



THE DIAPASON

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SAN FRANCISCO ORGAN NOTABLE INSTRUMENT

GIFT TO GRACE CATHEDRAL

Aeolian-Skinner Work Completed—J. Sidney Lewis Plays at Dedication—Recital by Warren D. Allen—The Stop Scheme.

The latest of the outstanding organs on the Pacific coast and an important addition to the list of fine instruments in the United States was opened on May 20 in Grace Cathedral, San Francisco. It is the large four-manual built by the Aeolian-Skinner Organ Company, the contract for which was awarded last June, as announced in THE DIAPASON July 1, 1933. J. Sidney Lewis, organist and choirmaster of the cathedral, presided at the console for the dedication services. On June 3 Warren D. Allen of Stanford University will play an inaugural recital.

The instrument is a gift to the cathedral from Mrs. Charles B. Alexander. The specification was drawn up by G. Donald Harrison, technical director of the Aeolian-Skinner Company, in consultation with a committee representing the cathedral, consisting of General Robert H. Noble and J. Sidney Lewis, who called into consultation Wallace A. Sabin, the San Francisco organist, and Warren D. Allen.

The tonal resources of this noteworthy new organ are shown by the stop specification, which is as follows:

GREAT ORGAN.

- Diapason, 16 ft., 61 pipes.
- Diapason I, 8 ft., 61 pipes.
- Diapason II, 8 ft., 61 pipes.
- Diapason III, 8 ft., 61 pipes.
- Stopped Diapason (metal), 8 ft., 61 pipes.
- Flute Harmonique, 8 ft., 61 pipes.
- Quint, 5 1/2 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Grosse Tierce, 3 1/2 ft., 61 pipes.
- Octave Quint, 2 1/2 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Furniture (15, 19, 22, 26), 244 pipes.
- Cymbal (22, 26, 29), 183 pipes.
- Double Trumpet, 16 ft., 61 pipes.
- Tromba, 8 ft., 61 pipes.
- Clarion, 4 ft., 61 pipes.
- Chimes (prepared for).

SWELL ORGAN.

- Lieblich Gedeckt, 16 ft., 73 pipes.
- Geigen, 8 ft., 73 pipes.
- Stopped Diapason (wood), 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Echo Gamba, 8 ft., 73 pipes.
- Flauto Dolce, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Spitz Flöte, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Flein Jeu (12, 15, 19, 22, 26, 29), 366 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Posaune, 16 ft., 73 pipes.
- Trompette Harmonique, 8 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Tremolo.
- Harp and Celesta (prepared for from Choir).

CHOIR ORGAN.

- Gemshorn, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Viola, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Lieblich Gedeckt (metal), 8 ft., 73 pipes.
- Erzähler, 8 ft., 73 pipes.
- Kleine Erzähler, 8 ft., 61 pipes.
- Gemshorn, 4 ft., 73 pipes.
- Lieblich Flöte, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Sesquialtera (12, 15, 17, 19, 22), 305 pipes.
- Clarinet, 8 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Tremolo.
- Harp and Celesta (prepared for).

SOLO ORGAN.

- Open Diapason (prepared for), 8 ft., 73 pipes.

[Continued on page 2.]

Warden Charles H. Doersam, Who Plans Summer Course



CHARLES HENRY DOERSAM, F. A. G. O., being one of those men who do not use the trumpet stop to proclaim their professional activities, he is probably not as well known at a distance from New York as his standing and achievements warrant. Among organists in all parts of the United States he has made friends in the last two years as warden of the American Guild of Organists, and to the hundreds who have studied with him and to his associates in the metropolis his years of good work as a sterling musician have long been familiar. For just ten years Mr. Doersam has been at the head of the organ department at Columbia University and his pupils include men who are serving with distinction in many states. His lectures on organ interpretation and appreciation have been a feature of the university year.

He has served for a number of years as organist and director at the Rutgers Presbyterian Church.

During the coming summer study with Mr. Doersam will be one of the opportunities offered to the organist seeking to fortify himself by advanced work. Mr. Doersam will teach at Columbia University from July 9 to Aug. 17, giving both class and private instruction, with university credit granted for work under him. Features of the summer will be a recital of works of nineteenth century French composers at St. Paul's Chapel, at the university, and two recitals at the Riverside Church of works of the Bach family and Romantic composers for the organ. Warden Doersam will be in charge of the music at St. Paul's Chapel during the summer session and will teach on the four-manual Skinner organ.

CHOIR FESTIVAL AT CAPITAL

Twelve Washington Groups Unite in Three Fine Programs.

Twelve Washington choirs took part in a festival April 30 and May 1 and 2 that is described as the greatest undertaking of its kind in the field of church music at the national capital in many years. The choirs were supplemented by the National Symphony Orchestra, directed by Dr. Hans Kindler. The programs—a different one for each evening—made so strong an appeal that plans are being made to repeat this festival annually.

The festival brought out a diversity of types of church music and afforded an unusual opportunity to observe the strength of Washington church musical

organizations and the skill and general excellence of their leadership and training. Adolf Torovsky was chairman of arrangements and the Columbia Bible Training School was the beneficiary. The following choirs participated with one to three choral selections: Epworth M. E., South, Mount Pleasant Congregational, St. John's Episcopal, Burrell Class, Calvary Baptist; St. Alban's Episcopal, National Baptist Memorial, Foundry M. E., St. Thomas' Episcopal, Takoma Park Presbyterian, Epiphany Episcopal, National City Christian and Mount Vernon Place M. E., South. The first two evenings were presented in the First Congregational Church, while the third was given in Constitution Hall, with the assistance of the National Symphony Orchestra.

ORGAN FOR PRETORIA IS NEAR COMPLETION

WILL BE SHOWN IN CHICAGO

Specification of the Kimball Four-Manual of Ninety-five Ranks of Pipes for Town Hall in South African City.

Pretoria, South Africa, will have its four-manual Kimball concert organ, to be installed in the Town Hall, before Christmas, according to present plans. The instrument, the first to be built in Chicago for shipment to South Africa, is to be assembled at the W. W. Kimball Company's factory in the summer and an invitation has been issued to organists of the city and to those who will visit Chicago and the world's fair to inspect and hear the organ. It has been designed by John Connell, municipal organist of Johannesburg, and is to have ninety-five ranks of pipes, besides twelve percussions.

The award of the contract to the Kimball Company was announced in THE DIAPASON last August. The stop specification as finally approved has been given out by Wallace W. Kimball, managing director of the organ department, and is herewith presented:

GREAT (Open Division).

- Double Open Diapason, 16 ft., 61 pipes.
- Bourdon, 16 ft., 61 pipes.
- First Open Diapason, 8 ft., 61 pipes.
- Second Open Diapason, 8 ft., 61 pipes.
- Third Open Diapason, 8 ft., 61 pipes.
- Stopped Diapason, 8 ft., 61 pipes.
- Quint, 5 1/2 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 5 rks., 305 pipes.
- Double Trumpet, 16 ft., 61 pipes.
- Tuba Mirabilis (from Solo), 8 ft., 61 notes (from unenclosed Solo).
- Trumpet, 8 ft., 61 pipes.
- Trumpet Clarion, 4 ft., 61 pipes.
- Chimes (from Solo).

GREAT (Enclosed Division).

- Double Dulciana, 16 ft., 73 pipes.
- Harmonic Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Dulcet (from 16-ft. Dulciana), 4 ft., 12 pipes.
- Dulciana Twelfth (from 16-ft. Dulciana), 2 1/2 ft., 12 pipes.
- Dulciana Twenty-second (from 16-ft. Dulciana), 1 ft.
- Cornopean, 8 ft., 73 pipes.
- Xylophone (from Solo).
- Chimes (from Solo).
- Tremolo.

SWELL.

- Quintaton, 16 ft., 73 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Clarabella, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Principal, 4 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Quintadena Flute (extension of 16-ft. Quintaton), 4 ft., 24 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Mixture, 5 rks., 305 pipes.
- Contra Posaune, 16 ft., 73 pipes.
- French Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Harp (from Orchestral), 8 ft.
- Celesta (from Orchestral), 4 ft.
- Vox Humana Vibrato.

ORCHESTRAL.

- Contra Flute, 16 ft., 73 pipes.
- Orchestral Flute, 8 ft., 73 pipes.
- Violoncello, 8 ft., 73 pipes.
- Cello Celeste, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Muted Violin, 8 ft., 73 pipes.
- Muted Celeste, 8 ft., 73 pipes.
- Concert Flute, 4 ft., 73 pipes.
- Octave Viole, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Larigot, 1 1/2 ft., 61 pipes.
- Octavin, 1 ft., 61 pipes.
- Double Trumpet (from Orchestral Trumpet), 16 ft., 12 pipes.
- Bassoon, 16 ft., 73 pipes.
- Orchestral Trumpet, 8 ft., 73 pipes.
- English Horn, 8 ft., 73 pipes.

Orchestral Oboe, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp (special dual control), 8 ft., 61 bars.

Celesta (from Harp), 4 ft.
SOLO.
Diapason Stentor, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 73 pipes.
Violin, 8 ft., 73 pipes.
Violin Celeste, 8 ft., 73 pipes.
Octave Stentor, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Mixture, 6 rks., 366 pipes.
French Horn, 8 ft., 73 pipes.
Tuba Sonora, 8 ft., 73 pipes.
Tuba Clarion, 4 ft., 73 pipes.
Xylophone, 49 pipes.
Chimes, 25 notes.
Tuba Mirabilis (unenclosed), 8 ft., 73 pipes.

SPECIAL PERCUSSIONS (Played from Solo.)

Xylophone.
Bass Drum, stroke.
Bass Drum, roll.
Snare Drum, stroke.
Snare Drum, roll.
Triangle.
Crash Cymbal.
Chinese Block.
Persian Cymbal.
Chinese Gong.

PEDAL.

Contra Bourdon, 32 ft., 12 pipes.
Open Diapason, wood, 16 ft., 32 pipes.
Open Diapason, metal, 16 ft., 32 pipes.
Violin Diapason, metal, 16 ft., 32 pipes.
First Bourdon, 16 ft., 32 pipes.
Violone, metal, 16 ft., 32 pipes.
Second Bourdon (from Great), 16 ft., 32 notes.
Contra Virole (from Orchestral), 16 ft., 32 notes.
Bourdon Quint (from Bourdon), 10% ft., 32 notes.
Octave, 8 ft., 32 pipes.
Viola Diapason, 8 ft., 12 pipes.
Violoncello, 8 ft., 12 pipes.
Viola d'Orchestre (from Orchestral), 8 ft., 32 notes.
Bass Flute, 8 ft., 12 pipes.
Super Octave, 4 ft., 32 pipes.
Octave Virole (from Orchestral), 4 ft., 32 notes.
Mixture, 3 rks., 96 pipes.
Contra Bombarde, 32 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Bombarde, 16 ft., 32 pipes.
Contra Posaune (from Swell), 16 ft., 32 notes.
Double Trumpet (from Orchestral), 16 ft., 32 notes.
Bassoon (from Orchestral), 16 ft., 32 notes.
Tromba, 8 ft., 12 pipes.
Bombarde Octave, 8 ft., 12 pipes.
Bombarde Clarion, 4 ft., 12 pipes.
Chimes (from Solo).

SPECIAL PERCUSSIONS.

Bass Drum, stroke.
Bass Drum, roll.
Snare Drum, stroke.
Snare Drum, roll.
Crash Cymbal.

FOR CATHEDRAL ON COAST

[Continued from page 1.]

Flauto Mirabilis, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Octave (prepared for), 4 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Grand Fourniture (12, 15, 19, 22, 26, 29) (prepared for), 366 pipes.
English Horn, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremolo.
Chimes (prepared for), 25 bells.

PEDAL ORGAN.

Diapason (Open FFFF, lower 5 resultant), 32 ft., 7 pipes.
Open Bass (wood), 16 ft., 32 pipes.
Diapason (metal), 16 ft., 32 pipes.
Violone (wood and metal), 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gemshorn (Choir), 16 ft., 32 notes.
Lieblich Gedeckt (Swell), 16 ft., 32 notes.
Quint (metal), 10% ft., 32 pipes.
Octave (metal), 8 ft., 32 pipes.
Flute (wood open), 8 ft., 32 pipes.
Cello (from Violone), 8 ft., 32 pipes.
Still Gedeckt (Swell), 8 ft., 32 notes.
Grosse Tierce (metal), 6% ft., 32 pipes.
Octave Quint (metal), 5% ft., 32 pipes.
Super Octave (metal), 4 ft., 32 pipes.
Flute (metal harmonic), 4 ft., 12 pipes.
Sesquialtera (17, 19, 22), 96 pipes.
Posaune (Swell), 16 ft., 32 notes.
Contra Bombarde, 32 ft., 12 pipes.
Bombarde, 16 ft., 32 pipes.
Trompette, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

Recital by McCurdy in Evanston.
Alexander McCurdy, Jr., organist of the Second Presbyterian Church, Philadelphia, will give a recital in the Anderson Memorial Chapel of the Seabury-Western Theological Seminary, 600 Haven street, Evanston, on Friday, June 8, at 3 p. m.

DUNHAM IS IN CHARGE OF ORGAN AT THE FAIR

KILGEN IN SWIFT MUSIC HALL

Large Open-Air Structure at A Century of Progress, Chicago, Will Seat 1,700 — Organ by Orchestra and Program.

The Kilgen organ installed in the great open-air music hall of Swift & Co., at A Century of Progress, as announced in THE DIAPASON last month, is to be used in regular recitals, it is now made known, and Arthur Dunham, famous Chicago organist, who has done much to make recitals in this city popular in the last three decades, and who presides over the music in the Methodist Temple, has been appointed official organist to plan the organ programs for the duration of the world's fair. The three-manual is of "straight" design and twenty-two sets of pipes. The specifications were drawn up by Mr. Dunham and Charles M. Courboin and, as might be expected, programs of the highest type are to be played on it. The organ will be heard not only in recitals, but with the Chicago Symphony Orchestra.

Swift's open-air music hall will seat approximately 1,700 people. The large stage will have over it a shell-like structure which will cover an expanse large enough for the symphony orchestra and the organ chambers. There is an expanse of sixty-four feet of water between the stage and the front of the seating area. The water setting, with illuminations, will enhance the beauty of the whole structure and will provide a charming place in which to listen to good music.

This large open-air auditorium has one of the finest locations in the fair grounds and it is easily accessible, for the entrance to it is on the Twenty-third street bridge, which connects the mainland with northerly island.

The organ is installed in large chambers set into the shell, with the console movable. The whole instrument is under expression.

Installation of the organ has taken place during May and formal dedication is scheduled for the early part of June. The specifications of the organ are as follows:

GREAT ORGAN (12-inch pressure.)
(Enclosed with Choir.)
1. First Open Diapason, 8 ft., 73 pipes.
2. Second Open Diapason, 8 ft., 73 pipes.
3. Flute Harmonique, 8 ft., 73 pipes.
4. Mixture, 3 ranks, 183 pipes.
5. Octave, 4 ft., 73 pipes.
6. Tromba, 8 ft., 73 pipes.
SWELL ORGAN (10-inch pressure.)
7. Geigen Principal, 8 ft., 73 pipes.
8. Gedeckt, 8 ft., 73 pipes.
9. Viola da Gamba, 8 ft., 73 pipes.
10. Mixture, 3 ranks, 183 pipes.
11. Flute Traversiere, 4 ft., 73 pipes.
12. Trumpet, 8 ft., 73 pipes.
13. Oboe, 8 ft., 73 pipes.

CHOIR ORGAN (8-inch pressure.)
(Enclosed with Great.)
14. Open Diapason, 8 ft., 73 pipes.
15. Melodia, 8 ft., 73 pipes.
16. Viola, 8 ft., 73 pipes.
17. Fugara, 4 ft., 73 pipes.
18. Flute d'Amour, 4 ft., 73 pipes.
19. Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN (12-inch pressure.)
20. Major Bass, 16 ft., 32 pipes.
21. Bourdon, 16 ft., 32 pipes.
22. Violone, 16 ft., 32 pipes.
23. Major Bass (Extension of 16 ft. Major Bass), 8 ft., 12 pipes.
24. Flute (Bourdon ext.), 8 ft., 12 pipes.
24½. Cello (Violone extended), 8 ft., 12 pipes.
25. Still Gedeckt (from Swell), 8 ft., 32 notes.
26. Trombone (Extension of Great Trombone), 16 ft., 12 pipes.

Kilgen for Black Forest Village.

The New Black Forest village at A Century of Progress in Chicago this summer has a three-manual Kilgen organ. This Black Forest village is an interesting exhibit. The groups of houses will be of authentic German design with furnishings strictly in keeping with native customs. This is an entirely new exhibit. The organ is being installed in an attractive house of traditional German architecture in a baronial hall of high-beamed ceiling. Regular recitals will be given and the audience will have the opportunity of listening to fine music in old world surroundings.

Arthur Dunham



ARTHUR DUNHAM, nationally known concert organist and composer, has been engaged by Swift & Co. to play the Kilgen organ which is to be installed in the band shell in the large open-air theater on the Swift "Bridge of Service," the former Twenty-third street bridge at A Century of Progress Exposition. These open-air organ recitals will be given in addition to the concerts of the Chicago Symphony Orchestra, which will also occupy the music shell as one of the musical features of the 1934 fair.

Mr. Dunham is organist and director at the First Methodist Church and conductor of the Chicago Association of Commerce Glee Club. He received his training under Clarence Eddy and Charles Marie Widor.

HERMANN A. NOTT HONORED

Milwaukee Organist Succeeds Prothroee as Director of Choruses.

At a meeting of the combined chorus of the Arion Musical Club and the Milwaukee Musical Society in May Hermann A. Nott, who became temporary director of the singing group upon the death of Dr. Daniel Prothroee, was elected permanent conductor. He and Mrs. Nott were entertained by the chorus at a reception held in Jefferson Hall.

Mr. Nott is well known to Milwaukee music-lovers as a musical leader and organist. He is a member of the faculty of the Wisconsin Conservatory of Music and former dean of the Wisconsin chapter, American Guild of Organists. His first public musical appearance came when he was only 13.

After receiving his early training under the direction of his father, Dr. Henry C. Nott, a prominent minister of the Reformed Church and also a talented organist, Mr. Nott studied with Lewis A. Vantine, Dr. Wilhelm Middelschulte, Hans Bruening and William Boepler.

Courboin Plays in the West.

Charles M. Courboin, Mus. D., is on a recital tour in the West from which he will return to New York in June. He was the guest of the Texas chapter of the American Guild of Organists and soloist at the chapter's annual convention, held in Wichita Falls, playing a recital May 30. He also acted as examiner for the Guild. On May 24 Dr. Courboin gave a recital at Bethel Lutheran Church in St. Louis. June 1 he is to play at Plainview, Tex., and June 3 at Amarillo, but he will return East in time for a fashionable wedding at his church in Rye, N. Y., June 9.

Wilbur Held Wins Honor.

The organ contest for selection of a soloist for the annual commencement concert of the American Conservatory of Music was held in Kimball Hall, Chicago, May 19. Wilbur Held, 18-year-old pupil of Frank Van Dusen, was awarded first place in the contest and will play June 19 at Orchestra Hall. Mr. Held will present at this concert the Prelude and Fugue in D major by Bach. Judges for the contest were Dr. Walter Keller, Stanley Martin and Leo Sowerby.

IN THIS MONTH'S ISSUE

Specifications of large new organs for the Town Hall at Pretoria, South Africa (Kimball), for Grace Episcopal Cathedral at San Francisco (Aeolian-Skinner) and for the Swift concert hall at A Century of Progress Exposition, Chicago (Kilgen) are presented.

Program of convention of the American Guild of Organists at Rochester, N. Y., late in June is completed and details are published.

State and regional conventions of chapters of the A. G. O. and the N. A. O. are marked by valuable programs. These conventions include those of the Pennsylvania and New Jersey N. A. O., the Northern Ohio, New England and Kansas A. G. O. chapters, a Southern tri-state meeting of the A. G. O., and the joint convention of the Guild and the N. A. O. in Florida.

John C. Deagan, pioneer maker and inventor of organ percussions and international authority on pitch, dies at home in California.

Clement R. Gale, noted New York organist and teacher and a founder of the American Guild of Organists, is dead.

Richard T. Percy's fortieth anniversary at the Marble Collegiate Church in New York is celebrated.

Eric DeLamarer honored by Fourth Presbyterian Church, Chicago, on the occasion of his twentieth anniversary as organist and director.

Dr. Harold W. Thompson writes interesting critique of the new book of Dr. Archibald T. Davison.

American Guild of Organists establishes examination and degree for choirmasters under changes in its constitution.

SEIBERT TO HEAD SCHOOL

Summer Course for Organists and Directors July 9 to 18.

Henry F. Seibert will conduct a summer school from July 9 to 18 for organists and choir directors of all denominations at Holy Trinity Lutheran Church, New York. The Lutheran liturgy, hymns, congregational singing, anthems suitable for the Sundays of the church year and organ numbers for the service will be taught. Mr. Seibert has been engaged also to officiate as organist, lecturer and teacher at the Lutheran summer school for church workers at Silver Bay, on Lake George, July 21 to 27.

Mr. Seibert will direct a Lutheran mass chorus at the benefit concert for the Lutheran Hospital of Manhattan in Madison Square Garden June 5. Prominent soloists and an orchestra will also participate.

Ready for Berea Bach Festival.

One of the most interesting festivals in Ohio and one which has attracted the attention of the nation's musicians is the annual Bach festival at Baldwin-Wallace College, Berea, Ohio. This year it will take place June 8 and 9 (Friday and Saturday). Four concerts will be presented in the college auditorium and four "campus" concerts of Bach chorales, presented by the brass choir from the tower of the administration building, will be given half an hour before each auditorium concert. The festival choir, festival orchestra, chamber music groups and the brass choir will take part. In addition fifteen soloists of national reputation will assist. Albert Riemenschneider is general director of the festival.

THE DIAPASON.

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ROCHESTER PROGRAM PROMISES FINE WEEK

READY FOR A. G. O. MEETING

Recitals, Choral Demonstrations, Orchestral Concert and Many Other Attractions Listed to Draw Organists.

A program designed to give much of educational value, with an admixture of entertainment that will increase the enjoyment of the meeting, is planned for the thirteenth annual convention of the American Guild of Organists, to be held at Rochester, N. Y., the last week in June. Robert Berentsen, chairman of the committee in charge of the convention arrangements, and his Rochester aids have cooperated with Warden Doersam and the forces at headquarters to prepare attractions that will make the 1934 convention stand out among the very best in the history of American gatherings of organists. To make the occasion benefit as many as possible of the members of the Guild throughout the country, a special effort has been made to assure attendance from every chapter and sub-chapter.

Recognizing choral work as an increasingly important part of the organist's activities, arrangements have been made for several addresses and demonstrations, as well as for a historical choral service at St. Paul's Episcopal Church. In this connection, Father William Finn, director of the Paulist Choristers in New York, and Walter Henry Hall, director of the choral department of Columbia University, assisted by a group of Rochester singers, will demonstrate various phases of choral training.

A visit to Eastman House, with a recital of recordings by the late Lynnwood Farnam, and a contest in extemporization under the expert guidance of Rollo F. Maitland, will comprise a large part of one afternoon's program. A trip through the Eastman Kodak plant, with a demonstration of sound recordings by Dr. Walter Clark of the research laboratory, and an exposition of the new "Electronic" piano by Benjamin Miessner, its inventor, will bring to the organist the latest developments in the field of the science of sound.

Recital programs played by a splendid group of America's leading organists have been arranged to include almost entirely new works for the organ and an address by Uselma Clarke Smith, dean of the Pennsylvania chapter, on "Accomplishments and Future Plans of the A. G. O.," should prove of unusual interest now that the merger of the Guild and the N. A. O. has been announced.

The organ-orchestra concert in Kilbourn Hall on Tuesday will be conducted by Dr. Howard Hanson, director of the Eastman School of Music and more recently known as the composer of the opera "Merry Mount." In addition to Leo Sowerby, who will play his own "Medieval Poem," recent and entirely new works for organ and orchestra will be played by such artists as Palmer Christian, Harold Gleason, Mary Louise Schroeder and Thomas Webber, Jr.

Opportunities for recreation and diversion have been provided, with an afternoon of swimming in Lake Ontario and an afternoon tea with swimming at the Genesee Valley Club. Rochester, "The City of Flowers and Music," celebrates the 100th anniversary of its founding this year, and in addition to having a "Century of Progress Exposition" is doing all in its power to make this convention a memorable one. Conveniently situated on the main line of the New York Central Railroad, Rochester is an ideal starting-point for vacation trips to Niagara Falls, the Canadian woods, the mountain resorts of New York, or the playgrounds along the Atlantic coast.

The convention program is herewith presented:

MONDAY, JUNE 25.

2:30 p. m.—Eastman School of Music. Registration until 10 p. m.
 7 p. m.—Sagamore Hotel. Informal get-together dinner.
 8:30 p. m.—Kilbourn Hall, Eastman School of Music. Address of welcome by Charles Stanton, mayor of Rochester; response by Charles Henry Doersam, F. A.

W. J. L. Meyer, Organist of St. John's Cathedral, Milwaukee



ONE OF THE MOST BEAUTIFUL services of the season under the auspices of the Wisconsin A. G. O. chapter was held at St. John's Cathedral (Catholic) in Milwaukee, the evening of Ascension Day, May 10. The cathedral was filled with worshipers and listeners. The splendidly trained choir under the direction of Professor W. J. L. Meyer sang compositions by Palestrina, Haydn, Vittoria, Schuetky, Deschermeier and Yon. Some were done a cappella. None of their beauty was lost because of the splendid acoustics of the cathedral.

The guest organists of the evening

were Mrs. Winogene Kirchner, Hermann A. Nott, and Harry Millar of Fond du Lac. Mrs. Kirchner's numbers were: "Piece Heroique," Cesar Franck, and "The Bells of St. Anne de Beupre," Russell. Mr. Nott's contributions were the Concerto in F, by Handel; "A Madrigal," Jawelak, and Fantasia on "Sleepers, Awake," Martin.

Wisconsin chapter was very much interested and pleased to hear, for the first time, Mr. Millar in his splendid rendition of Rogers' Concert Overture in B minor and Russell's "Up the Saguenay."

