

THE DIAPASON

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MERGER APPROVED BY OVERWHELMING VOTE

GUILD AND N. A. O. TO UNITE

Chapters of Both Organizations Throughout the Country Decide in Favor of Proposed Consolidation by Large Majority.

By an overwhelming vote the proposed consolidation of the American Guild of Organists and the National Association of Organists has been approved by the various chapters of both organizations. As a consequence the merger, as announced last month, is to be effective Jan. 1, 1935, and America will have the strongest and largest organization of organists in its history, prepared to serve the members of the profession in many ways. The joint committee of the two bodies which was appointed to consider and draw up plans for the merger met April 20 to canvass the vote and Warden Charles H. Doersam of the A. G. O. and President William C. Carl of the N. A. O., announced after the meeting that the response received from the chapters in all parts of the country was decidedly in favor of the union. The votes will be officially tabulated by both organizations and preserved in the archives of the Guild.

The approval given the proposal by the chapters everywhere was most gratifying to the men who had worked for several months to devise a way of uniting the national bodies and it was freely predicted by those at the New York meeting that April 20 would go down in organ history as a memorable day. One of the most encouraging features of the entire movement, from its inception to the counting of the vote, as noted by the officers of both the N. A. O. and the A. G. O., was the friendly spirit of cooperation displayed in every move and in every quarter. A number of details remain to be considered during the period before the merger actually becomes effective, but the action of the various chapters revealed a readiness to support the committee which was most gratifying.

Under the merger plan, where there is at present one chapter of either organization it remains as it is, except that, of course, an N. A. O. council becomes a Guild chapter. Where there are at present chapters of both organizations they are to be joined and details of this are to be worked out locally and in cooperation with headquarters in New York City. Every chapter will maintain its identity and the present situation is to be disturbed as little as possible. The council of the Guild is to be enlarged so that leaders in the N. A. O. may be elected as members and similar action probably will be taken in all centers where there are separate Guild and N. A. O. chapters.

A policy of expansion is to be pursued by the enlarged national organization in order to extend its usefulness into places where thus far neither body has penetrated and it is to be the aim to make the greater American Guild of Organists in every way a national organization whose benefits will be felt by every organist. By virtue of its ideals and the increased influence it will possess the Guild promises to assume a much more powerful position than heretofore in the musical life of the United States.

Additional details of the merger arrangements and future developments in connection with the movement will be presented in future issues of THE DIAPASON.

◆ Aeolian-Skinner for Honolulu.

An important foreign contract awarded in April to the Aeolian-Skinner Organ Company is for a three-manual to be installed in the Catholic Cathedral of Our Lady of Peace at Honolulu, Hawaii. This instrument is to be a distinct addition to a beautiful edifice.

Parvin Titus, Dean of Southern Ohio A.G.O. Chapter



BACHRACH

WITH A PROGRAM in Columbus, Ohio, May 3, following by two days a recital in Louisville, Parvin Titus will conclude a busy and successful season of concertizing. Last fall, after a program for the Central Ohio chapter of the A. G. O. in St. James' Church, Zanesville, Mr. Titus made a trip into the South which included recitals in Laurel, Miss., and Baton Rouge, La., and return engagements in Birmingham, Ala., and at Ashby College, Wilmore, Ky. During Christmas week the Music Teachers' National Association honored Mr. Titus by requesting that he both read a paper and play a program at its convention in Lincoln, Neb. His annual program for the Cincinnati Conservatory of Music, of whose artist

faculty he is a member, was given recently, as was a part of his secular cantata, "A Hymn to Beauty," at a composition recital in Cincinnati March 19. He will play a recital at the North M. E. Church, Indianapolis, the evening before the Louisville engagement. His Columbus recital is part of the program of a convention of the Ohio Music Teachers' Association.

With his choir at Christ Church, Cincinnati, Mr. Titus has presented this season at special services "The Sower," by Harold Darke, a contemporary British composer; a Christmas carol program; the "Christmas Oratorio," by Bach; "The Beatitudes," by Cesar Franck, and Stainer's "Crucifixion."

KILGEN ORGAN FOR THE FAIR

Swift & Co. Will Have Large Instrument in Their Concert Hall.

Announcement is made by Swift & Co., the Chicago packers, that a large three-manual organ is to be built for them by George Kilgen & Son of St. Louis, to be installed in the Swift concert hall being erected for A Century of Progress Exposition. The instrument is to be a feature of a large building which is to be a floating musical center, located in proximity to the bridge connecting the main fair grounds with northerly island at Twenty-third street. Swift & Co. have engaged the Chicago Symphony Orchestra to give concerts in this hall all summer, under the direction of Frederick A. Stock during part of the season and under the baton of Eric DeLamar during the remainder of the duration of the fair. The organ will be used as a special attraction.

Details concerning the instrument are being worked out at the Kilgen factory.

◆ Marion Bauer to Lecture for N. A. O.

Miss Marion Bauer, the noted composer, will deliver a lecture before the National Association of Organists, assisted by Harrison Potter, pianist, on Monday evening, May 14, at 8:15, on the subject "Modern Music." The lecture will be given in the chapel of the First Presbyterian Church, 7 West Eleventh street, New York.

◆ Austin Three-Manual for Shanghai.

The Community Church of Shanghai, China, has commissioned the Austin Organ Company, Hartford, Conn., to build for it a three-manual instrument. This contract is the second important one for Austin from across the seas in the last two years, the earlier one being that for the four-manual in the new Y. M. C. A. at Jerusalem.

THREE STATES JOIN IN CINCINNATI MEETING

MUSICAL CENTER THE HOST

A. G. O. and N. A. O. Chapters Unite in Two-Day Convention—Impressive Service and Recital by McCurdy Are Features.

Cincinnati, one of the nation's great musical centers, a claim to which it established a title many years ago, drew organists from three states, including three chapters of the American Guild of Organists and one chapter of the National Association of Organists, to a convention which occupied two days and proved of pronounced interest to about seventy-five who registered for its recitals and other events. The convention was held April 18 and 19 and those who participated were the Southern Ohio, Central Ohio and Indiana A. G. O. members and the Kentucky N. A. O. organization. In addition to its value in bringing together for the first time in Cincinnati a representative body of organists, and in introducing to their fellows from afar several young players of unusual promise, the meeting was marked by an inspiring service at Christ Church, in which a Bach cantata was the feature, and a splendid recital by Alexander McCurdy, guest organist, from Philadelphia.

Automobiles and trains brought in good representations from Columbus, Indianapolis, Louisville and many other places early on April 18 and more than fifty sat down at the opening luncheon in the Netherland Plaza Hotel Wednesday. Parvin Titus, F. A. G. O., dean of the Southern Ohio chapter, greeted the visitors and called on Sidney C. Durst, F. A. G. O., director of the College of Music of Cincinnati; John A. Hoffmann, dean of the Cincinnati Conservatory of Music; Cheston L. Heath, M. A., dean of the Indiana chapter, and others for a few words. A feature of the luncheon was a talk by J. Herman Thuman, impresario and former dramatic critic of the *Cincinnati Enquirer*, who informally told of how he came to appreciate organ music and from the store of information accumulated during his active life gave views on recitals, church services, etc., one of the things he seemed to deplore being the perennial vogue at Passiontide of such works as Stainer's "Crucifixion" and Maunder's "Olivet to Calvary."

It was fitting that the first recital of the convention should take place in the famous old Cincinnati Music Hall, a place where all the stars of the last two generations have been heard by the people of a music-loving city. The Music Hall has a large and sonorous instrument, originally built by Hook & Hastings and a few years ago modernized by the Austin Company, a new four-manual console being a part of the work of rebuilding. Miss Margaret Evans of Columbus gave the first of three short programs of the afternoon. She played with ability and artistic comprehension and displayed fine equipment despite her youth. All her numbers were played from memory. Her offerings included the "Menuett" of C. P. E. Bach, a spirited rendition of Guilman's Fugue in D minor, Karg-Elert's chorale prelude on "O Welt, ich muss Dich lassen," Dethier's Scherzo, Vaughan Williams' chorale prelude on "Rhosymedre" and a workmanlike performance of the Finale from Vierne's Fourth Symphony. Considerable charm marked the playing of the Dethier Scherzo and some of the audience admired most her interpretation of the "Rhosymedre."

At the North Presbyterian Church, where there is a three-manual Pilcher organ of fine qualities, especially in all of the softer effects, and of churchly character, W. Lawrence Cook, A. A. G. O., organist and choirmaster of

Calvary Episcopal Church in Louisville, played the second short recital. His part of the day's program was characterized by smooth, facile playing of a high type. He opened with three Bach chorale preludes, then played Schumann's Canon in B minor and the "Idylle" by Quef and closed with Cesar Franck's "Piece Heroique."

The next stop was at what is described by many Cincinnati people as the most beautiful church in that city, St. Monica's, on Clifton Heights, an example of architecture of the early Christian type that commands attention. Here there is a new three-manual Kilgen organ, churchly and effective. Miss Mary Lucille Patronis, organist of St. Monica's, presented a French program that fitted into the scene in a manner which was most satisfying, playing the Chorale by Jongen and the Andante and Finale from Franck's "Grande Piece Symphonique." Fine taste marked her playing, especially of the Franck Andante.

After dinner at the Fenwick Club the organists and a goodly congregation which well filled Christ Church attended a beautiful Guild service under the direction of Mr. Titus, who is organist and choirmaster of this church. The musical forces which took part and the nature of the program made the evening memorable. Had it lasted an hour and a quarter, instead of nearly two hours, it probably would have been even that much better—and this applies to many Guild services.

Preceding the recital Frederick Weber, assistant organist of Christ Church at Indianapolis and a man whose technical skill and evident sincerity make safe the prediction that much will be heard from him in future years, played a half-hour recital. His selections were: Intermezzo from First Symphony, Widor; Chorale Prelude, "Deck Thyself, Fond Soul," and "My Inmost Heart Doth Yearn," Brahms, and Theme and Variations in A flat, Thiele. He mastered all the difficulties of the Thiele war horse without the slightest flinching, but the reading of the first of the Brahms chorales was to one writer the most devotional feature of his program.

The entrance of the choirs of Christ Church, of Calvary Church, directed by Lillian Tyler Plogstedt, and of Plymouth Congregational Church, Goldie R. Taylor director, accompanied at the organ by Mrs. Plogstedt, and an orchestra from the two musical colleges of Cincinnati, singing T. Tertius Noble's setting of "The God of Abraham Praise," gave one a real thrill. Mrs. Beach's "Deus Miseratur" was beautifully done. The feature of the service, Bach's Cantata No. 70, for solo voices, chorus and orchestra, was interpreted with splendid effect under Mr. Titus' intelligent direction and the singing of the chorales was especially a thing to be remembered. The Rev. Frank J. Moore, senior curate of Christ Church, made a short address, emphasizing the importance of glorifying God through music.

The second day of the convention was a busy one, in which interesting places were visited in both Ohio and Kentucky and recitals were heard on various organs. In the morning the visitors departed in busses for Covington, Ky., where the first stop was at the imposing St. Mary's Cathedral. Here a cordial welcome was extended by Bishop Francis W. Howard. After admiring the rarely beautiful windows and carvings in this edifice the organists heard a very interesting performance of an organ duet by Francis V. Schmidt, organist of the cathedral, and James Philip Johnston, F. A. G. O., of Westminster Presbyterian Church at Dayton. They played the seldom-heard Sonata "Christus," by Volckmar, that erudite and prolific German writer for the organ whose works, with those of Rheinberger, have been displaced all too much by modern French writings, often to no benefit. The cathedral organ is the new Wicks three-manual, a markedly liturgical instrument of eminently fine qualities. The old flavor of the Volckmar and the solid qualities of the organ were most appropriate to the cathedral setting.

Returning to Cincinnati, the second stop was at the Withrow High School, Hyde Park, where William S. Bailey of St. James' Church, Zanesville, gave a program consisting of these numbers:

"Romance," from Fourth Symphony, Viërne; "Sicilienne," Bach-Widor; "Song without Words," from "Sonata Dramatica," Caudlyn; Allegro ma non troppo from Seventh Symphony, Widor; Chorale in A minor, Franck. This was an orthodox program of variety, but Mr. Bailey labored under disadvantages which make a fair judgment of his abilities impossible from this hearing. School schedules reduced his practice time to a few minutes and his final number had to be interrupted because of the noise of intruding students. The "Sicilienne" seemed too slow and sad, but the Widor movement was played with taste. The organ is a four-manual Aeolian-Skinner which it would have been a pleasure to hear at Mr. Bailey's hands amid more favorable circumstances.

At the Hyde Park Community Methodist Church, a beautiful Gothic edifice with an Estey three-manual organ, Donald C. Gilley, the young Indianapolis organist whose work has been commanding much attention, gave a recital in which he displayed mature command of the instrument and all those qualities which go to make a good organist. He opened with a Prelude and Fugue in A by Walther, followed by Jongen's "Song of May," a rendition of the Hollins Scherzo which made of it the refreshing, breezy thing which the composer meant it to be, and a performance of the Bach Toccata in F major which gave ample evidence of this player's capability.

Before Mr. Gilley's recital Walter Holtkamp of Cleveland, whose firm, the Votteler-Holtkamp-Sparling Company, has made some recent organ history with the replica of the old-time ruckpositiv which it has added to the organ at the Cleveland Museum of Art, read a paper devoted to that installation and the theories which motivated him in its design. He gave food for thought with various good ideas on organ tone which were most interesting.

The busses then went on to the beautiful suburban town of Mariemont, originated and designed by the late Mrs. Mary H. Emery, where luncheon was served at the Inn, followed by a visit to the unique Community Church, with its materials brought from England and other lands, while a carillon recital was given in the tower near the church by W. A. Justice.

Alexander McCurdy came from Philadelphia to be the guest recitalist of the convention and gave a performance on the four-manual Austin organ in the Covenant Presbyterian Church late in the afternoon which made a very deep impression on all who heard it. Mr. McCurdy, disciple of Farnam and organist and choirmaster of the Second Presbyterian Church of Philadelphia, gave his audience an hour of unalloyed enjoyment with a program which was of the strictly orthodox content of programs of this decade, but in the performance of which he showed clarity and force as well as good taste. His selections were: Chorale Preludes, "In Thee Is Gladness," "Hark, a Voice Saith All Are Mortal," "Christ Lay in Bonds of Death" and "Lord, Hear the Voice of My Complaint," Bach; Sketch in F minor and Sketch in D flat, Schumann; "Divertissement" and Scherzetto, Viërne; "The Tumult in the Praetorium," de Maleingreau; "The Legend of the Mountain" and "Now Thank We All Our God," Karg-Elert. Here were no novelties to those who hear our best recitalists, but this writer never heard a better performance of the Schumann F minor Sketch and Mr. McCurdy's work in the two Viërne pieces made up for their lack of inherent attractiveness. As an encore number he played "Sunrise," by Georges Jacob.

As a fitting close to the two-day meeting there was a tea at the Art Center which the majority of the visitors enjoyed before their departure.

Dies After Sixty Years' Service.

Mrs. Fannie Sims Perkins, 75 years old, died at Lawn Ridge, Ill., April 7, after having served the Lawn Ridge Congregational Church as organist for sixty years. She began playing in church at the age of 14 years and was for many years an active music teacher.

Frank Stewart Adams



FRANK S. ADAMS, well-known New York organist and composer, whose fame dates back to the motion picture era, when he was one of the ablest and most distinguished of New York "movie" organists, will appear at the Wanamaker Auditorium May 5 in a concert with the New York University Orchestra of sixty-five players, John Warren Erb, conductor. The organ and orchestra numbers will be Dupré's "Cortege et Litanie" and Gigout's "Grand Choeur Dialogue," arranged by Ropartz. The orchestra will play two numbers, and Mr. Adams will play several organ solos.

Mr. Adams' organ selections will include: Toccata in A flat, Hesse; "St. Ann's" Fugue, Bach; Andante espressivo, from Organ Sonata, Elgar; Fantasia, F. S. Adams; "Downstream," from "Adirondack Sketches," Lane; Allegro Gioioso, Dethier.

Winner Plays Chicago Recital.

By virtue of having won the organ contest of the Society of American Musicians this year, Burton Lawrence, the young Chicago organist, had a recital appearance at Kimball Hall April 24 and acquitted himself capably in a short program. He played the Prelude and Fugue in D major of Bach, Sowerby's "Carillon," the Finale from Widor's Sixth Symphony and Viërne's Second Symphony. Mr. Lawrence played his program from memory and with a command of the instrument that indicates he is fitting himself for the highest plane of concert performance. He showed fine taste in registration, especially in the Sowerby composition. Mr. Lawrence's friends and admirers were out in force, gave him a deserved ovation and enthusiastically encored his playing.

Death of Mrs. H. C. Macdougall.

Mrs. Hamilton C. Macdougall, wife of the professor emeritus of organ at Wellesley College, died at her home in Wellesley, Mass., on April 3. She was stricken suddenly and passed away after a period of three days of unconsciousness. Mrs. Macdougall is survived by her husband, who is known throughout musical and educational circles by virtue of his long career on the Wellesley faculty and his activity in the American Guild of Organists, of which he is a founder, as well as his contributions for many years to THE DIAPASON, and by a son, who is a member of the faculty of Brown University, Providence, R. I.

Death of Mrs. George L. Catlin.

Mrs. George Lewis Catlin, wife of the vice-president and treasurer of the Aeolian-Skinner Organ Company, Boston, and herself a pianist of high reputation, died at her home in Brookline, Mass., on March 10, two weeks after undergoing a major operation. She was laid at rest at Bridgeport, Conn., March 13. Mrs. Catlin's maiden name was Maria Dolores Ainsa and she was a daughter of the late Judge James Ainsa of Arizona, and a great-great-granddaughter of Juan Bautista de Ainsa, who came from Spain in 1776 and founded the city of San Francisco and the Mission Dolores.

IN THIS MONTH'S ISSUE

Union of American Guild of Organists and National Association of Organists is ratified by an overwhelming vote throughout the country.

Ernest R. Kroeger, noted St. Louis organist, composer and musical educator, dies in that city.

Organists of three states meet at Cincinnati for convention of two days, marked by program of recitals, etc.

Pietro A. Yon's oratorio in honor of St. Patrick has first performance at Carnegie Hall, New York.

Joseph W. Clokey's new cantata has its premiere at Long Beach, Cal.

Ralph W. Ermeling, prominent Chicago organist and architect, dies after long illness.

Twenty-sixth annual convention of National Association of Organists will be held at Worcester, Mass., Sept. 10 to 14, it is announced.

Interesting special articles deal with patron saint of music at historic Middle Collegiate Church, New York; with the career of Anthony Jaceclak, the remarkable young genius, etc.

Milwaukee Hears Middelschulte.

Dr. Wilhelm Middelschulte was heard by a large audience in a recital April 16 at Immanuel Presbyterian Church, Milwaukee, where he played under the auspices of the alumni association of the Wisconsin Conservatory of Music for the benefit of the William Boeppler memorial scholarship fund. Dr. Middelschulte's numbers were the Vivaldi-Bach Concerto in A minor, with his own cadenza; "Summons of the Sea," from the symphonic poem "Ports of Call," a new composition by Thomas Oakes, a pupil of Dr. Middelschulte; a Fantasia on Themes by J. S. Bach, by Frederick Schneider, also a pupil of Middelschulte, and Dr. Middelschulte's own Passacaglia. The Jenny Lind Trio, Pearl Brice, violinist, and Winogene Kirchner, organist, also appeared on the program. Dr. Middelschulte, who played entirely from memory, won the plaudits of the Milwaukee newspaper critics, whose enthusiasm was aroused especially by his own composition. The audience demanded two encores.

American Conservatory Summer Work.

The American Conservatory of Music has issued a new catalogue announcing a six weeks' summer session of the school of church and choir music to begin June 25. The course of study includes private organ lessons with Dr. Wilhelm Middelschulte, Frank Van Dusen, Edward Eigenschenk, Emily Roberts and Paul Esterly and class instruction in choir training and conducting under Dr. George L. Tenney. Dr. Tenney's course has been much in favor with students who have entered his classes at the conservatory. He uses the class as a model choir which he instructs, and gives each pupil the opportunity of directing. Students will be given training in church service work, including hymn playing, chants, accompanying anthems and solos and selection of suitable church organ repertoire. Dr. William H. Barnes will give lectures on organ construction. Frank Van Dusen, director of the school of church and choir music, will conduct weekly organ interpretation classes and deliver a series of lectures on the history of organs and organ music. Special courses are offered in boy choir training and in Lutheran, Episcopal and Catholic service playing. On July 5 Edward Eigenschenk of the organ faculty will be heard in a recital at Kimball Hall.

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ERNEST R. KROEGER OF ST. LOUIS IS DEAD

NOTED ORGANIST-COMPOSER

Spent Entire Life of Seventy-one Years in Native City—Was a Founder of the A. G. O.—Did Much to Advance Cause of Music.

Ernest Richard Kroeger, Mus. D., organist and teacher of nationwide reputation and influence, who spent his entire life in his native city of St. Louis, where he was a powerful factor in advancing the cause of music, died in that city April 7 at the age of 71 years after an illness of six weeks. Mr. Kroeger was active until his fatal illness at the Kroeger School of Music, which he founded nearly thirty years ago. He was the trainer of a large number of organists, was a founder of the American Guild of Organists, had been honored by various organizations and was famous as a composer.

Ernest R. Kroeger was born in St. Louis Aug. 10, 1862. He studied piano under Egmont Froelich, Waldemar Malmene and Charles Kunkel and theory under W. Golder and P. G. Anton, violin with Ernest Spiering and instrumentation under L. Mayer. His earliest studies were under his father, Adolph E. Kroeger, a musician, student of philosophy and translator of German works. After his father's death, Mr. Kroeger worked as a clerk to help support his family, studying music in the evening. At an early age he was organist at Grace Episcopal Church and later at Trinity Episcopal. Then he became director of music at the Forest Park University for Women. Later he established his own school. For a time he lectured at Cornell University and the University of California summer sessions. For thirty years he was organist at the Church of the Messiah, Unitarian, and previously was organist at the First Congregational Church. He was elected to the French Academy in 1904 and in 1895 was made president of the Music Teachers' National Association. From 1897 to 1899 he was president of the Missouri State Music Teachers' Association. Mr. Kroeger conducted the Morning Choral and Amphion Clubs.

A recent survey showed that former pupils of Mr. Kroeger were organists of fifteen St. Louis churches, while twenty of his graduates were heads of music schools.

Some of Dr. Kroeger's orchestral compositions have been played by the leading orchestras, especially his Suite "Lalla Rookh." His last orchestral composition, "The Mississippi," has been played by five orchestras. His piano pieces "Egeria," "Dance of the Elves" and "March of the Indian Phantoms" are great favorites. His organ composition "Marche Pittoresque" is to be found on many recital programs.

Mr. Kroeger is survived by his widow, Mrs. Laura C. Kroeger, a member of the St. Louis board of education; three daughters, Mrs. John C. Talbot, Miss Louise Kroeger and Miss Peatrice Kroeger; a son, Richard Kroeger of Seaside, N. Y., and a brother, A. E. Kroeger of St. Louis.

Funeral services were held at Christ Church Cathedral April 9 and were attended by nearly all the musicians of St. Louis.

Death of Joseph Leyendecker.

Joseph Leyendecker, who retired as organist of Most Holy Trinity Catholic Church, Brooklyn, last year, died April 6 at his home at 125 Montrose avenue, Brooklyn, N. Y. He was 70 years old. For seventy-six years members of his family have played the organ in this church. Mr. Leyendecker was born in Williamsburg. In 1858 his father, Peter J. Leyendecker, became organist of Most Holy Trinity parish, serving for thirty-four years. When the younger Leyendecker was 16 years old he assisted at the console. Surviving are his widow, Mrs. Mary Schmitt Leyendecker; two daughters, Mrs. Eleanor Kennedy and Mrs. Marcella Brisson; two sisters, the Misses Margaret and Josephine Leyendecker, and three brothers, Charles, Thomas and Jacob. Charles is now organist of the church.

DEATH OF RALPH ERMELING

Was Formerly Organist of Central Church, Chicago.

Ralph W. Ermeling, for many years one of the ablest and most highly respected organists of Chicago, died at his home in Glen Ellyn, a suburb, April 6. Funeral services were held April 9 and were conducted by the Rev. Frederick F. Shannon, D. D., pastor of Central Church.

Mr. Ermeling, who was 53 years old, had been organist of Central Church, in Orchestra Hall, for a long period when illness compelled him to retire several years ago. At that time he became afflicted with a form of sleeping sickness. The immediate cause of death was an attack of pneumonia.

Mr. Ermeling was a former pupil of the late Harrison M. Wild. In addition to his musical activities he was an architect and had to his credit a number of Chicago buildings of importance.

Ralph William Ermeling was born in Chicago Nov. 12, 1880. He began the study of the organ at an early age under Mr. Wood, who was then organist at the Ada Street Methodist Church. As a boy his enthusiasm for organs was so great that one day, upon hearing of a fire in a church nearby, he rushed to seize a part of the burning organ and emerged triumphantly with two of the pipes, which he treasured for many years.

Mr. Ermeling held his first organ position at the age of 16, at the Millard Avenue Congregational Church, Chicago. Later he went to Grace Episcopal Church, Oak Park, where he played for a number of years. He then became organist at Central Church, Chicago, a position which he held until he was stricken about nine years ago. He was associated with Dr. Daniel Protheroe for many years, both as organist at Central Church and as accompanist for the Illinois Bell Telephone Company Male Chorus.

Mr. Ermeling was educated at Crane Manual Training School and later at Armour Institute of Technology. In 1913 he made his first trip to Europe, combining the study of music and architecture. He remained abroad up to the time of the war.

In 1921 he married Miss Florence Snell of Madison, Wis. He is survived by his widow and two children, Robert Wells, 11 years old, and Helen, aged 10.

Mr. Ermeling was a member of the American Guild of Organists and of the N. A. O. and served as treasurer of the former organization over a period of years.

CORINNE D. BROOKS IS DEAD

Prominent Organist Passes Away at Her Home in Houston, Tex.

Word comes from Houston, Tex., of the death of Mrs. Corinne Dargan Brooks, for many years a prominent and able teacher of the organ known throughout the Southwest. Mrs. Brooks passed away at her home in Houston, and the state of Texas thus lost one of her most refined and scholarly musicians. Mrs. Brooks had been organist of Temple Beth Israel and Trinity Episcopal Church for the last eight years. She was a member of the National Association of Organists, the American Guild of Organists, the auxiliary board of the Houston Symphony Orchestra Association, the Texas Music Teachers' Association and the Tuesday Music Club. She is survived by her husband, R. R. Brooks; a son, Phillips D. Brooks; her mother, Mrs. K. S. Dargan, Sr.; three sisters and one brother.

Recitals by D. S. Wheelwright.

Recital appearances for D. Sterling Wheelwright, A. A. G. O., Evanston, in April included participation in programs at the University Branch Chapel, D. S., April 25, and at the Glen Ellyn Congregational Church April 22. Mr. Wheelwright, who is organist and director of music at St. Paul's English Lutheran Church, Evanston, played among other numbers the Bach G minor Fantasia and Fugue, the Tocatta and Fugue in D minor, the Reger "Benedictus," the First Sonata of Gounod, and "Sportive Fauns," by d'Analfy.

Claude Means



CLAUDE MEANS, assistant to David McK. Williams at St. Bartholomew's Church, New York, has been appointed organist and choir-master of Christ Church, Greenwich, Conn.

While he was a choir boy at St. John's Cathedral, Denver, Claude Means studied organ and theory with the organist and choir-master of the cathedral, Karl O. Staps, and later became assistant organist there. A year ago he was appointed organist and choir-master of All Saints' Episcopal Church, Denver, and continued there and at the cathedral until October of last year, when he went to New York to study with and assist Dr. David McK. Williams at St. Bartholomew's Church. He begins his work as organist and choir-master of Christ Church, Greenwich, May 1. The history of this church is closely linked with the history of New England and dates back to 1705. It is one of the most prominent churches in the diocese of Connecticut. At Christ Church Mr. Means will have a choir of forty voices, men and boys.

ORGAN MEN'S KIN IN CRASH

Survivor of Air Tragedy in Colombia Son of Late O. Marshall.

Friends of O. A. and George D. Marshall of Kansas City, well-known organ men of the Southwest, will be interested in the fact that Newton C. Marshall of Milwaukee, the only survivor of an air tragedy in Colombia, the details of which were published in all newspapers early in April, is the youngest brother of the Marshalls and a son of the late Octavius Marshall, who was a prominent organ builder of the last generation. Octavius Marshall was the head of a Milwaukee organ building concern for some years, represented the Austin Organ Company for an extended period in the Central West and was a member of the Lancashire-Marshall—later the Marshall-Bennett—Organ Company of Moline, Ill. Newton Marshall is manager of the Choc-Pacific Platinum Mines.

Dispatches on April 5 from Cali, Colombia, said that Indians searching for treasure found Newton C. Marshall alive, probably the sole survivor of an airplane crash March 10 which took a toll of five lives. Weak and ill, Mr. Marshall had wandered for weeks through the dense jungles of that mountainous region. Escaping with his life from the wrecked plane, he was saved just in time from a terrifying death in the "jungle hell" from which few white men have ever emerged alive.

Writing to THE DIAPASON late in the month George D. Marshall says: "We have advices from Newton's wife, in Andagoya, Colombia, that while he was hurt badly, he is now doing very well. It seems that the airplane was caught in a storm at some 10,000 feet altitude and was flying blind when it crashed into the side of a mountain."

Professor William C. Webb, F. A. G. O., F. R. C. O., directed a presentation of Dubois' "The Seven Last Words" at Christ Church Cathedral, New Orleans, La., on March 29.

FEAST AT PITTSBURGH OFFERED MAY 14 TO 16

FINE CONVENTION PROGRAM

Noted Men Will Give Recitals and Experts Will Speak on "Renaissance in Organ Building" Before Pennsylvania N. A. O.

Conspicuous in the announcement which the Pennsylvania council of the National Association of Organists has made relative to plans for its fourteenth annual convention, to be held in Pittsburgh May 14, 15 and 16, is the tribute its founder and president, Dr. William A. Wolf, on behalf of the council, will pay two noteworthy American composers, Stephen Collins Foster and Ethelbert Nevin. The convention program will include features as follows: Monday afternoon, May 14, at 4:30 o'clock (daylight saving time), organ recital of original works at Calvary Episcopal Church, played by Garth Edmondson, organist-composer, of New Castle, Pa.; 5:45 p. m., recital at Sacred Heart Catholic Church, played by Edgar Bowman, organist of the church, followed by a dinner at 6:30, at the Hotel Webster Hall, convention headquarters. In the evening, at 8:15, a concert will be presented at Carnegie Music Hall by Charles A. H. Pearson, organ recitalist, and the Peabody High School A Cappella Chorus, under the direction of Florence Shute.

Tuesday morning, May 15, at Hotel Webster Hall, a business session will be held, followed by a lecture on "The Beginnings of Church Choirs," by Dr. Harvey B. Gaul, noted Pittsburgh critic and musician. At 10:30 a recital at the Sixth United Presbyterian Church will be played by Arthur B. Jennings, Jr., organist and choir director at this church. At noon a luncheon is scheduled at Heinz Auditorium, followed by an informal organ recital at 12:45 by Clark Fiers, and at 1 o'clock a lecture on "Albert Schweitzer" by Dr. Charles N. Boyd.

In the afternoon at 2 o'clock a tour of the city will include visits to various churches with outstanding organs, demonstrated by their respective organists in brief recitals, as follows: East Liberty Presbyterian, William Wentzell, organist; Rodef Shalom Temple, Charles A. H. Pearson, organist and director; Trinity Episcopal Cathedral, Alfred Hamer, organist, and First Presbyterian Church, John A. Bell, organist and director. A visit will also be made to the Pittsburgh Musical Institute, where William H. Oetting, director of the organ department, and Albert Reeves Norton, a member of the faculty, will present brief recitals. At 4:30 p. m., at North Side Music Hall, a lecture-recital will be presented by Dr. Caspar P. Koch, municipal organist.

