

# THE DIAPASON

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## LARGE AUSTIN ORGAN FOR HARTFORD TEMPLE

### FOUR-MANUAL IS DESIGNED

**Beth Israel Edifice Under Construction—Will Be One of Most Beautiful Synagogues in East—Henry Bonander the Organist.**

The four-manual organ to be built by the Austin Organ Company for the new edifice of Temple Beth Israel, Hartford, Conn., as announced in THE DIAPASON last month, is to have many features, including the new Austin diapason chorus and an echo division of five sets of pipes. The new synagogue will be one of the most beautiful edifices of any Jewish congregation in the East and the design has been made by Charles R. Greco of Boston. The building is about half finished at this writing. The organist and choir-master of the temple is Henry Bonander. The new organ is a gift to Beth Israel from the sisterhood of the congregation.

The tonal resources of the instrument are indicated by the stop specification, which is as follows:

#### GREAT ORGAN.

Open Diapason, 16 ft., 73 pipes.  
First Open Diapason, 8 ft., 73 pipes.  
\*Second Open Diapason, 8 ft., 73 pipes.  
\*Violoncello, 8 ft., 73 pipes.  
\*Clarinete Flute, 8 ft., 73 pipes.  
\*Gemshorn, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
\*Harmonie Flute, 4 ft., 73 pipes.  
\*Twelfth, 2 1/2 ft., 61 pipes.  
\*Super Octave, 2 ft., 61 pipes.  
\*Grave Mixture, 3 ranks, 183 pipes.  
\*Trumpet, 8 ft., 73 pipes.  
\*Chimes (from Echo).

\*Enclosed in Choir swell-box.

#### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 73 pipes.  
Sallecional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Aeoline, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Orchestral Flute, 4 ft., 73 pipes.  
Flautino, 2 ft., 61 pipes.  
Posaune, 16 ft., 73 pipes.  
Horn, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Tremolo.

#### CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.  
Viola d'Gamba, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Harmonic Piccolo, 2 ft., 61 pipes.  
Clarinete, 8 ft., 73 pipes.  
Corno d'Amour, 8 ft., 73 pipes.  
Harp and Celesta, 61 bars.  
Tremolo.

#### ECHO ORGAN.

Gedeckt, 8 ft., 73 pipes.  
Muted Viols, 8 ft., 73 pipes.  
Vox Angelica, 8 ft., 61 pipes.  
Chimney Flute, 4 ft., 73 pipes.  
Vox Humana, 2 ft., 61 pipes.  
Ramshorn, 8 ft.

#### PEDAL ORGAN.

Resultant, 32 ft., 32 notes.  
Open Diapason, 16 ft., 32 pipes.  
Second Open (Great), 16 ft., 32 notes.  
Violone (Great ext.), 16 ft., 12 pipes.  
20 notes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Gedeckt (Swell), 16 ft., 32 notes.  
Octave, 8 ft., 12 pipes, 20 notes.  
Major Flute, 8 ft., 12 pipes, 20 notes.  
Violoncello, 8 ft., 32 notes.  
Minor Flute, 8 ft., 32 notes.  
Trombone, 16 ft., 12 pipes, 20 notes.  
Posaune (Swell), 16 ft., 32 notes.  
Trumpet (Great), 8 ft., 32 notes.

### Racine Man Feted on Anniversary.

Sylvester Piper's thirtieth anniversary as organist of the First Baptist Church of Racine, Wis., was observed by the church in February. The first event was a choir social, followed by a banquet the next week. On Feb. 11 the anniversary was celebrated by the church with a musical service. Four members of Mr. Piper's original choir are still in the church.

## Firmin Swinnen at Organ in du Pont Conservatories



FIRMIN SWINNEN, the noted organist whom Belgium contributed to the United States and who has won fame here as he did previously in his native land, is shown in this picture, taken last month, at the console of the large Aeolian organ in the magnificent conservatory of Pierre S. du Pont near Wilmington, Del. Mr. Swinnen, who is equally at home in a European cathedral and in a New York "movie" palace, having achieved a reputation as a real artist in both places, has been Mr. du Pont's private organist ever since the beautiful instrument was installed at the du Pont estate. Aside from his recitals here, where he is heard on Sunday afternoons by audiences which come from points near and far and contribute to charity through the admission fees paid, Mr.

Swinnen engages in many other activities. He is also organist of the University of Delaware and of the Episcopal Church attended by the du Pont family at Kennett Square, Pa. And he is in demand for recitals as few organists are. Feb. 6 he played the dedicatory recital on a three-manual organ built by the Musical Research Products, Inc., in the Church of Our Lady of Mount Carmel at Orange, N. J. A capacity audience of 1,400 heard his program. Feb. 21 he played the same program at the First Methodist Church of Collingswood, N. J., before 1,100 people.

The latest honor to come to Mr. Swinnen is his selection, just announced, to be the official organist for the general convention of the Episcopal Church, which will be held in the great Atlantic City Auditorium next October.

## BACH FESTIVAL AT BEREA

### Elaborate Event Planned in June at Baldwin-Wallace College.

Baldwin-Wallace College, Berea, Ohio, where Albert Riemenschneider, famous organist and Bach authority, has made musical history for a number of years, is to hold its second Bach festival June 8 and 9, with four elaborate performances. On the afternoon of June 8 there will be a chamber music program, in the evening a chorus and orchestra program, Saturday afternoon a solo and motet program and at 4 o'clock another chorus and orchestra program. The same evening the department of speech of the college will present Shakespeare's "Macbeth" as a special festival event. The festival is expected again to draw a throng of people from Cleveland and all the surrounding territory.

It is announced that "the Bach festivals at Baldwin-Wallace are devoted whole-heartedly to a search into and exposition of spiritual values in music as contained in the works of the mighty cantor of Leipzig."

The first Bach festival at Baldwin-Wallace, in June, 1933, brought together a large gathering of prominent Bach lovers who by their enthusiasm for the work done have given the courage to continue. Much was said about the splendid setting which the campus afforded for the establishment of the atmosphere necessary for such a festival.

In the two events devoted to choral and orchestra music, as large a scope

as possible has been planned. It includes cantatas, chorus selections from the famous B Minor Mass and the complete great Magnificat in D major, in addition to the Suite No. 3 for orchestra and the Brandenburg Concerto No. 5 for piano, violin and flute soli, with string orchestra. A fourth event will be devoted to a group of solo works for piano, violin, organ and voice and the beautifully conceived motet, "Jesu, Priceless Treasure."

Half an hour before each event the brass choir will play a program of Bach chorales from the tower of the administration building.

### Cheney Conducts Special Services.

Winslow Cheney, the New York organist, conducted two special Lenten vespers services at the Church of the Neighbor, Brooklyn Heights, March 18 and 25, the former being an all-Bach recital, at the request of the church music committee. The church, as is the custom on these occasions, was lighted only dimly with candles. An interesting audience, which included organists from Brooklyn, New York and Westchester, made enthusiastic comments at the close of the recital. On March 25, under Mr. Cheney's direction, the combined choirs of the Church of the Neighbor and the City Park branch of the First Presbyterian Church gave two performances of Dubois' "The Seven Last Words." The afternoon performance, at the Church of the Neighbor, was repeated in the evening at City Park.

## A. G. O.-N. A. O. MERGER IS SUBMITTED TO VOTE

### SUCCESS APPEARS CERTAIN

**Joint Committee Prepares Plan for Amalgamation to Take Effect Jan. 1, 1935, and It Is Sent to Chapters for Approval.**

Union of the American Guild of Organists and the National Association of Organists into one body, forming the strongest national organization of members of the profession in the history of America, promises to be completed before the end of 1934 as the result of a movement which has been launched in New York. The proposal awaits only the formal approval of the membership of both organizations. A questionnaire to the chapters and members of both the Guild and the N. A. O. throughout the country was sent out late in March, submitting the question to a vote, and the council of the Guild and the executive committee of the N. A. O. will canvass and act on the vote early in April. Consummation of the plan by an overwhelming majority is predicted because of the manner in which it was immediately received in both bodies and because of the approval given by leaders of both the N. A. O. and the Guild who constituted the joint committee which has been working out the details.

Letters sent out by Warden Charles H. Doersam of the A. G. O. and President William C. Carl of the N. A. O. set forth that the merger plan has been under discussion informally for some time. This led to the selection of a joint committee consisting of the following representative leaders of the two organizations:

For the A. G. O.—Charles Henry Doersam, S. Lewis Elmer, R. Huntington Woodman and Frank Wright.  
For the N. A. O.—Dr. Charles Heinrich, Dr. William C. Carl, Reginald I. McAll, Harold V. Milligan and Dr. T. Tertius Noble.

The council of the Guild, which is the governing body of that organization, at a meeting on Nov. 20 received and adopted a report from the joint committee and recommended that this report be submitted to all chapters and branch chapters for consideration. The joint committee stated that in its deliberations the unanimous sentiment was that steps toward merging the two national bodies should be initiated.

The following proposals were made, unanimously approved by the committee and also approved by the council of the Guild:

1. That the number of members of the council and executive committees of chapters of the American Guild of Organists be increased, and that there be definite representation of groups of the National Association of Organists, by present officials of that organization, on the council and executive committees of the Guild.

2. That all chapters of the National Association of Organists become chapters of the American Guild of Organists. Adjustments to be made where there is a chapter of each organization now existing in any locality.

3. That all members of the National Association of Organists not already members of the American Guild of Organists be elected colleagues of the Guild and that all associate members of the N. A. O. become subscribers of the A. G. O.

The merger movement is a result of a growing belief throughout the country that the present is an opportune time for the two national organizations to unite and that this will be the most effective way of promoting the interests of the organist's profession. Briefly stated, it became increasingly evident that there was a duplication of efforts in many centers, though a spirit of competition was lacking and not considered desirable. This duplication resulted in two annual national conven-

tions and in similar recitals and services during the year, except in those places where one or the other body was not represented by a chapter.

Certain changes in the charter of the A. G. O. are necessary to complete the merger and steps are being taken to bring these about, so that by the end of 1934 all details may be adjusted and the combined and enlarged organization may function perfectly. Meanwhile both the Guild and the N. A. O. will hold their conventions this year, the A. G. O. at Rochester, N. Y., late in June and the N. A. O. later in the season at Worcester, Mass.

#### WILL GATHER IN CINCINNATI

##### Southern Ohio A. G. O. Host to Indiana and Kentucky in April.

Another of the state and district conventions of organists which have become popular in various parts of the country is to be held at Cincinnati, Ohio, April 18 and 19, when the Southern Ohio chapter of the Guild is to be the host to the Kentucky chapter of the N. A. O. and the Indiana and Central Ohio chapters of the A. G. O. An excellent array of recitalists and speakers is assured for the meeting. Alexander McCurdy of Philadelphia is to give the final recital. A feature will be a service to be held at Christ Church, when the Bach cantata "Watch Ye, Pray Ye" is to be sung by the choirs of Calvary Church, Christ Church and Plymouth Congregational, with accompaniments by an orchestra composed of students of the Cincinnati Conservatory of Music and the College of Music of Cincinnati.

The tentative program provides for luncheon and greetings at the Hotel Netherland Plaza at noon April 18, with informal talks by Dean Parvin Titus of the Southern Ohio A. G. O. chapter, Dr. Sidney C. Durn, director of the College of Music; John A. Hoffmann, director of the Cincinnati Conservatory, and Eugene Goossens, conductor of the Cincinnati Symphony Orchestra. In the afternoon there will be a recital by Miss Margaret Evans at the Cincinnati Music Hall, another at the North Presbyterian Church by W. Lawrence Cook of Louisville, and a third by Miss Mary Lucille Patonis at St. Monica Church. After dinner at the Fenwick Club Frederick Weber of Indianapolis will give a recital at Christ Church. This will be followed by the convention service.

On April 19 Frances V. Schmidt, organist of St. Mary's Cathedral, and James Philip Johnston of Dayton will give a recital at the cathedral, followed by a recital by William S. Bailey of Zanesville at the Withrow High School, and another by Donald C. Gilley of Indianapolis at the Hyde Park Community Church. A visit to the Mariemont Church and its carillon tower will be followed, on return to the city, by Mr. McCurdy's recital at Christ Church.

#### SHOWS MUSIC OF HIS STATE

##### Leslie P. Spelman Plays for North Carolina at Washington.

The inaugural North Carolina state concert, designed to direct the attention of the nation's capital to the artistic and cultural development of the state, was given Jan. 30 in Constitution Hall, Washington, D. C., before a distinguished audience of more than 3,000. Leslie P. Spelman was asked to represent the organists of the state in this concert. The Skinner organ upon which he played was presented to the Daughters of the American Revolution, which owns Constitution Hall, by Mrs. Will Reynolds of North Carolina. Among other numbers on Mr. Spelman's program was a Caprice by the North Carolina composer Frederick Stanley Smith, which was dedicated to Mr. Spelman. Appearing on the same program was Edouard Albion, baritone, of Pinehurst, formerly director general of the Washington National Opera, and Miss Elizabeth Mauney, a young coloratura soprano, who made her first appearance outside her native state at this time. The concert was sponsored by the North Carolina Club of Washington. A reception was held for the artists after the concert at the House of Seven Arts.

#### OPEN COLLEGE ORGAN WITH THREE RECITALS

##### APPLETON, WIS., DEDICATION

##### Palmer Christian at Kimball Four-Manual in Memory of Dr. Samuel Plantz, Former President of Lawrence College.

A dedicatory festival of three concerts marked the opening of the Kimball four-manual organ installed in memory of the late Dr. Samuel Plantz at Lawrence College, Appleton, Wis. Palmer Christian of the University of Michigan played the first recital on the evening of March 21 and impressed a splendid audience with his interpretation of the following program: "Psalm XIX," Marcello; Prelude, Corelli; "Minuet et Gigue en Rondeau," Rameau; Fantasia and Fugue in C minor, Bach; Fantasia in A, Franck; Prelude to "The Blessed Demosel," Debussy; Christian; Prelude in E, Saint-Saens; Prelude on an Ancient Flemish Melody, Gilson; "Rhapsodie Catalane," Bonnet; "Pantomime," Jepson; "O Zion" (Spiritual), Miller; Finale (Symphony 6), Widor.

The second concert of the series was presented March 22 by LaVahn K. Maesch, head of the organ department, assisted by the Lawrence College A Cappella Choir. Dean Waterman directed the choir in a group of six songs and Professor Maesch played: "Piece Heroique," Franck; Intermezzo, Bonnet; Passacaglia and Fugue in C minor, Bach; "In Fairyland," Stoughton; Canon in B minor, Schumann; "Chant de Mai," Jongen; Caprice, "The Brook," Dethier.

Bach's "St. Matthew Passion," presented by the Schola Cantorum (200 voices) of Lawrence College, directed by Dean Waterman, concluded the festival on Palm Sunday evening, March 25.

The Rev. Richard Evans, D.D., a graduate of the class of '99, spoke briefly concerning the life and achievements of Dr. Samuel Plantz, president of Lawrence College from 1894 to 1924, at the formal service of dedication for the organ, held Wednesday morning, March 21. The adagio from Borowski's First Sonata and Widor's Toccata from the Fifth Symphony were played by Professor Maesch.

When Memorial Chapel was built it was the hope of Dr. Plantz that a complete organ might be installed. It was found necessary, however, to curtail expenses and to omit many important parts of the instrument. The long-delayed project is now carried out as a memorial to the former president. Funds for the construction and installation of the organ were provided by faculty members who taught at Lawrence while Dr. Plantz was president, by alumni who were students during his presidency, by the alumni association and by others who were close friends of the former president.

The Plantz organ is located in entirely new chambers, designed to give a maximum of tone egress. The tone of the old instrument was considered inadequate because of its poor location behind the wings at both sides of the stage. New chambers for the great, choir and swell divisions were built across the back of the chapel stage and the chamber for the solo division is directly above the stage, so that this section can speak down into the auditorium through an ornamental grille. The chambers at the back of the stage are ideally placed for both solo and accompanimental purposes.

The organ, the specification of which was published in THE DIAPASON last December, contains fifty ranks of pipes, with a diapason chorus of sixteen ranks and a reed chorus of ten ranks.

The family of which Rowland W. Dunham, F. A. G. O., of the University of Colorado is the titular head reports an addition in the person of Martha Janice, who arrived in this vale of tears Feb. 20. Professor Dunham, who is director of the college of music of the university at Boulder, announces that the young lady "kicks hard enough to become a good organist and possesses vocal powers of distinction."

#### VIRGIL FOX WINS NEW YORK

##### Young American Organist Makes Debut and Is Highly Praised.

By LILIAN CARPENTER

The New York debut of the young American organist Virgil Fox of Baltimore took place at the Wanamaker Auditorium Wednesday afternoon, March 14. Mr. Fox is known to those who attended the N. A. O. convention last August, where he aroused the utmost enthusiasm at his recital. He is a pupil of Wilhelm Middelschulte, Louis Robert of the Peabody Conservatory and Marcel Dupré, and is a winner of the National Federation of Music Clubs prize.

Mr. Fox's ambitious program began with the Bach Passacaglia, played at a dignified tempo and reaching a stirring climax in the fugue. The pastorate from Guilman's First Sonata and the allegro moderato from Handel's Concerto in F were played clearly and with considerable tonal variety. The Brahms chorale prelude "A Rose Breaks into Bloom," beginning the second group, was played with charm and simplicity. Contrasted with this, the Schumann B minor Canon sparkled under Mr. Fox's hands. A "Poeme," by Richard Weagly, "Nativite," from the Passion Symphony of Dupré, and the Finale from Vierne's Sixth Symphony furnished the rest of the group, the Finale displaying Mr. Fox's amazing technique and vitality to the utmost.

Clokey's descriptive piece, "The Kettle Boils," from "Fireside Fancies," served as the "comic relief" of the program, and was played with brilliance. "Perpetuum Mobile" (for pedals alone) by Dr. Middelschulte, and McAmis' "Dreams" were offered next, and the program closed with a brilliant rendition of Franck's Finale in B flat. The Franck number was taken at a somewhat quicker tempo than is ordinarily heard, but it lost none of its dignity, and was decidedly stirring. After hearing this recital one realizes that here is a young man just old enough to vote who already has achieved a superb technique, and who by his buoyant rhythm and variety of touch, as well as registration, makes the organ live. He responded to the enthusiastic applause by playing Bach's Fugue a la Gigue.

#### MASTER CLASS BY WEINRICH

##### Course During July at New York University for Organists.

Carl Weinrich, who will become head of the organ department at the Westminster Choir School in Princeton next fall, will conduct a master class in organ at New York University during July. The course will consist of three two-hour sessions a week. Part of each session will be devoted to an intensive survey of organ literature of all periods and the problems involved in its interpretation. The course is designed to prove valuable to professional organists who wish coaching in repertoire and to students who wish to gain an approach to the literature of the organ. Members of the class will have frequent opportunity to play. Mr. Weinrich will give four recitals in connection with the course.

Sessions of the class will be held in Gould Memorial Library, on the campus of New York University. Inquiries regarding the course may be addressed to Alfred Greenfield, administrative chairman, music department, New York University, University Heights, Box 99, New York City.

#### FOUR RECITALS BY PORTER

##### Series in April at Church of St. Mary the Virgin in New York.

Hugh Porter has been engaged to give four recitals on the large new Aeolian-Skinner organ in the Church of St. Mary the Virgin, New York City, in April. The recitals are to take place on Wednesday evenings, the dates being April 4, 11, 18 and 25. This church, virtually in the heart of the city, at 145 West Forty-sixth street, has offered a number of fine recitals since the new organ was installed. Raymond Nold, director of music, believes the series by Mr. Porter will be especially attractive.

The following are the programs to

#### IN THIS MONTH'S ISSUE

*Merger of American Guild of Organists and National Association of Organists, as proposed by joint committee of the two organizations, is submitted to chapters for approval.*

*Specification of large four-manual Austin organ under construction for Temple Beth Israel, Hartford, Conn., is presented.*

*Albert Riemenschneider, disciple of Charles Marie Widor, presents an estimate of the life and work of the great French master.*

*How the cause of organ music is being promoted at the Toledo Museum of Art by talented performers using the large Aeolian-Skinner organ is told.*

*Herbert Ralph Ward's recitals at historic St. Paul's Chapel, New York City, form subject of interesting article.*

*The Old Meeting-House at Hingham, Mass., and its music since 1683 make a captivating story.*

*Symposium of church music under auspices of American Guild of Organists closes with beautiful service directed by Dr. William C. Carl at First Presbyterian Church, New York City.*

*Activity of organists throughout the land in recitals during Lenten season reflected in recital pages.*

*News of organists' activities in many cities and programs of the various organizations in the United States and Canada are recorded.*

be played in Mr. Porter's series:

April 4—Prelude and Fugue in E minor, Pastorale in F and Fugue in G major, Bach; Chorale in E major, Franck; Allegro Cantabile from Symphony 5, Widor; Three Chorale Preludes, Brahms; "Carillon-Sortie," Mulet.

April 11—Prelude and Fugue in E flat, Andante from Sonata 4, in E minor, and Chorale Preludes, "In dulci Jubilo" (three settings), Bach; Chorale in B minor, Franck; Chorale Preludes, "Schmücke dich, O liebe Seele," "O Gott, Du frommer Gott" and "Herzliebster Jesu," Brahms; "Pièces en Style Libre," Scherzetto, Berceuse and "Carillon," Vierne.

April 18—Partita, "O Gott, Du frommer Gott" and Sonata 3, in D minor (Andante and Adagio e dolce), Bach; Prelude and Fugue in G minor, Buxtehude; Chorale Preludes, "Mein Jesu, Der Du mich," "O Traurigkeit, O Herzeleid," and "O Welt, ich muss dich lassen," Brahms; "Noel on the Reeds," d'Aquin; Pastorale, Franck; "Chant de Mai," Jongen; "Toccata on the Gloria," Dupré.

April 25—Chorale Preludes, "In Dir ist Freude," "Meine Seele erhebt den Herren" and "Kommst Du nun, Jesu," Bach; Toccata, Adagio and Fugue in C major, Bach; Chorale Preludes, "Herzlich tut mich verlangen" (two settings) and "O Welt, ich muss dich lassen," Brahms; Menuet-Scherzo, Jongen; Chorale in A minor, Franck; Symphony 3 (Intermezzo and Finale), Vierne.

The choir of Calvary Episcopal Church at Memphis, Tenn., directed by Adolph Steuterman, sang Mendelssohn's "Elijah" with the accompaniment of organ and orchestra Sunday evening, March 11. The church was packed, with chairs placed in the aisles. The choir of fifty voices was supplemented by an orchestra of twelve. Harry J. Steuterman assisted his brother at the organ.

#### THE DIAPASON.

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## MUSIC OF MANY AGES CLIMAX OF SYMPOSIUM

### SERIES IN NEW YORK CLOSES

Splendid Program at First Presbyterian Under Direction of Dr. Carl and Auspices of A. G. O.—Address by Dr. Moldenhawer.

The interesting and educational symposium on the music of various religious faiths which has been a feature of the activities of the American Guild of Organists in New York this season came to a fitting and artistic close with a service in the Old First Presbyterian Church March 6. This final event took the form of a recital of music for denominational churches, and was under the direction of William C. Carl, Mus. D., for more than forty years the occupant of the organ bench at the Old First. The Rev. J. V. Moldenhawer, D. D., pastor of the church, delivered an address which was a splendid accompaniment to the musical offerings of the evening.

Long before the recital began the beautiful and historic Gothic structure was well filled. The program, which was rendered by Dr. Carl and his motet choir, was divided into three sections, dealing in turn with early church music, Reformation music and later church music. A bird's-eye view was given of the chronological development of music, as well as the diverse channels in which it flowed. The splendid balance and appropriate historical arrangement of the program made a deep impression. Dr. Carl opened with Pachelbel's chorale, "Good News from Heaven the Angels Bring," which was followed by the singing of "The Old Hundredth" by the congregation, and thus the organ and the assemblage at once gave the service the proper atmosphere. As a response to the invocation the choir sang the Sanctus from Palestrina's "Missa Regina Coelis," which was followed by the motet "The Day Christ Was Born," by Byrd, Purcell's "Rejoice in the Lord," known as the "Bell Anthem"; Gibbons' "O Lord, Increase My Faith," Rameau's "How Blessed Are They," and "Shout for Joy," from the cantata Op. 225 by Bach. This completed the group of early church music, and was followed by the following Reformation music: "Antiphon," "Non moriar, sed vivam," Luther; "Wohl dem Menschen" and "Ich will singen," Ferdinand Möhring; Luther's chorale "A Mighty Fortress"; and, as the offertory, Handel's "Thanks Be to Thee," with Amy Elmler singing the alto solo.

After Dr. Moldenhawer's address came the group of later church music, which included: "Hymn of Praise," Tchaikovsky; Leo Sowerby's "121st Psalm"; "Every Wind that Blows," by Leighton Lucas; a Sioux tribal carol, arranged by Harvey B. Gaul, with Miss Bessie Ruth Bickford singing the soprano solo; a Nocturne by Cui and Martin Shaw's "With a Voice of Singing."

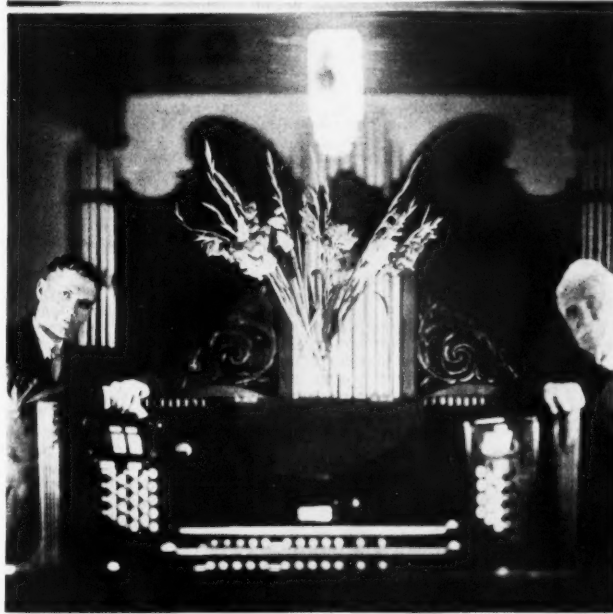
The choir did remarkably finished work, showing its splendid and painstaking training. The modern compositions were especially well chosen—not too extreme and all very beautiful. Of special interest was the work of Leighton Lucas, a young English composer who is only 30. The impression made on the congregation, which included a large proportion of the outstanding church musicians of the metropolis, was most favorable, as it has been at all the services of the series.

Dr. Moldenhawer said that the day had gone by when each sect sings only its own music and that the present tendency was to appropriate good and worshipful music and text regardless of its source. He pointed out that all the wealth of the ages in religious music is at the disposal of the denominational churches. He also emphasized the fact that there is such a thing as a just use of beauty in divine worship, and that to this end music is one of the greatest means.

A collection was taken for the Musicians' Emergency Fund.

A reception was held in the chapel after the recital, to which several hundred had been invited. Dr. Carl was surrounded by many who wished to

## Organ in Home of M. P. Möller, Delray Beach, Fla.



HUGH McAMIS, F. A. G. O., the well-known New York organist and composer, returned in March from a trip to Florida in the course of which he played three recitals on the organ in the Villa Hvidöre, Delray Beach, the winter home of M. P. Möller. The picture shows the organ console, with Mr. McAmis at the left and Mr. Möller at the right. The organ, previously described in THE DIAPASON, speaks into a large music room and there are additional shutters which allow the music to be heard in the beautiful garden. The picture was taken at night from the outside, looking through a large window. When the weather permits the audiences sit in the garden. Mr. McAmis' recitals took place Feb.

congratulate him on the artistic success of the evening.

### Evening of Byzantine Music

The fourth recital of the symposium on religious music was given at Roerich Hall, New York City, Monday evening, Feb. 26, the music on this occasion being that of the Eastern Orthodox Church. Keen interest in the subject was shown by the large attendance of Guild members and friends, who, in order to be present, braved the biggest and best blizzard since 1888.

The Greek Byzantine vocal ensemble of five men, Christos Vronides, director, W. Van Woert, I. Velikanoff, N. Karlish and M. Bataeff, sat around a table in the manner of the English Singers, on a stage appropriately decorated with candles, pictures, ikons, etc. Mr. Vronides, professor of Byzantine music at the Roerich Museum, delivered an address on Byzantine music, printed in large part on another page. This music antedates the Christian era, he said, and is based on the early Greek modes, from which the modes used in the Roman Catholic Church later were derived. Half-tones, third-tones and quarter-tones are used. The program was made up of music of different periods from early traditional melodies sung in unison to tunes with modern harmonization. Many of the latter were written by Mr. Vronides himself. A good deal of the music was written for different liturgies and for various seasons of the year. A Christmas song in three sections—"Let Us Come Together in Beautiful Galilee, to Believe in the Risen Christ," "Thou Didst Arise in Three Days, by This Giving Light to the World," "Today Christ Is Born in Bethlehem"—was taken from the first complete mystery written in the Christian era. Another interesting number was an "Isaiah Dance" from a Byzantine wedding ceremony, by Mr. Vronides. Throughout most of the numbers the melody was sung by a

tenor or a baritone, while the basses sang sustained tonic or dominant notes, sometimes both—in effect, an organ point or drone bass. One of the basses occasionally reached as low as A flat, more than two octaves below middle C.

The ensemble sang with earnestness and religious feeling, and gave many members of the profession an insight into a church style one rarely has the opportunity of hearing.

After the program everyone was invited to view the paintings in the Roerich Art Gallery, which was opened that evening especially for the occasion.

HEARD BY MORE THAN 3,000  
Marion Clayton in Recital at the University of Minnesota.  
Marion Clayton, the New York organist whose playing has won her a national reputation and who is the successor of the late Dr. John Hyatt Brewer at the Lafayette Avenue Presbyterian Church, Brooklyn, made an incursion into the Middle West to give a recital March 19 at the University of Minnesota in Minneapolis. Miss Clayton was heard by an enthusiastic audience of more than 3,000 when she played on the new Aeolian-Skinner organ in the Cyrus Northrop Memorial Auditorium. The recital was a special feature in the university's artist course. Many of the organists of the twin cities were present and the event was one of decided interest to the musical circles of Minneapolis and St. Paul. Miss Clayton's program included the following selections: Chorale Preludes, "Now Thank We All Our God," Karg-Elert, and "Christ Lay in the Bonds of Death," Bach; Toccata and Fugue in C major, Bach; Moderato Cantabile from Eighth Symphony, Widor; "Noel," d'Aquin; "Pageant," Sowerby; Chorale in A minor, Franck; "Carillon," DeLamarter; Toccata, J. Victor Bergquist; "Starlight," Karg-Elert; Prelude and Fugue on B-A-C-H, Liszt.

## FORT WAYNE CHURCH ORDERS KILGEN ORGAN

### INSTRUMENT FOR ST. MARY'S

"Straight" Specification, with Three Manual Divisions Enclosed in Separate Swell-Boxes, Designed by Courboin.

St. Mary's Catholic Church at Fort Wayne, Ind., has placed an order with George Kilgen & Son, Inc., for a three-manual organ to be delivered in June. The organ is to be of the traditionally classic type, being entirely "straight," and was designed by Charles M. Courboin in collaboration with the Kilgen brothers. It will be installed in the choir gallery at the rear, concealed by an artistic case, with a decorative scheme of display pipes and grille. The console will be of the stop-key type, with the new Kilgen combination system of ball-bearing setters and the new Kilgen expression selector. Swell, grand and choir will be under expression and each in its separate chamber.

St. Mary's Church has been known for its attention to music, and under the direction of Father Hasser, the pastor, and Louis Feil, the choir director, has won a reputation for choir work in that vicinity.

The specification of the organ is as follows:

- GREAT ORGAN.
1. Spitzflöte, 16 ft., 73 pipes.
  2. First Diapason, 8 ft., 73 pipes.
  3. Second Diapason, 8 ft., 73 pipes.
  4. Flute Harmonique, 8 ft., 73 pipes.
  5. Gemshorn, 8 ft., 73 pipes.
  6. Octave, 4 ft., 73 pipes.
  7. Flute Harmonique, 4 ft., 73 pipes.
  8. Twelfth, 2 1/2 ft., 61 pipes.
  9. Fifteenth, 2 ft., 61 pipes.
  10. Tromba, 8 ft., 73 pipes.
  - 10a. Chimes, 20 tubes.

- SWELL ORGAN.
11. Lieblich Gedekt, 16 ft., 73 pipes.
  12. Geigen Principal, 8 ft., 73 pipes.
  13. Gedekt, 8 ft., 73 pipes.
  14. Viola da Gamba, 8 ft., 73 pipes.
  15. Voix Celeste, 8 ft., 73 pipes.
  16. Flauto Dolce, 8 ft., 73 pipes.
  17. Flute Celeste, 8 ft., 61 pipes.
  18. Geigenoctav, 4 ft., 73 pipes.
  19. Flute Triangulaire, 4 ft., 73 pipes.
  20. Flautino, 2 ft., 61 pipes.
  21. Mixture, 3 ranks, 183 pipes.
  22. Posaupe, 16 ft., 73 pipes.
  23. Trumpet, 8 ft., 73 pipes.
  24. Oboe d'Amore, 8 ft., 73 pipes.
  25. Vox Humana, 8 ft., 73 pipes.
  26. Clarion, 4 ft., 73 pipes.

- CHOIR ORGAN.
27. Contra Gamba, 16 ft., 73 pipes.
  28. Open Diapason, 8 ft., 73 pipes.
  29. Melodia, 8 ft., 73 pipes.
  30. Viola, 8 ft., 73 pipes.
  31. Dulciana, 8 ft., 73 pipes.
  32. Unda Maris, 8 ft., 73 pipes.
  33. Flute d'Amour, 4 ft., 73 pipes.
  34. Gemshorn, 4 ft., 73 pipes.
  35. Rohr Nazard, 2 1/2 ft., 61 pipes.
  36. Piccolo, 2 ft., 61 pipes.
  37. Clarinet, 8 ft., 73 pipes.
  - 37a. Chimes (from Great), 20 notes.