G. O., warden of the American Guild of Organists.

9 p. m.—Kilbourn Hall. Recital by Robert Hufstader, organist and choir-master of Westminster Church, Buffalo, representing the Buffalo chapter. Program: Prelude, Fugue and Chaconne, Buxtehude; Sixth Sonata, in G major (Vivace, Lento, Allegro), Bach; "Pantomime," Jopson; Prelude on "As Now the Sun's Declining Rays," Bruce Simonds; Prelude, Fugue and Canzona, Karg-Elert; Chorale Improvisation, "Turn Thou to Us, Lord Jesus Christ," Karg-Elert. In the Bach and Karg-Elert numbers Mr. Hufstader will be assisted by a chorus from Buffalo and Joseph Fortuna, violinist.

TUESDAY, JUNE 26.

9:30 a. m.—Eastman School of Music. Registration and business meeting.

10 a. m.—Sibley Library, Eastman School of Music. Address by Miss Barbara Duncan, librarian of the Sibley Library, on "Rare Books and Manuscripts of Interest to the Organist."

11 a. m.—Tour of the Eastman School of Music.

11:45 a. m.—Kilbourn Hall. Address by Arthur S. Thompson, chairman of the Guild committee on acoustics. Subject: "Modern Acoustical Problems."

1 p. m.—The University Club. Warden's luncheon to deans and regents.

2:30 p. m.—Eastman Theater. Recital by Leon Verrees, organist of St. Luke's Episcopal Church, Scranton, Pa., representing the Eastern Pennsylvania chapter. Program: Chorale Prelude, "By the Waters of Babylon," Bach; Andante, Fourth Sonata, Bach; Prelude and Fugue in G major, Bach; Rhapsody, Second Symphony, E. S. Barnes; Chorale Prelude, "Beatitude," Leon Verrees; Chorale in E major, Franck; Fourth Symphony (Prelude, Menuet and Finale), Vierne.

4 p. m.—Kilbourn Hall. Demonstration and lecture on the electronic piano by Benjamin F. Miessner; Anton Rovinsky, soloist.

8:30 p. m.—Kilbourn Hall. Concert of works composed for orchestra and organ by an orchestra of players from the Rochester Philharmonic, Dr. Howard Hanson, conducting. Program: Symphonic Rhapsody, Samuel A. Baldwin; Improvisation on Verses of a Psalm, H. Leroy Baumgartner (organist), Thomas H. Weber, Jr.; Intermezzo, "Storm King" Symphony, Clarence Dickinson (organist), Mary Louise Schroeder; "Medieval Poem," Leo Sowerby (organist), Leo Sowerby; "Weaver of Tales," Eric DeLamarter (organist), Palmer Christian; Concerto in D minor, Bach (Anton Rovinsky playing the Electronic Piano); Prelude on Gregorian Themes, Harold Gleason (organist), Harold Gleason.

WEDNESDAY, JUNE 27.

9:30 a. m.—Eastman School of Music.

Registration and business meeting.

10 a. m.—Kilbourn Hall. Address by Father William Finn, conductor of the Paulist Choristers, New York, on "Choral Technique—A Definite Art," illustrated by a chorus of mixed voices.

1 p. m.—Luncheon.

2 p. m.—St. Paul's Episcopal Church. Recital by Grace Leeds Darnell, Mus. B. F. A. G. O., organist and choir director, representing headquarters. Program: Processional, Mulet; Fugue in G major, Krebs; "Legende," Bossi; "Rhythm of Easter," Bingham; Dorian Prelude on "Dies Irae," Simonds; "Romance," Norman Landis; Toccata, Fleuret.

3:30 p. m.—St. Paul's Episcopal Church. Recital by Edwin Stanley Seder, F. A. G. O., organist and director, First Congregational Church, Chicago, representing the Illinois chapter, assisted by Mme. Else Harthan Arendt, soprano. Mr. Seder will play: Fugue in E flat ("St Ann's"), Bach; Chorale Prelude, "When in the Hour of Deepest Need," Bach; Prelude and Fugue in A minor, Brahms; Minuetto from Third Symphony, Widor; Symphony in G major (fast and sinister), Sowerby; "The Chapel of San Miguel," Seder; Finale from Third Symphony, Vierne.

4:30 p. m.—Tea at the Genesee Valley Club. The club swimming pool will be available to members of the Guild.

8:30 p. m.—Kilbourn Hall. Recital by Francis W. Snow, organist and choir-master of Trinity Church, Boston, representing the New England chapter. Program: "Electa ut Sol" and "Stella Matutina," Dallier; "March du Veilleur de Nuit," Bach-Widor; Doric Toccata, Bach; "Impressions Gothiques," Garth Edmundson; "Rondo alla Campanella," "Legende" and Toccata and Chorale, Karg-Elert; Scherzo, Symphony 4, Widor; "Carillon de Westminster," Vierne.

THURSDAY, JUNE 28.

10 a. m.—Masonic Temple. Address with discussion, Uselma Clarke Smith, F. A. G. O., dean of the Pennsylvania chapter. Subject: "The American Guild of Organists; Its Field of Accomplishment and Its Opportunities for Expansion."

11 a. m.—Cathedral Hall. Recital by Nita Akin, representing the Texas chapter. Program: Fugue in G minor (the lesser), Bach; Chorale Prelude, "Herzlichlich mich verlangen," Bach; "Piece Heroique," Franck; "Menuetto Antico," Carl Wiesemann; Chorale Prelude, "St. Kilda," Noble; Fourth Symphony (Scherzo and Finale), Widor.

12:30 p. m.—Masonic Auditorium. Recital by Melville Smith, associate professor of music, Western Reserve University, representing the Northern Ohio chapter. Program: Sonata in G Doristi, Robert Russell Bennett; Toccata, Andante and Finale, Quincy Porter; Passacaglia, Aaron

Copland (transcribed for organ by Melville Smith).

12:45 p. m.—Luncheon at Masonic Temple.

1:30 p. m.—Busses leave Masonic Temple for Kodak Park.

2 p. m.—Kodak Park. Illustrated lecture by Dr. Walter Clark on "Photographic Methods of Sound Recordings."

3:15 p. m.—Busses leave Kodak Park for University Beach Club.

6 p. m.—Busses leave for Rochester.

8:30 p. m.—St. Paul's Episcopal Church. Historical choral and organ program.

FRIDAY, JUNE 29.

9:30 a. m.—Eastman School of Music. Business meeting.

10 a. m.—Kilbourn Hall. Address by Walter Henry Hall, professor of choral music at Columbia University, on "Choral Music as a Ministration," illustrated by a chorus of mixed voices.

11:45 a. m.—Kilbourn Hall. Recital by Margaret Whitney Dow, F. A. G. O., associate professor of organ and theory, Florida State College for Women, representing the Florida chapter. Program: Toccata, Adagio and Fugue in C major, Bach; Chorale Prelude, "O Man, Bemoan Thy Grievous Sin," Bach; Prelude and Fugue on B-A-C-H, Liszt; "Carillon," Sowerby; "Suite Bretonne," Dupre; Finale in B flat, Franck.

2:30 p. m.—St. Paul's Episcopal Church. Recital by Catharine Morgan, F. A. G. O., organist and director of choirs, Haws Avenue Methodist Episcopal Church, Norristown, Pa., representing the Pennsylvania chapter. Program: Prelude and Fugue in B minor, Bach; Fugue on B-A-C-H (No. 5), Schumann; "Grande Piece Symphonique" (first movement), Franck; Chorale Improvisations, "Macht hoch die Thür," "Lobe den Herren" and "Herzlichlich mich verlangen," Karg-Elert; "Lauda Sion," Karg-Elert; Fifth and Sixth Versets of the Magnificat, Dupre; Two Divertimenti, "Shadow Fantasy" and "Cromatica," Catharine Morgan; "Carillons," Bourdon; "Carillon-Sortie," Mulet.

4 p. m.—Eastman House. Program of recorded works for organ.

4:30 p. m.—Address with demonstration by Rollo F. Maitland, Mus. D., F. A. G. O., on "Creative Self-Expression." At the conclusion of Dr. Maitland's address a competition in improvisation will be held.

7 p. m.—Banquet at the Sagamore Hotel roof garden. Guest of honor, Dr. William C. Carl, president of the National Association of Organists; toastmaster, Warden Charles Henry Doersam, F. A. G. O. Entertainment arranged by George S. Babcock, dean of the Rochester chapter.

"Elijah" by Candidates for Degrees.

Mendelssohn's "Elijah" was presented at Union Theological Seminary May 1 under the auspices of the School of Sacred Music, Dr. Clarence Dickinson director. A departure from the customary procedure was its presentation in the Francis Brown Hall of the seminary instead of the chapel, and the employment of string quartet and piano for the accompaniment. The entire oratorio was conducted and played by candidates for the degree of master of sacred music in May and all solos were sung by candidates or recent graduates. George Baker was a magnificent Elijah and took everybody by storm. Harold Haugh's beautiful tenor voice is well known. The three sopranos had lovely young voices and showed a genuine understanding and feeling for the music. Josephine Waters sang the part of the "Widow" and Patricia Mahon the "Youth." The alto "O Rest in the Lord" was sung by Gertrude Cheney.

Work of Boston Women's Club.

The Women Organists' Club of Boston has adjourned for the summer after electing Miss Marion Payne president for the new year. This organization of fifty members has been active and has accomplished much during the last season. When it gave its first program the worst blizzard of the season raged in Boston. So the program was repeated a week later, but the blizzard at the same time responded to an encore. A Palestrina program was given for the benefit of the building fund of a church and as a consequence the club was able to give the rector of the church a handsome sum. The final event of the season took place May 1 and was in the nature of a "trip to A Century of Progress." The program, handsomely decorated by the members with pictures, was a work of art. This took place at the Copley Methodist Church. The club expects to go on with these travels next season.

JOHN C. DEAGAN DIES AT CALIFORNIA HOME

NOTED AUTHORITY ON PITCH

Designer and Maker of Organ Percussions—Founded Chicago Firm Bearing His Name—Started as Clarinet Player.

John C. Deagan, president and founder of J. C. Deagan, Inc., Chicago, and one of the world's leading authorities on pitch, died suddenly April 28 at his home in the Surf and Sand Club at Hermosa Beach, Cal. He had passed his eightieth year.

Mr. Deagan's death calls to mind a life which, while not extravagantly publicized, was rich in practical achievement in the field of music. Various colorful organ percussions owe their development largely to his genius. He waged the fight that eventually brought about the adoption of A-440 pitch as a universal standard. By the invention of the Dea-Gan-Ometer he provided the world's leading musical organizations with a means of determining, both by eye and by ear, the pitch they were using. He contributed to the present-day organ many of its most interesting and expressive percussion stops and through the perfection of tubular bell tower chimes he brought the music of carillons to hundreds of congregations in America.

Mr. Deagan was born Nov. 6, 1853, at Hector, N. Y. After graduation from the University of London with the degree of bachelor of music, he served as orchestra leader at Niblo's Garden and at Tony Pastor's in New York and was a director of the orchestra at the old Opera House in St. Louis. He played also with Haverly's minstrel organization.

In 1893 he was made director of the Catalina Island band, where he became interested in perfecting percussion instruments.

Mr. Deagan first became interested in the science of acoustics when, as a lad, he attended a series of lectures at South Kensington, London, by the celebrated scientist Helmholtz. An accomplished clarinetist, he spent his leisure hours in experiments on the glockenspiel, a series of toy bells introduced in German orchestras by Mozart. Realizing the need for additional color in ensemble playing, he combined an inquisitive mind with an accurate musical ear to produce the first set of perfectly tuned "orchestra bells." The instrument was crudely made, but it embodied the same basic principles which have since carried the Deagan name to all parts of the world. Orchestras were quick to adopt the new instruments.

There had been introduced into America at the time a foreign toy known as the "straw fiddle"—a series of roughly tuned maple bars on ropes of straw. Recognizing its possibilities as an orchestral and stage instrument, Mr. Deagan made several trips to tropical countries in search of a wood to meet his requirements. When he found one which was acoustically brilliant, clear, durable and musical beyond anything obtainable in American forests, he set to work in earnest. Aided by his knowledge of physics and tone, he combined the wooden bars with metal resonators and produced the modern xylophone.

The question of pitch had for years been in a chaotic state. Three decades before, the piano and organ builders had adopted A-435 as the standard international pitch as a protest against the high or concert pitch of A-454 to A-461 in vogue at that time. In the interest of uniformity and brilliance, Mr. Deagan felt that a slightly higher pitch than A-435 was imperative. He carried on his activity with such enthusiasm that A-440—the pitch of the latter days of Beethoven—is now universally used and adopted.

At a later date Mr. Deagan interested himself in tower chimes. He had long believed that the inspiration and pleasure of chimes should be made available to churches in moderate circumstances and, backing that belief with a generous fortune, he developed the massive, but comparatively inexpensive, tubular bell tower chimes. These are played either manually or automatically and have become widely

John C. Deagan



adopted.

Since retiring ten years ago, Mr. Deagan had spent most of his time at his California home, where he became a student of astronomy in close association with Dr. Millikan, the distinguished scientist. He was a curator of the Field Museum, Chicago, was a charter member of the American Federation of Musicians and treasured among his possessions autographed photographs and good wishes from such figures in the world of music as Stock, Damrosch, Bodansky, Stransky, Sousa, Stokowski, Herbert, Polacco, Pasternack, Innes, Grainger and numerous others.

While Mr. Deagan was known to the organ world as the manufacturer of harps and chimes and other percussions, and because of his investigation of the matter of pitch and temperament, his other great interest was astronomy. He was an amateur astronomer of such attainments that he had the freedom of the great Mount Wilson Observatory, where he won the respect and friendship of the distinguished scientists there. The last few years Mr. Deagan had done much work as a lecturer on astronomy. He had accumulated a fine series of slides and took great pleasure in giving his illustrated lecture on the principles of astronomy. As a speaker he had the power of making his subject clear and interesting to the layman, and was especially happy in presenting his subject to audiences of children.

Mr. Deagan left, besides his widow, Mrs. Sophia K. Deagan, a daughter, Mrs. T. F. MacLaughlin of Los Angeles. His son, Claude Deagan, died several years ago.

Funeral services were conducted at Los Angeles May 2 by Dr. M. M. Mangasarian of the Independent Religious Society. Cremation followed the services and the ashes were buried in the family crypt in Chicago.

Murpree Returns to Florida.

Claude Murpree, who has been in New York during his sabbatical year, will resume his work at the University of Florida in Gainesville about June 10. At the same time he will return to his position as organist and director at the First Baptist Church of Gainesville and to his duties as staff organist at radio station WRUF. While in New York Mr. Murpree has been studying at the Guilford Organ School with Dr. William C. Carl, Frank Wright and Hugh Ross. Since last October he has been organist at the Broadway Temple (Methodist Episcopal). During the eight weeks' summer session at the university, which begins June 18, Mr. Murpree expects to give seven Sunday afternoon recitals, the first four of which will feature the entire "Orgelbüchlein" of Bach. Before each chorale he plans to have a baritone sing one stanza of the original chorale. Other composers on these programs will be Dupré, Jongen, Diggle, Edmundson, Roger-Ducasse and Vierne.

GUILD WILL CONFER CHOIRMASTER DEGREE

CHANGES MADE IN CHARTER

Examinations for Directors to Supplement Tests for Organists—Council Enlarged in Accordance with Merger Plan.

Degrees for choirmasters as well as for organists are to be awarded upon examination by the American Guild of Organists henceforth. This important extension of the functions of the Guild is made through changes embodied in the newly-amended charter and amendments to the constitution of the A. G. O., passed by the council May 7. The charter has been amended also to facilitate the merger by which the National Association of Organists is united with the Guild. A special examination for choirmaster is to be established.

The changes in the constitution include among others the following paragraphs:

Page 11. Constitution and By-Laws.—Sentence beginning "The Guild shall have power to conduct examinations in practical organ playing" to be amended to read: "The Guild shall have power to conduct examinations in practical organ playing, theory, general musical knowledge and choir training, at such places, etc."

Article 2, Section 3 (C)—Academic Members—Choirmasters—"Only founders, fellows and associates in good standing are eligible for the choirmaster certificate. Successful candidates will be entitled to append the letters 'CHM' to their certificate designations as follows: F. A. G. O. (CHM), or A. A. G. O. (CHM)."

Insert new by-law to be known as By-Law 16 (B)—"The certificate of choirmaster (CHM) shall be signed by the warden, the general registrar, the chairman of the examination committee and the examiners, and shall read in the following form, viz: 'This is to certify that was this day awarded the choirmaster's certificate of the A. G. O., having passed the examination required by the by-laws.'"

To provide for the enlargement of

the membership of the council, as decided upon in the merger negotiations, the following change is made:

Article 4. Section 1 beginning "The council shall consist of the general officers, etc." to be changed to read as follows: "The council shall consist of the general officers and deans of chapters, ex-officio, and of fifteen or more other eligible resident members, etc." "

Bogen Head of Harrison Wild Club.

The Harrison M. Wild Organ Club finished its first season with the luncheon at the Cordon Club in Chicago May 8 and elected officers for next season. Allen W. Bogen was made president to succeed S. E. Gruenstein; Robert Birch became vice-president to succeed Mr. Bogen and Mrs. Lily Moline Hallam was chosen for secretary and treasurer to succeed Miss Alice R. Deal. The interest aroused during the club's initial year and the attendance at its monthly luncheons assured the success of the undertaking of a group of former pupils of the late Mr. Wild. The first meeting in the fall will be held Oct. 9.

Service of Works of Elgar.

Ernest Mitchell devoted evensong at Grace Church, New York, on May 6 to a musical service commemorating the life and work of Edward Elgar. The entire program consisted of compositions of the noted Englishman. The organ prelude was the Andante from the Organ Sonata and the postlude a Meditation from "The Light of Life." The choir sang the "Ave Verum," "Sanctus Fortis, Sanctus Deus," from "The Dream of Gerontius," three excerpts from "The Light of Life" and "The Spirit of the Lord," from "The Apostles."

An evening of Hebrew sacred and folk music was given by the Euclid Avenue Temple choir, assisted by Victor De Gomez, violoncellist, at the Euclid Avenue Temple, Cleveland, April 3. Maurice Goldman directed the program and Miss Laura Louise Bender, F. A. G. O., was at the organ. A beautiful program of ancient and modern compositions was interpreted.

American Guild of Organists

United States and Canada

General Office: 217 BROADWAY, NEW YORK



The 13th General Convention of the Guild will be held at

Rochester, New York
June 25th, 26th, 27th, 28th,
and 29th, 1934

Convention Headquarters will be at the Sagamore Hotel

Registration and meetings will be at the Eastman School of Music.

Recitals will be given by Nita Akin, Grace Leeds Darnell, Margaret Whitney Dow, Robert Huistader, Catharine Morgan, Edwin Stanley Seder, Melville Smith, Francis W. Snow, Leon Verrees and others.

Doctor Howard Hanson, Director of the Eastman School of Music, will conduct a concert of modern compositions for organ and orchestra; composers represented will include Eric DeLamar, H. Leroy Baumgartner, Leo Sowerby, Samuel A. Baldwin and Harold Gleason.

Organists appearing with orchestra include Palmer Christian, Harold Gleason, Leo Sowerby, May Louise Schroeder and Thomas Webber, Jr.

Addresses will be made by Barbara Duncan, Dr. Walter Clark, Father Finn, Walter Henry Hall, Rollo F. Maitland, Uesela Clarke Smith, Arthur J. Thompson and others. Practical demonstrations of choral training and open discussions of choral problems will be led by Father Finn and Walter Henry Hall. A demonstration and contest in extemporization will be led by Rollo F. Maitland.

There will be a historical choral program conducted by Father Finn in Kilbourn Hall; a sound demonstration at the Eastman Kodak Plant; a recital of recordings by Farnam at the Eastman home and the latest electrical invention in the musical field, the electronic piano, will be demonstrated by the inventor—Benjamin F. Miessner, with Anton Rovinsky at the piano.

Two afternoons with swimming and golf and a new form of entertainment at the banquet are among the social features planned.

For information please write to Mr. Robert Berentsen, 1647 Monroe Avenue, Rochester, N. Y., or to the General Offices in New York.



ALL SAINTS' EPISCOPAL CHURCH, WORCESTER, MASS.
William Self, Organist

THE William E. Rice Memorial Organ, designed and finished by G. Donald Harrison for All Saints' Church in Worcester, Mass, has been completed and the opening recital was played by William E. Zeuch on Monday evening, May 21st, 1934.

In the audience were a large number of prominent organists and critics. The consensus of opinion appears to confirm our belief that this splendid instrument is the climax of our long list of achievements.

Organists are urged to seek an opportunity to hear this distinguished instrument and become familiar with its many interesting features.

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**Pittsburgh Honors
Harvey B. Gaul with
Great Enthusiasm**

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., May 18.—Dr. Harvey B. Gaul received a tremendous demonstration of appreciation on May 4, when the Harvey Gaul musical festival was held in Carnegie Music Hall. Starting with just an idea in the mind of Marianne Genet, this grew to be one of the outstanding musical events in Pittsburgh this season. The packed house and the lavish display of talent showed the esteem in which he is held. The program was opened with a short address by the mayor, William N. McNair, who said that he usually sits in one of the side pews of Calvary Church on Sunday morning, and had often wanted to tell Dr. Gaul how much he thought of his work, but, being of a modest disposition, had so far failed to do so. However, now that he was mayor of the city of Pittsburgh, he asserted that he was glad of the opportunity to say what he thought about Harvey Gaul in public.

The first number on the program was an organ solo, played by Marshall Bidwell, "Easter Morning on Mount Rubidoux." Then the combined choirs of Trinity Cathedral, Calvary, Ascension, and St. Stephen's of Wilkesburg sang two anthems under the direction of Herbert Peabody of Ascension Church, with Alfred Hamer of Trinity Cathedral at the organ—"Benedictus es Domine" in B minor and "Russian Easter Carol of the Trees." Mrs. James Stephen Martin's Madrigal Singers in costume then sang "Palestinian Love Song" and "Joshua Fit de Battle ob Jericho." Sarah Johnson Logan, contralto, sang two songs: "While the West Is Paling" and "Matthew, Mark and Luke and John." The Chamber of Commerce male chorus sang "Hymn to Pittsburgh" and "Ain't It a Shame," directed by Dr. Gaul. The Tuesday Musical Choral, under Dr. Charles N. Boyd, sang "Dream Rhapsody." The Y. M. and W. H. A. Choral, directed by Dr. Gaul, sang two numbers, "L'Dovid Boruch" and "Ancient Morning Hebrew Hymn." Samuel Kliachko then played a cello solo, "A Yigdal from Yemen." The Waynesburg Choral, under the direction of McClurg Miller, sang "The Singers" and gave a stunning performance. Dick Fulton sang a tenor solo, "My Native Hills." The Mendelssohn Choir, directed by Ernest Lunt, gave "Now Let Us Praise Famous Men," with their usual finished performance.

To cap the climax, the A Cappella Choir and combined choruses sang the short cantata "I Hear America Singing." Every inch of the stage was taken up by singers and under Dr. Gaul's baton this number received a thrilling rendition, with Helen Bell Rush Davis taking the soprano solo and Alfred Hamer at the organ.

Dr. Charles N. Boyd made a short announcement and read letters indicating that Dr. Gaul's fame is not only local but national. This event was certainly a splendid testimonial to Dr. Gaul.

The Martin B. Leiser prize of \$100 has been awarded through the Art Society of Pittsburgh to Alan Floyd for his organ composition "Thoughts in a Cathedral."

Dr. Charles N. Boyd has left the Sixth Presbyterian Church on Squirrel Hill and the position as organist and director was taken by Mrs. James H. Greene.

George R. Painter has left St. Paul's Lutheran Church, North Side, and Madelaine Emich was appointed organist and director, effective May 1.

Albin McDermott, of St. Agnes' Church, is giving a recital at North Side Carnegie Hall Tuesday evening, June 5, for the benefit of the Vincenzian Home.

The Mendelssohn Choir of Pittsburgh gave a thrilling performance of Bach's "St. Matthew Passion" at Carnegie Hall April 17, using the David Williams edition of the score, Ernest

Dr. Harvey B. Gaul



Lunt conducting and Earl Mitchell at the organ.

The Guild chapter had a social evening at the P. M. I. auditorium on April 23, with games, stunts and refreshments, the idea being to get away from organ recitals and scholarly lectures and have a good time. About 125 members attended and an amusing program was carried out with great success. The annual meeting will be held May 28, with election of officers and a program of manuscript compositions by members.

Alan Floyd is giving a short organ recital every Sunday evening at the First Baptist Church. This is not a preludial recital, but comes during the service, with the minister announcing the compositions and making a short explanation of each. The theme of the first recital was "Spring Songs." Each recital consists of about three compositions, related in some way as to character, season, nationality, etc.

Death Takes William Irving Lyon.

William Irving Lyon, a veteran organist of Rochester, N. Y., died in that city May 8 at the age of 71 years. Funeral services were conducted by the Rev. Guy H. Madera, rector of St. Thomas' Episcopal Church, May 10. Previous to his retirement about three years ago Mr. Lyon had been organist and choirmaster of St. James' Episcopal Church at Batavia, N. Y., for twenty years. Mr. Lyon was born in New York City and served as organist at churches there and in Newburgh and in St. Andrew's Church, Rochester, before going to Batavia in 1910. Upon his retirement he returned to Rochester to live with his daughter, his only surviving near relative. He was a former dean of the Western New York chapter, American Guild of Organists. While in Batavia he organized the first Boy Scout unit in Genesee County, and was county scout commissioner for several years.

Good Work by Atlanta Choir.

Mrs. Victor B. Clark, organist and director at the Peachtree Christian Church of Atlanta, Ga., has done work with her choirs during the last season that has attracted citywide attention. She has presented a monthly program with her musical forces, which include a chancel choir of sixteen to twenty mixed voices, an antiphonal choir of thirty-five girls and a junior choir of thirty-five. The last-named sing once a month. All of these singers are volunteers. The church is a beautiful Gothic edifice which is a fitting place for music of the character which Mrs. Clark provides. Gaul's cantata "Ruth" was sung on the afternoon of Nov. 26 and Sunday evening, March 25. Dubois' "The Seven Last Words" was presented. The weekly service lists contain anthems of the best grade, with a generous admixture of the newest compositions.