In the evening, following dinner, at St. Stephen's Episcopal Church, Sewickley, a service will be given under the direction of Julian R. Williams, organist and choir-master.

Wednesday morning, May 16, at Hotel Webster Hall, a business session will be held, including election of officers. At 10:30 a recital at the Church of the Ascension will be played by Alexander McCurdy, Jr., of Philadelphia. Following luncheon at Hotel Webster Hall "The Renaissance of Organ Building" will be dealt with by G. Donald Harrison of the Aeolian-Skinner Organ Company, J. B. Jamison of the Austin Organ Company and R. O. Whitelegg of M. P. Möller, Inc. At 3:30 a recital at Carnegie Institute will be played by Marshall Bidwell, organist and director of music at the institute.

The closing feature will be a banquet at 7 o'clock at Hotel Webster Hall, with Albert E. Whitman as toastmaster and the Rev. William Hudnut, minister of the First Presbyterian Church, Youngstown, as principal speaker.

Two Presentations by Mrs. Fox.

At St. Andrew's M. E. Church, New York City, Mrs. Kate Elizabeth Fox, organist and choir-master, gave Gounod's "Gallia" March 18 and Maunder's "Olivet to Calvary" March 25.

YON'S NEW ORATORIO IS SUNG IN NEW YORK

IMPORTANT EVENT APRIL 29

"The Triumph of St. Patrick" Has Its First Performance at Carnegie Hall, with Organ, Chorus, Orchestra, Etc.

The first public presentation of a modern oratorio by Pietro Yon, musical director of St. Patrick's Cathedral, New York, and honorary organist of the Vatican, Rome, was given at Carnegie Hall, New York, on the evening of April 29 under the patronage of Cardinal Hayes. The new composition, scored for organ, chorus, orchestra and soloists, is dedicated to Cardinal Hayes, whose fifteenth anniversary as archbishop of the New York diocese is celebrated at this time. The oratorio, entitled "The Triumph of St. Patrick," was performed by a chorus of sixty soloists from the leading Catholic churches of the city, a symphony orchestra composed of sixty members of the Metropolitan Opera orchestra and nine operatic singers under the direction of Ruggero Vené. The composer was too late, of course, for a review in this issue.

The sponsors of the concert are Humbert J. Fugazy, well-known promoter of sports events, and Bart T. Manfredi, New York lawyer, associated with Mr. Fugazy in various projects during the last ten years. The presentation at Carnegie Hall marks their first entry into the musical world as impresarios. Both are of Italian parentage and their joining with Mr. Yon and the librettist of the oratorio—Armando Romano, editor of one of the city's leading Italian daily newspapers—made the event of special significance to Italian-Americans.

The new oratorio, based on episodes in the life of St. Patrick, was begun two years ago, 1,500 years after the great apostle's arrival in Ireland. The story is related by "historical" or singing narrators, with the introduction of choral parts, arias and group solo parts throughout the work. It opens with the early youth of St. Patrick as a shepherd held in slavery on the Mount of Slemish. His first mystical visions, animated by the beauties of nature, inspire him in his holy work of redeeming humanity. The various miracles and conversions that he brings about after his ordination as bishop and his final triumph over the Druids provide dramatic and highly religious content for the oratorio.

The premiere was awaited with considerable interest since this work is the first oratorio to be written by Pietro Yon. His contributions to modern liturgical music include over 100 compositions for the organ, twenty-five masses, more than 100 motets and many pieces for the piano. Notable among his compositions are the tender "Gesu Bambino," played in churches and over the radio all over this country and Europe; the "Concerto Gregoriano," for organ and orchestra, and the magnificent "Missa Solemnis." Mr. Yon's boyhood home is in the Italian Alps at Settimo Vitone, near Torino. He has been director of music and organist at St. Patrick's Cathedral since 1926, but each summer he returns to the villa high in the Alps to rest and compose. "The Triumph of St. Patrick" was begun here and finished in the organist's Carnegie Hall studio.

Frederic Jagel, a leading tenor of the Metropolitan Opera Association, sang the role of St. Patrick. Other soloists were Milo Picco, baritone, of the Metropolitan; Santa Biundo, soprano, formerly of the Metropolitan; Frances Jovine, contralto; Elizabeth Slattery, soprano; Carl Schlegel, baritone; Imerio Ferrari, baritone; Eugenio Cibelli, tenor; John Finnegan, tenor; Raimondo Scala, bass, and Leo de Hieropolis, baritone. The chorus was made up of singers with considerable reputation as church and concert soloists, including members of St. Patrick's choir, of the New York Gregorian Club and of the choir of St. Vincent Ferrer. Conducting the orchestra and the massed singers was a young Italian, Ruggero Vené, who recently came to this country. He is a former associate of the great composer, Respighi.

GATHER AT GIRARD COLLEGE

Philadelphia Organizations Hear Organ and Speakers.

Organists and music teachers comprised the nucleus of the large audience which on the evening of April 18 gathered in the chapel of Girard College, Philadelphia, to hear the well-appointed organ played and explained. Dr. Cheesman A. Herrick, president of the college, gave a thoroughly interesting account of the architectural problems in the erection of the chapel, with enlightenment on the modern engineering facilities that have rendered the building acoustically superior by means of an elaborate system of broadcasting and amplifying devices.

The organ was played by three Philadelphia artists: Uselma Clarke Smith, F. A. G. O., Henry S. Fry, Mus. D., A. G. O., and Rollo F. Maitland, Mus. D., F. A. G. O. The variety of music presented, including two delightful compositions by Mr. Smith, dean of the Pennsylvania chapter of the A. G. O., and climaxed with Dr. Maitland's interpretation of the massive Liszt "Ad Nos" Symphonic Variations, was admirably calculated to illustrate the wealth of tone color of which the Aeolian-Skinner instrument is possessed.

A brief exposition of the question of overtones was presented by Dr. J. M'E. Ward, president of the American Organ Players' Club. His talk was so clear and lacking in technicalities as to render it intelligible to the laymen present.

J. B. Jamison, of the Austin Organ Company, Hartford, Conn., presented a vivid portrayal of the trend in the construction of organs, emphasizing the all-desirable qualities of clarity in all registers, "screamless" trebles, and adaptability to the edifices in which the instrument is customarily housed in this country. From Mr. Jamison's narrative as to experimentation now in progress one is led to expect the installation of instruments that combine the brilliance of the cathedral organs of Europe with the solidarity essential to the music of worship.

The Philadelphia Music Teachers' Association, the American Organ Players' Club and the local chapters of N. A. O. and A. G. O., in sponsoring affairs of this kind, will inevitably help the organist to meet and interest "his public."

HARRY J. DITZLER.

CHATTANOOGA SEASON ENDS

McConnell Erwin Plays Final Program at Auditorium.

McConnell Erwin, municipal organist of Chattanooga, Tenn., where he presides over the large Austin organ, the gift to the city of Adolph S. Ochs, owner of *The New York Times*, concluded his series of recitals for this season on April 15 with his program at the Soldiers' and Sailors' Memorial Auditorium. He was assisted by the Chattanooga High School orchestra, Miss Mary Ruth Hall, conductor, and the Central High School glee club, Kenneth Johns, director. Mr. Erwin has done much since becoming municipal organist to foster music in the schools and from time to time has asked the various school music groups to play at the Sunday afternoon concerts.

April 19 Mr. Erwin played a noon-day recital in compliment to those attending the annual convention of the Tennessee Federation of Music Clubs. The numbers for the convention program were: Passacaglia in C minor, Bach; Chorale in E major, No. 1, Franck; Berceuse, "Etoile du Soir" and "Impromptu," Vierne, and "Cortege et Litanie," Dupré. As a special feature of the spring flower show Mr. Erwin has been asked to give a program Sunday afternoon, May 6. At this time he will be assisted by several Chattanooga musicians.

The junior choir of the North Presbyterian Church, Binghamton, N. Y., directed by Mrs. Allene K. Bixby, gave an interesting program at a vesper service March 25. Mrs. Bixby also played several request organ numbers, including: Concert Overture, Rogers; Toccata, Frysinger; "Ave Maria," Bossi; "Will-o'-the-Wisp," Nevin; Hallelujah Chorus, Handel.

Winslow Cheney



WINSLOW CHENEY, who last year completed in Europe the memorization of the entire organ works of Bach, and who has been heard in all-Bach programs in France, England and this country, will conduct two master classes in New York in June—one in Bach and one in memorization. The two courses will run simultaneously, one on Saturday mornings and the other on Saturday afternoons, from June 2 to 30. In each case there will be five two-hour class sessions, with ten private half-hour lessons.

The master class in Bach is planned to give a comprehensive view of the complete Bach works. A part of each of the five class sessions will be devoted to group performance and criticism. The class in memorization is the result of many suggestions to Mr. Cheney that he make available to professional and student organists his methods of memorization. Such frequent complaints are heard regarding the difficulty of memorizing Bach that the Bach works will be used as examples throughout this course. The class will take up the same general divisions of the Bach works as does the Bach class, so that the two courses may be combined to advantage.

Several excellent organs will be available for practice purposes and complete details regarding the work covered by the two master classes may be had by addressing Mr. Cheney at 108 Clark street, Brooklyn Heights, New York City.

Station KMOX Adds to Organ.

Radio station KMOX in St. Louis, one of the key stations of the Columbia chain, has ordered additions to the present three-manual Kilgen organ. Additional stops will be placed in the ensemble and a new four-manual console of wing type, with stopkeys and electrical combinations, will be installed. Most of the city's prominent organists have played at KMOX. C. Albert Scholin completed a series of these recitals in March and during April George L. Scott played.

CANTATA BY CLOKEY SUNG FOR FIRST TIME

ACCLAIMED AS GREAT WORK

"Adoramus Te" Presented by Dorr's St. Luke's Choristers and First Congregational Choir at Long Beach, Cal., Easter Night.

Joseph W. Clokey's new cantata, "Adoramus Te," had its first presentation in the First Congregational Church of Long Beach, Cal., on Easter night. A distinguished audience was present and many had to be turned away because of lack of room. Among those in the congregation were the composer and James H. Rogers, formerly of Cleveland and now a resident of the Pacific coast.

The new cantata was declared to be Mr. Clokey's finest work to date by many who heard it. It is for two choirs and soloists. St. Luke's Choristers, William Ripley Dorr, conductor, and the First Congregational Church choir, Raymond Moremen, conductor and organist, gave the cantata jointly.

The beautiful lyrics by Loraine Huntington Miller were original in the idea of the part taken by the flowers and trees in sympathy and love for the Master, in His suffering and death on the cross. The cock and the robin were also represented in the verses.

The work is in the form of a mass, with the divisions between the parts of the mass sung by the choristers in Latin, while the main parts are sung by the choir and soloists in English. The choristers were seated in the gallery, singing antiphonally. The prologue was a bass solo, as was the "Robin Red Breast." "The Vine" is a tenor solo with chorus and "Bleeding Heart" a solo for alto. "The Thorn Bush," the wild olive from which the crown of thorns was woven, and "The Weeping Willow" were solos for soprano; "The Palms," a chorus in which the choir was divided singing antiphonally; "The Cock," a chorus with a martial rhythm, and "The Quaking Aspen," tragic in feeling, were finely interpreted. The work is so original and unusual that it will be a great addition to Easter programs.

The cantata was written by Mr. Clokey for and dedicated to the choir of the First Congregational Church and St. Luke's Episcopal Church of Long Beach. It was given at St. James' Episcopal Church, Los Angeles, April 9, under the auspices of the American Guild of Organists.

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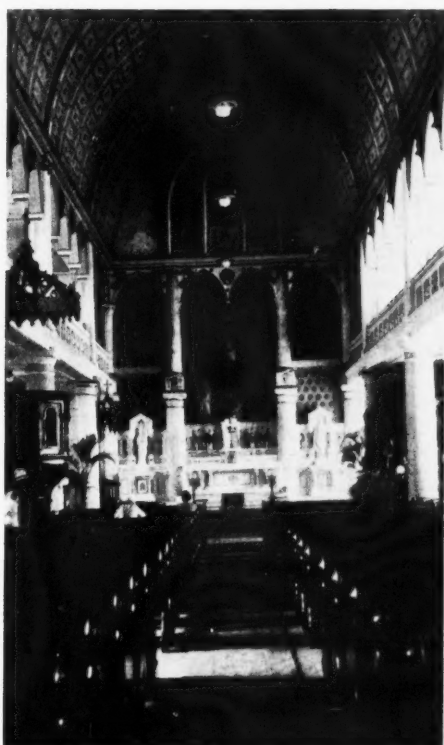
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**Anthony Jawelak,
Young Blind Genius,
Makes Men Marvel**

Anthony Jawelak was born in Pittsburgh April 1, 1896, and has been blind from birth. His musical ability was displayed at an early age. When Anthony was a year and six months of age, his father purchased a piano and the child immediately began to investigate this addition to the household. His father, noting signs of ability, told some of his friends about it, among them Dr. Caspar P. Koch, city organist at Carnegie Music Hall in what was then the city of Allegheny, but is now part of Pittsburgh. Anthony's father sang in the choir directed by Dr. Koch.

One day Dr. Koch visited at the Jawelak home, bringing some music for a concert which the choir was to give, and as Mr. Jawelak had solo parts in this performance, Dr. Koch played the music over for him—a composition of some six or seven pages. Later, when Dr. Koch was leaving, Anthony, who was then little more than 2 years old, climbed on the piano bench and played the whole composition from beginning to end, as much as he was able to reach with his small hands. Naturally Dr. Koch was astounded, and said to Anthony's father: "You know you have a genius here!"

Dr. Koch's interest was thoroughly aroused, and he returned to the piano and played something which was more suited to Anthony's hands—the Minuet from Mozart's "Don Giovanni"—and Anthony promptly repeated it. So exact was the reproduction that one in the next room would have said that Dr. Koch had played it twice. Then Dr. Koch started it again, playing the first few measures in another key (F sharp), and Anthony completed it in the transposed key. Dr. Koch next improvised something in which a few octaves occurred, wondering what Anthony would do, but without much difficulty Anthony was able to play the octaves with the right hand, rolling them slightly, but, being unable to reach octaves with the left hand, he played them with his elbow and fist.

On the advice of his physician, Anthony was given no instruction at that time, for, on account of his extremely nervous condition, it was thought that he might overdo both physically and mentally. However, he was permitted to play the piano as much as he wished. When he was 10 years old Dr. Koch began giving him regular instruction and his progress was so rapid that within a year or two he played Bach fugues and Mozart sonatas. From the day he began to play Bach he cultivated the habit of transposing everything he learned, so that he could finally transpose a Bach fugue or a difficult Chopin etude into any key, playing it with the same facility as in the original key.

At the age of 12 or 13 years he began to compose, being interested chiefly in piano etudes, and his compositions were so difficult that only the foremost pianists would be able to play them. By this time Anthony's hands were unusually large, stretching a twelfth very easily—solid, not rolled. His first piano recital was given at Hamilton's music store in Pittsburgh, before a gathering of musicians. He was then 14. He played a Prelude and Fugue by Bach, and transposed them to different keys called for by members of the audience. Then came the "Moonlight" Sonata, Beethoven; Spring Song, Mendelssohn; Minute Waltz, Chopin, and several other compositions. Shortly thereafter came a series of piano recitals in Pittsburgh, Chicago, Milwaukee and other cities. Newspaper criticisms following these appearances contained such phrases as the following: "Electrified the audience," "wild applause," "created surprise and astonishment," "the audience did all but jump to its feet in clamorous applause." On numerous occasions Anthony appeared with symphony orchestras, among them the Russian Symphony Orchestra and the Pittsburgh Festival Orchestra. He also demonstrated the faculty which he had exercised as a child of 3 or 4, that of naming instantly the tones of any chord that he heard, and reproducing

Anthony Jawelak



them immediately—not only tones of musical instruments, but the vast range of partials that are present in the noise of, say, a dishpan when it is struck, which effect he could reproduce on the piano. In a single piano tone he named as many as thirty-one partials. This faculty was tested by Dr. Schoen of Carnegie Institute of Technology and it was found that less than half of these could be checked by the Hefnholtz instruments. A set of scientific tuning forks was put to a test and it was discovered by Anthony that a number of these contained flaws, in that some of the super-partial were sounding which were supposed to be absent. In organ pipes which were examined Anthony could name the super-partial present in the different varieties of tone, and many of these pipes contained flaws.

When in grammar school Anthony had a great longing to play the organ, but the opportunity did not come until later. It came on an occasion when he accompanied Dr. Koch at Carnegie Music Hall, where he was to assist in a recital. The doctor played a piece on the organ and then invited Anthony to try the organ, saying in a jocular vein: "It's very easy to play the organ." Anthony tried it—and agreed with him.

As an organist Anthony began his career as assistant to Dr. Koch at the Church of the Holy Trinity, Pittsburgh. Being unable to find a substitute when called from the city, Dr. Koch asked Anthony if he would like to learn to play the organ, and the idea appealed. Dr. Koch gave him three lessons in two weeks and Anthony played all the services in Holy Trinity Church during Dr. Koch's absence. Dr. Koch played the compositions that were to be played or sung, pedals and all, and Anthony found no difficulty in performing them. Pedals offered no difficulty from the start. Desiring to learn more of the organ, the youth enrolled as a member of the organ class at Carnegie Institute of Technology. On account of his ability he received a scholarship from the school. Mrs. R. B. Mellon became interested in him and paid the tuition fee for the second year. At the end of the second year Anthony played Guilman's Concerto in conjunction with the student orchestra in Carnegie Music Hall. There were only two rehearsals for this performance and after the first rehearsal Anthony knew the whole orchestral score. J. Vick O'Brien, who was conducting the rehearsals, was surprised when the boy pointed out several errors on the part of the orchestral performers.

When Dr. Koch resigned his position as organist and director at Holy Trinity Church in 1925, Anthony succeeded him and held this post until January, 1929.

Jawelak has to his credit about thirty piano compositions, but they are so difficult to play that publishers are disinclined to accept them. These compositions are highly original, however, and when played by one who can master the difficulties, they are replete with interesting details. Two organ compositions have been published, which,

on the contrary, are well within the grasp of the average organist, which probably accounts for the fact that publishers were readily found for them. "A Madrigal," dedicated to Charles A. H. Pearson of Pittsburgh, has been played at several of the A. G. O. and N. A. O. conventions, and is a lovely melody, so gracefully conceived that Mozart might have written it. "Grand Choeur," the other published organ composition, is found useful as a closing number or postlude. Both are published by Gray.

During the summer of 1930 Anthony left Pittsburgh for the Carmelite Monastery at Niagara Falls, Ont., and he is now known as Brother Anthony. Several years before his parents died he had made up his mind that when he was left alone he would join the Carmelites. At the monastery such time as is not taken up with religious duties and playing for the chapel services Anthony devotes to his art—playing the concert grand piano, acquired shortly after his arrival there, and composing for various instruments and combinations of instruments.

Many Choirs Enter Contest.

Nearly two dozen choirs from the Chicago area are represented in the advance entries for the church choir competition at Evanston by the department of church and choral music of Northwestern University. Different classifications will be heard on different nights, May 14 to 16, with eminent adjudicators assisting. Contest regulations are contained in a special bulletin which will be sent upon request. The address of the sponsors is 1822 Sherman avenue, Evanston, Ill.

Eigenschenk Goes to Europe.

Edward Eigenschenk, the Chicago organist, sailed for Europe April 8 and will pass several months there, returning early in July. Mr. Eigenschenk will visit England, France, Germany and Switzerland and take the opportunity to see the famous organs in these countries. He also plans some organ study in Paris.

TO HEAR CHICAGO COMPOSERS

Club of Women Organists Arranges Program for May 14.

The Chicago Club of Women Organists will hold its May program at the organ salon of the W. W. Kimball Company on Monday evening, May 14, at 8:15. Florence Boydston, chairman, is planning a program of compositions by Chicago organists. Works by Dunham, Sowerby, Hyde, Lester, Ceiga, Hallam, Briel and Westbrook will be played by Clara Gronau, Marie Briel and Helen Searles Westbrook. A group of musical readings by Ora Bogen, president of the club, will be given by Alberta Smith, with Mrs. Bogen at the piano. Grace Parmele, soprano, will sing a group of Marie Briel's songs, accompanied by Miss Briel. The public is invited.

The April program of the club was held on Sunday afternoon, April 8, at the Euclid Avenue M. E. Church in Oak Park. The interesting program arranged by Edith Heller Karnes, organist of the church, was enjoyed by an audience that nearly filled this attractive edifice. Guilman's Finale in E flat, for organ and piano, was played by Florence Boydston and Ora Phillips. Lily Moline Hallam played Mendelssohn's First Sonata. Her Rhapsody for organ, piano and violin was played by Mrs. Karnes, James Burnett and John Heller. Edna J. Thompson, soprano, assisted with numbers by Handel and Case. "It Is Enough," from Mendelssohn's "Elijah," was sung by Carmen Learn, accompaniments being played by Mrs. Karnes.

Mass in B Minor at Reading.

With the assistance of four soloists from the Westminster Choir, the Reading Choral Society sang for the first time in Reading, Pa., Bach's Mass in B minor on April 8. Rajah Theater was well filled for the performance, which was directed by N. Lindsay Norden. The accompaniment was by an orchestra composed of members of the Reading Symphony and the Philadelphia Orchestra. Carroll W. Hartline was organist.

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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.

It is to fill this very serious hiatus that a new series of anthems has been prepared by Gordon Balch Nevin. In these, the soprano and alto parts are of moderate difficulty; the part for the boys is essentially an easy and very small-range baritone part. The step from two-part to four-part choirs being inevitable, it is logical that a suitable three-part division of voices offers the best method of transition.

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Easter Music of 1934 Shows the Favorite Anthems in America

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

So many excellent Easter programs have arrived that I had not the heart to keep my sensible resolution to omit the annual article on that subject. In darker moods I tell myself that these analyses are merely advertising to individuals when I might be publishing more important articles on research. But then the sun comes out and I say that if I am to realize my ideal of making this department a laboratory or clearing-house for the best that is new in church music, I cannot find a more specific and interesting aid than a plain statement, not of what I recommend myself, but of what organists and choirmasters are actually doing.

As you might guess, not much new music was bought this year, but the programs were not destitute of novelties. Dr. Whitehead's anthem "Watchman from the Height" was used by such leading choirmasters as Mr. Milligan in New York and Mr. Kinder in Philadelphia. Then there was Broughton's "Easter Paean," reported as far west as Grand Rapids (V. R. Stilwell). I noticed also the Sowerby-Frank anthem, "Praise the Lord" (R. W. Hays, Muskegon, Mich.), the Dickinson-Eccard "Christians, Rejoice" (H. E. Hyde, Evanston, Ill.), the Marryott-Traditional "We Will Be Merry" (Hamlin Hunt, Minneapolis) and the Voris-German "Joy Dawns Again" (K. E. Fox, New York, and W. R. Dorr, Long Beach, and others). I should say that the crown of popularity for new anthems lies between the Voris number (from a cantata, but published now separately for the first time) and Dr. Whitehead's.

Indeed, Whitehead and Voris contributed a good deal beside the new anthems. Dr. Whitehead's "The King's Welcome," published in 1933, seems to be the most popular of recent anthems for Palm Sunday (see Dr. McKinley in Boston, V. G. Farrow in Pasadena, and many others). Besides, I noticed the following other Whitehead anthems in Easter programs: "Today Did Christ Arise" (H. L. Ralston, Washington, Pa.), "Now Easter Is Here" (Mrs. F. G. Hodgson, Westmont, Quebec), "Christ Is Risen" (J. H. Shearer, Pasadena) and "Earth Today Rejoices" (H. H. Duncklee, New York). Mr. Voris had two new anthems last year—they are becoming known now, as witness, "The Kingdom's Secret Flower" (C. McKinley, Boston) and "Lift Up Your Voices Now" (Sterling Marshall, Houghton, Mich.).

Last year the most popular new carol-anthem for Easter was "Spring Bursts Today," by Van Denman Thompson. That popularity seems actually to increase—and deservedly (Thomas Moss, Washington, D. C., and many others). I think that the anthem deserves a permanent place among the most graceful American compositions of the carol type.

Of course, the Dickinson series is still far in the lead for the popular carols. Probably the Spanish one, "In Joseph's Lovely Garden," is now the leader (A. Whitehead, Montreal); but also the following are extremely popular, both in Canada and in the United States: Norwegian carol, "This Glad Easter Day" (A. Steuterman in Memphis, Mrs. R. D. Garver in Kansas City, Mo.); Reimann, "By Early Morning Light" (T. F. H. Candlyn in Albany, A. W. Cooper in Tarryville, Conn.); Joseph, "The Soul's Rejoicing"—one of my own favorites—(S. L. Elmer, Brooklyn).

Harvey Gaul's carols also continue their popularity: the three most used this year seemed to be: "Spanish Easter Procession" (K. W. Moffatt, Winchester, Mass.); "Russian Easter Carol of the Trees" (R. Berentsen, Rochester, N. Y., with a fine program that promises well for the convention), and the old favorite French carol "The Three Lilies" (S. L. Elmer, Brooklyn). I believe that Mr. Gaul is also editor of that often used "Alleluia" by Kopolyoff (A. Hall, Sayville, N. Y.).

Men with big choirs seem to be very

fond of Candlyn's "Easter Antiphon"—men like Mr. Berentsen in Rochester, who has a choir of 130 members, and leaders all over the country, such as Mr. Hunt in Minneapolis and Mr. Hyde in Evanston. It seems to be outdistancing the big Dickinson numbers such as the "Easter Litany" (R. B. Morton, St. Paul).

I notice that "On Wings of Living Light," by J. S. Matthews, holds its popularity (C. A. Rebstock of Cleveland and C. F. Read of Rome, N. Y., and many others). Another Matthews anthem of about the same date is also in use, "Behold, the Dawn"—part of his popular cantata, "The Paschal Victor," but published separately (B. E. Ballard, Los Angeles).

Some other American anthems that are widely used are: Clokey's "Hymn Exultant" (R. Ewing, Ithaca, N. Y.); Macfarlane's "Christ Our Passover" (Dr. D. McK. Williams, New York, and W. R. Kendrick, Tuckahoe, N. Y.); E. S. Barnes' "Easter Ode"—another favorite of mine (E. Tutchings, Yonkers, N. Y.). I was surprised that this year the splendid Easter anthem by Philip James, "Hail, Dear Conqueror," was listed in New York newspapers as given in only one church (V. de Tar).

Of modern English anthems, Birstow's are sung often: "The Promise Which Was Made" (Dr. Candlyn, Albany) and "Sing Ye to the Lord" (W. C. Webb, New Orleans). Two other favorites are G. Shaw's "The Day Draws On" (F. Wright, Brooklyn) and J. E. West's "Most Glorious Lord of Life" (E. A. Kraft, Cleveland).

Of older composers, Bach leads, of course. I noticed that Mr. Duncklee of New York was one of those who used the McKinley edition of Bach's "Christ Lay in Death's Dark Prison." I am glad to notice that Byrd is coming into favor at this season: J. J. Swolier of New York used both the "Victimae Paschali" and the "Haec Dies." Then, of course, there is the Leising "Ye Sons and Daughters" (H. Schwab, Waban).

I noted for future reference things that I have not seen myself or have forgotten: for instance, a "Hosannah" from the Moravian Liturgy (R. Bitgood, Bloomfield, N. J.) and Weatherdon's "O Dearest Bloom" (C. McKinley, Boston), and Gibbs' "Easter" (C. Campbell, New York).

R. W. Hays of Muskegon, Mich., wrote an admirable descant for "Wor-gan"—which he was kind enough to send to me. His "Ode for Easter" was sung in manuscript by Paul H. Eickmeyer (Battle Creek).

Cantatas

The most interesting item with regard to cantatas is the announcement of the first performance of Clokey's "Adoramus Te" at Long Beach, Cal., by Messrs. Dorr and Moreman. Mr. Dorr wrote me most enthusiastically about the quality of the work and its general availability. I am most anxious to hear it.

Of older works I should have liked to hear H. Schuetz's "Seven Last Words"—of the date 1672—given in Wheaton, Ill., by LeR. Hamp and Miss E. Spooner.

Solos

If the programs which reached me are typical, the use of solos at Easter is dying out. Good! C. F. Read of Rome, N. Y., wrote me that he considers Demarest's "Hymn of the Last Supper" the most beautiful Lenten solo of recent years; I do not remember seeing it. Mr. Norden of Germantown, Pa., the famous editor of Russian anthems, used O'Hara's "Art Thou the Christ." Of course, Handel's soprano solo is always the favorite. Alas, Knapp's "Open the Gates" is still listed also, with its borrowing from Handel.

Organ

Certain organ pieces appear year after year. For instance, here are four, all extremely popular, which are on C. J. Custer's list at Pottstown, Pa.: H. Gaul, "Easter Morning on Mount Rubidoux"; Ravanello, "Christus Resurrexit"; Von, "Christ Triumphant"; Johnston, "Resurrection Morn." These are probably the most popular four in the United States at Easter.

Mr. Edmundson's "An Easter Spring Song," the most popular new Easter piece of 1933, holds its own (G. L.

Lucien E. Becker



LUCIEN E. BECKER, F. A. G. O., of Portland, Ore., dean of the Oregon A. G. O. chapter, made a trip East in April to give the dedicatory recital on the organ in the Church of Our Saviour at Jacksonville, Ill. About thirty years ago Mr. Becker, then a resident of St. Louis, was invited to give the dedicatory program on a three-manual Hook & Hastings instrument in the same church. The Wicks Pipe Organ Company has just completed the installation of the instrument which succeeds the old one. A number of the flue pipes of the former organ were incorporated in the new one, and the work was done in accordance with the plans of the Rev. F. F. Formaz, pastor of the church and a man who is interested in and thoroughly conversant with organ design. The instrument is one of forty-six stops. Mr. Becker's recital was given April 13 and his program was as follows: Concert Overture in C minor, Hollins; Toccata and Fugue in D minor, Bach; "Clair de Lune," Karg-Elert; Andante Cantabile (Symphony 4), Widor; "Finlandia," Sibelius; "Marche de Fete," Gigout; "Sursum Corda," Elgar; "Minuetto Antico e Musetta," Von; Finale (First Symphony), Vierne; "In Springtime," Kinder; Minuet from String Quintet, Bolzoni; "May Night," Palmgren; "The Farewell" ("Leonore" Symphony), Raff.

Head, Springfield, Ill.). It is pretty and it gives the chimes a chance.

The most popular new piece of 1934—though I had not thought of it as primarily an Easter solo—is J. S. Matthews' lovely prelude on the "Christe Redemptor" (E. Spooner, Wheaton, Ill., and P. H. Eickmeyer, Battle Creek, and others). I noticed mention also of the other good number of 1934, Dr. Diggle's "Alleluia, He Is Risen" (C. H. Eickeck, Grand Rapids).

Several organists used pieces from the two volumes by Kreckel about which I have been so enthusiastic—the "Postlude on Paschal Hymn-tunes" (L. C. Titcomb, Ithaca, N. Y.) and the "Victimae Paschali Laudes" (R. E. Marryott, Jamesburg, N. J.).

I noticed that Dr. McKinley used at Easter in Boston his own fine prelude on "Amsterdam" and that his prelude fantasy on "St. Theodolph" was used on Palm Sunday in Ithaca.

In Memphis the popular "Paean of Easter" by Mr. Mueller was made still more effective when Mr. Steuterman gave it in an arrangement for organ, violins, trumpets and tympani.

One other American piece of quality seems to be holding its own—Candlyn's Toccata on "Neander" (Sterling Marshall). And, of course, Willan's "Ad Coenam Agni."

Programs

And now for some of the best service lists—in part—beginning with that of Dr. William C. Carl of New York, which, as usual, is one of the finest:

- First Presbyterian, New York (W. C. Carl):**
 Fehrmann—"The Easter Tidings."
 Van D. Thompson—"Spring Bursts Today."
 Rathbone—"Easter Morning."