- PEDAL ORGAN.
38. Resultant, 32 ft., 32 notes.
  39. Contra Bass, 16 ft., 32 pipes.
  40. Bourdon, 16 ft., 32 pipes.
  41. Spitzflöte (from Great), 16 ft., 32 notes.
  42. Contra Gamba (from Choir), 16 ft., 32 notes.

43. Lieblich Gedekt (from Swell), 16 ft., 32 notes.
44. Octave (extension of Contra Bass), 8 ft., 12 pipes.
45. Flute (extension of Bourdon), 8 ft., 12 pipes.
46. Spitzflöte (from Great), 8 ft., 32 notes.
47. Still Gedekt (from Swell), 8 ft., 32 notes.
48. Super-Octave (extension of Contra Bass), 4 ft., 12 pipes.
49. Flute (extension of Bourdon), 4 ft., 12 pipes.
50. Trombone, 16 ft., 32 pipes.
51. Posaupe (from Swell), 16 ft., 32 notes.
52. Tromba (extension of Trombone), 8 ft., 12 pipes.
53. Clarion (extension of Trombone), 4 ft., 12 pipes.

### Seder Heard in Recitals.

Edwin Stanley Seder, F. A. G. O., was heard in recital at the Woodstock, Ill., Congregational Church Feb. 23. On March 4 at 4 o'clock he played at Grace Lutheran Church, River Forest, a program including chorale preludes by Bach, Brahms and Karg-Elert. Other numbers were Bach's Fantasia and Fugue in G minor; Seder's "Chapel of San Miguel" and Mulet's "Carillon-Sortie." An improvisation on a chorale was included.

## Charles Marie Widor; An Estimate of His Place in Organ Music

[The following tribute to M. Widor was written for THE DIAPASON by Mr. Riemenschneider, long a pupil and admirer of the great Frenchman and an exponent of his methods. Mr. Riemenschneider is a noted organist and is the director of the school of music at Baldwin-Wallace College, Berea, Ohio.]

By ALBERT RIEMENSCHNEIDER

The rounding out of sixty-four years of service at one post, when that post is as important as the one at St. Sulpice, is a record which cannot pass without comment in the organ world. When therefore Editor Gruenstein sent out one of his famous S. O. S. calls, the demand had to be met even though it reached the writer in a time of unusual pressure of other duties which could not be laid aside for this new demand.

The association between Charles M. Widor and the writer began with a year's relationship as teacher and student during 1904-1905 and continued during the summers of 1914, 1924, 1927 and 1930, during which periods the complete organ works were gone over again and again. It ripened into a warm friendship which resembled nothing more than the close relationship of father and son. The writer at this time would like to say that his veneration and love for this grand old man of the organ world was second only to the deep devotion which he felt for his own dear father. This is a strong statement when it is considered that among his mentors were such wonderful characters as Robert Fuchs, the Viennese composer, and Alexandre Guilmant. Surely the association with men of this type left more of a mark upon the young students than the mere development of the musical side. The memories of these five periods of study with the master, during which no other compositions were studied than those of Bach and Widor, are still among the most pleasant in the life of the writer.

Widor is usually considered by most persons who have come in contact with him to be rather severe and even austere. This may be true. No organist ever had higher ideals or tried to live up to these ideals with more definiteness than did Widor.

In a way his case resembles that of another Frenchman who lived in the age of Batiste and Lefebvre-Wely. I refer to that sterling musician, Alexander Pierre François Boëly, during whose time it is said no one in all Paris could play Bach's B Minor Prelude and Fugue. In spite of the attitude of the times, he went on composing organ works of the highest type which no one would play. He did not adapt himself to the prevailing style, and, not being in style, his work never suffered the ignominy of passing out of style. The writer is certain that the works of Boëly will become known as time goes on and will offer considerable to posterity whenever posterity will become earnest enough to recognize real values, while the works of his contemporaries have long ago ceased to be given even casual consideration as music.

This is just an historical example of the present strong tendency to feature organ recitals as entertainments and thus rank them with vaudeville. If organ playing ever is to leave its swaddling clothes and become a real art, on a par with other established arts, our point of view must be changed considerably. The so-called art of entertainment is not an art at all, but merely a play to the tastes of the times in whatever form happens to be in vogue at that particular time. It goes steps out of fashion as the times and tastes change. Pit against this the solid, everlasting conceptions of some of our greatest minds, such as Bach, Mozart and Beethoven, and if we would build up a real art of organ playing let us ponder whether or not it be best to base it upon something less ephemeral than mere entertainment.

We return to the conception of art held by Widor. His sternness and

austerity are simply the by-product of his high idealism and unyielding devotion to the highest standards within him.

From the occupation of his maternal ancestors, he seized upon a slogan which stands upon the title page of each of the first eight organ symphonies, namely "Soar Above." His mother was a descendant from the famous Montgolfier family, air navigators and inventors of the balloon. "Soar above" he does in his works as no other organ composer since Bach has been able to do.

Widor was born in Lyons, France, Feb. 22, 1845, and here he completed his general education. As a young man he went to Brussels, where he became a pupil at the Conservatoire under Lemmens and Fétis. It was here that he learned the real elements of the Bach traditions in organ playing, upon which he built his own superstructure, which was to play such an important part in the development of the French school. He spent somewhat more than a year at Brussels and returned to Lyons to become the successor of his brother in an organ position.

The atavistic traits show themselves in Widor in very pronounced manner. His father was an organist and his grandfather an organ builder, upon whose organs the master was able to form his first impressions of the art of organ playing.

By the time Widor had reached his twentieth birthday, his fame had spread as far as Paris and in 1867 he was engaged as organist at the large Cavaillé-Coll organ which had been built for the world's fair there. In 1870 he was appointed organist at St. Sulpice. Thus the happy circumstance arrived that at a comparatively early age the master was placed in direct contact with an instrument which was to be so influential in his career. The organ at St. Sulpice and his first eight symphonies are so bound up with each other that the one cannot be appreciated or understood without a knowledge of the other. Widor himself has said that the organ and service at St. Sulpice are the direct basis for these works. This being the case, it is no wonder that these great conceptions have been misunderstood for so long a time. How many organists have taken the trouble to make a study of the stop specifications of the St. Sulpice organ in order to secure a background for an appreciation of the marvelous ensembles, the impeccable logic, the clear dynamic and the comprehensive architecture of the music before undertaking an exposition of it? How many have undertaken a study of the comparison of organ stops as expressed in the French point of view and our own before setting up those wonderful ensemble combinations, without which the music does not come into its own?

How often have we heard the expressions "the bunk in Widor" and "the dry and weary wastes" and similar statements! How little did these supercilious dogmatists know how much they were expressing their own ignorance of the entire situation by giving out such flashes of "wit" and how in time such statements would turn upon them! It is very encouraging to note that those who were first in their criticism several decades ago are including Widor on their programs of today—cautiously, perhaps, but nevertheless it is appearing. Verily it takes some much longer to comprehend than it does others, especially when something really worth while is under consideration. Thus the world changes and in the changing retains only what is best and noblest to form the backbone of tradition, which tradition in turn we decide to ignore as being the very latest and smartest attitude. Verily this is a funny world!

Another trait which shows itself very strongly in Widor is his Hungarian background. No composer for organ has expressed himself in so varied a rhythmic manner as Widor. He can be calmness and serenity itself, but when he touches the heights of rhythmic splendor there is no one to compare with him. Only Bach has left us such an heritage of rhythm, and for a like manifestation with Bach we must go farther than the organ composer, to the composer of the Brandenburg Con-

certos and Overtures (Suites) for orchestra.

Widor has been quoted as saying that he did not compose further for organ because he seemed to have exhausted the possible combinations of organ registration. It is true that in a comprehensive study of his organ works one really encounters every available possibility of organ registration. The fact is that what he has to say and the vehicle which he uses to say it are so inseparably bound up in each other that unless the registration is correctly conceived and carried out in the spirit of Widor, what he has to say will not be understood. How often have interpreters of his symphonies sinned against the spirit of the work in this regard? Whole movements which have only 8-ft. pedal are thickened and ruined by the application of 16-ft. stops. Subtle suggestions by which through a coupling of manuals successions of 4-ft. quality, 8-ft. quality and finally 16-ft. quality are introduced in the pedals, are ignored and the effect is totally lost thereby.

No composer has been more explicit in his directions for registration than Widor and yet no composer has suffered more from the so-called "individualistic" treatment of organists than has he. Of course, right there is where the misunderstanding has arisen, and as we are going back to the correct principles in registering Widor's works, thanks to the enlightened knowledge of a few earnest organists, we are beginning to see the light.

Widor's place in the organ world is not of yesterday, nor yet of today, but of tomorrow. His first four symphonies were written in 1872, just after he took his place at the console at St. Sulpice. Numerous changes attest to the fact that this was an experimental period. Whole symphonies were extended, movements omitted and others added. The composer was ever on the alert for improvement and stood in relation to his music as the great master of Bonn, ever changing for the better. Only a few years back the writer received from the master a completely revised movement newly published to take the place of one of the regular movements of the first symphony. It is perhaps of interest to mention that the writer in his various periods of study of these masterpieces with the composer wrote down many suggestions which the composer made at the spur of the moment during the lessons and it is interesting to study the suggested changes from these copies of the scores.

The extended studies made by the composer on the first group of symphonies paved the way for the fifth and sixth symphonies in 1881 and these in turn for the more dissonant and more modern seventh and eighth symphonies in 1890. In these four symphonies he practically exhausts the rhythmic and registrational possibilities of the organ. He therefore turns to conquer new fields and the result is the "Gothique," inspired by St. Ouen at Rouen, and the "Romane," inspired by St. Sernin at Toulouse. Here the wealth of spiritual values as inherent in Widor come to a climax and we have before us masterpieces which will outlast any other organ compositions since Bach. Here particularly is the music of tomorrow and organists who are able to master the contents technically as well as spiritually have a field of investigation and study amazing in its outlook.

The six transcriptions of Bach entitled "Bach's Memento" are among the best of their kind and great heights are again reached in the "Suite Latine." Here the music assumes a sort of Greek philosopher state in which truth and perfection of thought are paramount.

The writer has word that three additional compositions have been completed recently and will shortly be published if they are not already in the publisher's hands. Their appearance at this time will be looked upon by the whole organ world as an event of importance.

When one studies the organ literature from Bach to the present, one is amazed at the lack of consecutive development in the historical plan, and

one is inclined to decide that the actual growth is not growth at all, but that it is due to the appearance from time to time of great personalities. Certainly there is no preparation in the scheme of things for the appearance of a Widor. His work comes like a clap of thunder out of a clear sky, and not even the work of Franck can explain it. It is due entirely to the outstanding personality of the man that he takes his place in the general scheme of things as second in rank to Bach alone in the organ world.

What, then, may a mere person like the writer do to pay a proper tribute to such a genius? The great privilege of years of contact with such a soul and the opportunity of lifting a veil or two here and there for a glimpse into a life such as his was and is make for an eagerness to proclaim to the world, and especially to those who are not yet informed and acquainted with the wealth which he has contributed to their welfare, that along this line lies the way of truth and light in the organ world.

The heritage which he has given may be used together with that of Bach and a few others to rear a structure which shall be a true art of organ playing in its very best meaning. Widor has contributed mightily through the force of his great genius, his indomitable will and his high idealism. Let us as organists gratefully accept his rare gift to us and carry it on to its ultimate goal. He is laying down the duties which he has loved and fulfilled so outstandingly and so faithfully for his sixty-four years. Many hearts are saddened at the thought and to many St. Sulpice and Widor will continue to remain synonymous terms for a long time. It has been given to the master, however, to plan well and wisely for the continuation of the work which he has built so splendidly at St. Sulpice.

For a number of years he has had the devoted assistance of that marvelous organist Marcel Dupré, one of the outstanding pupils of Widor's whole career as a teacher and under whose tutelage he won the coveted Prix de Rome. Thus for a considerable time the process of planning for a worthy successor who should carry on the great traditions in undiminished glory has been going on. In this way the sting of sadness caused by the laying down of a great lifework has been drawn and another fortunate circumstance must be added to those which have come to the life of this great man. It would not be at all appropriate to say: "The King is dead, long live the King," but it would surely be felicitous to say of the situation: The King has selected his successor, long live both Kings!

### Asper Conducts Orchestra.

Frank W. Asper, the Salt Lake City organist and all-around musician, conducted his symphony orchestra at the McCune School of Music in a concert at assembly hall Feb. 19. Becky Almond was piano soloist and played a part of the Beethoven Fifth Concerto. The orchestral numbers included the Overture to "Egmont," by Beethoven, Schubert's Unfinished Symphony and the Tchaikowsky "Nutcracker" Suite.

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**ACOUSTICAL PROBLEM  
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**GUILD COMMITTEE AT WORK**

Body Appointed by A. G. O. Makes Initial Report of Progress—Will Study Various Prominent Edifices Scientifically.

The committee proposed at the Cleveland convention of the American Guild of Organists last year and named by the council in October, to make a study of the subject of building acoustics from its musical aspect, presented its first report on Feb. 28. At a meeting in November at St. Thomas' Church in New York a representative group of church edifices was selected for study and they were divided according to architectural styles, including the Gothic, the Byzantine, the colonial and Georgian, and miscellaneous.

As showing its approach to the task of dealing with the problem of acoustics the committee reports:

The method of approach to the problem is one involving too much technical complexity to be included in the report. An attempt is being made to measure what actually happens to a sound projected into the auditorium. Having this information it will be possible to say definitely that unless a building has a certain period of reverberation with a sound of given intensity and pitch, it will or will not be acceptable for speaking or music.

In the past this factor has been left to the discretion of the architect and his acoustical consultant, without advice, opinion or data from the musician's standpoint. There is certainly an incompatible element between speech and music. We hope this survey will form the basis for a compromise in which both speaker and musician are duly credited.

To carry on such a survey calls for a technical knowledge and equipment not possessed by the committee members. We have been fortunate therefore in securing the services of the Electrical Research Products, Inc. (a subsidiary of Western Electric), and more especially S. K. Wolf, head of the acoustical consulting division. They have developed new apparatus that records on paper exactly what happens to a sound projected into a given auditorium. This apparatus is the result of several years of intensive research, and is far superior to the stop-watch and ear methods used in the past, which at best gave only conjectures rather than actual photographic records of true conditions. In other words, sounds from as low a pitch as 32-ft. up to the top notch of a fifteenth and higher can be produced, and the behavior in the building recorded as a permanent record. Readings are taken, therefore, of all these various pitches frequently from 16-10,000 in several positions in the church. These records are then gone over—a process that takes several men two or three days—and a graph is plotted showing the reverberation characteristics of the building. Then if there be any walls or other parts of the building geometry that produce interference patterns, unpleasant reverberation, echoes, etc., they can be definitely located.


The most important part, however, is that our results to date have shown an accurate correlation between ear and instruments. In other words, those buildings known to be good acoustically have all shown the same characteristics, or approximately so. When these data are completely available, it will be possible to formulate a general set of rules and comprehensive information for practical use.

The acoustical research activity of the Electrical Research Products, Inc., is a new endeavor with them. They were chosen as the most logical people for several reasons—first, they have no history of past failures or preconceived theories to defend; second, through the agency of the Bell Laboratories they have gone very thoroughly over the question of speech control and audibility, and are willing to stand on their own conviction that excessive padding of a building cannot and will not eliminate defects in a speaker's delivery. Therefore they have also made an extensive study of elocution, which no other acoustical engineers have done, and, considering the problem involved, it is a necessarily vital issue in this work. Again, they are willing to spend the necessary money in conducting this survey—partly to complete their own data and establish the correctness of their principles. Finally, they are sympathetic to the fact that good musical results presuppose a live auditorium.

At the present time there is not a great deal of work for the majority of the committee members other than gain-

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ing access to the necessary buildings through their connections and good will of church authorities. However, it is highly necessary to get approximate dimensions, drawings and other data as to the architecture of the buildings mentioned. In this we are getting full cooperation. This survey will be long and expensive, but the answer will be an exact one when the material is collated. Progress is necessarily slow, but we are getting on at an even rate. It is interesting to note that the results obtained from actual organ measurements correspond exactly with apparatus tests.

Arthur J. Thompson is chairman of the committee and the other members are G. Donald Harrison, Wallace W. Kimball, T. Tertius Noble, R. O. Whitelegg, Emerson L. Richards, William H. Barnes, Richard H. Ranger and Herbert Brown. The broad program of work laid out for the committee includes the following points:

a. Study of existing buildings known to be particularly excellent from the acoustical aspects and proper note to be taken of what features of construction have furthered this result.

b. Leading acoustical experts to be consulted and their opinions and theories to be studied and collated.

c. Buildings known to be satisfactory for speaking purposes to be studied in an attempt to arrive at a compatible compromise between the problems of

oratory and music.

d. Measurements of the period of reverberation of both good and bad auditoriums to be made for the purpose of recommending a good average reverberation time for the various sizes and styles of architecture.

e. Prominent organists, recognized speakers, singers and choir leaders to be consulted and the problem to be discussed with them.

f. Leading architects to be consulted and their opinions to be made practical use of, and their cooperation solicited.

It is further proposed that the results of the investigation be formulated in a report published and given publicity for the following purposes:

a. To have available for architects, engineers and acoustical experts clearly defined data as to what constitutes the best acoustical conditions for the organ, choir and other music in halls or churches of various architectural design and size.

b. To supply expert opinion and lend an authoritative background to organists faced with the problem of preventing the excessive sale of acoustical material to their churches.

**Youthful Genius Heard in Chicago.**

At a sacred concert in Notre Dame Church, Chicago, on Palm Sunday evening a feature was the organ playing of a 17-year-old genius, Mario Salvador, who is studying under Dr. Wil-

helm Middelschulte. Master Salvador played the accompaniments for Maunder's "Olivet to Calvary" and played Liszt's "Ad Nos ad Salutarem undam," the first movement of Widor's Fifth Symphony, Bach's Prelude and Fugue in D major and the Finale from Verne's First Symphony as organ numbers. The young organist, who is a native of Spain, plays the most difficult works with ease and a great future is predicted for him.

**New Player Designed by Reuter.**

The Reuter Organ Company has just completed the installation of an organ in the new Blakemore-Exter mortuary at Albuquerque, N. Mex. The organ is a two-manual and is to be shown to the public at the formal opening of the mortuary on Easter Sunday. Among the special features of the installation is the inclusion of one of the new Meunier reproducing players. This is an entirely new development in the field of players designed for mortuary purposes and embodies features not heretofore available in players for moderate-sized organs. The rolls for this player are hand played and recorded by outstanding organists on the new Reuter recently installed in the Olinger mortuary at Denver.



# A U S T I N

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LAST MONTH we mailed to the members of the A.G.O. and the N.A.O. our "Declaration of Tonal Policy" and a copy of Dr. Oscar E. Schminke's article published in the December *American Organist*. Copies will be mailed to any organist on request.

Many regard this as the most notable improvement in tonal design so far registered in American Organ building. Its success is due to our revised scaling ratio of the whole Diapason family—Double to Mixtures—as well as a carefully balanced tonal ratio of each harmonic stop as a whole.

By this we obtain definition and brightness in the bass and an unforced fullness in the treble, each adequately and suitably balanced to the middle of the scale.

A surprise awaits every organist who tries our new Diapason chorus work. He will find it possible to play rapid left-hand figurations against right-hand chords or bring out left-hand polyphonic work with complete rather than partial clarity. This is aided by our Universal Chest, which gives 100 percent prompt air pressure to all pipes.

Our three- to five-rank Kornet also supplies noble and weighty 8-ft. dominance without cloudy or indigestible 8-ft. tone. Brilliance is enhanced, but with it solidity and dignity.

**Such chorus work awaits your inspection at Hartford.**

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## New Church Issues; Anthems, Books, Etc., Recently Published

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

Before I prepare two articles in answer to recent books on Protestant church music, and two on leading composers, I wish to clean up my desk partly by telling you about some important new publications which deserve immediate attention.

### Anthems

First of all, there is a delightful anthem for alto solo, male chorus (or quartet) and organ (on three staves) by Dr. Eric DeLamar, called "How Lovely Are Thy Dwellings" (H. T. FitzSimons Company, Chicago). This is one of the finest compositions of 1934, and by all odds the most attractive choral work by the well-known organist of the Fourth Presbyterian Church of Chicago. It runs to eleven pages of lovely, graceful music, full of originality and sincere feeling. The composer's knowledge of the symphony orchestra has stood him in good stead; the accompaniment is like a little symphonic poem. Yet the choral parts, the solo and the accompaniment are all grateful to the performers and easy of comprehension by an ordinary audience. It is an anthem which Philip James might have signed—which I regard as high praise—and yet there will be few choirs that cannot give it a performance if they have four male voices and a good woman alto.

Another luscious accompanied work—perhaps more suited to concert than to church service, yet not at all difficult—is "Christmas Night," by Harry Banks, Jr. (Summy). There is an unusual text by Flora Warren—a real poem; there is an accompaniment that will give an opportunity on a modern organ with orchestral stops; there is an easy but touching choral part that can be sung by a mixed quartet. Don't forget this at Christmas; it is dated 1933, but appeared only recently.

Late in 1933 Dr. Whitehead published with Ditson a splendid, swinging march for chorus to the words of part of Walt Whitman's great "Pioneers, Oh Pioneers!" One stanza has a descendant of the sort that the Canadian composer does so very well. This number, though intended as a part-song, might well be used at patriotic services in both Canada and the United States, and it would make exactly the right text for a college or university commencement. In fact, I think that Dr. Whitehead should lose no time in arranging this for male voices, so that it may be sung from Harvard to California.

There are two other good Whitehead numbers: "Come, Sweet Evening Guest" (Boston Music Company), a serene and beautiful evening anthem, accompanied, on an old German tune ("Seelenbräutigam, Jesu"), and "In Thee Is Gladness" (Boston), unaccompanied *ad libitum*, in six parts, on the well-known chorale "In Dir ist Freude." The evening anthem has a solo for soprano or tenor; the basses divide for drone effects on open fifths, and humming is used effectively. I recommend this with enthusiasm.

Four numbers in the "Oxford Modern Anthem Series" have impressed me. One of them I have mentioned before—Kitson's Lenten anthem, "Jesu, Grant Me This, I Pray," founded on Gibbons' Song 13, with a floating melody and an arabesque accompaniment like that in Bach's "Jesu, Joy of Man's Desiring." I believe that this anthem might well be selected as one of the best of the past ten years. (Of course, the melody is of the seventeenth century.) Any choir can sing this, and every choir should.

Kitson has another anthem called "Bright the Vision," a fairly easy number for double chorus with joyful and easy accompaniment. This is appropriate to Trinity, for general praise or for a church festival.

An eloquent work that reminds me somewhat of the best composition of our own Voris is Thomas Armstrong's "Christ, Whose Glory Fills the Sky." There is a free accompaniment; the sopranos divide occasionally. The total

impression is one of great vigor and originality, though there is nothing that a congregation cannot enjoy at the first hearing. The manly text by Charles Wesley—one of his best poems, if not the best—is suited to Advent or to sermons on faith.

My admiration for Sir Edward Bainton's works is of long standing. His most recent anthem is called "Our Father in the Heavens," a curious text which paraphrases and poetically interprets the Lord's Prayer. This is for eight parts unaccompanied, and it is not easy, though there are no sour dissonances to astonish the simple.

These four English anthems, I need hardly say, are all imported by Carl Fischer.

Carl F. Mueller has brought out with G. Schirmer a number of effective anthems not yet reviewed in this department. I was specially interested in "Grow Old Along with Me," a setting for mixed voices in five parts unaccompanied of some of Browning's greatest lines. For a sermon on old age this would be just the thing. Most of the anthem is in four parts; the fifth voice is a baritone.

The other Mueller anthem that I liked almost as well is based on Crüger's "Now Thank We All." It is for mixed voices unaccompanied in eight parts; it has a vigorous little fughetto and more harmonic resource than the composer has shown in most of his pieces.

I regret that I do not know who Lyman Bradford Bunnell is, because he has an effective new anthem for eight parts unaccompanied called "Let Us Go into the House of the Lord" (Birchard, Boston). It is for a large choir.

Cyr de Brant's "O Filii et Filiae," with both English and Latin words, can be obtained for SSAA or SATB (J. Fischer). He has used discreetly, with proper freedom of rhythm and strength of harmony, the noble old Easter melody.

Two unison anthems or carols in the "Year Book Press Series" imported by Birchard of Boston will make admirable solos as well as anthems. They are:

Demuth—"Good Counsel." Words by Chaucer, modified by A. P. Graves. An admirable number for colleges.

Tatton, J. M.—"The Birds." A setting of the quaint poem by Hilaire Belloc, formerly set by Thiman. This is easy and pretty.

### New Editions

I list briefly new editions of old anthems and chorales:

Franck, César—"Praise the Lord" (H. T. FitzSimons Company, Chicago). The most unusual number in the list, arranged and edited by no less a musician than Leo Sowerby. It is a tuneful number that Gounod might have written in his best moments; it runs to eighteen pages of easy and effective music, appropriate to Easter or general praise. Originally this was "Dextera Domini," written in only three parts.

Brahms—"How Lovely is Thy Dwelling." (FitzSimons.)

Franck—"Psalm 150." (Birchard.) Accompaniment simplified, on two staves.

Bach—"Up, Up, My Heart." Easter chorale, easy. (E. C. Schirmer.)

Handel—"Hallelujah, Amen." from "Judith Maccabaeus." (Birchard.) Moved down from key of D to C; easy.

Isaac (Sixteenth Century)—"Now Rest Beneath Night's Shadow." Easy and beautiful vespere hymn, unaccompanied.

Mozart—"Ave Verum." Latin and English words. For TTBB. (E. C. Schirmer.)

Arkadelt—"Lord of the Living Harvest." For TTBB. (Birchard.)

### Books

At last we have the "Church Anthem Book," a collection of 100 anthems collected and edited by Sir Walford Davies and Dr. Henry G. Ley (Carl Fischer, importers for the Oxford Press). This represents the choice of two of England's greatest choirmasters, and even at the doubled price for which our iniquitous tariff is the excuse this is a great bargain. In a later issue I shall give an entire article to this collection and the pamphlet entitled "A Repertoire of English Cathedral Music" (Carl Fischer, Oxford); these two publications mark an epoch in the music of the English Church.

The pamphlet had as one of its editors the late Charles Hylton Stewart, whose charming "Posthumous Papers" have recently been issued. The papers

were written originally for the *Chester Diocesan Gazette* in England; they give sound and wholesome advice, as specific as Stewart's excellent mind, on hymns and anthems recommended to parish organists of the Anglican Church.

The great Lutheran Church in America now has an active Liturgical Society of St. James, which has published a very important and scholarly booklet entitled "Pro Ecclesia Lutheranana," the first issue of a projected magazine on the liturgics of the Lutheran Church. No one interested in Protestantism, in Lutheranism, in liturgy, in the beautiful and fit praise of God, should fail to see this study. It is written with vigor and assurance out of a deep tradition and a noble ideal. The address of the society is 713 Garden street, Hoboken, N. J., though some of the active chapters are in Ohio and Missouri.

The Anglo-Catholics in America have two new books, "The Kyrial or Ordinary of the Mass," with the plainsong melodies edited and adapted to English words by Canon Douglas (Gray), is one of the handsome St. Dunstan editions inaugurated years ago by the same editor. The other book is "Accompanying Harmonies for the Plain-song Psalter," by Lester Groom, F. A. G. O., organist of the Church of the Ascension in Chicago (Gray). Besides the carefully severe harmonies there are illuminating notes.

Finally I shall mention a book which may be of interest to a few of you, a "Handbook of Conducting," by Hermann Scherchen, translated by Calvoressi (Oxford Press). This is a thorough and to the American perhaps a fussy work; the second part is distinctly valuable in its discussion of fine points.

### Organ Pieces

Dr. Diggle has a spirited Festival Toccata, "Alleluia, He Is Risen" (White-Smith). And, by the way, I have commended his recently published Passacaglia and Fugue without attributing it to the proper publisher—the White-Smith Company, to whom I apologize. This is one of the pieces

by the new Dr. Diggle, not Dr. Roland Jiggle of 1920 or thereabout.

One of the last of Dr. Karg-Elert's pieces was his "Rondo alla Campanella" (Schmidt), published late last year. It is pretty and not difficult for fleet hands.

R. Deane Shure has another "Oriente," this time one of his best and entitled "Assyrian Shepherd" (J. Fischer). It is one of the easier ones.

There are two important volumes that I do not find myself able to enjoy much yet. One is Dupré's "Fifteen Pieces Founded upon Antiphons" (Gray). You can get them complete or in three volumes. The first volume is easy and to my ears unattractive. The second volume has four pieces on the "Ave Maris Stella," the fourth being a splendid toccata on the Amen, the finest number in the set, I think. The third book ends with another stunning piece, on the Gloria of the Magnificat. Both these fine numbers require good playing.

Herbert Howells has a Sonata for Organ (Novello, Gray) in three movements, the only work of the composer which I have found myself unable to enjoy; I think that he has gone beyond me and will be appreciated by better musicians.

Dr. Grace has got around in his editing to Rheinberger's Sonata No. 8 (Novello), the one with the fine Passacaglia. Dr. Grace regards it as the only rival of Bach's. Willan's is much finer. Dr. Grace needs a sea-change.

### Northwestern Summer Session.

The summer session at Northwestern University will again include an intensive five-day institute devoted to interests of church organists and directors of music. The dates are July 16 to 20, when an eminent guest faculty will augment the summer forces. Daily classes, demonstrations and forums will be arranged so as to give each "vacationing" musician time to spend at the 1934 World's Fair in Chicago. The complete schedule may be had soon by addressing Professor O. S. Beltz, School of Music, 1822 Sherman avenue, Evanston, Ill.

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Address: E. Hayner, 852 Carnegie Hall, New York City

## How Old Ship Church, Oldest in America, Is Able to Keep Young

Limber up your imagination and stroll with us along the main street of a quaint old New England village, up a steep path bordering the peaceful burying-ground and into the vestibule of the "Old Meeting-House" in Hingham, Mass.—the oldest church in actual continuous use in the United States, for there has been a service in this church every Sunday since 1683.

Entering the church you will think for a moment that you are dreaming, that you are really standing in the silence of a sweet-scented pine forest. But it is only the "incense" from the ancient pine timbers of which the building is made. Whole tree trunks support the gallery; great beams, which must have been soaked in water and then "sprung," form the arches which have supported the roof since 1683. From the resemblance of these arches to a ship's hull comes the name "Old Ship Church." On all sides are the quaint box pews which for centuries were owned by various colonial families and handed down from father to son. In a little ante-room you may still see the old charcoal stoves with which the pious worshippers endeavored to keep themselves comfortable during the two-hour-long sermons! The church is still lighted with candles and old ship's lanterns, but they are all electric, fire in any form being strictly forbidden owing to the inflammable dry wood of the structure. An elaborate sprinkler system is concealed along and among all beams, arches and corners. Even so, one breath of flame and nothing could save the old church. Even the heating plant is across the street in the parish-house and connected with the church by underground piping. In all this ancient setting, the only discernible touch of modernity is the electric lighting and the organ.

The ORGAN! Mere mention of the word arouses one's curiosity as to the history of music in this church. By what devious ways did this organ manage to find its way into the at-present very lively gallery, now filled on various Sundays with forty to fifty lusty youngsters from 10 to 18 years of age?

If any organist thinks he or she is of any importance to anybody other than to his own self in this world, let him just take a little journey into the history of these ancient churches and said organist's bump of conceit will be quickly leveled. There is no record of the organists' names, nor is there any record of the names of the builders of the two preceding organs. In the face of these facts stands the indisputable fact that as flourished the musical activities in the church, so flourished the church itself. From the distant past to the present time religious music has been and is both the reliable barometer and safety valve of the church's emotional life. Without this safety valve the church either deteriorates, smothering to death in its own dry dust, or else, insofar as the young people are concerned, the church becomes like an overcharged boiler ready to explode from excess of youthful emotion which must perforce seek a physical as well as a spiritual outlet—either the dubious outlet of the "movie" thriller, or else the safer exuberance of healthy mass singing and happy times under the church's social guidance.

At the Old Ship Church Unitarianism prevails; and Unitarianism, being pre-eminently intellectual, recklessly tends to disregard the emotions. That is all very well for the older philosophical folk. But a too-early intellectual bottling up of these young people is greatly like a too-early bottling up of home-made wine!

But you are saying: "My sainted aunt! I thought the fellow started out to tell the history of music in the Old Ship Church and he's gone off onto a tirade about chorus choirs and five churches." Well admonished! We will proceed to show that as waxed enthusiastic the music in the Old Meeting-House, so waxed enthusiastic the church body itself.

For 120 years after the building of

the Meeting-House it is improbable that any musical instrument was regularly employed to accompany singers at the Sunday services. It is said that early settlers of New England always sang congregationally for more than a century. From Hingham family Bibles and Psalm-books handed down from generation to generation, it seems safe to say that Psalm-tunes constituted the musical fare. From 1640 to 1690 few congregations knew more than five tunes, and not more than ten tunes at most were used. But these few tunes were known "by heart" and the congregation sang lustily—one of the few emotional vents allowed them. A good example of this is the, to our ears, rather rakishly merry form of the "Old Hundred" in which the Pilgrim Fathers indulged on all exciting occasions. Its syncopated rhythm is quite exhilarating in comparison with our sedate version of the Doxology. Whether the "Bay Psalm-Book," which was first printed in Cambridge in 1640 and went through seventy subsequent editions, or Ainsworth's "Book of Psalms" was ever used in the old Meeting-House in Hingham is uncertain. They were used in the church in Plymouth until 1692, but there is no record of them in Hingham.