**Organ News Abroad
Is Told by Poister in
Letter from Paris**

Arthur W. Poister, the American concert organist, who is spending his sabbatical year in Europe, accompanied by Mrs. Poister, writes to THE DIAPASON of recent events abroad that interest every American organist. From a letter of May 8, sent from the Villa Guilman in Meudon, France, the following is quoted:

"We have just arrived in Paris after a short trip through southern Germany and Italy, which included most delightful visits with the Steinmeyers at Oettingen, Bavaria, and with Fernando Germani in Rome, and are now settled and at work in Paris with Dupré. We remained in Germany particularly to hear the traditional presentation of the 'St. Matthew Passion' on Good Friday at the Thomaskirche, and the Easter music. The performance of the 'St. Matthew Passion' was conducted this year by Ramin. Early in March Dr. Karl Straube's health again made it necessary for him to give up all teaching and other activities except those in conjunction with his post as cantor at the Thomaskirche. I continued my work with Ramin, who was already so busy that he had given up his teaching in Berlin early in January. While I was disappointed not to hear Straube's interpretation, the performance under Ramin was splendid and interesting and was based on a study of the original manuscripts.

"On our arrival in Paris we found Dupré busier than ever. He had just entered officially upon his duties at St. Sulpice. On April 19 the host of Widor's friends assisted at a festival in his honor at St. Sulpice, the occasion being used to aid the repair of the organ in the Church of Saint-Louis des Invalides. Dupré presided at the organ, playing the Variations from the Fifth Symphony for the entree; the 'Miserere Mei' ('Bach Memento,' No. 4) and the first performance of the 'Piece Mys-

tique,' Op. 87, after the sermon; and the Allegro from the Sixth Symphony for the sortie. M. Widor himself conducted his Symphony No. 3 for organ and orchestra, with Dupré at the great organ.

"On April 27 M. and Mme. Dupré celebrated the reinauguration of their organ at a soirée at their home in Meudon. The organ, which was built for Alexandre Guilman in 1900, bought by the Duprés in 1925 and installed in their home in 1926, has been enlarged and electrified during the past winter. It has a new four-manual console, and it is of interest that instead of the usual five octaves the manual compass has been extended to six and the combination system of 'on,' 'off' or 'neutral' is employed. Nothing has been done, however, to change the fundamental characteristics of the original organ. The affair was attended by 350 guests, among whom were Mme. Leblanc, the granddaughter of Guilman, and many prominent musical personages of Paris.

"We arrived also in time to enjoy a special course of lecture-concerts which Dupré is giving at his home for the Ecole Normale de Paris on four Sunday afternoons in May and June, on the works of Bach. On May 7 his topic was the chorales of Bach, for May 13 the big preludes and fugues, for May 27 the trio-sonatas and for June 3 the toccatas, fantasies and variations. The sessions are at least two hours in length, and on the first Sunday, which was one of those rare days of spring which sometimes surprise Paris suddenly, an enthusiastic audience of more than 200 filled the salon at the Dupré home."

Promotion for Arthur R. Croley.

Arthur R. Croley has been appointed director of music at the large First Congregational Church, Toledo, Ohio, where he has been during the last four years serving as organist. He will have under his direction a mixed choir of fifty voices and a junior choir of about twenty-five boys and girls. Mr. Croley succeeds Clarence R. Ball, who was tenor soloist and director of the quartet, and who has resigned.

Plan Ahead for Next Season

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St. Paul's Episcopal Church, Oakland, California, will install a three-manual organ of fifty-three stops, which will be Austin No. 1862.

Among those consulted by the church were several of the foremost organists of California and the East.

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CONVENTION ENHANCES FAME

Annual Meeting of Pennsylvania Council of N. A. O. Marked by Excellent Recitals—Lectures Additional Features.

Organists of Pennsylvania had the benefit and pleasure that two and a half days of recitals, lectures and social contact can give when the Pennsylvania council of the National Association of Organists held its fourteenth annual convention in Pittsburgh May 14 to 16. Incidentally the visitor was able to gain a fair estimate of the ground on which is based the reputation of Pittsburgh as a place where church music and the organ are cultivated and valued. Three of the fine major recitals were by Pittsburgh men who by their playing throughout the land have won national reputations. And that its organists are scholarly men could not have been exemplified better than by the lectures of Caspar Koch, Harvey Gaul and Charles N. Boyd. An exploration of the city and its suburbs by the visitors opened their eyes to the fine edifices and instruments the city possesses, two visits to Carnegie Music Hall gave evidence of what Andrew Carnegie did for his city and for organ music in a most lavish manner, and a service at St. Stephen's Church in Sewickley offered an example of the type of church music that is noble, yet free from anything stilted or affected. The Pennsylvanians, as is their habit, arranged and carried out a convention that can truly be described as one of national caliber and calculated to whet the appetite of all present for the two national conventions which are approaching.

New Figure Among Recitalists

A new figure loomed up among the budding recitalists of America when the convention opened with a performance at Calvary Episcopal Church Monday afternoon and Albert J. Ruppel was at the console. He is organist and choirmaster of St. Mary's Episcopal Church at Wayne, Pa., and his youthful appearance would hardly suggest his command of the organ. It seems safe to predict that Mr. Ruppel will make for himself a position among the elect. His program consisted of these offerings: "Piecc Heroique," Franck; "Festa Bucofica" ("Rural Merry-making"), d'Antalffy; Andante Cantabile from Fourth Symphony, Widor; Finale (Allegro Giusto) from Eighth Symphony, Widor; "Chanson," Edward Shippin Barnes; Fugue a la Gigue, Bach; "Pastel" No. 3, Karg-Elert; Caprice, "The Brook," Dethier; Finale in B flat, Franck.

The "Festa Bucofica" of d'Antalffy was new probably to all of the audience, but is destined to appear on the programs of prominent recitalists, for it has the qualities demanded of program music—charm, variety and melodic appeal. Mr. Ruppel gave it a sparkling performance, and, as in all of his numbers, showed that his taste has been well developed. Another item that stood out was a remarkably clean-cut playing of the Bach Fugue a la Gigue. Dethier's "The Brook," halloved in the mind of this writer to the memory of the recitals of Edwin Arthur Kraft, did not make the appeal as to tempo and interpretation that it does when some of our masters play it.

The Möller organ at Calvary, over which Dr. Harvey B. Gaul presides as would a man of his national repute, is distinctly a church instrument of fine ensemble, according to the impression of it conveyed by Mr. Ruppel's playing.

Immediately after this initial recital Edgar Bowman played a short program in the magnificent new Sacred Heart Catholic Church across the street from Calvary. Here there is an Aeolian-Skinner organ built in 1931, from which Mr. Bowman, organist of the church, drew lovely effects in the Buxtehude chorale "From God I Ne'er Will Turn Me" and in Cesar Franck's Chorale in A minor. Mr. Bowman impressed himself on one hearing him for the first time as a master of church playing, one who interprets composi-

tions of a devotional type with that rare understanding which enables him to read into them what their composers desired and felt. One had the feeling, so seldom entertained after a convention recital, that he would like to hear more.

Recital by Charles A. H. Pearson

The first evening brought a program at Carnegie Music Hall that was something to write home about, to put it colloquially. Charles A. H. Pearson was the recitalist and the chorus of Peabody High School added variety to the evening with its rarely fine singing. Mr. Pearson, who is organist and director at Rodef Shalom Temple, Pittsburgh, combined his skill with the rich resources of the large Aeolian-Skinner organ, rebuilt and enlarged last year, to produce a performance which put to shame the critic who says organ recitals are dull. From the first phrase of the Bach Prelude and Fugue in F minor one saw the playing of a master. Every move counted at the console and there was good taste in every bit of registration, combined with a flawless technique. As a contrast to the Bach number there followed it a lovely rendition of the Air from Handel's "Water Music." The next organ number was the colossal Liszt Fantasy and Fugue on "Ad Nos," played in a colossal manner, with such skill in registration and beauty of phrasing that the work never for a moment became tiresome, despite its great length. The Chorale in E major of Cesar Franck, the Andante Sostenuto from Widor's Gothic Symphony and Mulet's "Thou Art the Rock" constituted the final group of a memorable recital.

The wonders that are being performed in these days with youthful groups of singers were illustrated by the Peabody High School chorus and its capable director, Miss Florence Shute. These boys and girls sang works of a religious character by Palestrina, Byrd, Bach, Willan and Gretchaninoff with genuine artistry and a beautiful tone quality. Of such is the future of American music, and to hear them inspires the languishing soul with optimism. The "Echo Song" of Orlando di Lasso was sung with a finish worthy of the best and most mature chorus.

Tuesday, the second convention day, was packed with activity from 9 in the morning until well after 10 o'clock at night, but there was so much variety that it did not induce a tired feeling. "The Beginnings of Church Chords" was the subject of a paper, the first item on the program, by Harvey B. Gaul, who no doubt has the right to the title of the foremost wit in the American organ world. Dr. Gaul said that no doubt when the first two priests in history began to worship one of them was a singer. He traced the history of religious music from the earliest day, down through the Egyptians and Levites, and concluded that the Assyrians, the Babylonians, the Jews, the Greeks and the Romans handed it down from one to the other and "prepared the way for Danks, Buck and Simper." Mr. Gaul's paper was punctuated with humorous sallies and scintillating remarks. He hopes to write a book on the subject, of which his paper is to be a part. We can unreservedly recommend this book as interesting and informative when, as and if published.

Jennings Heard in Own Church

At the beautiful Sixth United Presbyterian Church there was an opportunity to hear on his home ground Arthur B. Jennings, who has stirred many a convention both East and West with his splendid playing and whose place in the first rank of recitalists of today is well established. He presented the following program on the four-manual Austin, a fine instrument installed in 1907: Prelude, Sarabande and Fugue, Jennings; Rhapsodie on a Breton Melody, in E major, Saint-Saens; Chorale in B minor, Franck; "Thoughts in a Cathedral," Alan Floyd; Fugue in G minor, Dupre; "Pavane of the Sleeping Beauty," Ravel; March from "The Love of the Three Oranges," Prokofieff; Passacaglia and Fugue in C minor, Bach.

Mr. Jennings does not give us the same menu every time we hear him, and on this occasion his program con-

tained numbers never before listed by him in a Pittsburgh recital. What he offered was full of interest and well balanced. His own work—the happy spirit with which the prelude begins, the fine style of the Sarabande and the Handelian Fugue—no doubt will be popular when published. And for another new work of a Pittsburgh composer Mr. Jennings played Mr. Floyd's "Thoughts in a Cathedral," which has won the Martin Leiser prize for 1934 of the Art Society of Pittsburgh and is a piece of practical church value, which well deserves the recognition it has received. Mr. Floyd is organist of the First Baptist Church of Pittsburgh. The Ravel number is modernistic, but attractive; the Prokofieff number can hardly be rated as a great addition to musical literature—unless you feel that way. The Saint-Saens Rhapsody was made lovely in every phrase and the Dupre item, rollicking as it is, is always interesting, so that we are getting to like it. All of this was topped off with a fine rendition of the Bach Passacaglia.

In the lecture-room of the same church, on the three-manual Austin organ, Albin McDermott, organist and choirmaster of St. Agnes' Catholic Church, acquitted himself as a thoroughly capable organist in a brilliant performance. He is a young man of extraordinary technique and a convincing performer. His numbers were the Allegro from Widor's Sixth Symphony, Rimsky-Korsakoff's "Flight of the Bumble-bee," which he played much better than most of those who list it on their programs, and the Finale from Vienne's First Symphony.

Luncheon at Heinz Plant

Next came a visit to the famous home of the "57 varieties," the Heinz plant, where the hospitality offered and the luncheon served must have made all of the organists become lifelong Heinz patrons. Following this happy interlude, in which a large proportion of the fifty-seven varieties were consumed with rare relish, Clark Fiers, organist for the Heinz Company, played three short pieces—the Dawes Melody, the Cadman "Land of the Skyblue Water" and the Bolero by Ravel—on the Skinner organ in the auditorium, a structure built solely for the enjoyment of the Heinz employes and their families and friends, but which ranks easily with the finest auditoriums of the country.

After an inspection tour to see how the pickling is done, a tour of the city began, with the first stop at the First Presbyterian Church, downtown, where John A. Bell, the grand old man of the Pittsburgh fraternity, played Dubois' "Hosannah" and a "Sequenza," by Karg-Elert. Dr. Clarence Macartney, pastor of the church, welcomed the visitors and called their attention to the fact that Mr. Bell will complete half a century as organist there next October. Next door a stop was made at Trinity Episcopal Cathedral, where Alfred Hamer gave a smooth and scholarly performance of the Cantilene and Finale from the "Symphony Romane" of Widor.

The Pittsburgh Musical Institute, where those noted figures in the organ world—Dr. Charles N. Boyd, William H. Oetting and Albert Reeves Norton—hold forth, was visited next and its homelike and well-equipped plant was inspected, while Mr. Norton played the Bach Prelude and Fugue in A minor and the "Prayer" from Wolf-Ferrari's "Jewels of the Madonna" and Mr. Oetting Karg-Elert's "Sunset" and the Prelude on "Dies Irae" of Bruce Simonds.

A visit to North Side Carnegie Hall, where Dr. Caspar Koch is the musical figure who has benefited countless thousands throughout the years of his service, was marked by an exposition and lecture by Dr. Koch on the Reubke "Ninety-fourth Psalm" Sonata. Copies of the new edition of the great work by Dr. Koch were placed in the hands of all and Dr. Koch, a scholar among organists, analyzed the work in a most informative manner. Unfortunately the lateness of the hour compelled him to omit the playing of the sonata.

Beautiful Service at Sewickley

After a beautiful drive to the fashionable suburb of Sewickley and a bounteous dinner at the Edgeworth

Club came the final event of the busy day—a service at St. Stephen's Church, under the direction of Julian R. Williams. Here, in an ideal setting, Mr. Williams has done excellent work with his choir, as the singing made evident. Incidentally St. Stephen's atmosphere must be favorable for the development of recitalists of eminence, for both Mr. Williams and his distinguished predecessor, Mr. Jennings, have won fame. The Rev. Alleyn C. Howell, D. D., the rector, in his address on "Religion and Music" paid a tribute to the work of these men and gave expression to thoughts which made his talk stand far above the stereotyped ones often heard on such occasions. Mr. Williams played as the prelude the Finale from Vienne's Second Symphony and as his postlude the Bach Prelude and Fugue in D major, while the offertory was a movement from Garth C. Edmundson's "Impressions Gothiques." The anthems were Gounod's "Mors et Vita," Dr. William A. Wolf's "He That Dwelleth," which makes use of "A Mighty Fortress" and is very effectively worked out, and Vulpus' "Praise to Our God." The choir is one of exceptional tonal achievement and shows its careful training in all it does. The descants which embellished the hymns were a fine feature. The church was filled by a congregation that proved the interest of Sewickley in the music of St. Stephen's.

Alexander McCurdy's Recital

Alexander McCurdy of Philadelphia was the first recitalist on Wednesday, playing on an Aeolian-Skinner organ of beautiful tone qualities in the architecturally lovely Church of the Ascension, of which Herbert C. Peabody is organist and choirmaster. Mr. McCurdy, one of the group of Farnam disciples, plays with the finish and taste which that master instilled in his pupils. His program consisted of these offerings: Bourree in D, Wallace A. Sabin; Chorale Preludes, "Lord, Hear My Cry," "In Thee Is Joy," "Christ Lay in Bonds of Death" and "Hark, a Voice Saith All Are Mortal," Bach; "Divertissement," Vienne; "Sunrise," Jacob; Sketch in D flat, Schumann; "The Tumult in the Praetorium," de Malingreau; Finale in B flat, Franck.

The composition by Wallace Sabin, the noted San Francisco organist, gave the program a fitting American start. The Bach chorale preludes—especially the last two on the list—were played with that exquisiteness which reminded one so strongly of Lynnwood Farnam. In the Jacob "Sunrise" there was artistic registration and, of course, the organ was there to make it possible. The Vienne "Divertissement" continues as a glorified trifle to adorn our best programs, and so may it be. In the Malingreau and Franck numbers Mr. McCurdy displayed a brilliancy which marks the real concert organist.

After the recital Dr. Charles N. Boyd of the Pittsburgh Musical Institute and the Western Theological Seminary—nationally known as a musician of erudition—delivered a delightful informal lecture on Dr. Albert Schweitzer, tracing the career of that most extraordinary man who combines in one person organist, theologian, preacher, author, surgeon and missionary. Dr. Boyd gave his audience a fascinating picture of Dr. Schweitzer and all his achievements.

A brief business meeting followed luncheon, the item to come up being a resolution to support action previously taken by officers of the Pennsylvania council to keep the council in existence as an independent organization after the consolidation of the A. G. O. and the N. A. O. shall take effect. The proposal provoked a lively debate, but was approved after Dr. William A. Wolf, the state president, had made the definite statement, in answer to questions, that this action was not intended as antagonistic to the A. G. O., and after others had stated that the vote was not to be understood as anything except an expression of a desire to keep alive a local organization within the state which would continue the activities conducted by this council.

Later in the day Dr. Wolf wrote out the following statement for THE DIAPASON: "It must be understood that this resolution is not intended to be construed

in any way as a declaration of opposition to the Guild or as intended to exert influence in opposition to its activities. We are all favorably inclined to the Guild. Many of the council are among its members. However, it is also felt that the work of the council should continue its unique service for organists throughout the state."

Organ building and organ builders had the floor early in the afternoon while three men who are making organ building history took part in a discussion of "The Renaissance of Organ Building." G. Donald Harrison prepared a paper, which was read by Clifford White of the Aeolian-Skinner Company. Mr. Harrison having been called to the Pacific coast. Mr. Harrison, technical director of the Aeolian-Skinner Company, made clear in a well-prepared essay what constitutes the renaissance that is going on to improve organ tone. This was followed by an informal talk by J. B. Jamison of the Austin staff in which he expressed agreement with what Mr. Harrison had written and said that organ builders at last had stopped "manufacturing" organs and were "building" them. He made a plea for an ensemble of clarity and cohesion. The last speaker was R. O. Whitelegg, head voicer for M. P. Möller, Inc., who read a brief paper on modern tone development and called special attention to the new organ just completed in the Crescent Avenue Presbyterian Church at Plainfield, N. J.

Bidwell at Carnegie Music Hall

Marshall Bidwell, who in the short time he has been in Pittsburgh has established himself firmly in the hearts of the people, gave the final recital of the convention at Carnegie Music Hall, on the organ recently rebuilt and enlarged under his direction. His program was as follows: Chorale Prelude, "Rejoice, Ye Pure in Heart," Sowerby; "In the Hour of Trial," Floyd; Prelude and Fugue on B-A-C-H, Liszt; Allegro from First Trio-Sonata, Bach; Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach; Fugue in D minor, Bach; Prelude to "The Afternoon of a Faun."

Debussy: "Cometh Summer," Wentzell; Symphonic Poem, "Death and Transfiguration," Strauss.

It will be noted that three Americans appeared among the nine composers on the program and that two were from Pittsburgh. Alan Floyd's "In the Hour of Trial" is a fine example of modern writing of preludes on hymn-tunes, of which Noble and Carl McKinley have been doing so much of a successful nature. The Bach group was distinguished by a reading of the chorale prelude "Jesu, Joy of Man's Desiring" that was just one of those things which are entirely satisfying—perfect art. The transcription of the Strauss orchestral work, made by Mr. Bidwell, brought out the beauties of the score in detail and in a masterly way and was a fitting climax to the organ playing of a noteworthy convention.

A banquet at the Webster Hall Hotel occupied the evening. On this occasion the nominating committee submitted its ticket, which was unanimously approved and which is as follows: President, Dr. William A. Wolf; first vice-president, Julian R. Williams; second vice-president, Arthur B. Jennings, Jr.; third vice-president, J. William Moyer; secretary, Clarence E. Heckler; treasurer, Charles E. Wisner. To Dr. Wolf, from time immemorial president of the council, and to whose labors are credited the genesis and growth of the organization, was shown the regard of the members in the presentation of a wallet by Albert Reeves Norton. Dr. Wolf responded feelingly. The Rev. William Hudnut, minister of the First Presbyterian Church of Youngstown, Ohio, made an address on church music ideals and the toastmaster, Albert E. Whitham, called on a number of others for brief talks.

The choir of Grace Episcopal Church at Memphis, Tenn., sang Rossini's "Stabat Mater" under the direction of H. J. Steuterman, its organist and choir-master, on Sunday afternoon, April 15. Adolph Steuterman was at the organ and Mrs. C. H. Marshall played piano accompaniments.

CLEMENT R. GALE DIES; NOTABLE LIFE CLOSSES

REACHED AGE OF 74 YEARS

Was Head of Music Department at General Theological Seminary in New York Many Years—Held Important Church Posts.

Clement Rowland Gale, veteran New York organist, composer and teacher, and one of the company of founders of the American Guild of Organists, who had been head of the music department of the General Theological Seminary for many years, died May 10 in the Fifth Avenue Hospital after an illness of three weeks. He was 74 years old. His widow, Blanche Gale, survives. The funeral service was held in the chapel of the General Theological Seminary May 12.

Mr. Gale was born in Kew, London, England, and was educated at Oxford, where he received the degrees of bachelor of music and master of arts, the former in 1884. After teaching music at the Reading School in England, he was for four years, from 1885 to 1889, assistant organist and choir-master of St. Mary's Cathedral in Edinburgh, and at the same time musical instructor in John Watson's College, Edinburgh.

In 1890 Mr. Gale moved to New York. He was organist and choir-master of Calvary Church, 1890 to 1900; of All Angels', 1900 to 1910; of Christ Church from 1910 to 1920.

Mr. Gale's long association with the General Theological Seminary began in 1901 and continued without interruption until his death. He also was a teacher of composition at the Guilford Organ School from 1902 to 1918.

A Tribute to Clement R. Gale.

In all his life to no man had he said a word but what was courteous and right; He was a very perfect gentle knight.

These words came to the mind of the writer upon the sad news of the

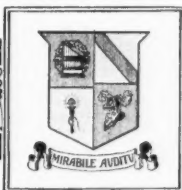
passing of Mr. Clement Gale. A man of high intellectual and musical powers and of a rare sweetness, he will indeed be missed. How many of us will always remember with gratitude his unerring ability in guiding us through the difficulties of the "associateship" and the "fellowship." How beautiful and vivid he made strict counterpoint appear to us, where otherwise it might have been dry as dust! Music on paper lived and glowed for us, under his hands. What a heritage he leaves behind, in the loving memories of those whom he taught to carry on! His passing is not death; it is "the spring of his soul."

ELLA COX.

Cloquet, Minn.

Choir Festival in Detroit.

An Eastern Michigan Westminster choir festival was held at the Boulevard Temple Methodist Church, Detroit, Sunday evening, April 29. Participating choirs were those of the First Baptist Church, Jackson, Walter Buchanan, minister of music; First Methodist Episcopal Church, Royal Oak, Cecil Stewart, minister of music; First Baptist Church, Detroit, Herman U. Leedy, minister of music, and Boulevard Temple Methodist, Detroit, Federal Whittlesey, director of music. An audience of a thousand heard the singers, 225 in number, present an interesting and inspiring program of compositions by Stainer, Christiansen, Mendelssohn, Dvorak, Robertson, Davies, Protheroe, Arensky, Handel, Grieg and Noble, and some negro spirituals. After the choirs had presented their separate numbers they combined in the singing of compositions by Ippolitoff-Ivanoff, Bortniansky and Lutkin. A large part of the program was a fine demonstration of effective singing without accompaniment, in some cases on the part of singers who had sung together only a comparatively short time. Greta E. Wilson, organist of the host church, played the accompaniments on the four-manual Casavant organ, and Federal Whittlesey led the congregation in singing some of the great hymns, with some use of descant.



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Lecture by Marion Bauer.

Marion Bauer, associate professor of music at New York University, composer, and author of "Twentieth Century Music," lectured on "Modern Choral Music" before headquarters council of the National Association of Organists in the chapel of the First Presbyterian Church, New York, May 14. Harrison Potter, pianist, illustrated the lecture with sympathetic and beautiful readings of modern works, some of which conservatives are loath to call beautiful.

Admitting at the outset that the modern idiom and choral music for the church service are at present hard to reconcile, Miss Bauer cited certain important choral works such as Honegger's oratorio "King David," Kodaly's "Hungarian Psalm," Szymanowski's "Stabat Mater," Stravinsky's "Symphony of Psalms," Holst's "Hymn of Jesus," Vaughan Williams' "Sea Symphony" (chorus and orchestra), and Bloch's "Sacred Service," which indicate an interest in choral writing on the part of present-day composers of the first rank which should develop a new choral literature. But Miss Bauer did not advocate that any of these works be announced in next Sunday's church calendar. Since there is interest in choral music not only on the part of composers, but among conductors and singers as well, we are in the midst of a choral renaissance, she declared, with a return to the best of the old music and openmindedness to that which is good in the new.

Miss Bauer's explanation of the scales and harmonic bases for present-day music were very interesting and, to those in whose minds had been the dark suspicion that scales or chords have no part in this music, distinctly enlightening.

Dr. Charles M. Courboin, vice-president, expressed for the association its sincere thanks to Miss Bauer and to Mr. Potter. Both the lecture and the playing were a stimulating experience to the entire audience.

After the lecture, Dr. William C. Carl, president, spoke briefly of the merger of the association with the American Guild of Organists and gave a short summary of the program for the next N. A. O. convention, to be held in Worcester, Mass., during the week of Sept. 10.

Baltimore Chapter.

The March meeting of the Baltimore chapter took the form of a business meeting, after which Miss Katharine E. Lucke, at whose studio-residence it was held, played some of her interesting records.