- Sixteenth Century—"Christ Is Risen."
 Bach—"Alcluia, Christ Is Risen."
 Brahms—"Mary Magdalene."
 Kopolyoff—"Alleluia, Christ Is Risen."
 Seventeenth Century—"By Early Morning Light."
 Franck—"This Joyful Eastertide."
King's Chapel, Boston (R. C. Robinson)—Good Friday:
 Palestrina—"Improperia."
 Lotti—"Vere Languores."
 Allegri—"Miserere."
 Palestrina—"Tenebrae."
 Bach—"Crucifixus" from Mass in B minor.
 Hassler—"Passion Chorale."
 Carissimi—"Plorate, Filii Israel."
First Methodist, Duluth (E. R. Larson):
 Barnes—Solemn Prelude (organ).
 Shure—"Garden of Gethsemane" (organ).
 Noble—"Go to Dark Gethsemane."
 Von—"O Faithful Cross."
 Voris—"Easter Dawn."
 Voris-Traditional—"Joy Dawns Again."
 Dickinson-Spanish—"In Joseph's Lovely Garden."
 Gaul-Russian—"Easter Carol of the Trees."
 Edmundson—"An Easter Spring Song" (organ).
 Dickinson—"White Lilies of the Lord."
 Gaul-German—"Ancient Easter Carol."
 Thompson, V. D.—"Spring Bursts Today."
 Gaul-Spanish—"Easter Carol of the Lambs."
 Clokey—"Hymn Exultant."
 Voris—"Choral Benediction."
 Candlyn—"Toccata on 'Neander.'" (This Easter concert seems to me about as typical an example of fine American music as you could find.)
Christ Church, Cincinnati (P. Titus):
 Webbe—"La Reine des Fetes."
 Egerton—"An Easter Prelude."
 Dupré—"Resurrection." Passion Symphony. (Some excellent modern organ pieces.)
Yorkminster Baptist, Toronto (D'A. McLaughlin):
 Sowerby—"The Risen Lord."
 Bridge, Frank—"Easter Hymn" (alto solo).
 Rogers—"Now if Christ Be Preached."
 Donostia—"The Hallelujah of the Flowers" (duet).
 Dickinson-Spanish—"In Joseph's Lovely Garden."
 Vaughan Williams—"Hail Thee, Festival Day."
 Clokey—"Hymn Exultant."
 Somervell—"This Joyful Eastertide" (solo).
 Stanford—"Rise Again."
 Coleridge-Taylor—"Now Late on the Sabbath Day."
 Webbe—"La Reine des Fetes" (organ).
First Presbyterian, Bridgeport, Conn. (Florence Haskin):
 Vulpius—"Praise to Our God."
 Gaul—"Spanish Easter Procession."
 Bach—"O Rejoice, Ye Christians."
 Dickinson—"White Lilies of the Lord."
 Christiansen—"Beautiful Saviour."
 Candlyn—"An Easter Antiphon" (adult and young people's choirs).
 Criger—"Up, Up, My Heart."
 Dickinson—"This Glad Easter Day."
Emmanuel Church, Baltimore (F. Erickson):
 Easter songs of the polyphonic period: Palestrina, "Adoramus Te, Christe"; Anerio, "Angelus autem Domini"; Lotti, "Joy Fills the Morn."
 Medieval German carols: Vulpius, "An Easter Alleluia"; Pluddemann, "Easter Song"; Leising, "O Filii et Filiae."
 Carols by American composers: Matthews, H. A., "Three Women Went Forth"; Macfarlane, "Open Our Eyes"; Woodman, "When It Was Yet Dark."
St. Luke's Pro-Cathedral, Evanston, Ill. (H. E. Hyde):
 Introit anthems: Vulpius, "An Easter Alleluia"; Broughton, "Easter Paean."
 Offertory anthems: Eccard, "Christians, Rejoice"; Candlyn, "An Easter Antiphon."
 (Note the contrasting old and new numbers in each group.)
Fountain Street Baptist Church, Grand Rapids, Mich. Emory L. Gallup):
 Tours—"God Hath Appointed a Day."
 Valentine-Manney—"We March, We March to Victory."
 Beethoven—"Hallelujah" (Chorus from "Mount of Olives").
Church of the Covenant, Cleveland (C. A. Rebstock):
 Dickinson-German—"A Joyous Easter Song."
 Gaul-Russian—"Christ Is Risen."
 Gaul—"The Three Lilies."
 Gaul-Kopolyoff—"Alleluia, Christ Is Risen."
 Dickinson-Norwegian—"This Glad Easter Day."
 Von—"Christo Triumfante."
 Gaul-Kopolyoff—"Russian Easter Priest's Blessing."
 Thompson, V. D.—"Spring Bursts Today."
 Dickinson-Spanish—"In Joseph's Lovely Garden."
 Matthews, H. A.—"Paean" (organ).

Elisabeth J. Anderson



THREE CHOIRS — ADULT, junior girl and intermediate boy — were organized this season at the historic First Methodist Episcopal Church of Flushing, on Long Island, N. Y., a parish 113 years old. A fourth choir, of intermediate girls, made its first appearance on Easter and a chorus of fifty voices sang at both services. All of these musical organizations are under the direction of Miss Elisabeth J. Anderson.

Miss Anderson went to Flushing several years ago from Peoria, Ill., where she studied extensively, followed by study in Chicago under Dr. Wilhelm Middelschulte. Since moving to New York she has been a student at the Union Theological Seminary School of Sacred Music and studied organ under Dr. Clarence Dickinson. Preceding the death of John W. Norton, Miss Anderson was his assistant at St.

George's Episcopal Church in Flushing, but during the last three years has been organist at the Methodist Church. In addition to her church work she is a teacher of music for children. This year she has been director of the women's choral unit of the Good Citizenship League in Flushing.

An unusual service took place Easter night when the four choirs gave this program:

Organ prelude, "O Filii et Filiae," Candles.

Processional, "The Day of Resurrection."

Invocation and response, "The Lord Is in His Holy Temple," Harrington.

Prophecy of the Birth—Bass solo, "The People That Walked in Darkness," Handel.

The Birth—Adult choir, "For unto Us a Child Is Born," Roberts.

Childhood of Christ—Soprano solo, "Young and Radiant," Coerne (Miss Frances Schramm).

Teachings of Jesus—Soprano solo, "Lord's Prayer," Forsyth.

Christ and the Children—Boys and girls choirs, "I Think when I Read that Sweet Story of Old," Traditional English Melody.

Promises of Christ—Bass solo, "Come, Ye Blessed," Scott (David Wardell).

Offertory, "On the Sea of Galilee," Barton.

Entry into Jerusalem—Adult choir, "Jerusalem," Parker.

Last Supper—Men's chorus, "Go to Dark Gethsemane," Redhead.

Sorrows of Christ—All choirs, "O Sacred Head Surrounded," Bach.

Sorrowing Mother—Women's chorus, "Near the Cross Was Mary Weeping," "Stabat Mater," Rossini.

The Atonement—All choirs, "Must Jesus Bear the Cross Alone," Allen.

Resurrection—All choirs, "In Joseph's Lovely Garden," Dickinson.

Benediction and Response—"The Lord Bless You and Keep You," Lutkin.

Postlude, "Cristo Trionfante," Yon.

On Good Friday night there was a candle-light communion service and the adult choir sang the service. A request program of music was given.

Dr. Ray Hastings was at the organ for the presentation of "King Arthur," by Honegger, by the Los Angeles Oratorio Society at the Philharmonic Auditorium, under the baton of John Smallman, March 17.

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Beautiful Program at Wesleyan.

The Connecticut council was the guest of Wesleyan University Sunday, April 15, at which time members and friends enjoyed a service of organ numbers and choral music. Joseph S. Daltry, head of the music department of the college and first vice-president of the council, presided at the organ, while the choral music was provided by the Wesleyan chapel choir. Memorial Chapel, where the service was held, is ideally situated on the highest point of the campus. Both the surroundings and interior of the building are such as to create a spirit of worship in the minds of those attending services there. The declining afternoon sun brilliantly illuminated the stained-glass windows directly over the organist and singers, seeming to add its part to the proceedings.

The Rev. W. G. Chanter, pastor of the chapel, conducted the service, which was arranged especially to follow the life and work of Christ from Nativity to the Resurrection. The musical program follows: Trio-Sonata No. 5 in C major, first movement, and Prelude and Fugue in A minor, Bach (Mr. Daltry); anthems, "Lo, How a Rose E'er Blooming," Praetorius; "I Give You a New Commandment," Tallis; "Crucifixus," Lotti; "Gralsfeier" (from the first act of "Parsifal"), Wagner; "Blessed Be the God and Father of Our Lord Jesus Christ," Wesley (Wesleyan Chapel Choir); Toccata on "Pange Lingua," Bairstow (Mr. Daltry).

As might be expected, Mr. Daltry's playing was all that could be desired. His recital work has previously brought forth many words of commendation. But it must be admitted that the choral music exceeded all expectations. The unaccompanied numbers were especially fine, but the high point was the Wagner number. J. B. Carroll, '37, at the piano, ably assisted Mr. Daltry, while G. C. Ruckel, '34, sang the tenor solo in a very capable manner. The entire vocal program indicated careful rehearsing and both director and choir are to be congratulated on the performance.

Following the service those present were luncheon guests of the Faculty Club. The Wesleyan glee club added much to the occasion by providing light and humorous numbers during the luncheon.

DONALD B. WATROUS, Secretary.

Worcester Chapter.

For its March meeting, which proved a very enjoyable gathering, the Worcester chapter united with the Worcester County Musical Association in presenting Walter Edward Howe in recital on the new Kimball organ in the Municipal Auditorium. Mr. Howe was the designer of this great organ and as such was well fitted to demonstrate its capabilities.

On March 28 a special business meeting was held in the First Baptist Church to vote on the question of the merger of the N. A. O. and the A. G. O. The vote was favorable to the merger.

On April 9 the regular meeting of the chapter was held in the First (Old South) Congregational Church, as the guests of Carl S. Malmstrom, minister of music. The chapter at this meeting invited the ministers and their wives, the chairmen of the music committees and their husbands or wives. Four papers were read. The subject was church music from the viewpoint of the minister, presented by the Rev.

Paul G. Macy, Plymouth-Piedmont Church; the organist, by Carl S. Malmstrom, Old South; the music committee, by Charles E. Hildreth, for many years chairman of the music committee at Piedmont, and the layman, by Mrs. Franklin D. Tappan.

The convention in the fall took up considerable time of the business meeting.

Mr. and Mrs. Walter C. Stevens were in charge of the social hour that followed, and were assisted by Mr. and Mrs. Joseph W. Smith and Mr. and Mrs. William B. Leland.

The next meeting will be held at the Worcester State Hospital, where the chapter will have the privilege of witnessing the work done by Wallace Frederic Searle in the curing of mental diseases by musical therapy.

Reading Chapter Programs.

The sixty-third public program of the Reading chapter was given in the First Baptist Church Sunday, March 25, as a benefit concert for the New York Philharmonic Orchestra. The auditorium was filled and the concert was most enjoyable. The municipal concert orchestra, Harold Dorwin, conductor, played the first number. Other selections were: Toccata, "Lord Jesus Christ, Turn unto Us," and "The Legend of the Mountain," Karg-Elert (Theodore A. Hunt, F. A. G. O.); tenor solo, "The Publican," Van de Water (Paul F. Krott); choral ensemble, Festival Te Deum in E flat, Dudley Buck (directed by Ralph Fisher Smith); contralto solo, "Ride On! Ride On in Majesty," J. Prindle Scott (Miss Edith Taylor Daniels, accompanied by Ira M. Ruth); anthem, "The Palms," Faure (Christ P. E. Church choir, directed by Miss M. Evelyn Essick); Three of the Seven Sketches, Edward S. Barnes (Miss Angela Haage); choral ensemble, "The Heavens Are Telling," Haydn. The choral ensemble consisted of sixty voices representing ten church choirs.

The sixty-fourth program was held in the Lutheran Church of the Nativity, with Iva A. Spacht in charge, Sunday, April 8. The organists were assisted by a choir of eighty voices, composed of the senior, junior and children's choirs of the church, under the direction of Iva A. Spacht, organist and director. There was a splendid audience. The program was as follows: Organ, Pastorale from Second Suite, Rogers (Lillie Huyet Schlegel); anthem, "Open Our Eyes," Macfarlane (Nativity junior and senior choirs); organ, Toccata in D minor, George B. Nevin (Earl W. Rollman, St. Stephen's Reformed Church); anthem, "There Is a Green Hill Far Away," Broome (Nativity children's choir); organ, Variations on "The Morning Light," Burnap (Grant Goelz, Faith Reformed Church); anthem, "In Joseph's Lovely Garden" (Nativity choirs); organ, "Christus Resurrexit," Ravanello (Marguerite A. Scheifele, Holy Cross Memorial Methodist Church).

The next recital will be held at Holy Spirit Lutheran Church, with Wilbert Stoner in charge, Sunday, May 6.

Pottsville Chapter.

A concert was given by the choir of the Second Presbyterian Church April 4. Mrs. W. P. Strauch is the organist and choir director, and was assisted by Miss Pearl Bean on the piano and Harold Schimpf on the cello. The program consisted of organ and piano numbers and various solos and choir selections.

On Palm Sunday the choir of the Second Presbyterian Church sang Stainer's "Crucifixion," and on Easter Sunday the cantata "The New Life," by Rogers.

MRS. ROBERT S. HOFFMAN,
Secretary.

Miss C. Marie Kantner, organist and director, with the choir and pastor of St. John's Reformed Church, Schuy-

Convention Dates

Sept. 10 to 14; Plans Made for Worcester

Sept. 10 to 14 is the time set for the twenty-seventh annual convention of the National Association of Organists, which this year will be held at Worcester, Mass. Plans are being made both in New York and Worcester to assure a meeting which will be a fitting climax to the splendid conventions which have made the association a benefactor of all organists who are able to take advantage of these annual gatherings. President William C. Carl announces that the famous Worcester Festival Chorus directed by Albert Stoessel, with the Philharmonic Orchestra, will be a special attraction this year. It will give a concert Sept. 13. Among the recitalists thus far invited are Charles M. Courboin, who has helped make many an N. A. O. convention valuable and enjoyable; Miss Marion Clayton of Brooklyn, a most talented performer who succeeded the late John Hyatt Brewer at the Lafayette Avenue Presbyterian Church; Harold Vincent Milligan of New York, organist and director at the Riverside Church, former president of the association and a figure in the musical world of New York for a number of years, and George William Volkel, whose work in the metropolis and at Chautauqua has won for him an enviable reputation, though by reason of age he is still numbered among the younger artists. The program as far as drawn up includes works for organ and orchestra and important first performances.

The magnificent Worcester Festival Hall, with its large four-manual Kimball organ, will be the center of convention recitals. In addition to this there will be recitals at various churches. A banquet on Sept. 14 will be the closing event of the convention.

Dr. William C. Carl, president of the N. A. O., is chairman of the general convention committee and the other members are: Dr. Charles M. Courboin, Henry Hall Duncklee, Harold Vincent Milligan, Reginald L. McAll, Duncan McKenzie, Dr. T. Tertius Noble, Hugh Ross, Herbert S. Sammond, Morris W. Watkins, Miss Jane Whittemore and George William Volkel. The Worcester committee consists of Mrs. Howard S. Shepard, Walter W. Farmer, Alfred H. Booth, Mrs. William F. Sawyer and Ralph M. Warren.

kill Haven, assisted in the fiftieth anniversary of St. Stephen's Reformed Church, Reading. There was an audience of about 600 people. Miss Kantner played the following program preceding the service: First Sonata, Borowski; "The Bells of St. Anne de Beaupre," Russell, and Festival Toccata, Fletcher.

Florida Convention at Miami.

The Miami chapter of the National Association of Organists is holding a joint state convention with the Florida chapter of the American Guild of Organists in Miami from April 30 to May 2, with headquarters at the beautiful Miami-Biltmore Hotel. Many affairs have been planned by the members of the Miami chapter, who have been busy preparing for a successful convention. Besides the N. A. O. and A. G. O. recitals, a tour of organs of Miami has been arranged, ending at the home of Mr. and Mrs. L. D. Gates, where an informal program will be given on their lovely three-manual Moller, and tea will be served. The A. G. O. will be guests of the N. A. O. at a breakfast at the Roney-Plaza Hotel, Miami Beach, one morning. A Florida composers' program has also been arranged and the convention will close

with an informal luncheon on Wednesday noon.

Miss Margaret Dow of the Florida State College for Women, Tallahassee, will give the A. G. O. recital. Miss Dow, who is an F. A. G. O., played for Miami organists in 1930 and the program is one of the highlights in the memory of the chapter.

We are very happy to be able to have this joint convention in view of the merger of the two organizations and feel that the convention will bring Florida organists into a closer and stronger body.

Events of Miami Chapter.

On March 19 a program was given at the home of Mrs. L. D. Gates, who opened with the Adagio from Rogers' G minor Sonata for organ, followed by Karg-Elert's "Clair de Lune." Mrs. Suzanne Dickson, guest soprano, sang a group of pleasing songs. Amy Rice Davis then played two effective arrangements by Walter Guernsey Reynolds of the hymn-tunes "Mercy" and "St. Edith." William Lee, baritone, sang three enjoyable numbers. Mrs. Benjamin C. Quick next played two organ solos, the beautiful Andante from Tchaikowsky's Fifth Symphony and his "Chant sans Paroles." Then, with Mrs. Gates at the organ, the two ladies concluded the program with two duos for organ and piano—an arrangement of Rubinstein's "Romance" and the Grand Aria of Demarest.

On April 16 the choir of White Temple, which has been giving a series of largely-attended Monday night concerts this past season, under the direction of Charles F. Cushman, favored the Miami chapter with a final concert for the benefit of its convention fund. Elizabeth Dorsey played an organ group. Catherine Christie, two of whose compositions were on the choir's program, is a resident of Miami and a member of the choir, and Miss Dorsey is one of the youngest Miami organists, having been called upon to play the organ in this church when only 17 years old, since which time she has worked up an extensive repertoire and has demonstrated remarkable talent for the organ.

ALICE V. WILLIAMS.

Norristown Chapter.

Norristown chapter presented a service of music in St. Mark's Lutheran Church, Conshohocken, Pa., Raymond Pfeieger, organist and choirmaster, Sunday evening, March 18, as follows: Overture, "Calif of Bagdad," Boieldieu (Joseph R. Bowman, organist and choirmaster of Grace Lutheran Church, at the piano and Raymond Pfeieger at the organ); anthem, "All Hail the Power of Jesus' Name," Williams (St. Mark's choir); male quartet, "Hear Our Prayer," Arkadelt (John Thompson, director of Christ Reformed Church, at the organ); tenor solo, "Gethsemane," Salter (Henry B. Spayd); male quartet, "I Heard the Voice of Jesus Say," Rathbun; anthem, "Abide with Me," Williams (St. Mark's choir); offertory, Festival Offertoire in G minor, Lefebure-Wely (Raymond Pfeieger).

Kentucky Chapter.

The appearance in Louisville of Parvin Titus on May 1 at St. John's Evangelical Church was the principal item of business at the Kentucky chapter's April meeting. Approximately sixty organists have pledged support of this recital, which indicates a healthy growth of interest. After the business session Miss Evelyn Anderson gave a talk on "Frank" and followed with a short recital on the large Warren Memorial Church organ, playing the Bach Prelude and Fugue in D major and the Franck Cantabile and "Piece Heroique."

The Lenten and Easter seasons saw a goodly number of oratorios and cantatas presented by chapter members. Miss Florence Montz, at the First Christian Church, with her chorus of sixty voices, again gave Verdi's "Requiem," repeating her success of

last year, when 1,500 people heard the performance. Mrs. A. S. Cornwall at St. James' Episcopal gave Maunder's "Penitence, Pardon and Peace." At Crescent Hill Presbyterian Miss Evelyn Anderson gave Stainer's "Crucifixion." Gounod's "Redemption" was heard at the Second Presbyterian Church under the direction of George Latimer. At Market Street Methodist Gaul's "Holy City" was sung by the choir of twenty-five voices and assisting soloists under the direction of Dr. Clarence Seibold. William Schwahn gave Monestel's "Seven Last Words" at the Highland Presbyterian Church.

C. L. SEIBOLD,
Corresponding Secretary.

Union-Essex Choral Concert.

The April meeting of the Union-Essex chapter was held in the parish-house auditorium of Trinity Congregational Church, East Orange, N. J. A concert of secular choral works was presented by the choir of St. Paul's Methodist Church, Newark, under the direction of Walter N. Hewitt, with Miss Mildred Unfried at the piano. Mr. Hewitt has developed a chorus of which the church may be justly proud. Versatility, smoothness and precision characterized the performance and the artistry of the director was reflected in every selection. Between choral groups Mr. Hewitt and Miss Unfried presented piano duets. The program was truly an inspiration to all present.

ROBERT A. FEREDA, Secretary.

Central New Jersey Chapter.

The monthly meeting of the Central New Jersey chapter was held in St. Paul's M. E. Church, Trenton, Monday evening, April 9. A program of organ and piano duets and organ selections was given. The chapter was fortunate in having as its guest soloist Miss Lily Oros, one of the city's leading sopranos. The program for the evening was as follows: Organ and piano duets, "Exultation," Weaver; Pastorale, Guilman (Miss Norman Hartman, piano); Mrs. Wilfred Andrews, organ); soprano solo, Recitative and Aria, Costa (Miss Oros); organ,

Fugue in E minor, Bach (Miss Jean Schlickling); soprano solos, "Just for Today," Seaver, and "On Life's Highway," Hamblen (Miss Oros); organ and piano, Aria, Demarest (Miss Florence Westenberger, piano); Miss Ruth Burgner, organ).

A business meeting was held and refreshments and a social time followed.

EDITH E. MAGOWAN, Secretary.

TO OPEN CHICAGO OFFICE

Charles W. Jack Will Represent Musical Research Products.

Charles W. Jack, known throughout the United States as an organ salesman, has been appointed Western representative of Musical Research Products, Inc., the Philadelphia organ builders. Mr. Jack for several years was connected with George Kilgen & Son, St. Louis, starting with them as New York representative. Later he opened a Philadelphia office for that firm. At the time of the formation of the Welte-Tripp Organ Company, Sound Beach, Conn., Mr. Jack became affiliated with this company in the capacity of general sales manager. He was next with the Hall Organ Company until he became connected with Musical Research Products, Inc.

Good Work by J. Max Kruwel.

One of the largest audiences that has ever attended the annual Holy Week rendition of the Lenten music from Handel's "Messiah" by the Salem Vested Choristers, at Salem Evangelical Church, Quincy, Ill., was present March 28. In the opinion of many who have attended the previous presentations this year's was one of the most successful from an artistic viewpoint. The success reflected especially on J. Max Kruwel, director and organist, for his thorough work, and his talents as a musician were outstanding in every detail. Mr. Kruwel has given Quincy the best of music in the many events he has directed in Salem Church and the large audience showed that his efforts are appreciated.

J. H. Schnelker, A.A.G.O.



JOSEF SCHNELKER is one of the latest of the oncoming generation of organists whose work affords such emphatic promise for the future of artistic organ playing in America. On Feb. 15 he gave a recital in Warner Concert Hall at the Oberlin Conservatory of Music which made a firmly favorable impression. His program was made up as follows: Trio-Sonata in C minor, Bach; Concerto in F, Handel (accompanied by string orchestra); Fantasie and Fugue on "Wachet auf," Reger; Canzonetta, Torres; Prelude and Fugue in G minor, Dupré; "Landscape in Mist," Karg-Elert; "Rhosymedre," Vaughan Williams; Allegro from Symphony No. 6, Widor.

At the age of 14 years Mr. Schnelker began his organ studies with the idea of gaining a comprehensive knowledge of the instrument and its literature and developing a playing technique which would interpret the master works. At

the present time he is well on his way to achieving his goal. He is a senior in the Oberlin Conservatory of Music, and will be graduated in June. During his four years at Oberlin his work has been marked by an unusually high degree of excellence. He became an associate of the American Guild of Organists in 1933.

Although he is only at the beginning of his career, Mr. Schnelker has served the following parishes: St. John's Roman Catholic, New Haven, Ind.; Emanuel Lutheran, Elyria, Ohio, and the Church of the Sacred Heart, Oberlin, Ohio. In addition he was supply organist at Plymouth Church, Shaker Heights, Ohio, during the summer of 1933. Mr. Schnelker has recently given recitals at Fort Wayne, Ind., and other cities and his playing was characterized by musical critics as revealing a habit of thought and general intuition making him especially suited to a career as an organist.

Dr. H. W. Richards to Retire.

Dr. H. W. Richards, who has held the post of warden of the Royal Academy of Music in London since 1924, will retire at the end of December, owing to continued ill health. He was appointed organist and choirmaster of St. John's Church, Kilburn, in 1879, and seven years later to a similar position at Christ Church, Lancaster Gate. In 1895 Dr. Richards was appointed an organ professor of the R. A. M. He was president of the Royal College of Organists from 1925 to 1927.

Death of Cambridge Veteran.

James E. Bagley, for many years organist at Christ Church, Cambridge, Mass., before illness compelled him to retire several years ago, and long a resident of that city, died at Watertown, Mass., March 9 at the age of 77 years. He was a native of Zanesville, Ohio, and was secretary emeritus of Harvard Lodge of Masons and past master of Euclid Lodge of the same order. He was unmarried, and his nearest surviving relatives are a brother in Indianapolis and one in Omaha.



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Even in the midst of the depression Kilgen did not hesitate to invest thousands of dollars in precision machines to produce a combination action manufactured wholly of interchangeable parts. This not only brings the manufacturing cost of combination actions to a point far below any previous estimate, but it produces unequalled results—results that satisfy and delight the most critical and exacting organists.

Next month we will outline some of the features of the patented Kilgen Electrical Organ Combination Action, the heart of the 1934 Kilgen Masterpiece.

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Toronto Center.

Secretary: T. M. Sargent.

A meeting of the Toronto center was held Saturday, April 14, in St. Paul's Anglican Church, when a program consisting chiefly of works by English composers was given by the choir under the direction of Maitland Farmer, A. R. C. O. The choir, which numbers well over a hundred, has about fifty boys. The boys have been added in the last two years and they have proved to be a great acquisition.

Following was the program: Organ Prelude on Old Irish Tune, Stanford; "Rejoice in the Lord Alway," Purcell; "The Wilderness," S. S. Wesley; three-part anthem for boys' voices, "Abide with Me," Sir Ivor Atkins; "The King of Love My Shepherd Is," Sir Edward Baird; two-part anthem for boys' voices, "In His Hands Are All the Corners of the Earth," Mendelssohn; "Praise the Lord, O My Soul," Sir John Goss; Postlude, "Tuba March," Cocker.

The soloists were Miss Evelyn Kilby, contralto; Harry Cole, tenor, and Alexander Maurice, bass.

Following the recital a supper was served in the parish hall and the organists and their friends and members of the choir were invited. Short addresses were made by the Rev. Dr. R. J. Renison, rector of St. Paul's; Dr. H. A. Fricker, chairman of the center, and Dr. Albert Ham, honorary president of the C. C. O.

London Center.

Secretary: Edward Daly.

Two meetings of the London center were held recently, with K. C. Byfield in the chair. The March meeting was devoted entirely to business. At the April meeting W. E. Saunders was guest speaker. His address took the form of a demonstration-lecture on bird songs, with many examples reproduced by whistling. He pointed out that many bird songs are from one to two octaves above their apparent pitch and from there they go considerably above the range of human audibility. Some songs which to our ears appear as mere sibilant whispers are in reality definite notes in the upper octaves. Some birds use the well-known diatonic scale and others do not. One rare bird sings a theme identical with the beginning of Beethoven's Minuet in G. Triplets are uncommon. Occasionally a bird announces a theme and treats it with variations. Birds learn and practice their songs in the spring during migration, and the fully-matured song is not heard until the time of the mating season, after the bird has come north; this explains why birds' songs are richer in the North than in the South.

Hamilton Center.

Secretary: Grace M. Johnson.

The regular meeting of the Hamilton center was held in St. Catharines Saturday evening, April 7, being in the form of a fraternal visit to the organists of that city. These out-of-town visits are always very interesting as well as helpful, as they afford the opportunity of becoming acquainted with organists in other cities and lead to interchange of ideas, mutual appreciation and good fellowship.

About thirty-five organists and their friends sat down to supper at the Cottage Inn, after which routine business was transacted, with Egerton Boyce, chairman, presiding. Four new mem-

bers were enrolled and short speeches were made by Bernard Longbottom and W. H. Hewlett regarding the advisability of starting a local center of the C. C. O. in St. Catharines and the proposed London conference between the Royal College of Organists and the Canadian College of Organists in the summer of 1935. The organists adjourned to Trinity United Church, Thorold, to inspect a new organ there and then returned to First United Church, St. Catharines, for a recital. St. Catharines was represented on the program by Miss Laurena Williams, Bernard Longbottom and H. Houlgate, while Hamilton was represented by Leslie Leman, Harold Jerome and William Findlay, assisted by Walter Bates, well-known tenor and conductor of the Canadian Singers' Guild of Choristers in Toronto, who sang, in his finished style, Handel's "Total Eclipse," from "Samson." The choice of pieces, registration and interpretation were characteristic of each recitalist and a worthy standard of excellence was maintained throughout an interesting and successful recital.

The program was as follows: Toccata and Fugue in D minor, Bach (Miss Laurena Williams); Four Chorale Preludes, "In Death's Strong Grasp the Saviour Lay," Scheidt; "Lord, Hear the Voice of My Complaint," Bach; "A Saving Health to Us Is Brought," Bach, and "A Saving Health to Us Is Brought," Karg-Elert (William Findlay); "Romance" from Sonata, Nevin, and Pastorale in E, Franck (H. Houlgate); Prelude and Fugue in E minor, Walmusley, and Adagio from Sonata No. 5, in F sharp minor, Rheinberger (Harold Jerome); Fantasia on "Scheherazade," Rimsky-Korsakoff (Bernard Longbottom); Chorale Prelude on "Rhosymedre," Vaughan Williams, and Toccata in G, Dubois (Leslie Leman).

Montreal Center.

Secretary: W. Bulford.

The organ itself, instead of its music, engaged the attention of the Montreal branch at its meeting in Willis Hall April 12. The meeting, which was presided over by Dr. Balogh, chairman of the section, was addressed by Stephen Stoot of Casavant Freres on the use of electricity in organ actions, and he went into the matter very thoroughly and treated it both practically and historically. On the practical side Mr. Stoot explained the principles and methods of electrical organ actions, with diagrams and working models as illustrations. In the history of the subject he went as far back as the invention of telegraphy, when electro-magnets were added to tracker actions in organs, and traced the development, most of it in England and Europe, down to the introduction of electric actions to America from Belgium and to the recent improvements, some of which have been invented in Canada.

At the end of Mr. Stoot's address there was much discussion and he had to answer many questions. A vote of thanks was moved by Dr. Herbert Sanders and seconded by Mr. Roched.

Music Festival at Silver Bay.

Silver Bay on Lake George will be the background for a musical festival under the direction of Dr. John Finley Williamson of the Westminster Choir, to be held on Sunday, Aug. 19. The festival will be in the open air, in the glow of sunset, on one of the slopes overlooking Lake George. From 500 to 1,000 voices will join in the chorus, which is being assembled. Choirs from churches and musical organizations in eastern and northern New York and western New England will participate. The Westminster Choir, which is to make a concert tour of Germany, Russia and other countries of Europe this summer, and the Westminster Choir School, which will hold its annual summer session at Silver Bay from July 31 to Aug. 17, will assist in the festival. A symphony orchestra of seventy pieces under the direction of Donald Charter of Hudson Falls will play. The festival day will open with a service at 11 o'clock. An organ recital in the Helen Hughes Memorial Chapel will be given at 2, followed by an orchestral concert in the auditorium at 3. On the Saturday night preceding the festival an evening of music will be presented in the auditorium and chapel.