The year 1763 brings us the first actual reference to music in the Meeting-House. Quoting from historical notes gathered by Arthur D. Marble of Hingham and generously loaned by him for use in this article:

"On April 8, 1763, Mr. Gay invites one or more (not more than three) to sit in the seat behind the deacons to strike first in the singing . . . for in early days it was the custom for some church officer to 'tune the Psalm.' Judge Sewall records in his diary on a certain day: 'In the morning I set a York tune and, in the second going over, the gallery carried it irresistibly to 'St. David's,' which discouraged me very much.' Certainly a condition disconcerting to anyone, even a judge! At the same meeting (1763) noted to take a part of front seat on the women's side and next seat back for the accommodation of the singers. In 1778 the 'two hindermost seats in the body of the Meeting-House on both the men's and women's sides were set apart for use of the singers. Later in the same year the permit was enlarged to the three hindermost seats, with the further permit that the singers be allowed to make doors and flops of berds to each seat.' This for a year. Then in 1779 it was voted 'to indulge the singers a liberty to sit in the front gallery where it best suited them.' In 1800 the singers were told to secure a teacher. Who paid the expense? We do not know. Various sums were appropriated for improvement of the singing, beginning with providing singers with houseroom, firewood and candles in 1799, thereby affording the choir opportunity to assemble for improvement. The Psalms were read line by line and sung as each was read. The large choir made up in volume what it lacked in quality, making the rafters ring and filling the worshippers with a sense of exultation we moderns cannot experience."

King James' admonition of 1618 was still in effect: "If any be afflicted, let him pray; if any be merrie, let him sing Psalms."

Continuing Mr. Marble's interesting notes:

"March 10, 1801, it was voted to purchase a bass viol (violinello) and commit to Barnabas Lincoln to be used by him or his family in the Meeting-House to assist in the melody, and that Mr. Barnabas Lincoln be invited to assist in leading the bass. It is presumed that Mr. Lincoln, as requested, played the bass viol for a time after the purchase, but it is not known for how long. Mr. Lincoln evidently resigned it to a brother of his son's wife, Mr. Samuel Gilbert, for Mr. David A. Hersey, who played the instrument for half a century, said he received it from Mr. Gilbert. Mr. Hersey was hardly out of his teens when some time about 1818 he began to lead the music with the bass viol in the old Meeting-House, being under 20 years of age. Levi Beal at that time was playing the flute. Mr. Hersey said that Mr. Beal loved to play and was very punctual.

"From time to time a variety of in-

Miss Edith Lang



struments were used in the choir and never less than two. Anyone who had any talent on any instrument seemed to have been welcomed in the choir.

After Levi Beal then came Isaac Gardner Sprague, John Wade and Samuel Bronsdon with clarinets, then William Hudson and Sidney Sprague with flutes, the latter playing for many years. Some now living can remember Mr. Hersey with his pleasant face working vigorously with the bass viol, and Sidney Sprague with the flute, together adding depth and sweetness to the singing of the amateur choir. James H. Wilder occasionally played the flute and John Sprague and William Sprague the double bass. William J. Sprague at one time played an ophicleide. Perhaps this was the bassoon mentioned in an historical sketch printed in 1873. John Sprague was versatile enough to play the tenor viol also, which he did occasionally. When a visitor with any musical talent came into the parish, he seems to have been invited into the singing seats; and in this way one sojourning at Parson Richardson's played a bugle a Sabbath or two; and at the time the new bell was put into the belfry in 1822 one of the workmen engaged in that work played a flageolet, and he was also welcomed as an adjunct to the musical part of the service. Abel Fearing played the double bass up to the time its use was given up.

"There is a tradition that Dr. Josiah Leavitt set up an organ of his own manufacture in the Meeting-House about the time of the Revolution, which was used for several months to assist the singing in the church. It was eventually sold and taken to Portland, Maine. Early in 1845 a man from New Hampshire left a seraphine in the church for trial, and on Sunday, March 23, after the morning service, there being no one in the choir who could play upon it, Mr. Bela Whiton, organist at the New North Church, came over and the choir remained perhaps an hour and sang to the accompaniment of the seraphine. How long the instrument remained in the church is not recorded, but on Jan. 11, 1846, Mr. Stearns of the New North Church preached in the Meeting-House; the sermon was for Thanksgiving, the subject 'Peace,' and the singing was described as 'almost perfect, accompanied by the seraphine.' At the parish meeting the following March it was voted that the parish will not object to the singers introducing a seraphine, provided they think it necessary. There is no evidence, however, that the seraphine remained long at the Meeting-House.

"On March 6, 1867, the largest choir that the parish probably ever had had was at the time of the settlement of the Rev. Mr. Richardson, when the choir consisted of forty or fifty singers. They sat in the front gallery, which was then square, in two rows, turning the corners to gallery posts, the women on the east, the men on the west. After the minister had read the hymn, the choir took the pitch while seated and on rising the front row turned and stood facing the other row with their

backs to the pulpit and the congregation."

The music sung and studied by the choir consisted of selections from Lowell Mason's "The Hallelujah: A Book for the Service of Song in the House of the Lord, Containing Tunes, Chants, and Anthems, Both for Choir and Congregation, to Which Is Added The Singing School, a manual for classes in Vocal Music, with Rounds, Exercises, and Part Songs for Choir Practice, also Musical Notation in a Nutshell, a brief course for Singing Schools, intended for Skillful Teachers and Apt Pupils." This book, together with "The Psalter," "Ancient Harmony Revived," "The Offering," "The Ancient Lyre, a Collection of Old, New, and Original Church Music, under the Approbation of the Professional Musical Society in Boston, arranged and composed by Ch. Zeuner, organist at the Park Street Church and to the Handel and Haydn Society" (published first in 1834), and "The Temple Choir," by Mason, Seward and Bradbury—these books, copies of which are still to be found in the cupboard in the Meeting-House, provided the musical fare of this period.

Resuming Mr. Marble's notes:

"On March 6, 1867, a committee was appointed to reorganize the choir and thanks was voted to David A. Hersey and Sidney Sprague for their long and satisfactory services on the bass viol and flute, and to Israel Whitcomb and the other members of the choir for their contribution for years to the musical portion of the church service. On the same date, 1867, the parish gave its consent to the erection of an organ in the gallery of the Meeting-House, and on Sunday, March 10, 1867, the old choir, with Mr. Hersey at the bass viol and Mr. Sprague with his flute officiated for the last time and the type of music which had prevailed in the Meeting-House for nearly seventy years came to an end.

"When extensive alterations were made in the Meeting-House in 1869, a committee reported that 'the location of the choir and organ should be such that they may best secure the purpose for which they were designed and instituted; and we therefore deem it expedient that the choir and organ be located upon the platform at the easterly side of the pulpit.' In 1870 the old organ was sold and a new one purchased (builder unknown) and used for the first time on Sept. 11, 1870. In 1902 this organ was superseded by a Hook & Hastings two-manual, the gift of Mr. and Mrs. Edwin Clapp in memory of their son. For the accommodation of this organ one section of the gallery was removed, the location otherwise being the same as its two predecessors. In 1930, when restoration of the Meeting-House was begun, the organ was sent to the Hook & Hastings factory to be rebuilt, and at its return was placed in the front gallery, where the choir was again located after the lapse of sixty years."

For the last quarter century the solo quartet mostly prevailed, doing excellent work. Two years ago the situation was becoming serious. Funds were low—too low to permit of both a skillful organist-director and a good solo quartet. The parish committee decided that the emergency justified emergency measures. Someone was needed who could work with children and young people, someone having resourcefulness, courage, tenacity, and above all a real love for the task. After looking about for some time, the committee decided to invite Miss Edith Lang, then playing at the Newton Center Unitarian Church, to come to Hingham and try her hand at the problem at the Old Ship Church. It has proved to be a happy choice. By means of the young people's choirs, the church and Sunday-school are again becoming one body, bridging over that dangerous chasm between school and adult days through which so many young people are being lost to the church. The Sunday-school and the church are becoming one in their activities and aims—one big friendly family.

Miss Lang says that she owes her most valuable inspiration and ideas to a lecture she heard Harry A. Sykes of Trinity Lutheran Church, Lancaster, Pa., deliver at the National Association of Organists convention in New York



City in 1931. In this address Dr. Sykes warned the organists that if they would be successful in maintaining chorus choirs (volunteer) they must be in charge of the Sunday-school music, playing and growing up with the children, graduating one choir into the next, thus maintaining a constant stream of vocal material all growing up with the same musical ideals.

Needless to say, Miss Lang has the hearty co-operation and backing of the parish committee and the Sunday-school committee, as well as the approval of the pulpit. Without such co-operation the job would indeed be heart-breaking. Great care is taken in the selection of anthem material. No matter how attractive the melody or harmony, the text of every anthem must have real literary and religious value—beautiful religious poetry and thought which will make a permanent imprint on the young singer's mind. The high school girls like an occasional Latin text, their favorite being Palestrina's "Gloria Patri," while the boys like Parry's "Jerusalem." The favorite at Christmas time was the old sixteenth century "echo" carol, "While by My Sheep." The high school age choir likes "O Wisdom," by Noble; "Whoso Dwelleth under the Defense of the Most High," by Shackley, and the well-known Russian "Bless the Lord" and "Blessing and Honor." Bach's "My Heart Ever Faithful" is known "by heart" by all the youngsters.

Besides the religious music, the choirs have their choir parties and good times. On Feb. 17 they staged a two-act musical comedy concocted by Miss Lang, so that every young person in the parish having any musical talent might have an opportunity to sing a song, dance a dance, play a violin solo, speak an amusing piece or sing in the choruses, with the result that the parish-house held the largest crowd yet recorded and a substantial sum was realized for the music fund. And, best of all, everyone had a good time.

**EPILOGUE:** Among the many quaint headstones in the peaceful old burying-ground alongside the church

there stands, just opposite the choir gallery window, a weather-beaten tablet marked "Caleb Lincoln, aged 72 yrs., 1708," and at the top of the tablet is engraved a nice, cheerful skull to remind us all that "dust thou art, to dust thou shalt return." After a particularly hectic morning service, with the many choir robes to be adjusted, plus "Miss Lang, my tie's all wrong!", "Miss Lang, Jackie's got my book!", "Miss Lang, kin I sit next to Betsy just once?", I won't whisper, honestly I won't!, *et cetera, et cetera*, the weary organist mops her fevered brow and remarks to the sleeping Caleb: "We'll, brother, we're all bound to join you some time or other, but *nobody can say we are dead yet*—not with all these young human dynamos to keep the church going!"

**Heads Grand Rapids Associated Choirs.**

Paul A. Humiston, organist and choirmaster of East Congregational Church, has been elected president of the Grand Rapids Associated Choirs. C. Harold Einecke, minister of music at Park Congregational Church, is the retiring president. The association, which was organized last year, voted that at each election the president of the preceding year should become the vice-president. Mr. Einecke therefore has been named to this office. Carl E. Sennema, organist and choirmaster at Grace Reformed Church, has been elected secretary, and J. Hummel, choirmaster at Second Congregational, has been named treasurer. Harper Maybee of the department of music at Western State Teachers' College, who directed the massed chorus at the successful festival last year, will be invited to direct the chorus again this year. It is planned to hold this year's choir festival Sunday evening, May 13.

**Dedication at West Allis, Wis.**

The Methodist Church of West Allis, Wis., a suburb of Milwaukee, dedicated its two-manual Wangerin organ on March 4. Mrs. C. V. Paulsen of Waukesha was at the console. Rudolph Uhlig, a pupil of Arthur H. Arneke, has been engaged as organist. The instrument is one of ten stops and chimes.

Frank M. Valentine



FRANK M. VALENTINE, organist of Trinity Episcopal Church at Rocky Mount, Va., and for many years previously at Oyster Bay, N. Y., is recovering from the results of an accident last August. A spark from a cigarette struck the iris of his right eye and the resulting inflammation flattened the eye-ball, while the scar cut off about half the light from the pupil. After months of semi-darkness, during which he had to forego the reading of music and even of *THE DIAPASON*, Mr. Valentine is again able to see fairly well.

Mr. Valentine was born near Oyster Bay, and his mother, who was very musical and had a fine voice, gave him his first lessons on the piano. Thereafter he studied for a number of years with Charlotte S. Luyster, organist of the Reformed Church at Oyster Bay. He also sang in the choir and at the age of 17 succeeded Miss Luyster, who

retired. Study at the Oyster Bay Conservatory of Music followed, under excellent teachers. Mr. Valentine, in addition to his work at the organ, is a trained singer with a fine baritone voice, and likewise a concert pianist. At the Oyster Bay Reformed Church a large new Estey organ was installed during his incumbency. His work there was interrupted, however, when he entered the navy in 1918. After serving his country for eighteen months he resumed his musical work and played at the Methodist Church of East Norwich, N. Y., for several years.

Seven years ago Mr. Valentine moved to Ferrum, Va., and was appointed organist of Trinity Church at Rocky Mount. A new Moller organ was installed for him and he has given frequent recitals on it.

**Indianapolis Vesper Program.**

The choir of the Roberts Park Methodist Church of Indianapolis, under the direction of Jane J. Burroughs, assisted by Dale Young, organist, offered a program March 4 for the Sunday vesper services sponsored by the various churches at the Scottish Rite Cathedral. The choral numbers were by Parker, Schaeffer, Mendelssohn and Haydn. The *a cappella* group consisted of numbers by Tchaikowsky, Rubinstein and Rachmaninoff. Mr. Young played: "Benedictus," Reger; Festival Prelude, Faulkes, and "Carillon," Sowerby. On Feb. 18 the Roberts Park choir sang excerpts from Mendelssohn's "Elijah." Dale Young, organist, played the Andante from Sonata 1, Nocturne and Finale from Sonata 6, "On Wings of Song" and "Priests' March" from "Athalia" by Mendelssohn.

**Beethoven Programs in Seattle.**

Walter Reynolds, A. A. G. O., Seattle, Wash., in his Sunday evening recitals preceding the service at the First Methodist Church has played ten programs of compositions by Beethoven, the last of this series being presented Feb. 4. On Jan. 21 he played traditional Hebrew religious melodies.



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### CHICAGO EXPOSITION WILL REOPEN ON MAY 26

#### NEW ATTRACTIONS PLANNED

Century of Progress Fair, Which  
Drew 22,500,000 Visitors in 1933,  
to Have Added Features—  
New Villages Designed.

A Century of Progress Exposition will re-open its gates to the world May 26. It promises to be in every way a better and more spectacular exposition than its 1933 predecessor, which attracted nearly 22,500,000 visitors. Improvements resulting from the experience of a year's operation will make it a more effective and smoothly functioning spectacle.

A Century of Progress exerted such a profound influence during its 1933 operation that a demand for its continuation in 1934 was made by civic bodies, business organizations and leading citizens not only in Chicago, but elsewhere in the United States. The exposition had the effect of encouraging education on a widespread scale. It benefited business materially, and was an important contributor to the nation's economic upturn. More than \$38,647,836 was invested in the construction of buildings, the preparation and installation of exhibits, attractions and organization expense prior to its opening in 1933 by the exposition and by governments, exhibiting corporations and concessionaires who participated. A total of \$37,270,000 was spent by visitors for gate admissions and concessions. The exposition sold 22,565,859 admissions, of which 245,403 tickets were unredeemed. The average expenditure per visitor on the grounds, exclusive of the 50-cent gate admission was about \$1.17.

The exposition's physical plant, including all its unique buildings on Chicago's lake front, stands unimpaired.

Features which proved of outstanding interest in the 1933 fair are being assembled for presentation in 1934. New and inspiring attractions will be offered to the visitors.

There will be important changes in the physical layout of parts of the exposition grounds. New and expressive colors will add interest and gayety to the architecturally original fair buildings. Illumination effects will be greatly enhanced, presenting new panoramas of light and color. The architectural and lighting features of the lagoons will be improved and embellished. An outstanding addition will be a series of foreign villages. The Swiss village will feature a reproduction of the Alps, more than 200 feet high, the peaks crowned with synthetic snow. The village is to nestle at the foot of the mountains and be an authentic reproduction of the older parts of the city of Berne. In "Old England," which will occupy about two and a half acres, there will be reproductions of buildings made famous in the history of England from the sixteenth century on. Included will be the Old Cheshire Cheese Inn in London, Sulgrave Manor, ancestral home of the Washington family; parts of the Tower of London, the

cottage of Ann Hathaway, Haddon Hall and Stokes Poges Church, where Thomas Gray wrote his immortal "Elegy in a Country Churchyard." The Black Forest Village of Germany will rise directly across from Old-Fort Dearborn and will cover more than an acre.

#### VAN DUSEN CLUB PROGRAM

Event of Special Interest for April 16  
—To Name New Composition.

That active and progressive Chicago group, the Van Dusen Organ Club, has prepared for an event of special interest on the evening of April 16 at the Wellington Avenue Congregational Church, as guests of the club's president, Kenneth S. Cutler. The evening will be devoted largely to a recital in which several of the most capable young organists of the city will play and two of the compositions on the program are new works dedicated to Frank Van Dusen. George Ceiga will play the opening group. His first number, written for this occasion, has not yet been named and its title is to be selected by the members of the club. This piece is one inscribed to Mr. Van Dusen. Mrs. Helen Searles Westbrook will play an Andante Religioso dedicated likewise to her teacher. The other performers of the evening will be Whitmer Byrne and Miss Esther Wunderlich. Mr. Cutler's choir will sing an anthem composed by George Ceiga, "Hear My Cry, O Lord." An informal gathering will follow the recital.

The Van Dusen Club had a recital at Faith Presbyterian Church the afternoon of Sunday, March 18, and the organist performers were assisted by Philip Jones, tenor, and the choir of the church, directed by George Gunderson. Organ selections were played by Wilbur Held, Mrs. Jessie Perkins, Elsie Passott and Burton Lawrence.

#### Concerts by McFadden's Clubs.

Preceding the ninety-seventh concert by the choir of the Centenary Methodist Church of St. Louis, under his direction, Edgar L. McFadden, organist and choirmaster of the church, played these selections on the organ Sunday evening, Feb. 25: "Serenade Romantique," Mansfield; "Sunset and Evening Bells," Federlein; "Angels' Serenade," Braga. Mr. McFadden's various choral clubs are as active as ever this season. The Chester, Ill., Community Choral Club gave its mid-season concert Jan. 31. The DuQuoin Community Choral Club gave a concert of very high merit at the First Baptist Church Feb. 6. The club at Staunton, Ill., presented its first public concert Feb. 26 at the American Legion Hall.

#### Bethuel Gross Plays Own Symphony.

Leo Sowerby was guest of honor at the City Church of Gary, Ind., Feb. 21, when a program was presented by Bethuel Gross and assisting artists in the church's concert and lecture series. The foremost feature of the program was Mr. Gross' Second Organ Symphony, dedicated to Mr. Sowerby and played by the composer. The work is in five movements and made a deep impression.

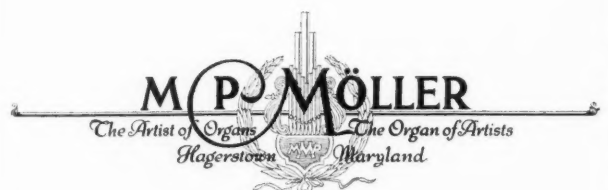
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## Byzantine Music as Heritage from Era Before Christianity

[The following is an abstract of a lecture before the American Guild of Organists at the recital of Byzantine music in Roerich Hall, New York, Feb. 26 and is to be incorporated in a book in preparation by Mr. Vrionides, who is general music director of Greek Churches in North and South America and professor of Byzantine music at Roerich Museum, New York City.]

By CHRISTOS VRIONIDES

Byzantine music is the music of a semi-Oriental people; for, the Greeks, due to their geographical position, were for centuries the meeting-ground of the East and the West. Byzantine music we believe to be a very ancient musical heritage, antedating the Christian era.

Many of the Pagan ecclesiastical customs were not renounced when the Greek world gave up the worship of its ancient gods for the new faith. For example, among the practices carried over into Christianity were that the ancients washed their hands before any sacred duty; the same thing is done by the Christian priest before the divine liturgy. The ancients blessed water in order to make it pure, and it was then used for the purification of sinners—a custom preserved today. There are many other illustrations that can be given. So we see that the first Greeks who became Christians did not discard as idolatrous anything Greek, but kept with faith the heritage of their forefathers—that is, the language of idolatry; and they used it as the language of the first Christian prayers. Therefore we are led to believe that they undoubtedly did not relinquish their ancient music. In their system of education perhaps nothing held a higher place than music. The early Christian kept, conserved and saved it in his prayers.

Proof of the uses of Pagan music in Christian worship is to be found in many passages from the fathers of our church and especially from the vehem-

ent and impetuous polemics of St. John Chrysostom against the contemporary national Thymelic music. That music, introduced at first in the churches, brought the naive and unaffected characters of the ancient rhythmic, so-called Greek music, which the first Apostolic fathers took from the national sacred music. According to Plato, the Thymelic, or music of the altar—in our terminology, sacred music—was altogether different from secular music. Music was one of the principal subjects of Greek education; and, as I have said before, it is scarcely probable that it was repudiated with the adoption of Christianity. Fortunately it is possible to follow closely the forms of classical literature; and music of that period was based upon the literary forms. These forms were also closely followed by the early hymnographers of the Christian church. Now, if as we know, the early hymnographers observed all the rules of literary forms, dactylos, spondaeos, trochaeos, etc., we believe they did not create immediately a new music to accompany the new literature, that of Christianity. Byzantine music is closely wedded to the word, and we believe in this it also follows the Pagan tradition.

In the early Christian church the introduction of Greek music is witnessed by the following: First, all the composers and hymnographers of the ancient Christian period were conversant with Greek culture, as their writings witness. Second, in the countries where the composers of the first Christian centuries lived, the local music was Greek, coming through the conquest of Alexander the Great and the rule of Ptolemy and Seleucides. Third, the historians, Greeks and Occidentals, accept the technical arrangements of the ancient Greek music as a basis of the early ecclesiastical music. In other words, this divine music is the successor and heritage, the genuine daughter of ancient Greek musical art.

We cannot, of course, affirm that the systems, genera, echos, chroae, etc., of ancient Greek music have been saved

as they were in ancient time, but it is sure that the music of the church has been saved in an unceasing tradition. Byzantine music has three systems, three genera, half-tones, quarter-tones, third of a tone, and the scale, which from lowest to highest has the range of the Dorian octachord that was employed before the time of Terpander; also eight modes, four authentic and four plagal, which we call "echos."

Among those who understood well the affection felt by the people who spoke Greek for the Hellenic literature and for the theater was Arius. He endeavored to enlist this feeling on the side of Christianity by making his church service Hellenic and theatrical. The Arians had many hymns derived from sources already traditional, and these forms became so popular that the fathers of the church were forced to combat the situation by introducing many of the devices of Arianism into the singing of the Orthodox Christians. It soon happened in Byzantium that Arians and Christians could be heard singing the same melody, but with different words. There were riots and broken heads and murders, but still the singing went on, and more loudly than ever. It was warmly approved by Basil, Chrysostom, Athanasius the Great, and Efraim Syros.

Almost its only irreconcilable opponents were the Hermits, who thought that it savored of Hellenism. The Hermits and the monks in general, up to this period and for some time afterward, were in the habit of chanting hymns similar to those in use among the Jewish Therapeutae—that vast group of Jews in Egypt whose mystical faith prompted them to live as hermits.

Through all this historical period the church strove to keep a middle course between the Judaism of the Cenobites and the Hellenism of the Arians.

Aristoxenos says that the science of music belongs especially in the notation. Byzantine music has its own notation. Like the hieroglyphic writings of ancient Egypt, originally one sign in Byzantine music meant several notes. In other words, to put it in

modern phraseology, this Byzantine notation at first was stenographic. However, today the notation is composed of ten signs. These signs are used either simply or in combination to make a new tone.

In closing I wish to ask you all to attune your ears to a new, yet, historically speaking, old musical idiom, Byzantine music.

### Choir Competition Announced.

The Northwestern University School of Music, through its church and choral music department, has announced a choir competition and festival to be held in Evanston May 15. Announcements have been mailed to choir directors and ministers of music in the churches of Chicago and the suburban area. The school is giving awards in the form of scholarships for 1934-35 to representatives selected by the churches whose choirs win first and second honors in each division of the contest. Class C choirs represent churches whose membership is under 250; class B choirs represent churches whose membership is between 251 and 500, while class A choirs come from churches whose membership is above 501. Following the competition all the choirs are to unite in a mass festival to perform several choral numbers.

### Special Program by KSOO April 8.

Ray Berry, the organist in charge of the Sioux Falls, S. D., broadcasting station KSOO, announces a special program in his "cathedral echoes" for the night of Sunday, April 8, from 11 o'clock until midnight, central standard time. Mr. Berry will be assisted by Florence Soutar, soprano, and the Congregational Church choir, directed by O. H. Andersen. The program will be: Prelude and Fugue in D major, Bach; "Hear My Prayer" ("Redemption"), Gounod; Chorale, Honegger; "Listen to the Lambs," Dett (Florence Soutar and ladies' chorus); "Jesu, Joy of Man's Desiring," Bach; "Sing We to Our God" (cantata for solo voices), DeLamarter (Florence Soutar); "Finlandia," Sibelius (organ and choir).

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## Recital of New English Music.

J. L. Slater, organist of Grace Church at Utica, N. Y., gave a recital of works by English composers for the N. A. O. at St. Thomas' Church in New York March 7. Mr. Slater, who was formerly assistant to Sir Edward C. Bairstow at York Minster, played a very interesting program in a thoroughly English cathedral style, but with an unusual amount of color in his registration. All of the music was of a substantial character and showed the beginning of what is now the English school of composition. In Utica Mr. Slater succeeded Norman Coke-Jephcott, now at the Cathedral of St. John the Divine. He was a chorister under Dr. Bairstow for a number of years and a solo boy.

Mr. Slater's offerings were these: Sonata No. 1 in F, C. Villiers Stanford; Voluntary in D minor, Orlando Gibbons; Chorale Preludes, "St. Mary's," Charles Wood; "Rhosymedre," R. Vaughan Williams, and "Bryn Calfarfa," Williams; Prelude in C, Elegg and Tocatta-Prelude, "Pangue Lingua," E. C. Bairstow; Psalm-Prelude No. 1, Herbert Howells; Fantasia and Fugue in G, C. Hubert H. Parry.

## Weinrich Guest at Hartford.

A reception was tendered Carl Weinrich, the concert organist, Sunday, March 11, by the Hartford chapter at the Hartford Woman's Club. This reception followed Mr. Weinrich's recital on the Austin organ in Bushnell Memorial Auditorium, sponsored by the Horace Bushnell Memorial Hall Corporation.

Approximately 2,000 people heard an enjoyable program of organ music, including several works of Bach, Dupré and Karg-Elert. It is not necessary to mention that Mr. Weinrich's playing and choice of registration left little to be desired, as he is acknowledged to be one of the leading recitalists of the times. Dupré's "Ave Maris Stella" was outstanding because of the sparkling manner in which it was performed, while the Bach transcription of Vivaldi's Second Violin Concerto in A minor seemed to make a deep impression on the audience. The various Bach chorale preludes were also well received.

Approximately thirty-five members and friends greeted Mr. and Mrs. Weinrich at the reception.

The April meeting of the chapter will be of interest to members and friends alike. The program committee has arranged to hold this meeting in the Wesleyan University Chapel at Middletown on a Sunday afternoon, at which time Professor Joseph S. Daltry, first vice-president of the chapter and head of the music department of the college, will present the male choir in a special musical service.

## DONALD B. WATROUS, Secretary.

## Kentucky Chapter Hears Cook.

One of those rare occasions when the Louisville public is permitted to hear the large and beautiful ninety-seven-stop Pilcher organ in the Louisville Memorial Auditorium came March 7, when W. Lawrence Cook, head of the organ department of the University of Louisville Conservatory and organist and choirmaster of Calvary Episcopal Church, gave us some of the best organ playing we have heard in a long time.

In a well-chosen program of old and modern composers, finely interpreted, Mr. Cook showed an excellent com-

mand of the large instrument and a manual and pedal technique that aroused the enthusiasm of his large audience. Sharing the evening with faculty associates of the piano and violin departments of the conservatory limited his time, which was all too short to suit us. His numbers were: Fantasia and Fugue in G minor, Bach; Aria from Tenth Concerto, Handel; Canon in B minor, Schumann; "Piece Heroique," Franck; "Comes Autumn Time," Sowerby; "Clair de Lune," Karg-Elert; Allegro from Second Symphony, Viernie.

Mr. Cook has been selected as one of the recitalists for the Southern Ohio chapter, A. G. O., convention in April.

At the March meeting of the Kentucky chapter plans were completed for Parvin Titus' recital, to be given in Louisville in the latter part of April. Considerable interest is being shown among the organists.

C. L. SEUBOLD,

Corresponding Secretary.

## Lancaster Hears Theodore A. Hunt.

Announced as an event "to foster the advancement of the best music and to spread the higher standards of appreciation among the people," Theodore A. Hunt of the department of music at Albright College, Reading, presented a colorful and varied program of organ music Tuesday evening, Feb. 20, at Otterbein United Brethren Church, Lancaster. The program was offered under the auspices of the Lancaster chapter, N. A. O.

Launching the program with the majestic chorale, "Now May Thy Salvation Come," by Bach, Mr. Hunt next played the Vivace from the Second Trio-Sonata by Bach. The concluding number of this trio was another chorale—"Have Mercy upon Me, O Lord, My God"—one of Bach's earliest compositions. Contrasting vividly was Stebbins' "In Summer," with a rich orchestral tone color carrying the atmosphere of summer time. This was followed by the playful Scherzetto of Viernie, which embodied the principles of whole-scale tone progression, with a contrasting section using half-step progressions almost exclusively. The beautiful and popular air from the "Messiah," "He Shall Feed His Flock," arranged by Lux, and the light and airy Intermezzo of Callaerts proved to be a charming group. DeLamarter's "Carillon" followed and the unusual melody was complemented by the colorful chime arrangement. Striking a lighter mood is Bonnet's "Romance sans Paroles." Mr. Hunt concluded the program with a group of four numbers by Karg-Elert, beginning with "Legend of the Mountain," from "Seven Pastels from the Lake of Constance." Two numbers of a beautiful simplicity, "Adorn Thyself, O My Soul" and "O God, Thou Faithful God," were played in an outstanding and skillful fashion, while the concluding number was the toccata on "Lord Jesus Christ, Turn unto Us."

## Harrisburg Chapter.

An ensemble program of piano and organ music was given Jan. 22 at the Covenant Presbyterian Church, and included the following: Concerto in D minor, Op. 40 (Adagio and Presto Scherzando), Mendelssohn (Clarence E. Heckler, piano, and Irene Bressler, organ); Pastoral, Op. 26, Guilman, and "Marche Nuptiale," Widor (Cora Pisle, piano; Sara Spotts, organ); "In a Gothic Cathedral," True, and Rhapsody, Demarest (Ella Smith, piano; Esther Kauffman, organ); Concerto in F major, No. 4, Handel (Violette Casel, piano; Donald D. Ketting, organ). This concerto was arranged especially for piano and organ for this event by Mr. Ketting.

The February meeting took the form of a choral service by the choir of St. Peter's Lutheran Church, Middletown, under the direction of Harry Weidner, director, and Ella Mave Foreman, organist. Clarence E. Heckler, organist

## State Convention for Pennsylvania at Pittsburgh in May

The fourteenth annual convention of the Pennsylvania council, National Association of Organists, will be held in Pittsburgh May 14, 15 and 16. The program will feature recitals by prominent artists, lectures, church services, etc. Social features will include a tour of city churches, luncheons, a banquet and the customary pleasurable occasions tendered the council on the occasion of its convocations.

Among the recitalists will be Garth Edmundson, American composer-organist; Arthur B. Jennings, Jr., Pittsburgh; Dr. Caspar P. Koch, municipal organist; Marshall Bidwell, organist at Carnegie Hall, and Alexander McCurdy, Jr., noted Philadelphia organ virtuoso. A tour of the city will include a visit to five churches with outstanding organs, demonstrated by their respective organists in brief recitals as follows: Sacred Heart Catholic, Edgar Bowman, organist; East Liberty Presbyterian, William Wentzell, organist; Rodef Shalom Temple, Charles A. H. Pearson, organist; Trinity Cathedral, Alfred Hamer, organist; First Presbyterian, John A. Bell, organist, and the Pittsburgh Musical Institute, William H. Otting, director.

Lectures dealing with the art of the organist and the choir-master will be delivered by Dr. Charles N. Boyd, Dr. Harvey B. Gaul, Dr. Caspar P. Koch and Dr. William A. Wolf, president and founder of the council. Pittsburgh's noteworthy choirs and choruses will contribute to the program with fitting services. Social activities will be in charge of the program committee, consisting of Arthur B. Jennings, Jr., Charles A. H. Pearson, Albert R. Norton, Alfred E. Whitham and Julian R. Williams, chairman. The organ builders' round-table conference will present "The Renaissance of Organ Building."

of Christ Lutheran Church, played for the prelude the Finale from Widor's "Romane" Symphony, whose underlying theme is the Gregorian Easter hymn "Haec Dies" and was inspired by the famous Church of St. Sernin at Toulouse, France. The offertory, "At Eventide," Harris, was played by Marguerite G. Wharton, who achieved some very lovely effects on the flutes and the harp. Anthems sung by the choir included: "The Cross," Blount; "Walking with Thee," Wooler; "Be Merciful unto Me, O God," Eggert; "God So Loved the World," Stainer; "What Hast Thou Given for Me?" Ambrose; "Abide with Me," Wolcott; "The Lord's Prayer," Forsyth-Kraft. Other vocal numbers were the solo "My Redeemer and My Lord," Buck, sung by Ralph H. Clouser, tenor, and the duet "By Gift of Love," Marks, sung by Ralph H. Clouser and Harry Weidner, tenors. The processional and recessional hymns were two German chorales, "Herzliebster Jesu," Crüger, and "Aus der Tiefe rufe ich," from the "Nürnberg Gesangbuch" of 1676. These two chorales seemed to be in their proper sphere in this historic church which dates back to the days of the American Revolution.

Three Lenten recitals on Sunday afternoons were features for March and several of the younger organists of the city were heard to splendid advantage. The program at the Market

Street Baptist Church March 4 was played by Helen Sweger, Ruth Mullin, Kathryn Lein, Mrs. George Wertz and Elizabeth Clark. March 11 at St. Matthew's Lutheran Church the performers were Lillian Treder, Kathleen Frank, Cora Pisle and Mrs. Nelson Maus. March 18 the recital took place at St. Andrew's Episcopal Church and those who played were J. W. Roshon, Helen K. Groll, Doris Stuart and Frank A. McCarrell.