An illustrated lecture on "Music and Art" with appropriate musical selections was given by Roland J. McKinney, director of the Baltimore Museum of Art, April 23, at the parish-house of the First Unitarian Church. Several periods of art development were discussed, including the Italian, Dutch, Spanish, French, English and modern schools. The musical program included an Italian hymn of the thirteenth century by the choir of the First Unitarian Church, Miss Katharine E. Lucke, F. A. G. O., organist and director. The Italian renaissance was represented by a violin sonata by Tartini played by Morris Dubin. John A. Englar, baritone of University Baptist Church, sang Arkadelt's "Ave Maria" as a setting for fifteenth century Dutch and Flemish art. Sixteenth and eighteenth century French pictures had two

Breton folksongs and the Bach-Gounod "Ave Maria" with violin obbligato as suitable music, sung by Clarabel Hall Johnston, soprano of St. Mark's M. E. Church. For Spanish sixteenth and seventeenth century art, Eugenia E. Arnold, contralto of the First Church of Christ, Scientist, sang "O Thou That Tellest Good Tidings to Zion" from Handel's "Messiah." Debussy's "Ondine" was played by Nevin Fisher, pianist, director of music at Blue Ridge College, New Windsor, Md., to accompany a sea picture by an artist of the modern school. Maud C. Lewis, A. A. G. O., and Bianca White were the accompanists.

The music was presented in the darkened room while the picture was being shown on the screen. The co-ordination of picture and music was striking in every instance and most impressive was the final choir number, "Bless the Lord, O My Soul," by Ipoltoff-Ivanoff, sung while a gorgeous landscape was shown.

The lecture was open to the public and the large audience felt that the aim of the program, to set forth the common principles underlying art and music, had been successfully accomplished.

EDNA M. HAX,
Corresponding Secretary.

Connecticut Council Activities.

Two events of importance have been scheduled by the program committee for this month:

1. The council is sponsoring a musical service at the South Methodist Episcopal Church in Manchester, Sunday evening, June 3, at which time Archibald Sessions, organist of the church, will play several numbers and the choir will sing the Sanctus from Bach's B minor Mass and the Requiem by Gabriel Fauré. Mr. Sessions recently returned from Paris, where he served as organist of the American Church. His choir is widely known for its fine work and an enjoyable evening will be in store for those who attend this service.

2. A picnic is scheduled for a weekday in the latter part of the month. Members will be notified as soon as arrangements are completed.

The council will resume activities in September and expects to announce a program of interest at that time.

DONALD B. WATROUS,
Secretary.

Norristown Chapter Service.

An outstanding service of music was presented under the auspices of the Norristown chapter Sunday evening, April 29, at Grace Lutheran Church, Joseph R. Bowman, organist and choir-master, as follows: Organ, Andante from Violin Concerto, Mendelssohn (A. Lindsay Shaw, Trinity Reformed Church, at the console); anthem, "Open Our Eyes," Macfarlane; organ, Adagio from Sixth Symphony, Widor (played by John H. Duddy, Jr., organist and choir-master, St. Peter's Lutheran Church); anthem, "The Shepherd on the Hills," Nevin, and "Now the Powers of Heaven," Arkhangelsky; organ, "Jubilate Amen," Kinder (Marion L. Stein, organist Berwyn Baptist Church); anthem, "The Radiant Morn Hath Passed Away," Woodward.

Reading Chapter.

The sixty-fifth public recital of the Reading chapter was held Sunday, May 6, in the Lutheran Church of the Holy Spirit, with Wilbert Stoner, organist, in charge. The choir of the church, under the direction of Miss Dorothy E. Haman, assisted the organists. The program was as follows: Organ, Concert Scherzo, Mansfield (Minnie M. Rowley); anthem, "O Lord Most Holy," Franck; organ, "Cathedral Shadows," Mason (Leon W. Hill, organist of Olivet Presbyterian Church); organ, "Scherzo Symphonique," Debat-Ponsan (Norman Hiester, Grace Reformed Church); anthem, "Gloria" (Twelfth Mass), Mozart; organ, "Marche Champetre," Boex (Ernest Artz, Tuckerton Reformed Church).

Worcester Program Assures Convention of Decided Interest

The Worcester convention program is nearly completed, Dr. William C. Carl, president of the N. A. O., reports, and a long list of distinguished artists and interesting events calculated to please the most exacting is assured.

The new Municipal Memorial Auditorium, with a seating capacity of 4,000, and containing a four-manual Kimball organ, has been placed at the disposal of the association, as have been several of the large churches.

The list of recitalists includes Hugh Porter in an All-Bach program, Charlotte Lockwood, Marion Clayton, Willard Irving Nevins, demonstrating a two-manual organ; Andrew Tietjen and Franklyn Glynn. There will be a sonata recital for piano and violin by Albert Stoessel and Edna Stoessel Saltmarsh.

Addresses will be made by Hugh Ross, by Dr. Alfred E. Whitehead of Montreal, representing the Canadian College of Organists, on "Present-day Church Music"; by Harold Vincent Milligan, on "Pioneers of American Music"; by Harry Burleigh on "Negro Spirituals," with illustrations, and by G. Donald Harrison on "The Latest Improvements in Organ Construction."

The convention will open Monday evening, Sept. 10, with an illustrated address on "Electrical Tones for Pipe Organs," by Richard H. Ranger. Tuesday morning the sessions will be formally opened with greetings exchanged by Dr. William C. Carl, president of the N. A. O., the mayor of Worcester and the president of the Chamber of Commerce.

Tuesday, Sept. 11, the women's committee of Worcester has arranged a luncheon at the Hotel Bancroft. The annual outing will be held Wednesday afternoon, when a trip in busses will include a visit to points of historic interest, with luncheon en route.

Wednesday evening, Sept. 12, the choir of the First Church, Boston, of forty-seven mixed voices, directed by William E. Zeuch, with William Self at the organ, will give a historical concert in All Saints' Episcopal Church. The program includes a notable list from Palestrina to the present day.

Thursday evening, Sept. 13, the Worcester Festival Chorus, directed by Albert Stoessel, will appear at a gala concert in the auditorium. The program includes selections by Bach, Franck and Protheroe, and a modern work by Walter Howe, the festival organist, who will be at the organ. The Worcester Philharmonic Orchestra of sixty, directed by Albert W. Wassell, will play works by Beethoven and Mozart. Charles M. Courboin will play Bach's Passacaglia and George William Volkel will play Handel's Tenth Organ Concerto, with cadenzas by Guilman. Miss Alice Erickson, violinist, who was an outstanding success at last year's festival in Worcester, will also take part.

Charles H. Doersam, warden of the American Guild of Organists, will be the guest of honor and will speak at the

banquet Friday evening, Sept. 14, for which a program of special interest has been arranged.

Convention headquarters will be at the Hotel Bancroft.

Kentucky Chapter.

The Kentucky chapter had the pleasure of presenting Parvin Titus in recital on May 1 at St. John's Evangelical Church, Louisville, before one of the largest audiences that has greeted a visiting artist since this chapter has been sponsoring public recitals. This was Mr. Titus' first appearance in Louisville and his performance was admired for its smoothness, clarity, high order of technique and interesting registration. His numbers were: "Ninety-fourth Psalm," Reubke; Cantilena, McKinley; Second Meditation, Guilman; Allegretto, Parker; "Evening Song," Schumann, and "Resurrection," Dupre.

The annual election of officers was the main order of business at the May meeting, the following being elected:

President—Wilton H. Terstegge.
Vice-president—Archibald D. Jonas.
Recording Secretary—Evelyn Anderson.

Corresponding Secretary—Dr. C. L. Seubold.

Treasurer—William Schwann.
Program Chairman—Mrs. Frank A. Ropke.

Final reports indicated that the chapter had had a very successful year, with more aggressive plans in view for the resumption of activities in the fall.

C. L. SEUBOLD,
Corresponding Secretary.

Central New Jersey.

The tenth annual meeting and membership recital of the Central New Jersey chapter was held Tuesday evening, May 8, in the State Street Methodist Church, Trenton. The program follows: Prelude and Fugue in A major, Bach, and "Invocation" in B flat major, Guilman (Miss Carlotta L. Davison); Scherzo from Second Symphony, Vierne, and Adagio from "Sonata Cromatica," Yon (James E. Harper); "Scherzo Symphonique," Debat-Ponsan, and "Venetian Love Song," Nevin (Mrs. Helen A. Cook); "Heroic Piece," Rossetter Cole (Miss Caroline Burger).

Following the program a business meeting was held at which annual reports were read and the following officers were elected for the coming year:

President—W. A. White.
First Vice-president—Mrs. Edith Myers.

Second Vice-president—Miss Florence Westerberger.

Treasurer—Edward Riggs.
Secretary—Miss Jean Schlickling.

EDITH E. MAGOWAN, Secretary.

Choir Gives 100th Concert

Edgar L. McFadden's choir at the Centenary Methodist Church in St. Louis gave its 100th concert Sunday evening, April 29, and presented a program worthy of its achievement. The spring concert of the Chester Community Choral Club and the DuQuoin, Ill., Choral Club, both directed by Mr. McFadden, assisted by the Little Symphony Orchestra of Murphysboro, was given May 8 and more than 400 people were in attendance.

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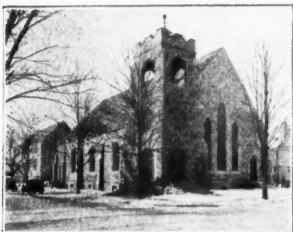
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NEW ENGLAND FORCES HOLD FINE CONVENTION PRIZE CONTEST A FEATURE

Honolulu Girl Wins in Group of Nineteen Contestants—Recital by Weinrich—Service at Harvard Memorial Chapel.

By PAUL AKIN

The first convention of the New England chapter of the American Guild of Organists was held in Boston April 23, 24 and 25.

A prize contest held at the Church of the Covenant was the initial event. This contest was open to young organists resident in the district covered by the chapter. Great interest was displayed, nineteen candidates entering. Much comment was made on the high standard of musicianship displayed by all the contestants. The award was made on the basis of the playing of Bach's G major Fugue and a selection by the candidate of one piece from a list of twenty-five prepared by the committee in charge. Miss Elizabeth B. Anderson of Honolulu, a pupil of Dr. Carl McKinley at the New England Conservatory, was the winner of the prize, given by the Aeolian-Skinner Company. F. Carroll McKinstry of Barre, Vt., received honorable mention. Judges were Professor Homer C. Whitford, Dartmouth College; Clarence Watters, Trinity College, and Clement Lenom, New England Conservatory. The contest was the first of its kind in this section.

On the following afternoon Guild members were invited to attend a rehearsal of the New England Conservatory orchestra under the direction of Dr. Wallace Goodrich at Jordan Hall. This was followed by a short concert of music for organ and orchestra. The program was as follows: First Movement of Concerto in G minor, Rheinberger (Miss M. Eileen Griffin, organist); Adagio from Third Symphony, Vienne (Frank R. Keedy, organist); Prelude and Fugue in C minor, Vaughan Williams (Albert W. Snow, organist).

In the evening a service was held in the Harvard Memorial Chapel. This was introduced with a lecture by Alfred C. Meyer of the *Boston Transcript* on "Ideals in Church Music." The service was given by the Harvard University choir, G. Wallace Woodworth, director. The refinement and delicate nuance of the choir were especially notable. The program included: "Mighty Lord" (Christmas Oratorio), Bach; "Adoramus Te," Palestrina; "Cantate Domino," Hassler; "I Will Not Leave You Comfortless," Byrd; "O Sing unto the Lord," Purcell; Two Canons for Two Voices, Lassus; "Divine Praise," Bortniansky; "Miserere," Allegri; Chorale, "To Thee Alone Be Glory" (Cantata 41), Bach.

Wednesday, the final day of the convention, again found members assembled in the Harvard Chapel, this time for a recital by Carl Weinrich. Mr. Weinrich's virtuosity, brilliant registration and unusual program-making were greatly admired. The organ also received enthusiastic praise for its magnificent tonal quality. The program of Mr. Weinrich was: "Diferencias (Variations) sobre el Canto del Caballero," de Cabezon; Ricercare, Palestrina; Canzona, Gabrieli; "Toccata per l'Elevazione," Frescobaldi; Variations on the old English Song "Fortuna, My Foe," Scheidt; "Pange Lingua Gloriosi" (three verses), Titelouze; Prelude, Fugue and Chaconne, Buxtehude; Chorale Preludes, "Aus tiefer Not" and "In Dir ist Freude," Bach; Allegro from Fifth Trio-Sonata, Bach; Chorale Preludes, "Wenn wir in höchsten Nöthen sein," "Kyrie, Gott, heiliger Geist" and "Nun freut euch, lieben Christen," Bach; Toccata in F major, Bach.

The convention dinner was held at the University Club, after which the members adjourned to the First Church for the closing event, a service by several choirs brought together for this occasion under the direction of Thompson Stone.

The prelude was played by Francis W. Snow of Trinity Church, Boston; the offertory by Homer C. Humphrey, Second Church, Boston, and the post-

Harris S. Shaw



HARRIS S. SHAW, who presides over the music at Grace Church in Salem, Mass., has been putting on programs of great merit throughout the season. On March 11 at his afternoon musical service he presented a Cesar Franck program and his chorus sang the "150th Psalm," while Mr. Harris played: Andante from "Grande Piece Symphonique," Andantino in G minor and the Chorale in E major. Feb. 25 there was a program of compositions by modern French writers. March 18 Carlyle Reed, violinist, assisted Mr. Harris and the choir sang Heinrich's "Still, Still with Thee."

lude by Dr. Carl McKinley, New Old South Church, Boston.

Mr. Stone displayed remarkable skill in handling this large body of singers. A special feature of the service was the performance as an added number of Reger's "Benedictus" by Miss Anderson, the contest winner.

The success of the convention was a tribute to the vision and courage of the committee and especially of Frederick Johnson, dean of the chapter.

Radio Organ for Spokane Station.

KFPY, the radio station of the Symons Broadcasting Company, Spokane, Wash., is installing a seven-rank Wurlitzer in its golden studio. The console is being placed in a soundproof room. The organist listens to his work through the radio and loud speaker. Arrangements are such that when the doors are open he is enabled to accompany a soloist and other instruments in the studio. This is the first organ to be installed in a radio station in the "Inland Empire," as the territory surrounding Spokane is called. N. Cocroft of the San Francisco Wurlitzer office is handling the installation.

Armstrong Announces New Course.

W. D. Armstrong of Alton, Ill., who has been giving his time to teaching and composition, is announcing a course in musical theory, including advanced work in fugue-canon, counterpoint and orchestration. Mr. Armstrong, who has studied with some of the best masters in this country and Europe, has had practical experience as a composer in the different departments of music and is equipped to edit and revise musical manuscripts for examinations or publication.

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**HONORS DE LAMARTER
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CHURCH GIVES RECOGNITION

Fourth Presbyterian, Chicago, at Services May 6 Celebrates Score of Years of Activity of Its Organist and Director.

Eric DeLamarter's twentieth anniversary as organist and director of music at the Fourth Presbyterian Church, Chicago, was celebrated by that church May 6 in conjunction with the twenty-fifth anniversary of Dr. John Timothy Stone as pastor and pastor emeritus. At the morning service Dr. DeLamarter used the same music which was listed at the service dedicating the church edifice just twenty years ago. The anthem was Bortniansky's Cherubim Song and the offertory solo, sung by George H. Rigler, tenor, was Dr. DeLamarter's "A Song in Job." At the vesper service Miss Ruth Broughton played the organ recital and all the music consisted of Dr. DeLamarter's compositions, the anthem being "Abide with Me" and the offertory a trio, "Jesus, Thy Boundless Love." Miss Broughton played: "A Stately Procession," Adagietto from "Suite in Miniature," Toccatina, Minuet from Suite in E and "March for a Children's Festival." In the evening DeLamarter works again composed the musical program and Barrett Spach was at the organ. The anthems were "The Lord Is My Shepherd" and "The Bread of Life."

Eric DeLamarter's service of a score of years at the Fourth Church has been distinguished by a consistent effort to adhere to the highest standards of church music. How well he has succeeded is proved by the admiration and loyalty of a large and famous parish. Asked about his anniversary by THE DIAPASON Dr. DeLamarter made this characteristic statement:

"So far as I, an ex-newspaperman, can see, there isn't any story. We all

singers, music committee (and there never was another committee of such loyalty and sympathy), ministers and the several assistant and associate organists have done our best to hold to a high standard of churchly music. Among the organists I owe a great debt of gratitude to Miss Ruth S. Broughton, who worked with us most successfully for more than a third of those two decades. Also, Barrett L. Spach, my associate, has carried the heavy part of the burden for four years, and I'd be happy to have this fact recognized. Strikes me that a twenty-year organist also should express his gratitude to a loyal congregation.

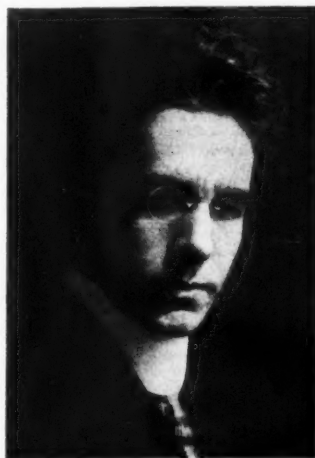
"While I am mentioning all the organists who have cheered me along the way with notable work in this church, I might say that I'm proud of the association and help of Palmer Christian, Leo Sowerby and Edwin Stanley Seder, and of several others who spent less time with us."

Dr. DeLamarter has been a figure in the front rank in musical circles in Chicago for many years and is associate conductor of the Chicago Symphony Orchestra. Before going to the Fourth Church he was at the New England Congregational. He has taught a number of organists and has been heard in recital in cities throughout the country. Dr. DeLamarter is to be the dean of the Illinois chapter of the American Guild of Organists next year.

New Harmony Book by Dr. Orem.

"The Student's Harmony Book," a volume issued in May by the Clayton F. Summy Company, Chicago, represents the latest word on the subject from the pen of Dr. Preston Ware Orem, not only a well-known writer and theorist, but a practical organist. This book gives a clear exposition of the subject—apparently as simple and clear as it is possible to make it—all clothed in bright and colloquial English. Everything is covered, through scales, intervals and all the chords. The matter of related tonalities and the resulting freer use of cadences, so necessary in composition, is presented in a novel and interesting manner.

Eric DeLamarter



CATHEDRAL MUSIC IN SERIES

Four Notable Services at First Presbyterian, New York.

Four programs constituted a "cathedral series" of evening services at the First Presbyterian Church of New York in the month of May, under the direction of Dr. William C. Carl. Italian, Russian and Finnish, German and English compositions featured the programs and the music as prepared by Dr. Carl is something worthy of the consideration of every progressive organist and director in his preparations for next season. The musical offerings were as follows:

May 6—Prelude, Passacaglia in B flat, Frescobaldi, and Canzona in C major, Gabrieli; Kyrie from "Missa de Angelis," St. Gregory; anthems (Italian cathedral music), Sanctus (from "Missa

Regina Coeli"), Palestrina; "Tu es Petrus," Palestrina; "Crucifixus," Lotti; "Hymn of Glory," Bossi; "Exaltabo Te, Domine," Palestrina; postlude, "Marcia Religiosa," Capocci.

May 13—Prelude, "Music of the Spheres," Rubinstein; anthem, Cherubic Hymn, Gretchaninoff; anthem, "Hymn of Praise," Tschaiakowsky; Nocturne, Cui; "A Song of Thanksgiving," Rimsky-Korsakoff; "The Day of Judgment" (from the liturgy), Arkhangelsky; "Lord, We Pray, in Mercy Lead Us," Sibelius; postlude, Chorale, Bortniansky.

May 20—Prelude, Cathedral Prelude and Fugue, Bach; anthem, "Ave Verum," Mozart; anthems (German cathedral music), "Come unto Me" ("St. Matthew Passion"), Bach; "How Lovely Is Thy Dwelling-Place," Brahms; "Thanks Be to Thee," Handel; "The Twenty-third Psalm," Schubert; "Ich will Singen" (Reformation Motet), Möhning; offertory, Hallelujah Chorus, Beethoven; postlude, Allegro from Second Sonata, Mendelssohn.

May 27—Organ, Cathedral Voluntary, Wesley, and Welsh Hymn-tune, "Rhosymedre," Vaughan Williams; anthems, "Ave Verum," Byrd; "Laudamus Te," Tye; "Rejoice in the Lord," Henry Purcell; "O Lord, Increase My Faith," Orlando Gibbons; "My Soul, There Is a Country," Parry; "Every Wind That Blows," Leighton Lucas; "With a Voice of Singing," Martin Shaw; organ, Sonata in G minor, Elgar.

Miss MacGregor Directs Course.

Indiana Central College, Indianapolis, will offer a special summer course in organ playing from June 11 to July 14. The work will be under the direction of Miss Elsie MacGregor, A. A. G. O., who is head of the organ department. It will be an intensive course, including lessons in harmony, counterpoint and all phases of musical theory. The student who completes the prescribed amount of work can earn two hours' credit on a musical bachelor degree. This department is just completing its first year at Indiana Central and it has made a valuable contribution to the musical activities of the college.

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News of the American Guild of Organists

General Office, 217 Broadway, New York City.

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

Palestrina Festival in New York.

On Tuesday, April 24, the Guild at headquarters devoted afternoon and evening sessions entirely to the music of Palestrina. They even had Palestrina for dinner in the form of an interesting and instructive address by Hugh Ross, conductor of the Schola Cantorum, when the members refreshed the inner man at the Men's Faculty Club of Columbia University.

In the late afternoon a beautiful rendition of Palestrina's "Missa Aeterna Christi Munera" was given at St. Paul's Chapel, Columbia University, by the chapel choir under the direction of Lowell P. Beveridge. The singers displayed beautiful tone and one felt that they knew and understood the work thoroughly, so clear was their rendition both tonally and rhythmically. It was a rare treat to hear a work of such spiritual quality.

Following the service a dinner was served and many Guild members and several distinguished guests were present. Mr. Ross in his address dwelt particularly on the philosophical aspects of great church music. Beethoven, he said, presented his own religious reaction in his music. Even the music of Bach, with its tone picture representing different religious ideas, is not on the same impersonal plane as that of Palestrina. Mr. Ross brought out the point that many church composers of today are drawing their inspiration from the music of Palestrina and other great composers of that period.

The evening session was held at the Cathedral of St. John the Divine, where the cathedral choir, under the direction of Norman Coke-Jephcott, F. A. G. O., gave several Palestrina numbers. The service began with a processional by the choir and members of the Guild, the latter occupying choir seats in the chancel. The complete program was: Psalm 15 (arranged from a traditional French chant); a Magnificat and Nunc Dimittis for double choir; the anthems "Exultate Deo," "By the Waters of Babylon," "Holy, Holy, Holy" and "Sicut Cervus" and the "Gloria in Excelsis." The choir sang this beautiful music with excellent shading and fine spiritual feeling. To enhance the uplifting effect of the music itself it was sung entirely from one of the chapels back of the chancel—an ideal setting for such a program.

Service at St. Bartholomew's.

Under the direction of Dr. David McK. Williams, the choirs of five Episcopal churches sang the annual Ascension Day Guild service Thursday, May 10, at St. Bartholomew's Church, New York City, of which the Rev. George Paul T. Sargent is rector. The visiting choirs were from All Saints' Church, Great Neck, L. I. (Hugh McAmis); Calvary Church, New York City (Vernon de Tar); St. John's Church, Jersey City, N. J. (Harold Friedell), and St. Luke's Church, Montclair, N. J. (Frank Scherer).

The choirs and members of the Guild council marched to the processional hymn "Crown Him with Many Crowns." Dr. Williams' improvisations between verses never fail to arouse enthusiasm. The canticle after the lesson was Mrs. H. H. A. Beach's magnificent setting of the "Cantata Domino," beautifully sung by the combined chorus, and the effect of the climax in this number was tremendous. New Yorkers are familiar with the beauty of the evensong service as sung by St. Bartholomew's choir, and everyone must have felt uplifted by this quiet portion of the service. The other choral

numbers sung by all choirs were: "Evening Hymn," by Balthus Gardiner, and Bach's cantata "God Goeth Up with Shouting." The "Evening Hymn" and the Bach choruses were particularly effective with a large choir, and the splendid ensemble singing reflected great credit on the directors by whom the choirs were trained. The solo parts of the cantata, charming in themselves and a pleasing contrast with the big choruses, were sung by Ruth Shaffner, Pearl Benedict-Jones, George Rasely and Julius Huchn, and Dr. Williams played the accompaniments with his fine sense of color and rhythm. His postlude was the Adagio and Allegro from Handel's Concerto in D.

It seems most fitting that each year the last musical event of the Guild season is a service of this kind, for it is an actual setting forth of the aims and ideals of the Guild.

Toward the close of the service Dr. Sargent told of the passing of Clement R. Gale on that day and spoke appreciatively of his fine character, his long period of service to the church and his wonderful influence upon those who were his friends and pupils.

Doersam and Willan at Buffalo.

The May meeting of the Buffalo chapter, A. G. O., was held Monday evening, May 21, at the Church of the Atonement. This was a meeting of special interest as the chapter was honored with a visit from the warden, Charles H. Doersam, and also had as its guest Dr. Healey Willan, vice-principal of the Toronto Conservatory of Music and president of the Canadian College of Organists. Dinner at 6:30 was followed by the annual election of officers and informal speeches by the warden and Dr. Willan.

At 8:30 there took place a student competition—a new venture of the Buffalo chapter, at which Mr. Doersam and Dr. Willan acted as judges. The competition was limited to those 21 years of age or under and each one was required to play the Doric Toccata, by Bach, and one other piece of his own choosing. There were five contestants and two prizes were awarded—first, \$10; second, \$5.

Illinois Chapter.

The final dinner of the season for the Illinois chapter was held at the Chicago Woman's Club May 22 and on this occasion the ballots cast in the election for chapter officers were counted and Dean Van Dusen called on the officers for reports of the year's work. S. E. Gruenstein was asked to speak on the merger of the A. G. O. and the N. A. O.

The chapter will have the following officers in the fall: Dean, Eric DeLamarter; sub-dean, D. Sterling Wheelwright; secretary, Miss Marie Briel; treasurer, Whitmer Byrne. Those elected members of the executive committee for a term of three years are: Harold Cobb, Leroy Wetzel and Charles H. Demorest.

Three services in and about Chicago concluded the current season of appearances for members of the Illinois chapter. May 7 was the occasion for a festival service at St. Paul's Episcopal Church, on the south side, with Charles H. Demorest, A. A. G. O., playing the service. Guest players were Ora E. Phillips, Walter Flandorf and Lester Groom, F. A. G. O., who played from memory.