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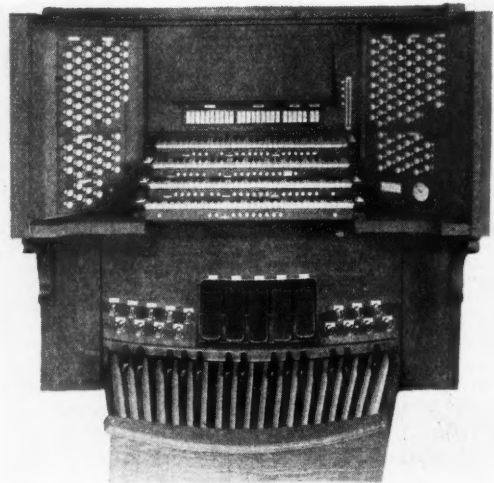
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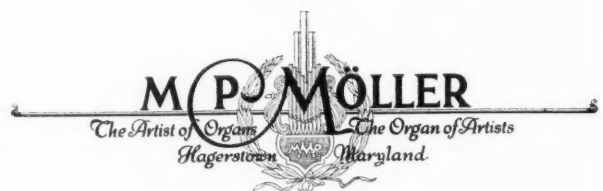
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ENGLISH ORGANIST HONORED

Appointed "Master of the King's Musick"—Born in 1869 and Began as Chorister—Won Fame as Performer at Console.

Sir Walford Davies, famous as an organist in England and known throughout the world as a composer and writer, has been appointed "master of the king's musick," succeeding the late Sir Edward Elgar, according to cable dispatches from London April 6.

In 1882 Walford Davies was head boy soloist in the choir of St. George's Chapel, Windsor, where he afterward became organist. Since 1919 he has been director of music and chairman of the national council of music of the University of Wales. He was knighted in 1922 for his services to music in Wales.

Born in Oswestry, Shropshire, Sept. 6, 1869, Walford Davies became a chorister in St. George's Chapel, Windsor, at the age of 12, and under Sir Walter Parratt, whose pupil he was from 1885 to 1890, he received a thorough grounding in the best traditions of Anglican church music. During part of this time he served as organist at the Park Chapel, Windsor, and in 1890 he won a scholarship for composition at the Royal College of Music. Four years later he received his doctor's degree in music at Cambridge.

At the Royal College of Music Sir Walford studied under Parry, Stanford and Rockstro, and in 1895 he succeeded the last-named as a teacher of counterpoint there. After serving as organist at St. Anne's, Soho, and later at Christ Church, Hampstead, he became in 1898 organist and director of the choir of the Temple Church. There he began to establish his reputation as a virtuoso of the organ and laid the groundwork of his mature career.

In 1917 Sir Walford was made musical director of the Royal Air Force and commissioned a major. Two years later he was appointed to the chair of music at the University of Wales.

The *London Times* music critic recently wrote of Sir Walford:

"As an organist, choirmaster and composer he has exerted the strongest influence on the church music of his generation. His most distinguished work, 'Everyman,' was produced in 1904 during his most prolific period of composition—a period in which he contributed to a number of provincial festivals and did important work for solos, chorus and orchestra."

Mrs. Brock Gives Matthews Work.
Mrs. Blanche T. Brock presented H. Alexander Matthews' cantata "The Conversion" at the Leyden Congregational Church of Brookline, Mass., at a musical vesper service March 18. Mrs. Brock also played the following organ selections: Allegro, from Seventh Sonata, Guilmant; "Minuetto Antico e Musetta," Yon; "Dreams," McAmis; "Grand Choeur," MacMaster.

Frank C. Buzza conducted the Handel Society of Owen Sound, Ont., on the evening of March 28 in a fine presentation of "The Messiah" in the Division Street United Church. An orchestra of six pieces played the accompaniments, with Mrs. Frank B. Horton at the piano. John A. Cowie was assistant conductor.

FOUR RECITALS BY PORTER

Performance in Series at St. Mary the Virgin Is Praised.

Another series of recitals on the new Aeolian-Skinner organ at the Church of St. Mary the Virgin, New York City, has just been given, Hugh Porter being heard in four very attractive programs. In looking over these programs, published in last month's DIAPASON, one notices the high level of the works presented, Bach, Franck and Brahms appearing on every one, and works of the foremost living French composers otherwise predominating.

Those who are acquainted with Mr. Porter's playing are aware of his facile technique and his tasteful registration. One is also impressed at once by the clarity of his musical ideas, a delightful feature of his playing, due largely to the clear phrasing and variety of touch used. At the recital on April 18 this was evident in his first number, the partita, "O Gott, Du frommer Gott," of Bach, which is seldom played and is written almost entirely for manuals only. Mr. Porter managed to make this rather long set of variations interesting and pleasing. In the Bach Trio-Sonata in D minor (Andante and Adagio) each of the three voices seemed as carefully thought out and executed as if played by three different persons. In shading, phrasing and meditative mood the Adagio was a masterpiece of interpretation. A refreshing contrast was the healthy, vigorous Prelude and Fugue in G minor of Buxtehude. Three Brahms chorale preludes followed—"Mein Jesu, Der Du Mich," "O Traurigkeit, O Herzeleid," and "O Welt, Ich muss Dich lassen," all well contrasted and the second one especially beautiful. The "Noel" of d'Aquin and Cesar Franck's Pastorale were next presented. The Pastorale offered another illustration of Mr. Porter's ability to express different moods clearly, with his satisfying registration, different touches and well-timed rhythmic changes. The "Chant de Mai" of Jongen was charming and the Finale from "Vepres du Commun" of Dupré was a welcome piece of brilliant composition, well played.

Attendance at these recitals is most gratifying and it is a splendid thing for the organists and lovers of organ music in New York City that this beautiful, large instrument is being used to such an extent for recital purposes, with the best and most interesting in organ music being brought before them.

L. C.

TO SING BLOCH'S NEW WORK

Chicago's Premiere of "Avodath Hakodesh" at Temple Sholom May 11.

The Chicago premiere of Ernest Bloch's latest composition, "Avodath Hakodesh" (sacred service) is to take place on Friday evening, May 11, at Temple Sholom, with a chorus of fifty voices under the direction of Lawrence B. Goldberg, organist and director. Sol Heller, soloist at the Washington Boulevard Temple and Temple Sinai, will sing the cantor part, and Berte Long will be the contralto soloist. The "Sacred Service" is a complete ritual in music for the Reformed synagogue. It has already been performed in Italy, and had great success in New York, where the Schola Cantorum and artists of the Philharmonic Orchestra were under the direction of the composer. Performances are also scheduled for La Scala in May and Berlin in June. At Temple Sholom it will be presented as a regular Sabbath evening service. The public is invited.



By WILLIAM LESTER.

Modern Organ Pieces, selected and edited by Albert E. Wier; published by D. Appleton-Century Company, New York.

This omnibus volume contains over ninety compositions written or arranged for organ. It is a companion to the collection previously published by the same house, the popular volume entitled "Standard Organ Pieces," an inclusion in the "Whole World" series. A glance at the table of contents reveals the broad scope of the composer coverage. Nearly all national schools are well represented, and the musical numbers are invariably interesting and worthwhile. As might be gathered from the titles, the larger proportion of the pieces are transcriptions from originals in other media. There is no indication as to the musician responsible for the arrangements; however, they can be justly praised as effective, musicianly and practical. The pieces representative of original writing for the organ are not equal in importance to the rest of the contents, but are well worth knowing for all that.

Such a comprehensive collection of fine music, cosmopolitan and interesting, will doubtless find a wide acceptance. The format is substantial and handsome, in fit accompaniment to the contents.

A Cycle of Eight Short Pieces for Organ, by S. Karg-Elert; published by The Arthur P. Schmidt Company, Boston.

This unusual opus (numbered 154) is one of the most attractive novelties of the season. The eight short pieces (four are of single-page length apiece, three run to two pages each, and the Toccata extends over five pages) are intended to be played in unbroken sequence, without pauses. The types of mood and motion represented may be gauged from the titles: "Introitus," "Gagliarda," "Melodia Monastica," "Aria Semplice," "Appassionata," "Canzona Solenne," "Toccata" and "Chorale." Musically considered, this work is couched in a simpler idiom than that characteristic of this composer, but it is beautiful music of high worth, adapted equally well to concert hall or church service. Any detailed analysis of this cyclic composition is unnecessary—Karg-Elert in his lifetime established both his own importance and the individuality of his particular style definitely upon the musical world. Let it suffice to state that this suite represents Karg-Elert at a very high standard of worth and appeal. He has written works of larger scope, but none of any finer consistency.

Wedding Music, composed and arranged by Carlo Rossini; published by J. Fischer & Bro., New York.

This very interesting book is presented as material for Roman Catholic

use and is representative of the high musical standards set for the ritual of that church. The authorities and traditions of this communion allow of no cheap ballad or sentimental croon song as a part of the marriage ceremony. All music, no matter of what intrinsic caliber, that has secular or theatrical implications is taboo—and rightly so. But the banishment of such mainstays of habit as "Lohengrin" and the Mendelssohn grand close or "O Promise Me" and "At Dawning" must needs be effected by substitution rather than edict. Hence the appearance of this excellent volume is as convenient as it is stimulating. The two parts of the sixty-five-page book are devoted respectively to (1) necessary organ music, and (2) choral music suitable to the place and occasion. The music is simple but of excellent quality. Its appeal should extend far beyond the bounds of the ritual for which it was fundamentally intended. Intrinsicly vital music of universal significance is contained within the gray covers of this album. Its use in all churches will add greatly to the dignity and interest of the occasion.

Sonata No. 8 (E minor), for organ, by Josef Rheinberger; published by Novello & Co., London.

The splendid task of giving the organ world a practical and worthy edition of the invaluable works of this master continues steadily under the efficient editorship of Harvey Grace. These first-rate examples of romantic organ writing couched in a contrapuntal idiom second only to that of Bach should be known by all organists. The examples already available in this handsome new edition are enriched by the addition of this one, number 8, one of the finest of them all. The stupendous closing movement, the Passacaglia, rivals all essays in that form, coming a close second to the monumental one by Bach. To the organist who has not before enjoyed a close contact with this composer the work now under consideration is recommended as initial missionary propaganda. The dramatic fire of the introduction and fugue, the lyric beauty of the intermezzo, the vim and vigor of the scherzo and the majestic build and infinite fantasy of the ground-bass close will easily confute the common charge that Rheinberger was pedantic, dull and prosy.

Gallup Gives "St. Matthew Passion."

A moving and beautiful presentation of Bach's "The Passion of Our Lord According to St. Matthew" was given by the Fountain Street Baptist Church choir of fifty-eight voices for the first time in Grand Rapids March 21, under the direction of Emory L. Gallup, with Arthur Kraft, Chicago tenor, as soloist. An audience which filled the auditorium heard this presentation with reverent attention. It may well be a source of pride, civic as well as musical, that a Grand Rapids choir and choirmaster had the courage first to attempt this difficult oratorio and to present it as effectively as the Fountain Street choir under Mr. Gallup's direction did, according to the verdict of all the critics.

PARVIN TITUS, MUS. M., F.A.G.O.

Organist and Choirmaster, Christ Church, Cincinnati

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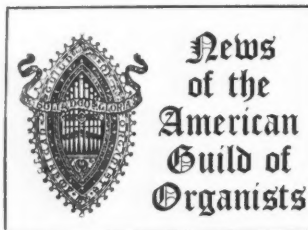
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[Other items of news concerning activities of the A. G. O. may be found in the general news columns and in the correspondence from various cities.]

More Convention Attractions.

The Rochester chapter announces two additional recitalists for the general convention of the American Guild of Organists which will be held in Rochester June 25 to 29. Miss Margaret Whitney Dow of Tallahassee, Fla., will represent the Florida chapter, and Mrs. J. W. Akin of Wichita Falls, Tex., will represent the Texas chapter.

Two convention programs are ready to be announced. The first, by Francis W. Snow of Trinity Church, Boston, representing the New England chapter, will include: "Electa ut Sol" and "Stella Matutina," Dethier; "Marche du Veilleur de Nuit," Bach-Widor; Doric Toccata, Bach; "Impressions Gothiques," Edmundson; "Rondo alla Campanella," "Legende" and Toccata and Chorale, Karg-Elert; Scherzo, Fourth Symphony, Widor; "Carillon de Westminster," Vierne.

Leon Verrees, representing Eastern Pennsylvania, will present the following program: Chorale Prelude, "By the Waters of Babylon," Bach; Andante from the Fourth Sonata, Bach; Prelude and Fugue in G major, Bach; Rhapsodie, Second Symphony, E. S. Barnes; Chorale Prelude, "Beattudo," Leon Verrees; Fourth Symphony, Vierne.

An attractive feature of unusual interest at the convention will be a recital on the new "electronic" piano by Anton Bovinsky, with a lecture and demonstration by the inventor, Benjamin F. Miessner of Millburn, N. J. By applying electrical principles to the strings of a concert grand, Mr. Miessner has achieved what are described as startling results. He is able to increase, diminish and sustain the tone by means of pedals which may be compared to the swell pedal on an organ. By using dials placed over the keys he is able so to reinforce the selected upper partials of the tone that the color and quality may be varied in the same manner as on the organ by using different stops.

ROBERT BERENTSEN,

Chairman of Convention Committee.

Events of Illinois Chapter.

Services and recitals of the Illinois chapter include the following spring activities: April 22, Congregational Church, Glen Ellyn (Burton Lawrence, organist and director of music), Whitmer Byrne and D. Sterling Wheelwright, guest recitalists; April 29, union service with other organizations at chapel of University of Chicago, Clara Gronau representing A. G. O.; May 7, St. Paul's Episcopal Church, Chicago (Charles H. Demorest, organist and choirmaster), Ora Phillips and Walter Flandorf among guest players; May 16, St. Paul's English Lutheran Church, Evanston (D. Sterling Wheelwright, organist and director of music), Herbert E. Hyde, Burton Lawrence and Arthur Becker, A. G. O., visiting recitalists.

The annual meeting will be held late in May at the Chicago Woman's Club.

Southern Ohio Composers Heard.

A recital of unusual interest was held at the College of Music Auditorium, Cincinnati, March 19, when the following program of compositions by members of the chapter was presented: Prelude in F minor, Edward G. Mead, F. A. G. O.; aria, "If Thou but Suffer God to Guide Thee" ("The Good Samaritan"), Kenneth Runkel, F. A. G. O. (Carol Mathes Tiemeyer); Mass in Honor of St. Lawrence, J. Alfred Schehl, A. G. O., and "Ave Maria" and "Tantum Ergo," J. Alfred Schehl (choir of St. Lawrence Church); Suite in F, Kenneth Runkel, F. A. G. O.

(Wayne Fisher, A. G. O.); anthem, "Lo, Our Father's Tender Care," Sidney C. Durst, F. A. G. O. (choir of Christ Church); Credo, Communion Service for male voices, Robert F. Crone (choirs of St. Paul's Cathedral and Christ Church); anthem, "Like as the Hart," Robert F. Crone (choir of Christ Church); Adagio, Sonata for Organ, and Canon, James Philip Johnston, F. A. G. O.; baritone solo and chorus from cantata "Hymn to Beauty," Parvin Titus, F. A. G. O. (Herbert O. Schatz and choir of Christ Church); Waltz in E minor (arranged for two pianos by Lillian Tyler Plogstedt), Chopin (Lillian Kreimer and Lillian Tyler Plogstedt).

These delightful creations won a very enthusiastic applause from a large and appreciative audience.

EVA PEALE, Registrar.

Michigan Chapter.

At a meeting of the Michigan chapter April 17 a vote unanimously approved the proposed merger of the National Association of Organists and the American Guild of Organists. The meeting, which was attended by thirty-four members and guests, was held at St. Joseph's Episcopal Church, Detroit, with William I. Green, choirmaster and organist of the church, as host. Following the business session Mrs. John J. Mitchell presented a delightful resume of her period of study in Paris under Alexandre Guilmant. The evening's program closed with a recital on the four-manual Skinner organ by Mrs. Neva Kennedy Howe and Mrs. John J. Mitchell, both members of the chapter. The program offered was: Fantasie Sonata, Op. 65, Rheinberger (Mrs. Howe); "Lamentation," Cantilena (last movement from Seventh Sonata), Guilmant (Mrs. Mitchell).

A very fine dinner at the beginning of the evening, and the items in the above-mentioned program combined to provide for the chapter a very happy and profitable occasion.

The May meeting is scheduled for the evening of the 15th at the Central Woodward Christian Church, with Miss Marian Van Liew as hostess. Walter Blodgett, Cleveland, will play a recital on the four-manual Casavant organ, assisted by a soloist from the Epworth-Euclid Methodist Church, Cleveland, of which Mr. Blodgett is organist. This is a "reciprocity recital" under the arrangement by which Edgar Danby of Detroit recently gave a recital for the Northern Ohio chapter.

HAROLD JACKSON BARTZ, Secretary.

Recital for Chesapeake Chapter.

The April meeting of the Chesapeake chapter was one of the most successful of the season. The principal event was an organ recital by Samuel T. Morris of Har Sinai Temple. The following program was played in a brilliant manner, tempo, registration and pedal technique being all admirable: Toccata and Fugue in D minor, Fifth Trio-Sonata, Three Chorale Preludes, the "Fugue a la Gigue" and the Passacaglia, by Bach. The recital was heard by the members with rapt attention, and Mr. Morris was most warmly praised for his work.

Dr. Petran stated the basis of some new ideas regarding A. G. O. examinations for discussion by the members, but the hour being late, the discussion was held over for a future meeting.

W. HENRY BAKER, Secretary.

Northern Ohio Chapter.

On Monday evening, April 16, members of this chapter met in the lounge of Wade Park Manor for an evening of Bach. The program was presented by Walter Blodgett, organist of the Epworth-Euclid Church, Cleveland, assisted by Professors W. K. Breckenridge and Bruce Davis, F. A. G. O., and Mrs. Myra Conlon Clark, Miss Betty Freeman and Miss Ruth Freeman, all of Oberlin, and Mrs. Alice Shaw Duggan of Cleveland. The first number to be heard was the Brandenburg Concerto No. 5 for violin, flute and piano, with organ accompaniment in place of string orchestra, played with precision and brilliance by Betty and Ruth Freeman, Walter Blodgett and Bruce Davis, Alice Shaw Duggan, with Walter Blodgett at the organ, then gave a finely-conceived interpretation of the Church Cantata No. 169, originally for alto solo, orchestra and organ.

S. Lewis Elmer



Symposium of Music of Various Churches Proves Big Success

To all whose work lies in church worship the accounts in THE DIAPASON of the events of the symposium on religious music conducted by the headquarters public meetings committee, S. Lewis Elmer, chairman, must have been of interest. Five evenings during the season were devoted to the presentation of sacred music according to the rites of various religious bodies. Here was worship presented from five different points of view, showing fundamental similarities and surface points of contrast, dating from unknown ages before Christ to the present day.

It was interesting and gratifying to note the spirit of reverence and sincerity in each group of people when they, in turn, interpreted the music of their particular church. From the standpoint of history, also, the symposium was interesting, for the music extended from early traditional melodies unharmonized to the works of contemporary composers. This occurred more than once in the course of a single program.

It appeared that people were eager from the beginning to hear these recitals of sacred music, for at the first one a large audience, filling Temple Emanu-El, New York City, gathered for an evening of Hebrew music. This program consisted of old hymns and chants sung by the cantor, the Rev. Moses Rudinoy, ancient and modern synagogal music sung by the choir under the direction of Lazare Saminsky, and organ numbers played by Gottfried H. Federlein, organist of the temple. The music possessed great beauty and was artistically and reverently performed. In a short address by Mr. Saminsky, the point was brought out that much of the Roman Church music had its source in the ancient Hebrew chants.

Roman Catholic music was next presented to the Guild members by the choir of the Pius X. School of Liturgical Music, Mother G. Stevens, director, at the College of the Sacred Heart. Miss Sampson conducted on this occasion and lectured on the musical numbers sung by the choir. Achille Bragers played the organ and sang the priest's part in the numbers requiring it. These selections, as might be expected, were almost entirely modal, the first half of the program being devoted to chants used in the mass, the second half to psalmody and hymnody. Every mode and every style of plain-chant was used, dating from the fourth to the fifteenth century, thus showing what variety there may be in that type of church music. The choir, noted for the beauty and purity of its tone quality, sang with rare spiritual feeling.

Roman Catholic music and that of the Episcopal Church had the same foundation, so that old modes and plain-chant were used at the following recital also, given by the choir of men and boys at Trinity Church, under the direction of Dr. Channing Lefebvre. This program began with plain-chant from the sixth century, first sung in unison, then repeated with the kind of harmony introduced later for variety, duplicating the melody in fourths and fifths. Some plain-chant tunes were used with fauxbourdon; then canon and other forms of polyphony were introduced. The work of certain living composers illustrated the point made by Dr. Lefebvre in his explanatory remarks, that good church composers of today are "building their work on the solid foundations of the centuries before the nineteenth," using free rhythm and the old modes. The interpretation given by Dr. Lefebvre to the numbers on this program rose to considerable heights.

The music of the Eastern Orthodox Church, given at the fourth recital, was represented by a program of Byzantine music, sung by the Byzantine Vocal Ensemble, directed by Christos Vrionides, in the Roerich Museum auditorium. This music was especially interesting, partly because it is seldom heard by most of the profession, and partly because it is the music of semi-Oriental people. Mr. Vrionides pointed out in his address that many pagan customs were preserved by the Greeks

The program closed with the Concerto in C major for three claviars and strings, played with vigor and assurance on three pianos and organ by Myra Conlon Clark, W. K. Breckenridge, Walter Blodgett and Bruce Davis.

The recital throughout was marked by finish and musicianship of the highest type, fully meeting the exacting demands of the compositions, scintillating in the quick movements, poetic in the slow, and always tonally balanced. Mr. Blodgett not only directed the program and performed in it, playing piano in the two concertos and organ in the cantata, but made the necessary transcriptions and realized the figured basses in the accompaniments.

Following the program a buffet supper was served and the soiree closed with a social hour.

FLORENCE WHITE.

Kansas Chapter Annual Meeting.

The annual meeting of the Kansas chapter, A. G. O., will be held in Manhattan May 14 and 15. Palmer Christian, noted organist from the University of Michigan, will give a recital in the auditorium of Kansas State College of Agriculture and Applied Science Tuesday evening, May 15. The auditorium seats 2,200 people and has a fine Austin organ. Mr. Christian will address the visiting organists on the morning of May 15.

Kansas organists and singers will appear on the programs of the Guild service on Monday evening, May 14. The annual banquet will be held May 15, preceding Mr. Christian's recital. Richard Jesson of the Kansas State College music department is in charge of all local arrangements. Laurel E. Anderson, dean, will preside.

Dean D. M. Swarthout of the music school of Kansas University directed the A Cappella Choir of the First Presbyterian Church, Lawrence, in a concert at the Westminster Presbyterian Church, Topeka, April 8. "O God, Hear My Prayer," by Gretchaninoff, was the best received of all the numbers. Dickinson's "The Shepherd's Story" was a close second. The choir has sixty members.

The choir of the First Presbyterian Church at Winfield, under the direction of Cora Conn Moorhead, sang "The Seven Last Words of Christ," by Dubois, on Good Friday. The choir has thirty-three members. Mrs. Moorhead also directed the Southwestern Organ Club in April in a varied program of organ, piano and violin numbers. A feature of the program was the playing of Mietzke's "Meditation" by Mrs. William Stallcop, organist; Miss Ruth Rice, pianist, and Miss Grace Compton, violinist.

The Kansas chapter is rejoicing in the return of Mrs. Donald Farquharson from Kirksville, Mo., to Topeka. Mrs. Farquharson will be remembered as Bernice Hemus Wahle, the brilliant young organist at the Jayhawk Theater and the First Presbyterian Church.

MILDRED H. DRENNING, Secretary.

after their adoption of Christianity, and that pagan music was used in Christian worship. Byzantine music, antedating the Christian era, uses half-tones, third-tones and quarter-tones; also eight different modes. Much of the earlier music on this program was sung in unison, or the melody was sung to the accompaniment of tonic or dominant organ point by the basses, and in the latter part tunes with modern harmonization were sung. With the vested ensemble sitting on a stage appropriately decorated with pictures, candles and ikons, and singing with sincere devotion, it was an evening long to be remembered.

The last of the series, devoted to the music of denominational churches, was held at the First Presbyterian Church, where Dr. William C. Carl is organist and director. The program was divided into three sections—early church music, Reformation music and later church music. Under Dr. Carl's direction his motet choir gave splendid interpretations of early Italian, English and French church music, the Reformation being represented by German composers. More recent works of Russian, English and American composers made up the third part. It was a program well planned to give a bird's-eye view of the development of church music. Dr. J. V. Moldenhawer, minister of the church, delivered an address, pointing out that all the wealth of the ages in religious music is at the disposal of the denominational churches and that the time is past when each sect sings only its own music. The present-day tendency is to appropriate good and worshipful music and text, regardless of its source.

For many years the clergy and their organists have realized the value of working together in order to make worship more beautiful and more potent. The symposium on religious music has been a step toward the desired goal, and people seemed ready for it. On every occasion the auditoriums were filled almost to capacity, and great was the enthusiasm after each event. One can speak only in the highest terms, first of the ones who planned the symposium, and then of those in charge of the individual recitals. Each one seemed to leave nothing undone to present the very best that his or her church had to offer in sacred music.

L. C.

Central Missouri Meeting.

The April meeting of the Central Missouri chapter was held at Macon with Mrs. J. B. McDonald as hostess. After a business meeting dinner was served by the ladies of the Christian Church. About 100 were present, including members of the chapter, members of the Anti-Rust Club, ministers of the local churches, choir members and musicians of Macon. Mrs. McDonald acted as toastmistress and various members of the chapter, including Dean Fichthorn, gave short talks.

The following program was given before a large audience: Toccata and Fugue in D minor, Bach; "In the Forest," Fichthorn, and "Within a Chinese Garden," Stoughton (Dean C. L. Fichthorn, M. A., A. A. G. O.); Andante Cantabile from Violin Concerto, Tschai-kowsky (Harold J. Mealy, M. B.); "Exultation," Powell Weaver (piano); Mrs. Fichthorn; organ, Mr. Fichthorn; vocal ensemble, "A Bird Flew," Clokey; "Children of the Moon," Warren, and "Listen to the Lambs," Dett (Choral Club of Moberly, Mrs. Hartley Estill, director; Mrs. F. B. Toussaint, accompanist); Largo from "Xerxes," Handel; "L'Organo Primitivo," Yon; "Alleluia," Dubois (Luther T. Spayde, M. Mus.).

NESTA L. WILLIAMS, Secretary.

Pasadena and San Gabriel Valley.

A meeting of this new branch was held April 10 at the California Institute of Technology and a lecture was delivered by Dr. S. S. McKeown on the subject of "Sound." He said that wave motion affects the hearers differently. The average person could easily detect vibrations of 2,048 cycles, but when reaching 16,000 it was extremely difficult to hear. This was demonstrated and only 10 per cent could detect 16,000-cycle vibration. Dr. McKeown also discussed the problem of the organist when the building that houses the organ, as is so often the case, is

unsuitable. The period of vibration should be one second, and could be two seconds in a pinch; but for a speaker in a building with a two seconds vibration it would be impossible to understand what was being said.

Dr. McKeown also compared the diapason tone and chorus reed (trombone), remarking that the latter had its upper harmonics better developed, which was one very good reason that certain organs could record easily for the phonograph and radio tests. (They possessed good reeds.) Some records made by the Edison Laboratories in New York were used; a melody was played and then the various cycles of vibration frequencies were cut out to as low as .05 per cent. It was remarkable how the characteristic tone of the instrument underwent a complete change, eventually being unrecognized.

P. Shaul Hallett, F. A. G. O., proposed a hearty vote of thanks and remarked that organists should make more effort to study the subject of acoustics.


James H. Shearer, A. R. C. O., regent of the chapter, stated that although the chapter was four months old, it now had a membership of about twenty-five. The next meeting will be held May 14 at All Saints' Church, with Edward P. Tomkins, A. A. G. O., and Raymond Kendall as recitalists, the choir of the church assisting.

V. GRAY FARROW, A. A. G. O., Reporting Secretary.

Fort Worth Branch.

The Fort Worth chapter presented the following program at St. Mary's Catholic Church Feb. 13: "Pilgrims' Chorus," from "Tannhäuser," Wagner, and "Ave Maria," Schubert (Nathalie Jessup); "A Cloister Scene," Mason; "Vespérale," Stoughton, and Offertoire in G, Lefebure-Wely (Marie Lydon); aria, "He Is Kind, He Is Good" ("Herodiade"), Massenet (Mrs. Glen Darst; W. Glen Darst, accompanist); "Rimembranza," Yon, and Intermezzo from "Agnus Dei," Gounod (Roberta Dedmon McBride); Minuet and Trio, Wolstenholme; "Dreams," McAmis, and "Hosanna," Faulkes (W. Glen Darst).

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CHICAGO, MAY 1, 1934.

IN UNION THERE'S STRENGTH

When the history of the organ in America is written some day in the future, April 20, 1934, will be recorded as a date of great significance, for on that day the American Guild of Organists and the National Association of Organists ratified their union, only the details remaining to be worked out before the merger becomes an accomplished fact next January. The A. G. O. now becomes a stronger organization than ever before and should exert a more powerful influence than could be exerted by two separate national bodies. United in one representative organization, the organists of America will be able to plead their cause collectively and to promote activities for their individual improvement and for the uplift of the profession better than ever before.

This union is a natural development, and that it was so considered and that the time was ripe for bringing it about is amply proved by the prompt and overwhelmingly favorable vote of the membership throughout the United States. The very representative committee from the two organizations, whose names were published in the April DIAPASON, deserves full credit for the able manner in which it formulated its plan, while the great body of organists everywhere is to be congratulated on the spirit of cooperation which it manifested in response to the proposals of the committee.

THE DIAPASON may lay claim to being the first publicly to propose and advocate the merger, which it did in an editorial published five years ago—in the issue of March 1, 1929. Since that time, wherever organists have gathered the idea has been discussed, and always the majority opinion has favored it. Like all such movements, this could not be carried to success overnight. When we mention the fact that THE DIAPASON first published a plea for the consolidation we do not make any boasting claim to the slightest credit. This paper merely performed its function of reflecting the opinion and voicing the needs of the profession.

To realize that the union is an inevitable result of the evolution of both the A. G. O. and the N. A. O. during the last ten years one needs only to examine the history of the two. The Guild was organized primarily as an academic body, by men banded together to promote higher standards of organ playing by means of examinations and degrees. Members were expected to take and pass the examinations. It was the Phi Beta Kappa of the American organ world. It was also a quasi-religious body, as its declaration of principles, read at every service in the early days, showed. The N. A. O., on the other hand, was or-

ganized as a purely social body, occupying a distinct place which the A. G. O. did not pretend to fill. It was a spontaneous outgrowth of a meeting of organists at Ocean Grove, N. J., where good fellowship reigned. Annual conventions, with their recitals and varied features, followed, and their success made it clear that the organization had its place in the sun. Eventually both bodies began to extend their activities. In places where the A. G. O. was not represented services and other local activities were promoted by the N. A. O. Meanwhile the Guild adopted the convention plan and in time these meetings became annual affairs. As one organization enlarged its membership the other naturally strove to follow its example, so that today the Guild has a greatly increased membership, the large majority of which has not taken the examinations, thus unfortunately pushing the academic feature into the background. And, of course, competition developed in some places where there were aggressive leaders, while in other instances local chapters cooperated until the person paying dues to both wondered why he should go to this expense to maintain duplicate efforts. The most level-headed leaders in both the Guild and the N. A. O. began to realize as the years passed that this was an unjustifiable situation—an effort to create competition where competition is neither desirable, nor desired by the majority.

We now have every reason to see the development of the most effective and influential organization our organists have ever had. The Guild, with its scholastic ideals, its examinations, which create indispensable standards for the profession, with its prestige, growing largely out of these examinations, and with a very able and progressive leadership, will fuse into its makeup the N. A. O.'s distinctive feeling of good fellowship and a spirit of enterprise from which great benefit must come.