## Reading Chapter.

The sixty-first recital of the Reading chapter was held Sunday, Feb. 4, in the First Reformed Church, with Myron R. Moyer in charge. The program was a most enjoyable one, with the choirs of the First Reformed Church and Trinity Lutheran Church, Carroll Hartline, organist, with Myron R. Moyer at the organ and directing. Miss Elizabeth Zug, a member of the Reading Music Club, assisted on the program in two piano and organ numbers.

The sixty-second recital was held Sunday, March 4, in the First Evangelical Congregational Church, with Ira M. Ruth in charge. The numbers on the program were beautifully rendered. The auditorium was filled to capacity. The choir of the church, directed by Ira M. Ruth, was assisted by Mildred Renninger, harpist, and Orville Hart, violoncellist. The soloists were Kathryn Sweitzer, soprano; Edith Taylor Daniels, contralto; Paul L. Jones, tenor; George Leinbach, tenor, and William E. Maier, baritone. The program was as follows: Prelude, Reverie, Dickinson (Ira M. Ruth); professional hymn, "Come, Ye Faithful, Raise the Strain"; address of welcome, the Rev. A. W. Cooper; contralto solo, "Ave Maria," Schubert; ensemble, Meditation, Harrat; choir, "Missa Solemnis," Franck; recessional hymn, "Praise, My Soul, the King of Heaven."

The next recital will be held at Nativity Lutheran Church, with Iva A. Spacht in charge, Sunday, April 8.

IVA A. SPACHT,  
Recording Secretary.

## Baltimore Chapter.

The January meeting of the Baltimore chapter was held in the parish-house of the First Unitarian Church. The program was a lecture-recital by the Rev. Adolph Weisgal, cantor of Chizuk Amunah Congregation. His subject was "Traditional Synagogue Music." Mr. Weisgal interpreted the neumes of the early notation and sang chants from them. He traced similarities between Gregorian chants and Hebrew responses and gave beautiful examples of the synagogue music of Sulzer and Löwenstein. He told several interesting anecdotes about the latter, acquired from the association of an uncle with him; he also gave an outline of their lives and work.

Mr. Weisgal's intense, mystical way of singing Hebrew prayers commanded the undivided attention of the listeners and made an impression not soon to be forgotten.

The February meeting, which was held Feb. 26 at the studio-residence of Miss Clara C. Gropel, took on the form of a Schubert evening. A paper was read by Miss Edna M. Hax, consisting of a complete biography of Schubert. It gave an account of "The Vienna of Schubert's Time," of "Schoolmaster Schubert and His Sons" and Schubert's close friends, called "The Circle." His contacts with Beethoven were mentioned in several in-

# FRANK ASPER

F. A. G. O.

## Salt Lake Tabernacle

teresting anecdotes. The paper also contained interesting details in regard to the writing of the "Unfinished Symphony," and the manner in which the original manuscript was passed from one to another. Then his last illness, which began early in 1828, and finally his death on Nov. 19, 1828, were mentioned.

Mrs. Eugenia E. Arnold, contralto soloist of the First Church of Christ, Scientist, and the Madison Avenue Synagogue, sang the following songs by Schubert: "Hark, Hark, the Lark," "Ave Maria," "Heidenroslein." Pieces for two pianos were played by Miss M. Ida Ermold, Mus. B., F. A. G. O., and Miss Clara C. Groppe. The numbers were: "Andantino Varié," Impromptu in A flat and "Moment Musical" in F minor. The second piano part for the latter was written by Miss Ermold.

EDNA M. HAX, Secretary.

**Union-Essex Chapter.**

A meeting of unusual interest was that held by the Union-Essex Chapter Monday evening, March 12, at Trinity parish-house, Newark, N. J. The musical program was provided by artists of high calibre. Miss Westra, soprano, accompanied by Walter N. Hewitt, opened the program with a group of German and French songs, which were interpreted with charm and artistry. Next to be introduced was the Forum Trio, composed of Irene Branin, piano; Elizabeth Travor, violin, and Frank Fenwick, cello, who presented the Trio in F by our president, Russell S. Gilbert. In this work Mr. Gilbert has achieved something strikingly beautiful. Themes of deep melodic color and originality are woven contrapuntally through the work. The trio is undoubtedly destined to occupy a prominent place in the literature of instrumental music. Following this Miss Westra sang two more selections.

The speaker of the evening was Morris Watkins, organist and choirmaster of the Church of the Saviour, Brooklyn. Mr. Watkins gave a highly enlightening talk on church music in which he illustrated a list of anthems suitable for use in liberal churches.

ROBERT A. PEREDA, Secretary.

**Staten Island Chapter.**

On Saturday, March 3, a meeting was held at Trinity Lutheran Church, Stapleton, at which the president, George Dare, presided. The minutes of the previous meeting were read by David Grove, secretary. After the transaction of business a short recital was given by Carlos Newman, who played the Prelude to the "St. Ann's" Fugue, and Charles L. Schaefer, organist of the church, who played an improvisation on Wagner's "Meistersinger."

At the end of April a recital will be given at the Brighton Heights Reformed Church by the organists of the chapter.

CHARLES L. SCHAEFER, Publicity Chairman.

**Miami Chapter.**

Miss Ethel R. Cool, organist of the First Presbyterian Church, assisted by T. Frederick Mulvenny, baritone, guest soloist at this church, gave a program Feb. 27 for the Miami chapter. Miss Cool played: Concert Prelude in D minor, Kramer; "Sunset's Ebbing Glow," M. Austin Dunn; "La Charite," Rossini; Toccata in D minor, Gordon Balch Nevins; "Dawn," Jenkins; "Song of Exaltation," Molne.

Miss Cool, one of the younger Miami organists, has played in the First Presbyterian Church for over four years, and in that time her work has matured and attained sureness and brilliancy. Mr. Mulvenny is from Boston. His high notes and softer passages were especially pleasing to the audience.

April 30 the Florida state convention of the A. G. O. will be held in Miami, and this chapter of the N. A. O. is busy with plans for programs and entertainment of our guests at that time.

ALICE V. WILLIAMS.

St. Anthony's Roman Catholic Church, in the Bronx, New York, has ordered a two-manual Kilgen organ for the parish hall connected with the church. It will be installed in two chambers on the side of the stage.

*Willard Irving Nevins*



WILLARD IRVING NEVINS has been placed in charge of a department in the *New York Sun* named "The Choir Loft." Three columns of the Saturday issue are devoted to announcements of service lists in churches, recital programs and various items of interest to the church musician. The department is of undoubted value to all New York organists and choirmasters and Mr. Nevins, with his experience on the staff of THE DIAPASON and his high standing as an organist and teacher, is well fitted for the task of preparing this weekly feature.

**Cheney Presents Miss Haeussler.**

Winslow Cheney, the New York concert organist, presented Miss Carol Haeussler, talented young artist pupil, in a recital Feb. 25 at his studio before a large group of invited friends. Miss Haeussler, who had never touched an organ before October of last year, played remarkably well in a program which included the Bach "Cathedral" Prelude and Fugue. Despite the fact that she had had only four months of training, Miss Haeussler showed no difficulty in managing pedal work, and her playing was marked throughout with fine rhythm. Her program was as follows: Sonata 3 (first and second movements), Guilman; "Sunset Meditation," Biggs; Largo, Handel; "In Summer," Stebbins; "Cathedral" Prelude and Fugue, Bach; "Dreams," Wagner; Toccata, Nevins.

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| Buffalo                           | Mankato, Minn.      | Winfield, Kan. | Appleton, Wis.  |
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## Historic St. Paul's Chapel in New York Setting for Recitals

By JOHN S. LOPEZ

In New York, where the music-lover has so wide an opportunity to satisfy his particular leaning as to composers and concerts, it is singularly appropriate that old St. Paul's Chapel, Trinity Parish, should have become famous recently as the scene of free weekly organ recitals. Herbert Ralph Ward is organist and choirmaster of St. Paul's, having won appointment to that important post in 1929. Scarcely had he been installed, he explains, when the spirit of the ancient place began to take possession of his thoughts. An ardent lover of medieval music, it grew upon him that here was the ideal setting for reviving and keeping alive beautiful sacred compositions too often shoved aside for less worthy modern compositions. Of course, worthy modern compositions are also included in the repertoire of the choir. He told me this recently, after one of his organ recitals, these being held every Tuesday afternoon throughout the year. He had expected, he said, a response from a certain class of music-lovers, never imagining, however, how generally popular his recitals were destined to become.

It was nearing 1 o'clock on a Tuesday—midway through the luncheon period in the financial district which surrounds the old chapel—when I made my way through the quiet churchyard filled with crumbling headstones beneath which is the moldering dust of bygone generations, personages famous in the history of the new world. Usually on fair days at this time the churchyard is well filled with strollers and loitering men and women of a meditative turn who find in the flagged aisles and walks temporary relief from the deafening hurly-burly of busy Broadway seething past almost within arm's reach. This day they were noticeably few. I discovered why when I entered the church. Here in the old pews, sitting quietly, reverently, expectantly, was an audience as varied in composition as one could well imagine. In one outstanding way they were akin. The spirit of the ancient place was upon them.

Stenographers and clerks from nearby brokerage-houses rubbed shoulders with men obviously of importance in the world of finance. Intellectual looking old men and women, white of hair and dim of eye, clearly musical pilgrims from distant residence sections, sat beside modestly coiffured young girls, and lads who looked as though they had paused midway through an errand. Certainly if the organ recital that followed was catholic in its general tendency this audience was catholic in its human spirit, its composition of races, of ages, of social stations.

St. Paul's, it is worth noting, is the only pre-Revolutionary public building in the city of New York, having been built in 1766. Still intact is the pew in which worshiped his excellency, General George Washington, during the years when New York was the capital.

The recital that day, masterly in its program arrangement, harmonized with every anticipation inspired by the surroundings. Most impressive was the interpretation by Mr. Ward of the several selections, their melody and urge seeming to transform the people present and repeople the pews with the communicants of bygone generations, shades now, sleeping quietly outside, who in their day had listened to some of those very compositions.

Technically, the playing was superb. Which is, of course, only what one might expect from a musician of Mr. Ward's standing. It is the custom at St. Paul's for visiting organists and others interested in music and matters musical to visit him in the gallery after every recital. There he welcomed me and pointed out the interesting features of the place with an affectionate fervor that was impressive. The organ is in the west gallery and the organ case is especially interesting. Imported from England in 1802, it resembles, in miniature, the organ on the screen in Gloucester Cathedral. It has contained

Herbert Ralph Ward



three organs since then, the present one, a Skinner, having been installed in 1929.

As a musician Mr. Ward has an impressive background and record. Born in Brooklyn forty-five years ago, he has been playing the organ publicly for more than twenty-eight years. As the composer of a great deal of published sacred and secular music, he occupies an established position. In addition to being a sincere musician, Mr. Ward impresses one as being that rarity in his profession, a practical business man. Indeed, it is to this that he attributes his success in "putting over" the weekly recitals.

At the age of 13, under the tutelage of J. Stanley Farrar, he began study of the organ. While still in his teens he studied voice, choir conducting and organ with the late Lacey Baker of Calvary Episcopal Church. Years later, in 1909, he succeeded Lacey Baker at St. George's-by-the-River, Rumson, N. J. In the passing years he applied himself assiduously to the study of piano and composition with August Walthers and S. Reid Spencer.

It is a far cry from Mr. Ward's early beginning in musical work to his present position in famous old St. Paul's, and in the interim he occupied positions which were more and more important as he gained in experience and prestige. Among his churches were All Saints', Great Neck, L. I.; Grace Emmanuel, New York; Holy Spirit, Bensonhurst, N. Y., and the Episcopal Church of the Redeemer, Brooklyn.

Every day Mr. Ward spends at least two hours at composition and practice. Nearly every day he plays a noonday service at St. Paul's, in addition to the regular Sunday services. During the summer a substitute relieves him at the organ. But, all in all, it is St. Paul's choir, consisting of fourteen solo voices, that seems to be Mr. Ward's delight and chief concern. The choir is, he says, comparable to the superb organ at his disposal, and that is saying a great deal.

### Meeting of Harrison M. Wild Club.

The March meeting of the Harrison M. Wild Organ Club was held at the Cordon Club in Chicago March 13, and again there were present the lucky number of thirteen. It was a meeting of more than ordinary interest, and many reminiscences were exchanged. The speaker of the day was Miss Tina Mae Haines of St. James' Methodist Church, who told of Mr. Wild's humorous side, relating a number of experiences on outings in the days of the bicycle, and of Mr. Wild's life away from his work and teaching, when he relaxed. On April 10 the speaker will be Emory L. Gallup of Grand Rapids, Mich.

Leo Terry, Chicago theater organist, with Balaban & Katz for several years, has been appointed staff organist of station WCFL. He has had long engagements at the Granada and Uptown theaters, and while at the Granada his programs were broadcast over WIBO.

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*Commenting Upon His Recent Appearance at Princeton University:*

An organ recital was given on Sunday, February 11th, in Princeton University Chapel, with Mr. Charles Courboin as guest organist. The program was admirably solid, and delighted the small but enthusiastic audience. Charles Courboin is a musician of superb quality: with him the musical and the subjective seem to come first and the instrument second. His amazing facility is completely overshadowed by the beauty and originality of his musical conceptions. Perhaps he owes something in this regard to the Germanic element in his racial ancestry: in any case, he can treat us to a sumptuous musical repast unexcelled by the fare of his most brilliant contemporaries.

*Ralph Downes.*



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- LOS ANGELES—*Pacific Coast Musician*— . . . obtained charmingly "atmospheric" effects in the Karg-Elert number . . . secured alluringly ethereal effects. His strongest appeal was his masterly performance of Bach.
- LOS ANGELES—*Musical Courier*—His effects of registration proved doubly subtle and imaginative . . . expressed a considerable degree of subjective feeling.
- SAN FRANCISCO—*Chronicle*— . . . program splendidly played. Weinrich's performance had character and a nicely modulated beauty of its own.
- STOCKTON, CALIF.—*Record*—A great artist has been among us . . . an hour of consummate artistry. To be one of America's greatest organists requires a profound musicianship. Mr. Weinrich qualifies for this distinction in every way and excels particularly in the interpretation of Bach.
- TORONTO—*The Star*— . . . a peer among American organists, and one of the best ever to have visited the city. It was apparent that he held a magnificent command of his instrument. The man's mind was as versatile as his program, so that florid brilliance was no more arresting than thought and sweetness in passages without climactic emotion. The Bach was gloriously lucid.

TOURING MIDDLE-WEST—FALL OF 1934



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**FOX**

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SOME OF THE OUTSTANDING COMMENTS:

- BLOOMINGTON, ILL.—*Illinois Wesleyan University*—Virgil Fox played one of the most sensational programs that has been given in Bloomington. He was master of the instrument and his audience was incited by the perfect rhythm, masterful interpretation, powerful climaxes, and all the qualities that characterize a true musician. He is due all the credit that he has been given, nationally and internationally.
- KEWANEE, ILL.—A house filled to overflowing of Kewanee and surrounding community music lovers availed themselves of the opportunity of hearing a superb organ recital given by Virgil Fox. Barely twenty years of age, he played with the understanding and mastery of a mature artist.
- MOLINE, ILL.—*Dispatch*—Those who listened spellbound Monday night to the splendid work of this boy organist, and noted his pleasing tone effects, shadings and his ability to apply his knowledge of the keyboard and stops, can understand the splendid ovations he has received both at home and abroad.
- MOLINE, ILL.—Genius touched the keys of the organ in the First Congregational Church last night and more than 500 persons listened in rapt attention to music which came from the soul of an artist. One of the compositions which thrilled his listeners and brought a thunderous burst of applause was the Fileuse from Dupre's Suite Bretonne, a sweet, tuneful offering.
- BALTIMORE—*The Evening Sun*—Mr. Fox demonstrated that he does not rely for effect on the sheer volume of his instrument . . . The clearness with which he kept the theme in the foreground, and his facility with manuals and pedals alike, were characteristic of all his presentations, which ended with a delightful flourish. It is not hard to realize, while listening enthralled to his work, why Mr. Fox is among the truly great organists of today.
- PRINCETON, ILL.—*Bureau County Record*—Over 700 persons attended the concert, the church being packed until every available standing and sitting room was taken. Many were unable to attend the main concert and a repetition of the program was made following the concert for those persons, numbering nearly one hundred.

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TRANSCONTINENTAL TOUR, FALL 1935

## CHARLOTTE LOCKWOOD

WHAT THE PRESS THINKS OF SOME OF HER MOST RECENT APPEARANCES:

HARTFORD, CONN.—*Times—Editorial*— . . . Women have been considered second to men in music as much as in any other field . . . in the last month, however, two women musicians have played in Hartford who should be able to dampen the male ego for a time, at least. Myra Hess played the piano, and Charlotte Lockwood played the organ, and while there may be styles of playing that suit personal preferences more exactly, no one can well say that Mr. So-and-So plays better.

HARTFORD, CONN.—*Daily Times*—Charlotte Lockwood gave a brilliant organ recital at Bushnell Memorial Hall. The program was exceptionally well planned. The full and varied scope of the organ was beautifully displayed; there was the majestic dignity and tremendous power of the full organ, and the poignant sweetness of exquisite pianissimi. Her technique is flawless . . . her musicianship difficult to surpass. Her understanding and expression of the composer's feeling was exquisitely done. The enthusiastic applause after each number indicates satisfaction on the part of the audience with the program.

HARTFORD, CONN.—*Daily Courant*—The Bushnell Memorial presented Miss Charlotte Lockwood, in a recital before a packed auditorium Sunday afternoon. Her performance was distinguished both by her own virtuosity and the highly interesting program which she presented. The program was unusual in its range and temper. The opening number was a dramatic tone poem by a present-day Dutch composer. The concert was exceedingly well received and applauded.

SAN ANTONIO, TEXAS—*Express*—An organ recital such as Charlotte Lockwood played at the Municipal Auditorium Sunday afternoon at 4:30 is reassurance for those who have been wondering if the most majestic of all instruments has been forgotten in the mad rush of things. Miss Lockwood, who plays with great depth of feeling, with sensitiveness, and with most apparent appreciation of the myriad moods to be expressed in fleeting pictures of sound, gave her audience something it will remember for a long time.



FOR NEXT SEASON: TRANSCONTINENTAL TOUR OF AMERICA AND CANADA

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

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CHICAGO, APRIL 1, 1934.

### "JAZZ" IN CHURCH

One of the distressing evils that came with the depression and which is an increasing cause of complaint is the "jazzing" of the service by a certain class of organists who are misfits at the church organ. Our friend Roland Diggle, who sometimes waxes caustic when he exercises his privilege of expressing an honest opinion with righteous wrath, recently complained in one of his paragraphs that certain theater organists were being appointed to church positions of importance because at a tryout they could impress with catchy pieces. He added that he did not believe they cannot play good music, but—and this is the saddest part of it—that they "have been told so often how perfectly beautiful their music is that they have come to believe it." In other words, they have forgotten all about ideals and adjust themselves to the lowest tastes they encounter.

Time in a recent issue dwells on an account of the difficulties of a clergyman who evidently does not appreciate the "jazzing up" of his service. This man, who signs himself "Despairing Pastor," writes to the *American Lutheran* that his organist insists on a *glissando* and on the introduction of strange harmonies of his own in the hymns, on cruel overworking of the tremolo and on "driving nearly everybody to tears with his abuse of the chimes." The church paper in its answer is most sympathetic and admits that the inquiring pastor has a "real problem." Then it gives this advice:

Tell him in the gentlest, but most priestly, manner that all these tricks of the jazz radio organist are utterly out of place in church, and annoy everybody but the man who is guilty of them. Tell him that the church service is a very serious matter, and neither the time nor place for such vulgarisms.

Which is right to the point. Although similar complaints have been made in every part of the country, it is by no means our intention to speak disparagingly of the theater organist as a class. It must be admitted that there were many artists among these "movie" players—genuine artists, whose names are familiar. A considerable number of them won their reputation as musicians on the church organ bench and then entered a new field because of the alluring financial inducements it offered. There are also many who, being adaptable and versatile musicians, and having a spiritual side, are just as good church organists as they were theater performers. But this general rule can be laid down without fear of successful contradiction: No one should be appointed to a church position who lacks adequate training for church work or who does not possess the natural attributes required of a church musician. The class of musical opportunists with a fine tremolo technique, an unerring eye for the *vox humana* stop

and an agile left foot, who managed to hold their positions in the theater by virtue of their tricks rather than because of their musicianship, did enough to bring theater organ music into disrepute during their brief day; they should not be permitted to do likewise to church music. And if ministers and music committees make the error of appointing them because they can do an appealing stunt with the Humoresque, they may blame themselves for the offenses of which the clergyman who writes to the *American Lutheran* complains so bitterly.

When "movie" playing was in its heyday we frequently heard it said that the church organist was in no way fitted to play in a theater; in fact, we saw him pitied as one entirely incapable of adapting himself to the requirements of the "movie." And it was true. Why should not the converse be true? The child specialist would hardly dare to change over and call himself an oculist merely because he possesses a medical degree. The lawyer who has specialized in patent law never would consider himself fitted without entirely new training to enter the field of the divorce lawyer or the defender of gangsters. It seems that only in our churches and only in the profession of music certain things are possible and permissible if you can get by with them. At the same time evidences seem to accumulate that the untrained and unfitted church organist will not last much longer.

### JUST TOO BUSY TO LIVE!

One of the drawbacks to every profession is the man who is so painfully and hopelessly busy—at least that is what he calls it. He takes no advantage of the opportunities to learn something from his fellows and he never, never gives anything. He is entirely self-contained and self-sufficient and the task of lifting himself by his own bootstraps consumes every minute of his waking hours. (Sometimes he is not really "awake" so many hours, but we shall not go into that.)

All this is suggested by a letter from a man who has devoted himself unselfishly for a season or two to arranging recitals, lectures and services for the benefit of the members of an organization which exists to help organists. He evidently has become somewhat discouraged, as many others in his position have been before him. The finest offerings are arranged and too few come out. And he notes that those who do turn out are usually those who themselves are doing the interesting things to advance their profession. Of course; we might have told him he would discover that. Those who find it blessed to give are usually the same ones who find it blessed to receive. They are interested in doing for others and in getting all the benefit possible from what others do. They realize that we all are incomplete enough in ourselves to learn. They avoid the germ of indifference which develops into destructive disease.

All one needs to do is to read of the activities of the A. G. O., the N. A. O., the C. C. O., and all their chapters, and the programs of the many smaller organizations to see that organists in this country have remarkably valuable opportunities to enjoy what others provide. Recitals are being given—too often for a pittance that is a disgrace—by great artists; lectures on every subject pertaining to the organist's work mark the meetings. We have two great national conventions whose mental and spiritual value it is not necessary to describe to those who have attended them. Yet how many neglect all these opportunities, seldom look over the programs played in recitals and go on existing, wrapped up in their "busy" lives, with never a breath of fresh oxygen from the great world without!

Nature has its examples of those just mentioned in the wild fowl that lags behind and separates from the flock in flight. But the person with human sympathies always is sorry for the poor bird as it vainly calls for help when its plight dawns upon it and it is alone in its despair, with no one to help or lead.

We really have reason to be optimistic; so let's not be led into believing that because some churches cut sal-

aries 60 per cent and treat their musicians like stepchildren they all do it. Far from it! The unappreciative ones are numerous enough, we must admit, but it may also be a case of their being more noticeable. Here is a different story. A church in the Northwest, in one of the larger cities, heard that its organist contemplated a trip to Chicago to attend the recent mid-West conference on church music at Northwestern University. He casually said that he would be away for a few days. When he was ready to lock the organ Sunday and pack his grip for the overnight trip the pastor handed him a round-trip ticket to Chicago and \$25 to pay his expenses while here. So is not life worth living after all?

While we are on this happy subject, it is interesting to note how a pastor in Rhode Island directs attention to the music in his church. At the State Street Methodist of Bristol Arthur T. Newman has tried giving fifteen-minute recitals before the morning service. In announcing these short programs the Rev. Mr. Greer says in the parish bulletin on one Sunday: "During the rest of this month Mr. Newman will start playing the organ at 10:45, so that anyone who wishes may come early, sit in silence, and find release on wings of song from the worry and rush of the Christmas month. We not only suggest it, we urge it!" On the next folder he writes: "Why not take advantage of the brief organ recitals being presented by Mr. Newman each Sunday morning during December at 10:45? Come ye apart and rest awhile." Perhaps the coincidence that Mr. Greer has two sisters who are organists has something to do with his intelligent and sympathetic interest in the music.

Every serious American organist has studied and plays the compositions of Charles Marie Widor and so all were interested in the news conveyed exclusively to American organists by THE DIAPASON last month of the retirement of this great figure in the organ world from the post he has held for a generation at St. Sulpice in Paris. It is a special privilege to publish in this issue the excellent article of Albert Riemenschneider, distinguished disciple and admirer of Widor, in which he reviews affectionately the sixty-four years' career of this master. Mr. Riemenschneider is eminently well qualified to prepare an estimate of the noted Frenchman. Such a life as that of Widor is indeed something of which every organist in every land may be proud and it is a satisfaction to know that a tribute to the man is being paid while he is still living.

To offer an objective for musical activities which will develop "a more fruitful use of leisure through music" is a leading aim of the eleventh national music week, to be observed May 6 to 12. Plans are being made in more than 2,000 participating communities for setting up activities supplying stimulus to local groups which will come from their having a definite incentive for their weeks of preparation. It is being suggested by the National Music Week Committee, from its headquarters at 45 West Forty-fifth street, New York, that individuals be reached in their natural group environments "to the end that they may experience the joy of self-expression through music as a cultural outlet during these trying times."

Program features of the week will include the study and presentation of American music; this plan to embody a special recognition of American composers from our earliest times to the present. Suggestions for such activities are obtainable upon request to the committee.

### Son Born to M. and Mme. Bonnet.

Word from Paris announces the birth of a son to M. and Mme. Joseph Bonnet Feb. 4. The boy, Benedict, is the second child, the first being a girl, Francoise Romaine Joseph Bonnet. On the day of the happy event M. Bonnet was playing the inaugural recital on the organ in the cathedral of Metz and word was received during the banquet which followed. The recital was attended by 5,000 persons, with fully 1,000 listening out-of-doors.

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

TWENTY YEARS AGO, ACCORDING TO THE ISSUE OF THE DIAPASON OF APRIL 1, 1914—

The University of Illinois ordered a four-manual of seventy-four speaking stops, to be built by the South Haven, Mich., factory of Casavant Freres. The specification was presented.

The scheme of stops of the large Austin organ for the Panama-Pacific Exposition at San Francisco was published. This instrument now stands in the municipal auditorium.

At a meeting of the council of the Guild J. Warren Andrews was nominated for warden, S. Lewis Elmer for subwarden and Harold V. Milligan for general secretary.

Edwin H. Lemarc played the opening recital March 26 on a four-manual Casavant organ in the First Congregational Church of Oak Park. The church and the organ later were destroyed by fire.

TEN YEARS AGO, ACCORDING TO THE ISSUE OF THE DIAPASON OF APRIL 1, 1924—

Old Trinity Church in New York City dedicated its four-manual Skinner organ March 10 and the crush of people who wished to attend the service was so great that the police had to keep hundreds from entering the edifice. Bishop Manning officiated and the choirs of Trinity, under Channing Lefebvre, and of the Cathedral of St. John the Divine, under Miles Farrow, sang.

The four-manual Austin organ built for the Lewis and Clark High School at Spokane, Wash., was dedicated with three recitals March 7 and 8 by Judson W. Mather.

Albert F. McCarrell, prominent Chicago organist, who had served the Second Presbyterian Church for nearly thirty-five years, died suddenly at his home in Evanston March 10.

The Polytechnic High School in Los Angeles signed a contract for a four-manual Estey organ.

Marcel Dupré played the opening recital on the Casavant four-manual at Orchestra Hall in Detroit March 17. The organ was a gift to the Detroit Symphony Orchestra from Mr. and Mrs. William H. Murphy. Its specification was presented.

Sir Frederick Bridge, noted English organist, died in London at the age of 79 years. He had held the post at Westminster Abbey for many years.

Howard R. O'Daniel, a well-known Philadelphia organist, died of pneumonia Feb. 25.

The music publishing house of J. Fischer & Bro. in New York observed its sixtieth anniversary.

### Death of Llewellyn L. Renwick.

Llewellyn L. Renwick, a well-known Detroit organist, died Feb. 27 at his home in that city. He was a member of the first graduating class of the University of Michigan School of Music. Mr. Renwick graduated from the department of organ, which was headed by the late Professor A. A. Stanley. Another member of that first graduating class was the late John J. McClellan, who for many years was organist at the Mormon Tabernacle in Salt Lake City. After his graduation Mr. Renwick became a member of the School of Music faculty, teaching organ and theory. He continued his studies in Paris and later returned to the university as head of the organ department. Following a second trip to Europe, Mr. Renwick settled in Detroit, playing at several churches there. He was, successively, organist at the Jefferson Avenue Presbyterian Church, the North Woodward Congregational Church, Christ Church, and Second Church of Christ, Scientist. For ten years he had been organist and choir-master at the Metropolitan Methodist Episcopal Church, and for the last three years he had been head of the organ department of Michigan State College at Lansing. Mr. Renwick is survived by his widow and by one son, Richard Allen Renwick.

## The Free Lance

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

May I tell you a bit about two old music books that I have been using lately in a brief investigation? They are lovely books to look upon, and when one opens them the quaintness of type, of vocabulary, of literary phrasing are most stimulating. The first one is Ravenscroft's "The Whole Booke of Psalmes" (1621) in its original binding. This particular copy belonged to Governor John Endecott. It is small in size, only about three and three-fourths inches by six inches, upright, in excellent condition. If you know how to treat old people tenderly and graciously the Massachusetts Historical Society will gladly trust it to your careful hands. Just imagine! Three hundred and thirteen years old! And if you say "What of it?" I reply: "Here you have one of the early—very early—books influencing the psalmody of New England. Here are the tunes Endecott and the other worthies of Puritan days sang." The second book is Christopher Simpson's "A Compendium: / or / Introduction / to / Practical Musick" (fifth edition, 1714, first edition published in 1667). This, too, is a small book, four by five and three-fourths inches, upright, but packed full of wise theoretical instruction for aspiring musicians. Simpson's portrait does not entirely recommend him to our affection, since he looks somewhat sour and is pictured in wig and very ample and stiff clerical collar, but I'm not sure that our friends who write theory textbooks for 1934 would make a mistake if they used some of Christopher Simpson's methods, so sweet and clear are they.

It seems to be thought by some of us that an attempt is being made to dethrone the well-trained organist from the position he has held as player and choirmaster and to install a trained singer as choirmaster. Read the report from Hamilton center festival, Canada, on page 20 of the March DIAPASON. This report is a Q. E. D. on the organist's side of the matter. In my long experience as organist and choirmaster I have been associated with one singer only whose musicianship qualified him for director.

The last time I saw Sir Edward Elgar was in September, 1928, and the place was the artists' room of the Shire Hall in Hereford; it was the secular concert of the Three Choirs Festival. Dr. Percy Hull was conductor of the festival and several of us had dinner at his house—Vaughan Williams, Dr. Palmer, organist of Canterbury Cathedral; Granville Bantock (this was before he was knighted) and several others. Although Shire Hall was sold out, Dr. Hull by a species of wizardry got us past the policeman and took us to the artists' room. I had a good place to see and hear. Bantock introduced Elgar to me, and Elgar immediately began kidding Bantock because long before 1927, when Elgar was a nobody, Bantock had refused to let him into an orchestral rehearsal at Liverpool that Elgar wished to hear. The orchestra conducted by the composer played Elgar's "Cockaigne" Overture splendidly, and Elgar smiled quite amiably at the climactic point where all the percussions join the brass, strings and woodwind in a great whacking *sforzando*. In the intermission I asked one of the orchestra whom I found in the ante-room: "Did you notice the smile Sir Edward gave you all at the *sforzando*?" "Yes, we like to play for him, and—" after a pause—"he likes to conduct his own music."

Elgar's career combines dignity and brilliancy, yet beyond "Pomp and Circumstance" he is little known in the United States by the ordinary concert-goer. It may not be untrue to say that while in Great Britain Elgar has both reputation and fame, with us he has only reputation. Many of us know he wrote "Gerontius" and two symphonies, but have we heard them?

American organists will feel a cer-

tain interest and pride in recalling that Elgar was for some years organist of St. George's Roman Catholic Church, Worcester, England; this was in the early part of his career, while the going was still difficult. A great congregation assembled at this church and a low Requiem mass was offered while his funeral was taking place at the Church of St. Wulstans in Little Malvern, twelve miles away.

It is a beautiful country, this Malvern Hills district; I know it well and love it. There was not a note of music at Sir Edward's funeral, and the only flowers a little bunch of daffodils.

Reading an interview with Harold Bauer reported in the *Musical Courier* of March 10, I am moved to say that, on the whole, the progress of music is imperiled by the stress on perfection of performance to the exclusion of performance devoted to emotional expression. This will be violently denied and, I hope, as earnestly championed. My position will perhaps become plainer when I launch upon an astonished but patient world this slogan: *Be a performer and not merely a listener.* Do not allow either professionalism or the radio to discourage or corrupt you.

Widor, the Grand Old Man of the organ world, will be 90 years old on Feb. 22, 1935; he has served sixty-four years as organist at St. Sulpice, Paris, and has now handed over his task to the celebrated virtuoso, Marcel Dupré. Dupré, secure in the admiration of countless musicians all over the world, is only 47 years old and has a long period of playing and writing before him. In the meantime organists will think of Widor with affectionate esteem and wish him years of happy retirement.

All of us who are interested in orchestral conductors know that Sir Thomas Beecham of London is one of the geniuses of the profession. If you were here in this room and were watching me as I read in the *Daily Telegraph* of Feb. 17 that Beecham had played the Overture to "William Tell" (What? The Overture to "William Tell"? The overture that military bands murder in city parks in summer time?) you would have agreed—to adopt for a moment W. S. Gilbert—that my anguish and my surprise could be seen by the expression of my eyes. And worse than playing the "William Tell" Overture at all was using it as prelude to Brahms' B flat Piano Concerto. Further, this crime against all right high-brow feeling was committed at the Royal College of Music. Oh! Dear me!