On May 16 the north side of Chicago was in evidence at the annual festival service at St. Paul's English Lutheran Church, Evanston, where D. Sterling Wheelwright, A. A. G. O., is organist and director of music. Guest recitalists were Arthur Becker, A. A. G. O., dean of the De Paul School of Music, and Burton Lawrence of Glen Ellyn.

The concluding Guild service was that scheduled for the First Baptist Church, Elgin, May 27, where the dean of the chapter, Frank Van Dusen, is organist and director of music. Clara Gronau and Burton Lawrence were heard in organ groups, while Mr. Van Dusen conducted a festival chorus consisting of his own choir and that directed by Mr. Lawrence at Glen Ellyn. A prize-winning string quartet of high school girls made an appearance that added novelty.

A program of extraordinary interest and merit marked the service at the First Congregational Church of Glen Ellyn April 22, under the direction of

Burton F. Lawrence. A special feature was the anthem, the finale of the "Red Sea Symphony" of Mr. Lawrence. This was the closing number on the program. As a prelude Mr. Lawrence played the Allegro from Widor's Sixth Symphony. Another feature was the singing of the hymn-tune "Aurelia" with *fauxbourdon*. D. Sterling Wheelwright, A. A. G. O., played an organ group which included: Fantasie and Fugue in G minor, Bach; "Benedictus," Reger, and Scherzo ("Sportive Fauns"), d'Antalfy. Whitmer Byrne played these three selections: Introduction and Allegro Moderato, Ropartz; "Stella Matutina," Dallier, and "Electa ut Sol," Dallier.

Michigan Chapter Hears Blodgett.

The Michigan chapter had the privilege at its May meeting, May 17, of hearing an excellent recital by Walter Blodgett, organist of the Epworth-Euclid Methodist Episcopal Church, Cleveland. This recital, the program of which appears in the recital columns, revealed that in both technical mastery and interpretative powers Mr. Blodgett is in the front line of recitalists. Laurence Jenkins, baritone, was a capable and finished assisting artist. The Michigan chapter is very grateful to the Northern Ohio chapter for the privilege of hearing these men.

The meeting was held in the Central Woodward Christian Church, Detroit, which has a beautiful Gothic building and an excellent large four-manual Casavant organ. Miss Marian Van Liew, choirmaster and organist of the church, was the hostess at a fine dinner at which twenty-nine members and guests were present. At the business meeting, presided over by Dean Mark Wisdom, there was a discussion of possibilities for enlarging and strengthening the work of the chapter, with suggestions for the founding of sub-chapters in two or three parts of the state.

The next meeting, which is the time for the election of officers, will be held at Cranbrook, with dinner at the Fox and Hounds Inn, a lawn tea at the home of Mr. and Mrs. William Hall Miner and recitals on the carillon and organ of Christ Church by Mr. Miner and Mr. Maelkelbergh, respectively. The date for these events is June 19.

HAROLD J. BARTZ, Secretary.

Titus Guest of Indiana Chapter.

The Indiana chapter selected April 30 for its annual guest artist recital, which was given by Parvin Titus, F. A. G. O., of Cincinnati at the North M. E. Church. A dinner in honor of Mr. Titus, who has many friends in Indianapolis, and a short business meeting preceded the program, which was thoroughly enjoyed by members and their guests. Mr. Titus, whose artistry is well known, chose the following numbers: Sonata, "The Ninety-fourth Psalm," Julius Reubke; Cantilena, Carl McKinley; Concerto I, in G major, Bach; Elegy (MS.), Clarence Loomis; Allegretto, Sonata in E flat, Horatio Parker; "Resurrection," Dupré.

HELEN SHEPARD, Secretary.

Rochester Host to Buffalo.

On Tuesday, April 24, the Rochester chapter was host to the Buffalo chapter at St. Paul's Episcopal Church. About thirty made the journey from Buffalo. Members of the Buffalo chapter played the recital, which was well played. The organists brought out the delicate tone colors of the four-manual Skinner organ in most convincing style. The beautiful sonority of the reeds and the impressive sweep of the full organ were heard to advantage.

Following was the program: Sinfonia to "We Thank Thee, God," Bach and Chorale No. 1, in E major, Franck (Harry W. Stratton, A. A. G. O.); Five "Twilight Sketches," Lemaire (Leonard Adams, A. A. G. O.); Chorale Prelude on "From Highest Heaven," Pachelbel, and Sonata No. 6, in B minor, Guilman (Dewitt C. Garretson, A. A. G. O.); Toccata in G minor, Matthews, and Military Overture, Mendelssohn-Best (William J. Gomph, A. A. G. O.).

Preceding the recital Harold Gleason, organist and choirmaster of St. Paul's, was host to the organists at a dinner in the parish-house. About sixty persons attended the dinner. Following the dinner Robert Berentsen, chairman of the Rochester national

convention, spoke of some of the interesting high-lights arranged for this gathering. Mr. Gleason also spoke in greater detail concerning the programs to be presented. Altogether it was one of the most successful gatherings of the year.

GEORGE S. BARCOCK, Dean.

Minnesota Chapter.

The April meeting of the Minnesota chapter was held at the Hamline M. E. Church in St. Paul April 23. After an excellent dinner served by the ladies of the church the Rev. Paul Lewis, the pastor, heartily welcomed the Guild members. A short business meeting followed, Laurinda Rast, dean, presiding.

In the organ recital in the sanctuary Virginia Wetherbee Powell, A. A. G. O., ably presented the following group: Allegro from First Symphony, Maquaire; Berceuse from "Suite Bretonne," Dupré; Chorale Prelude, "Herzlich thut mich erfreuen," Brahms; Passacaglia, Bach. Carey M. Jensen, A. A. G. O., followed with a fine interpretation of the entire Vienne Fifth Symphony.

For its May meeting the chapter met at Augustana Lutheran Church in Minneapolis May 21, the dean presiding. The dinner in the church parlors was enjoyed in company with the choir of the church, after which the pastor, Dr. J. W. Johnson, spoke a few words of welcome. The dean then called upon J. Victor Bergquist, A. A. G. O., who was with us again for the first time following a long illness. Among other reminiscences he told of his father having been organist of Augustana Church and he himself having followed as organist for sixteen years. After a short business meeting we adjourned to the sanctuary. C. Wesley Andersen, organist of the church, presented a well-executed program, in which he was assisted by his choir. The organ section included: Second Organ Concerto (Andante Maestoso and Allegro), Handel; Selections from Suite in F, Corelli-Noble; Andante from "Grande Piece Symphonique," Franck; Concert Variations, Bonnet; "Fireside Fancies," Clokey; Festival Toccata, Fletcher. The choir appeared in the following *capella* selections: "Bless Thou the Lord," Ippolitoff-Ivanoff; "Fierce Was the Wild Willow," Noble; "As Torrents in Summer," Elgar.

HENRY ENGEN, Secretary.

Glynn Is Tennessee Dean.

Newly elected officers of the Tennessee chapter are: Franklin Glynn, dean; Albert G. Rabb, Jr., sub-dean; Mrs. O. F. Soderstrom, secretary and treasurer; Mrs. R. Bates Brown, registrar; Mrs. E. A. Angier and Mrs. H. P. Dachsel, auditors. The executive committee includes Miss Irma Hubbard, Mrs. Arthur Bower, Mrs. Frank Sturm, H. J. Stenterman and Arthur Hays with the officers.

The new officers were honored at a special meeting Tuesday evening, May 29, at the home of Richard White.

Texas Chapter Closes Season.

The Texas chapter held its last regular meeting for the season May 16 at the First Baptist Church, with the dean, Martha Rhea Little, presiding. Annual reports of committees were read and approved. One of the principal efforts of Dean Little during this year has been to study all records and bring them to such a perfect state that they may become accurate reference for future needs. Miss Little has had wonderful co-operation from all sources in this undertaking.

The year-book committee, Mrs. Ernest Peoples chairman, started a unique plan of having the two organ journals, THE DIAPASON and THE AMERICAN ORGANIST, reviewed every month. This has created a great deal of interest both on the part of the listeners as well as the reviewer.

The chapter members have had two things to which to look forward in the month of May—the state convention in Wichita Falls on the 29th and 30th, at which time Charles M. Courboin is the guest artist, and the visit of Mr. Courboin to Dallas on the 31st to be examiner in the Guild examinations.

The recital committee, summing up its activities, mentioned four Advent

recitals by Carl Wiesemann, seven Lenten recitals by Alice Knox Ferguson and her Oratorio Society, and a joint recital by Dora Poteet of S. M. U. faculty and Robert Markham of Baylor University, Waco. These were given at the East Dallas Christian Church. The last program was given by representatives of the Wichita Falls sub-chapter at the Munger Place Methodist Church. The players were Mrs. Inez Wood Collard, Mrs. J. W. Akin, Jr., and Charles Kiker. After this program the chapter entertained at the residence of Mrs. A. L. Knaur with a Hollywood review. This entertainment revealed hidden talents in a number of dignified church organists.

The May meeting was closed with organ numbers by Miss Louise Brown and Mrs. Spencer Frost.

Miss Dorothy Matlock of Sherman was announced as the winner of the Federation of Music Clubs prize of \$25, at the Galveston contest. She is a pupil of Carl Wiesemann.

The third issue of *The Texas Organist* is on the press. This magazine is receiving favorable comments from many sources. Its originator was Katherine Hammons. She has as assisting editor, Alice Knox Ferguson.

Maury Collier Jones of Dallas, who has been at Stillwater, Okla., for the last year, getting his B. M. degree, is in New York, studying with Pietro Yon. Until last year Mr. Jones was a pupil of Alice Knox Ferguson.

Pasadena Branch Chapter.

The May meeting of the Pasadena and Valley Districts branch chapter of the Guild was held at the First Methodist Church in Alhambra, Cal., May 15. After a short business meeting a very interesting and well-attended program was given, consisting of organ numbers played by Edward P. Tompkins, A. A. G. O., two anthems—"I Will Lift Up Mine Eyes" and "Seek Him That Maketh the Seven Stars"—of James H. Rogers, sung by the choir under the direction of Frank Van Gundy, with Mr. Rogers conducting the latter, and another group of organ numbers played by V. Gray Farrow, A. A. G. O. Following the program the choir served refreshments to the members of the Guild in the church parlor.

Close Season at Fort Worth.

At twilight on April 18 the organists of Fort Worth wended their way up the circling stairs of the entrancing Windomere tea-room for the last meeting of this season. New officers were elected and plans were discussed for bringing at least one outstanding organist to our city next winter. It was decided that we should solicit patrons who will be interested in helping the chapter to present noted organists frequently. W. J. Marsh was chosen to be our new regent.

After dinner the Guild members joined an appreciative audience already gathered at the Southwestern Baptist Seminary for the program. An interesting feature was the piano "Concertstück," by Schumann, played beautifully by Miss Mary Richardson, while the orchestral score was played on the organ by Mrs. Frances Davies Hodge. William Barclay played several organ numbers and E. Clyde Whitlock played a group of violin numbers.

NATHALIE JESSUP.

Tri-State Convention at Little Rock.

Whether they enjoy prosperity or depression, the organists of Mississippi, Tennessee and Arkansas come together each year for fellowship and inspiration. Arkansas chapter acted as host to the convention at Little Rock May 1 and 2. There were thirty-two registrations, and all the meetings were well attended. The fellowship dinner at the Albert Pike Hotel was presided over by Miss Martha McAninch. At 8:15 the same evening the "Elijah" was presented at Trinity Cathedral by the cathedral choir and assisting soloists, Henry Wells Sanderson, A. A. G. O., is choirmaster and directed the chorus, being supported by Mrs. Morris Jessup at the organ.

On Tuesday morning the delegates assembled for breakfast at the Albert Pike Hotel with Mrs. Jessup, dean of the Arkansas chapter, presiding. The only business of importance that was transacted was the decision to have the deans of the chapters within the tri-

state convention act as an executive committee, to present such recommendations and plans as may be necessary, the dean of West Tennessee chapter, Franklin Glynn, to be chairman of this committee.

Later in the morning we met at the Second Presbyterian Church. There were papers and talks on subjects relating to the Guild and our church activities. Miss Frances Gray gave an organ recital during the noon hour. Mrs. Graham Moore, A. A. G. O., of El Dorado, presided at the luncheon, and the program afforded much merriment and relaxation.

The afternoon session was held at the Winfield Methodist Church. Noteworthy was the talk of Mrs. I. J. Steed, director of music at that church, and the singing of the junior choirs. Mrs. Steed has five separate choir organizations. At 4:30 there was a tea at the Woman's City Club and Mrs. Charles Eichenbaum, mezzo-soprano, sang a group of songs.

The convention came to a close with a well chosen and artistically rendered program by Henry J. Steuterman of Memphis, Tenn., at the First Methodist Church.

Mrs. G. H. MATHIS,
Secretary Arkansas Chapter.

Missouri Forces Meet at Columbia.

The Central Missouri chapter held a joint meeting with the Missouri chapter in Columbia May 3. This was in connection with the thirty-second annual convention of the Missouri Music Teachers' Association. A short business meeting was held and the following officers were elected for next year: Dean, C. L. Fichtorn, Marshall; sub-dean, L. T. Spayde, Fayette; recording secretary, Mrs. E. T. Wilhite, Salisbury; corresponding secretary, Mrs. R. T. Dufford, Columbia; treasurer, Mrs. Robin Gould, Mexico.

After the business meeting a joint meeting was held, which took the form of a round-table discussion. Daniel R. Philippi of St. Louis gave a talk on "What the Present-day Organist Needs." This was followed by a discussion of "The Organ Recital," led by Nesta Williams of Columbia. Hugue Hagen and L. T. Spayde of Fayette

discussed the problems of a *cappella* choir.

The organists joined the association in a banquet at the Tiger Hotel. After this they adjourned to the Missouri Methodist Church, where Dean Daniel A. Hirscher of the College of Emporia gave the following program, assisted by Powell Weaver and Richard Canterbury of Kansas City: Introduction and Passacaglia, Reger; Chorale Prelude, "O Mensch, bewein," Bach; Chorale in A minor, Cesar Franck; "Exultation," for organ and piano, Powell Weaver (Powell Weaver and Richard Canterbury); "Ariel," Canzona and Intermezzo, Bonnet; "Chanson de Pres-soir," Jacob; "Liebestod," from "Tristan and Isolde," Wagner; Prelude and Fugue on B-A-C-H, Liszt.

After the concert the music faculty of Stephens College were hosts at an informal reception at the Stephens College Country Club.

NESTA L. WILLIAMS, Secretary.

Dedication of St. Louis Auditorium.

One of the features, as well as the first formal musical event of the dedication of the new \$6,000,000 St. Louis Municipal Auditorium and Opera House was a program sponsored by the Missouri chapter, Mrs. Doyne Christine Neal, dean, for the religious dedication ceremony on Sunday afternoon, April 15. A chorus of approximately 500 voices selected from the choirs of various denominations was the feature. One does not often hear such a splendid chorus as was heard on this occasion—a body of singers with adequate volume and beautiful tone quality. It was a glorious choral achievement. The enthusiastic acclaim of audience and city officials was well deserved.

There have been numerous requests that the chorus be made a permanent musical and civic asset and be the nucleus of an annual May music festival. To this end city and convention bureau officials have signified their willingness to assist.

Chairman of the music for the day was Mrs. Doyne Neal. Max Steindel, solo cellist of the St. Louis Symphony

Orchestra, was the director of the chorus, assisted by Mrs. David Kriegshaber at the piano and an orchestra of twenty-five men, as well as a group of prominent soloists from the churches which contributed their services.

Mrs. Doyne Christine Neal of St. Louis presented two of her artist pupils in a recital under the auspices of the chapter at the Central Presbyterian Church, St. Louis, April 30. Dorothy Williams Werremeyer played: Passacaglia and Fugue, Bach; "Christ's Entry into Jerusalem," Malling, and Sonata in A minor, Cesar Franck. Gladys Winer Walker, A. A. G. O., played these numbers: Fugue in D major, Bach; Four Selections from "Burgundy Hours," Jacob; Allegro Maestoso, Second Sonata, Merkel.

Pennsylvania Chapter.

Miss Catharine Morgan, F. A. G. O., conducted a program May 1 consisting almost entirely of a *cappella* numbers by the girls' choir, the boys' choir and the senior choir of fifty voices of the Haws Avenue M. E. Church, Norristown, Pa. All three choirs showed the splendid training of this superb musician. The outstanding numbers by the senior choir were "Jesu, Friend of Sinners," Grieg, and "All Breathing Life," by Bach.

Wednesday evening, May 2, Dr. Harry A. Sykes, F. A. G. O., conducted and played a service by the junior, intermediate and senior choirs of Trinity Lutheran Church, Lancaster, Pa., about 140 voices. Organ numbers were played by William T. Timmings, F. A. G. O., who gave his own "Paeon" and an extract from the second movement of his Symphony for Orchestra; also the "Chanson Gracieuse" and "Introduction" of Frederick Stanley Smith. The combined choirs sang very effectively three compositions of Dr. Sykes: "O Jesus, King Most Wonderful," "In Thee, O Lord" and "Let all the World, in Every Corner, Sing." Three magnificent interpretations were done by the senior choir with "O Sing unto the Lord," Hassler; "Praise to the Lord, the Almighty," Christiansen, and "The Royal Banners Forward Go," Candlyn.

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FLORIDA ORGANISTS AT MIAMI CONVENTION

UNITE FOR A FINE PROGRAM

Eighth Annual Session of the State A. G. O. Held as Guests of N. A. O.—Recitals and Entertainment Mark Three Days.

Florida organists, including those allied with the Miami chapter of the National Association of Organists and the Florida chapter of the American Guild of Organists, held a joint state convention in Miami April 30 to May 2, with headquarters at the beautiful Miami Biltmore Hotel. This was the eighth annual state convention for the Guild and A. G. O. members came from Jacksonville, Tallahassee, Orlando, Tampa and St. Petersburg, Miami having the only N. A. O. chapter in the state. As this was the first organists' convention ever held in Miami, great enthusiasm was shown, not only by the Miami organists but by visitors also.

The convention opened Monday afternoon, April 30, in the lounge of the hotel, with registration, followed by an informal reception. Monday evening the program, at the Biltmore Country Club, was entirely different from that usually presented.

Miss Alva C. Robinson, president of the Miami chapter of the N. A. O., greeted the organists and others present in a few well-chosen words and read a letter from Dr. William C. Carl, president of the N. A. O., in which he expressed gratification over the union of the two organizations. Mrs. A. D. Glascock of St. Petersburg, dean of the state branch of the A. G. O., responded on behalf of the guest delegation, reading a letter from Charles H. Doersam, warden of the A. G. O.

Wilfred S. St. Clair-Fisher of London, England, graduate of Cambridge and a man of wide experience, who has been associated with music in various forms all his life, as organist, choirmaster, conductor, teacher and musical critic in England and France, delivered an interesting lecture on:

1. Some aspects of musical life in England with special reference to organists, choirmasters, etc.

2. Music in the universities in the countryside.

3. Influence of the radio.

4. Competitive festival movement.

Mr. Fisher interspersed his talk with humorous stories and illustrated the difference between real church music and the "sugary," "sticky" kind of melodies found in many hymnals. He spoke of the salaries paid organists in England with a house and fuel furnished. He also gave a picture of the radio and its influence where the finest operas, symphonies, lectures, etc., can be heard without listening to discourses on tooth-paste or cigarettes. Mr. Fisher would like to see more of the competitive festival movement in this country and spoke of England singing her way out of the depression.

Music during the evening was arranged by Miss Bertha Foster, dean of music of the University of Miami, and was presented by a string quartet of the University of Miami Conservatory, composed of Jane French, Robert Kistler, Albert T. Foster and Walter Grossman. The lovely Beethoven Quartet, Op. 18, No. 1, preceded the lecture and the program closed with an "Idyll" by Frank Bridge, a most joyous number, the audience waiting for more in spite of the late hour.

Early Tuesday morning the organists and visitors left in aerocars of the Biltmore Hotel for a ten-mile ride to the Roney-Plaza Cabana Sun Club at Miami Beach, where breakfast was served along the ocean. The first A. G. O. business session was held in the palm gardens of the hotel at 10 o'clock. The meeting was called to order by the dean, Mrs. A. D. Glascock of St. Petersburg. The secretary, Mrs. Sam Kellum of Tampa, had difficulty reading the minutes due to the competition of the flamingoes and peacocks which wander unmolested about the garden. The annual election of officers took place. Mrs. Nella Wells Durand of Tampa was elected dean, Miss Margaret Whitney Dow of Tallahassee

New Jersey N. A. O. in Rally at Camden



sub-dean, Mrs. E. E. Weeks of St. Petersburg treasurer, Mrs. Sam Kellum secretary and Miss Emelie Daugherty of Orlando and Mrs. F. H. Broadfield of St. Petersburg auditors. Mrs. Durand, the incoming dean, made a short speech. She is organist and director of the First Presbyterian Church of Tampa, and has several compositions to her credit, one of them, a march for military band, having been performed under Sousa's baton. In collaboration with Virginia Carrington Thomas, who formerly held the position at the Florida State College for Women now occupied by Miss Dow, she founded the Florida branch of the A. G. O. in 1926.

An informal musical program followed the election. Miss Evelyn Raff sang a group of three numbers in a finished manner, accompanied by Joe Tarpley of the Miami Conservatory. Mona Ericson, dramatic soprano, sang "Chanson Norvegienne," Foudrain, and "My Message," d'Hardelot, accompanied by Alva C. Robinson.

A swimming hour was enjoyed before luncheon by some of the visitors, others bemoaning the fact their suits were left at home. Luncheon was enjoyed on the pool deck under colorful beach umbrellas.

At 1:30 everyone assembled for a tour of organs of Greater Miami. The first stop was at St. Patrick's Catholic Church, where Herman F. Siewert, dean of music of Rollins College, Winter Park, gave a fifteen-minute recital on the fine three-manual Moller organ. Mr. Siewert's improvisations were followed by the well-known Toccata from the Fifth Symphony of Widor. The next stop was the beautiful Pancoast, on the ocean front, where Wilfred S. St. Clair-Fisher improvised on the two-manual Skinner organ, followed by rolls played electrically. Leaving Miami Beach, the cars next stopped at the Scottish Rite Temple in Miami, where a splendid four-manual Skinner organ was heard, L. A. Oates, British consul, playing "Peace," by R. D. Shure, and "Improvisations on Killarney," by Lemare. Next the first church in Miami, the First Presbyterian, proved of great interest. Miss Ethel Cool, its organist, presided over the two-manual Moller, playing "Sunset's Ebbing Glow," Dunn, and "Thou Art My Rock," Mueller. From here the cars went to the Gesu Catholic Church, in downtown Miami, where Miss Alva C. Robinson played "Ave Maria," Kreckel, and "Fiat Lux," Dubois, on the three-manual Midmer-Losh organ.

The last stop for the afternoon was at the home of Mr. and Mrs. L. D. Gates, where Mrs. Estella Fretwell Bowles and Mrs. Robert Lee Hutchinson, both of Jacksonville, gave a rendition of Clokey's Symphonic Piece for organ and piano, which was enjoyed by the entire assemblage. Tea was served by the hostess, followed by a social hour.

Tuesday evening witnessed the musical climax of the convention. Miss Margaret Whitney Dow, F. A. G. O., of the Florida State College for Women, Tallahassee, gave a recital on the four-manual Skinner organ at Trinity Episcopal Church. Miss Dow, who recently returned from abroad, where she studied with Dupré and Marchal,

is one of the outstanding organists of the state. Her registrations are artistic and colorful, showing mastery, from the Cradle Song of Dupré to the difficult Finale in B flat by Franck. The entire program was played from memory and with an ease which bespeaks the finished artist. The program in full was: Toccata, Adagio and Fugue, Bach; Chorale Prelude, "O Man, Bemoan Thy Grievous Sin," Bach; Prelude and Fugue on B-A-C-H, Liszt; "Carillon," Sowerby; Breton Suite, Dupré; Finale in B flat, Franck.

Wednesday morning opened with a business session at the Biltmore Country Club again, followed by round-table discussions. This in turn was followed by a Florida composers' program, at which time a trio—"Nocturne and Finale, a la Tarantelle," by Professor W. S. Sterling, head of the organ department of the University of Miami—was given and the Olympia Bible Quartet sang an anthem, "Star of the World," composed by the A. G. O. dean, Mrs. Glascock, with words by Alma Wiley.

The Florida A. G. O. voted to make the Miami chapter N. A. O. honorary members until they become full-fledged A. G. O. members in January, 1935.

The convention closed with an informal luncheon at noon in the dining-room of the hotel, where a "feathered" orchestra provided music. Forty-five sat down to luncheon. Mrs. Glascock called on each one present to rise and give his name and position.

The A. G. O. visitors were warm in their praise of the convention and the Miami chapter hopes to be able to entertain a national convention in the near future. Chiefly responsible for the convention's being held in Miami was Mrs. Florence Ames Austin, who was president of the Miami chapter of the N. A. O. for the last two years, but was recalled to her former home in the East by illness in her family last fall. The plans she initiated were ably carried out and completed largely through the efforts of her successor, Miss Robinson, and the first vice-president, Mrs. L. D. Gates.

Death Takes James Cole.

According to word received as this issue goes to press, James Cole, a veteran organ builder whose name is known throughout the country by virtue of the work he had done in the last two-score of years, died April 8 at Melrose, Mass. Mr. Cole would have been 80 years old on May 4. He left a widow and four children. For many years he was the head of James Cole & Co. and previously had been a member of the old Woodberry firm and had been associated with a number of builders.

Reuter Organ for Parsons, Kan.

The Rev. J. W. Maher, pastor of St. Mary's Catholic Church at Parsons, Kan., has placed with the Reuter Organ Company of Lawrence, Kan., an order for a new organ to be installed late this summer. The instrument, which is to be a large two-manual of entirely straight design, will be installed in the tower, with the entire organ under expression. The instrument is a gift to the church from one of the members.

NEW JERSEY'S FORCES HOLD ANNUAL RALLY

SPLENDID DAY AT CAMDEN

President Carl of N. A. O. Addresses State Meeting—Fine Recital by Virgil Fox—Support of the Merger Is Pledged.