THE DIAPASON believes that all the organists of America will bestow their blessing on this marriage, the result of kindred tastes and aims, as well as of propinquity, and we predict that the new family will "live happily ever afterward."

THE FAINTING ORGANIST

An organist (alleged) who is also evidently an opportunist and whose wits are far ahead of his musicianship has been causing some excitement and obtaining much publicity in Nebraska, Iowa and other states by a clever trick which has enabled him to make a better living, at least for the time being, than he could see ahead at the console. He pretends to faint from hunger, is picked up on the street, tells a heart-rending story, and then proceeds to enjoy free food and lodging at a good hotel, provided by those whose sympathies are aroused. He usually departs with a sum of money, the proceeds of collections taken at recitals arranged on his behalf, etc. This man usually asserts that he has not eaten for three days when he is revived from his "faint." Thereafter he dines well and his picture is printed, seated at the nearest organ console.

Naturally someone will rise to ask why he needs to pretend that he is starving if he is an organist. But the answer is that he is really only a "faker," who plays entirely by ear, gets away with it, and thus imposes only on those who do not know any better. Again a facetious one will inquire why this man should be denounced for imposing on the people when many—so many!—others before him have duped the populace in various ways and have been hailed in the newspapers as great geniuses—organists created miraculously, who sprang full-armed from the waves, or whatever you like, and who never had an organ lesson! And the only explanation one can offer is that people are strange and that between public favor and public condemnation there is a very fine dividing line.

It is really unfortunate that this young man has made such a mess of it and has been ridden or driven out of the towns on which he inflicted his pathetic appeals. Since the "New Deal" has not benefited or taken cognizance of organists—or teachers or other professional men—and church budgets are

still becoming more and more attenuated it will not be long before many more of us will confront foodless days, and if we faint as a result we shall probably be dumped on the village ash heaps, all because this one man has spoiled it all for the deserving ones.

VISIT US THIS SUMMER

As a rule THE DIAPASON sticks closely to its last, and anything outside the organ realm, be it politics or business, is barred from its columns; but we are amply justified in making an exception in order to direct the attention of all our readers to the fact that A Century of Progress Exposition is to reopen its gates on May 26 for a second season—a response to an encore whose enthusiasm and unanimity were unmistakable. The exposition authorities announce a number of new attractions and various improvements, and as they kept their word and gave us more than was promised in 1933, we have reason to believe what they say. Not only will new things be added, but some will be eliminated which did not prove their worth.

It is no exaggeration to say that Chicago's world's fair did more than anything else last year to create a spirit of hope among all who had the privilege of visiting it. Its colors, its general picture, and the many and varied exhibits, gave opportunities for feasting the eye and refreshing the mind that are offered in this form only about once in a lifetime. There was something for every mood and taste; but above all there was evident a spirit of good will that must have radiated from the top and that made everyone feel welcome and correspondingly happy. Chicago was devoid of the coldness which so often is noticed in great cities, and even the police and taxicab drivers, barred as they sometimes were, maintained a contagious good nature.

If you would have entertainment and education combined come to Chicago this summer. You will enjoy our atmosphere and our hospitality, and will find it as inexpensive a vacation treat as you could discover anywhere in the world. And, of course, every reader of THE DIAPASON is invited to make this office his headquarters while here.

A LOSS IN THE ANTIPODES

The bond which unites kindred spirits stretches easily across the seas and around the world. The relatively small company of the faithful who delight in organ music is represented in every land, as attested by the mailing lists of THE DIAPASON, where we find the names of men and women in Australia and Syria, Sweden and Turkey, South Africa and Spain, the Dutch East Indies and China, all proving that from Greenland's icy mountains to India's coral strand music speaks a universal language and forms a universal tie. But contact with our subscribers in the distant lands necessarily is impersonal. A notable exception to this was in the case of one of our faithful readers in New Zealand, Reginald M. Ritchie, a prominent attorney and civic leader of Wanganui and a man whose interest in the organ was a real passion. For a decade he had read THE DIAPASON regularly and his letters were always a joy. That the beauties of nature are not confined to this hemisphere was brought home to us every year when he sent to this office Christmas issues of magazines of New Zealand with beautiful illustrations which made one long to visit that land at least once before passing to another sphere. His work at St. Paul's Presbyterian Church for many years was his contribution to church music. He was a regular contributor to the *Wanganui Herald*, and his native land honors him especially for his labors on behalf of the Maoris, the natives of New Zealand, who venerated him as their benefactor and friend. It is with deep regret that we receive the news that Mr. Ritchie died Feb. 1 after an illness of four months.

Examples of "coops" by monthly publications which put the dailies to shame are not infrequent. For instance, on March 1 THE DIAPASON announced the retirement of Charles Marie Widor from his post at St. Sulpice in Paris, giving details to make a complete story. On March 26 the United Press dis-

That Distant Past as It Is Recorded in The Diapason Files

TWENTY YEARS AGO, ACCORDING to the issue of THE DIAPASON of May 1, 1914—

The sum of \$500,000 was presented to the Cathedral of St. John the Divine in New York City by Frederick G. Bourne for the endowment of a choir school.

Eric DeLamarter was appointed organist and director at the Fourth Presbyterian Church to preside over the new Skinner four-manual organ.

Palmer Christian, organist and director at the Kenwood Evangelical Church, played the dedicatory recital on the new Skinner organ in this church April 16.

A Casavant organ of 107 speaking stops and four manuals, one of the largest on the American continent, was opened in St. Paul's Cathedral at Toronto April 29. Healey Willan presided over the new instrument.

Oberlin College received a gift of \$25,000 from Frederick Norton Finney of Milwaukee for an organ to be installed in Finney Memorial Chapel.

TEN YEARS AGO, ACCORDING TO the issue of THE DIAPASON of May 1, 1924—

The Jefferson Avenue Presbyterian Church in Detroit made a contract with the Skinner Organ Company for a large four-manual instrument. The organ is a memorial to Horace E. Dodge, the automobile manufacturer.

Firmin Swinnen, the eminent Belgian organist, formerly of the Antwerp Cathedral, was engaged by Pierre S. du Pont to be his private organist.

St. James' Methodist Church in Chicago was destroyed by fire, with its Casavant organ of four manuals.

Edwin H. Lemare was appointed city organist of Chattanooga, Tenn., to preside over the new four-manual Austin organ presented to the city by Adolph S. Ochs, publisher of *The New York Times*.

tributed among all the newspapers which are its clients a cable dispatch from Paris containing the same news and it was published throughout the United States just about a month after the announcement in THE DIAPASON. Incidentally THE DIAPASON is indebted to Frederick C. Mayer, the West Point organist, for the original information. Mr. Mayer is only one of an army of faithful readers in all parts of the world who enable this paper to print so comprehensive a review of the events of the organ world, and to do it when it is news.

His Fiftieth Easter at Old Trinity.

On the occasion of his singing his fiftieth consecutive Easter service in Old Trinity Church, New York, Charles A. Barbier, second bass in the choir, was presented with an engrossed scroll and a hymn-book in commemoration of the event. The presentation was made at the evensong services by the Rev. Dr. Frederic S. Fleming, rector of Trinity. The hymn-book was a gift from members of the choir. The presentation came as a surprise to Mr. Barbier, who is president of the Soney & Sage Company, Newark, a lawbook publishing company. He began his services with the choir as a boy of 9. Since that time, although not always a member of the choir, he has returned to Trinity every Easter. Since 1933 he has been invited by Channing LeFebvre, organist and choirmaster, to march in the procession as a member of the choir again.

Musical Service by Watkins.

Morris W. Watkins, M. A., M. S. M., A. A. G. O., organist and director at the Church of the Saviour in Brooklyn, presented a beautiful musical service on the evening of March 25. Among the offerings of the choir were Holst's *Festival Te Deum* in D minor, "Saviour, When Night Involves the Sky," by Richard Donovan, Philip James' "Ballad of the Trees and the Master" and Bach's "Jesus, Joy of Man's Desiring."

The Free Lance

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

Be a performer and not merely a listener.

Let me introduce you to my adopted slogan. It is not a protest against the radio or any mechanical aids to musical enjoyment or music appreciation. It is a protest against any use of the radio or phonograph that in any way limits or discourages individuals from singing or playing themselves, *no matter how badly*, so long as they do not attempt to compel others to listen to them. May I say in stentorian tones loud enough to be heard by all the Koussevitzkys and Stokowskis in the universe that the musical world is suffering from the transcendent standards in performance carried to our ears by the modern prima donna orchestras with their prima donna conductors (Yes! I know my genders are all wrong) and by the gramophone records made faultlessly by the Menuhins and Horowitzes of the keyboard. We need a return to the ordinary singing in the home, the ordinary playing in the small social group, the ordinary homespun attempts at performance of music loved for its melody and emotional content. *Be a performer and not merely a listener.* Please note the word "merely." Use this slogan in every letter you write and in every bit of musical printing you employ.

Warwick-Evans, the genial cellist of the London (String) Quartet, tells me that after a concert in Chicago he was accosted by a lady who said: "O, Mr. Warwick-Evans, your concert was so delightful, but do you know I have heard you in London and Paris and Berlin and Chicago. I hope you make a great deal of money." "Yes," said W. E., "we do fairly well." "Oh, I'm so glad. Soon you'll be able to add more players to your company, won't you?"

"Musical appreciation does not seem to have quite the vogue it once had; it is beginning to be accused of creating snobs, music-lovers who judge music by composers' names, and performance by the reputation of the artist. Everything written by J. S. Bach has surpassing merit; Casals can do no wrong. Taking my own experience as typical, forty years ago the college and university admitted courses in M. A. grudgingly, on the ground that the work was too vague and indefinite to be examined. Do not forget that English was a long time in getting into the college on the same ground.

Well, what happened? The college music teacher was of necessity a pioneer and got busy evolving schemes of instruction and examination on approved academic lines. He began to turn out students who had occasionally a real grasp of the subject, but were often shams; he did help to add to the music world a few college-trained people who saw what he was driving at and turned the trick. In the last thirty-five or forty years we have given to the universities enough college-trained music professors to take over the whole business of teaching music. You cannot get a "job" teaching music in a college unless you have a B. A. The Mus. B. does not consistently count.

We have, then, this situation: In 1900 or thereabouts the college music teachers were thoughtful men, professionally trained, who solved the problems of musical education for college students; the students thus taught have now turned out of the door the professionally trained man and taken in out of the cold the academically trained man. Is this counting toward the good? Yes, I think in some respects it is. Does it count toward the bad? Yes, I think in some respects it does. We need both types combined in the same person. The academic idea is based on theory; the professional idea is based on the hard knocks of practical life. Let one modify, complement the other.

Being a confirmed and immodest old fogey I was tickled—"tickled to death," as the old New England idiom has it—to read in the *Daily Mail* a few days ago

"that the music of four American composers (C-w-ll, Th-ms-n, W-ss and V-r-s) represents states of uneasy, not to say desperate, intellectualism; that the composers in their various ways were all in a bristling state of protest, and that war with Philistinism was in the air."

Debussy always impressed me as penetrating rather than profound, as an Aeolian harp played upon by the atmospheric currents of his genius rather than a Beethoven or a Bach, self-directed. This feeling is borne out as I read his "Monsieur Croche" (1927). Here are some of the sagacious things he tosses off:

"Wagner was a strolling player on the heroic plane." * * * "The *leit-motif*, the delight of old Wagnerians whose steps are guided by special sign-posts." * * * "Chopin's nervous temperament was ill-adapted to the endurance needed for the construction of a sonata; he made elaborate 'first drafts.'" * * * "Massenet was the most truly loved of all contemporary composers." * * * This power of pleasing is a gift. It must be admitted that this gift is not indispensable particularly in art; to take but one example, Bach never 'pleased' in the sense of the word as applied to Massenet. Has anyone ever heard of young milliners humming 'The Passion: According to St. Matthew'? I do not think so. But everyone knows that they wake in the morning and sing 'Manon' or 'Werther.' Make no mistake; this is a delightful kind of fame, the secret envy of those great purists, who can only warm their hands at the somewhat pallid flame of the approbation of the elect."

How keenly significant. Can it be that here and there (!) an organist may be found who plays too heavy an accompaniment? Salisbury Cathedral's organ is being overhauled and a grand piano is being used during the time. One of the dignitaries of the cathedral assured a person who objected to the piano as unecclesiastical that "I shall be sorry when it is gone; for the first time in our memory we can now hear the choir singing."

In the main you may count on two kinds of organ accompanists, those who habitually play too loudly with the idea that they are "supporting" the choir or soloist, and those who underplay, fearful of "drowning out" the singers. The ideal here, as in most cases, is that of "supporting" when—unfortunately—it is needed, and keeping in the background when the voice or voices would be obscured by a stronger organ. The recent stress on unaccompanied singing (or a *cappella* as the fashion of today phrases it) is in the right direction; it assures an independence of the choir allowing the ideal organist to play his accompaniment in really musicianly fashion. In one choir that I had, the soprano's ears were rather dull and, if I were not careful to "support" the voice by playing too loudly and with enough 4-ft. tone to reach her auditory nerve, she would slide persistently off key. What would you have done?

Prince George of England always has a piano placed in his room wherever he may be. I do not consider this a matter of great importance so far as the piano business is concerned, nor does the thought that a prince of the royal line presumably is fond of music stir me deeply. But that a man of Anglo-Saxon blood is willing to let all the world know that he plays the piano is a magnificent thing. Men have the notion that music, art of all sorts and religion are well enough for women, but that men have sterner things to attend to. BOSH, I say.

It is not my good fortune to know Herbert Ralph Ward of Old St. Paul's, Trinity Parish, New York City, but I am sure that he is well worth knowing, for the interesting account of him in the April DIAPASON written by John S. Lopez states that Mr. Ward "spends at least two hours every day at composition and practice." The Spaniards say that you can't pour out of a pitcher what isn't in it; and this applies to human pitchers also. Although I cannot reproach myself with idleness in my professional life, I do remember hours that were not pitcher-filling. I can't think of a man who spends at

least two hours every day on the fundamentals of his profession as anything but a full pitcher.

One of my musical friends is fond of travel; she has been around the world at least twice. The latest trip she has made included Egypt. Her maid, whom she took with her, told an acquaintance: "Yes, dear, we went up the Nile on a Diabetis."

Wild Club Draws Large Group.

The Harrison M. Wild Organ Club of Chicago, which approaches the close of its first season of existence, had the largest attendance on record at its monthly meeting April 10 at the Cordon Club, Chicago. Sixteen members sat down to luncheon—all of them former pupils of the revered teacher in whose memory the club was organized. Considerable interest was shown in the anniversary of one of the members at his church and gifts and sentiments of a most complimentary nature were presented to the fortunate one. Emory L. Gallup, organist and choirmaster of the Fountain Street Baptist Church at Grand Rapids, Mich., for the last ten years and formerly of St. Chrysostom's in Chicago, was the speaker of the day and gave an interesting account of the influence of Mr. Wild on his life. The next meeting will be held on May 8 at 12:30.

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Sees Organ Design Facing a New Deal, Eliminating Faults

By J. B. JAMISON

A recent trip to the Pacific coast, with investigations of many large organs on the way, forces the realization that as yet the industry is working along old lines and using tone that is unfitted to the acoustics of our churches. The more progressive organists—it would seem at this time—are willing to accept almost any kind of tone in order to get clarity.

It is easy enough to design and build an organ that is thin and clear, and equally easy to make one that is weighty and murky, but a curious disregard of basic principles that would seem obvious appears to have obscured the fact that it is just as easy and possible to design, scale and voice an organ in our fairly non-resonant buildings so as to obtain more clarity than ever before, and at the same time have all the weight and nobility of true diapason—organ tone—that could be desired.

Not long ago I was told of a scheme that proposed to accomplish similar happy results by basing the diapason chorus on the second unison diapason, which was of moderate scale and clear timbre, and superimposing on this chorus a large, beefy unison, octave and fifteenth. It is time to debunk this fallacy. The faults of the system are so palpable that it is surprising that it still has prominent supporters.

In the first place, single stops are supposed to be useful. They are given separate stopknobs so that they can be blended in various combinations with other single registers. But every organist knows that a ponderous first diapason has limited use. It generally muddies and spoils any ensemble into which it is drawn, and as a solo voice has infrequent appropriate opportunities. The second diapason of the usual great is used twice, perhaps five times, as often. The large first diapason is supposed to find its metier in full great or full organ, contributing the fundamental timbre and body its large scale makes possible, and its inclusion confesses it is needed. It is true that a commensurate octave and fifteenth will draw it into the secondary ensemble somewhat and make its unison indigestibility less painful, but as the two higher-pitched stops could not possibly be used until after the unison was first drawn, they also have extremely limited application.

So we are asked to assign three separate stopknobs to three registers that should, 95 per cent of the time, be drawn together, and that are individually almost entirely useless. If they should be placed on a single stopknob, however, and employed as a sort of "grand chorus," nothing in the form of high-pitched mixtures will make left-hand polyphonic motives stand out clearly, for the big unison has sixty-one pipes that extend down to CC, and there is no known way to clarify the mud it will throw into that portion of the keyboard.

Not long ago I read a letter from a well-known organist in which he said he was in a position to say, positively, that high-pitched mixtures would not necessarily make the low octaves clear. Certainly not if the mixtures are put there with the idea of correcting or counteracting a defect in scaling of major stops. Mixtures cannot do the whole job against a handicap.

About a month ago I tried a new great of ten ranks of diapasons, complete from double to mixture (there were three unisons), which had a first diapason of most beautiful and interesting timbre, quite clear and musical. The room seated less than a thousand and was fairly dead. So the chorus based on this interesting stop sounded pretty thin, verifying the law of sound that dead rooms do not amplify the fundamental in any voice, but tend to change timbre to lighter quality. There was a seven-rank mixture on the solo, which I suggested to the organist he couple to the great at sub, unison and super. The idea was so radical that he said he had never thought of it. But when we tried it, results were astonishingly

good, and the great began to sound somewhat as it should sound.

But no diapason section should be so weightless as to need such solo coupling to give it approximately correct body, and the "entangling alliance" by which the solo was crippled just when it should have been free for antiphonal reed effects, made such a make-shift reinforcement of the great impracticable.

The trouble in this case, as well as the usual installation in this country, is that cathedral stops will not produce cathedral tone in buildings lacking cathedral resonance, and it is time we all knew it—buyers and builders alike.

A church looks forward to its new organ with fondest hopes. It is not just or right that it should be unprotected against faulty theory of design, even when it puts up 60-cent dollars in payment. We should all realize that no amount of beautifully voiced and regulated stops, expensive metals and meticulous care are capable of making a truly magnificent and perfectly-fitted-to-the-church organ if the primary design and choice of tone have been slighted, or fundamental physical laws of sound ignored.

The organ-building industry must remake its theory of ensemble, and pay more attention to basic or general timbres of diapasons and reeds. It must also learn to base all calculations on the middle of the keyboard. Ensemble effects should be compound stops, and individually drawn registers should be nimble, versatile and located where they can do the most good. That is one measure of correct designing. A characteristic great voice has no place in the swell, and vice versa, unless blend, sectional character and usefulness are undesirable.

So far it would seem, almost, that American design takes into consideration only two kinds of sectional contrast—color and power (when they are given any attention at all)—and we should learn that there is another dimension to tone, and how to control the subtle effects it makes possible. A new deal is coming to organ design, far more efficient than the old order of things, and it has to do very considerably with the intangible—or, more accurately, the selection and arrangement of the material so as to snare the intangible. Organs made this new way will intrigue the organist to explore registrational possibilities, because there will be far more combinations that turn out happily. On them left-hand motives will stand out almost as clearly as on a piano, middle ground will have nobility and weight, trebles will never scream. The harmonic content will be rich through the subdued sound of many artificial harmonics.

The work has been done. It is not an undeveloped theory, and those who have grown familiar with the vistas it opens up are not to be satisfied with less skillfully conceived instruments.

Meeting of Truette Club.

The Truette Organists' Club held its fourth meeting of the seventeenth season on Tuesday evening, April 10, at All Saints' Church, Ashmont, Mass., of which the Rev. Grieg Taber is rector and George C. Phelps organist and choirmaster. The first part of the program consisted of an interesting and instructive talk on "Tudor Church Music" by Mr. Phelps in the parish-house. The club then adjourned to the church, around which Father Taber conducted the visitors. Raymond Floyd, organist and choirmaster at the First Baptist Church, Newton Center, played the following organ music: Prelude on "Ave Mar's Stella," Grace; Communion, Vierge; Chorale, Jacquemin; Fugue in E minor, Bach; Meditation, Truette. A social hour was enjoyed afterward.

MARION LOUISE CHAPIN, Secretary.

Summer Course at Guilant School.

Dr. William C. Carl, director of the Guilant Organ School, announces two summer sessions, the first to open June 5 and close Aug. 10 and the second to open July 3 and close Aug. 10, under the direction of Willard Irving Nevins. During each week of these courses there will be two private organ lessons and one master class by Mr. Nevins and in addition Mrs. William Ceedlinger, director of the famous St. Cecilia Choir, will lecture on "The Training of Children's Choirs."

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FOR PROGRAM AND RESERVATION—WRITE

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Dr. William L. Brower, Music's Patron Saint in Historic Church

The Middle Collegiate Church, one of the five congregations constituting the Collegiate Reformed Dutch Churches of New York City, where Herbert Stavelly Sammond is organist and choirmaster, is fortunate in having in Dr. William Leverich Brower a patron saint—a man who is still active at 86, and has sponsored and supported the best in music, and especially church music, and kindred arts, throughout his life. He was one of the patrons of the old New York Philharmonic Society, of the New York Oratorio Society when it was founded by Dr. Leopold Damrosch, father of Frank and Walter Damrosch, and also of the American Guild of Organists.

The Collegiate Church Corporation was organized in 1628 and is the oldest Protestant church in America having a continuous succession. The first substantial building was the stone church in the fort at the Battery, known under the name of the St. Nicholas Church and built during the rule of Governor Kieft. The first church organ in New York was a gift to this church by Governor Burnet, in 1727. The Middle Collegiate Church, located at Second avenue and Seventh street, on the east side of the city, in the midst of a foreign population, is one of the congregations of the Collegiate Church.

In the corridors and in the social rooms of the parish-house, which adjoins the church, is a collection of nearly 200 maps, sketches, prints and photographs of old New York, gathered by Dr. Brower, which is one of the finest collections of its kind in existence. Visitors viewing the memorials and kindred objects which adorn this church, and the collection above mentioned, will be interested in the eight windows made by Tiffany, lighted by electricity, and portraying scenes in the life of Christ. These windows for quality of glass and workmanship cannot be replaced at the present day. One will also be interested in the famous memorial panels which compass the church walls, one of which is in memory of Peter Minuit, the first colonial governor of the province and the first elder of the Collegiate Church in 1628. An interesting collection of Madonnas is also to be seen.

Dr. Brower a few years ago was constituted by Queen Wilhelmina of the Netherlands an officer of the Order of Orange-Nassau. This high honor was conferred upon him because of his labors in the Dutch Reformed Church of this country, which is the daughter of the mother church in Holland, of which the queen is a member. The degree of doctor of laws was conferred on him in 1928. Belonging to a church possessing a beautiful liturgy, he has become an authority on ecclesiastical subjects, and on liturgies and church order. He is the senior elder of the Collegiate Church Corporation, comprising five congregations, all under the control of the consistory composed of the ministers, elders and deacons, and he is chairman of the finance committee, which has charge of the large estate of the corporation.

Dr. Brower's encouragement and support of the finest in church music is best exemplified by the history of a choral group in the church, known as the Vocal Union, organized forty years ago by Louis C. Jacoby, then organist of the church, and sponsored by Dr. Brower, which has functioned steadily ever since then, the last twelve years under Herbert S. Sammond's direction. Mr. Sammond succeeded Mr. Jacoby, who had been organist of the church for thirty-six years. Most of the standard oratorios have been rendered in whole or in part at the musical services held on the first Sunday evening of each month throughout the season. This season emphasis has been laid on the presentation of music of the Tudor period in conjunction with the best modern church music. Mr. Sammond has brought out, in a symposium which he has written in a pamphlet outlining the entire season's work, that the best

Dr. William Leverich Brower



of modern music today is not greatly different in style from that of the Tudor period, in that there seems to be a tendency among the composers of church music today to return to a more ecclesiastical style, so different from and more churchly than the sugary style of the Victorian period. With a return to a chorus in churches, not necessarily displacing a solo quartet, but supplementing it, this better type of church music can more effectively do its part in raising choirs to a higher level.

With the support of Dr. Brower in meeting the cost of much new music of domestic and foreign publications, Mr. Sammond has been able to present three special services to demonstrate the change in style of church music, in addition to works of a more popular appeal, including the late George B. Nevin's cantata "The Crown of Life," Rossini's "Stabat Mater" and a Christmas presentation of "The Messiah," with orchestra and organ.

On becoming superintendent of the Sunday-school many years ago Mr. Brower became cognizant of the fact that the music of Sunday-schools was in a deplorable condition, and it was decided to raise it to a higher level by confining the hymnology chiefly to compositions used in the church service. The result was the introduction of much of the music which originated with English composers such as Dykes, Barnby, etc., in the period of renaissance in church music which characterized the latter part of the last century, and this policy has been maintained consistently throughout the succeeding years. This is one reason why the singing by the congregation in the services has been so general. The children of the Sunday-school are taught to sing the canticles and these vary between the Gregorian tones and the Anglican compositions. In the church services, four morning and six evening canticles are used. These are changed every month and are arranged so that where a morning canticle is set to Gregorian tones the evening canticle is Anglican, or where the morning is Anglican the evening canticle is Gregorian. This arrangement is made so that both the morning and evening congregations will become familiar with the several settings.

For many years Dr. Brower has been interested in the hymnody of the church and has been especially drawn toward the ancient hymns originating in the Latin and Greek Churches, which have come down through the ages. Some of these are as follows: "Hark, a Thrilling Voice is Sounding" ("Vox clara ecce intonat"), fifth century; "Of the Father's Love Begotten" ("Corde Natus ex Patris"), the foregoing two being hymns of the Ambrosian period; "The Royal Banners Forward Go" ("Vexilla Regis Prodeunt" of Fortunatus), sixth century; "The Strife Is O'er, the Battle Done" ("Finita iam sunt praelia"), twelfth century; "Alleluia, Song of Sweetness" ("Alleluia, dulce Carmen"), eleventh century; "Jesus, the Very Thought of Thee" ("Jesu Dulcis Memoria"), St. Bernard, tenth century;

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Presented by Clarence Dickinson.

Clarence Dickinson included the Reubke Sonata, in commemoration of the 100th anniversary of the birth of the composer, in his sixth recital at the First Methodist Church in Bridgeport, Conn. He presented the Haydn "Creation" at the Brick Church on Sunday afternoon, April 29, at 4 o'clock and will give Mendelssohn's "Elijah" at Union Theological Seminary Wednesday evening, May 2, at 7:15, when the oratorio will be directed and played by the students for the master's degree in sacred music.

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DEATH OF GEORGE B. KEMP

Well-Known Organ Man and Organist Passes Away at Indianapolis.

George B. Kemp, a well-known organ expert and organist of Indianapolis, Ind., died in that city March 28. He had not been in good health for a year, but was able to attend to all of his work until the morning of his death, when he returned home early from business, though apparently he was not seriously ill.

Mr. Kemp was formerly connected with the old Aeolian Company, the Wicks Pipe Organ Company and George Kilgen & Son. He was organist and director at the Brightwood Methodist Church of Indianapolis at the time of his death and established in this church a choir of thirty-five voices.

Mr. Kemp was born at Jersey City, N. J., Jan. 25, 1885. His father was for many years on the staff of the Aeolian Company. He studied organ under Samuel P. Warren and held his first position at the age of 13 years. In 1907 he moved to Indianapolis to teach manual training and printing in the public schools. He played at various times at Christ Church, the Church of the Advent and First Church of Christ, Scientist, in addition to which he did much work for the Masonic lodges. The night before his death he played at the Masonic Temple and was engaged to play at the Scottish Rite Temple March 28. When death came Mr. Kemp was planning to have his choir sing Stainer's "Crucifixion" on Good Friday and they did so in his memory.

Mr. Kemp's grandfather was an organ builder, whose firm, the Labaugh & Kemp Company, built organs as early as 1845. The first Roosevelt chest was built in their factory. Mr. Kemp married in 1918 and in addition to his widow he left three little girls.

Outline of Weinrich Summer Class.

The summer master class which Carl Weinrich is to give at New York University during July will include a survey of organ literature. The general outline of the course is as follows:

Part 1—Predecessors of Bach—A study of some of the important composers of the pre-Bach period: Hofhaimer, Sweelinck, Praetorius, Scheidt, Pachelbel, Buxtehude, Frescobaldi, Titelouze and the English Virginalists.

Part 2—J. S. Bach—A survey of the organ works, with emphasis upon the chorale preludes and sonatas.

Part 3—Romantic Composers—Mendelssohn, Liszt, Franck, Brahms and Reger.

Part 4—Modern Tendencies—Contemporary composers in Europe and America.

The course will consist of twelve

Alice Knox Fergusson



MISS ALICE KNOX FERGUSSON, A. A. G. O., and her Oak Cliff Oratorio Society, which gave seven programs entitled "musical devotions" at Christ Church, Dallas, Tex., during Lent with the Texas chapter, A. G. O., as sponsors, presented Gaul's "Holy City" Feb. 16, Lily Strickland's "St. John the Beloved" March 2, Rossini's "Stabat Mater" March 16 and Dubois' "The Seven Last Words" March 30, in addition to which there were three organ programs with soloists, as recorded in the recital pages.

sessions, beginning July 2. Inquiries may be addressed to Alfred M. Greenfield, New York University, University Heights, Box 99, New York City.

Kilgen for San Antonio Residence.

Dr. and Mrs. J. W. Nixon of San Antonio, Tex., have ordered a Kilgen organ for their residence. The organ will be of two manuals, with harp and chimes, and will have a Kilgen dual control player. An additional room will be built on the side of the house, adjoining the music-room, in which the organ will be placed. The console will be artistically carved and of a very interesting design.

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WORK AT JULLIARD SCHOOL

Hugh Porter to Conduct Organ Department at Summer Session.

A wide variety of courses of interest to the organist and choir-master will be given at the summer session of the Juilliard School of Music which will be held from July 9 to Aug. 17. The organ department will again be conducted by Hugh Porter, organist of the Oratorio Society of New York, and a member of the faculty of the School of Sacred Music of Union Theological Seminary. Regularly enrolled organ students will have two private half-hour lessons each week. Two class hours a week will be devoted to the literature of the organ, with a discussion of the works followed by their performance by Mr. Porter or members of the class. A third hour will consider the accompaniment of choral music at the organ. All classes and instruction will be in the concert hall of the school at the console of the four-manual Casavant organ. Four smaller organs in the Institute of Musical Art will provide practice facilities. Other courses of interest to the church musician will include choral conducting, advanced conducting, group voice instruction, chorus and theoretical subjects under George A. Wedge, Dr. A. Madeley Richardson, Adolf Schmid and others. Bulletins of information may be had by addressing George A. Wedge, director, the Juilliard Summer School, 130 Claremont avenue, New York City.

Plans for Evanston Conference.

How to organize and direct junior choirs is to be taught in one of the classes announced for the second annual one-week church music course at Northwestern University this summer. Horace M. Hollister, M. S. M., director of young people's choirs at the Madison Avenue Presbyterian Church, New York, will offer five classes. The intensive course in training for the ministry of music is scheduled for July 16 to 20, at Evanston, Ill. Twenty-six states were represented in the enrollment last summer. D. A. Clippinger will again offer special work in class voice training and LeRoy Wetzel will conduct classes in liturgical music. Dean R. G. McCutchan of De Pauw University, Greencastle, Ind., has consented to direct some of the forum discussions and demonstrations. Professor Horace Whitehouse will assist, with other members of the faculty. Arrangements are under the direction of Professor O. S. Beltz.

Easter Recital at Reading, Pa.