My friend Rudolph Ringwall tells me that the Cleveland Orchestra has been doing a really wonderful work for the Cleveland public schools in cooperation with the music department of the schools. Lillian Luverne Baldwin has provided excellent orchestral notes of the greatest value for use in the concerts. It looks to me as if Cleveland were showing the way to other communities having good orchestras. Happy Cleveland! Fortunate Cleveland school children!

Directed by J. Stanley Farrar.

J. Stanley Farrar presented an hour of music on the afternoon of March 4 with the combined choirs of St. James' Church, Long Branch, N. J., and St. George's of Rumson, N. J., at the latter church. Mr. Farrar is choirmaster of both churches and organist of St. George's. For several years he has been directing these two choirs, consisting of over 100 men and boys, and now has a group which can render an elaborate service which is not only devotional but truly inspiring. On Good Friday the Lenten season was brought to a close with the rendition of Stainer's "Crucifixion" by the choir of St. George's Church of Rumson.

Mendelssohn Service by Hamlin Hunt.

Hamlin Hunt presented "an hour with Mendelssohn" in a musical vesper service at Plymouth Church, Minneapolis, Feb. 18. In addition to solos and choruses from "St. Paul" and "Elijah," the "Forty-second Psalm" was sung by the choir. Mr. Hunt played two movements of the First Sonata as the prelude.

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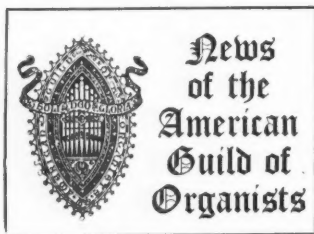
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## News of the American Guild of Organists

General Office, 217 Broadway, New York City.

[Other items of news concerning activities of the A. G. O. may be found in the general news columns and in the correspondence from various cities.]

### Address by Olga Samaroff.

Headquarters was fortunate in having as its guest speaker Mme. Olga Samaroff, noted pianist and teacher at the Juilliard School of Music, for "Guild night," which took place at the Beethoven Association rooms, New York City, March 19. After an informal reception Miss Arabella Coale, one of the most active public meetings committee members, introduced the speaker.

One of Mme. Samaroff's chief interests for some years has been the education of the non-professional, so that her subject, "The Function of Listening," was one on which she is well qualified to speak. It was of particular interest to organists, most of whom are dealing, in these hard times, with lay material in their choirs. The average non-professional concertgoer, said Mme. Samaroff, listens without really hearing and understanding what the composer is saying musically. The same is true of many who have learned to play or sing, and Mme. Samaroff illustrated by telling of two persons who played a Beethoven symphony movement in G, four-hand arrangement, without using a single F sharp! These people, it was discovered, evidently had not developed any real love for music, since they were willing to give up opportunities for hearing good music beautifully performed. They preferred to stay at home and play atrociously. As we all know, she pointed out, people who do not enjoy polyphonic music say there is no melody, but we also know that the melody is there and that the ear is distracted by the presence of other melodies. By this we can learn to teach a listener, by easy stages, to hear more than one melody at a time. In Mme. Samaroff's work among the lay students of the Juilliard School, ear training and history of music are given, and she is a firm believer in having all children learn to sing. Other interesting points were brought out in a discussion following the address and Mme. Samaroff gave many examples of success among lay students.

### North Carolina Chapter.

The annual winter meeting of the North Carolina chapter was held at Meredith College, Raleigh, Feb. 24, with Dean Frederick Stanley Smith presiding at the business hour. Hosts were Leslie Spelman, director of music at Meredith College, and William H. Jones, director of music at St. Mary's College.

Consideration of the recommendations of the contest committee was of primary importance. The report was read by George Thompson, director of music at the North Carolina College for Women. Other members of the committee were Mrs. Eugene Davis, president of the North Carolina Federation of Music Clubs, and Dwight Steere, director of music at Elon College, the last-named being chairman of the committee. Because of the changes in the requirements the contest will take the form of a students' recital this spring. George Thompson will be in charge of this concert, teachers sending names of students who wish to appear before the Guild with the compositions listed. The meeting will be held in May at N. C. C. W. music building, with Mr. Thompson as host.

The Meredith College choir gave a beautiful program before the Guild with Mr. Spelman directing. At 4 o'clock a concert had been planned by Mr. Jones, but because of serious ill-

ness this was canceled. Lawrence S. Frank, A. A. G. O., of Louisburg College, and Mr. Spelman gave an impromptu recital of delightful numbers. Mrs. A. W. Hoxeycutt, Secretary.

### Annual Bach Program in Georgia.

The annual Bach program under the able direction of Miss Eda E. Bartholomew continues to be a high light in the annals of the Georgia chapter. The great Magnificat in D was chosen for presentation this year—a work, because of exceeding difficulty, that is seldom heard outside the larger music centers. With the assistance of twelve Atlanta singers the performance was given at St. Mark's M. E. Church in Atlanta on the evening of March 6.

The entire rendition was marked by unusual spirit, with both organist and singers entering into the festive nature of the work with such abandon that the difficulties appeared not to be there. The remarkable performance evidenced adequate preparation and the large audience showed the keen enjoyment they felt in the rapt attention that was given each of the twelve numbers. The duet "And His Mercy Is on Them" was indeed a number of great beauty. Mrs. S. G. Stukes, in the lovely contralto air "He Hath Filled the Hungry with Good Things," gave an unusually sympathetic reading, and the following trio was of ethereal loveliness. The second chorus, "For Behold, All Generations," received a rendition that served to convince the listener of the might of the great cantor. The chorus "The Lord Hath Showed Strength" was equally impressive, but the fugal chorus at the last, "Even as He Promised," was breath-taking in its effect.

Miss Bartholomew, always master of the organ, was never more at home than on this occasion. Her Bach is traditional. The difficult score was in the hands of a player whose performance left nothing to be desired.

Due to insistent demand, a repetition of the performance is scheduled at an early date.

GEORGE LEE HAMRICK.

### Harp and Organ Program at Cleveland.

The Northern Ohio chapter held its monthly meeting Monday evening, March 12, at the Church of the Covenant in Cleveland. The ladies of the church served a good old-fashioned American dinner which was thoroughly enjoyed by the assembled organists. The dean, Paul Allen Beymer, introduced the minister, Dr. Philip Smead Bird, who cordially welcomed the visitors to his church, expressing his appreciation of the many valuable services rendered by the ministers of music to the ministers of religion. We then gathered in the beautiful auditorium of the church to listen to a well-chosen program of French organ music, played by Charles Allen Rebstock, organist and choir director of the Church of the Covenant, with the assistance of Laura Louise Bender, F. A. G. O., harpist, and Paul F. Kinnison, baritone. Cesar Franck's Prelude and Chorale from the Prelude, Chorale and Fugue, originally written for piano, and Widor's Chorale and Variations made very effective numbers for the rather rare harp-organ combination, and Mr. Kinnison's singing of the "Fourth Word" from Dubois' "Seven Last Words" was masterly. In the latter number especially Mr. Rebstock showed himself to be an unusually sensitive and able accompanist. Other composers represented on the program were Vierne, Bonnet, Jongen, Saint-Saens and Boellmann.

FLORENCE WHITE.

### Michigan Chapter.

The Michigan chapter held its monthly meeting Feb. 20 at Christ Church Chapel, Grosse Pointe. Beecher Aldrich, F. A. G. O., choirmaster and organist of the church, had arranged every possible detail for our pleasure and inspiration. Extremely cold weather did not prevent thirty-three members and guests from assembling for an unusually fine dinner. Dean Mark Wisdom gave plans for the program for the next Guild convention to be held in Rochester, N. Y., as set forth in a letter from Robert Berentsen, and there was discussion of the code for organists and churches as devised by the general council, a letter relative to

## Convention Plans Promise Fine Week at Rochester in June

As previously announced, the thirteenth annual convention of the American Guild of Organists will be held in Rochester, N. Y., June 25 to 29. Even at this early date the program committee takes pleasure in announcing some of the features which it is hoped will be attractive.

Waite Henry Hall, director of choral music at Columbia University, will introduce one of the featured subjects of the convention—modern trends in choral music. Mr. Hall has selected for the subject of his lecture "Church Music as a Ministration." Practical demonstrations of choral training with a selected group of Rochester singers, and an open forum in which all will be able to discuss choral problems will be under the expert guidance of Mr. Hall and other authorities.

Arthur J. Thompson, chairman of the Guild committee on acoustics, will present a lecture on "Modern Acoustical Problems"—a subject with which the progressive organist is not sufficiently acquainted.

Among recitalists who will be heard the New England chapter presents Francis W. Snow of Trinity Church, Boston; the Eastern Pennsylvania chapter presents Leon Verrees of St. Luke's Episcopal Church, Scranton; the Northern Ohio chapter presents Melville Smith, professor of music at Western Reserve University, Cleveland. Women will be represented by Miss Catharine Morgan of Norristown, Pa., and Grace Leeds Darnell will represent headquarters.

Dr. Howard Hanson, director of the Eastman School of Music, will conduct the concert of modern compositions for organ and orchestra. The program for this will include recent works of Eric DeLamarter, Leo Sowerby, Aaron Copland, H. Leroy Baumgartner, Samuel A. Baldwin, Clifford Demarest, Charles S. Skilton and Philip James. The choral evening service, a feature of all Guild conventions, will be held at St. Paul's Episcopal Church, and a trip through the Eastman Kodak plant, where a sound demonstration will be given, will be of technical interest. Relaxation and recreation will be provided at the home of the late George Eastman, with an informal recital by various organists, and recordings by Lynnwood Farnam. There will also be an afternoon for swimming in Lake Ontario.

ROBERT BERENTSEN,  
Chairman of the Convention.

the code from Warden Doersam being read. This delightful evening in one of the most beautiful church edifices in metropolitan Detroit came to a fitting close when two of the members of the chapter presented an excellent recital on the fine Casavant organ, as follows: Chorale Prelude, "O Lord, Be Merciful unto Me," Bach; Chorale Prelude, "O World, I Now Must Leave Thee," Brahms; Chorale Prelude on "Dundee," Mackinnon, and Allegro from Sixth Concerto, Handel (Adelaide M. Lee, F. A. G. O.); First Movement from First Sonata, Borowski; Andante Cantabile from Fourth Symphony, Widor, and First Movement from Fifth Sonata, Guilmant (Olive May Merz).

The Michigan chapter met March 13 at Temple Beth-El, Detroit. Abram Ray Tyler, A. G. O., choirmaster and organist of the temple, made a pleasing welcoming address, as did also Mr. Himmel, president of the congregation. After a fine cafeteria dinner, of which thirty-seven members and guests partook, Dean Mark Wisdom read an important letter from Warden Charles H. Doersam.

The latter part of the evening was given over to a lecture and demonstration of the subject of improvisation by Mr. Tyler, with Miss Adelaide M. Lee, F. A. G. O., assisting—a most helpful and skillfully-presented feature.

This chapter will soon have the privilege of hearing an organ recital by

Walter Blodgett of Cleveland. This will be part of a reciprocity arrangement, under which Edgar Danby of the Michigan chapter recently gave a recital for the Northern Ohio chapter. The next meeting is scheduled for April 17, at St. Joseph's Episcopal Church, Detroit.

HAROLD J. BARTZ, Secretary.

### District of Columbia.

The regular meeting for February fell on an evening of ice, sleet and snow, but twenty-two brave souls were present and the usual spicy business session was held. One new subscribing member was voted acceptance, suggestions for further recitals were offered by Mr. Robinson, chairman of the recital committee, and the report of the nominating committee, Mrs. Frank Akers Frost, chairman, was accepted. Songs by Miss Kathleen Hillyer, accompanied on the organ by Mr. Torovsky, were the program feature of the evening and the dean's inspired culinary triumph, a piping hot tomato bisque, was a joy long to be remembered.

The March meeting was held at St. John's Church Monday evening, March 5. Guy T. Lucas, organist and choir-master of the church, being host. A brilliant recital, played by Louis Potter, F. A. G. O., with his usual sincere musicianship, opened the evening. The business session was held in the parish hall after the recital, and interesting announcements were made by the recital committee, outlining plans for early spring and for a recital of Karg-Elert works to be given during music week, the proceeds of which will be devoted to the Karg-Elert relief fund. Both the refreshments and the social hour which followed demonstrated the genial Mr. Lucas to be the perfect host.

MRS. JOHN MILTON SYLVESTER,  
Registrar.

### Notable Events in Philadelphia.

Sponsored by the Medieval Music Society of Philadelphia and the Pennsylvania chapter of the American Guild of Organists, the Schola Cantorum of the Cathedral of St. Peter and Paul, Philadelphia, Dr. Reginald Mills Silby, director, gave a recital of liturgical music in the cathedral on the evening of Feb. 27. The principal work rendered was Palestrina's "Missa Papae Marcelli," sung complete with the exception of the Benedictus. The Benedictus and the first two petitions of the Agnus Dei were sung to Gregorian chants, fourth mode melodies from the Easter Mass—"Lux et Origo"—dating from the tenth century. Between the Gloria and Credo Dr. Sibley played an excellent improvisation on the theme of the late second mode Easter melody—"O Fili et Filiae." Following the recital there was a service of benediction of the Most Blessed Sacrament, during which the Schola sang Gregorian settings of "O Salutaris Hostia," "Tantum Ergo" and "Adoremus in Aeternam." In the rendition of the mass great attention was paid to the proper accent of the words, a most fitting asset, as when the mass was written it served to correct abuses affecting this very important feature. The timeless, ageless beauty of Palestrina's immortal work was fully conveyed by Dr. Silby's choristers.

Another very interesting event was held by the chapter March 1 in the Girard College Chapel. The evening opened with a brief recital on the magnificent Aeolian-Skinner organ, played by Harry C. Banks, Jr., organist of Girard College. In a varied program, replete with warmth and color, Mr. Banks brought out the beauties of the instrument. The Trumpet Tune of Purcell showed how effective a fine, assertive reed of the French type may be when used in contrast and with the full organ as an accompaniment. Karg-Elert's "Was Gott tut" and "Nun Danket" were well contrasted. The Ravel "Pavane" evidenced excellent coloring; the Bach Little G minor Fugue—not so "litle," as those who play it know—was beautifully played, with registration strongly suggesting the Stokowski transcription, while Bingham's "Florentine Chimes" ended the program with brilliancy.

The second part of the evening was devoted to a discussion of the subject

"The Renaissance in Organ Building." Donald Harrison of the Aeolian-Skinner Company and Richard O. Whitelegg of M. P. Möller, Inc., were the principal speakers. After a short sketch of trends in organ building during the last few decades, Mr. Harrison advocated a return to the "classic organ," with plenty of properly voiced mixtures, plus enough of the modern variety of voicing for the interpretation of organ music of today. In speaking of playing transcriptions Mr. Harrison said that the finale of the "Tannhäuser" Overture played on full organ with the use of the mixtures in the violin figure would be much more effective than a too slavish use of so-called orchestral stops.

Mr. Whitelegg drew a very interesting comparison between two specifications, one drawn by an eminent American organist and the other by a European organist of high reputation. The first scheme contained plenty of color and a fair amount of upperwork; the second contained only one diapason, or principal, on the great, and a superabundance of upperwork. The first scheme contained some duplexing and a bit of borrowing; the second was entirely straight.

Several members took part in the discussion which followed, and the evening closed with Mr. Banks' demonstrating the diapasons and mixtures of the organ heard earlier in the evening.

The women's committee, which is winning a reputation for always giving the chapter something worth while, sponsored another interesting event at the First Presbyterian Church March 13. A reception and dinner drew a good attendance. Addresses were made by Bessie Dobson Altemus, Harvey M. Watts, the Rev. Robert B. Whyte, D. D., pastor of the First Presbyterian Church, and Uselma C. Smith, dean of the chapter.

After the dinner an inspiring recital was given by Marion Clayton, winner of the American Federation of Music Clubs prize and organist of the Lafayette Avenue Presbyterian Church, Brooklyn, and the choir of St. Matthew's Church, Philadelphia, under the direction of Roma E. Angel. Since this was a "ladies' evening" the choir gave most effective renditions of three anthems by woman composers—"Benedictus es Domine" and "Thou Knowest, Lord," by Mrs. H. H. A. Beach, noted New England composer, and "Owe No Man Anything" and "The Lord Is King," by Philadelphia's own, but also nationally known, Frances McCollin. The last-named anthem was a Guild prize winner a number of years ago. Miss Clayton's playing appealed to all by reason of its excellent musical qualities. Her program included the Bach Toccata, Adagio and Fugue in C, "Starlight," Karg-Elert; "Noel," d'Aquin; Moderato Cantabile from Symphony 8, Widor; Third Chorale, Franck, and Fantasia and Fugue on "B-A-C-H," Liszt.

#### Activities in Kansas Chapter.

The twentieth annual spring music festival of the College of Emporia, under the direction of D. A. Hirschler, A. A. G. O., was held March 25, 26 and 27. "The Messiah" was given with a chorus of 125 voices and an orchestra of fifty. The A Cappella Choir, now in its sixteenth year, was heard in recital with Charles Wakefield Cadman. Mr. Cadman dedicated his new composition, "The Wind of March," to this choir. The reputation of the choir is statewide for excellence of work and beauty of tone. The programs are known as "community choral vespers" and during this season were given in October, November, December and February. Mr. Hirschler and Miss Thelma Pyle, pianist, played Powell Weaver's "Exultation" for organ and piano on one of these programs.

Jess Meeker, member of the Kansas chapter, but now living in Lee, Mass., was accompanist for Ted Shawn and his men dancers at the Woman's Club in Topeka in March. Mr. Meeker also appeared in a recital of his own compositions before the Southwestern Organ Club at Winfield March 11. An interesting number was his "Acadian Suite," composed during a recent tour of Florida; Mr. Meeker, though only

22 years old, is an organist and pianist of exceptional ability.

Miss Dorothy Enlow, organist and director of the Wesleyan chorus choir in the First Methodist Church of Lawrence, has planned a program of Easter music from "The Messiah." Miss Enlow, in addition to a full-time teaching schedule, does a great deal of professional accompanying and playing. Miss Enlow and Miss Ruth Orcutt played the Bach Concerto in C minor for two pianos in a recent university vesper recital. Miss Enlow is also private organist for Rumsey Brothers' mortuary in Lawrence and arranges all music for them.

Miss Rachel Johnson, A. A. G. O., city organist of Topeka, has created an atmosphere of beauty in her spacious new studio. Old brass pieces, carved tables, wall hangings of Chinese art silks and objects of art from different parts of the world add charm to the room.

Miss Constance Brown Clokey of Winfield gave a vesper recital in the First Presbyterian Church Feb. 18. Miss Clokey is a relative of Joseph W. Clokey and included his "Mountain Sketches" in her program. Miss Hil-dred Applegate gave a recital in the same church Feb. 25. Among the compositions she played were Bach's Prelude and Fugue in F major and the Suite in F minor by Rogers. Miss Clokey and Miss Applegate are pupils of Cora Conn Moorhead, A. A. G. O. MILDRED H. DRENNING, Secretary.

#### Indiana Chapter.

After a dinner and business meeting the chapter heard a most interesting all-Bach program March 5 at the Odeon, the recital hall of the Arthur Jordan Conservatory. The occasion was the dedication of the newly-installed Kilgen organ by Donald C. Gilley, M. Mus., A. A. G. O., who gave a scholarly reading of the following numbers: Passacaglia and Fugue in C minor; Four Chorale Preludes from "Orgelbüchlein"; Toccata in F major. Assisting Mr. Gilley was the Arthur Jordan Conservatory choir, a group of young students who, under the capable baton of their assistant conductor, R. B. Fitzgerald, sang the cantata "Christ Lay in Death's Dark Prison." HELEN SHEPARD, Secretary.

#### Texas Chapter Meeting.

The Texas chapter met in regular session Feb. 21 at the home of Mrs. George Cochran, with Martha Rhea Little, dean, presiding. Reports of the secretary, Miss Holloway, and the treasurer, Mrs. Satterfield, and the various standing committees were heard. The principal topic for discussion was the state convention to be held at Wichita Falls, with the sub-chapter as host. Mrs. Akin, regent, was present, and announced that the sub-chapter hoped to present Charles M. Courboin as its recitalist.

The new Texas chapter paper, the *Texas Organist*, was commended highly and its editors, Katherine Hammons and Alice Knox Fergusson, were authorized to continue the publication for three months as an experiment.

The examination committee is making plans to have an examiner from headquarters. It reports about fifteen or twenty applicants.

After the business session a buffet luncheon was served.

ALICE KNOX FERGUSSON.

#### Long Island Chapter.

One of the most interesting meetings of the season for the Long Island chapter was held March 6 at the home of Miss Marian Cooper, Lynbrook, where we were privileged to hear Miss Crystal Waters, a prominent New York vocal teacher, who spoke on the "Vocal Duties of a Choirmaster."

#### Central Missouri Chapter.

The Central Missouri chapter held a meeting at Marshall Monday, March 12, with Dean and Mrs. Fichthorn and Frank Utz as hosts. After a short business meeting an illustrated talk on Gregorian music was delivered by Mrs. Ray T. Dufford. Father Dieckman of Sacred Heart Church, Columbia, sang several excerpts from Grego-

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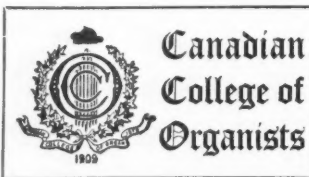
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### Toronto Center.

T. M. Sargent, Secretary.

A meeting of the Toronto center was held March 12 at New St. Andrew's Church, when a recital was given by Dr. Frank Harrison, assisted by the choir of St. Andrew's, under the direction of Alfred Wilson. The following was the program: Trio-Sonata in C major, Chorale Preludes, "In dulci Jubilo" and "Ein Feste Burg," and Fantasia and Fugue in G minor, Bach; three pieces for choir a cappella: "Jesus, the Very Thought of Thee," "Vittoria," "All People That on Earth Do Dwell," Tallis, and "O, Lord, the Maker of All Things," Mundy; "The Legend of the Mountain," Karg-Elert; "Winter's Poem," Harrison; Finale from Symphony No. 3, Vierne; three pieces for choir: "O Praise Ye the Name of the Lord," and "To Thee O Lord, Do I Lift Up My Soul," Tschalkowsky, and "Praise," Alec Rowley; Prelude and Fugue in B, Dupré; Finale in B flat, Franck.

Dr. Harrison, who was a pupil of Marcel Dupré, received his bachelor of music degree in 1926 and Mus. D. in 1929 from Trinity College, Dublin, being the youngest to have the doctor's degree in music conferred in the records of the British Isles. His composition "Winter's Poem," played in this recital, won for him in 1931 the Wilkingdon All-Canada Arts Competition for original organ composition.

Dr. Harrison played his program in a brilliant manner and the choir under Mr. Wilson's direction made a fine impression.

Following the recital a social half-hour was spent, and the members had an opportunity of meeting Dr. Harrison. Dr. H. A. Fricker expressed to Dr. Harrison and Mr. Wilson the thanks of the center, and these gentlemen responded suitably.

### Montreal Center.

W. Bulford, Secretary.

On Feb. 19 the executive and members of the Montreal center met at an informal supper to bid farewell to Stanley Oliver, vice-chairman of this center, who is leaving Montreal in the near future.

An evening with Edward Grieg was enjoyed March 6 by members of the Montreal center. The meeting, which took place in St. Stephen's Hall, Wexdale Park, was conducted by Edward Sweeting, who lectured on Grieg's life and work. Mr. Sweeting was assisted by Victor Schenker, cellist, with Dr. Louis L. Balogh at the piano, and by Mabel Hutelins, who was heard in pianoforte solos. In his lecture Mr. Sweeting referred to Grieg as a composer who in his music was a real tone poet. A tone poet he defined as a master who captures a national idiom and translates it into universal terms. Grieg wrote his music in the mode of the folk songs and composed in a style anyone could understand. Hence his enormous popularity and the undying charm of his work. It is a mistake, however, to imagine that he merely arranged the native melodies of his land, said the speaker. All Grieg's musical material was his own, as original as that of any other master. Mr. Sweeting also reviewed at some length the life and artistic activities of the composer.

Mr. Schenker and Dr. Balogh gave sympathetic interpretations of the an-

dante movement from the 'cello Sonata in A minor as well as three extracts from the "Lyric Pieces." Miss Hutchins was heard in seven short piano pieces taken from various Grieg suites. Dr. Balogh presided.

### Kitchener Center.

Eugene Fehrenbach, Secretary.

The boy choir of St. Louis Church at Waterloo under the direction of Eugene Fehrenbach gave a sterling performance on March 12 in St. Louis Church before members of the center when they demonstrated the Gregorian music for the Requiem mass. In its ensemble and part singing, the choir of fifty voices displayed pleasing precision. The music was taken from the "Missa pro Defunctis" and brought out to advantage the beauty of boys' voices.

The relation of each part of the music to the mass was explained by Mr. Fehrenbach. In contrast to the mournful tone of the mass music, the choir sang a morning hymn of praise. "Strike, Strike the Harp."

### Hamilton Center.

Miss Grace M. Johnson.

The regular meeting of the Hamilton center was held in the Scottish Rite club-room Saturday, Feb. 24. W. H. Hewlett, Mus. B., took a number of the organists to inspect the Scottish Rite Cathedral organ. Thirty-five were present. Egerton Boyce, chairman, presided. Routine business was transacted and four new members were enrolled. Maitland Farmer, A. R. C. O., Toronto, was then introduced by Mr. Boyce, and made a short speech. The meeting adjourned to Centenary United Church, where Mr. Farmer gave a recital.

Mr. Farmer is a young English organist, now at St. Paul's Anglican Church, Toronto. This recital marked his first appearance in Hamilton. In the program offered he revealed himself as an organist whose work was distinguished by a notable command of technique. He played with a pronounced suavity of tone, a gracious smoothness forming the background of all his interpretations. But there was, too, that conservatism which shuns any emotional approach as being unethical.

The first part of the program was given over to the classics—Chorale and Variations on "Hail to Thee, My Jesu Holy," Bach; Grand Fantasia in F minor, Mozart; Air, Samuel Wesley, and Larghetto, S. S. Wesley; Rheinberger's Sonata in D flat—Fantasia, Pastorale, Introduction and Fugue—was played with a mastery and scholarliness indicative of Mr. Farmer at his best.

The last part of the program was devoted entirely to "Pieces de Fantasia," by Louis Vierne, one of the early mod-

erns. These included: Prelude, Intermezzo, "Clair de Lune," Toccata, "Naiades" and "Carillon de Westminster." These shorter pieces held tonal variety and brought the organist into a lighter mood.

### WILL MEET AT WELLESLEY

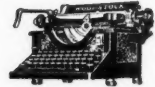
#### Stimulating Summer Course Offered at Episcopal Conference.

A varied and stimulating program of courses in church music is to be offered at Wellesley, Mass., June 25 to July 6 in the school which is a vital part of the Episcopal Conference for Church Work. This ten-day summer school is held every year in the buildings of Wellesley College. The music school is under the direction of Frederick Johnson, head of the music department at Bradford Junior College, organist and choir-master of the Church of the Advent, Boston, and dean of the New England chapter of the American Guild of Organists. Mr. Johnson will discuss the work of four great moderns—Karg-Elert, Reger, Parry and Tournemire. He also will give a practical demonstration of choir training through the conference chorus which meets every afternoon. The Rev. Winfred Douglas, Mus. D., will take up the principles of choral worship, discussing in detail the music of the Eucharist and of morning and evening prayer, and the principles of ancient and modern chanting. In the afternoon he will hold a series of four conferences with those who desire to make a more intelligent use of the hymnal in worship programs. Professor Hugh Llewellyn Smith, of the School of Music of Yale University, is to give a course on the music of the Russian Church, that of central Europe as affected by the Reformation and the church music developed in America. Every day at 5 o'clock there is to be an organ recital in Houghton Chapel, given by a member of the music school or a visiting organist, and one of the events of the conference is the festival choral evensong given by the music school and the conference chorus. The full program of the conference and other information may be obtained by writing to Frederick Johnson, F. A. G. O., 30 Brimmer street, Boston, Mass.

#### Orders Received by Reuter.

Recent contracts awarded to the Reuter Organ Company of Lawrence, Kan., by Presbyterian churches include organs for the First Presbyterian of McPherson, Kan., and the Central Presbyterian Church at Fort Smith, Ark. Both organs will be substantial two-manual instruments, the one for McPherson to be of twenty-three stops and the one for Fort Smith to have nineteen stops. The installations are scheduled for late spring and early summer.

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# Who's Who Among the Organists of America

## RALPH A. HARRIS

Ten years of distinguished service to church music have just been completed by Ralph A. Harris at St. Paul's Church in Brooklyn, the largest Episcopal church of the Long Island diocese. In this decade Mr. Harris has proved himself an outstanding example of the class of men with a fine conception of and love for church music who are upholding the best traditions of worship in the choir stalls and at the organ. He has made himself a power for good musically and spiritually—an asset to his church which it would be impossible to measure in terms of money.

Ralph A. Harris was born June 14, 1895, at Sheffield, Nova Scotia. His musical training began with piano instruction from Miss Bella Sheffield.

At the age of 14 he played occasional services in the First Cornwallis Baptist Church, Nova Scotia, where his mother has been organist nearly fifty years. From 1913 to 1915 he was at Kentville Baptist Church, Nova Scotia.

In 1915 he was graduated from Acadia University at Wolfville, Nova Scotia. Then he moved to New York and soon entered the Guilman Organ School, from which he received his diploma in 1921, at the same time winning the coveted William C. Carl gold medal. The same year he passed the associateship examination of the American Guild of Organists. In 1923, having continued his studies under Dr. Carl, he received a postgraduate diploma of the Guilman School. Additional study of the organ was carried on under Dr. T. Tertius Noble, Dr. J. Herbert Sanders and Dr. Clarence Dickinson and choral work and choir training were studied under Clement R. Gale, Dr. Noble, Father William J. Finn and Dr. John Finley Williamson.

In 1931 Mr. Harris won the F. A. G. O. degree and last year he finished the course at the School of Sacred Music of Union Theological Seminary and the degree of master of sacred music was conferred on him.

All of which presents evidence that Mr. Harris was well prepared for his lifework. How he put his training and his gifts at usury and made them produce large returns is proved by his success as a choir director.

Mr. Harris' earliest position in this country was at the First Presbyterian Church of Orange, N. J., in 1919. The next year he was appointed to the position at Christ Episcopal Church in Brooklyn and a year later he went to the Church of the Redeemer at Astoria, L. I. In 1924 he won the post at St. Paul's, Brooklyn. He directs a choir of sixty men and boys, besides the St. Paul's Sigma Sigma Plainsong Choir, made up of eighty young women who sing a full choral mass every Sunday morning. A new men's chorus was added to the musical forces of the church this season. It sings at the services occasionally and relieves the paid choir during the summer. On the third Sunday of every month Mr. Harris plays a recital and on the first Sunday evening of the month there is a musical service. In twenty weeks Mr. Harris' choristers have done in public more than 100 choral works, in addition to their annual concert, which was given Feb. 9, Feb. 23 they gave another concert at Hollis, N. Y. On April 27 they are to present another recital, and several hospital concerts have been given during the season on Sunday afternoons. The musical services on the first Sunday of the month this year have for their subject "The Evolution of Man's Appreciation of the Character of God as Portrayed in Holy Scriptures."

In September, 1929, Mr. Harris married Miss Bernice M. Pelton of Kentville, Nova Scotia, a music-lover who

Ralph A. Harris



is an inspiration to her husband in his manifold activities. She was a choir singer for a number of years and studied voice and piano at Acadia Seminary of Fine Arts in Wolfville, Nova Scotia.

Compositions: Te Deum (H. W. Gray), reviewed recently by Dr. Thompson; Communion Service in A, some songs and anthems in preparation.

Mr. Harris is general secretary of the American Guild of Organists, a position he has held for several years.

## MISS FLORENCE M. WHITE F. A. G. O.

One of the group of coming woman organists whose playing is of a kind to arouse much more than ordinary enthusiasm whenever they are heard is Florence M. White, F. A. G. O., an active member of the Cleveland fraternity of organists, a native of Ohio and at present assistant to Edwin Arthur Kraft at Trinity Cathedral, where she frequently takes his place in the Sunday recitals. Miss White has won recognition not only as a performer at the console, but as a thoroughly-grounded musician, as evidenced in her markings when she passed the Guild associateship and fellowship tests, a fine pianist, writer and artist.

Florence M. White was born at Youngstown, Ohio. At an early age she took up the study of music with her mother, and under her guidance received an unusually thorough training in the fundamentals of piano and theory. At the age of 10 Miss White began the study of the violin, and later took up the viola. During her school years she was called upon to give numerous public performances and added to her training by playing in Sunday-school and high school orchestras. Upon graduation from high school she continued her work at Dana's Musical Institute, Warren, Ohio, where she studied piano under Jacob Schmitt. Here her aptitude and fundamental training enabled her to complete the ordinary four-year course in three years.

After graduation Miss White became a pupil at the summer school of the LaForge-Berumen studios in New York, where she studied piano for five summers with Ernesto Berumen. During the winter months she gave lessons in piano and theory and studied organ under the direction of Harold Jackson Bartz, F. A. G. O., and later with Frank E. Fuller, organist and choir-master at St. John's Episcopal Church in Youngstown. During this time she obtained practical experience as leader of the choir at St. Rocco's Mission, Brier Hill.

Upon moving to Cleveland, Miss White resumed her study of piano under Beryl Rubinstein of the Cleveland Institute of Music and continued organ with Edwin Arthur Kraft, F. A. G. O., organist and choir-master at Trinity Cathedral, Cleveland. She sub-

stituted for a while at St. Mary's Episcopal Church in that city.

In 1932 Miss White took the A. G. O. associateship examinations and passed with the highest marks in the country. The following year she obtained her F. A. G. O. degree, rating second highest among all the candidates.

Last year Miss White became assistant organist at Trinity Cathedral, Cleveland. On Feb. 18 she gave a recital at St. John's Church, Youngstown, playing the following numbers: Fantasie and Fugue in G minor, Bach; Folktime, Whitlock; Chorale in A minor, Franck; "Cotswold Air," J. S. Matthews; "Carillon-Sortie," Mulet; Scherzo, Gigout; Postlude in C minor, Ley. When not occupied with her music, Miss White divides her time between her two hobbies, which are English literature and cats.