By GEORGE I. TILTON

The eighteenth annual rally of the New Jersey council of the National Association of Organists was held at Camden Tuesday, May 22, and was one of the finest and most successful in the long series of rallies held by this active council.

After the usual registration the business meeting was held in Centenary Methodist Church and Raymond B. Heston, the council's president, presided. The chapter reports, given by the Central, Monmouth, Camden, Union-Essex and Atlantic chapters, showed them all to be in a healthy condition and demonstrated that they are very much alive despite the difficult times through which they have been passing.

The nominating committee made its report, presented by H. H. Duncklee, chairman, and submitted the following nominations:

President—Raymond B. Heston.
Vice-president—George I. Tilton.
Recording Secretary—Miss Nita B. Sexton.

Corresponding Secretary—Mrs. Everett H. Antonides.

Treasurer—Harry Stone Martin.

The above-named were duly elected. A lengthy discussion then ensued relative to the merger of the N. A. O. with the A. G. O. Dr. William C. Carl, president of the N. A. O., was present and explained the reasons for the merger in so clear a manner as to satisfy all and dispel every doubt. At the close of the discussion the council went on record as being back of the project without any qualifications.

After luncheon Dr. Carl gave a talk on "Great Organists of France" in which he described his student days and the great churches and organs of Paris and also the great French organists with whom he has come into intimate contact. His talk was exceedingly interesting and informative, his side-lights on the characters and habits of these men adding very much to the interest.

At the conclusion of Dr. Carl's talk a picture was taken and then the rally was adjourned to the North Baptist Church, where Virgil Fox gave a brilliant recital on the four-manual organ of that church. Mr. Fox displayed a marvelous technique for so young a man and gives promise of a distinguished career. His program was as follows: Passacaglia and Fugue, Bach; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Allegro Moderato from Fourth Concerto for organ (cadenza extended by Mr. Fox), Handel; "The Spinner" ("Suite Bretonne"), Dupré; Pastorale (First Sonata), Guillemant; "The Kettle Boils" ("Fireside Fancies"), Clokey; "Poeme," Weagley; Finale (Sixth Symphony), Vierne; "Perpetuum Mobile," Middelschulte; "Autumn Memories," Gordon B. Nevin; Fantasy and Fugue on B-A-C-H, Liszt.

In the evening the eighth annual spring concert of the Musical Art Society of Camden was given under the direction of Dr. Henry S. Fry, assisted by Harold Micklin, violinist, and Dr. Rollo Maitland, organist.

Death of J. Alfred Robillard.

J. Alfred Robillard of Springfield, Mass., died April 6 after a long illness. He was an organ maker and until four years ago had been employed as a foreman of the Skinner Organ Company in its branch plant at Westfield, Mass. Prior to that time he was employed in the same capacity by the Steere Organ Company. He leaves a widow, Mrs. Marie Louise Girard Robillard; two sons, Wilfred and Paul Emile; one daughter, Mrs. Albertine Nadeau, and one sister, Mrs. Artemice Lacombe of Canada. He was a member of the League of the Sacred Heart and of the League of Patriarchs. The funeral was held from the home, followed by solemn Requiem high mass in St. Thomas d'Aquinas' Church.



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Montreal Center.

Secretary: W. Bulford.

An address by the Rev. Lawrence Clare on "The Development of the Appreciation of Music" was the chief feature of the season's last meeting of the Montreal center, which was held at the Teutonia Club May 14. This address came at the close of a dinner presided over by Dr. Louis Balogh, chairman of the branch. Mr. Clare's remarks centered on a description of his own experiences of the growth of the love of music in a man who was already grown up when he approached music seriously, and included reminiscences of musical conditions in England. His experiences were all the more interesting because they began with the appreciation of the music of Bach and, still more, of the English Elizabethan composers, and Mr. Clare had much to say in praise of the older English music and of Arnold Dolmetsch, who has had a large share in reviving it. The address dealt with the subject poetically as well as philosophically, and was full of valuable suggestions for the musicians who listened to it.

Earlier in the evening the branch held its annual meeting, at which the following officers were elected for the next season: Chairman, Dr. Louis Balogh; vice-chairman, D. M. Herbert; secretary, W. Bulford; treasurer, Edward Sweeting; librarian, George M. Brewer. The other members of the executive committee are: Mrs. Hodgson, Dr. Sanders, Dr. Whitehead, Messrs. Allen, Brook, Colcomb, Ford, George, Rothead, Martin and Whiteley.

Ottawa Center.

Secretary: H. M. M. Huggins.

At a recent meeting of Ottawa center the following officers were elected for the season 1934-35:

Chairman—Arthur Perry.
 Vice-Chairman—Dr. J. W. Bearder, F. R. C. O.

Secretary—Hugh Huggins, A. B., LL. B.

Treasurer—Miss Clara Lintell, A. C. C. O., L. Mus.

Executive Officers—Ernest Heatley and Edwin Willis.

Honorary Chairman—Dr. J. W. Bearder.

With the April meeting the activities of Ottawa center ceased until after the summer holidays.

Kitchener Center.

Secretary: Eugene Fehrenbach.

Charles Peaker, Mus. B., F. R. C. O.; Thomas J. Crawford, Mus. B., F. R. C. O.; F. T. C. L., and Miss Jean Hesson Pengelly, soprano soloist of Timothy Eaton Memorial Church, all of Toronto, were the guest artists at an organ recital arranged under the auspices of the Kitchener and Toronto centers at St. George's Anglican Church, Guelph, May 12. People were present from Toronto, Hamilton, Preston, Kitchener, Waterloo and Guelph.

A program by artists so distinguished for their musicianship could not be anything but distinguished and the large audience filling the church for the occasion were enchanted with the mastery of the wonderful St. George's organ as shown by the visiting organists.

Mr. Peaker opened the recital with a group of six selections including com-

positions by Bach, Bairstow, Beethoven and Dupré. To his opening number, Prelude and Fugue in G. Bach, Mr. Peaker brought the rhythmic playing for which he is famed and which conveyed to his audience the swinging spirit of the Bach idea. "Evening Song," Bairstow, played from memory, was a charming study of eventide, and the third group, "Wir Glauben Alle" and Bourree, Bach music with popular appeal, were interpreted with the freedom which only a finished Bach student could bring to them. In the Beethoven number, Andante (C minor Trio), Mr. Peaker caught the spirit of the great minstrel of Bonn, a sharp contrast to his final selection, Three "Versets des Psaumes," Dupré, of the modern French school. Of these the third was probably the most noteworthy, as it showed to advantage the glorious fortissimos of the organ.

After the intermission came the vocal offerings of Miss Pengelly, brilliant Toronto soprano. "Hear Ye, Israel," from "Elijah," was her opening number and for her second group she chose "Be Thou Contented," Bach, and "I Follow Thee Also" ("St. John Passion"), Bach.

Mr. Crawford's contributions to the program rounded out this memorable evening admirably. Sonata in G minor, Op. 22, by Piutti, in four movements, was his first offering and he played its intricate passages with perfection of style and beauty of expression. Scherzo for the Flutes, Crawford, a lovely organ number at any time, was particularly so as rendered by Mr. Crawford and showed to advantage the flute stops of the organ. The "Courante" by Bach flowed from his fingers with the simple unaffected style which stamps all of Mr. Crawford's playing.

For the last number to be given he chose the Finale from the Fourth Symphony, Schumann, his own transcription, and a finer ending for a delightful evening could scarcely be imagined than the exhilarating climaxes of this Finale.

Prior to the recital the Kitchener center organists, who arranged the concert, arranged a dinner party at Wyndham Inn, Guelph, which was attended by organists from Toronto, Hamilton, Preston, Kitchener, Waterloo and Guelph. Eugene Hill, chairman of the Kitchener center, welcomed the visitors. Dr. Fricker of Toronto responded on behalf of Toronto and Mr. Boyce of Hamilton on behalf of Hamilton. Other speakers were Mr. Crawford of Toronto and Mr. Peaker, the guest artist of the evening.

Hamilton Center.

Secretary: Grace M. Johnson.

The Hamilton center met in Ryerson United Church Saturday, April 28. About twenty-five sat down to supper in the dining-room of the church, after which routine business was transacted, with Egerton Boyce, chairman, presiding.

Short speeches were made by W. H. Hewlett, Mus. B.; Miss Nellie Hamm, Mus. B.; A. C. Merriman, Paul Ambrose and Dr. Harry Martin. These comprised votes of thanks and a discussion of hymn singing. The meeting then adjourned to the church auditorium, where W. H. Hewlett delivered an illustrated lecture on hymnology, assisted by Leslie Leman at the organ, Ryerson choir in the choir loft, and the choirs of Centenary, St. Giles', Wesley and Pilgrim Churches, which occupied the center section of the auditorium.

The lecture proved to be very interesting, as well as instructive, and the fifteen hymns which Mr. Hewlett chose as illustrations were sung with enthusiasm by the choirs and congregation. *Fauxbourdons* to three hymns were sung, in which the congregation joined with the tenors in singing the melody, while the harmony was sung by the sopranos, contraltos and basses of the choirs. Mr. Hewlett wisely chose hymns that were really singable, as well as being good musically. He opened the lecture by referring to the early hymns and Psalms of the Hebrews. The choirs chanted the *Nunc Dimittis*, using the "Tonus Peregrinus," which is believed to be the most ancient piece of church music extant. Then came early Greek, Roman and German hymns, metrical Psalms, originating in France, and English hymnody. The history of the hymn-tune was interwoven with the

history of music, and consisted of three periods since the beginning of Christianity: First, the unison period until 900 or 1000; second, the polyphonic period, culminating with Palestrina, who practically founded the modern system of church music, and third, the modern period, when congregational singing was introduced during the Reformation. The development of chant and hymnody in the Church of England was noteworthy, and in the eighteenth century some of the most widely used tunes had been composed. The modern hymn-tune of the nineteenth century, of the school of Dykes and Barnby, is becoming less popular, the speaker said, and the tendency is toward unison hymns and occasional descent or *fauxbourdon*.

At the conclusion of the lecture Egerton Boyce thanked Mr. Hewlett, Mr. Leman and the five choirs assisting, and called on the Rev. Dr. G. H. Williams, minister of the church, who, after a few remarks concerning the importance of hymn singing, closed the meeting by pronouncing the benediction.

Bach Program by Norden's Chorus.

What is believed to be the first Philadelphia performance of an Easter oratorio by Johann Sebastian Bach proved to be the major attraction of a splendid all-Bach program given at the First Presbyterian Church by the Brahms Chorus May 3 with N. Lindsay Norden conducting. An all-day rain did not conquer the Bach lovers who filled the church and, by their rapt attention, paid a tribute to the music more eloquent than applause. The other offerings were a Magnificat which was interpreted with sensitiveness and excellent contrast, the cantata "Bide with Us" and two chorales from the "St. Matthew Passion," including the familiar Hans Hassler chorale which Bach used three times in the Passion music and which is incorporated in all the hymn-books. Rollo F. Maitland was at the organ and Roma Angel at the piano.

WEINRICH RECITALS FEATURE

Will Give Four Programs in Connection with Summer Course.

In connection with his master class this summer at New York University Carl Weinrich will give four recitals which in themselves will be an attractive feature of the opportunity offered organists to work under Mr. Weinrich's leadership. The programs and the dates on which they are to be played are as follows:

July 8—Variations, Cabezon; Ricercare, Palestrina; Canzona, Gabrieli; "In dulci Jubilo," Slicher; "The Woods so Wild," Byrd; Toccata, Frescobaldi; Capriccio, Froberger; Prelude, Bull; Fantasia, Sweelinck; "Pange Lingua," Titelouze; Variations, Scheidt; "From Heaven High," Pachelbel; "From God Will I Not Turn," and Prelude, Fugue and Chaconne, Buxtehude.

July 15—Works of J. S. Bach: Prelude and Fugue in G major; "Out of the Depths"; Kyrie; Allegro from Fifth Sonata; Concerto in A minor; "Hark, a Voice Saith"; "In Thee Is Gladness"; "Lord God, Now Open Wide Thy Heaven"; "O Man, Thy Grievous Sin Bemoan"; Toccata in F major.

July 22—Finale from First Sonata, Mendelssohn; Canon, Schumann; Chorale in E major, Franck; Chorale Preludes, Brahms; Pastorale, Roger-Ducasse; "Hallelujah, God Be Praised," Reger.

July 29—Toccata on a Gregorian Theme, Barnes; Allegro from First Symphony, Sowerby; "How Brightly Shines the Morning Star," Kaminski; Fugue in C sharp minor, Honegger; Toccata on "Ave Maris Stella," Dupré; Suite No. 2, Tournemire; Finale from Fifth Symphony, Vierne.

The course will consist of twelve two-hour sessions and Mr. Weinrich will make a survey of organ literature of all periods, from the predecessors of Bach to contemporary composers. Members of the class will receive frequent opportunity to play works of their own choosing for criticism.

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CHICAGO, JUNE 1, 1934.

Visitors to Chicago and to A Century of Progress Exposition this summer are cordially invited to visit the office of THE DIAPASON and to avail themselves of the facilities there provided. The headquarters are in room 1507 of the Kimball Building, at Wabash avenue and Jackson boulevard, one block from the point at which all automobile routes into Chicago converge. Information bureau at your service. Telephone Harrison 3149.

One of the problems in connection with the merging of the American Guild of Organists and the National Association of Organists was that of the official magazine and this question was submitted to the various chapters together with the merger proposal. As a consequence of their vote official notice has been received from headquarters in New York that when the merger becomes effective in 1935 THE DIAPASON is to have the honor of representing the enlarged organization. This is a source of satisfaction to this paper, for it will be indeed a privilege and an opportunity to be officially identified with an organization which without doubt will be the largest and most influential body of organists in history. Having been the official organ of the N. A. O. for the last fifteen years, THE DIAPASON is actually among the assets and liabilities which the A. G. O. will take over in the amalgamation. While not its official paper, THE DIAPASON has always endeavored to support the Guild, having conducted a department of Guild news for more than twenty years. It is our hope to serve the organized organists of America even better than we have done it in the past. We believe in them, in their organizations, in their ideals, and we are one with them in their aspirations. It has been a familiar hymn, "we share our mutual woes, our mutual burdens bear." That the vote throughout the country should have been so very strongly in favor of THE DIAPASON as the choice for the Guild's paper may well be regarded as an expression of confidence that cannot be valued in terms of money, for it could not have been purchased with money. We shall strive constantly to deserve the respect thus shown.

WHAT TWENTY YEARS TEACH

If we stop to listen to the counsel and encouragement of those who have served long and successfully we can usually discover the secret of their lives. And so we deem it a privilege to pass on a few paragraphs written by

Eric DeLamarter when asked for his reflections on the score of years of work he has just rounded out at the large Fourth Presbyterian Church in Chicago. Mr. DeLamarter being a man of the musical world, whose fame as an orchestral conductor, composer and critic is easily as great as his standing as a church musician, what he says is worth pondering. He writes:

"There is one conviction grown out of my twenty years' service at the Fourth Presbyterian Church, and it is important, I think, and inspiring. I am confident that there can be a development in church musical art of a richness and a beauty quite unparalleled in our nation's history. I believe that we are on the eve of this development, for an astonishing, sudden growth has begun during the last quarter century. If only our youngsters who must be the leaders in the next generation will realize that our art—and especially church musical art—is not a matter of sentimental and amateurish enthusiasm, that scholarship must equip the brain, great things are possible.

"There is one other important condition which might modify that success, and it is none other than the obstinacy of an unenlightened public which cannot follow even its ablest leaders very closely. But with this, leaders always must be patient, I fancy."

This is indeed inspiring and encouraging testimony, which gives all his colleagues something to heed, and which should give them new hope as well, and zeal in their work. And be sure to mark the sentence we have put in italics. By eliciting this excerpt from a letter from Dr. DeLamarter we have inveigled him into writing an excellent editorial for THE DIAPASON.

DON'T MISS ROCHESTER!

If you are one of the privileged persons who can get away from the daily grind for a week, be sure to put some gasoline in your car or make a railroad reservation for Rochester, N. Y., for the last week in June. Two national conventions of organists will take place this year—the one of the American Guild of Organists the last week of this month in Rochester and the one of the National Association of Organists in September at Worcester, Mass. This will probably be the last year in which two national conventions will take place. One who has attended any of these gatherings does not need to be told of the refreshment of spirit which they bring, of the opportunities for hearing our best recitalists and of meeting our fellow organists. Every year there are those who attend a convention for the first time and it is interesting to note the pleasant surprise they receive and how readily they admit it. Rochester is a musical center always worth visiting for any organist. Its great Eastman School of Music and other attractions alone are worth the trip. The program prepared for the meeting is rich in recitals and in other features. You will find attendance at the meetings and the fellowship with old and new friends in the profession an investment that will yield manifold returns throughout the year.

LEAN, BUT NOT DULL, TIMES

These may be lean years for the organists, but they are not dull ones. While the crop of financial returns is alarmingly reduced, there are so many healthy signs of industry and enterprise in every part of the country that one is forced to the conclusion that adversity has refined the gold of our profession. What with new works presented, excellent Easter services, Lenten cantatas everywhere, recitals enough to fill page after page in THE DIAPASON and still leave many unnoticed, and with conventions in many centers, we are a live lot of people. Our columns were filled to overflowing with news of this character last month, yet there was much which, because of the lateness of its arrival or because of mechanical limitations, simply had to be left out, more to the regret of the editor than of anyone else. There should be real satisfaction in the evidences of progress and energy everywhere displayed, for while the heartbeat is so healthy the emptiness of the stomach will hardly prove fatal very soon.

James W. Bleecker



JAMES W. BLEECKER, librarian of the American Guild of Organists, has resigned as organist and choir-master of the Flatbush Presbyterian Church, Brooklyn. He was at this church four years and was preceded by Ernest F. White, now of St. James' Church, Philadelphia. Formerly Mr. Bleecker was organist of Christ Church, New York, where his work often brought him into contact with Dr. Clarence Dickinson and his famous choir at the Brick Church, Christ Church being affiliated with the Brick Church. While there he organized a chorus choir of about twenty-five voices and a junior choir of ten boys and ten girls. It was his custom to give four or five cantatas a year in addition to musical services and many recitals which proved very popular and were well attended. In addition to this the choir also gave "The Mikado," "Pinafore" and "Trial by Jury," by Gilbert and Sullivan, with outstanding success.

Mr. Bleecker comes of an old New York family of Dutch extraction, who settled at Albany in 1642. His first organ lessons were with Constantino Yon, a brother of Pietro, and theory with Guenther Kiesewetter, who was a composer of note and a pupil of Reinecke and Joachim, through whom he made the acquaintance of von Bülow and Brahms. Later Mr. Bleecker studied theory with Max Spicker and piano with Joseffy for a short period. He continued his studies on the organ with Professor Samuel A. Baldwin at the College of the City of New York for several years and later assisted Professor Baldwin with his large chorus and also in teaching music to a class of seniors. He became interested early in Dr. Frederick Schliedier's ideas and enjoyed a long period of study with him, including several seasons at the Schola Cantorum in Paris, where Dr. Schliedier held summer sessions. While there he had the privilege of visiting many of the famous French organists in their organ lofts, including several visits to M. Widor at St. Sulpice, and in this way became imbued with much that is good in the French school and found that it fits in very well indeed with the German Bach tradition as given him by Professor Baldwin. Mr. Bleecker has been making great progress in the teaching of these principles to his own students. For the last ten years he has been head of the theory department at the New York Music School Settlement and already counts many famous names among his pupils, such as Ferdie Gofé, Joaquim-Nin Culmwell, Ray Lev, Sylvia Smith, Rose Stange and Gustav Sax.

Mr. Bleecker has had a large and varied experience with all sorts of choirs and choral societies as well as boy choirs in the Episcopal service. He is also known for his writings and lectures on musical subjects. He has been a member of the council of the American Guild of Organists for many years and is now librarian and chairman of the publicity committee. Recently he had the honor of being elected to membership in the St. Wilfrid Club.

Among Mr. Bleecker's published compositions are "The Friendly Beasts," "The Christmas Gift," "The

That Distant Past as It Is Recorded in The Diapason Files

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

Edwin H. Lemare, the distinguished English organist, was appointed official organist of the Panama-Pacific Exposition, according to dispatches from San Francisco.

The four-manual Skinner organ for the new Fourth Presbyterian Church was completed in time for the dedication of the edifice May 10, and on that afternoon a recital was played by Eric DeLamarter.

The engagement of Miss Ora Agatha Johnson, organist of St. Paul's Norwegian Lutheran Church, Chicago, to Allen W. Bogen, organist at Central Church, in the Auditorium, was announced.

A noteworthy tribute to the memory of David D. Wood, noted Philadelphia organist, was paid in that city April 29 when a marble bust of Dr. Wood was unveiled at St. Stephen's Church.

At the annual meeting of the A. G. O. in New York May 7 J. Warren Andrews was elected warden, S. Lewis Elmer sub-warden and Harold V. Milligan general secretary.

At a meeting of the council of the American Guild of Organists May 25 it was decided to hold the first convention of the Guild in June, 1915.

George E. LaMarche came to Chicago from Atlanta, Ga., to be the representative in this territory of the Austin Organ Company.

Among specifications of new organs published in THE DIAPASON were those of the Casavant four-manual in St. Paul's Church, Toronto, and the Austin four-manual for St. Patrick's Church, Chicago.

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

Lynnwood Farnam was in Europe on a recital tour.

Marcel Dupré, the noted Frenchman, married Mme. Jeanette Pasconou on April 23.

Between 6,000 and 7,000 people attended the festival of organ music at the Wanamaker Auditorium during music week. Rodman Wanamaker gave a birthday luncheon in honor of T. Tertius Noble preceding the first recital, played by Warren H. Gehrken and Clarence Watters.

THE DIAPASON published the specification of the new organ of 168 stops for the Liverpool Cathedral, under construction at the Willis factory. A part of this instrument was to be opened July 19.

Albert Cotsworth retired as organist and director at the South Congregational Church, Chicago, after more than six years' service.

Specifications of new organs published in this issue included those of instruments by Austin for the junior high school in Altoona, Pa.; by the Aeolian Company for the Minnesota State Teachers' College at Winona, Minn.; by the Skinner Company for the Florida State College for Women at Tallahassee; by Kilgen for the new St. Ignatius' Church, Rogers Park, Chicago, and St. Vincent's Church at Los Angeles, and by Estey for the Third Church of Christ, Scientist, New York City.

"Christmas Star" and "The First Fifteen Music Lessons," published by the H. W. Gray Company, and a concert etude for piano—"The Bees in the Garden"—published by Schirmer. At his home in Forest Hills, L. I., he recently installed a two-manual organ of seventeen stops for practice and teaching purposes.

Parker's "Hora Novissima" was sung by the chorus choirs of the Church of the Holy Communion and the Church of the Redeemer at St. Louis on the evening of May 6 at the former church and May 13 at the latter church, under the direction of Ernest Prang Stamm, assisted by Julian Y. Hewitt.

The Free Lance

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

A letter from an Englishman in the London Sunday Times of April 27 has interested me as revealing a British trait that has not worked to Britain's advantage, nor to the advantage of the world at large:

Sir: May it not be that because we hear so little of England and the English compared with other nations, anything like self-advertisement, either of oneself or of one's country, is entirely foreign to the character of the Englishman? In his heart he knows that his country is too great to need any such means of advertisement as may seem fit to others. Yours, etc., M. J.

Yes, M. J. may be right; but what about letting the world know about British music? The French made no bones during the Great War of advertising themselves in most clever and dignified ways; and since then the French have done everything to interest Americans, particularly the young American musicians, in French art. American audiences have a clear appreciation of French music and French composers, and so far as French music is good just so far have French methods of "self-advertisement" been a real benefit to the world. Have the British a belief in their own art? Well, then, why not let the world know about it in order that the world may be better off? Britain owes something to the world, and that's the reason they ought to advertise themselves; and the reason for their unwillingness to advertise themselves is no credit to them. I like the English, but this particular notion of theirs, as voiced by M. J., gets on my nerves.

Are the prelude and postlude of the church service a part or not a part of the service? Have they any real relation to what follows or precedes them? If so, can that relationship be stated in words simple enough to be understood? If the closing voluntary (postlude) is a real part of the service, why do people leave the church while it is being played? In the prelude or opening voluntary why do people talk, enter helter-skelter, that is in no sort of order, if it be a part of the service? If the voluntaries are a part of the service, are they praise, prayer, preaching or what? The A. G. O., by stressing the prelude and postlude, assigning gifted players to them, and asking members of the congregation to listen quietly to the performances, evidently hopes to educate people into habitually thinking of the voluntaries as definitely and clearly related to worship; but are they? To my mind the opening voluntary is a convenient way of announcing the beginning of the service, but not a part of the service. (In one sense the bell ringing before service may also be thought of or not as fundamentally related to it.) The postlude is simply a piece of music obviously looked upon by the congregation as a more or less useless noise; to my mind the postlude serves no useful function and ought to be abandoned.

Will the new and powerful union of the A. G. O. and the N. A. O. result in the formation of an Organists' Benevolent League similar to the society of that name in London? I doubt it, for our A. G. O. has never been interested in helping the profession in what might be termed practical ways. *Musical Opinion* refers to the O. B. L. as "that most deserving institution." Can anyone give any reason why organists' associations should not consider themselves bound to do something for the temporal needs of their members?

Be a performer and not merely a listener. Do not let radio reproductions of extraordinary technical merit prevent you from playing or singing in your own way. You are under no obligation whatever to play the piano like a Rachmaninoff or sing with the voice, intelligence or good tone of a Lotte Lehmann. Sing and play to suit yourself, but don't annoy the neigh-

bors. Be a performer, not merely a listener!

Bearing in mind the notions of some of my academic friends who turn up their noses at the Victorian composers of religious music, I summon all my courage to remark that E. W. Naylor's anthem "Behold, God Is Great" is a fine composition. B. L. Whelpley first called my attention to it, and I always found it an inspiration to the worship of the great Creator. Dr. Naylor is a cousin of Dr. Hubert W. Hunt, organist of Bristol Cathedral. My good friend Arthur George Colborn, Parish Church, Stapleton, writes me that "Behold, God Is Great" was refused by Novello, but afterward accepted by Novello's representatives, who had heard it at a festival in St. Paul's, London. Dr. Naylor is 80 and very ill; his death may come at any time. Let us hope that during his illness he has been aware of the popularity of this splendid anthem, so really and deeply religious.