The third program of special music for the season was given by the combined choirs of the Memorial Church of the Holy Cross, Reading, Pa., under the direction of the organist, Marguerite A. Schiefele, on Easter Sunday evening. The program was preceded by an organ recital at 7:15 which consisted of the following numbers: "The Resurrection Morn," Johnston; "Christus Resurrexit," Ravanello; "An April Song," Brewer; "Easter Alleluia," Ottenwälder.

Who's Who Among the Organists of America

FRANK COLLINS, JR.

From Illinois College, at Jacksonville, "Athens of the West," to the State University School of Music, in the heart of Latin Louisiana, went Frank Collins, Jr., to accept the challenge of the newly created organ department. His alma mater was founded in 1829 by a "Yale band" of seven men, but Frank Collins' party of "founders" consisted of but two, himself and Dr. H. W. Stopher, director of the school. Armed with the authority of traditional culture and the faith and daring of youth, and inspired by the boundless enthusiasm of his leader, he has earned a place in the forefront of musical progress in the South.

Entering the conservatory of Illinois College at the age of 14, Mr. Collins spent the next eight years in a comprehensive program of study which gave him the broad concepts which distinguish him as an educator of ability and vision as well as an organist of high rank. Eight years of piano study with Edmund Mungler and organ with such eminent teachers as Phillip Read, Henry V. Stearns, Henry Ward Pearson and Palmer Christian give Mr. Collins a fine background for his own excellent pedagogy. He holds the certificate in organ from Illinois Woman's College, also the diploma in piano and an A. B. degree from Illinois College. His most recent degree is that of master of music from the University of Michigan, where he studied under Mr. Christian.

Mr. Collins' first church position, to which he was called when 12 years of age and which he held for six years, was at the First Presbyterian of Virginia, Ill. Other organist and choir-master responsibilities have been ably discharged at Jacksonville, Ill., Ann Arbor, Mich., and Baton Rouge, La., where he is now directing the music at St. James' Episcopal Church.

From 1920 to 1924 Mr. Collins was organist and director of the chapel choir at Illinois College, at the same time teaching piano and organ privately at Virginia, Ill. He taught piano and organ at Western State Teachers' College, Macomb, Ill., from 1924 to 1925. He taught piano at Louisiana Normal College for one year and two summers, going to Louisiana State University School of Music in 1927 as head of the organ department and assistant in piano. He has served as vice-president of the Louisiana Music Teachers' Association.

Mr. Collins married Miss Genevieve Cox of Leocompte, La., a former pupil, June 7, 1933.

It is a far call from Frank Collins' present program of work in this Southern city to those long days of winter-time practice on an old tracker organ which his mother pumped for him (page the membership committee of the National Association of Organ Pumpers) back in the old country church. Coming to a locality where none of the fine traditions of choral music were present to help, Mr. Collins has made musical history. Beginning with one motor-driven Estey reed organ and a handful of pupils, he has built with his teaching, concertizing and wide influence a thriving and widely known department in Louisiana University. Credit for a very large part in the splendid achievements of the school of music and for the popularity of the vesper programs, the inspiring performances of oratorio, of which there have been many, including "The Messiah," "Elijah," "The Creation," "Redemption" and Mendelssohn's "Hymn of Praise," goes to Mr. Collins for his untiring efforts and the inspiration of his fine musicianship.

H. PROCTOR MARTIN, A. A. G. O.

H. Proctor Martin, whose work with the choir and at the organ in the De Veaux School at Niagara Falls, N. Y., is doing much to educate the boys under him so that they will appreciate music in their later years, is one of the young leaders among the organists of today of whom no doubt much will be heard in view of the achievements he already has placed on record. Mr. Martin is a graduate of Dartmouth

Frank Collins, Jr.



College, where he majored in music and received his degree *magna cum laude*. One of his activities at the DeVeaux School, which is a military academy of high standing under Episcopalian auspices, is the training of a choir which is doing work that attracts favorable attention. Its Christmas candle-light service Dec. 19 in St. Ambrose Chapel was a distinct success and was repeated outside the school by special invitation.

Mr. Martin began study of the organ under Miss Gladys Gale, A. A. G. O., at his boyhood home in Barre, Vt. For three years during his high school days he was organist at the Universalist Church of Barre. Then he attended Dartmouth College and took organ under Professor Homer P. Whitford. He was a member of the glee club, which won fame in 1928 and 1929 by winning the intercollegiate championship in the contest at Carnegie Hall in New York. Throughout his college years he was organist of the First Congregational Church at Lebanon, N. H. In 1928 he directed the combined choirs of Lebanon in a production of Stainer's "Crucifixion." He has been on the faculty of the DeVeaux School since his graduation. During vacations he has been continuing his organ study under Pietro Yon in New York.

Mr. Martin passed the associateship examination of the American Guild of Organists in 1929.

FLORENCE N. SMART

Family and business would seem to be enough to keep one woman occupied more than the regulation NRA hours, but in the case of Mrs. Florence N. Smart there has been a third love—the organ—and she finds time in the midst of a busy life to hold two positions in Chicago. Mrs. Smart is organist of the Fourteenth Church of Christ, Scientist, where she is serving her fourth year, and of Cleveland chapter, Order of the Eastern Star. Her business connection is as circulation manager of *The National Provisioner*, a magazine of the meat packing and allied industries and official organ of the Institute of American Meat Packers. But music and supervising the circulation of a magazine do not take up all of Mrs. Smart's time. She is the wife of James P. Smart, an employe of the Peoples Gas Company, who is a talented amateur violinist, and they have a daughter, 14 years old, who is making strides in music study, all of which helps to make a musical home. Incidentally Mrs. Smart's father and Lillian Nordica were cousins.

Mrs. Smart was born in Topeka, Kan., and came to Chicago with her parents at the age of 5. Her education was received in Chicago public and high schools.

Mrs. Smart has appeared in recitals at Kimball Hall and Orchestra Hall and was accompanist for the Haydn

Choral Society during the existence of that society.

Mrs. Smart started by playing the piano in the Sunday-school of a Baptist church. One day when the organist was taken ill suddenly the choir director insisted that she play the service. The director took care of the registration and the pedals were not used that day. The regular organist never returned and Mrs. Smart was appointed to succeed her with the understanding that the use of the organ be given her for her services. She immediately began to study under Harrison M. Wild. She was then 16 years old. For the next three years she served without salary and then for three years with a salary.

Upon her marriage she moved to Waterloo, Iowa, and was organist of the First Methodist Church of that city for four years. Then she moved to New York City, where she continued her studies and served several churches. In 1924 she returned to Chicago and was organist for three years at Calvary Presbyterian Church and then for four years at the Highland Park Presbyterian before going to her present position at Fourteenth Church of Christ, Scientist. Three years' service was also given to Temple Judea.

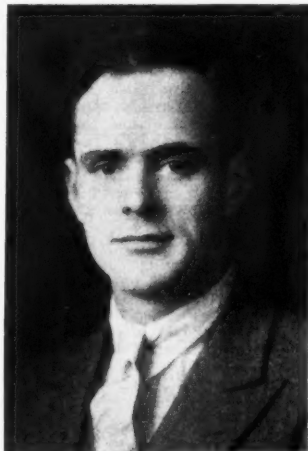
Florence N. Smart



Lloyd Morey Gives Oratorio.

"The Lamb of God," a Passion oratorio by William Wallace Gilchrist, was presented at Trinity Methodist Episcopal Church, Urbana, Ill., the church of the Wesley Foundation, at the vesper service on Palm Sunday, under the direction of Lloyd Morey, organist and choir-master. The musical numbers were interspersed with narratives from the New Testament, with organ accompaniment.

H. Proctor Martin



HEARS ITS OWN COMPOSERS

Van Dusen Organ Club Program Made Up of Members' New Works.

The recital of the Van Dusen Organ Club of Chicago April 16 again set a high standard for playing by students and young artists. Kenneth Cutler, president of the club, was host this time, at the Wellington Avenue Congregational Church, where he is organist and director of music. Albert Cotsworth, veteran organist and music critic, was guest of honor and contributed some opinions and reminiscences "by the elderly person."

Original compositions distinguished the occasion, with George Ceiga offering the initial group. This included the first performance of "Dunes" and a piece written for the occasion which is to be named by Frank Van Dusen, to whom it is dedicated. Esther Wunderlich contributed the "Clock Movement" from Haydn's Symphony in D and the Guilman Scherzo from the Fifth. Helen Searles Westbrook opened her major group with a deeply spiritual reading of the Reger "Benedictus." This was followed by her own Andante Religioso (also dedicated to Mr. Van Dusen), an initial playing of a Pastorale and the Chromatic Fantasia by Dr. Wilhelm Middelschulte.

Whitmer Byrne, whose playing will be remembered from the 1933 N. A. O. convention, concluded the evening with a Bach group, the Seth Bingham "Rouade" and Bossi's "Etude Symphonique." The choir of the church was heard in Mr. Ceiga's "Hear My Cry, O Lord," and the Rev. Thomas Anderson offered appropriate remarks on the subject of worship.

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Corleen Wells

Programs of Organ Recitals of the Month

Franklin Stead, Mus. D., Chicago—Dr. Stead was heard in a recital at Abraham Lincoln Center, of which he is the regular organist, on the evening of April 19, playing a program made up of the following works: Prelude, Fugue and Chaconne, Buxtehude; "Soeur Monique," Couperin; Adagio from Sonata No. 3, Bach; Chromatic Fantasia, Theile; Prelude, Samazeuilh; Chorale No. 3, in A minor, Franck; Berceuse and "Fleuse" (from "Suite Bretonne"), Dupré; "Rhapsodie Catalane," Bonnet; "Carillon," Sowerby; Arabesque, McKinley; "Carillon-Sortie," Mulet.

Vernon de Tar, F. A. G. O., New York City—Among Mr. de Tar's programs at Lenten recitals on Tuesdays at noon in Calvary Church were the following:

Feb. 20—Largo from Twelfth "Concerto Grosso," Handel; Allegro Vivace from Fifth Symphony, Widor; Chorale Prelude, "Lord, Hear the Voice of My Complaint," Bach; Finale, Franck.

Feb. 27—Moderato from Fourth Sonata, Rheinberger; "Sciellene," Bach; "Adoration," Bingham; Finale from Second Symphony, Vierne.

March 6—"Petite Suite," E. S. Barnes; Chorale Prelude, "O Sacred Head," Bach; Prelude and Fugue in G minor, Bach; Scherzo from Fourth Symphony, Widor; "Cortege and Litaney," Dupré.

March 13—First Movement from "Grande Piece Symphonique," Franck; Canon in B minor, Schumann; Prelude in E Flat ("St. Ann"), Bach.

Gordon Balch Nevin, New Wilmington, Pa.—Mr. Nevin played a recital at Westminster College April 17 in which he presented the following program: Concert Overture in C major, Hollins; "Moment Musical" and "Ave Maria," Schubert; "Marche Funèbre et Chant Seraphique," Guilmant; "Prelude Fancies," Op. 29, Clokey; "Liebsträum," No. 3, Liszt; "L'Arlequin," Gordon Balch Nevin; Grand March from "Aida," Verdi.

In an evening of music under the auspices of the Huntington Music Club at the Presbyterian Church of that city March 23 Mr. Nevin presented this program: "Overture Triomphale," Ferrata; "Daguerreotype of an Old Mother," Gaul; "Liebsträum," No. 3, Liszt; "Sylvan Idyll," "Marziale" from "Sonata Tripartite," and "Will-o'-the-Wisp," Gordon Balch Nevin; "Liebestod," from "Tristan and Isolde," Wagner; Fugue from Sonata on the Ninety-fourth Psalm, Reubke.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio—Mr. Kraft has played the following programs in recent recitals on Sunday afternoons at 5 o'clock in Trinity Cathedral:

March 18—First Movement from Sonata, Op. 25, Salome; "Meditation a Sainte Clotilde," James; Scherzo from Fourth Symphony, Widor; Chorale Prelude, "O Sacred Head Surrounded," Bach; Finale from Sixth Symphony, Widor.

March 25—Prelude in G minor, Josef Holbrook; Polish Lullaby (Traditional Folk-song), arranged by E. A. Kraft; Pastorale, Foote; Chorale Prelude, "Our Father, Who Art in Heaven," Bach; Fantasia in A, Franck.

Ernest White, Philadelphia, Pa.—At the Swarthmore College vespers April 8 Mr. White gave a Bach and Karg-Elert program. The Bach compositions played included: Concerto in G major (after Vivaldi); Sinfonia to the Cantata "Ich steh' mit einem Fuss im Grabe"; Allegro from Trio-Sonata No. 1; Chorale Preludes, "In Dir ist Freude," "Jesu, meine Zuversicht," "Ich ruf' zu Dir, Herr Jesu Christ" and "Nun freut euch," The Karg-Elert numbers were: "Kyrie Eleison" ("Cathedral Windows"); "Landscape in the Mist" ("Pastels from the Lake of Constance"); Sarabande (Op. 65); Toccata on "Herr Jesu Christ, Dich zu uns wend."

Grace Leeds Darnell, New York City—Miss Darnell gave half-hour recitals Sunday evenings during Lent at St. Mary's in the Garden and played the following selections among others: Aria in C, Bach; Fantasia and Fugue in G minor, Bach; Allegretto (Sonata 1), Bach; Aria in A, Bach; Processional, Mulet; Prelude to "Bluebird," Debussy; Scherzo, Symphony 6, Widor; "Soeur Monique," Couperin; "Legend," Bossi; Fugue in G major, Krebs; "Legend," Vierne; Prelude in D, West; Concerto for Organ and Orchestra,

Handel; Aria in F, Wesley; Chorus in C, Hollins; Aria in F minor, King Hall; "Piece Heroique," Franck; "Lamento" (C minor), Guilmant; Sonata 5 (first movement), Guilmant; Pastorale, Guilmant; "Marche Funèbre et Chant Seraphique," Guilmant.

Edith Lang, Boston, Mass.—Miss Lang played the following selections in a recital on Palm Sunday afternoon, March 25, at the Boston City Club: Toccata and Fugue in D minor, Bach; Largo, Handel; "Ride of the Valkyries," Wagner; Scherzo, Federlein; "Gesù Bambino," Yon; Concert Overture, Maitland.

Henry V. Stearns, Youngstown, Ohio—Mr. Stearns, minister of music at the First Presbyterian Church, gave a recital for the American Guild of Organists and the Monday Musical Club March 25, playing a program made up as follows: Chorale Preludes, "In dulci Jubilo" and "If We Are in Deepest Need," Bach; Fugue in C minor (Tragic), Bach; "Idylle," Bossi; "May Night," Palmgren; Chorale in A minor, Franck; Slumber Song, Parker; "Legende," Clokey; "Fantasia Symphonique," Cole.

Arthur Egerton, Aurora, N. Y.—In a recital of Passiontide organ music at Wells College March 29 Mr. Egerton presented this program: Fantasia in G minor, Bach; Kyrie, "Gott Vater in Ewigkeit," Bach; "Christ lag in Todesbanden," Bach; "Herzlich tut mich verlangen," Bach; Chorale, "Da Jesus an dem Kreuze standt," Scheidt; "Christe, Du Lamm Gottes," Karg-Elert; "Es ist das Heil uns kommen her," Karg-Elert; "Herzlich tut mich verlangen," Brahms; Allegro moderato e serioso (from First Sonata), Mendelssohn.

Mrs. J. W. Akin, Jr., Wichita Falls, Tex.—Mrs. Akin has been in demand for recitals during the winter not only in her home city, but in other parts of Texas. In the first of a series of recitals at the First Methodist Church of Wichita Falls late in January she played the following program: Largo, Handel; Norwegian Folk Song, Torjussen; "There Is Dew on the Rose," Charlene B. Underwood; Fifth Symphony (Allegro Cantabile and Toccata), Widor; Concerto No. 2 in A major, Liszt (Charles Kiker; orchestral score played by Mrs. Akin).

In a recital at Abilene Feb. 26 Mrs. Akin played: Toccata and Fugue in D minor, Bach; Chorale, "A Rose Breaks into Bloom," Brahms; Sketch in D flat major, Schumann; Minuet, Mozart; Rhapsody, Silver; Fourth Symphony (Andante Cantabile, Scherzo and Finale), Widor.

Henry F. Seibert, New York City—In a recital Sunday afternoon, April 8, at Holy Trinity Lutheran Church Mr. Seibert played the following compositions: Fantasia, Merkel; "Evening Bells and Cradle Song," Macfarlane; Caprice, Sturges; "Christus Resurrexit," Ravanello; Sonata, "God's Time Is Best," Bach; Chorale Prelude, "E'er Yet the Dawn Hath Filled the Skies," Bach; "Pleyel's Hymn," Burnap; Spring Song, Macfarlane; "Adoration," from "The Holy City," Gaul; "Finlandia," Sibelius.

At the Town Hall March 23 Mr. Seibert played: Fantasia, Merkel; "Carillon," Sowerby; Prelude and Fugue in E minor, Bach; Largo, Handel; "Marche Champêtre," Boex; Spring Song, Mendelssohn; "Hosannah," Dubois.

Mr. Seibert gave a recital Feb. 25 at Manchester, N. H., for the Franklin Street Church.

Harold Schwab, Mus. B., Boston, Mass.—Mr. Schwab and William Cook, pianist, gave a recital of music for two pianos and for organ and piano at Jordan Hall Feb. 28 and for the organ-piano part of the program presented these works: Symphonic Piece, Clokey; "Night," Converse; Fantasia, Demarest.

Leon Verrees, Scranton, Pa.—Mr. Verrees arranged a noteworthy series of recitals Friday noon throughout Lent at St. Luke's Church and his programs included the following:

Feb. 16—Psalm Prelude, Howells; Prelude and Fugue in G major, Bach; Cantilene, Jongen; Prelude-Pastorale on "O Fili et Filiae," Verrees; Berceuse and "Carillon," Vierne; Meditation and March from First Symphony, Widor.

Feb. 23—Two Chorale Preludes, Karg-Elert; Prelude and Fugue in G minor,

Dupré; Andante from Fourth Sonata, Bach; Air from Suite in D, Bach; Suite, "In Fairyland," Stoughton; "Petite Pastorale," Ravel; "Sortie," Ropartz.

March 9—"Benediction," Hollins; "Minuetto Antico e Musetta," Yon; Prelude in E flat major, Bach; "Cortege," Debussy; Fourth Concerto (Andante Maestoso and Adagio-Finale), Handel; Caprice, Banks; Prelude Improvisation on "Veni Emmanuel," Egerton.

Ernest Dawson Leach, Scranton, Pa.—Mr. Leach, organist of the Church of the Good Shepherd, played the Lenten Friday noon recital at St. Luke's Church March 2, presenting the following program: Chorale Preludes, "Our Father, Who Art in Heaven" and "When We Are in Deepest Need," Bach; "Lamentation," Guilmant; Cantilene, Wolstenholme; Gavotte, Martini; Fantasia-Sonata, Rheinberger; Pastorale, Guilmant; "Grand Choeur," Salome.

John T. Erickson, New York City—The following numbers were played by Dr. Erickson April 7, when the Swedish Glee Club of Brooklyn gave a concert at the Gustavus Adolphus Church: Fantasia in G minor, Bach; "Ave Maria," Schubert; Chorale Improvisation, "Lord, All My Heart Is Fixed on Thee," Karg-Elert; "Sunrise," Karg-Elert; Andante Cantabile and Finale from Fourth Symphony, Widor.

W. F. Skeele, Los Angeles, Cal.—Among numbers recently given in a series of recitals in the auditorium of the University of Southern California by Mr. Skeele, head of the organ department and dean emeritus of the school of music, were the following: Toccata and Fugue in D minor, Bach; Chorales, "In Thee Is Joy," "The Walk to Jerusalem" and "Jesus, Joy of Man's Desiring," Bach; First Sonata (Allegro in F sharp minor), Guilmant; Chromatic Fantasia, Theile; "Prelude Sollenelle," Noble; "Piece Symphonique," Grieg; "To an American Soldier," Thompson; Toccata, Mully; Variations on a Christmas Carol, Dethier; Canon, Schumann; Nocturne from "Midsummer Night's Dream," Mendelssohn; Andante from Fifth Symphony, Beethoven.

Laurence Dilsner, Westfield, N. J.—Mr. Dilsner played short organ programs at Lenten Sunday vesper services in the First Congregational Church and included the following selections:

Feb. 18—Modern French school: Adagio (Second Symphony), Widor; "In Paradisum," Dubois; Adagio (Third Sonata), Guilmant.

Feb. 25—Modern Spanish school: "Adoracion," Arabaolaza; "Pequena Cancion," Urteaga; "Interludio," Arabaolaza.

March 4—Air in D, Prelude in E minor, and "Herzlich tut mich verlangen," Bach.

March 11—Forerunners of Bach: "O Sacred Heart Once Wounded," Kubanu; Fugue on the Kyrie, Couperin; "Ave Maris Stella," Titelouze; "As Jesus Stood beside the Cross," Scheidt.

March 18—Selections from "Musica Divina," Kreekel: "Jesu, dulcis Memoria," "Cruce Ave Benedicta" and "Stabat Mater."

March 25—"Priere," Boellmann; Andante (Sonata in A minor), Rheinberger; Largo, Handel.

George Leland Nichols, Delaware, Ohio—Mr. Nichols gave an informal recital at Johnson Chapel, Amherst College, Amherst, Mass., on the afternoon of March 14. His program was made up of these selections: Doric Toccata, Bach; Two Pedal Piano Sketches, Schumann; Fire Music from "Die Walküre," Wagner; "Rosace," Mulet; Intermezzo, G. L. Nichols; "Twilight at Fiesole," Bingham; "Up the Saguenay," Russell; "Thou Art the Rock," Mulet.

Marcus Naylor, Warren, Pa.—In a recital at the First Presbyterian Church March 26 Mr. Naylor played the following Bach and Franck program: Prelude and Fugue in E minor, Chorale Prelude, "Christ Lay in Bonds of Death," and Prelude and Fugue in B minor, Bach; "Piece Heroique" and Finale in B flat, Franck.

George William Volkel, F. A. G. O., New York City—In a recital for the Camden, N. J., chapter of the N. A. O., the tenth annual organ recital of the chapter, March 29 at the North Baptist

Church Mr. Volkel played these numbers: Fantasia in F minor, Mozart; "La Vallée du Behorleguy au Matin" (from the Suite "Paysages Euskariens"), Bonnal; Allegro vivace (from Symphony No. 5), Widor; Concerto No. 10, in D minor, Handel; Three Chorale Preludes, Brahms.

Caspar Koch, Pittsburgh, Pa.—Dr. Koch's Sunday afternoon recitals at North Side Carnegie Hall were marked by the following programs among others in March:

March 11—Overture to "William Tell," Rossini; Sonata, "The Ninety-fourth Psalm," Reubke; March in E flat major, Schumann.

March 4—Overture to "Don Giovanni," Mozart; "Salut d'Amour," Elgar; Funeral March, Beethoven; "Hawaiian Fantasy," Humphrey J. Stewart; "Pomp and Circumstance," Elgar.

William C. Hammond, Holyoke, Mass.—In a recital at Mount Holyoke College March 22 Professor Hammond presented a Bach program and his offerings were: Toccata (Doric); Arioso in G major; Prelude and Fugue in E minor; Pastorale in F major; Toccata and Fugue in D minor; Chorale Prelude, "I Cry to Thee"; Prelude to Cantata "God's Time Is Best"; Prelude in E flat minor, No. 8, vol. 1 (from "Well-tempered Clavichord"); Fugue in E flat, "St. Ann's."

George R. Hunsche, Chicago—Mr. Hunsche gave a recital March 11 at the Fifth United Presbyterian Church, Leeland avenue and North Lincoln street, and presented the following program: Allegro (Second Symphony), E. S. Barnes; Toccata, Adagio and Fugue in C major, Bach; Intermezzo, Cullererts; "Kyrie Eleison," Max Reger; Chorale in B minor, Franck; Finale (Second Symphony), Widor.

Donald C. Gilley, Indianapolis, Ind.—In a recital for the Indianapolis Matinee Musicales at Odeon Hall March 23 Mr. Gilley, assisted by Mrs. Robert Kinnaird, soprano; Bernard Fitzgerald, first trumpet; Ruth Hutchins, second trumpet; Miss Carolyn Richardson, pianist; Nila Duncan, first trombone, and Seth Cary, second trombone, played: Prelude and Fugue in A, Walthier; "Water Music," Handel; "A Rose Bursts into Bloom," Brahms; Toccata from Fifth Symphony, Widor; Symphonic Piece, Clokey (Miss Richardson and Mr. Gilley); "Christus Resurrexit," Ravanello (Mr. Gilley, Mr. Fitzgerald, Miss Hutchins); "Jesu, Joy of Man's Desiring, Bach (Mr. Gilley, Mr. Fitzgerald, Miss Duncan, Miss Hutchins and Mr. Cary). The program was arranged by Mrs. Frank T. Edenharter.

Donald E. Sellow, A. A. G. O., Chicago—Mr. Sellow, organist at the Jefferson Park Congregational Church and formerly an active and prominent organist on the Pacific coast and in Boston, played the following selections in a recital at the Jefferson Park Church Sunday afternoon, Feb. 11: Toccata and Fugue in D minor, Bach; Chorales, "Christ, the Only Son of God" and "O Sacred Head Now Wounded," Bach; Scherzo (Second Symphony), Vierne; Canon in B minor, Schumann; Pastorale (Second Symphony), Widor; "Grande Piece Symphonique," Franck.

In a recital March 18 at the same church Mr. Sellow played: Fantasia in G minor, Bach; Chorales, "Jesus, My Trust" and "In Thee Is Joy," Bach; Chorale in A minor, Franck.

Minnie Brendlinger Lehr, Pottstown, Pa.—Mrs. Lehr, organist of Trinity Reformed Church, gave a recital in that church April 25, with the assistance of Albert T. Metcalf, baritone. Her numbers, in which American works were well represented, were the following: Concert Overture in G, Kinder; Aria in C, Dethier; Fugue in G minor, Bach; Religious Melody with Variations, Whiting; Spring Song, Macfarlane; "Melody for the Bells of Berghall Church," Sibelius; "Cantique d'Amour," Dickson; Russian March, Schminke.

Clark Fiers, Pittsburgh, Pa.—In a recital at the Heinz employes' auditorium on noon April 9 Mr. Fiers played: "Rendezvous," Alteer; Adagio from "Sonata Pathétique," Beethoven; "Estrellita," Ponce.

April 13 he played: "Adieu," Friml; "Chinoiserie," Swinnen; "Vision," Rheinberger.

Programs of Organ Recitals of the Month

Miles F. A. Martin, F. A. G. O., Waterbury, Conn.—Mr. Martin played the following numbers at his recitals Friday noons during Lent in St. John's Church: Chorale in B minor, Franck; "Jesus on the Cross," Dupré; "The Music Box," Liadoff; Andante, Sonata 4, Bach; Chorale in A minor, Franck; "O Lamb of God," Karg-Elert; Largo, Sonata 5, Bach; "Dreams," McAmis; "Cortege et Litanie," Dupré; Canzona in A minor, Karg-Elert; Adagio, Sonata 1, Bach; "The Swan," Saint-Saens; Chorale in E, Franck; Adagio in A minor, Bach; Andante Religioso, Fourth Sonata, Mendelssohn; "Ave Maria," Schubert; Toccata and Andante Cantabile, Sonata 4, Widor; Chaconne in B minor, Miles Martin; "Ave Maria," Bach-Gounod; Prelude and Fugue in B minor, Bach; "Lamento," Dupré; Air, Pergolesi.

Joseph C. Beebe, New Britain, Conn.—In a Bach program at the South Congregational Church March 21 Mr. Beebe played these chorale preludes: "See the Lord of Life," "Lamb of God, Our Saviour," "When on the Cross the Saviour Hung," "O Man, Thy Grievous Sin Lament," "We Bless Thee, Jesus Christ," "By the Waters of Babylon," "O Lamb of God Most Holy," "In Deepest Need I Cry to Thee."

In his afternoon recitals during Holy Week at the South Church Mr. Beebe presented these offerings:

March 26—"By the Waters of Babylon" (double pedal), Bach; "The Holy Virgin" (six tone pictures), Malling; "Prayer" ("Deus Meus"), Dubois.

March 27—"The Twenty-third Psalm," Malling; Psalm-Prelude No. 2, Howells; "The Ninety-fourth Psalm" (Sonata), Reubke.

March 28—Wagner program: Prelude to "Lohengrin"; Prelude to "Parsifal" (Act 1); Prelude to "Parsifal" (Act 3); Good Friday Music from "Parsifal."

March 29—"Maundy Thursday," Malling; "Good Friday," Malling; "The Seven Words from the Cross," Malling; "O Sacred Head Now Wounded" (Chorale), Bach.

Alexander Schreiner, Los Angeles, Cal.—Mr. Schreiner's program at the University of California, Los Angeles, April 1 was as follows: Festival Toccata, "Alleluia, He Is Risen," Diggle; Toccata, Adagio and Fugue in C major, Bach; "The Prophet Bird," Schumann; Nocturne, Grieg; Overture to "Tannhäuser," Wagner.

April 10 Mr. Schreiner played this Italian program: Prelude and Siciliana from "Cavalleria," Mascagni; Rievocare, Palestrina; Gavotte from Twelfth Organ Sonata, Martini; "Toccata per l'Elevazione," Frescobaldi; "Gaillarde," Galilei-Respighi; "The Chimes of St. Mark's," Russolo; Prelude and Selections from "La Traviata," Verdi.

In a German program April 13 he presented these compositions: Chorale Preludes, "If Thou but Suffer God to Guide Thee," Bach, and "Adorn Thyself, O My Soul," Brahms; First Sonata in F minor, Mendelssohn; Moonlight," Karg-Elert; Rondo, "Rage over the Lost Penny," Beethoven; "Lohengrin's Admonition to Elsa," Wagner; "Ride of the Valkyries," Wagner.

C. Harold Einecke, Grand Rapids, Mich.—For his ninety-sixth "hour of organ music" at the Park Congregational Church March 25 Mr. Einecke prepared a program of Holy Week music, made up of these compositions: Fantasia on "St. Theodulph," Carl McKinley; "The Palms," Faure; Chorale Preludes, "O Sacred Head, Now Wounded," "In Death's Strong Grasp the Saviour Lay," "The Blessed Christ Is Risen Today," and "Christ Is Arisen," Bach; "The Elton Lute," William Lester; "Easter Morning on Mount Rubidoux," Gaul; "Gethsemane," Malling; "A Song of Triumph" (dedicated to Mr. Einecke), Carl F. Mueller.

Frederic B. Stiven, Mus. B., A. A. G. O., Urbana, Ill.—Professor Stiven, who played the University of Illinois Sunday recital April 8, was assisted by a brass ensemble in the following program: Chorale Improvisation, "Wunderbarer König," Karg-Elert; Sonata No. 5, in F sharp minor, Rheinberger; Spring Song, Jores; Spring Song, Mendelssohn; "Prayer" and "Christus Resurrexit," Ravanello. The

final number and the first were played with the assistance of the brass instruments.

Walter Buszin, Mankato, Minn.—Mr. Buszin gave his annual recital at Bethany Lutheran College April 8, assisted by the college quartet, the Lutheran Choral Society of Mankato and Ann John Silber and Margaret John, pianists. The organ program of the afternoon consisted of these works: Prelude and Fugue in F minor, Handel; Chorale Variations on "Deck Thyself, My Soul," Walther; Three Chorale Preludes, Bach; Fantasy and Fugue in C minor, C. P. E. Bach; Toccata in D minor, Reger; Adagio (from First Sonata), Mendelssohn; "Suite Gothique" (arranged for two pianos and organ), Boellmann.

Edward G. Mead, F. A. G. O., Oxford, Ohio—In a program of works of contemporary composers March 16 at Christ Church, Cincinnati, Professor Mead of Miami University played: Prelude and Fugue in C minor, Bingham; "Songe d'Enfant," Bonnet; Scherzo from "Storm King" Symphony, Dickinson; Chorale Fantasia on "Ye Holy Angels Bright," Darke; First Symphony (Allegro Vivace and Andante), Vienne; Finale from Sixth Symphony, Widor.