## JOHN V. PEARSALL

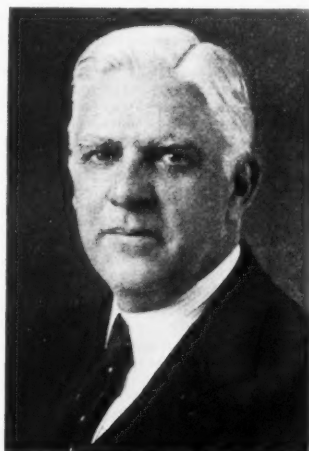
John V. Pearsall is a New Jersey organist whose activities are so many and varied that his life is indeed a busy and a fruitful one. He is supervisor of music in the schools of Kearny, N. J., where he gives regular recitals, aside from which he is a church organist and director of choirs and of various choral clubs, has composed several operettas and songs, has appeared on the concert stage and has been heard over the radio.

Mr. Pearsall's first organ work was done at Arlington, in the First Presbyterian Church, after which he was associated with the late E. M. Bowman at the Baptist Temple in Brooklyn and Calvary Baptist Church, New York. Subsequently Mr. Pearsall was in charge of the organ and choir of Westminster Presbyterian Church at Bloomfield, N. J., for thirteen years, following that with work at the Peddie Memorial and Clinton Avenue Baptist Churches in Newark and at the First Methodist and Trinity Episcopal Churches of Arlington. He is associated at present with Rodney Saylor in the musical direction of the Old First Presbyterian Church of Newark.

As music supervisor of Kearny Mr. Pearsall's work covers the field of glee clubs and music appreciation and harmony classes, and an outstanding feature of this season is the fine series of organ recitals given on the Skinner organ in the auditorium of the Kearny High School.

Mr. Pearsall was born at Camden, N. J., April 21, 1877. His mother was a musician, though not a professional, and was associated with Leopold Damrosch on several occasions. Mr. Pearsall married Miss Alice May Logan Oct. 30, 1900, and they have two sons. The older has a fine tenor voice and is also interested in piano. The younger son is a graduate of Brown University and prepared for teaching high school English. He played in the Brown University band during the four years of college life.

John V. Pearsall



Florence M. White



## ORGAN IN FLORIDA HOTEL

Aeolian-Skinner at Pancoast, Miami Beach, Opened by Miss Robinson.

The Aeolian-Skinner organ which has just been installed in the lounge of the Pancoast Hotel, Miami Beach, Fla., was formally opened Sunday afternoon, March 11, with Miss Alva C. Robinson at the console. A happy program for the occasion was enthusiastically received. The lounge was filled to capacity with guests from every state in the Union. Miss Robinson is organist of Gesu Church and president of the Miami chapter of the N. A. O. Thomas Winston, baritone, sang two groups of vocal selections. He was accompanied by Annie Laurie Lee.

## Bach "Passions" at Brick Church.

Of special interest in New York in Lent was the presentation of the two great "Passions" of Johann Sebastian Bach on successive Sunday afternoons at the Brick Church, under the direction of Dr. Clarence Dickinson. The "St. John Passion" was sung Sunday afternoon, March 11, at 4 o'clock and the "St. Matthew" the following Sunday at the same hour. The soloists for both were Corleen Wells, Rose Bryant, Charles Stratton and Theodore Webb. On Friday, March 9, a Moussorgsky program was given at the noon hour of music, beginning at 12:15, in the Brick Church. On Friday, March 16, at the noon hour program music by forerunners of Bach was presented by Dr. Dickinson, with Anna Hamlin, soprano, John Corigliano, violinist, and Paul Allwardt, organist.

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## Programs of Organ Recitals of the Month

**Alexander McCurdy, Jr., Philadelphia, Pa.**—Mr. McCurdy gave a series of five Saturday afternoon recitals in March at the Second Presbyterian Church. At each of them he was assisted by a vocal or instrumental soloist of prominence and the recitals attracted widespread attention. Mr. McCurdy's programs included the following:

March 3—Passacaglia and Fugue in C minor, Bach; "Lied" and Scherzetto, from "Twenty-four Pieces in Free Style," Vierne; "Florentine Chimes," Bingham; "Riccicare," Palestrina; Finale from "Stella Maris," Guy Weitz.

March 10—Sketch in F minor and Sketch in D flat, Schumann; Andante Sostenuto from "Symphonie Gothique," Widor; "Toccata per l'Elevazione," Frescobaldi; "O God, Have Mercy" and "Our Father, Who Art in Heaven," Bach; "Adeste Fideles," from "Cathedral Windows," and "Lord Jesus Christ, unto Us Turn," Karg-Elert.

March 17—English program: Prelude in A minor and "Lord, Hear My Cry," Bach; Prelude in D minor, Clerambault; "Adorn Thyself, O My Soul," and "O God, Thou Faithful God," Karg-Elert; "Romance sans Paroles," Bonnet; "Paraphrase Carillon" from Suite 35, Tournemire.

March 24—Three Chorale Preludes on "In dulci Jubilo," Bach; Pastorale, Franck; Scherzo from Second Symphony, Vierne; "A Rose Breaks into Bloom," Brahms; Fugue, Canzone and Epilogue (for organ, violin and chorus of women's voices), Karg-Elert (violin, Nathan Snader; chorus from the choir of the Second Presbyterian Church, conducted by Walter Baker); "Now Thank We All Our God," Karg-Elert.

March 31—Grand Chorus and Fugue Finale from "Grande Piece Symphonique," Franck; "Divertissement," Vierne; Vivace from Second Trio-Sonata, Bach; "Christ Lay in Bonds of Death" and "Hark, a Voice Saith All Are Mortal," Bach; "Cortège and Litany," Dupré; "The Tumult in the Praetorium," de Maleingreau.

**Charles A. Rebstock, Cleveland, Ohio**—In a vesper recital at the Church of the Covenant March 4 Mr. Rebstock included the following among his organ selections: Prelude in C sharp minor, Rachmaninoff; Andantino from Fourth Symphony, Tschaiikowsky; "La Tabatiere a Musique," Liadoff; "Hymn to the Sun," Rimsky-Korsakoff; Fantasia from the Symphonie Suite "Sheherazade," Rimsky-Korsakoff; "The Flight of the Bumble-bee," Rimsky-Korsakoff; Finale from Sixth Symphony, Tschaiikowsky; "Marche Slav," Tschaiikowsky.

**Van Denman Thompson, Greencastle, Ind.**—Professor Thompson of DePauw University played several organ selections on the occasion of the appearance of the DePauw University choir, directed by R. G. McCutchan, at the University of Chicago Chapel Sunday afternoon, March 11. Mr. Thompson's numbers included: Chorale Prelude, "From God I Will Not Turn," Bach; "Corrente e Siciliano," Karg-Elert; Fugue in G minor, Dupré; "Drifting Clouds," d'Antalfy. Three of Mr. Thompson's compositions—"Breathe on Me, Breath of God," "Mercy and Truth" and "Spring Hursts Today"—were sung by the choir.

**Ernest White, Philadelphia**—Mr. White, who is giving six recitals at Swarthmore College together with a similar series of six by Alexander McCurdy, played the following program at the Sunday vespers March 11: Prelude, Fugue and Chaconne, Buxtehude; "Was Gott tut, das ist wohlgetan," Walther; "Was Gott tut, das ist wohlgetan," Kellner; "Jesu Leiden, Pein und Tod," Vogel; "Vom Himmel hoch da komm' ich her," Pachelbel; "Ira Jesus an dem Kreuze stund," Scheidt; Fugue in C, Buxtehude; "Carillon," DeLamarter; Scherzo in B minor, Willan; "Meditation a Ste. Clotilde," James.

**John Harms, New York City**—In a recital at the Central Baptist Church for the Birch Wathen School March 14 Mr. Harms played: Two Trumpet Tunes and Air, Purcell; Toccata and Fugue in D minor, Bach; Air for the G String, Bach; Fugue in G major (a la Gigue), Bach; "Badinerie," Bach; "Behold, a Rose Is Blooming," Brahms; Chorale in A minor, Franck; Prelude to "La Demoiselle Elue," Debussy; "Tu es Petra," Mulet; "Clair de Lune," Karg-Elert; "Flight of the Bum-

ble-bee," Rimsky-Korsakoff; Finale from First Symphony, Vierne.

**William C. Hammond, Holyoke, Mass.**—Professor Hammond played the following program in a recital at the Second Congregational Church on the evening of March 14: Arioso in G major, Bach; Prelude and Fugue in E minor, Bach; Andante (Unfinished Symphony), Schubert; Arabesque, Vierne; "In the Court of the Lilies," Debussy; Prelude, "La Demoiselle Elue," Debussy; "Humoresque," Tschaiikowsky; Rondo, "Fire Bird," Stravinsky; Prelude to "Lohengrin," Wagner; "Elsa's Procession to the Cathedral," Wagner.

**Charles Black, M.S.M., Passaic, N. J.**—Mr. Black played a recital every Wednesday noon during Lent at the First Presbyterian Church and presented compositions of men of a different nationality every week. Feb. 14 there was a French program, Feb. 21 an Italian program and Feb. 28 a Russian program. The March offerings were as follows:

March 7—English program: Prelude, Purcell; Concert Overture, Faulkes; "Birds in the Night," Sullivan; "The Answer," Wolstenholme; Scherzo Caprice, Mansfield; Andantino in D flat, Lemare; Fountain Reverie, Fletcher; "Pomp and Circumstance," Elgar.

March 14—American program: Concert Overture in A, Maitland; "Bells Through the Trees," Edmundson; "The Squirrel" Weaver; "Will-o'-the-Wisp," Nevin; "To the Sea," MacDowell; Reverie, Dickinson; "Nobody Knows the Trouble I See," Spiritual; "Up the Saguenay," Russell.

March 21—German program: Prelude in D major, Bach; "A Strain of Song Seems Drifting," Brahms; Minuet in G, Beethoven; "St. Francis Preaching to the Birds," Liszt; "Träumerei," Schumann; Spinning Song, Mendelssohn; "Liebestod," Wagner; Cradle Song, Mozart; "Moment Musical," Schubert; "Now Thank We All Our God," Karg-Elert.

**Thomas H. Webber, A.A.G.O., New Castle, Pa.**—In a recital dedicating the new Hillgreen-Lane organ in the Martin Luther Church at Youngstown, Ohio, March 14 Mr. Webber presented a program made up as follows: Prelude and Fugue in G major, Bach; Two Chorale Preludes, Bach; Festival Prelude on "Ein' Feste Burg ist unser Gott," Faulkes; Chorale in B minor, Franck; Prelude to "The Blessed Damozel," Debussy; Intermezzo (Sixth Symphony), Widor; "The Bells of St. Anne de Beaupre," Russell; Allegro from Sixth Symphony, Widor.

In a recital at the First Presbyterian Church of Monongahela, Pa., March 16 Mr. Webber played: Prelude and Fugue in G major, Bach; Two Chorales, Bach; "Ein' Feste Burg," Faulkes; First Symphony, Garth Edmundson; Intermezzo, Bonnet; "Landscape in the Mist," Karg-Elert; Toccata on "From Heaven Above," Edmundson.

**Harry Benjamin Jepson, New Haven, Conn.**—Professor Jepson of Yale University played the following program in his Sunday afternoon recital on the Newberry organ in Woolsey Hall, Yale University, March 11: "Ubi Caritas" and "Popule Meus," from "Opus Sacrum," de Maleingreau; Prelude and Fugue in D major, Bach; "Priere," Franck; "Les Jongleurs," from Second Sonata, Jepson; "Carillon," De Lamarter; Finale from "Symphonie Gothique," Widor.

On Feb. 25 Professor Jepson presented this program: Allegro Risoluto, from Eighth Symphony, Widor; "Romance," from Fourth Symphony, Vierne; Chorale in B minor, Franck; Chorale Preludes, "Wenn wir in höchsten Nöthen" and "Wir glauben all an einen Gott," Bach; "Benediction," Karg-Elert; "Thou Art the Rock," Mulet.

**Albert Riemenschneider, Berea, Ohio**—In his vesper recital at Baldwin-Wallace College Easter Sunday Mr. Riemenschneider will play: Prelude and Fugue in E flat, Bach; Chorale Preludes, "In Death's Strong Grasp" and "Today God's Only Son," Bach; Fourth Symphony (complete), Widor.

**E. Power Biggs, Cambridge, Mass.**—Mr. Biggs, organist of Christ Church, who is giving a series of recitals at the Memorial Church of Harvard University, played the following program of works of French composers on the afternoon of Feb. 13: "Piece Heroique" and Prelude and Variation, Franck; Fifth Symphony (Allegro Vivace), Widor; Fantaisie, Saint-Saens;

Prelude and Fugue in G minor, Dupré; "Soeur Monique," Couperin; Sixth Symphony (Finale), Vierne.

The following program was played by him Feb. 27 at 5 o'clock: Concerto No. 10, in D, Handel; Sonata in C minor, Reubke; Two Chorale Preludes, Bach; Chorale Prelude on Tallis' Canon (manuscript), T. Tertius Noble; Sonata No. 1, in G (Allegro Maestoso), Elgar.

**Albert W. Snow, Boston, Mass.**—Mr. Snow gave the second recital of the new Rhode Island chapter, A. G. O., in All Saints' Church at Providence March 5 and his offerings consisted of the following compositions: "Dialogue," Clerambault; "Aria da Chiesa," Unknown Author; Allegro, Pescetti; Chorale and Variations, "Sei gegrüßet, Jesu gütig," Bach; Prelude, "Christe Redemptor" (new), J. Sebastian Matthews; Allegretto Grazioso, Bridge; Adagio from Fantasia-Sonata in A flat, Rheinberger; Canzona in A minor, Karg-Elert; Caprice, Edward Shippen Barnes; "Calme du Soir," Quef; Impromptu, Vierne; Elevation, Rousseau; Toccata, Gigout.

**Rollo F. Maitland, Philadelphia**—Dr. Maitland played the following numbers in a joint recital with Frank Mannheim, pianist, at Susquehanna University, Selingsgrove, Pa., March 6: Giant Fugue, Adagio in A minor and Fugue in D major, Bach; Sketch in D flat, Schumann; Allegretto, Parker; "Carillon," Sowerby; Third Chorale, Franck; Improvisation on given themes; Spanish Rhapsody (piano and organ); Liszt-Busoni; Finale from "Concertstück," Weber (piano and organ). The last number was played as an encore.

Dr. Maitland played the following numbers at a concert of the Octave Club of Norristown, Pa., March 21: Trumpet Voluntary, Purcell; Allegretto in D minor, Handel; Chorale Preludes, "Christ Lay in Bonds of Death" and "We All Believe in One True God," Bach; Elegy, Arensky; "Carillon," Sowerby; Finale in B flat, Franck.

Dr. Maitland's program on the new "vox organo" in the First M. E. Church, Collingswood, N. J., March 22, included the following: Concert Rondo, Hollins; "Romance sans Paroles," Guilmant; Fugue in D major, Bach; "Cherubs at Play," Frances McCollin; "Chanson Danoise," Sandby-Maitland; "The Brook," Dethier; Improvisation on familiar hymns; Two Caprices, Roy Lamont Smith; Overture, "Tannhäuser," Wagner.

**Parvin Titus, F. A. G. O., Cincinnati, Ohio**—In his hour of organ music at Christ Church Wednesday evening, March 14, Mr. Titus played this program: Concerto I G major, Vivaldi-Bach; "Capriccio Pastorale," Frescobaldi; Prelude, Fugue and Chaconne, Buxtehude; "L'Heure Exquise," Jepson; Symphony II, E major (Allegro risoluto and Cantabile), Vierne; Toccata, Reger; Toccata in F major, Bach.

At Asbury College, Wilmore, Ky., March 12, Mr. Titus played: Solemn Prelude from "Gloria Domini," Noble; Symphony 4, in E, Widor; "Benedictus," Reger; Toccata in D minor, Reger; "The Angelus," Massenet; Minuet and Trio, Wolstenholme; Cantilena, McKinley; "Evening Song," Schumann; Toccata in F, Bach.

**Edwin D. Clark, Wilkes-Barre, Pa.**—Mr. Clark has been giving short recitals at the First Presbyterian Church every Friday noon during Lent. Among his offerings have been the following:

Feb. 23—"O Man, Bemoan Thy Grievous Sins," Bach; Canzona, Bach; "Meditation a Ste. Clotilde," James; "The Question and the Answer," Wolstenholme; Fugue from Sonata in E minor, Rogers. March 2—Sonata 6, in D minor (Variations and Finale), Mendelssohn; Prelude in E minor, Dupré; "Chant de Mal," Jongen; Sketch in F minor, Schumann.

March 9—"Piece Heroique," Franck; Andante from First Sonata, Borowski; Allegretto from Fourth Sonata, Mendelssohn; "Up the Saguenay," Russell.

**Alfred Greenfield, New York City**—In a recital at New York University on the afternoon of Feb. 18 Mr. Greenfield played: Chorale, Op. 37, No. 4, Jongen; Chorale Prelude, "I Know Full Well that I Must Die," Pachelbel; "Piece Heroique," Franck; Reverie on the Hymn-tune "University" and Toccata on the tune "Kings Lynn," Grace; Four Chorale Preludes, Brahms; Scherzo in E, Gigout;

Chorale Prelude on "Eventide," Parry; Toccata from Fifth Symphony, Widor.

Feb. 25 Mr. Greenfield presented a Bach program.

**Hugh Porter, New York City**—Mr. Porter was heard in recital at New York University on the afternoon of March 4, playing the following compositions: Fantasia in F ("The Clock"), Mozart; Minuet from the "Jupiter" Symphony (arranged by Edwin Grasse), Mozart; Three Chorale Preludes, Brahms; Prelude, Fugue and Variation (in the original piano and organ version—Richard Gore at the piano), Franck; Berceuse and Scherzetto, from "Twenty-four Pieces in Free Style," and Finale from Third Symphony, Vierne. Mr. Porter played a Bach program at the university March 4.

**Carl Weinrich, New York City**—Mr. Weinrich played the following program at New York University March 18: Toccata on a Gregorian Theme, Edward Shippen Barnes; Fugue in C sharp minor, Honeger; Toccata on "Ave Maris Stella" and "Cortège et Litanie," Dupré; Pastorale, Roger-Ducasse; Variations on "Fortune, My Fate," Scheidt; Concerto in A minor, Vivaldi-Bach.

A Bach program by Mr. Weinrich was featured March 18.

**Henry T. Wade, A. A. G. O., Frederick, Md.**—Mr. Wade played the following program in a recital at Brodbeck Hall, Hood College, Sunday afternoon, March 4: Overture to "Phedre," Massenet; "Symphonie Gothique" (Andante Sostenuto), Widor; Fugue in G minor (Greater), Bach; "Fire Magic," from "Die Walküre," Wagner; Fourth Symphony (Scherzo), Widor; "Mr. Ben Jonson's Pleasure," Milford; "The Flight of the Bumble-bee," Rimsky-Korsakoff; "Songs My Mother Taught Me," Dvorak; Prelude to "Parsifal," Wagner.

**Charles Nichols, M. Mus., Rochester, N. Y.**—In his Lenten recitals at St. Paul's Church Mr. Nichols has played the following historical programs:

Feb. 14—Canzona, Gabrieli; Ricercare, Palestrina; Prelude and Sarabande, Corelli; "Toccata per l'Elevazione," Frescobaldi.

Feb. 21—"Grand Jeu," DuMège; "Dialogue" and Prelude, Clerambault; "Soeur Monique," Couperin; "Ave Maris Stella," Titelouze.

Feb. 28—"Praeludium," Bull; "Giles Farnaby's Dream," Farnaby; Trumpet Tune and Air and Prelude, Purcell; Pavane, Byrd.

March 7—Chorale, "What God Doth, That Alone Is Right," Kellner; Toccata, Muffat; Chorale, "As Jesus Stood beside the Cross," Scheidt; Chorale, "O Sacred Head, Once Wounded," Kuhnau.

**Clarence D. Kellogg, Los Angeles, Cal.**—Mr. Kellogg played a program of American organ music at the First Congregational Church Sunday afternoon, Feb. 11, making use of these compositions: Chorale Prelude, "Rejoice, Ye Pure in Heart," Sowerby; Cantilena, Foote; "Prologue" (MSS.) (dedicated to Mr. Kellogg), Lora Perry; "The Squirrel," Weaver; Prelude on the Gospel Hymn-tune "Shining Shore," Root-E. S. Barnes; "Carillon," DeLamarter; "Roulaide," Bingham; Sonata-Rhapsody, Candlyn.

**Caspar Koch, Pittsburgh, Pa.**—Among Dr. Koch's Sunday afternoon programs at North Side Carnegie Hall have been the following:

Feb. 11—Allegro Vivace from Fifth Symphony, Widor; "Piece Heroique," Franck; Entr'acte Gavotte, Gillet; "Ave Maria," Arkadelt; "Marche Nuptiale," from "Peramors," Rubinstein.

Feb. 25—Overture to "Egmont," Adagio from "Moonlight" Sonata and "Marcia alla Turca," Beethoven; Andante Cantabile from Fifth Symphony, Tschaiikowsky; "Rondo di Campanelli," Morandi; "Chant du Soir," Bossi; Fanfare, Lemmens.

**Novell S. Ferris, F. A. G. O., Ann Arbor, Mich.**—Mr. Ferris, organist and director at St. Andrew's Episcopal Church, gave a short recital at Christ Church, Cranbrook, Mich., on the four-manual Skinner organ, Feb. 11 as guest organist at the vesper service and played these selections: Gothic Suite (Chorale, Introduction and Menuet), Boellmann; "Dreams," Stoughton; "Idyll," Quef; "Finlandia," Sibelius.



## Programs of Organ Recitals of the Month

**Arthur C. Becker, A. A. G. O., Chicago**—Mr. Becker, assisted by the De Paul Ensemble, gave a recital at St. Vincent's Church, of which he is organist and choirmaster, Sunday afternoon, March 11. The program included: Premier Chorale, Andriessen; "In dulci Jubilo," Bach; "In dulci Jubilo," Karg-Elert; Passacaglia and Fugue in C minor, Bach; "Consummation," Walter Keller; Scherzo from First Symphony, Maquaire; Suite for Organ and Small Orchestra, Irving Gingrich (Mr. Becker and the De Paul Ensemble, conducted by the composer).

**Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio**—The following have been among Mr. Kraft's Sunday afternoon recital programs at Trinity Cathedral:

Feb. 11—Fugue in G minor (Greater), Bach; Chorale Prelude, "Jesus, My Trust," Reger; "Marche Nuptiale," Guilmant; Finale from Sixth Symphony, Widor.

Feb. 18—Allegro Vivace from Fifth Symphony, Widor; Berceuse, Frank L. Sealy; Caprice, Kander; "Romance," Rimsky-Korsakoff-Kraft; "Toccata di Concerto," Lemare.

**Frederick C. Silvester, Toronto, Ont.**—Mr. Silvester, organist of the Church of the Messiah, played the recital at the University of Toronto on the afternoon of Feb. 27 and his offerings consisted of the following: Sonata in the Style of Handel, Wolstenholme; Passacaglia and Fugue in C minor, Bach; Andante from Third Trio-Sonata, Bach; Fantasia and Fugue on B-A-C-H, Liszt; Scherzo from Fourth Symphony, Widor; "Kaleidoscope," Karg-Elert.

**Frank L. Harrison, Mus. D., Toronto, Ont.**—Mr. Harrison played the recital at the University of Toronto March 13, with the following program: Three Chorale Preludes, Bach; Prelude and Fugue in G major, Bach; "The Legend of the Mountain," Karg-Elert; Prelude and Fugue in B, Dupré; Three Movements from Eighth Symphony, Widor.

**Ernest Mitchell, New York City**—In his monthly recital at Grace Church Sunday afternoon, March 11, Mr. Mitchell played these compositions: "Westminster Abbey," Bossi; Idyl, Baumgartner; Prelude and Fugue in D, Bach; Largo ("New World" Symphony), Dvorak; "The Tumult in the Praetorium" (Passion Symphony), de Maleingreau; Cantilena, McKinley; Meditation, d'Evry; Toccata (Second Symphony), Dupré.

**Alexander Schreiner, Los Angeles, Cal.**—In his recital at the University of California, Los Angeles, Sunday afternoon, March 4, Mr. Schreiner played: Overture to the Occasional Oratorio, Handel; Chorale Fantasia in E major, Franck; Fugue in C major, Buxtehude; Andante Cantabile, Tschai-kowsky; Intermezzo from Third Symphony, Vierné; Prelude and Selections from "La Traviata," Verdi.

March 2 Mr. Schreiner played the following program: Chorale, "If Thou out Suffer God to Guide Thee," Bach; Dorian Toccata, Bach; Grand Offertory in D major, Batiste; "A M-lieval Minstrelsy," Fannie C. Dillon; "Flight of the Bumble-bee," Rimsky-Korsakoff; Overture to "Oberon," Weber.

On March 16 Mr. Schreiner played the following Russian program: Overture to "Russian and Ludmilla," Glinka; Overture to "Romeo and Juliet," Tschai-kowsky; Elegy, Glazounoff; "The Music-Box," Liadoff; Berceuse and Finale from "The Firebird," Stravinsky.

For the Sunday recital March 11 the offerings consisted of: First Trio-Sonata in E flat, Bach; Allegro from Sixth Symphony, Widor; Improvisation, Largo Appassionato; "Westminster Chimes," Vierné; "Danse des Miriltons," from "Nutteracker" Suite, Tschai-kowsky; "Liebestraum," Liszt; Finale from "Symphony Pathétique," Tschai-kowsky.

**H. Velma Turner, St. Davids, Pa.**—The Pro-Art Trio, in which Miss Turner at the organ is supplemented by Orlando Cole, violoncellist, and Lucius Cole, violinist, presented recitals at Miss Turner's studio Jan. 20 and March 20, consisting largely of ensemble numbers for the three instruments. March 20 the trio played: Trio in D major, Leclair; "Hour of Sleep," Benoit, and "Le Coucou," d'Aquin. The trio, assisted by Rosamonde Adams Cole at the piano, also played "Consolation," by Matthews. Miss Turner's organ selections were: Chorale Prel-

ude, "O World, I E'en Must Leave Thee," Brahms; Finale in A minor, Harris; Cantilene, Rheinberger; Fantasia in G minor, Bach.

**Theodore A. Hunt, F. A. G. O., Lancaster, Pa.**—In a recital at Otterbein United Brethren Church Feb. 20 Mr. Hunt of the department of music at Albright College played the following program: Chorale, "Now May the Salvation of the Heathen Come," Vivace from Second Trio-Sonata and Chorale, "Have Mercy upon Me," Bach; "In Summer," Stebbins; Scherzetto, Vierné; "He Shall Feed His Flock," Handel-Lux; Intermezzo, Callaerts; "Carillon," DeLamar-ter; "Romance sans Paroles," Bonnet; "The Legend of the Mountain," "Adorn Thyself, O My Soul," "O God, Thou Faithful God" and Toccata, "Lord Jesus Christ, Turn unto Us," Karg-Elert.

**Carl Wiesemann, Dallas, Tex.**—The department of music of the Texas State College for Women presented Mr. Wiesemann in a series of three recitals. In the second, on March 11, he played the following Russian program: Andante Cantabile (Symphony 5), Tschai-kowsky; Allegro con Grazia (Symphony 6), Tschai-kowsky; Fantasia from Symphonic Suite, "Scheherazade," Rimsky-Korsakoff; Melody, Rachmaninoff; Serenade, Rachmaninoff; Andante (Symphony 6), Tschai-kowsky; "Marche Slav," Tschai-kowsky.

Mr. Wiesemann played as follows Feb. 25: Tenth Concerto, Handel; Gavotte, Martini; Fantasia in F, Mozart; First Sonata, Mendelssohn.

**Robert Pereda, Westfield, N. J.**—At a Sunday vesper recital in the First Baptist Church, of which he is organist and choirmaster, Mr. Pereda presented these organ selections March 11: "Psalm XIX," Marcello; Adagio in A minor, Bach; Cathedral Prelude and Fugue, Bach; "Song of the Basket Weaver," Russell; Minuet from "Water Music," Handel; "Pomp and Circumstance," Elgar; "Marche Champêtre," Boex; "Forest Scene," Velazco; "Te Deum Laudamus," Claussmann; "Adoratio et Vox Angelica," Dubois; Toccata in D major, Kander.

**John V. Pearsall, Kearny, N. J.**—In his organ recital at the Kearny high school Feb. 26 Mr. Pearsall played this program: Pastoral Sonata, Rheinberger; Meditation, Sturges; "Ave Maria," Schubert; Prelude (First Act), "Parsifal," Wagner; Four Negro Spirituals; "Andante Seraphique," Debat-Ponsan; Offertoire, "O Fidi," Deplantay.

**Raymond C. Robinson, F. A. G. O., Boston, Mass.**—Mr. Robinson's Monday noon recitals at King's Chapel have been marked by the following recent programs:

Feb. 19—Prelude and Fugue in A minor, Bach. Two Passioniste Chorale Preludes, "O Lamb of God" and "See the Lord of Light and Life," Bach; Adagietto, Bizet; Fantasia (Sonata in D flat), Rheinberger; "The Mirrored Moon," Karg-Elert; Finale (Symphony 2), Vierné.

Feb. 26—Chorale in B minor, Franck; Scherzo in E, Gigout; Chorale Prelude, "O Guiltless Lamb of God," Bach; "Song of May," Jongen; "Lamentation," Guilmant; Finale (Symphony 3), Vierné.

March 5—"The Nave," Mulet; Prelude, Fugue and Variation, Franck; Chorale Preludes, "Lord Jesus Christ, to Us Draw Nigh" and "Kyrie, God, Holy Spirit," Bach; Andante (Sonata 2), Borowski; Sketch in F minor, Schumann; "Angelus," Bonnet; Finale (Symphony 8), Widor.

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

March 4—"Gloria in Excelsis," Op. 27, Paul Krause; "Pastel" No. 1, Karg-Elert.

March 11—Prelude and Fugue in C major, Saint-Saens; "Vesperale" ("Pieces Liturgiques"), Alexandre Mottu.

March 18—Sonata in C minor, Op. 12, Josef Haas.

March 25—"Cloches Dans le Ciel" and "La Vallée du Béhorliguy," from "Paysages Euskariens," Ermed Bonnal.

**F. Arthur Henkel, Nashville, Tenn.**—Mr. Henkel was presented in recital by the Ward-Belmont Conservatory of Music Feb. 27. His program consisted of these compositions: Prelude, Fugue and Chaconne, Buxtehude; Chorale Prelude, "Awake, a Voice Is Calling," Bach;

Gavotte, Martini; Toccata, Boey; Symphony, Maquaire; "Preghiera," Hehl; "Les Jongleurs," Jepson; "Mirror Reflecting Pool," Shure; Scherzino, Ferrata; Concert Scherzo, Mansfield.

In a recital at Christ Church Sunday afternoon, Feb. 18, Mr. Henkel played: Prelude to "The Deluge," Saint-Saens; Siciliano, from Flute and Piano Sonata, Bach; Scherzo, Guilmant; Andante Cantabile, Tschai-kowsky; "By the Waters of Babylon," Stoughton; Allegro Cantabile, Widor; "Chant Pastorale" and "Fiat Lux," Dubois.

**George H. Fairclough, St. Paul, Minn.**—Recent programs in the weekly recitals by Mr. Fairclough at the University of Minnesota have been:

March 9—Sonata in G, Op. 28 (Allegro moderato, Allegretto), Elgar; "Salut d'Amour," Elgar-Lemare; "Pomp and Circumstance" March, Elgar; Chorale Prelude, "Awake Us, Lord, and Hasten," Bach; "Romance" in D flat, Sibelius; Two Negro Spirituals, arranged by Gillette; Sonata in D minor (Pastorale and Finale), Guilmant.

March 16—Third Sonata, C minor (first movement), Guilmant; Chorale Prelude, "Nun Komm, der Helden Heiland," Bach; Trio-Sonata No. 3, D minor (first movement), Bach; Toccata and Fugue in D minor, Bach; Cantilene, Carl McKinley; "Variations de Concert," Bonnet; "Even-song," Caudlyn; "Piece Heroique," Franck.

March 23—"Rejoice, Ye Pure in Heart," Diggle; Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach-Grace; Two Chorale Preludes, Brahms; Fantasia on "Lead, Kindly Light," Fairclough; Spring Song, Macfarlane; Easter Offertoire on "O Fidi et Filiae," Guilmant.

**Lanson F. Demming, Mus. B., Urbana, Ill.**—With the assistance of Professor Sherman Schoonmaker at the piano, Mr. Demming gave the following program at the University of Illinois March 18: "Paean," Matthews; "La Nuit," Karg-

Elert; Festival Toccata, Fletcher; Serenade, Kinder; Symphonic Piece for Organ and Piano, Clokey.

**H. Glenn Henderson, Kalamazoo, Mich.**—Mr. Henderson played a recital March 6 on the new Kilken organ at the First Presbyterian Church and made use of the following selections: Sonata ("Ninety-fourth Psalm"), Reubke; "The Quiet of the Forest," Arthur Dunham; "Jesu, Joy of Man's Desiring," Bach; Nocturne, Grieg; Gavotte, Gluck; "The Flight of the Bumble-bee," Rimsky-Korsakoff; "The French Clock," Hornsheim; Toccata ("Thou Art the Rock"), Mulet.

**Elmer A. Tidmarsh, Schenectady, N. Y.**—Dr. Tidmarsh, director of music at Union College, who is playing recitals on Sunday afternoons at 4 o'clock in the Union College Memorial Chapel, presented the following among offerings Feb. 18 in a program of Russian music: "1812" Overture, Tschai-kowsky; "Scheherazade Suite," Rimsky-Korsakoff; Melodie in E flat, Tschai-kowsky; "Marche Slav," Tschai-kowsky; "Over the Steppes," Gretchaninoff; "The Rose Has Charmed the Nightingale," Rimsky-Korsakoff; "In the Silence of the Night," Rachmaninoff.

