the reason we had no audience when we reached the sixth church. Of course, my idea of taking up a collection each time may not have helped. With this start I shall expect to see many progressive performances in the future.

"Yours sincerely,  
"DR. DINTY MOORE."

**New Year Service in Flushing Church.**

A New Year candle-light service of great beauty was held Jan. 2 in the First Methodist Church of Flushing, N. Y. The general theme was from Isaiah and was based on the hymn "Watchman, Tell Us of the Night," with Scripture readings and the music arranged antiphonally. The Rev. Norman A. Hall is minister of this church and is proud of the choir school, as it is the only one of its kind on Long Island. It was founded and is directed by the minister of music, Elisabeth J. Anderson. This service was presented by a choir of sixty voices. Two trumpeters were at the front doors of the church playing carols as the people gathered. The prelude, "Adoration," Borowski, was played by violin, piano and organ. At the climax in the service organ music of a triumphant nature was played as the choirs formed a beautiful picture surrounding the minister and Bible. An "angel" appeared in the choir loft just above this group and sang "Cantique de Noel," by Adam.

**Young German Artist Coming.**

Herbert Collum, the young organist of the Kreuzkirche in Dresden, is to accompany the famous Kreuz-Chor, directed by Professor Rudolf Mauersberger, on its approaching American tour. Young Collum has appeared as organ soloist with great success in Germany, Denmark, Sweden, Norway and Switzerland.

**Daughter in John McD. Lyon Home.**

A new daughter, Miss Anne Lyon, made her advent into the world Jan. 2 at Seattle General Hospital. She will make her home with Mr. and Mrs. John McDonald Lyon. Mr. Lyon is a prominent Seattle organist.

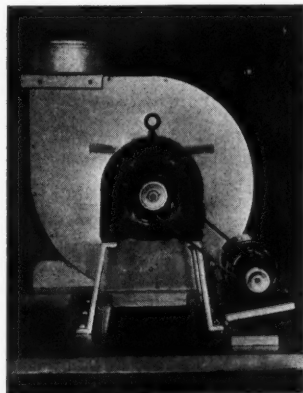
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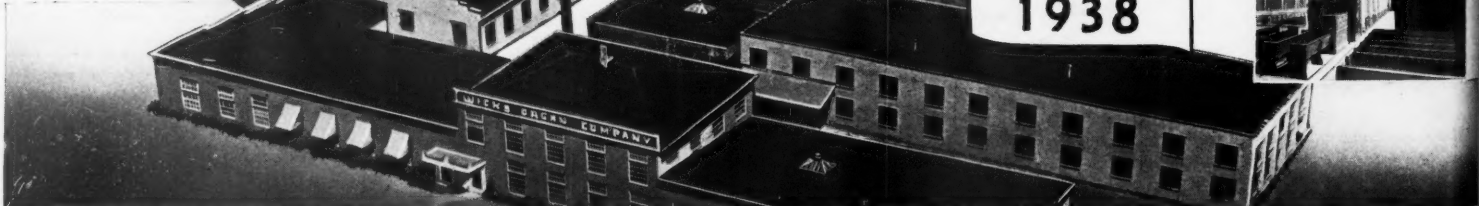
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