Clarence E. Heckler, Harrisburg, Pa.—Mr. Heckler, organist and choirmaster of Christ Lutheran Church, played the following program April 11 in the dedicatory organ services at the Maclay Street Church of God: "Christus Resurrexit," Ravanello; "The Sun's Evensong," Karg-Elert; "The Bells of St. Anne de Beaupre," Russell; "The Magic Harp," Meale; "Ave Maria," Schubert-Sevin; "Caprice Heroique," Bonnet.

April 13, in the dedicatory services at St. John's Lutheran Church, Boiling Springs, Pa., Mr. Heckler played: "Caprice Heroique," Bonnet; "Romance sans Paroles," Bonnet; "Songe d'Enfant," Bonnet; "The Magic Harp," Meale; Finale (Symphony 6), Vienne.

Arnold Sigler Bowman, New Cumberland, Pa.—Assisted by the senior choir of the First Church of God in New Cumberland, of which he is organist and choirmaster, Mr. Bowman played a dedicatory recital in the Möller organ recently installed in the Maclay Street Church of God in Harrisburg April 12. The organ numbers were: Sonata No. 3 (A major), Mendelssohn; Andante Cantabile (Fourth Symphony), Widor; Prelude and Fugue in E minor, Bach; Chorale, "Sleepers, Wake, a Voice Is Calling," Bach; "Souvenir," Kinder; Toccata (Fifth Symphony), Widor.

Mr. Bowman, assisted by Miss Alice E. Barker, soprano soloist of Christ Lutheran Church, Harrisburg, played the following program in the New Cumberland Church of God, Sunday afternoon, April 15: Concert Overture in G, Kinder; "Cotswold Air," Matthews; "The Curfew," Horsman; Suite from "Water Music," Handel; Elegy, Massenet; Minuet in G, Beethoven; Chorale, "Wachet auf, ruft uns die Stimme," Bach; Scherzo, Judassohn; Toccata (Fifth Symphony), Widor.

Ernest Prang Stamm, St. Louis, Mo.—In his short programs at the Church of the Holy Communion in April Mr. Stamm played:

Easter Sunday, April 1—"Alleluia," Dubois; Andante and Allegro, from "Symphonie Gothique," Widor; "Paeon of Easter," Mueller.

April 8—Chorale in E, Franck; "Forest Murmurs," from "Siegfried," Wagner; "To Spring," Grieg; Scherzando, Gillette.

April 15—Prelude and "Romance" from Fourth Symphony, Vienne; Largo, Handel; Allegretto, Tours.

April 22—Festival Piece and "Oh, the Lifting Springtime," Stebbins; "To the Rising Sun," Torjussen; Fanfare, Lemmens.

April 29—Rhapsody, Silver; "Within a Chinese Garden," Stoughton; "Cathedral Shadows," Lemare; "Allegro Pomposo," West.

Herbert Ralph Ward, New York City—Among Mr. Ward's Tuesday noon programs at St. Paul's Chapel in April were the following:

April 17—Largo Mesto (Sonata, Op. 10, No. 3), Beethoven; "Forget-Me-Not," Bach; Minuetto (Suite in F), Dolmetsch; Reverie in A major, Renaud; Allegro Scherzando, Clifford Dawson.

April 24—"An Interlude," Clarence

Lucas; "Marcel" ("Ein Feste Burg"), Godard; "To a Pond Lily," H. R. Ward; Prelude and Fugue in C minor, Bach; Prelude (Allegro), C. Homilius.

A. E. Redsell, Port Credit, Ont.—Mr. Redsell, organist and choirmaster of St. Andrew's Presbyterian Church, presented this program in the monthly recital by organist and choir on the evening of April 12: Concert Overture in C minor, Hollins; "The Answer," Wolstenholme; "Idylle" in E flat, Lemare; Prelude and Fugue in C minor, Bach; Pastoral (First Sonata), Guilman; Largo ("New World" Symphony), Dvorak; Fountain Reverie, Fletcher; Prelude in C sharp minor, Rachmaninoff; Elegy, Elgar; "Reve Charmant," De Lille; "The French Clock," Bornschein; Toccata in G, Dubois.

Edith B. Athey, Washington, D. C.—Miss Athey, organist of the Hamline Methodist Church, played the following selections in her outdoor recital at Washington Memorial Park April 8, on the occasion of the eighth memorial concert: Meditation, Sturges; "Cathedral Shadows," Mason; Elegy, Massenet; "On Wings of Song," Mendelssohn; "Andante Seraphique," Debat-Ponsan; "Agnus Dei," Bizet; Humoresque, Dvorak; "Liebestraum," Liszt; "Angels' Serenade," Braga.

At the Easter concert in Washington Memorial Park Miss Athey played the following numbers: "Resurrection Morn," Johnston; "The Palms" (by request), Faure; "Easter Morning," Malling; Spring Song, Mendelssohn; "Hosannah," Granier; "O Fili et Filiae," Loret; "Hallelujah Chorus," Handel.

Frederick Stanley Smith, A. A. G. O., Southern Pines, N. C.—Assisted by his glee club from the high school of Southern Pines, Mr. Smith gave a recital in the chapel of Duke University at Durham, N. C., Sunday afternoon, March 18. The organ selections included: Prelude, from Symphony for Organ, Op. 18, Edward Shippin Barnes; Aria from Tenth Concerto, Handel; "Romance sans Pa-

roles," Bonnet; "Piece Heroique," Franck; "Introspection" and Finale from First Sonata for Organ, Frederick Stanley Smith.

Charles H. Demorest, Chicago—Mr. Demorest played a twenty-minute recital before each service at St. Paul's Episcopal Church during Lent. Among his offerings were the following:

March 7—Toccata and Fugue in D minor, Bach; Chorale Prelude, "O Sacred Head Now Wounded," Bach; "Vision Fugitive," Stevenson; "Londonderry Air," arranged by Coleman.

March 14—"Marche Religieuse," Guilmant; Adagio from "Moonlight" Sonata, Beethoven; Gavotte in E flat, Handel; "The Primitive Organ," You; "La Serenata," Braga.

March 21—Fantasia in C, Tours; Andante from Symphony 6, Tschaiikowsky; Chorale Prelude, "All Men Are Mortal," Bach.

March 28—"De Profundis," Bartlett; Berceuse from "Jocelyn," Godard; Chorale Prelude on "Rockingham," Noble; "Träumerei," Schumann; "Golgotha," Malling.

Albert Maurer, Mus. B., Fort Smith, Ark.—Mr. Maurer, organist and director at the First Lutheran Church, has played the following programs in his half-hour organ broadcasts given twice weekly:

March 22—Pastorale, Wely; Communion in G, Batiste; Andante from Violin Concerto, Mendelssohn; "March to Calvary," Protheroe.

April 2—"Marche Triomphale," Lemmens; "Easter Morning," Malling; "Hymn of Glory," You; Chorale, "Christ ist erstanden," Bach.

The program April 2 was Mr. Maurer's seventy-fifth half-hour radio organ recital since June, 1933. He was assisted by Mrs. Worth Paden, assistant organist at the First Lutheran Church. These recitals will be continued as a regular feature over station KFPW, Fort Smith.

(Continued on next page.)

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Recital Programs

(Continued from pages 22 and 23.)

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in the most recent popular programs at the Philharmonic Auditorium by Dr. Hastings were: Good Friday Music, from "Parsifal," Wagner; "Invocation," from "Rienzi," Wagner; "Evening Song," Schumann; Prelude to "The Holy City," Gaul; "Ave Maria," Arkadelt; Serenade, Toselli; "Awakening of Spring," C. P. E. Bach; "A Song of Gratitude," Hastings.

Raymond C. Robinson, F. A. G. O., Boston, Mass.—In his most recent Monday noon recitals at King's Chapel Mr. Robinson has played:

April 2—Prelude and Communion Scene from "Parsifal," Wagner; Canon, Schumann; Three Chorale Improvisations, Karg-Elert; Fugue in G minor, Dupré; "Hora Mystica," Bossi; Toccata and Fugue in D minor, Bach.

April 9—Fantasia from Sonata in B, Rheinberger; "Rhosymedre," Vaughan Williams; Allegro Giocoso, Saint-Saens; Sinfonia, Bach; "Song of Spring," Bonnet; "Sunset," Karg-Elert; Grand Chorus and Fugue Finale ("Piece Symphonique"), Franck.

April 15—Chorale ("Symphony Romance"), Widor; Idyl, Baumgartner; "Fantaisie Dialogue," Boellmann; Intermezzo (Symphony 3), Vierne; "Hora Gaudiosa," Bossi; "Calm du Soir," Quef; "Thor Art the Rock," Mulet.

Sturling Marshall, Houghton, Mich.—The following were the last three of six programs played by Mr. Marshall on Sunday afternoons in Lent at Trinity Church:

March 11—Sinfonia to "We Thank Thee, God," Bach; Second and Fifth "Versets des Psaumes," Dupré; Andante (Violin Concerto), Mendelssohn; Canon in E minor, Schumann; Prelude and Fugue on "B-A-C-H," Liszt.

March 18—Symphony No. 6 (Allegro), Widor; "Distant Chimes," Snow; "Deck Thyself, O My Soul," Brahms; Toccata from "Oedipe a Thebes," Dickinson-Mercaux; "Piece Heroique," Franck.

March 25—"Psalm XIX," Marcello; "When on the Cross the Saviour Hung," Bach; "I Call to Thee, Lord Jesus Christ," Bach; "The Bells of St. Anne de Beaupre," Russell; "The Tumult in the Praetorium," de Malabreanu.

Samuel Eliezer, Paterson, N. J.—In his ninth and tenth vesper musicales at the Broadway Baptist Church on Saturday afternoons Mr. Eliezer made use of the following selections:

March 24—"Marche Pontificale," de la Tombe; "Gethsemane," Malling; "Resurrection Morn.," Johnston; Spring Song, Mendelssohn; Toccata in F, Widor.

April 7—Concert Variations, Bonnet; Minuet in E flat, Beethoven; Melody, Friml; "On Wings of Song," Mendelssohn; "Song without Words," Bonnet; Largo, Handel.

Lilian Carpenter, F. A. G. O., New York City.—At a concert of the Russell Sage College glee club, directed by Frank Carlton Hunter, given at the Wanamaker Auditorium April 6, Miss Carpenter played these organ selections: "Canyon Walls," Clokey; Scherzo, Parker; Concert Variations, Bonnet.

Alice Knox Ferguson, A. A. G. O., Dallas, Tex.—In two of the seven "musical devotions" under the sponsorship of the Texas A. G. O. chapter at Christ Church Miss Ferguson played:

Feb. 23—Andante Religioso (Sonata in D minor), John E. West; "Eklog," A. Walter Kramer; "Bon Jour" and Festival Prelude, Stanley T. Reiff; Toccata and Fugue in D minor, Bach; Offertoire, Melody and March, Guilman.

March 23—Allegro Maestoso (Sonata in D minor), West; Sonata in F minor, Rogers; "Pequena Cancion" and "Salida," Urteaga; Prelude and Fugue in C minor, Bach; "Deuxieme Suite," Boellmann.

Bertram T. Wheatley, Dallas, Tex.—Mr. Wheatley, organist of the Church of the Incarnation, assisted by Mrs. Wheatley, soprano, gave a program in the series of seven musical devotions by the Oak Cliff Oratorio Society, Alice Knox Ferguson, A. A. G. O., conductor, under the sponsorship of the Texas A. G. O., at Christ Church March 9. His organ numbers included: Prelude, Purcell; Chorale, "O Sacred Head Once Wounded," Kuhnau; Prelude, Clerambault; Chorale, "Ein

forte Burg," Bach; Caprice (from "Alceste"), Gluck; Minuet from the Sonata in E flat, Mozart; Polonaise from String Trio, Op. 8, Beethoven; Sonata 6, Mendelssohn; "An Elizabethan Idyll," Noble; Intermezzo, Friml; "Thanksgiving," Demarest.

Mr. Wheatley, assisted by Mrs. Wheatley, gave a recital Feb. 19 in the Church of the Good Shepherd at Wichita Falls, Tex., and played: Suite in F, Corelli; Larghetto from Clarinet Quintet, Mozart; Military March in D, Schubert; "Sylvine," from "La Farandole" Suite, Dubois-Lemare; Paraphrase, "In the Gloaming," and "Wedding March," Bertram T. Wheatley; "Will-o'-the-Wisp," Nevin; Londonderry Air, transcription by Sanders; "Thanksgiving," Demarest.

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:

April 1—"Offertoire No. 1 pour la Fete de Paques," Grison; "Vietmae Paschali Laudes," Philip G. Kreckel.

April 8—"Cloches Dans le Ciel" and "La Vallée du Béhoriguy," from "Basque Sketches," Ernand Bonnal.

April 15—"Improvisation quasi Fantasia," Op. 27, Paul Krause; "Consolation," Op. 27, Krause; "Arietta," Ralph Kinder.

April 22—Finale from First Symphony, Vierne; "Elan du Coeur," Pietro A. Yon.

April 29—Festival Prelude, Krause; "Pastel No. 2," Karg-Elert.

John McDonald Lyon, Seattle, Wash.—Mr. Lyon, organist and choirmaster of Our Lady of Good Help Church and assistant organist and choirmaster of St. James' Cathedral, played a recital for the Sisters of Providence and Charity at St. Vincent's Home, Seattle. Mr. Lyon's recital there has become an annual affair. The program consisted of: Prelude in G major, Bach; Air, Handel; "Veni Creator," Johann David; Chorale Prelude on "O Traurigkeit," Brahms; "Hora Mystica," Bossi; "Froghiera," Ravanello; "Salve Regina" (Symphony 2), Widor.

NEWS-NOTES FROM SEATTLE.

By JOHN McDONALD LYON

Seattle, Wash., April 19.—In addition to the yearly list of Easter and Holy Week offerings (many of them of unusual quality this year), there have been several organ and choir concerts during the last month in Seattle that are worthy of attention. On March 21 the Seattle alumnae club of Mu Phi Epsilon sponsored a concert by its members at the University Christian Church. Miss Frances Lovely opened the program by playing the following group: Prelude and Fugue in G minor, Bach; Berceuse, Bonnet; "Romance," Bonnet; Toccata (Symphony 5), Widor. Miss Katherine Robinson played a group of organ numbers consisting of Schumann's Sketch (Op. 58, No. 4); "At the Foot of Fujiyama," Gaul; "Starlight," Karg-Elert; "Vision," Morek; Finale (Symphony 1), Vierne. The program was concluded with the performance of Clokey's Symphonic Piece. Katherine Robinson played the organ and Ethel Poole Morek the piano.

At a concert of American music sponsored by Phi Mu Alpha at the University Temple, March 2, Harold Heeremans played the following organ group: Prelude (Symphony 1), Barnes; Serenade, Wood; Prelude on "Ite Missa Est," Sowerby; "Comes Autumn Time," Sowerby. On Good Friday Mr. Heeremans played a recital of chorale preludes from the works of Bach, Brahms and Karg-Elert.

In a short recital before the mission at St. James' Cathedral March 20 John McDonald Lyon played the following program: Chorale Preludes, "Christ Lay in Bonds of Death," and "Our Father, Who Art in Heaven," Bach; Pastoral, Franck; Andante (Sonata 1), Tombe; "Nef," Mulet.

Harold Heeremans presented the following program at the University Temple April 18: Allegro (Concerto 4), Dupuis; Fantasia in D flat, Saint-Saens; Prelude and Fugue in F minor, Bach; Adagio (Symphony 6), Widor; Prelude to "The Blessed Damozel," Debussy; Allegro Vivace (Symphony 1), Vierne; "Abendstimmung," Kaun; Finale ("Grande Piece Symphonique"), Franck.

NEWS FROM SAN FRANCISCO

By WILLIAM W. CARRUTH

San Francisco, Cal., April 18.—An informal "organ loft meeting" and tea honoring new members of the Guild was held in the Temple M. E. Church Sunday afternoon, March 18. Leslie Grow, whose return from the East and accomplishments were chronicled in a recent issue of THE DIAPASON, played several numbers, including Bach's "St. Ann" Fugue, "Harmonies du Soir," by Karg-Elert, and the Finale from Vierne's Second Symphony. Raymond White played Domenico Bressa's "E. C. Ricercare e Fuga," a most interesting work which the composer dedicated to Mrs. Elizabeth Coolidge. Mr. White prefaced the performance with enlightening remarks on the composition.

Frederick Maurer, the eminent pianist of Berkeley, who for years was the accompanist of the Loring Club, was host to Guild members and their friends at his studio April 3. Mr. Maurer has one of the largest and best selected libraries of American and European recordings, as well as one of the most satisfactory reproducing machines to be found in this region, and he finds his greatest pleasure in sharing his treasures with others. One of the high lights of the evening's program was the playing of Rheinberger's Concerto in G minor for organ and orchestra.

Musicians who formerly were scornful of all so-called "canned music" now recognize the great cultural and educational value of the wonderful recordings of the great master works available. The music department of Mills College recently acquired a very comprehensive collection of records, including the most interesting of organ recordings.

Edith Welling Madison, one of our well-known organists, announces the opening of a summer camp of music under her direction at the Shinn School in San Mateo from June 3 to July 15. The camp is similar to the Messalonskee Camp in Sydney, Maine, and will include training in instrumental and theoretical music and band and orchestra practice designed for students from kindergarten age up.

Frederic C. Cowen has assumed his duties as organist of the Fourth Church of Christ, Scientist, after serving for the last ten years at Seventh Church of Christ, Oakland, Cal. It was erroneously reported in THE DIAPASON in February that Mr. Cowen went to the Seventh Church in San Francisco.

The inauguration of the large Aeolian-Skinner organ in Grace Cathedral is scheduled for May 28, with Warren D. Allen, organist of Stanford University, at the console.

NEWS-NOTES FROM ST. LOUIS

By DR. PERCY B. EVERS DEN

St. Louis, Mo., April 17.—The thirtieth anniversary of the installation of an organ was observed recently at the Kirkwood M. E. Church. The guest of honor was the wife of a former pastor, Mrs. Lucy H. King Smith, by whose services, as a soloist at several concerts, the necessary funds were obtained for the purchase of the organ. A recital was given by Miss Jacquinet Jules.

A chorus selected from various Protestant churches in the city rendered the following program on the afternoon of Sunday, April 15, as part of the week's ceremonies celebrating the formal opening of the new municipal auditorium: "Unfold, Ye Portals," Gounod; Cesar Franck's "One Hundred and Fiftieth Psalm"; "The Heavens Are Telling"; Schubert's "Omnipotence," arranged by Spicker, and the "Hallelujah Chorus."

The woman's council of Grace M. E. Church enjoyed a noon recital on Tuesday, April 3, by the organist of the church, Mrs. Montgomery Lynch. The program included the following numbers: Prelude and Fugue in G minor, Bach; "Very Early in the Morning," Bartlett; "Echo Bells," Brewer; "Londonderry Air" and Andantino in D flat, Lemare; Intermezzo,

Callaerts, and "Paeon of Easter," Mueller. Organ accompaniments to Scripture reading and prayer were tastefully given. Both Montgomery Lynch and his wife, in the role of choir director and organist, have done much since their coming to this city in raising the standard of the music at Grace Church. Each month an oratorio is given and the chorus includes some of the best local talent.

St. Louis has sustained a great loss in the passing of Dr. Ernest Kroeger, recognized for his ability as a musician as well as for his geniality and friendship. His funeral at Christ Church Cathedral on April 9 was the occasion of one of the largest gatherings of organists that we have seen since the funeral of Charles Galloway.

On Sunday evening, May 6, the Church of the Holy Communion choir, assisted by the choir of the Church of the Redeemer, will present Horatio Parker's oratorio "Hora Novissima" at the Church of the Holy Communion. The following Sunday night, May 13, the rendition will be repeated at the Church of the Redeemer. This will be the first time this oratorio is sung in St. Louis. Both presentations will be under the direction of Ernest Prang Stamm.

Charles Galloway, Jr., a son of the late Charles Galloway, is following in his father's footsteps and has accepted the position of organist at Bethel Lutheran Church.

C. Albert Scholin, for the last three years organist and choirmaster at the Second Presbyterian Church, has resigned that position and goes to Kings-highway Presbyterian, where he will have greater opportunities. During his sojourn at Second Church the standard of the musical programs has steadily improved and has received much favorable comment. One of the features he has introduced is the *a cappella* choir, which has won acclaim on several occasions.

Bach Festival at Juilliard School.

A Bach festival is to be held at the Juilliard School of Music in New York the first week of May, with students at the school and members of the Oratorio Society of New York participating. The choral works to be presented are the Magnificat in D and the "St. Matthew Passion." There are to be two instrumental programs, which will include the six Brandenburg Concertos and organ solos by Hugh Porter and George W. Volkel.

Battle Creek Organ-Piano Program.

Paul H. Eickmeyer, organist, and Richard Gaw, pianist, gave a program of organ and piano works before an appreciative audience at the First Congregational Church of Battle Creek, Mich., March 11 and the critics described the two performers as a well-matched and artistic team. The selections played were: Concerto in D minor, Mozart; Symphonic Piece, Clokey; Concerto No. 3, first movement, Rachmaninoff. Mr. Eickmeyer played "Evensong," by Schumann, as an organ number.

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RUTH HARSHA CHOIR WORK

Host to Other Organizations at Junior Festival in Brooklyn.

Ruth Harsha's junior choir of thirty voices at the Central Methodist Church in Brooklyn was host to other choirs of the metropolitan district on the afternoon of March 18, when a festival was held at the Central Methodist Church in which the other participating organizations were choirs from the Bushwick Avenue Methodist Church, Brooklyn; the Jan Hus Presbyterian Church of New York City, the Madison Avenue Presbyterian of New York, Horace M. Hollister of the Madison Avenue Presbyterian played the prelude, Vienne's "Carillon de Westminster," and shared with Mrs. Harsha the task of playing the organ accompaniments. A number of anthems, constituting a varied list, marked the program of the service and the combined choirs sang the Haydn "St. Anthony" Chorale and Geoffrey Shaw's "Anthem of Brotherhood."

On Feb. 11 the junior-young people's choir of Central Church took part in a similar festival at the Madison Avenue Presbyterian Church, New York. On March 4 at 9 a. m. the choir broadcast over WJZ, singing "Lead Me, Lord," by Samuel Wesley, as opening number of the Sunday morning children's hour. In February the choir sang over WNEW a service put on by the Church Federation of Greater New York, and in April they broadcast a Sunday afternoon service put on by the Brooklyn Church Federation.

Special Music at Elgin Church.

On Sunday evening, May 6, Frank Van Dusen, organist and director of music at the First Baptist Church, Elgin, Ill., will give a special musical service which will include anthems by the chorus choir, mixed quartet and the women's chorus of the church, besides organ solos by Wilbur Held, a pupil of Mr. Van Dusen, who was winner of the 1933 state organ contest of the National Federation of Music Clubs, and by Winston Johnson, another pupil of Mr. Van Dusen, who is organist at the Swedish Evangelical Church, Batavia, Ill. The program will include a group of numbers by the Elgin High School string quartet, which was winner of one of the contests sponsored by the music supervisors' convention held in Chicago the week of April 16. On the evening of May 27 Mr. Van Dusen will present Burton Lawrence as recitalist in a special musical service. Mr. Lawrence is organist and director at the First Congregational Church of Glen Ellyn and will join his chorus choir with the choir of the First Baptist Church of Elgin for the singing of several anthems. On Sunday, April 1, Mr. Van Dusen presented Miss Charlotte Durkee in recital at the church. Miss Durkee is winner of the 1934 Bertha Ott award in the cello contest sponsored by the Society of American Musicians. During the season Mr. Van Dusen has carried out the same policy which he has followed for several years—that of giving a series of special evening musical services from October to June. These evening services are preceded by short organ recitals by Mr. Van Dusen. The special services this season have included twelve religious dramas and tableaux, with appropriate musical settings, besides several musical services by the choir and soloists, assisted by guest artists.

Native Choirs of Uganda in Festival.

The fifth annual festival of the native Anglican church choirs of Uganda took place in Namirembe Cathedral Oct. 28. All the performers, vocal and instrumental, were natives of Uganda, and all the choral numbers except one were sung in the Uganda language. In the morning there was communion for the choirs, about 1,200 singers, and in the afternoon a service of song. The composers represented were Bach, Byrd, Gibbons, Goss, Handel, di Lasso, Mendelssohn, Palestrina, Stainer, Sweelinck, Tallis and Wagner. Five different choirs sang by turn, all joining finally in the Hallelujah Chorus. The conducting was shared between Eriya Kaizi (cathedral organist), A. M. Sempa (choirmaster of King's College, Budo), and Miss Janet Smyth (mis-

tress of Gayaza High School), who has trained her singers to a very high standard. She retires this year after twenty-five years' service with the Church Missionary Society. The Rev. J. M. Duncan played the accompaniments. The congregation consisted of about 2,000 natives (besides the choirs) and a hundred Europeans, among them the governor and Sir Bernard Bourdillon.

Gives "Hiawatha" at London, Ont.

T. C. Chattoe, Mus. B., organist and choirmaster of the Metropolitan Church of London, Ont., conducted a performance of Coleridge-Taylor's "Hiawatha" with his choir March 22 at the Technical School Auditorium. The critics spoke most highly of the performance and of the fine work of Mr. Chattoe and his choral forces. The performance was given under the patronage of Harold W. McGill, deputy superintendent general for Indian affairs. Colonel Morgan of Ottawa represented Mr. McGill and spoke briefly, giving an interesting outline of the history of Hiawatha. Colonel Morgan was introduced by the Rev. J. Bruce Hunter, D. D.

Monthly Festivals at Olympia, Wash.

Edward C. Hall, choirmaster and organist of the First M. E. Church, Olympia, Wash., is presenting monthly choir festivals and special events on definite subjects. Having three choirs to train, Mr. Hall is kept close to his job. A cantata on Palm Sunday, another on Easter night, and an Easter concert on April 8, by the three choirs combined, required not only careful preparation but keen concentration throughout each rehearsal. An all-American composers' program is being prepared for national music week.

Death Takes William Bauer.

Word comes from Connecticut of the death on April 14 of William Bauer, associate professor of music at Connecticut College, New London, and a member of the Connecticut chapter of the National Association of Organists. Mr. Bauer died at the New Haven Hospital after an operation.

Those Miserable Singers.

Little Martha had gone to church, and on her return home her mother asked her how she liked the singing. "I liked it very much, although the people all said it was bad," she replied. "All the people said it was bad? What do you mean, dear?" "Oh, it was so bad that when they were praying I heard them say: 'Lord, have mercy upon us miserable singers.'"—*Exchange.*

At the First Methodist Church of Duluth, Minn., Earl R. Larson, organist and director, arranged an Easter concert by his choir for the Easter evening service. Besides a number of beautiful anthems by living American composers, Mr. Larsen included these organ numbers: Solemn Prelude, Edward Shippen Barnes; "Garden of Gethsemane," R. Deane Shure; "An Easter Spring Song," Garth C. Edmundson; Toccata on "Neander," T. F. H. Candlyn.

Dubois' "The Seven Last Words of Christ" was sung at the evening service in the First Presbyterian Church of Beloit, Wis., on Palm Sunday, under the direction of Lee M. Forman, with Max G. Miranda of Beloit College at the organ. Mr. Miranda also played Dubois' "Cortege Funebre" and "In Paradisum."

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C. C. BRAINERD WILL RETIRE

Leaves Church of Good Shepherd, Hartford, After Long Service.

Clifton C. Brainerd will retire as organist of the Church of the Good Shepherd, Hartford, Conn., April 30, after completing twenty-seven years of service. Prior to his connection with the Good Shepherd he was assistant to the late Dr. Herbert M. Hopkins at Trinity College and succeeded later to the position as organist, playing there for five years.

Mr. Brainerd started his musical career as a choir boy in Trinity Church, Hartford, under Frederick W. Tilton, with whom he studied the organ. He continued his study with Professor Harry B. Jepson of Yale and also theory and composition with Dr. T. Tertius Noble of St. Thomas' Church in New York. In 1918 he won the degree of fellow of the American Guild of Organists. He is also a member of the National Association of Organists and a former president of the Connecticut council.

For many years Mr. Brainerd has been connected with the South district schools and is the principal of the New Park Avenue School.

"Stabat Mater" at Battle Creek, Mich.

In spite of the worst storm of the season the services commemorating the ninety-eighth anniversary of the organization of the First Congregational Church of Battle Creek, Mich., marked by the singing of Rossini's "Stabat Mater," drew a fairly good-sized audience March 26 and although this great composition has been sung in this church many times, this was one of the best of the many renditions, a Battle Creek critic writes. The regular choir and soloists, under the direction of Paul Eickmeyer, sang the complete composition "with inspired voices and a full understanding of its wonderful beauty."

**WANTS
IN THE ORGAN
WORLD**

The classified section of
The Diapason, containing
offers of organs for sale,
etc., etc., may be found

ON PAGE 31 OF THIS
ISSUE

**Is Your Address
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Frances Beach Carlson



FRANCES BEACH CARLSON, M. S. M., A. A. G. O., for the last three years director of music at the First Baptist Church of Waterbury, Conn., conducted "The Seven Last Words," by Dubois, on Palm Sunday evening, using the combined choirs of the Second Congregational Church and the First Baptist Church, numbering fifty voices. The cantata was accompanied by the Little Symphony of Waterbury, which consists of forty men, as well as the organ, which was played by Carl Jensen of the Second Church.

Mrs. Carlson received her degree at Oberlin Conservatory and studied at Union Theological Seminary, where she was a pupil of Dr. Clarence Dickinson.

On Easter Sunday a beautiful service was arranged, this service being built around the harp, violin and organ as instruments, and the quartet, with Mrs. Carlson at the organ.

CLOSES THIRTY-FIFTH YEAR

Guilmant School Will Hold Commencement Exercises May 29.

The annual commencement exercises of the Guilmant Organ School will be held Tuesday evening, May 29, at 8 o'clock in the First Presbyterian Church, Fifth avenue and Twelfth street, New York, under the direction of Dr. William C. Carl. This will mark the conclusion of the thirty-fifth year of the school, and a brilliant program has been arranged to celebrate the anniversary. The class in organ tuning will meet in May, directed by Charles Schlette. The board of examiners will be Samuel A. Baldwin, F. A. G. O., formerly organist of the City College, New York, and Clarence Dickinson, M. A., Mus. D., Litt. D., of Union Theological Seminary, New York.

Dr. Carl sails for Europe in June to spend the summer abroad, returning for the fall term in September.

ACTIVITIES IN MILWAUKEE

By ARTHUR A. GRIEBLING

Milwaukee, Wis., April 18.—A program of Russian church music was presented by Alfred M. Niefer and his vested choir of the Church of the Ascension March 18.

Palm Sunday brought forth much in worthwhile sacred music. At the Kenwood Methodist Church the choir sang Handel's "Messiah," parts 2 and 3. Despite the importance and the difficulty of the work, the performance, under the direction of Hermann A. Nott, proved to be more than just satisfactory. A splendid congregation turned out for the occasion.

"The Seven Last Words," by Dubois, was presented on the afternoon of Palm Sunday at St. Paul's Episcopal Church under the direction of Earl P. Morgan, and in the evening at the First Methodist Church by the choir under the direction of Mrs. Aileen Buckley Lazar. "The Crucifixion," by Stainer, was presented Palm Sunday evening by the Milwaukee Choral Union at the Church of the Ascension. Miss Alette Jahren directed the group and Miss Lucille Rediske accompanied it. The vested choir of Wesley Methodist gave a program of sacred music

on Palm Sunday evening. The choir is directed by Frank Howard, with Mrs. Eileen Stroesser as accompanist.

The most recent service sponsored by the local Guild chapter was held on April 8 at Trinity Evangelical Church. Mrs. Gertrude Loos Barr played the "Lamentation," Guilmant; Karl Markworth played the Bach Fugue in F major and Arthur Griebling played "Laus Deo," by Dubois. The vested choir assisted in the program.

At the tenth anniversary of the founding of the Sherman Park Lutheran Church, Arthur E. Bergmann played: Meditation, Bergmann; Carzona, d'Evry, and Grand Chorus, Bossi. The anniversary service was held April 8.