"The parson has been mucking up the chants again. Last Sunday we had three successive chants in the key of E flat (Venite and two Psalms). I had provided for a change of key, but he altered 'em.—From a disgruntled O. and C. M.

FRANK S. ADAMS IN RECITAL

Program at Wanamaker's in New York with Orchestra Effective.

A delightful concert was given in the Wanamaker Auditorium, New York City, May 5 by the Orchestral Society of the New York University School of Education, with Frank Stewart Adams as assisting artist. Under J. Warren Erb's direction the orchestra played numbers by Gluck, Mozart and Handel. The enthusiasm of youth was evident in this student orchestra, for it played with fine spirit. Before the Mozart and Handel numbers Mr. Erb explained the circumstances in which they were written.

Mr. Adams, well known for his theater playing of a few years ago, is one of those whose legitimate organ playing has always won high praise. He has been heard often at Wanamaker's and his familiarity with the organ there was apparent. Not only did he bring out the best in it, but he controlled the resources of the instrument with the utmost ease. He opened the program with the Toccata in A flat by Hesse, a brilliant piece well varied in itself, and showed himself equal to it in the color contrasts used. The Bach Fugue in E flat ("St. Ann") was given the steady, dignified interpretation that such a work demands. One of the chief interests on the program was Mr. Adams' own *Fantasia*, a most attractive piece of real musical worth, which he played with excellent taste. It will be remembered that it was played before the American Guild of Organists early in the season by Marcel Dupré. The last of the organ solos was the joyous "Allegro Gioioso" of Dethier, and Mr. Adams seemed quite at ease with this difficult number. He responded with an encore to the spontaneous and long-continued applause.

Two organ compositions had been arranged for organ and orchestra. Dupré's "Cortege et Litanie" was decidedly effective in this arrangement, and the orchestra did particularly fine work. The "Grand Choeur Dialogue" of Gigout lends itself naturally to this treatment, and both compositions were stirring in their arrangement and their rendition. There was genuine enthusiasm on the part of the audience and the artists were recalled many times.

L. C.

Death of Mrs. Robert Hope-Jones.

Mrs. Cecile Hope-Jones, widow of Robert Hope-Jones, the organ builder and inventor whose name is familiar throughout the organ world, died at her home in Bournemouth, England, May 3, after an operation. She had been ill for about six weeks and had not been in robust health for several years. The funeral was held on May 7. Mrs. Hope-Jones was a woman of quiet tastes who never appeared in the limelight, but who took a deep interest in organ matters to the end. She returned to England after her husband's tragic death some years ago, but continued to keep in touch with America as a reader of THE DIAPASON.

RALPH A. HARRIS

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Protestant Church Music in America; A Reply to Dr. Davison

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

In the preface to the first volume of Archibald T. Davison's "Harvard University Glee Club Collection" another Harvard man, Professor Daniel Gregory Mason, said: "Dr. Davison may be known to future historians of music in America as the doughty St. George who, single-handed, killed that old stupid dragon, that immemorial superstition that good music is dull." As an example of Harvard complacency this is of so distilled an excellence that it would be vain for me to compete with it, particularly in consideration of the fact that the passage evidently has the official sanction of the saint in question. Though I happen to have two Harvard degrees, neither of them is in music; and while I admire Harvard and Dr. Davison as much as anyone can this side of idolatry, a rather extensive acquaintance with the aim, leadership and progress of American ecclesiastical music outside the Boston-Cambridge area permits me to approach with shod feet his recently published volume entitled "Protestant Church Music in America" (E. C. Schirmer).

The first number in the Harvard series was published in 1922. My first monthly article for THE DIAPASON was printed in December, 1918, and among the earliest of these articles I find a study of "Some Old English Church Music" (August, 1919), listing a greater number of pieces of this period than Dr. Davison mentions in his book dated 1933. Considering how much we have all learned since 1919, I suppose that I should condemn many things that I said in that long ago, and I am well aware of the limitations of my present knowledge; but the fact is that so far as publication is concerned my own efforts toward the improvement of American church music may antedate Dr. Davison's; and I must confess that many of the dicta that he pronounces with prophetic (and occasionally ungrammatical) zeal have long been commonplace in the far western circle at Albany in which I associate. One of my friends of whom Dr. Davison may not have heard, Dr. Healey Willan of Toronto, has even composed in the style of the sixteenth and seventeenth centuries motets that compare favorably with some by Byrd and Purcell. Therefore I can approach the oracle as one not wholly barbarian, not "all illiberal and untaught."

Part 1. Attitudes and Conditions

"It is doubtful whether there is any widespread dissatisfaction with the music of the Protestant church in America." So the book opens, and the author evidently believes that until now any criticism has borne "only incidental and temporary benefits." He declares that many musicians "recognize that among the major branches of musical activity ecclesiastical music occupies the lowest station," though the author grudgingly admits (and he hedges on most of his statements) that "some churches, at least, are cultivating better music." However, "the important work of the world generally gets done by the few," and we are to hear from one of the few.

There follows a valuable and shrewd analysis of why these dismal conditions prevail. Dr. Davison names first "indifference," declaring with what seems to me grim humor that "we never attempt to formulate a theory of church music." In illustration he cites an occurrence at an Episcopal church in the outskirts of Boston where, "some years ago," a member of the Boston Opera Company at an Easter service, at the conclusion of the solo, moved from the stall to a position directly in front of the altar, where, turning his back squarely on the cross, he bowed three times in recognition of the applause with which at the moment the congregation could not, or at least did not, reward him." He further informs us that in one Episcopal church, presumably in Boston, it is the invariable Easter custom to replace the "Gloria in Excelsis" by "The Lost Chord" played on the trumpet.

After these revelations we are not

surprised to have the second evil listed as "complacency." Here I sincerely applaud the firmness with which the author proceeds to name specifically those evils about which we should not be complacent. Under no circumstances would he permit the singing of solos, even as incidental to an anthem, and he would not tolerate a quartet—mixed, male or female. (He will be glad to know that outside the Boston-Cambridge area solos are rarer and rarer, and that the quartets seem to be meeting the annihilation pronounced in ringing tones as long ago as 1918 by Dr. Harvey Gaul of far western Pittsburgh.)

There follows a list of anthems "unsuited to the service," including three of H. R. Shelley's and Dr. Noble's two most popular numbers ("Fierce Was the Wild Billow" and "The Souls of the Righteous"), not to mention a curious collection of compositions by Barnby, Crimp, Foster, Scott, Knapp (*horresco referens*), Martin, Gounod, Parker, Andrews and Elgar. "Brightest and Best" is certainly unworthy of the composer of "Hora Novissima," but what is Dr. Noble doing in this company?

Unworthy of congregational attention, according to Dr. Davison, are such hymn-tunes as "Materna," "St. Gertrude," "Ewing," "Diademata," and several others of similar quality. Their condemnation, he insists, is "not musical snobbism or highbrow affectation"; nor does his attitude arise "from caprice or, primarily, from artistic consideration, but is justified by scientific and technical reasons" with which he is to deal in the second part of the book.

The third evil is "isolation," resulting from the tendency of branches of music to "compartmentalize" into public school music, male voice music, etc. Church music should be judged not by lower standards, but by "the degree of remoteness from the world." In other words, the author wishes to "compartmentalize" beyond anything previously known. Here I find a begging of the question which the curious might trace to Puritan influences at Harvard; but for the moment we had better get on to the other evils and leave the world of Cotton Mather.

The fourth evil arises from deficient musical education among the clergy, among church musicians and among the laity. What they all need is "an intellectual weighing of the technical and aesthetic merits." This sounds like pedantry, but we are reassured to find that "the prime factor in music education is taste, the fundamentals of which may be laid during the years from kindergarten through high school." The requirements are laid down for education of church musician and clergyman, and we expect a reference to the work of such reformers as Dickinson, Carl, Williamson, Lutkin, Williams, and Douglas; but instead we are left to believe that all is yet to be done.

As to the Sunday-school, some sharp and true things are said about specific hymns, and a list of approved hymns is given, including such doubtful ones as "Ein Feste Burg" and "Hyfrydol." The so-called "Festival Pamphlet" (I have not seen one for fifteen years) receives a "skelping" which it used to deserve. The section ends ungrammatically but vigorously with a statement which I have made again and again without ever receiving a contradiction from a church musician: "Neither the Festival Pamphlet nor the Sunday-school hymn-book are necessary. A good church hymnal will be found to contain abundant material for Sunday-school use."

It is rather strange to find a Harvard man saying that the fifth evil is "individualism"; from the days of Emerson that quality has been highly prized in the Yard. But Dr. Davison has some wise if illogical remarks on this point, concluding with the epigram that "Tolerance walks humbly before knowledge." I wonder.

The sixth evil is one which has terrorized us all at some time—"association." It is perfectly true, as he says, that we feel the sentimental hold of hymns which we knew as children. What he does not explain is why children enjoy the hymns which Dr. Davison despises. Why does a certain little girl of my acquaintance prefer "Sarum" to "Sine Nomine," in spite of the fact

that Dr. Davison calls the former "bromidic and lachrymose" and the latter "noble"? It is remarkable how the Victorian tunes attract unprejudiced children. (By the way, I am fatigued with hearing tributes to that one modern hymn of Vaughan Williams; are there no others which deserve praise? Noble has written half a dozen as good, I think.)

The last evil, and the one discussed at greatest length, is "tradition." Indeed, tradition accounts for a score of irritations, from the part-singing of hymns to the Episcopal custom of assigning the Te Deum to the choir. I agree heartily with several scornful condemnations, especially with the strong words on that abomination, the anthem during a collection. Here an Englishman, Sydney Nicholson, is quoted regarding the need for silence in a church service. Dr. Davison condemns most publishers of church music for being bound by bad traditions, but he speaks kindly of a few who "are bringing out reprints of the church classics and the best of the modern Russian and English output." It is not clear whether he means by this any publisher except his own. You must remember that even the Oxford Press is now publishing Willan and Candlyn and other Canadian and American composers, and is therefore liable to be called "undiscriminating"—Dr. Davison's own word.

The traditional architecture comes in for some severe comment, much of it deserved. Dr. Davison's solution for certain ills is to place the choir and the organ behind the chancel, veiled by some screening device.

Among the bad traditions he lists a number of prejudices. One is the Protestant prejudice against plausong because it is Roman—a prejudice which I have never met. Another is the Protestant prejudice against the use of Latin. Of course, Latin is sung in all our American colleges and universities now, and I have heard it in Episcopal and Presbyterian churches. I do not feel that the desire of Episcopalians to have an Episcopalian organist is "childish."

The author is on firm ground when he condemns the traditional old Protestant emphasis upon the sermon at the expense of other ways of worship, often more vivid to the imagination. The sermon is dwindling in importance everywhere, partly because the preachers of ability are so scarce. I wonder where Dr. Davison gets his terminology, however, when he draws the distinction between *Episcopal churches* and *non-conformist congregations*? The word "non-conformist" has no validity or meaning in the United States; and a large part of the Episcopal Church in America resents being called Protestant.

If the author's sympathy lies with either of these two groups which he misnames, it is probably with the Anglo-Catholics. He insists that "music, like religion, is fundamentally a mystery"; and he says: "The more worship points man away from earth and toward God, the greater is its power." The dicta might be made by a Puritan of the seventeenth century or by an Anglo-Catholic of the present time; but if I understand the Protestant theology of today, the Protestant does not get to God by pointing away from earth. Of course, the Protestants have not abandoned the doctrine of salvation, though they may try to understand it more clearly; and I cannot see how Dr. Davison can have failed for years, as he says he has, to hear a sermon on salvation through the death of Christ. As to the prejudice against symbolism, I dare say that it is still to be observed in New England and in certain others of what Dr. Holmes called the "deeply rutted villages"; but we must not confuse a prejudice against symbolism with the contempt for that insincerity which substitutes symbolism for reality.

At the close of the discussion of tradition, Dr. Davison suggests certain solutions for the difficulties which he has enumerated. The fifth of these solutions, and the most debatable as well as most interesting, is the following: "All of church music with its texts, regardless of idea or association, may be viewed as symbols of the great truths of religion and of life."

The last of the evils is "disorganization"—the result of dividing responsibility among the clergyman, the organist, the choir-master, and that abomination of desolation, the music committee. Everything that he says I have said myself—not so well—again and again in this journal. One of his arguments is unfortunately not valid. He says: "If there is to be a music committee, then why not a preaching committee?" Is it possible that the descendant of Calvinists has never heard of an elder? In the Presbyterian Church we still have a preaching committee.

Part I ends with a series of amusing quotations showing that the abuses in church music have been denounced for centuries. And here, in lonely grandeur at the end of page 71 is the only American work quoted with approval: Dickinson's "Music in the History of the Western Church." (Not Clarence Dickinson—of course not.)

Part 2. The Theory and Substance of Church Music

This section—much more valuable than the first—opens with an analysis of the uses of music in worship. First there is the task of putting the hearer in a frame of mind receptive to religious teaching: "The use of music for this purpose is a reasonable and, under ideal conditions, a valid one. But it implies a reciprocity between preacher and music which in these times is seldom realized." The second and widest use here condemned is to attract large congregations. A third alleged use is "uplifting power." Dr. Davison admits music as a powerful ally to ideas of every sort, good or bad, but points out that, apart from some idea expressed outside the music, the music itself can have no positive ethical quality. I do not know enough to appraise this remark, but I admire the statement that "those elements, apart from love, which through music find the readiest association with religion are a sense of aspiration, of exaltation, of inner peace, of detachment, of awe, and a sense of the mercy of God.*** The ideal music of worship should bring from the hearer the cry, 'How good and how great is the Lord God,' rather than the all too common ejaculation of the self-deceived worshiper, 'How good this music makes me feel.'"

After discussing briefly a few other, superficial uses of music in worship, Dr. Davison comes to his own definition of the noblest use—as an *oblation* offered to God. Again and again I have insisted in this journal that the most important element in musical worship is adoration and praise. I believe that Dr. Davison is saying the same thing in another form, and both of us are remembering the first answer in the Presbyterian Shorter Catechism: "The chief end of man is to glorify God and enjoy him forever." Surely the glory-saying and the joy of noble music are an acceptable oblation.

The Material of Sacred Music

Now there follows a section which all should read, a clear statement of the author's opinion regarding the following technical factors in his study: rhythm, melody, counterpoint, harmony, chromaticism, dissonance and modality. To illustrate what he likes he quotes chiefly from music of the seventeenth century or earlier, and from a few modern English composers; to illustrate what he does not like, he takes illustrations chiefly from the English Victorians and from American composers, living and dead. No American composer is quoted with approval, but many are made to furnish illustrations of their bad moments, especially the late Dr. Horatio Parker of Yale, America's first excellent composer of church music, a man who has contributed immensely to our progress. If Dr. Davison had omitted mention of all living composers, we might say at worst that he is a timid antiquary; but to quote his American contemporaries only to condemn is to raise graver charges.

After discussing these technical elements in a fashion just described, and after arriving at general conclusions not very different from those held by practically all Anglo-Catholic organists of my acquaintance and many others, Dr. Davison finds that his technical requirements and antipathies will rule

out nearly all church music except plainsong, the German chorales of the seventeenth century and the groups of composers headed by Palestrina, Victoria and Byrd. In a beautifully eloquent sentence he says: "If Palestrina's music is often no more than attitude, Byrd's music is gesture; the quiet, inevitable gesture of one who must at times lift his eyes and stretch out his hands." That is nobly said, but surely we need no prophet to tell us that Palestrina and Byrd are supreme ecclesiastical composers. It is as if Professor Kittredge of Harvard should announce solemnly that Shakespeare and Milton are great poets. It seems a little too much like that French politician who was said always to come to the aid of the winning side. It is like betting who won on the Kentucky Derby last year. I should like to have an expert tell me why Palestrina is sometimes dull and florid, or why Byrd is sometimes dull and sentimental; much more, I should like to have someone list for me the available editions of the best works of these two composers. But those are exactly the things that Dr. Davison does not do.

Having ushered Palestrina and Byrd into immortality, Dr. Davison finds with some consternation that his rules of rhythm and so forth will most certainly shut out Bach and Handel. (The bit from the "Matthew Passion" quoted on page 147 is appallingly chromatic.) So a frank statement is made: "The altitude at which so much of his [Bach's] music is conceived seems to place it above criticism based upon any arbitrary technical requirement." With these gracious words we welcome Bach, Handel and bits of other composers formerly admired. Perhaps if American composers will only reach the right altitude of conception, they may be worthy of praise.

Music to Fit the Ideal

Beginning on page 150 there is an important summary of the sorts of music which Dr. Davison now finds in use in our Protestant churches. The fifth, the one which he recommends, is described in a sentence which surely falls within the class of Irish bulls: "Music, which, by its unfamiliarity and its absence of secular suggestion is the primary property of the church." What will happen when the vulgar share Dr. Davison's familiarity with this music? This favored music, mind you, has nine groups, including the Reformation chorale, which is certainly very familiar to large numbers of Protestants. No modern music is admitted, however, except that of the Russian church, which had a great vogue in this country fifteen years ago and has since diminished in favor. Even Vaughan Williams and Holst must wait a century or two, it seems. Most educated church musicians—and there are hundreds of them in this country, if not thousands—know and use the nine classes of compositions recommended by Dr. Davison, beginning with plainsong, which he regards as "the highest example." In addition, most of these same educated musicians use a large amount of American and modern English composition which is not felt to be unworthy of the high company which it keeps.

There follows a preachy bit in which the organist is urged to ask himself such solemn questions as this: "Do I look upon my church position as a professional contract or as a privilege to service?" The answer should be that I regard it in both lights. This sort of thing should be left to the parsons who are asked to say a few words at commencement.

Types of Choirs

A final and highly controversial section deals with types of choirs now found in Protestant churches. The mixed quartet is condemned for reasons good and bad. I could make—I have made—long lists of music in four parts that most choirmasters would not be ashamed to perform. I agree that the mixed quartet is like a string quartet as compared to the orchestral chorus; but I do not know any of the imaginary persons who "attempt the Fifth Symphony of Beethoven with a string quartet." Nowadays nearly everyone prefers a good chorus to a poor or good quartet; some people of taste prefer a good quartet to a poor chorus.

But I am with Dr. Davison in this matter, and also with his condemnation of the male quartet for ordinary use in churches.

When you consider the fact that his high reputation has been built upon the achievements of the Harvard male chorus, you will admit that it takes courage to say what Dr. Davison here says about the men's chorus, objecting to its "limited range, monotonous color, over-opulent vocal texture and emotional potentiality, all of these leading to a literature restricted in amount, variety and quality."

After a general condemnation of the solo, which will meet with general assent except in Christian Science services, he flings his formidable weight against the boy choir. "To tradition is almost entirely due its survival; sentimentality, too, plays a large part in its retention." A good many of my friends will disagree violently with these remarks and with a list of objections, including so comical a one as this: "Our climate in many parts of the country is unfriendly to the singing voice and really good American boys' voices are not numerous." I am aware that a venerable contemporary has long bewailed the difficulty of securing boys for the choirs of New York, but I have always privately supposed that the difficulty is not in finding boys, but in finding Protestants. The three best choirs of boys in Albany seem to have little difficulty in finding what their choirmasters regard as good boys' voices. All over America, however, there must be a great many who regret that such discovery is not impossible.

Dr. Davison, whose stern humor is one of his most engaging traits, disposes of the old argument that we should have boys because the voices of women generate the wrong kind of emotion. "If women's voices produce the wrong kind of emotion in men, then do not men's voices produce the wrong kind of emotion in women?" *Habel!* We certainly have advanced in Protestantism beyond the control of a few timid bachelor-clerics.

What type of choir does Dr. Davison prefer? He advocates the volunteer mixed choir, or a mixed choir of twenty or thirty singers who receive a small weekly fee. The best singers, he says, are of ages between 18 and 30; except in rare cases, the people over 35 are no asset. Two rehearsals a week are a minimum if really fine music is to be sung. Here let me quote a sentence which states the deep obligation which we owe to Dr. Davison and a dozen other college leaders: "Perhaps the present generation's greatest contribution to musical understanding is the exploding of the two fallacies that a chorus composed of really young voices cannot sing great and even difficult music, and that good choral singing depends upon the excellence of the individual voice."

Appendix

After a noble if somewhat mournful conclusion, in which the intelligent few are exhorted, there is an appendix of four brief lists of works recommended for use. First there are fifteen hymns, ten of them German chorales, not one of them American. Then there are sixteen anthems, none of them American or modern English, no publisher given; and the titles themselves are vague, such as, "O Gladsome Light," by Kastalsky. Dr. Davison must know that there is more than one setting of the words by Kastalsky and more than one edition of each one setting. Three Russian anthems are listed in this vague fashion. I know these sixteen works and like them all except the rather insipid "Ave Verum" of Mozart, which, curiously enough, never sounds fine to me except when sung by a mixed quartet.

The third list is of sixteen organ titles (one title is of the eleven preludes by Brahms). These are all standard works used by good players everywhere, except a prelude by Buttstedt not widely known. No publishers are given—which is a serious matter considering the number of these works which are in foreign editions. No American composer is mentioned; a Prelude in G by Purcell is the total of English works.

The last list is of ten numbers recommended for junior choirs, including a "Christmas Song" by Holst and "Let Us Now Praise Famous Men," by

Vaughan Williams. No American works are listed; no publishers are given. I am sorry to see Beethoven's "The Heavens Proclaim Him," and I doubt whether most junior choirs could perform properly "My Heart Ever Faithful."

Conclusion

As I believe I have made clear, this is an important book of the Harvard organist's, one which sums up vigorously general principles and attempts to illustrate what is good and what is bad. For the honesty and sincerity of the attempt, as well as for Dr. Davison's achievements with the Harvard chorus, I trust that I have expressed pride as a Harvard man and obeisance as an inferior church musician. But in summary I feel that I should point out certain defects that must be condemned.

In the first place, the author treats American and Canadian composers with contemptuous neglect. I believe that this may be merely ignorance; I cannot understand, for instance, how he can fail to praise the work of Willan if he knows it. Being an antiquary, Dr. Davison knows that the great musical ages have composed their own music. We must do the same. I believe that one duty of a critic is to point out what is excellent in the work of contemporaries. Particularly is this true in America, where we have far to go in building up the national culture.

In the second place, I think that a scholar should be acquainted with the folk-material at our disposal. For instance, I regard as very important the recent studies by Jackson in the white spirituals of the Southern uplands. I welcome eagerly Mrs. Buchanan's arrangement of Virginian carols. I am intensely pleased with the use of old white spirituals that Van Denman Thompson has made in his oratorio, "The Evangel of the New World" (Presser). For some reason Dr. Davison ignores folk-music. I believe that one of the best things that have happened to our music in thirty years has been the general enjoyment of traditional carols, and their collection by such experts as Dickinson, Gaul and Whitehead.

I believe that Dr. Davison should make up his mind whether he is a Protestant or an Anglo-Catholic; at any rate, he should do so if he expects to speak for the Protestants. If we are to judge by his book, the Mass, under whatever name you choose to call it, means little to him. He wishes to be rational and even scientific, and yet he has a wistful way of talking about mysticism. I am not criticizing him for indecision—the world is full of that; but I resent his speaking in a bullying tone about subjects on which he seems not to have thought himself through to a conclusion.

All through this book I find an antagonism against conditions which probably exist at Harvard and in Boston, but which are not universal. I still remember the shock that I had in hearing a learned man, who is regarded at Harvard as the university's leading literary scholar, declare with something like pride that he knew only two tunes. (One of them was "Villikens and His Dinah.") In three years at Harvard I never heard any English teacher except Professor Bliss Perry speak of a picture or a piece of music. I had come from Hamilton College in New York State, where my Latin professor was as much interested in Bach as in Horace, where my chemistry professor had a string quartet in which he played first violin, where my biology professor was daft about Florentine art, and where everyone in the English department knew and enjoyed the best music. Perhaps it is Harvard that still needs to be converted. Perhaps one of the best ways will be to follow the example of Dr. Parker at Yale in insisting that composition be attempted

by everyone who studies music. It is certainly curious to remember that in church music of the past twenty-five years Harvard has been sterile, while Yale has produced a number of young composers for the church who do great credit to a strong tradition.

At any rate, with or without Harvard, the American composer and the American organist will continue an advance which amazes those who know the facts. There will always be room for the antiquary, for the classicist, for the exhorter. I still believe that Dr. Davison is a good deal more than that. If I understand the early addresses of the new president of Harvard, Dr. Conant believes in the rest of America and is going to have Harvard join us. Maybe Dr. Davison will come down and see us sometime. He will be welcome.

CHURCH HONORS H. C. PRICE

Twentieth Anniversary as Organist Celebrated at Kewance, Ill.

More than 400 members and friends of the First M. E. Church at Kewance, Ill., met May 4 at a dinner in honor of the twentieth anniversary of Hugh C. Price as organist and director. Letters of commendation and congratulation were read from a number of the ministers who have occupied the pulpit of the church during the twenty years Mr. Price has served there. Enthusiastic speeches of praise for his very efficient work were made by heads of the many departments of the large church and Mr. Price was presented with a pen and pencil set and a large and beautiful bouquet of flowers.

The First M. E. Church of Kewance has more than 1,000 members and Mr. Price directs both a junior choir of thirty-five voices and a senior choir of forty-five voices. Through the many concerts and the annual rendition of "The Messiah" for the last nine years, this choir has acquired a reputation as one of the best in the state. Mr. Price has given many organ and piano programs throughout the state.

Death of Will A. Watkin of Texas.

Word comes from Dallas, Tex., of the death there of Will A. Watkin on April 13, at the age of 77 years. Mr. Watkin was a veteran organist and music dealer of Texas and for a number of years represented various organ builders in that state. Mr. Watkin was organist of the First Baptist Church over a long period. He installed the original organ in this church in 1891 and supervised its reconstruction in 1927. It is now an instrument of nearly 4,000 pipes and fifty-four stops. Mr. Watkin's career as a manager of concert tours in the Southwest was also a notable one. In 1900 he brought Paderewski to Texas for the first time. He also brought the Metropolitan Opera Company to Dallas for its first and only appearance there.