**Leon Beckwith, New York City**—In a recital at the Wanamaker Auditorium Saturday afternoon, Feb. 24, Mr. Beckwith played the following selections with the assistance of Edward French, pianist: Fantasia, for organ and piano, Demarest; "Piece Heroique," Franck; Caprice in B flat, Guilmant; Fugue from Pastoral Sonata, Rheinberger; Hungarian Fantasy, Liszt (Mr. French, assisted by Mr. Beckwith).

**Eugene L. Nordgren, Freeport, Ill.**—Mr. Nordgren was assisted by Arthur Kraft, tenor, of Chicago, in his vesper hour of music at the First Presbyterian Church Feb. 25. The organ selections included: Concert Overture in C major, Hollins; Evening Song, Bairstow.

[Continued on next page.]

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## Programs of Organ Recitals of the Month

[Continued from pages 26 and 27.]

**Harry C. Banks, Jr., Philadelphia, Pa.**—In a recital at the Girard College chapel Feb. 15 under the auspices of the American Organ Players' Club Mr. Banks was assisted by Margaret Harshaw, contralto. The organ selections included: "Alleluia," Dubois; "Nuages," Debussy; "Dithyramb," Harwood; "The Fountain," Matthews; "Dance for Harpsichord" and "On Hearing the First Cuckoo in Spring," Dellus; Idyl, Baumgartner; "Florentine Chimes," Bingham; "Solitude," Banks; "Variations de Concert," Bonnet; "Ronde des Princesses" and Berceuse and Finale ("The Fire Bird"), Stravinsky.

**Leslie P. Spelman, F. A. G. O., Raleigh, N. C.**—Mr. Spelman, director of music at Meredith College, gave a recital at Elon College Jan. 21 and played the following works: "Psalm XIX," Marcello; "Good News from Heaven the Angels Bring," Fachel; "Soeur Monique," Couperin; Finale from First Sonata, Guilman; Two Chorale Preludes, Brahms; Sketch in C major, Schumann; "Will-o-the-Wisp," Nevin; "Romance sans Paroles," Bonnet; "Rhapsodie Catalane," Bonnet.

**Homer Whitford, Hanover, N. H.**—Professor Whitford played the following selections in a recital at the First Church of Nashua, N. H., on the evening of March 16: Fugue in E flat ("St. Ann's"), Bach; Cantilena, "The Primitive Organ," McKinley-Yon; "Elocta at Sol," Dallier; "Estrellita" (Mexican Serenade), Ponce; "Consolation," No. 6, Liszt; "Song of the Bells," Rebikov; "Easter Morning on Mount Rubidoux," Gaul.

**E. Arne Hovdesven, Mercersburg, Pa.**—Mr. Hovdesven presented a program of Belgian organ compositions in his recital at Mercersburg Academy March 4, playing: "Cortege" in E, Victor Marchot; "Chant de Mai," Jongen; "Chinoiserie," Swinnen; Chorale in A minor, Franck; Minuet in B minor and March in C, Calkin; Intermezzo, Callaerts; Toccata, Mailly.

In a program of works of British composers March 11 he played: Chorale Prelude on "Pleardy," Noble; Festival Procession, Best; Andante in D, Harwood; "Country Gardens" and "Shepherds' Hey," Grainger; Prelude on Hymn-tune "Bryn Calfaria," Vaughan Williams; Londonderry Air, Old Irish Melody; "Pomp and Circumstance," Elgar.

On March 18 Mr. Hovdesven played a Bach program.

**J. Herbert Springer, Hanover, Pa.**—In a recital at St. Matthew's Lutheran Church March 22, on the Austin organ of 12,322 pipes, Mr. Springer played: Toccata and Fugue in D minor, "Lord Jesus Christ, Be Present Now," "O Sacred Head Now Wounded" and "O Morning Star, So Pure, So Bright," Bach; Prelude, Fugue and Variation, and Chorale in A minor, Franck; Passacaglia and Fugue in C minor, Bach.

**Howard L. Ralston, Washington, Pa.**—In his "hour of meditation" at the Second Presbyterian Church Sunday afternoon, March 4, Mr. Ralston played: Prelude to "The Deluge," Saint-Saens; Prelude and Fugue in E minor, Bach; "Will-o-the-Wisp," Nevin; "A Song of Gratitude," Cole; Largo, Handel; "Hallelujah" Chorus, from "The Messiah," Handel.

**Clark Fiers, Pittsburgh, Pa.**—In his recital at the H. J. Heinz Auditorium for the company's employees Mr. Fiers on March 2 played the following program: "In a Monastery Garden," Kettelby; Song without Words, Mendelssohn; "Liebesleid," Kreisler. On Feb. 26 he played: "Sunset Meditation," Biggs; "Scenes from an Imaginary Ballet," Coleridge-Taylor; "Song of India," Rimsky-Korsakoff. The program of Feb. 23 included: Andantino in D flat, Lemare; Minute Waltz, Chopin; Madrigal, Simonetti.

**Alle D. Zuidema, Detroit, Mich.**—Dr. Zuidema, who does double duty at the large organ and the carillon tower of the Jefferson Avenue Presbyterian Church, played the following recitals in March:

March 11—At the carillon: "Londonderry Air," "Viennese Refrain," Barcarolle, Anthony. At the organ: Prelude and Fugue in C minor, Bach; "Novellette," Carleton Bullis; "Elfos," Bonnet; "Mennett," C. P. E. Bach; "Meditation a Sainte Clotilde," Philip James; "In Para-

disum," Dubois; "The Little Shepherd," Debussy; Nocturne, Grieg; "Bagatelle," Hunt; "Miniature Suite" (complete), De Lamarter; "Num Danket Alle Gott," Karg-Elert.

March 18—At the carillon: "Holsworthy Church Bells," Wesley; "All Through the Night"; "Volga Boat Song." At the organ: Allegro quasi Marcia, Cole; "In Springtime," Chaffin; "In Summer," Stebbins; Autumn Sketch, Brewer; "Evening Snow on Fujiyama," Marsh; Nocturne, Dethier; "Chanson d'Ele," Lemare; "Love Death" ("Tristan and Isolde"), Wagner; "The Golden-haired Girl," Debussy; Nocturne, Ferrata; March ("Die Meistersinger"), Wagner.

**Allan Scovell, Alton, Ill.**—Mr. Scovell gave a recital at the Upper Alton Baptist Church Sunday afternoon, Feb. 18, presenting the following program: "Ehapsody Gothique," Diggie; "Lamentation," Guilman; Grand Chorus in D, Guilman; Sketches of the City, Nevin; Fountain Reverie, Fletcher; "At the Foot of Fujiyama," Gaul; Londonderry Air, Old Irish; "Finlandia," Sibelius.

**G. Calvin Ringgenberg, St. Louis, Mo.**—Mr. Ringgenberg played the following program at Washington University Sunday afternoon, Feb. 18: Sonata No. 5, C minor, Guilman; "Dreams" and "Love-Death," from "Tristan and Isolde," Wagner; Toccata in F major, Bach.

**Walter Hansen, Mus. B., Oberlin, Ohio**—In a recital at Warner Hall, Oberlin College, Feb. 9, Mr. Hansen played this program: Concerto No. 4, in C, Vivaldi; Bach; Trio-Sonata No. 4 in E minor and Prelude and Fugue in G, Bach; Chorale Preludes, "Herzlich thut mich verlangen" and "Schmücke Dich, O liebe Seele," Brahms; Chorale No. 2, in B minor, Franck; "Variations sur un Noel," Dupre.

**Mrs. John R. Henry, Harrisburg, Pa.**—In a recital Feb. 15 at Grace United Brethren Church, Carlisle, Pa., Mrs. Henry played the following program: Suite from "Water Music," Handel; "The Bee," Lemare; "The Cuckoo," Lemare; "The Musical Snuff-box," Lladoff; Toccata on "O Phil et Filiae," Farnam; Chorale Improvisations, "Fling Wide the Gates" and "Praise to the Lord," Karg-Elert; Caprice, "Aloeste," Saint-Saens; "Ronde Francaise," Boehmann; "Marche Slav," Tchaikovsky.

**Herman F. Siewert, F. A. G. O., Winter Park, Fla.**—In his organ vespers at Rollins College March 7 Mr. Siewert played: "Pomp and Circumstance" March, No. 1, Elgar; "Romance" in F minor, Tschakowsky; Chorale Prelude on the Tune "Andernach," Healey Willan; "The Carnival of the Animals" ("The Elephant" and "The Swan"), Saint-Saens; Toccata and Fugue in D minor (repeated by request), Bach.

Feb. 23 Mr. Siewert played a Cesar Franck program. Feb. 25 he gave a recital at the College Heights Methodist Church of Lakeland, Fla.

**Charles E. Vogan, Grand Rapids, Mich.**—In a recital at the Central Reformed Church March 4 Mr. Vogan played: "Prayer," Palestrina; "Symphony to Solomon," Handel; "Sursum Corda," Elgar; Gavotte, Gluck; Fugue in E minor, Bach; "Wind in the Pine Trees," Clokey; Scherzo (Sonata in E minor), Rogers; Andante, Harwood; "In the Cathedral," Pieme.

**Frederic B. Stiven, A. A. G. O., Urbana, Ill.**—Director Stiven of the music school played the University of Illinois recital March 4 and his selections were: Prelude in B minor, Bach; "Les Heures Bourguignonnes" (twelve pieces, complete), Georges Jacob.

**Elmer A. Tidmarsh, Schenectady, N. Y.**—Dr. Tidmarsh, director of music at Union College, who is playing recitals on Sunday afternoons at 4 o'clock in the Union College Memorial Chapel, presented the following as his March offerings:

March 11—"Grand Choeur," Dubois; "In Paradisum," Dubois; "Jeanne d'Arc" March, Dubois; "Elegie Melody," Grieg; "To Spring," Grieg; Nocturne, Grieg; "Norwegian Dance," Grieg; "Tales from Arabian Nights," Stoughton; "Salut d'Amour," Elgar; "Pomp and Circumstance," Elgar.

March 18—Prelude and "Angels' Farewell," from "Dream of Gerontius," Elgar; Mountain Sketches, Clokey; "Starlight," MacDowell; "Nautilus," "With Sweet

Lavender," "Romance," "A Sea Song" and "In Nomine Domini," MacDowell; "The Bells of St. Anne de Beaupre," Russell; Rhapsody, Cole.

**Dr. Ray Hastings, Los Angeles, Cal.**—Numbers played in his popular programs at the Philharmonic Auditorium by Dr. Hastings in March included: Military March, Schubert; "A Morning Greeting," Schubert; "Prayer," from "The Magic Flute," Mozart; Prelude to "The Creation," Haydn; "Mandolinata," Paladilhe; Ten Versets, Franck; "Invocation" (new), Reelf; "Prelude Solemelle," Hastings.

**Ralph W. Downes, Princeton, N. J.**—In a recital at the Princeton University chapel, on the large Skinner organ, March 7 Mr. Downes played this program: Chorale No. 2, in B minor, Franck; Three Chorale Preludes, Bach; Scherzo, Gigout; Fantasia and Fugue in D minor, Roger; "Intermezzo Lirico," Bossi; "Les Cloches de Hinckley," Vierne.

**Adolph Steuterman, Memphis, Tenn.**—Mr. Steuterman played these compositions at his eighty-sixth recital in Calvary Episcopal Church Sunday afternoon, Feb. 25: Vorspiel to "Tristan and Isolde," Wagner; Scherzo in G minor, Bossi; Prelude and Fugue in A minor, Bach; Spring Song, Macfarlane; "Marche Religieuse," Guilman; Sketches of the City, Nevin.

**Harold F. Arndt, Allentown, Pa.**—The following organ numbers were presented by Mr. Arndt in pre-service recitals at Dubbs Memorial Reformed Church:

Feb. 4—Prelude in F ("Sous la Feuilles"), Thome; Bourree in D major, Sabin.

Feb. 11—Second Organ Concerto, in B flat, Handel.

Feb. 18—Sonata No. 5 in D minor, Op. 118, Merkel.

Feb. 25—Canzona, Dickinson; Concert Prelude in D minor, Kramer.

**Samuel Eliezer, Paterson, N. J.**—In the seventh and eighth Saturday afternoon vespers musicales of the Lenten series at the Broadway Baptist Church Mr. Eliezer played:

Feb. 24—Chorale in A minor, Franck; Evensong, Johnston; Minuet in A, Bocherini; "Of Foreign Lands and People," Schumann; March from "Athalie," Mendelssohn.

March 10—Prelude Heroic, Faulkes; Largo from "New World" Symphony, Dvorak; Berceuse, Godard; "To a Water Lily," MacDowell; "Marche Funebre et Chant Seraphique," Guilman.

**Herbert Ralph Ward, New York City**—The following are among Mr. Ward's Tuesday noon programs at St. Paul's Chapel in March:

March 13—"Dreams" (Sonata 7), Guilman; "In Tadaussac Church," Chadwick; Fantasia Sonata (Grave and Allegro), Rheinberger; "Le Petit Berger," Debussy; Finale (Symphony 2), Widor.

March 27—"Garden of Gethsemane," Shure; "My Jesus, What Dread Agony" and "Come, Gentle Death," Bach; Chorale Prelude, "Herzlich thut mich verlangen," Bach; Final Chorus (from "St. Matthew Passion"), Bach; "Introspection" (first performance in public), Sydney Overton; "March to the Holy Grail" ("Parsifal"), Wagner-Liszt.

**Stanley E. Saxton, Saratoga Springs, N. Y.**—In his recital at Skidmore College on March 5 Mr. Saxton played these compositions: Toccata in F, Bach; Aria from Suite in D, Bach; "The Chapel of San Miguel," E. Stanley Seder; Scherzo, Maquaire; "Marche Slav," Tchaikovsky.

Mr. Saxton's offerings on Feb. 26 were these: Two Hymn-tune Fantasies, Carl McKinley; "Sur un Theme Breton," J. Guy Ropartz; "Romance," Vierne; Canon in B minor, Schumann; Reverie, Strauss; "Variations de Concert," Bonnet.

**Ray Berry, Sioux Falls, S. D.**—Mr. Berry, program manager and organist of station KSOO, has broadcast the following programs among others in February:

Feb. 4—Solemn Prelude, Barnes; "La Brume," Gaul; Chorale, "Schönster Herr Jesu," Kreckel; "Stately Processional," DeLamarter; Three Selections from "Ma Mere L'Oye," Ravel; "Pomp and Circumstance," Elgar.

Feb. 11—"Cathedral Windows" Suite, Karg-Elert; "Carillon de Westminster," Vierne.

March 11—Program of living American composers; "St. Lawrence Sketches"

("The Bells of St. Anne de Beaupre," "Song of the Basket-Weaver" and "Up the Saguenay"), Russell; "Four Japanese Color-Prints," Marsh; Nocturne (Two American Sketches), Griselle-Berry; Three Mountain Sketches, Clokey.

**C. Harold Einecke, Grand Rapids, Mich.**—In his Sunday afternoon recital at the Park Congregational Church Mr. Einecke played the following program March 25 for his ninety-sixth "hour of organ music": Fantasia on "St. Theodulph," Carl McKinley; "The Palms," Faure; Four Chorale Preludes, Bach; "The Elton Lute," Lester; "Easter Morning on Mount Rubidoux," Gaul; "Gethsemane," Malling; "A Son of Triumph" (Dedicated to Mr. Einecke), Carl Mueller.

On March 4 Mr. Einecke played: "Cortege et Litanie," Dupre; "By the Waters of Babylon," Karg-Elert; Three Negro Spirituals, Gillette; "In Moonlight," Kinder; "The Tumult in the Praetorium," de Malingreau; Minuet from First Symphony, Valentin; "The Rosary," Nevin; Suite in B minor, Ernest Douglas.

**Fred Faassen, Zion, Ill.**—In his recital at Shiloh Tabernacle, broadcast by station WCBD, March 4, Mr. Faassen played: "Dawn," Jenkins; Largo from "The New World" Symphony, Dvorak; "Angels' Serenade," Brasa; "Romanza," Sibelius. Sunday morning, March 11, he played: Festal March in C, Calkin; "Lamentation," Guilman; Fugue in E flat ("St. Ann"), Bach.

**Russell H. Miles, Urbana, Ill.**—Professor Miles presented the following program at the University of Illinois Feb. 25 for the regular Sunday afternoon recital: Toccata and Fugue in D minor, Bach; Pastorale, Franck; Sonata in E minor, Rogers; Elegiac Melody, Grieg; "Hymn of Glory," Yon.

Professor Miles played the following program March 11 at the university: Concert Overture, Maitland; "Benedictus," Roger; Spring Song, Hollins; "Lamentation," Guilman; Gavotte, Thomas; Prelude, Samazeuilh; "Sonata Cromatica," R. H. Miles.

**Minor C. Baldwin, Clearwater, Fla.**—The following program was played by Dr. Baldwin at Calvary Baptist Church March 13: Fugue in G minor, Bach; Reverie, Baldwin; "Pilgrims' Chorus," from "Tannhäuser," Wagner; Symphony on "Y," Haydn; Hymn improvisation; "By the Sea," Schubert.

**T. L. Rickaby, Taylorville, Ill.**—In a recital March 8 at the Presbyterian Church Mr. Rickaby played: Prelude to "Lohengrin," Wagner; Loure in G, Bach; "Summer Evening," Grieg; Nocturne ("Moonlight") and "Elegie Romantique," Diggie; "Desert Song," Sheppard; Communion, Grison; Offertory in D minor, Lott; Toccata in D minor, Nevin; Offertory in E flat, Wely.

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**Pittsburgh Events;  
Annual Service Held  
by the Guild Chapter**

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., March 26.—The annual Guild service of the Western Pennsylvania chapter, A. G. O., was held in the Third Presbyterian Church March 16. Earl B. Collins of the Bellefield Presbyterian Church played as the prelude the Chorale in B minor, by Franck, and Edward H. Yohe, assistant organist of the Third Church, played the postlude, "Praeludium," Bruckner, and Finale in B flat, Franck. Marshall Bidwell, organist and director, played the service and the Third Church quartet sang two anthems, "Open Our Eyes," Macfarlane, and "O Bread of Life," Franck. The chorus of the Sixth U. P. Church, under the direction of Arthur Jennings, sang three unaccompanied anthems, "Our Father," Tschaiakowsky; "Cherubim Hymn," Gretchaninoff, and "How Blest Are They," Tschaiakowsky. Dr. Louis H. Evans of the Third Church made the address and he was assisted in the service by Dr. C. Marshall Muir of the Bellefield Presbyterian Church.

Sacred Heart Church choir of fifty men and boys, under the direction of Edgar Bowman, organist and choir-master, gave a program over station KDKA Sunday afternoon, March 18, singing "Ave Maria," Arkadelt; "Christus Factus Est," Yon; "Panis Angelicus," Palestrina.

Miss L. Marianne Genet is chairman of a committee arranging for a program of Dr. Harvey Gaul's compositions to be given May 4. The program is still indefinite, but so far includes the boy choirs from Calvary, Ascension and Trinity Cathedral, certain members of the Tuesday Musical Club and Marshall Bidwell, organist.

Mrs. John Liggett, Jr., well-known patron of organ music in Pittsburgh, and herself an organist of ability but not actively engaged in the art, died March 1 and the funeral service was held in the chapel of the Church of the Ascension, of which she was a member, March 2. Mrs. Liggett was a member of the Western Pennsylvania chapter, A. G. O.

At Trinity Cathedral on Palm Sunday "The Atonement," by S. Coleridge-Taylor, was sung by the Trinity Cathedral Choral Society, accompanied by string orchestra and organ, under the direction of Alfred Hamer. Pierre De Backer is concertmaster and Max K. Siefert was at the organ. During the Good Friday three-hour service the full choir of seventy men and boys sang the Litany in procession and the following choral numbers: "Cometh Earth's Latest Hour" ("Hora Novissima"), Parker; "And I Saw a New Heaven," Christopher; "Blessed Jesu" ("Stabat Mater"), Dvorak, and "The Darkest Hour" (cantata), Harold Moore.

Josiah P. Smith has resigned his position at the Dormont Presbyterian Church and on April 8 becomes organist at the First Presbyterian Church of Wilkinsburg.

H. Alan Floyd has resigned as organist and director of Asbury M. E. Church, effective May 1, and on that date becomes organist and director of the First Baptist Church, a beautiful Cram-designed Gothic edifice with a large Moller organ.

John Julius Baird has been ill with influenza for the last two weeks, during which period J. E. O'Brien has taken care of his services and rehearsals at St. Luke's Lutheran Church, West View. Mr. Baird is rapidly recovering.

Bach's "Passion According to St. Luke" was sung at the First Presbyterian Church in Germantown, Philadelphia, on the evening of March 14 by the chorus of the church and soloists, under the direction of N. Lindsay Norden, organist and choir-master.

**WORCESTER CHOIRS HEARD**

Audience of 1,000 Thrilled by Forces of Mr. and Mrs. Jacobs.

The annual concert by the Chancel Choir of Worcester, Mass., under the direction of Ruth Krehbiel Jacobs and Arthur Leslie Jacobs, was given in the Worcester North High School auditorium March 12 before a very enthusiastic audience of 1,000 people. The choir is composed of the senior choirs of Central Church, Congregational, and Wesley Methodist Episcopal Church. Their program was well chosen and carefully arranged. It included: "God Is in His Holy Temple," Mueller; Chorale, "If Thou but Suffer God to Guide Thee," Bach; Motet, "Create in Me," Brahms; Motet, "Grant unto Me," Brahms; "Glory Be to God," Rachmaninoff; "We Praise Thee," Shvedoff; "Credo," Gretchaninoff; "Bless the Lord," Ippolitoff-Ivanoff; "The Shepherd's Story," Dickinson; "All in the April Evening," Robertson; "Go to Dark Gethsemane," Noble; "Father Most Holy," Christiansen; "Spring Bursts Today," Thompson; "Praise to the Living God," Mueller.

The concert was an amazing revelation of what volunteer choirs can do under competent and inspiring leadership. There were thrilling fortissimos without a trace of forcing and even more thrilling pianissimos which were never devitalized. The diction was crystal clear and the phrasing beautiful. The blending voices and the balance of parts resting securely on a smooth, firm foundation of fine bass tone was very satisfying. Perhaps the most striking feature of the choir work was the alert responsiveness of the singers to the creative will of the conductors. When the choir repeated "Bless the Lord" at the insistent demand of the audience, Mr. Jacobs gave an entirely different interpretation with noticeable changes in phrasing and dynamics and received instant response from his singers. One of the finest numbers on the program was the "Credo" by Gretchaninoff. The solo part was taken by three contraltos and one tenor, which made it stand out clearly above the chorus without too much softening of the beautiful organ-like chords. Mrs. Jacobs gave a thrilling interpretation of "The Shepherd's Story," with the "noels" sung in clear, ringing tones. Her interpretation of "Go to Dark Gethsemane" was highly dramatic and stirring. To meet the demand for encores the choir used "Beneficial Saviour," by Christiansen, "Lo! A Voice from Heaven," by Bortniansky, and "Benediction," by Lutkin.

LYMAN B. BUNNELL.

**Waters' Monastery Choir to Sing.**

The Monastery Choir of Union City, N. J., composed of sixty men and boys, directed by Walter N. Waters, organist and choir-master, will give a sacred concert in the Monastery Church April 15 at 8 p. m. The program will include: Kyrie, "Dixit Maria" Mass, Hasler; Gregorian Chants; "Ave Verum," W. N. Waters; First movement of Widor's Fifth Symphony (played by Dr. Charles M. Courboin); two soprano solos by boys ("These Are They," A. R. Gaul, and "Thou, O Lord, Art My Protector," from Saint-Saens' "The Heavens Declare"); selections from Gounod's "De Profundis"; "Adoramus Te, Christe," Mozart; "Tantum Ergo," Waters; "Laudate Dominum," Grasse. This concert is one of the activities of the Catholic Choir Guild of the diocese of Newark.



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**San Francisco News;  
Raymond L. White Is  
Heard in Novel Work**

By WILLIAM W. CARRUTH

San Francisco, Cal., March 17.—The music committee of Temple M. E. Church presented Raymond L. White, A. A. G. O., organist of the French Catholic Church, in a well-chosen recital on March 2. Mr. White was assisted by Mynard Jones, bass. Mr. Jones is also an excellent organist, having played in some of the largest theaters. The organ program follows: "Tryptique," Tournemire; Chorale, "From the Depths I Cry," Bach; Fugue in G major, Bach; "Ricerare (quasi Fantasia) e Fuga (E. C.)," Domenico Brescia; "Matin Provencal" and "Lied des Chrysanthemes," Bonnet; "Roulade," Bingham; "Papillons Noirs," Jepson, and "Carillon-Sortie," Mulet. Though the "E. C. Ricerare e Fuga" of Brescia received its Eastern premiere in Washington, D. C., on a program played by Carl Weinrich, Mr. White played it for the first time for a Western audience. The work, written in compliment to Elizabeth Sprague Coolidge, is based on her initials, "E. C." Brescia, who is head of the theory department at Mills College, has combined two themes, one symbolic of the person complimented and the other characterizing his own personality. Mrs. Coolidge, who has done so much to popularize chamber music in Eastern universities and colleges, has been generous in supporting chamber music at Mills College.

From time to time we read articles extolling the advantages of the tracker action, but most of us who have served time at a tracker do not go out of our way to renew acquaintance. It appears likely that St. Paul's Episcopal Church of Oakland soon will replace its historic tracker action, built some forty-five years ago by Whalley & Genung, with a three-manual Austin. It will be a memorial organ for the late rector, the Rev. Alexander Allen. St. Paul's is one of the largest and most beautiful Episcopal churches in the bay region, and it has been a surprise that so prominent a church has clung to its antiquated organ so long—perhaps because, in spite of its limitations, it sounds remarkably well at times. Mrs. Connell Carruth, who has developed considerable digital and pedal muscle during her fifteen years of service, is looking forward with unmixed pleasure to a modern instrument.

Installation of the large Aeolian-Skinner organ at Grace Cathedral is proceeding rapidly under the direction of Stanley W. Williams, the Pacific coast representative. Part of the organ will be ready for use for the Easter services.

It is with regret that we chronicle the recent death of Girard Taillandier. Mr. Taillandier was well known in the east bay, having served as organist at St. Francis de Sales Catholic Church, at Plymouth Congregational Church and more recently at St. John's Episcopal. He was an Alsatian by birth, and had taught languages as well as music.

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## Organ Has Prominent Part in the Work of Toledo Art Museum

By ELIZABETH C. JEWETT

Toledo, Ohio, is conducting a musical program at its famous Museum of Art in which the large four-manual Aeolian-Skinner organ has a large part, and the recitals being played in the beautiful edifice are attracting attention throughout the land. Early in 1933 a new concert hall, known as the Ionic Peristyle, was dedicated, with Leopold Stokowski and his Philadelphia Orchestra as guest artists for the occasion. This marked the completion of the museum plant. Here musical education is being made a part of the service which the museum is rendering to the community. It is noteworthy that the museum, the sixth largest in the United States, is the proud possession of a city which is twenty-ninth in population among American communities. The splendid building is a realization of the dream of Edward Drummond Libbey.

To further its musical work the Museum of Art in 1931 engaged a talented musician, Mary Van Doren, to be head of the music department. Mrs. Van Doren is a graduate of the Juilliard School of Music and a pupil of Ernest Hutcheson.

In the summer of 1933, some time after the opening of the peristyle, the organ was moved from the auditorium in the central building. It had been installed in the museum's auditorium in 1927. The organ is the gift of Mrs. W. S. Walbridge and Miss Sally Libbey in memory of their brother, Edward D. Libbey. Lynnwood Farnam gave the dedicatory program at that time. When moved to the peristyle it was not changed in any way, and now has the following stop list:

### GREAT.

Bourdon (Pedal extension), 16 ft., 17 pipes.  
 First Diapason, 8 ft., 61 pipes.  
 Second Diapason, 8 ft., 61 pipes.  
 Claribel Flute, 8 ft., 61 pipes.  
 Octave, 4 ft., 61 pipes.  
 Flute, 4 ft., 61 pipes.  
 Fifteenth, 2 ft., 61 pipes.  
 Mixture, 4 ranks, 244 pipes.  
 Tromba, 8 ft., 61 pipes.  
 Clarion, 4 ft., 61 pipes.  
 Chimes (from Solo).

### SWELL.

Bourdon, 16 ft., 73 pipes.  
 Diapason, 8 ft., 73 pipes.  
 Gedeckt, 8 ft., 73 pipes.  
 Salicional, 8 ft., 73 pipes.  
 Voix Celeste, 8 ft., 73 pipes.  
 Echo Dulcet (Ethereal String), 8 ft., 73 pipes.  
 Flute Celeste, 2 ranks, 8 ft., 134 pipes.  
 Octave, 4 ft., 73 pipes.  
 Flute Triangulaire, 4 ft., 73 pipes.  
 Mixture, 3 ranks, 183 pipes.  
 Waldhorn (free in tone), 16 ft., 73 pipes.  
 French Trumpet, 8 ft., 73 pipes.  
 Oboe, 8 ft., 73 pipes.  
 Vox Humana, 8 ft., 73 pipes.  
 French Horn (from Solo), 8 ft.  
 English Horn (from Solo), 8 ft.  
 Tuba Mirabilis (from Solo), 8 ft.  
 Harp and Celesta, 61 bars.  
 Chimes (from Solo).  
 Tremolo.

### CHOIR.

Gamba, 8 ft., 73 pipes.  
 Concert Flute, 8 ft., 73 pipes.  
 Kleine Erzähler, 2 ranks, 8 ft., 146 pipes.  
 Flute, 4 ft., 73 pipes.  
 Nazard, 2 3/4 ft., 61 pipes.  
 Piccolo, 2 ft., 61 pipes.  
 Clarinet, 8 ft., 73 pipes.  
 Salicional (from Swell), 8 ft.  
 Voix Celeste (from Swell), 8 ft.  
 Flute Celeste (from Swell), 8 ft.  
 Harp and Celesta (from Swell).  
 Tremolo.

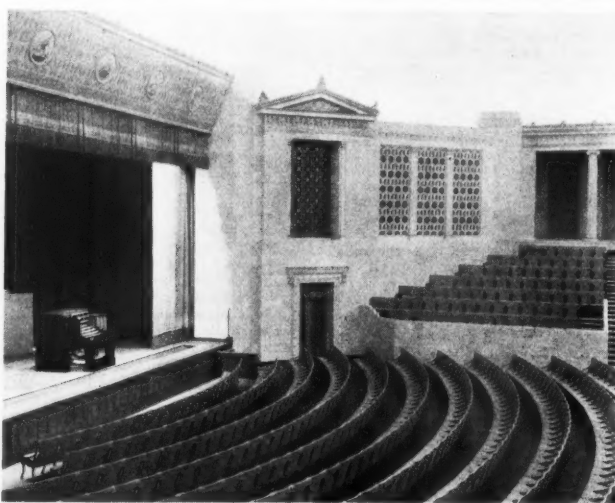
### SOLO.

Gamba, 8 ft., 73 pipes.  
 Gamba Celeste, 8 ft., 73 pipes.  
 French Horn, 8 ft., 73 pipes.  
 English Horn, 8 ft., 73 pipes.  
 Tuba Mirabilis, 8 ft., 73 pipes.  
 Vox Humana, 8 ft., 73 pipes.  
 Chimes, 25 tubes.  
 Tremolo.

### PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.  
 Violone, 16 ft., 32 pipes.  
 Bourdon, 16 ft., 32 pipes.  
 Echo Bourdon (Swell), 16 ft., 32 notes.  
 Waldhorn (Swell), 16 ft., 32 notes.  
 Octave, 8 ft., 12 pipes.  
 Cello, 8 ft., 12 pipes.  
 Gedeckt, 8 ft., 12 pipes.  
 Still Gedeckt (Swell), 8 ft., 32 notes.  
 Super Octave, 4 ft., 12 pipes.  
 Still Gedeckt (Swell), 4 ft., 32 notes.

## Organ in New Peristyle at Toledo Art Museum



Flute, 4 ft., 12 pipes.  
 Trombone, 16 ft., 32 pipes.  
 Tromba, 8 ft., 12 pipes.  
 Clarion, 4 ft., 12 pipes.

The moving of the organ has greatly improved its tone quality, for the pipes are not enclosed behind the stage, as they had been previously, but are in separate chambers behind the grilles on each side of the stage. Thus the voice of the instrument speaks more directly and more intimately to the listener. It is hoped that some additions, necessary in the change from the small auditorium to the large peristyle, will be made soon. The console has been made movable, a great convenience when arranging programs with other instruments or with choruses.

To rededicate the organ in its beautiful new setting, Marcel Dupré came to Toledo to give a recital. It was the first in the museum's major concert series for the season 1933-1934. With this splendid beginning the organ has played an important part in the musical program of the museum. One of the features of this program is the Sunday afternoon free recital given by artists of Toledo and vicinity. Since the rededication the organ has been used extensively in these programs. At the celebration of the centennial of the founding of the city, Oct. 28, 1933, a program which included musical numbers was given. At that time Arthur Croley played "The Heavens Declare the Glory of God," by Marcello, and the Largo from the "New World" Symphony of Dvorak. On Sunday, Nov. 5, Mr. Croley presented the following program at a Sunday afternoon concert: "The Heavens Declare the Glory of God," Marcello; Allegro Moderato from First Trio-Sonata, Bach; "Canyon Walls," Clokey; "Dreams," McAmis; Chorale in B minor, Franck; Canon in B minor, Schumann; Prelude in B major, Saint-Saens; Prelude and Fugue on B-A-C-H, Liszt.

At the Christmas season several noteworthy programs were given. The first of these, on Nov. 26, was the presentation of a cantata, "The First Christmas, as seen by Azor, the Shepherd Boy," by the Madrigal Club of Toledo. The club was accompanied by Fred W. Church, organist.

John Gordon Seely, prominent Toledo organist, played the following program on Sunday, Dec. 3: Prelude

on a Theme in Gregorian Style, De Lamarter; Musette, Dandrieu; Ricercare, Rheinberger; "St. Ann's" Fugue, Bach; Suite in D minor, Lynnel Reed, Canon, Merkel; "The Pilgrim's Progress," Austin; Rondo Capriccio, Lemare; Chorale and Fugue, Guilman.