FOR WEST VIRGINIA CHURCH

Second Presbyterian, Huntington, Buys Three-Manual Kilgen.

The Second Presbyterian Church, Huntington, W. Va., has placed an order for a three-manual Kilgen organ. The instrument will be installed on both sides of the chancel. It will be dedicated by Alfred Scheel of Cincinnati. The specification is as follows.

GREAT ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- Clarebella, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Principal, 4 ft., 73 pipes.
- Tromba, 8 ft., 73 pipes.
- Chimes, 20 bars.

SWELL ORGAN.

- Violin Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Sallelona, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.

PEDAL ORGAN.

- Subbass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 12 pipes.
- Flute, 16 ft., 12 pipes.
- Dolce Flute, 8 ft., 32 notes.

Chicago Boy Choirs in Concert.

The second annual sacred concert of the combined boy choirs of the Episcopal Church in Chicago, given Sunday afternoon, April 22, at Orchestra Hall, proved a musical event of great importance and attractiveness and drew a large audience. Not the least of the facts demonstrated during the afternoon was that boy choirs are not a thing of the past in the nation's second city. The event was under the direction of the Chicago Choirmasters' Association. Mason Slade of St. Peter's Church played an organ group which included a portion of Wolstenholme's Sonata in the Style of Handel, Philip James' "Meditation a Ste. Clotilde" and Guilmant's Nuptial March. Roger Tuttle of St. Bartholomew's conducted the boys in a splendid program of classical and modern numbers. Nineteen choirs took part in the program.

Texas Convention at Wichita Falls.

Wichita Falls is to be the host to the Texas A. G. O. and its branches for their annual convention this year and the dates are May 29 and 30. Arrangements are being made for a fine meeting and Charles M. Courboin is to be the guest recitalist.

SERVES FIFTY-NINE YEARS FINE FESTIVAL IN EMPORIA

Mrs. Frank Rikert Honored on Her Retirement at Rhinebeck, N. Y.

Mrs. Frank Rikert, who retired on Easter Sunday as organist of the Methodist Episcopal Church of Rhinebeck, N. Y., after a continuous service of fifty-nine years, was honored by the church and the entire community at a service April 8. Harry Pottenburgh, postmaster of Rhinebeck, delivered the address of the evening and presented Mrs. Rikert with a handsome clock with a plate affixed with the following inscription: "Presented to Mrs. Frank Rikert by the Methodist Episcopal Church, Rhinebeck, N. Y., in appreciation of her fifty-nine years of devoted service as organist—1875-1934." Other speakers were the Rev. Walter L. Scranton, pastor of the Methodist Church; the Rev. Lauren H. Grandy, pastor of the Third Lutheran Church; the Rev. Frank D. Blanchard, pastor of the Dutch Reformed Church, and the Rev. R. P. Ingersoll, pastor of the Baptist Church. It was brought out during the evening that Mrs. Rikert has served as organist of the church during the pastorates of twenty-one ministers. One member of the church is left who was a member when Mrs. Rikert began her long term of service.

Candid Criticism Concealed.

An organ man in England writes to *Musical Opinion* of an interesting discovery he made when he took out an old organ to make room for a new one in the Methodist Church of Daventry. Inside the soundboard he found the following comment written by a maintenance man who evidently had his experiences with the instrument:

This apology for an organ was put in the D— Wesleyan Church, by a poor wretch of the name of —, Manchester, in the year of our Lord, 1855. The said — (according to the belief of this deponent) is the biggest fool, or the most awful knave within the realm of our Sovereign Lady the Queen. He is the most incompetent ass that ever disgraced an honorable profession. He will have a most fearful reckoning to square in the day of Judgment. May the Lord have mercy on his soul! I, Stainer Snow, commonly known as "ole Shaw," put this thing a bit square in the month of June, 1886.

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Dean Hirschler's Forces in Twentieth Spring Series of Concerts.

Daniel A. Hirschler's musical forces at the College of Emporia held their twentieth annual spring festival March 25 to 27 and the college vesper chorus, conducted by Professor Hirschler, sang "The Messiah" on the opening afternoon, while the *a cappella* choir and the University of Kansas string quartet gave the second concert March 26. The last concert of the festival series and one of the most unusual and interesting ever given in Emporia was presented March 27 before an audience that filled every seat in the auditorium. The critics went on record as saying that Mr. Hirschler, dean of music at the college and director of the festivals, has arranged and directed hundreds of fine programs during his twenty years in Emporia, but none has been more enjoyable than the all-Cadman concert which brought the festival to a close. Charles Wakefield Cadman, distinguished composer and pianist, was the star performer. The second half of the concert brought all the singers and players together for a most interesting and impressive performance of the Cadman cantata "The Father of Waters," conducted by Mr. Hirschler, with William O. Just as concertmaster. The cantata, which traces both the history and the course of the Mississippi, contains many lovely choruses and solo numbers and its presentation by the festival orchestra and chorus with the composer at the piano and with Lloyd Bender and Miss Dorothy Davis, of the College of Emporia, and Mr. Neibarger as soloists, was a delightful event.

The College of Emporia festival musicians should be sent to Chicago as musical representatives of the West at the world's fair, according to Mr. Cadman.

"I would like to see this group featured in some big way at the world's fair," said Mr. Cadman enthusiastically after the performance. "We have known of the fine things done here for twenty years, but it would be a much greater opportunity for the dissemination of choral music to have such a group appear in a large way where thousands of people could hear them."

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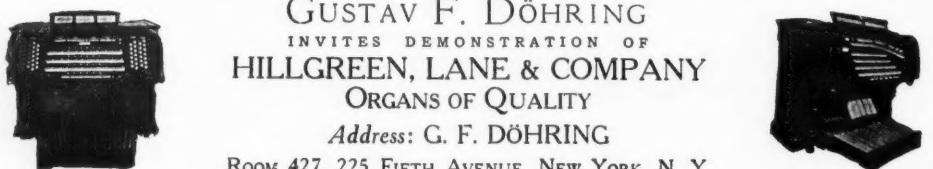
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**Notes from Capital;
Atwater Presents
Rubinstein Works**

By MABEL R. FROST

Washington, D. C., April 19.—A fine piece of work has been done by Lewis Corning Atwater in the reviving and arranging of some of the little-known and almost never heard music of Anton Rubinstein. Rubinstein wrote several "Biblical operas," among them "The Maccabees," "Nero," "Moses," "Sulamith" and others. From these Mr. Atwater prepared a cantata, "The Passover," and with the quartet presented it at the evening service April 6 at the Eighth Street Temple (Washington Hebrew Congregation). It was very beautiful music effectively rendered, with Mr. Atwater, the organist, directing. The service also was the first hearing of the organ since it underwent rebuilding of the action at the hands of Lewis & Hitchcock. This famous old Kimball at the time it was built was one of the largest in the United States. It is noted for the exceptionally level quality of the stops, particularly in the flutes and diapasons. Other improvements included a new console, electrifying the action, moving the solo chest and placing it behind the great chest, and enclosing the solo chest.

Mr. Atwater has presented the last of this season's series of organ programs at All Souls' Unitarian Church, in which he has been assisted by outstanding soloists. In this last recital, March 25, he was assisted by Norma Simonson, soprano, in a program of requested numbers.

The many friends of Charlotte Klein, whose superb recital in the St. John's series last month was the envy of her colleagues, will be glad to know that she is improving satisfactorily from a sprained foot suffered on Thursday before Easter.

Something new under the sun will be offered by the Hamline Choir under the direction of John Marville, with Edith B. Athey at the organ, when they present their annual spring concert May 10. The program will consist of sacred and semi-sacred works of the modern and ultra-modern school. Vaughan Williams, Gustav Holst, Thurston Noe, Lawrence Curry, Philip James in his outstanding anthem, "By the Waters of Babylon," and the Hungarian, Kodaly, will be among the composers represented on the program of choir and organ music.

Louis Potter, whose recital announcements are always received enthusiastically by a host of admirers, was heard in the third and last of a series of three piano and violin sonata programs given jointly with Helen Ware, violinist, April 11. Mr. Potter's playing was clean, crisp and sympathetic. The Mozart Sonata No. 3 in D major and the lovely Franck Sonata for violin and piano, which opened and closed the program, were separated by the

difficult Bach Sonata No. 1 in D minor for violin alone.

Part 1 of "The Redemption," by Gounod, was sung by the National Capital Choir at the Universalist National Memorial Church on Good Friday evening, Dr. Albert W. Harned conducting. Parts 2 and 3 were given by the Eastern Presbyterian choir on Easter Sunday night at the church, Charles W. Guest conducting, with organ and orchestra accompaniment, Nellie M. Sacrey at the organ.

Richard Bell presented a program of Russian music at his sixth organ recital of the season March 25 in Christ Church. The Russian Chorus, under the direction of Mme. Marie Zalipsky, assisted.

T. Guy Lucas, organist of St. John's Church, played a Bach program as the last of the Lenten organ recitals March 25, assisted by Ruby Potter, soprano.

Washington Memorial Park announced the resumption of its Sunday afternoon outdoor concerts on April 1. Edith B. Athey gave selections on the Vox Organo, with Robert E. Clark, trombonist, and the choir of First M. E. Church, Hyattsville, assisting. A special Easter ceremony was arranged and broadcast throughout the park.

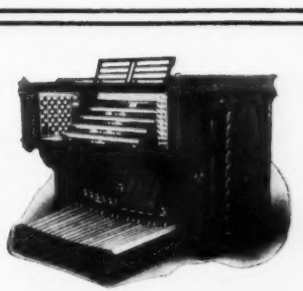
Helen M. Bellman, assistant to the director of music of the public schools of the District of Columbia and organist of St. Andrew's Episcopal Church, College Park, Md., was presented in a program of her own compositions before the American Association of University Women April 2. One of the numbers was a suite in seven parts, an interpretation of Edgar Allan Poe's "Masque of the Red Death."

Fourteen church choirs are participating in a benefit festival for the Columbia Bible School April 29 and 30, and May 1. Adolff Torovsky is chairman.

Short Presents Sacred Concert.

Before a congregation of 1,400 people a sacred concert was given at the Church of Our Lady of Angels, Brooklyn, N. Y., on the evening of Palm Sunday, with Frederick T. Short, organist and musical director of the church, in charge. The choir consists of forty boys and twenty men. The sopranos sang with beautiful tone and splendid expression. Christiansen's "Beautiful Saviour" was a number that aroused special admiration. Mr. Short's organ selections included: Toccata, You; "Ave Maria," Schubert, and "Marche Pontificale," Lemmens. The program included compositions of Franck, Tschaiakowsky and Schubert, and a "Domine Salvum Fac" and "Ave Verum" by Mr. Short.

T. L. Lutkins, Inc., of New York City, for many years an establishment prominent in the leather trade, which was known to organ builders throughout the country, having specialized in leather for organs, was thrown into bankruptcy in March. The assets of the company were to be sold at auction by order of the United States District Court April 30, at 40 Spruce street.



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**News from Buffalo;
Program by Noehren;
Recitals Are Many**

By HELEN G. TOWNSEND

Buffalo, N. Y., April 20.—Robert Noehren of Buffalo, who at present is organist of St. Peter's Church, Germantown, Pa., gave a recital in St. John's Episcopal Church Sunday afternoon, March 18. Mr. Noehren, as announced several weeks ago, will succeed Robert Hufstader at St. John's when Mr. Hufstader goes to Westminster May 1. Mr. Noehren's program was as follows: "St. Ann's" Fugue, Bach; Allegro from Fifth Trio-Sonata, Bach; Chorale Prelude, "My Inmost Heart Doth Yearn," Brahms; Variations from Gothic Symphony, Widor; "Carillon," Sowerby; "The Tumult in the Praetorium," de Maleingreau; Toccata, Gigout.

On the following Sunday the program was given by the choir of St. John's Church and that of St. James' Church, Batavia. Robert Hufstader presided at the organ and Roger Bommer, organist and choirmaster of St. James', directed. In addition to the choral evensong, the combined choruses sang the final chorus of the Bach "St. Matthew Passion," Mendelssohn's "Hear My Prayer" and a new choral work by Charles Marie Widor, on the text of "Da Pacem Domine in Diebus Nostris."

The sixth and seventh in the series of Lenten recitals at the Church of the Ascension were given by Harold A. Fix, organist of the Central Park Methodist Church, and John F. Grant, of the Church of the Ascension. Mr. Fix's program was: Festal Prelude, Dethier; Air, Bach; Toccata, "Thou Art the Rock," Mulet; "Evening Bells and Cradle Song," Macfarlane; Finale from Sixth Symphony, Widor. Mr. Grant's program included: Prelude and Fugue in D minor, Bach; "Ave Maria," Schubert; "Good Friday Spell," Vreblad; "Lamentation," Guilman; "In Paradisum," Dubois.

"The Seven Last Words" of Dubois was sung by the choir of St. Paul's Cathedral under the direction of DeWitt C. Garretson on Palm Sunday evening.

Charles Massinger, tenor, of Cleveland, was guest soloist at the sixth Saturday noon Lenten program in St. Paul's Cathedral. The program also enlisted the services of Harriet Lewis, violinist; Mildred Laube Knapp, harpist, and DeWitt C. Garretson, organist. The 5:30 organ recitals on Sunday evenings are being continued by Mr. Garretson, who included in his recent programs the following numbers: Concerto No. 10, Handel; Chorale Prelude on "Croft's 136," Parry; Fugue in B minor, Guilman; Fantasic on "O Filii et Filiae," Guilman; Prelude on "Rhosymedre," Vaughan Williams; Intermezzo from Sixth Symphony, Widor; "Matin Provencale," Bonnet; Fugue in G minor, Bach.

On Sunday evening, April 22, the recital was played by Helen G. Townsend, associate organist of the cathedral, who presented the following program: Toccata and Fugue in D minor, Bach; "Echo," Yon; "Cantilene Pastorale," Guilman; Prelude on "Ein Feste Burg," Faulkes.

On Sunday evening, April 29, the choir of St. James', Batavia, joined with the cathedral choir in the monthly musical service. They repeated the program which these combined choirs presented at Batavia March 4.

Clara Foss Wallace directed the choir of the First Presbyterian Church in a performance of the Brahms German Requiem the afternoon of Palm Sunday. Bo'es Whitcomb, talented young Buffalo organist, who is study-

ing at the Institute of Musical Art, New York City, played the organ accompaniment.

THE MONTH IN PHILADELPHIA

By DR. JOHN M'E. WARD

Philadelphia, Pa., April 21.—At the Church of the Saviour on March 28 the Mendelssohn Club, under the direction of Bruce Carey, with Rollo Maitland as organist and a Philadelphia Orchestra contingent accompanying, gave a fine performance of the "St. Matthew Passion." The chorus and orchestra were divided, at the right and left of a temporary stage. It is doubtful if the music was ever before played so perfectly by the two orchestras as in this instance and the atmosphere of the church was attained, as it should be for the singing of this work.

The Choir Association of St. Stephen's Church has made it a custom to hold an annual dinner on Maundy Thursday, following the 5 p. m. service. The event is given in the parish-house. Under the direction of Edward Shippen Barnes these twenty-five persons have gathered yearly to sing the service and join in the sociability following.

Dr. Stokowski and the Philadelphia Orchestra are constantly adding to their repertoire the organ works of Bach, thus making more familiar to the general public the chorales and fugues of this master.

The annual organ playing contest for boys and girls under 18 years of age will be held early in May at Irvine Auditorium, University of Pennsylvania. Albert N. Hoxie is chairman, and Dr. H. S. Fry, Arthur W. Howes, Jr. and Edward S. Barnes form the examining committee.

Dr. Rollo Maitland's annual Bach recital is being arranged by the A. O. P. C. and Guild chapter for May 8 at New Jerusalem Church.

On May 23 in St. James' Church the "Junger Maennerchor" of 100 voices and Ernest White, organist, will give a program of classics.

Bach Cantata at Molinè Church.

A congregation of more than 800, completely filling the church, attended a song service featuring compositions of J. S. Bach at the First Lutheran Church of Molinè, Ill., on the evening of April 15. Eskil Randolph, organist and choirmaster of the church, directed the choir and Eugene L. Nordgren of Freeport was guest organ soloist. The cantata "God's Time Is the Best" was sung and it was the first presentation of a Bach cantata in the tri-cities—Davenport, Rock Island and Molinè. Mr. Nordgren played the Fantasic and Fugue in G minor and two chorale preludes. Mr. Randolph's choir sings Stainer's "Crucifixion" every year in Holy Week and has presented the work nine times in the last four years. The choir is one of thirty-six voices.



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**H. V. Milligan Tells
of Early Musicians
in the United States**

In an article in the March number of Phi Beta Kappa's quarterly magazine, *The American Scholar*, Harold Vincent Milligan, organist and choir-master of the Riverside Church, New York, asks Americans to consider the heroic courage of their early musicians, who, "endowed by unkind nature with what we call the 'artistic temperament,' were born into pioneer communities, where most of them had no facilities whatever for developing their art. Even where there was some possibility for development there was still the hostility of the Puritan attitude toward the arts to be encountered. Those were the days when a merchant in Newport advertised dress goods, jewelry, sewing materials, violins, window glass and short-handled frying pans."

The church organists represented the first musical group in America, Mr. Milligan points out. Thomas Brattle left his organ to the Brattle Square Church, which was too conservative to accept it, so King's Chapel, according to his will, became the beneficiary in 1713. This was the first organ used in a church service in America, and "a sober person" was procured from England to create therefrom "a loud noise!"

Among the colonial group were William Billings, the Boston tanner, with his enthusiasm for music and his Psalm-tunes; Oliver Holden and his five volumes of hymn-tunes, and Timothy Swan, hatter, of Worcester and Sufield, who, never seen without a hat, created not only musical compositions but the legend that he wore his hat to bed. The first native-born composers were Francis Hopkinson, a signer of the Declaration of Independence and a man of culture and versatility, who among his many activities organized and gave chamber concerts in Philadelphia, and James Lyon, a Presbyterian minister, who published a collection of Psalm-tunes. Bethlehem, Pa., and the Moravians figure in the list of early musical lights with their missionary, John Anthes, who played on all the stringed instruments. Of all these early musicians, Hopkinson and Von Hagen, who was a virtuoso and teacher in Boston, were more nearly comparable to their European contemporaries.

During the first half of the nineteenth century native musicians doubtless faced conditions somewhat less antagonistic than the colonial group and after the civil war young musicians sought European training. Lowell Mason, many of whose hymns are still sung, and William Henry Fry, who had the honor of writing the first native grand opera to be publicly performed, date from this period. Most significant and interesting, however, is Stephen Foster, whose original inspiration was of so pure and exalted a nature that it produced utterances of the simplicity and directness to be found in "My Old Kentucky Home" and "Old Black Joe." Mr. Milligan finds in Foster "some slight resemblance to Schubert" and wonders what might have been had his environment been more favorable to his genius.

Bach's "Passion According to St. Matthew" was sung at St. Peter's Episcopal Church, St. Louis, Mo., March 25 and 30 under the direction of G. Calvin Ringgenberg, organist and choir-master of the church.

Dr. Latham True



DR. LATHAM TRUE, who does a great deal, unaccompanied by publicity efforts, to inspire the students of the select Castilleja School at Palo Alto, Cal., with a true appreciation of the best in music, gave a program of works of Cesar Franck at his Sunday recital March 18. He was assisted by two pianists, a violinist and a contralto in an organ recital which included as its climax a performance of the Symphonic Variations, composed in 1885, with Mrs. Zoe Arnett Wettach at the piano and the orchestral part performed by Dr. True at the organ. The other organ selections were the Chorale in A minor and the "Piece Heroique." Two movements of the Piano and Violin Sonata and a song, "The Processional," completed the list of offerings.

David Grove Dies on Staten Island.

David Grove, 50 years old, an organist of St. George, Staten Island, N. Y., and a member of the N. A. O., died at his home April 2 from gas poisoning. A pupil arriving for a music lesson found him unconscious near an open gas burner. The death was listed as accidental. Mr. Grove was organist at the Brighton Heights Reformed Church, St. George.

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Los Angeles News; A. G. O. Meets and Hears Clokey Work

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., April 12.—The April meeting of the local chapter of the Guild was held at St. James' Episcopal Church Monday, April 9. It was decided to recommend the merger of the A. G. O. and the N. A. O. and a telegram to this effect was sent to New York. At the same time those present voted unanimously for THE DIAPASON as official organ of the Guild.

During the evening the dean, Clarence Mader, presented to Porter Heaps, who has been taking Arthur Poister's place at Redlands University during the latter's absence in Europe, a handsome music case in appreciation of his interest in the Guild during his stay here.

Following the business meeting the first performance in Los Angeles of Joseph W. Clokey's cantata for antiphonal choruses, "Adoramus Te," was given by the combined choirs of the First Congregational Church and St. Luke's Episcopal of Long Beach, with Mr. Clokey at the organ. The work was given a first-rate performance and both Raymond Moremen and William Ripley Dorr, directors of the respective choirs, deserve great credit, as do the soloists who took part. Without doubt there are some beautiful parts in the work and the chorus "The Quaking Aspen" was most effective, as were the parts sung by the antiphonal choir in Latin.

An interesting recital was given by Clarence D. Kellogg at the First Congregational Church April 8. Mr. Kellogg was assisted by Miss Rachael S. Merrill and among the more interesting numbers were the Phantasy in D by Ernest Douglas and the "Alleluia" by J. M. Erb.

Stanley W. Williams has been in San Francisco installing the new Skinner organ in Grace Cathedral. Part of it was ready for Easter and from all accounts it is to be an outstanding organ. Mr. Williams hopes to have it completed in the early summer and it is expected that G. Donald Harrison will come out to do the final voicing.

Miss Fernande Liepertz, a pupil of Otto T. Hirschler, gave a recital at Trinity Church and gave pleasure to an attentive audience. It was good to hear the fine Allegro con moto from the Sonata of Whiting and it made one wish that the publishers would get out a new edition of this really worthwhile piece of early American organ music. Other numbers were the Fantasy and Fugue in G minor of Bach, the Allegro from the Widor Sixth and lighter pieces by Wagner, Thomas, etc.

May I express my thanks to the thirty-seven organists who not only played my new "Festival Toccatina" on Easter Sunday, but were kind enough to send me their programs?

The Pasadena and Valley District branch of the Guild is making great headway and its meetings have been well attended and vitally interesting. On the 10th Dr. S. S. McKeown of the California Institute of Technology gave a splendid lecture on "Sound." It was a privilege to hear this distinguished scholar and all present must have enjoyed the experiment and practical demonstrations that Dr. McKeown gave.

Father Finn is again to hold a sum-

mer school of church music in Los Angeles and it is expected that a number of organists and choirmasters will be in attendance from different parts of the state and Southwest. The summer school at Pomona College as announced last month has already received a number of applicants and will without doubt be well attended.

A STRADIVARIUS FOR 10 CENTS

Pittsburgh, Pa., March 27.—Editor of THE DIAPASON: When a great violinist walks to the center of the concert stage he invariably carries with him an instrument made by one of the Cremona masters. As an example of the highest achievement of musical craftsmanship the true artist contents himself with nothing else. His instrument is a part of his artistry; the great virtuoso interprets the music of a great composer on the handiwork of a great artisan. And we, hearing its exalted qualities displayed, conceive at once why it is regarded as a priceless treasure, a creation of real genius.

And yet, in the organ world today, through competition and a disregard of quality, the valuation of the pipe organ has been brought to such a low standard that it is becoming impossible for builders to achieve the results of which they are capable. Today the general opinion among church music committees and other prospective organ buyers seems to be that with the outlay of a few thousand dollars they should be furnished with the ultimate in organs. This condition naturally is resulting in the appearance of mediocre instruments of inferior workmanship and material that prove a distressing handicap to the master organist whose advanced artistry demands an instrument of the highest excellence.

Beautiful music surely deserves an instrument of artistic merit for its interpretation. The art of organ building, experiencing the steady advancement and improvement that it has, certainly deserves to be fostered and encouraged rather than to be stifled because of ignorance, poor taste and false economy. We really owe it to ourselves to discover and enjoy the heights of perfection the organ can and will eventually reach. Organists have dreamed of ideal instruments and organs can be built beyond the fondest dreams of the most idealistic. The organ can be lifted to a new and higher level in the realm of artistic music. The organist need not be forced to make allowances for mechanical imperfections and faulty tonal structure, which defects are not attributes of a true instrument of music. The material can be had, skilled craftsmen are available and designers, voicers and finishers of rare ability are willing to devote themselves to the building of artistic organs that will stand as monuments to them and to their art.

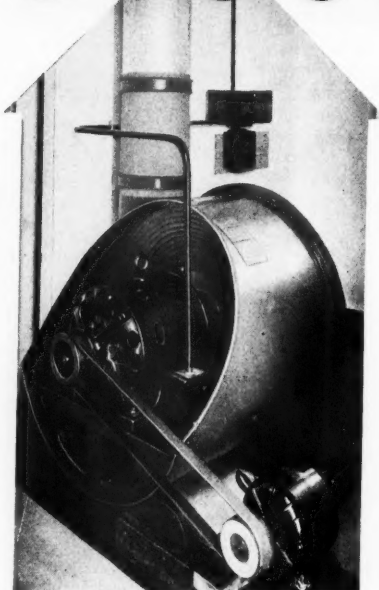
The one obstacle to be surmounted is the mistaken idea that organs can be built for nothing; that a Stradivarius can be bought at the 10-cent store.

J. R. KIBLER.

Draws Large Congregation at York.

Adam Hamme, organist and choir-master of Zion Lutheran Church at York, Pa., has found the secret of drawing the people of his church and community to musical services, for when he presented a candle-light service on Christmas Eve 200 had to be turned away because of lack of room and on Palm Sunday afternoon 500 came out, though it was the first time a service at that hour had ever been held in the church. The principal offering at the Palm Sunday vespers was the second part of Handel's "Messiah." The choir also sang Clokey's "Hymn Exultant." As the prelude Mr. Hamme played two Bach chorale preludes.

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Church Music Seen from the Viewpoint of the Laywoman

[The following is an abstract of a paper presented at a symposium of the Worcester chapter of the National Association of Organists, as recorded on the N. A. O. page.]

By MRS. FRANKLIN D. TAPPAN

Often as I walk up the steps of a church there comes to my mind the thought: If there were no churches, what a different world this would be. It is then that I am grateful for the atmosphere they radiate and know that life could not hold all the beauty that it does if it were not for them. Also do I think that perhaps most of us are more apt to take for granted the protection and comfort they offer, rather than to appreciate the time and thought given by those who arrange their programs and the worship hours spent within their walls.

The following lines express the great significance of worship and music:

How many of us ever stop to think of music as a wondrous magic link With God, taking sometimes the place of prayer.

When words have failed us 'neath the weight of care,
Music, that knows no country, race, or creed;

But gives to each according to his need.

And it is to this need the ministers of music cater in rendering so beautifully their part week after week in our churches.

On this question of church music from the viewpoint of the laywoman I have had a most interesting and profitable time thinking and sending letters to church women asking for their answers to the following questions:

What do you like best in church music?

What do you like least in church music?

How relatively important in the church service is music?

Do you enjoy participating in the music or do you prefer that the major part be the choir? In other words, does congregational singing mean much to you?

What recollections or sentiments do hymns bring to you?

What suggestions have you for music in the worship service?

What do you like best in church music?

The outstanding thoughts on this first question were the spiritual uplift, the dignity and beauty found in oratorios and anthems, well-trained choirs and good soloists, the instrumentality of the organ played and songs sung reverentially, making one feel the presence of God and placing one in the spirit of worship.

As in music spirit answereth spirit, So the heart of man to God.

Only one spoke of modern or semi-modern music as suitable for the church service.

What do I like least in church music?

The outstanding points here were: An exhibition of technique, organ gymnastics, vocal selections too long and elaborate, anything that detracts from the worshipful and is merely artistic; also poor solo work. Once on a Palm Sunday I listened to "The Palmis" sung so poorly that I came away from the service with a disappointment for the whole day. I know we need to encourage young singers, but why on such a day, and such a song?

Then, sentimental and poor selections, "I dislike wishy-washy, indefinite words and music, such as 'Just for Today' and 'I Walked with Him in the Garden.'" Of course, what one appreciates another does not in words and music. For myself I am very fond of the hymn "I Walked with Him in the Garden," though I know it is criticized, because I love a garden, and there is no place I find the presence of God nearer than when I am in one.

The kiss of the sun for pardon,
The song of the birds for mirth;

One is nearer God's heart in a garden Than any place else on earth.

Again modern music was spoken of as "containing some gems beautifully cut, but cold, and falling short of satisfying the soul."

How relatively important in the church service is music?

All answers stated that it is very

important, and one dared to say that it should be of the highest quality, because "if the preaching did not inspire the music could." Another said: "I believe that church music is so important that many people of tender feelings have been literally sung into the kingdom. It is as worshipful as the reading of a Psalm or a devout prayer with one in tune with the Infinite, and to give it a negligible place is to forget its sacred mission."

"Music washes away from the soul the dust of everyday life."

Do you enjoy participating in the music or do you prefer that the major part be by the choir? In other words, does congregational singing mean much to you?

There was a hesitancy in response here. Though many said "yes" emphatically, others enjoyed having the choir take the major part. One said: "It's the only real part we have in the service, aside from the offering!" Another said: "I like it when there is life to it."

H. Augustine Smith says: "Congregational singing is showing signs of weakening today because of the sophistication of church people and their easily acquired habit of listening in, rather than participating, their futile attempts at emotional expression and their consequent suffocation in the midst of organ and choir, priestly monologues and symbolism." If the music can be so pitched that all may participate we find a group psychological reaction that is most important in worship.

What recollections or sentiments do church hymns bring to you?

There was a twofold reason for this question. One is that we both might realize the responsibility we have in choosing hymns for the worship period, that delicate and sensitive part in program building. The recollections noted were many and of a personal nature, which had wrought themselves into the very beings of lovers of hymns—that which made them sacred.

An interesting story is told by a missionary to Africa, who says that the natives can awaken any human emotions by the use of tomtoms.

Hymns do mean much to us, and we feel in their use the deeper and greater values in music, hence in life.

What suggestions have you for music in the service?

The suggestion of educating the choir members in music appreciation, for better rendition and enunciation, for better interpretation and diction. One wished to believe the singers were feeling what they were singing. Incidental music pitched for a spiritual uplift at a communion service, played very softly, was suggested. The explanation of the hymns and the reading of them before singing, song services and hymn festivals were among other suggestions.

Music must be the background of

the service, carrying along the program with the one in charge. Impatience as to its length can spoil any service in its reaction on the leader and from him to the audience.

Church music which is becoming increasingly important through its arrangement and its beautiful renditions can never be fully appreciated until we can educate our people up to it.

Dr. E. C. Herrick of Andover-Newton Theological Seminary has expressed a wish for a chair of music appreciation, that a better realization of its power and importance between participants be had. If it could be possible for the churches to have as a part of their church program, as religious education, a development of an appreciation for the great hymns, anthems and chorales, our people would find their way into the reality of worship. If classes could be held in our churches for the study of hymnology by the music director or one equally equipped for teaching, our worship would be of greater significance.

After all, the service we render must come from a heart filled with love if we are to work adequately and lead others into the path of beauty and worship.

Flammer Leaves Schirmer.

Harold Flammer resigned on March 21 as vice-president and business manager of G. Schirmer, Inc., and has acquired again the publishing business of Harold Flammer, Inc., which for the last four years was merged with that of G. Schirmer. Until further notice G. Schirmer, Inc., will act as selling agents for the publications of Harold Flammer, Inc.

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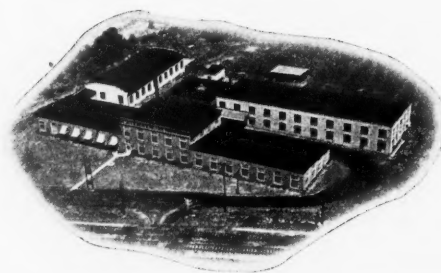
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