When the Toledo Choral Society sang "The Messiah" on Dec. 17 the public response was so great that the oratorio was repeated in January, 1934. The excellent work of Mr. Seely, who has always been the organist and accompanist for this annual concert, has attracted wide notice. In a joint recital Jan. 28 Miss Helen Pritchard, harpist, and Arthur Croley, at the organ, played the following numbers: Gavotte from "Le Temple de la Gloire," Rameau; "Giga," Corelli; Bourree from the Partita I, Bach; "Tambourine," Rameau (Miss Pritchard); "Ave Maria," from "Cathedral Windows," Karg-Elert; Toccata from Fifth Symphony, Widor; Chorale and Variations, Widor (Miss Pritchard and Mr. Croley); "Fraicheur," "Mirage," "Chansons" and "Whirlwind," Salzedo (Miss Pritchard); Fantaisie, Dubois (Miss Pritchard and Mr. Croley).

J. Harold Harder, another prominent Toledo organist, played the following recital Sunday, Feb. 4: First Sonata, in D minor, Guilman; "Meditation in a Cathedral," Bossi; Irish Air from County Derry, transcribed by Lemare; Fantasia in C, Sjögren; "Diver-tissement," Vierne; Chorale Preludes on Hymn-tunes "Marion" and "Seymour," J. Harold Harder; Finale from Symphony No. 2, Widor.

Besides these Sunday afternoon free concerts the museum sponsors a series of concerts which are given in the peristyle. The object of this series has been to present music, and not a star or a personality. With this in mind, the concert series has included, for the most part, symphony orchestras and instrumental ensembles. During the present season, beginning with the recital of Marcel Dupré, the series presented the Cincinnati Symphony Orchestra, the Barrere-Salzedo-Britt Trio, the Minneapolis Symphony Orchestra, the Budapest String Quartet and the Detroit Symphony Orchestra. The museum also presented, on Feb. 7 and 8, the Monte Carlo Ballet Russe, under the management of Colonel Wassily de Basil.

The radio programs of the Museum of Art, which are broadcast twice

weekly from the peristyle, combine the work of the educational and music departments. The broadcast, which is half an hour in length, consists of a talk by a museum staff member and organ, piano or vocal music. Arthur Croley has played fourteen programs this winter for these broadcasts. Some of his programs were these:

Dec. 5 and 8—"Now Thank We All Our God," Reger; "Benediction," Reger; "Christmas Chimes," d'Antalfy.

Dec. 19—"The Musical Snuff-box," Liadoff; Suite in G minor, Clerambault.

Dec. 22—Chorale Prelude, "In dulci Jubilo," Bach; Chorale Improvisation, "In dulci Jubilo," Karg-Elert; "Holy Night, Silent Night," arranged for soprano, two altos, two violins, cello and organ.

Jan. 5—"In Thee Is Joy," "The Old Year Now Hath Passed Away," "Anna Magdalena's March" and Adagio in A minor, Bach.

Jan. 12—"Praise to the Lord Almighty," Drischner; "Morning Star," from Five Invocations, Dallier; Prelude in D minor, Clerambault; "Benedictus," Couperin; "The Day is Dying, the Sun Red-deth," Drischner.

The radio programs, which have been very favorably received throughout the city, have served to extend into individual homes the cultural program of the museum in the community.

Mrs. Van Doren conducts a popular class in appreciation for adults on Thursday evenings. Her course this year has embraced the study of the elements of music, discussion of various types of instruments and consideration of individual composers. The children's music hour on Saturday mornings has included study of various types of music and the music and stories of several operas of particular interest to young people. Interesting projects have been carried out by the music department and the school of design, working jointly. The student is given the problem of composing a design for a border. While Mrs. Van Doren plays a melody the student records, in lines and curves, his impression of the sounds he hears, so that he may build a harmonious design, following the pattern of the music. Highly original and strikingly novel interpretations have resulted from this work.

The museum contains a number of outstanding collections. The classic court, which connects the peristyle and the central building, houses the world-famous glass collection, the gift of Edward Drummond Libbey, which includes the famous Roman cameo glass vase, ranked higher, by some authorities, than the Portland vase. Recently acquired by the museum were two Renaissance sculptures, a fine portrait bust by Desiderio da Settignano, and a terra cotta relief by Antonio Rossellino. A magnificent collection of paintings includes a Filippino Lippi, a Holy Family of Rubens, a Velasquez, Hol-bein's portrait of Catherine Howard, several portraits by English artists, and works of such moderns as Degas, Manet, Monet and Derain. Fulfilling the dream of its founder, the Toledo Museum of Art stands, an ageless monument, but vitally alive in its service to lovers of all the arts.

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**Notes from Capital;  
Fine Recitals Mark  
Series at St. John's**

By MABEL R. FROST

Washington, D. C., March 21.—It would be difficult to imagine more pleasing recitals than those that have been heard this spring in the Lenten series at St. John's Church, Lafayette Square. The first, played by Adolf Torovsky, A. G. O., organist of the Church of the Epiphany, was given Feb. 19, with Kroom Bagranoff, tenor, and Ambrose Durkin, bass, assisting. The program opened with the Bach Toccata and Fugue in D minor and the chorale, "Jesus, Joy of Man's Desiring," followed by Bonnet's "Romance sans Paroles" and "Elles"; Minuetto, Calkin; "Finlandia," Sibelius; Toccata, Mailyly. The second recital, Feb. 26, was by T. Guy Lucas, organist of St. John's, assisted by Minnie Volkman, soprano. This was Mr. Lucas' fifty-fourth recital at St. John's.

Louis A. Potter, F. A. G. O., organist of Calvary M. E. Church, gave the third recital, with Bertha Morgan, contralto, assisting. His Bach group included: Chorale, "Sing Praise to God"; Chorale Fantasia on "Valet will ich dir geben"; Chorale Prelude, "Hark, a Voice Saith All Are Mortal," and Allegro Finale from Trio-Sonata in E flat. Other organ works were: "Andante serioso and Andante from "Grande Piece Symphonique," Franck; "Legend," Thatcher; "Dreams," McAmis, and "A Joyous March," Sowerby. Particularly impressive were the Franck and Thatcher numbers.

On March 12 Charlotte Klein, F. A. G. O., organist of St. Margaret's Church, presented the fourth program, the assisting artist being Vera Neely Ross, contralto. Miss Klein played one of the A. G. O. fellowship test pieces for the opening number, the Finale, Symphony 2, Vierne (Op. 20). Two Bach selections followed—the chorale prelude, "Come, Redeemer of Our Race" and Fantasy and Fugue in G minor, the latter at whirlwind speed. American composers were represented by Arthur W. Poister, in his Bohemian Lullaby; Walter H. Nash (Washington), in "Water-Sprites"; Frank L. Sealy, in a Berceuse, and, for the closing number, Leo Sowerby, in Symphony in G major. Two Karg-Elert works also were given, his last composition, "Rondo alla Campanella," Op. 156, dedicated to Miss Klein, and "Angelus," Op. 27. This recital was under the auspices of the District of Columbia chapter, A. G. O.

Conrad Bernier, the distinguished French-Canadian-American organist and composer, presented the fifth recital March 19. The final recital in the series was given by Mr. Lucas on March 26 and was entirely of works of Bach.

A group of seldom-heard organists have been presented in the Lenten afternoon musical meditation periods at the Universalist National Memorial Church, alternating with the church organist, Dr. Albert W. Harned. On

March 7 Joseph Hauber was the recitalist; on March 14 Dr. Harned gave the program; on March 21 Malton Boyce, of St. Matthew's Catholic Church, played a recital, and March 28 Dr. Harned gave an all-Wagner program. On Good Friday Dr. Harned and the National Capital Choir presented appropriate sections of Gounod's "The Redemption."

An unusually interesting series of three sacred concerts depicting the life of Christ has been arranged by Fannie Shreve Heartsill, soprano and director of the choir of the Francis Asbury M. E. Church, South. The first of these concerts, "The Prophecy," was given on March 11, with organ, piano, cello, violin, clarinet and trumpet accompaniment. The second, "The Life," will be presented on Easter, April 1, and the third, "The Fulfillment," will be on April 22. Programs are interspersed with organ selections by Allan H. Watson, who also performs ably the arduous duties of accompanist for the long and varied programs.

The annual visit of Edward Rechin to Washington was made this year under the auspices of Trinity Lutheran Church. The recital was given at the National City Christian Church. The program of Bach and contemporaries was as follows: Allegro, D major, Handel; Sonatine, Ritter; "Blessed Jesus, at Thy Word," and "Thee, Lord, I Love with All My Heart," Krebs, and, of Bach, "Jesus' Suffering Pain and Death" and Fantasia and Fugue in A minor.

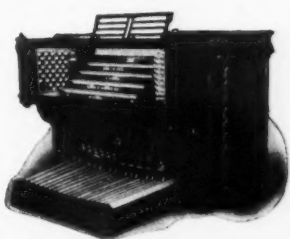
Three novel sonata recitals attracting widespread attention are being presented by Helen Ware, violinist, and Louis Potter, pianist. Miss Ware is one of those seldom-heard artists whose return is always welcomed enthusiastically.

Kathryn Hill Rawls has been appointed organist of Western Presbyterian Church. Prior to her residence in Honolulu Mrs. Rawls was for four years organist of the Georgetown Presbyterian Church. Since her return she has played temporary engagements at a number of churches in Washington.

A large and interested audience greeted the musical ensemble of Calvary Methodist Church in their presentation of Gaul's "Holy City" March 18. Louis Potter, director of the choirs of Calvary Church, used the adult and young people's choirs for this event, having organ and piano accompaniment by Lyman McCrary and Harriet Frush. The double chorus and antiphonal effects were produced most pleasingly by this group of sixty voices.

An interesting program of British compositions was given by Lewis Corning Atwater at All Souls' Unitarian Church March 4. Flora McGill Keefer, mezzo-contralto, assisted. Flora Brylawski, contralto, assisted in a recital of modern American works March 18.

The Georgetown Presbyterian Choir, assisted by members of the Kilowatt Glee Club, presented Stainer's "The Crucifixion" on Good Friday under the direction of Mrs. Frank Akers Frost.



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**Los Angeles Notes;  
Fine Program Given  
by B. Ernest Ballard**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., March 14.—An hour of sacred music given under the direction of B. Ernest Ballard at St. James' Church Feb. 11 was one of the high lights of the month. The choir sang with every evidence of careful training and Mr. Ballard's organ numbers were interesting and effective.

The Oratorio Reading Club under the direction of Alexander Stewart gave a performance of Mozart's "Requiem" the early part of the month. It is a fine thing that Mr. Stewart is doing with this group of singers and I regret that the concerts have to be given on a Sunday afternoon, when so many other things are going on. In fact, Los Angeles seems to be swamped with music on Sunday afternoons.

The March meeting of the Guild was held at the First Presbyterian Church of Hollywood. There was a good attendance, with the men sadly in the minority. After the dinner and business meeting a recital was given at which Miss Esther Wehman of San Pedro and Thomas Pollock were the recitalists. They were ably assisted by the choir of the church under the direction of John B. Nield. Miss Wehman gave a splendid performance of the Karg-Elert Toccata, "Up the Saguenay," by Russell, the Maquire Finale and numbers by Bach and Franck. Mr. Pollock featured numbers by Bach, Karg-Elert, Hanson and Verne and ended with the last part of the Reubke Sonata.

The prize for the best program of American organ music given by the local organists in February was awarded to Dudley Warner Fitch, organist and choirmaster of St. Paul's Cathedral.

The St. Luke's Choristers, under the direction of William R. Dorr, gave a concert in the Long Beach Municipal Auditorium in February. The program consisted of seven and eight-part *a cappella* music, with other interesting numbers. Among the best-liked numbers were the "Wassail Song," arranged by Vaughan Williams, and "Sleeps Judea Fair," by Hugh A. MacKinnon.

The St. Luke's choir and the choir of the Congregational Church of Long Beach are to give a performance of the new Clokey Easter cantata during the Easter season. This work was to have been given last year, but the earthquake ruled otherwise. It is also hoped to have a performance in Los Angeles under the auspices of the Guild, which, if it can be arranged, will take place April 9.

A great deal of music is being given in the churches. At the First Congregational there have been two performances of the "Children's Crusade" under the direction of J. Smallman. At Immanuel Presbyterian there has been a choir festival with six or eight choirs taking part. The Immanuel choir is also doing the Thiman cantata "The Last Supper." At St. Paul's Mr. Fitch is doing Maunder's "Penitence, Pardon and Peace" and at St. John's we have given Reed's "The Burden of the Cross," Fletcher's "The Passion of Jesus" and Macfarlane's "Message of the Cross." The combined choirs of St. John's and St. James' are to sing Maunder's "Olivet to Calvary" on Palm Sunday and Good Friday.

Walter F. Skeece and Miss Julia Howell are taking turns in weekly recitals at Bovard Auditorium, U. S. C. The recitals take place at noon on Mondays and Mr. Skeece tells me that he will be glad to reserve seats if he is notified in advance.

**ACTIVITIES IN PHILADELPHIA**

By DR. JOHN M'E. WARD

Philadelphia, Pa., March 20.—Dvorak's "Stabat Mater" was sung March 14 by the combined forces of the Second Presbyterian and St. James' Churches and the Trenton Choral Art Society, in the Second Presbyterian Church. A full orchestral accompaniment was played by the members of the Curtis Institute orchestra with Ernest White at the organ. Mr. McCurdy did a splendid and noteworthy task of conducting this noble work.

Miss Catharine Morgan directed a performance of the "Hymn of Praise" by Mendelssohn in the Haws Avenue M. E. Church, Norristown, on March 18.

The annual Good Friday service in the First Baptist Church, made famous in past years by Frederick Maxson, will be played this year and directed by H. Palmer Lippincott.

At St. Mark's Lutheran Church the choir and chorus are singing on Sunday evenings during Lent Stainer's "Crucifixion," Gounod's "Gallia," Maunder's "Olivet to Calvary" and on Easter Sunday evening Protheroe's "Easter-tide," preceded by organ recitals of appropriate music by Dr. J. McE. Ward.

The youths' organ contest of boys' week will be held May 2 at Irvine Auditorium. The committee in charge, representing the A. O. P. C. and the Pennsylvania chapter, A. G. O., consists of Arthur W. Howes, Jr., Dr. H. S. Fry, Edward Shippen Barnes and Albert N. Hoxie, chairman. The participants must be under 18 years of age and residents of Philadelphia.

At the Tabernacle Lutheran Church, Bertram P. Ulmer, organist and choir-master, on Palm Sunday evening the "Crucifixion," by Stainer, was given by the chorus choir and quartet. On Good Friday from 12 to 3 the Passion Music by Haydn was sung. An organ recital will be played Tuesday evening, April 3, by Mr. Ulmer, assisted by Master Russell Baird Palmer, soprano.

The choirs of St. John's and St. Paul's united in a meritorious concert of sacred music on March 11 in St. Paul's Church. Ernest Allen was organist and William T. Timmings director.

Ernest White is giving daily recitals in St. James', at 12:30, to appreciative audiences.

Mildred E. Bates, organist of Disston Memorial Presbyterian Church, Tacony, gave a recital in the church March 15, assisted by an array of vocal and instrumental talent.

Alexander McCurdy, Jr., is highly successful in his Saturday afternoon recitals at the Second Presbyterian Church, the programs being varied by noted soloists, both instrumental and vocal.



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**Buffalo Activities;  
Recitals of Interest  
Mark Lenten Season**

By HELEN G. TOWNSEND

Buffalo, N. Y., March 21.—The March meeting of the Buffalo chapter, A. G. O., was held Monday evening, March 19, at the Second United Presbyterian Church. Dinner was followed by a short business meeting. The program for the evening consisted of a "choir rehearsal," the Guild members acting as choir, conducted by Miss Edna Springborn and Robert Hufstader, and a paper on "Directing the Voluntary Choir," by Harry Kitchen. There followed a discussion of this paper, led by Mrs. Edith L. Becker, sub-dean, and Mrs. Nellie Peel Finch.

The third, fourth and fifth recitals in the series of seven being given on the new Kimball organ at the Church of the Ascension on the Wednesday evenings in Lent were played by Bertram S. Forbes, A. A. G. O., organist of Pilgrim Evangelical; Edna L. Springborn, organist of Grace Lutheran, and Helen G. Townsend, A. A. G. O., associate organist of St. Paul's Cathedral. Mr. Forbes' program: Allegro (from Sixth Symphony); Widor; Capriccio and Cantabile; Rogers; "Water Music," Handel; Allegro Vivace, Minuet, Allegro Maestoso, Muzete, Dandrieu; "Vesper Processional of Our Lady of Lourdes," Gaul; Chorale Improvisation ("Lobe den Herren"), Karg-Elert.

Miss Springborn's program: "Praeludium Festivum" (Sonata in G minor), Becker; Offertoire on "O Filii," Deplattay; "Chant Seraphique," Guilman; "Au Convent," Borodin; Allegro Vivace, Driffill; "Garden of Getsemane," Shure; "Chant de Bonheur," Lemare; "Carillon," Faulkes.

Miss Townsend's program: Toccata and Fugue in D minor, Bach; Chorale Prelude, "Sleepers, Wake," Bach; "The Chimes of St. Mark's," Russolo; "Piece Heroique," Franck; "Echo" (double canon), Yon; "Cantilene Pastorale," Guilman; Festival Prelude on "Ein Feste Burg," Faulkes.

At the Lenten vesper service in St. John's Episcopal Church the Palestrina Singers under the direction of Robert Hufstader gave a program. On the following Sunday Mr. Hufstader played an organ recital, assisted by Joseph Fortuna, violinist. They presented the following program: Toccata and Fugue in D minor, Bach; Sonata in G major (first movement), Bach; "Soeur Monique," Couperin; "Piece Heroique," Franck; Violin Concerto in E major, Bach; "The Reed-grown Waters," Karg-Elert; Chorale Prelude, "Turn Thou to Us, Lord Christ," Karg-Elert.

At the third in the series of Saturday Lenten musicales the program was given by Jessamine Long, soprano; Joseph Phillips, baritone; Harriet Lewis, violinist; Mildred Laube Knapp, harpist; Helen G. Townsend, organist, and DeWitt C. Garretson, accompanist. The program March 10 was by the Hart House String Quartet of Toronto, who played the Quartet in D minor of Schubert.

At the First Presbyterian Church during Lent several compositions and arrangements for piano and organ have been played by Mrs. Charles T. Wallace, organist and choir director, and Mr. Wallace. The following numbers were included: Pastorale, Guilman;

Symphonic Piece, Clokey; Prelude, Fugue and Variation, Franck; "Panis Angelicus" (piano, organ and violin), Franck; "Jesu, Joy of Man's Desiring," Bach (accompaniment arranged for piano and organ by Mrs. Wallace); "Awake, Thou Wintry Earth," Bach (accompaniment arranged by Mrs. Wallace); anthem, "Ye Watchers and Ye Holy Ones," arranged by Davison (accompaniment arranged by Mrs. Wallace).

**MAITLAND SUMMER COURSES**

Opportunity for Study Offered During July in Philadelphia.

Dr. Rollo F. Maitland announces two summer courses to be given in Philadelphia from July 2 to 28. One of these is for all music students and will be based on Dr. Frederick Schlieder's new book "The Fundamentals of Music," aiming to develop the student's ability to feel and express music "from within outward." The other course will be of interest primarily to organists and will include fundamental technique, service playing and repertoire. Dr. Maitland has made a close study of the psychology of pedagogy, practice and memorizing, and these subjects will receive attention.

Dr. Maitland's activities during the past month have included a joint recital at Susquehanna University, Selinsgrove, Pa., March 6, with Frank Manheimer, noted American-English pianist; a joint recital with the Octave Club of Norristown, Pa., March 21 and the second in a series of inaugural recitals on the new "vox organo" in the First Methodist Episcopal Church, Collingswood, N. J., March 22. He was also organist for the Mendelssohn Club of Philadelphia in its performance of Bach's "St. Matthew Passion" March 28, and will play the organ accompaniments for three Bach cantatas to be given by the Brahms Chorus of Philadelphia late in April.

Dubois' "The Seven Last Words" was sung at St. James' Church, Painesville, Ohio, March 11 and at St. Paul's Church, Cleveland Heights, on the evening of March 18 under the direction of Paul Allen Beymer. Capacity congregations heard the cantata in both churches. Stephen Cool, organist of St. James', played the professional and recreational marches and Mr. Beymer presided at the organ and directed.

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**Milwaukee Events;  
Memorial Service  
for Dr. Protheroe**

By **ARTHUR A. GRIEBLING**

Milwaukee, Wis., March 20.—To commemorate the recent sudden death of Dr. Daniel Protheroe, who was the director of the Arion Musical Club for many years, a memorial service was held March 21 at the Kenwood Church. The selections used were either Dr. Protheroe's compositions or from "The Messiah"—a work which Dr. Protheroe performed yearly at Christmas time since 1899. The choir, under the direction of Hermann A. Nott, sang "The Good Shepherd," "He Sendeth Springs" and "The Crusaders," by Dr. Protheroe. Mrs. Letitia Jones Haase and Miss Helen Grzeszkiewicz sang "Then Shall the Eyes," "He Shall Feed His Flock" and "Come unto Him," all from "The Messiah." A ladies' quartet sang "Protheroe's" "Now the Day Is Over." The service was attended by an audience which packed the church—a fitting tribute to a man who has done so much for music in Milwaukee.

Earl P. Morgan, organist and choir-master of St. Paul's Episcopal Church, played the following numbers at the monthly musical service Feb. 25: "The Tumult in the Praetorium," de Malein-greau; Intermezzo (Symphony 1), Widor; "Sicilienne," Bach-Widor; Hymn-tune Fantasia on "St. Clement," Mc-Kinley, and Finale (Symphony 1), Vierne. Arthur A. Griebling was heard Feb. 25 at Grace Lutheran Church in a concert given by the mixed choir. His numbers were: Toccata in D minor, G. B. Nevin; Postlude on "Nicaea," Calver; "Jesus Dies on the Cross" (from "Stations of the Cross"), Dupré; "Kyrie, Gott, Heiliger Geist," Bach, and "Ave Maria," Arkadelt-Liszt.

The Wisconsin chapter of the American Guild of Organists held another monthly service, this time at the First Methodist Church, March 4. Walter Ihrke played Bach's Prelude and Fugue in D major; Lewis Vantine was heard in Allegro (Sonata 1), Borowski, and Mrs. Eva Wright played the Chorale Prelude on a Theme by Tallis, Darke, and Fantasia, Bubeck.

Another interesting program was that presented by the A Cappella Chorus of the State Teachers' College under the direction of Carle Oltz. This was given March 4 at St. Mark's Episcopal Church. Arthur H. Arneke played: Toccata and Fugue in D minor, Bach; "The Last Spring," Grieg; Rhapsody, Arneke; Finale (Symphony 5), Widor. Karl Markworth, organist at Trinity Lutheran, was heard March 4 at Trinity Church, where he played: "Lamentation," Guilmant; "Gethsemane," Malling; Andante, Schubert; Pastorale (Sonata 1), Guilmant. Alfred Niefer was heard March 4 at Bethany Presbyterian Church. He played: Prelude and Fugue in C minor, Bach; Meditation, Sturges; "Marche Champetre," Boex; Fountain Reverie and Toccata, Fletcher; Second Sonata, Mendelssohn; Largo ("New World" Symphony), Dvorak, and "Piece Heroique," Franck.

A Wangerin organ recently installed in the West Allis Methodist Church was dedicated on March 13 by Arthur H. Arneke. He played: "Marche Slav," Tschai-kowsky; Paraphrase on an Old English Air, Miles; Cradle Song, Brahms; "Flight of the Bumblebee," Rimsky-Korsakoff; "March of the Gnomes," Stoughton; Londonderry Air; "Laus Deo," Dubois; "The Swan," Saint-Saens, and Toccata (Symphony 5), Widor.

**NEWS-NOTES FROM SEATTLE**

By **JOHN McDONALD LYON**

Seattle, Wash., March 17.—The choir of the University Temple, under the direction of Harold Heeremans, presented Dubois' "Seven Last Words" March 11. On March 18 Mr. Heeremans will take his choir to Tacoma, where it will sing the same work at the Mason M. E. Church. In a concert at the University Temple March 2, sponsored by Phi Mu Alpha, the program consisted of works of American composers. Mr. Heeremans played the following organ group on the four-manual Kimball: Prelude (Symphony 1), Barnes; Serenade, Carl Paige Wood; Prelude on the Benediction, Sowerby; "Comes Autumn Time," Sowerby.

John McDonald Lyon played the following program on the organ of St. James' Cathedral on Laetare Sunday, March 11: Prelude in D, Bach; Chorale Prelude, "Christ Lay in Bonds of Death," Bach; Prelude in C, Bach; "Beatitude" ("Scene from the Life of St. Francis"), Bossi; "Lamento," Vierne; "Tu es Petrus," Mulet.

Edward K. Ottum has been appointed choir-master of the First Norwegian Lutheran Church. He will have charge of a mixed chorus of about thirty-five voices.

The Western Washington chapter of the A. G. O. presented three of its members in recital at the First Baptist Church Feb. 27. The program consisted of the following groups: Sketch, Op. 58, No. 4, Schumann; "At the Foot of Fujiyama," Gaul; Finale (Symphony 1), Vierne (played by Miss Katherine Robinson, organist of the University Christian Church); Fugue in G, Bach; Andantino, Franck; Allegro con fuoco (Sonata 1), Borowski (played by Wallace Seely, Queen Anne M. E. Church); Fugue in C minor, Bach; "Hora Mystica," Bossi; "Fiat Lux," Dubois (played by Mrs. Catherine McGarry, St. Joseph's Church).

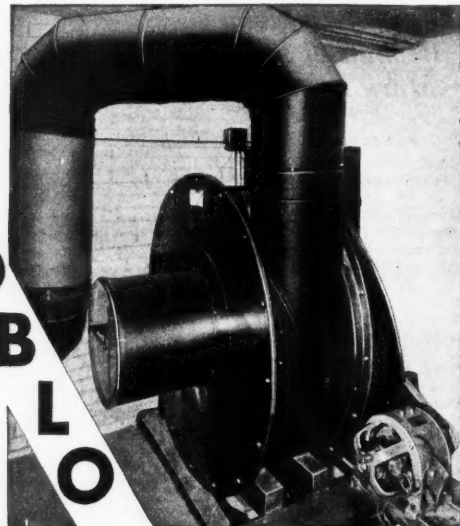
**Brahms Program at Worcester, Mass.**

A Brahms program was presented by the choir of the Plymouth-Piedmont Congregational Church of Worcester, Mass., Sunday evening, Feb. 25, under the direction of Hugh Giles, minister of music. The choral numbers were "Lord, Lead Us Still," "Blessed Are They That Mourn," "Behold, All Flesh Is Grass" and "How Lovely Is Thy Dwelling-Place." A soprano solo, "Though I Speak with the Tongues of Men," was sung by Ellen Lekstrom and the contralto solo "One Thing Befalleth the Beasts," by Helen Pickett. Marion McCaslin was the accompanist. Mr. Giles played the Prelude in G minor and the chorale preludes "Beloved Jesus," "O World, I Must Leave Thee" and "Deck Thyself, O My Soul."

**Blanche Verlinden Opens Organ.**

The new two-manual organ recently installed in St. Joseph's Church at Grafton, Wis., by the Verlinden, Weickhardt, Dornoff Organ Company of Milwaukee was dedicated Sunday, March 18. The organ program and the accompaniment of soloists and choir was played by Miss Blanche Verlinden, daughter of Edmond Verlinden, president of the organ company. The solos played by Miss Verlinden were as follows: Toccata and Fugue in D minor, Bach; "Deep River," Burleigh-Biggs; Three Summer Sketches, Lemare; Third Sonata, in C minor, Guilmant; "Within a Chinese Garden," Stoughton; "The Squirrel," Weaver; "Softening Shadows," Stoughton; "Song of the Basket Weaver," Russell; Toccata in D, Kinder.

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**HELP IN BRAHMS' "REQUIEM"**

**Captain Ranger Places One of His Instruments on Table to Supply Lack of Instrument for Columbia University Choirs.**

Captain Richard H. Ranger, the inventive genius who has devoted himself to working on some of the age-old problems that are connected with the organ, seems to have made strides toward solving the portable organ question which has frequently confronted conductors in buildings which did not possess organs.

Professor Lowell P. Beveridge of Columbia University gave the Brahms "Requiem" with the combined musical organizations of Columbia University and Barnard College March 24. The only hall suitable for the 150 voices in the choirs and the seventy pieces of the university orchestra was the Barnard gymnasium. As there is no organ available here, and as the organ contributes a real part of the "Requiem," Professor Beveridge asked Captain Ranger if it would be possible to bring over a "Rangertone" organ. Several requests of this nature have come in from time to time, so that an instrument of this kind has been developed. It is of such dimensions that it can be carried easily by truck and set up in any location on short notice. The "works" of the electric organ are mounted on a table about six feet long and two feet wide. This is placed, together with the amplifier equipment, in any convenient room near the auditorium. A cable leads to the small console and speakers are placed in locations suitable for bringing the tones out where they will be most effective. In this particular instance one manual and the pedals were used, although two manuals, each having five stops, are available.

This equipment opens up the possibility of extending the field of the organ to places where the occasional requirements would make a permanent installation uneconomical. It is also effective in open-air installations. The volume is flexibly adjusted for any requirements.

Confronted with the situation of a perfectly adequate organ, placed, however, too far from the choir and organist, the music committee of the Vincent M. E. Church of Nutley, N. J., took up with the Rangertone Company the possibility of installing one of its amplifier equipments to bring the organ music to the choir more effectively. The results were most gratifying to all connected with the installation. D. Arthur Straight, organist and choir-master, characterized it as "indispensable."

The church is rather wide and the organ is placed on the left of the chancel and the choir and the console are on the right. The congregation hears the organ directly, and for the proper balance in accompaniment this means that the organ should be kept below the volume that would be heard well by the choir. Also there is an appreciable time delay in the travel of the sound across the chancel. A special microphone was placed in the organ, a control panel was mounted to the right of the manuals on the console, and three speakers may be used in controlled intensity. Two of these speakers are placed on either side of the choir and a third is in the entry for accompaniment of the processional. The result is that the organ may be kept at the desired volume, independent of the intensity of the loud-speakers. The intensity of the speakers does not have to be high for the choir to hear the tone coming directly to it in a clean-cut form which gives the singers the benefit of sharp attack on the chords, much as they would obtain from a piano.

The congregation does not hear the speakers individually, but a general blending of the tone from the amplifiers together with the organ gives a pronounced improvement to the rounding out of the tones across the front of the church.

**Recital of Musicians' Club of Women.**

Many programs throughout the season emphasize the fact that Chicago has a large group of able woman organists who uphold a very high standard of performance. One of these events was a recital on the afternoon of March 26 at Thorne Hall, on the Chicago campus of Northwestern University, by the Musicians' Club of Women, only one of several strong local organizations which help to promote *esprit de corps* among the feminine musicians of the city. On this occasion five organists took part and were heard by an audience of very good proportions which braved the March blizzard. Mrs. Grace Leach Orcutt, who presides over the music at the Union Church of Glencoe and has been a musical inspiration for many moons in that prominent suburb, opened the program with a group that included the Prelude in C major of Ferrari, a composition of her own, christened "Petite Gavotte," which was delightfully graceful and appealing, and a Toccata in G major by Clifford Demarest. Mrs. Orcutt gave the afternoon an auspicious start. A trio of violin, cello and organ, with Elizabeth Harting Percy, Elizabeth Olk-Roehlk and Anna Wallace Randall the performers, played two so-called "Episodes" of Schütt, designed apparently more for technical study than pleasurable appeal, and two movements of the "Valse Suite" of Coleridge-Taylor, which latter were more easily grasped and enjoyed. Miss Marie Briel of the Wilmette Methodist Church showed her fine command of the organ with the Toccata of Demereaux and Reger's "Dankpsalm," which she played with spirit and brilliancy. Another trio, Florence Hallberg, contralto, with Tina Mae Haines at the organ and Malvina Neilson Hoffmann playing violin obbligatos, gave three selections, all of which were warmly applauded. The program closed with a group played by Ella Smith which included Franck's "Piece Heroique," Yon's "Arpa Notturna" and the new Karg-Elert "Rondo alla Campanella," one of his very last works. Miss Smith played all from memory, interpreted the compositions with decision and style and received a well-deserved ovation at the close. Tea served by the members of the club closed what was an event most enjoyable to a large number of guests of the day.

**J. Edward Cordon to St. Patrick's.**  
Announcement is made by the Rev. T. J. Hayes, pastor of Old St. Patrick's Church, Chicago, of the appointment of J. Edward Cordon to the position of general musical director to succeed the late Dr. J. Lewis Browne. Mr. Cordon studied Gregorian chant and rubrics under the personal direction of the late Father Joseph Relaa, S. J., organ under Dr. Wilhelm Middelschulte, and choir direction and training under the late Harrison M. Wild. The position

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of general music director is new to St. Patrick's inasmuch as it includes the formation and training of a male choir in St. Patrick's High School and a girls' choir in St. Patrick's Academy, as well as the reorganization of the regular choirs of the church. Mr. Cordon continues as director of music at St. Ambrose Church, whose Ambrosian Choristers have won a place among the fine choirs of Chicago.

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One of the most encouraging developments of recent years in the line of church music has been the increased interest in Junior Choirs. Those in charge of music in many of the churches have become aware of the possibilities latent in youthful voices, and have gone to considerable pains to secure a place for them in the services. Paralleling the growth of these choirs has been the publication of a considerable literature for unison and two-part treble voices. Sporadic attempts have been made with three-part treble arrangements, but with far less happy results than with the unison and two-part divisions.

The protagonists of the Junior Choir movement are united in regarding these choirs as training grounds for, and feeders to, the adult chorus choir; in this they have a most valid argument. It is, therefore, surprising that little or no provision has been made for that period when the boys are unable any longer to sing in treble range and have not sufficiently matured to handle the normal tenor or bass of mixed voice compositions.

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