Music for Pottstown Centenary.

Charles J. Custer, organist and director, prepared a special musical program for the centennial celebration of English Lutheranism in Pottstown, Pa., April 29, when the 100th anniversary of the Lutheran Church of the Transfiguration was observed. The quartet sang Buck's Festival Te Deum and "I Have Longed for Thy Salvation," from Rossini's "Stabat Mater." Mr. Custer's organ numbers included: Fantasia on "A Mighty Fortress," Shellenberger; "Ave Maria," No. 2, Bossi; Prelude to Third Sonata, Guilment; Caprice, Sturges; Fountain Reverie, Fletcher, and "Dominus Vobiscum," Stoughton.

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hattan—Charles S. Skilton
Is Elected Dean.**

By MILDRED H. DRENNING

The Kansas chapter of the American Guild of Organists met in Manhattan May 14 and 15 for its annual convention. The Guild service was the opening event on Monday evening in the First Methodist Church. Donald Eagle, organist of the church, played Franck's Cantabile as a prelude. Mrs. Arza J. Clark, organist of the First Methodist Church in Topeka, played two solos—"Chant Solennel," Vodorinski, and Andante, Pratella-Weaver. St. Paul's Episcopal choir of Manhattan, under the direction of Edwin D. Sayre, with Mrs. Sayre at the organ, sang with fine tonal effects Mercadante's "Seven Last Words." Miss Marion Pelton of Kansas State College, Manhattan, played the Allegro from Widor's Sixth Symphony as a postlude. The Manhattan Music Club held a reception after the service in the parlors of St. Paul's Episcopal Church for the A. G. O. members and their friends.

Tuesday morning, in the First Congregational Church, Laurel E. Anderson, dean, presided at the business session. New officers elected are: Charles S. Skilton, Lawrence, dean; Irving Bartley, Baldwin, sub-dean; Miss Rachel E. Johnson, Topeka, secretary and treasurer; Miss E. Marie Burdette, Winfield, and G. Criss Simpson, Lawrence, members of the executive committee.

Miss Mildred Holmer, organist of the First English Lutheran Church, Topeka, gave a recital following the business session. Her program included two chorale preludes by Bach, "In Thee Is Gladness" and "All Men Must Die"; Karg-Elert's Improvisation, Bingham's "Rowlade" and Yon's Concert Study.

Palmer Christian of the University of Michigan spoke on the subject "What Must We Do to Be Saved?" He emphasized the fact that the organist must keep an incentive always before him. While using the classics freely, he must not forget the very fine music of the day in which he lives.

The Guild luncheon was held in the First Congregational Church, after this session. In the afternoon the programs were given in the First Presbyterian Church. Irving Bartley of Baker University, Baldwin, gave the first recital, playing the Allegro from Widor's Sixth Symphony; Andante, Silas; Intermezzo, Callaerts; Concert Overture in C major, Hollins. The Kansas State College quartet, composed of Miss Lucille Allman, Miss Hilda Grossmann, Edwin Sayre and William Lindquist, with Charles Stratton at the piano, sang Liza Lehmann's "In a Persian Garden." G. Criss Simpson of Kansas University, Lawrence, gave the second recital, playing: Prelude and Fugue in G major, Bach; two chorale preludes, "The Old Year Is Dying" and "Rejoice Now, Ye Christians," Bach; Cantilene and Finale from the Second Symphony, Barnes.

At 4 p. m., the Guild members went to school in the class-room of Professor E. V. Floyd, professor of physics in Kansas State College. Professor Floyd gave a most entertaining lecture-demonstration on "Tone Quality," explaining overtones and the causes of differences in sound in the instruments of the reed family. The class smiled when the familiar bell for dismissal rang.

The annual banquet was held in Thompson Hall, on the campus of Kansas State College, with Laurel E. Anderson as toastmaster. President F. D. Farrell and William Lindquist, head of the department of music of K. S. C., voiced greetings. President Farrell mentioned that it had been twenty-three years since the Guild members had met in Manhattan and that he hoped they would come more often in the future. Dr. Charles S. Skilton of Kansas University responded in his usual happy manner and invited every

Gordon Balch Nevin



A PROGRAM OF ORGAN compositions by Pennsylvania men was played by Gordon Balch Nevin, himself a prominent composer and organist, when he gave a recital to mark music week at Reading, Pa., for the municipal music committee of the department of public recreation of Reading. The recital was given May 9 at St. Luke's Lutheran Church, on a very effective three-manual Austin organ, and Mr. Nevin played: Prelude and Fugue in E minor and "Jour de Printemps," Ralph Kinder; Caprice, "To Spring," Harry Alexander Matthews; Festival Postlude on Ancient Themes, Russell King Miller; "Daguerreotype of an Old Mother" and "Easter Morning on Mount Rubidoux," Harvey B. Gaul; "Chanson Triste," Arthur Nevin; "Gondoliers" and "Good Night," from "Venetian Suite," Ethelbert Nevin; "Vesper Hour at Sea," George Balch Nevin; "Will-o'-the-Wisp" and "Marziale" ("Sonata Tripartite"), Gordon Balch Nevin.

Mr. Nevin also delivered an address on "The Nevin Family in Music" at Hanger's Music Hall. As he is one of the distinguished members of that family he was well fitted to speak on this subject. Mr. Nevin at present is on the faculty of Westminster College, New Wilmington, Pa.

one to the meeting in Lawrence next year.

The Kansas chapter of the A. G. O. and the Kansas State College chapter of Mu Phi Epsilon presented Palmer Christian in recital at 8:15 in the auditorium of the college. Mr. Christian is a master of technique and colorful registration. He played his entire program from memory and responded at the close with Le Froid de Mereaux's Toccata as an encore. His program included: "Psalm XIX," Marcello; Prelude, Corelli; "Minuet and Gigue en Rondeau," Rameau; Fantasie and Fugue in C minor, Bach; "Sonata Eroica," Jongen; Prelude in E, Saint-Saens; Scherzo, Rousseau; Fantasie in A, Franck; "O Zion," Miller; Finale from Symphony 6, Widor.

Richard R. Jesson of Kansas State College was in charge of all local arrangements. Kansas organists will long remember his untiring efforts and the fine cooperation he received from Kansas State College, the churches and their ministers, and all the hospitable people of Manhattan.

Carol Program by Hamlin Hunt.

Hamlin Hunt, organist and director at Plymouth Church, Minneapolis, Minn., with his choir presented a program of Easter and springtime carols at his church May 3, consisting largely of arrangements by Harvey B. Gaul. The program included: "Once upon a Black Friday" and "Three Men Trudging," Provencal; "Three Holy Women," Normandy; "Hallelujah of the Flowers," Padre Donostia; Spanish Easter Procession and Spanish Easter Carol of the Lambs, Folk Melody; "The Dove Flies Low on Whitsunday" and "Alleluia! Christ Is Risen!" Kopoloff.

MAITLAND'S BACH RECITAL

Sixth Annual Performance by Philadelphia Artist Reviewed.

Rollo Maitland, justly rated by Samuel L. Laciari, the Philadelphia music critic, as "one of the best American organists," gave his sixth annual recital of organ music by Bach May 8 on the fine Austin organ of the Church of the New Jerusalem, Philadelphia. The event was under auspices of the American Organ Players' Club and the Pennsylvania chapter of the A. G. O., and a good-sized audience heard the recital.

The program opened with the brilliant Toccata in D minor, the so-called "Dorian," performed by Dr. Maitland with effective registration and that finished technique both of manuals and pedals that is one of his accomplishments as an organist. Next came the chorale prelude "My Soul Doth Magnify the Lord," with its peculiar combination of joy with reflection, both of which were well brought out by the recitalist. The next number was the Fugue a la Gigue. It was, in some respects, the most delightful number of the program.

Dr. Maitland then gave a superb performance of the chorale prelude "Comest Thou, Jesu, from Heaven to Earth" and also of the Third Trio-Sonata. The chorale prelude "Sleepers Wake, a Voice Is Calling," immediately preceded the final number of the recital, the Passacaglia in C minor. Dr. Maitland's performance of the Passacaglia was masterly. There was no forcing of climaxes and no exaggeration, the interpretation being thoroughly sincere throughout, and all the details were brought out in a manner which betokened long and careful study.

New Post for Virgil Fox.

Virgil Fox, the young organ virtuoso who has attracted attention wherever he has been heard, has been appointed organist of St. Mark's Lutheran Church at Hanover, Pa. W. Richard Weagley has been appointed choirmaster. Both young men are from Westminster, Md. Mr. Fox will preside

over a four-manual Skinner organ, with an echo division. The two men assumed their duties May 1. Mr. Weagley will combine the former six choirs, organized under the Westminster plan, into four. On April 12 Mr. Fox played a recital on the Möller three-manual organ in the First Methodist Church of Waynesboro, Pa., under the auspices of the Melpomene Music Club of Waynesboro. The audience was too large for the church and overflowed into the Sunday-school rooms, and Mr. Fox was highly praised by the local critics.

Frederick B. Granniss Dead.

Frederick Burrage Granniss, for the last ten years organist and choir director of the First Universalist Church at Bridgeport, Conn., died April 29 in the Bridgeport Hospital. He was 68 years old. Mr. Granniss was one of the organizers of the Bridgeport Oratorio Society and the Bridgeport Symphony Society. He was a native of Waterbury and had played the organ since he was 16. Mr. Granniss was graduated from the Royal Conservatory of Music in Leipzig and received the degree of bachelor of music from Yale in 1908. While in Leipzig he served a church and later played in various cities, including Waterbury, Watertown, New Britain, Meriden and South Norwalk, Conn. Surviving Mr. Granniss is his widow, who is well known in musical circles.

Recital by Seibert's Pupils.

A group of Henry F. Seibert's pupils played a recital at Holy Trinity Lutheran Church, New York, May 22. The following organists appeared: Mrs. Adelaide Adams, organist of Second United Presbyterian Church, New York; Mrs. Helen Parker Ford, organist Presbyterian Church, White Plains, N. Y.; Miss Frances Hoschna, Miss Minnie Just Keller, Emmanuel Lutheran Church, Pottstown, Pa.; Miss Emma Olsen, Miss Florence A. Rubner, Lutheran Church of the Good Shepherd, Mount Vernon, N. Y., and Theodore Webb, St. Paul's Episcopal Church, New Rochelle, N. Y.

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James Philip Johnston



JAMES PHILIP JOHNSTON, organist and choirmaster of Westminster Presbyterian Church at Dayton, Ohio, has resigned to take a similar post at the Catholic church of the Holy Innocents in Brooklyn, N. Y. Mr. Johnston will move East July 1.

In his Dayton position Mr. Johnston was the successor of Dr. John Finley Williamson, who in that city and church founded his Westminster Choir, and of David H. Jones, who was Dr. Williamson's organist. Before going to Dayton Mr. Johnston was at the large East Liberty Presbyterian Church of Pittsburgh, to which he was appointed in 1919.

Mr. Johnston was born Oct. 8, 1899, at Wooster, Ohio, and is a graduate of the College of Music of Cincinnati, where he studied under Mrs. Lillian Arkell Rixford. He held positions in Cincinnati before going to Pittsburgh.

The Brooklyn church is exceedingly beautiful and has a fine Aeolian-Skinner organ. The pastor, the Rt. Rev. Msgr. James T. Kely, desires to carry out the liturgical and musical requirements to the fullest extent.

SEATTLE CHOIR'S NEW TASK

By JOHN McDONALD LYON

Seattle, Wash., May 16.—The chorus choir of Plymouth Congregational Church has undertaken the task of financing additions to the large four-manual Skinner organ in the church. In this connection a concert was staged at the church May 10, in which Plymouth Choir, directed by Arville Belstad, and several prominent Seattle musicians took part. The organ numbers on the program were played by Harold Heeremans, organist and choirmaster of the University Temple and member of the faculty of the University of Washington. Mr. Heeremans played a group consisting of the Intermezzo (Symphony 1), Widor; Air from "Water Music," Handel; "Legend of the Mountain," Karg-Elert; "Sportive Fauns," d'Antaiffy; "Carillon," Vierne.

Mr. Heeremans, by the way, is a very versatile person. It has been announced that he will be presented in a violin recital by Phi Mu Alpha June 1. The event will take place at the University Temple. Mr. Heeremans will play sonatas of Bach, Mozart and Beethoven. Miss Edith Woodcock of the faculty of the university will provide the accompaniments.

A two-manual organ has been installed in the First Norwegian Lutheran Church. It was dedicated May 13, with John Sundsten, organist of the First Presbyterian Church, as soloist. Several choral numbers were sung by the thirty-voice mixed chorus of the church under the direction of Edward K. Ottum.

The following program was played by John McDonald Lyon at Our Lady of Good Help Church April 22: Prelude on "Salve Regina," Bonnet; Andante (Symphony 1), Maquaire; "Chanelle des Morts," Mulet; "La Nuit," Karg-Elert; Finale (Sonatina 2), Rogers.

TRENTON CHOIRS IN FESTIVAL

Third Annual Junior Chorus Event Directed by George I. Tilton.

The junior festival chorus of Trenton, N. J., presented its third annual service Thursday evening, May 10, in the Third Presbyterian Church, under the direction of George I. Tilton. One hundred and fifty voices participated, representing junior and intermediate choirs of the following churches:

Third Presbyterian, George I. Tilton, director.

Westminster Presbyterian, Miss Nita Sexton, director.

Central Baptist, Mrs. Ramona Andrews, director.

First Baptist, Mrs. Helen Thompson, director.

Memorial Baptist, Henry Johnson, director.

Calvary Baptist, Miss Eleanor Elias, director.

Homecrest Baptist, Mrs. Margaret Carton, director.

Mr. Tilton played "Carillon," by Sowerby, for the prelude. James Harper played the Pastorale from Becker's Sonata in F for the offertory. Renaldo Rovers, fellowship student at the Juilliard Graduate School of Music, sang "Lord God of Abraham," from Mendelssohn's "Elijah." The junior choirs sang "O Blessed Is That Land of God," by Stainer (unison); "Lovely Appear," by Gounod (second part); "O Dearest Jesus, Gentle, Mild," by Reimann (third part). The intermediate choirs sang "Spirit of God," by Gillette, Mrs. Thompson singing the solo parts, and "Unfold Ye Portals," by Gounod.

The choirs entered in a procession of two columns, headed by the church flags, and passed down the side aisles, up the center, and into their places. The processional hymns were "Brightly Gleams Our Banner," by Sullivan, and "Rejoice, Ye Pure in Heart," by Messier, with a descant by Paul Ambrose. The Lord's Prayer was chanted, the doxology in the original rhythm was sung, and there was also an antiphon. After the benediction the Dresden Amen was sung.

LOCAL COMPOSERS' EVENING

Program Presented by Chicago Club of Women Organists.

The Chicago composers' program of the Chicago Club of Women Organists, arranged by Miss Florence Boydston for May 14, turned out to be a gala event for the club. Members represented were Marie Briel in a group of songs sung by Grace Parmele; Lily Moline Hallam, in an organ number played by Clara Gronau; Ora Bogen in a group of musical readings with Alberta Smith as reader, and Helen Westbrook, playing her own compositions. Other Chicagoans whose works were heard were Arthur Dunham, Herbert E. Hyde, Leo Sowerby, George Ceiga and Wilhelm Middelschulte. Marie Briel, Clara Gronau and Helen Westbrook were the soloists. An audience that filled the salon of the W. W. Kimball Company gave enthusiastic approval of the whole performance and the idea that prompted it, and included many of the leading organists of the city.

The annual meeting and election of officers of the Chicago Club of Women Organists will be held in connection with a dinner at the Cordon Club Monday evening, June 4. Dinner will be served at 6:30 and an interesting time is assured.

ACTIVITIES IN MILWAUKEE

By ARTHUR A. GRIEBLING

Milwaukee, Wis., May 18.—Music week was observed in many Milwaukee churches by sponsoring special music on Sunday, May 6. At the First Baptist Church a program in memory of Dr. Daniel Protheroe was presented by the choir of the church, under the direction of Alfred Niefer, and by the choir of the Welsh Presbyterian Church, directed by John R. Jones. Both choirs were directed at one time by Dr. Protheroe.

The final musicale of the season to be given at the Kingsley Methodist Church was presented May 13. Choir and organ numbers were included in the program. Mrs. Alfred Heiden, organist of the church, played "Jesu,

Joy of Man's Desiring," Bach, and Triumphal March, Wachs. Karl Markworth played the Prelude and Fugue in F major, Bach, and Miss Blanche Verlinden played "Caprice Heroique," Bonnet; "Summer Sketches," Lemare, and Third Sonata, Guilmant.

An event of importance is the appointment of Hermann A. Nott, well-known organist, to succeed Dr. Daniel Protheroe in the difficult task of directing the Arions and the Musical Society. Needless to say, the choice is a good one.

Groom Gives Program at South Bend.

Willard L. Groom, F. A. G. O., has returned from Europe to resume his tasks at St. Patrick's Church, South Bend, Ind., and April 24 his choir gave a sacred concert and he played an organ program before a congregation which packed the church. Admission was by ticket and there were requests for tickets several hundred in excess of the capacity of the church. The choir sang an "Adoramus Te" by Mr. Groom, Cesar Franck's "Psalm 150," Healey Willan's "O Sacred Feast" and other selections. Mr. Groom's organ numbers were these: Fugue in E minor, "The Wedge," Bach; "The Bells of St. Anne de Beaupre," Russell; Allegro Risoluto (second movement, Fourth Symphony), Vierne; Chorale in A minor, Franck; "Piece Heroique," Franck.

Concert by Lutheran Teachers.

Brahms' "Requiem" was presented by the Chicago Lutheran Teachers' Chorus, George L. Tenney, conductor, at its annual concert at the Chicago Real Estate Board building, 32 West Randolph street, Thursday evening, May 17, at 8:15. The soloists were Margaret Lester, soprano; Raymond Koch, baritone; Ruth Sanderson Phillips, pianist; G. Archer Farrell, pianist, and William Lester, organist. The second part of the program featured three chorales, harmonized and arranged with descants by William Lester. Two numbers from Mr. Lester's "Everyman" also were sung. Handel's Third Concerto, in G minor, for organ and two pianos, was played by Mr. Lester, Mrs. Phillips and G. Archer Farrell.

New Choir at Canton, Ohio.

Miss May List, who returned to her old home at Canton, Ohio, recently after extended study in New York, has organized a chorus at the First Baptist Church of Canton and in addition to excellent music on Easter morning presented a musical service in the afternoon. At the latter she played as organ selections: "Christus Resurrexit," Ravanello; "The Nightingale and the Rose," Saint-Saens; "Forest Murmurs," Wagner, and Toccata from Fifth Symphony, Widor. With Lolo List Cover at the piano, Clokey's Intermezzo was played on piano and organ for the offertory. The choir sang Shelley's cantata "Death and Life."

Good Season for Swarthout's Choir.

The Westminster A Cappella Choir of Lawrence, Kan., under the direction of Dean D. M. Swarthout of the School of Fine Arts, University of Kansas, has been enjoying one of its most successful seasons. The choir numbers fifty-eight members, practically all of whom are students at the university. In May the choir gave its annual home concert during the music week festival, and on May 20 sang afternoon and evening concerts at Kansas City, Kan., and Kansas City, Mo.

ADOPT UNIFORM CONTRACT

Organ Builders Meet in New York to Discuss Code Rules.

The National Association of Organ Builders held a special meeting at the Hotel Commodore, New York City, May 16, to consider additional fair practice rules to be added to the code of fair competition for the pipe organ industry. The adoption of such additional rules was provided for in the code as originally passed. A very representative gathering of organ builders of the country was brought together and all day was devoted to consideration of the proposals, which had been in the hands of all the members of the association for a month. The discussion was carried on in a most business-like way and there was a spirit of co-operation, with the obvious intent that benefits, not only to the industry, but also to the organ purchasing public, might be the result. Among the proposals finally adopted were a uniform contract form and a uniform specification outline, which it is felt will enable organ purchasers to obtain proposals for new organs in the form that will permit of fair comparison among the bids of the concerns competing and stop much deception and unfair practice. The result of the deliberations, which was passed with one dissenting vote, will now be passed on to the code authority for approval and then to the administrator. If approval is made by both of these the new rules become part of the code.

Gallup's Choir Sings Brahms Requiem.

Brahms' German Requiem was sung at the Fountain Street Baptist Church in Grand Rapids, Mich., April 25 by the choir under the direction of Emory L. Gallup. Mr. Gallup played as organ solos four chorale preludes by Bach. The full choir, quartet and chorus of the Fountain Street Church sang at the united Sunday evening service of the downtown churches of Grand Rapids April 15 and as organ selections Mr. Gallup played: Meditation, d'Evry; Scherzo (from Fourth Symphony), Widor; "In the Garden," Hugo Goodwin; "Allegro Jubilant," Harold V. Milligan.

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NORTHERN OHIO A. G. O. CONVENES AT TOLEDO

VARIED PROGRAM IS OFFERED

Harp and Organ Recital, Program of Edmundson's Compositions, Modernistic Offering and Other Features Attractive.

By FLORENCE WHITE, F.A.G.O.

The Northern Ohio chapter of the American Guild of Organists met at Toledo for its seventh semi-annual convention Monday and Tuesday, April 30 and May 1.

Proceedings opened with an attractive luncheon served by the ladies of the First Congregational Church, after which we crossed the street to St. Mark's Episcopal Church to hear the first recital on the program, presented by Mrs. Jessie Havill Marlow, F. A. G. O., organist of First Church of Christ, Scientist, Lakewood, Ohio. Mrs. Marlow played Mendelssohn's Sixth Sonata and Guilman's Pastorale and the Scherzo from his Fifth Symphony, a short, pleasing program, very well done, and calculated to whet the appetites of those present. We then returned to the First Congregational Church, where Dr. Henry V. Stearns, F. A. G. O., minister of music at the First Presbyterian Church, Youngstown, read a witty and meaty paper entitled "Facts and Fiction in Church Music," in which he took issue with those advocates of plainsong and old-style contrapuntal music who insist that it is the only music fitted for sacred purposes, and contended that such music has no place in the traditions of the Protestant Church and that well-written anthems of today are better fitted for its services. He had hoped to provoke a discussion, but evidently his hearers all agreed with him, at any rate no one offered a dissenting opinion.

Next on the program came a recital of harp and organ music, played by Charles Allen Rebstock, organist and choir director of the Church of the Covenant, Cleveland, and Laura Louise Bender, F. A. G. O., harpist, and organist of the Euclid Avenue Temple, Cleveland. They played the Prelude and Chorale from Cesar Franck's well-known Prelude, Chorale and Fugue for piano, arranged for harp and organ by Mr. Rebstock, Godard's Adagio Patetique and Widor's Chorale and Variations. All the numbers were well-balanced and effective, especially the last, in which Miss Bender had opportunity to prove herself a very proficient harpist. In addition to the duets, Mr. Rebstock played the first movement from Salome's Symphony in C minor and Jongen's Improvisation-Caprice, playing the first rhythmically and clearly, and handling the Skinner organ of the Congregational Church like a master in the delicate registration of the latter.

We then dared the intricacies of Toledo traffic and found our way downtown to the Cathedral of St. Francis de Sales, where Thomas H. Webber, Jr., A. A. G. O., organist and choir-master of the First Presbyterian Church of New Castle, Pa., and organist of the Stambaugh Auditorium, Youngstown, presented a group of compositions by Garth Edmundson of New Castle on the Casavant organ in the old cathedral. Mr. Edmundson's work is well worth knowing, and should be brought to the attention of organists who are on the lookout for music that is equally well suited to church and concert hall. It is real organ music and is traditional without being slavishly imitative. Of the four Christmas Preludes played by Mr. Webber the "Adeste Fideles" no doubt will prove most popular, though the others, all based on well-known Christmas and Advent hymns, are no whit inferior. The "Quietude de Soir" is an exquisite little piece of poetic imagery and Mr. Webber's registration left nothing to be desired. He closed the program with a brilliant performance of the First Symphony, and we left the cathedral a group of ardent Edmundson enthusiasts.

At 6:30 the organists were served a generous dinner by the ladies of the

First Baptist Church, following which we took stock of ourselves and greeted our guests and the performers on our program. Mr. Allwardt, who is associated with Dr. Clarence Dickinson in the School of Sacred Music of Union Theological Seminary, brought us greetings from New York in general and Dr. and Mrs. Dickinson in particular. We were especially glad to extend a welcome to our guest artists, Francis A. Mackay, organist and choir-master of St. Paul's Cathedral, Detroit, and Whitmer Byrne, organist of the Eighteenth Church of Christ, Scientist, Chicago. Mr. Mackay had brought several of his Michigan colleagues, among them Mark Wisdom, dean of the Michigan chapter.

The Guild service was held in the Baptist Church and could have had no more beautiful setting. It was conducted by the Rev. Albert King Morris, and the music was by three choirs—the senior and junior choirs of the Baptist Church, under the direction of Mrs. Ethel Kimball Arndt, organist and director, and her assistant, Miss Betty Wragg, and the choir of St. Paul's Lutheran Church, directed by William H. Engelke. The Bade Male Quartet, Norma Schelling, Emmert, contralto, and Arthur R. Croley, organist and choir-master of the First Congregational Church, also took part. The prelude was played by David Franklin Leach, organist of Christ Church, Willoughby, Ohio, winner of this year's student contest, who played the three contest numbers, Bach's Prelude and Fugue in C major, Rheinberger's "Vision" and Pietro Yon's Toccata. Mr. Leach performs with the assurance of an old hand and gave a clean-cut, enjoyable rendition of all three pieces. Alec Rowley's anthem "Praise" was sung by the senior choir and John E. West's "Hosanna" by the senior and junior choirs combined. Both choirs showed careful training and sang with enthusiasm. Mrs. Arndt is evidently an inspiring director. We repeated the religious principles of the American Guild of Organists, led by Dean Paul Ailen Beymer, following which the Bade Male Quartet sang Orlando Gibbons' anthem "O Lord, Increase My Faith," with a genuine feeling for the nobility of the work.

The Rev. Mr. Morris then delivered a short address in praise of sacred music, expressing the gratitude all ministers feel toward those who make it their business to ennoble the services of the church with hymns and anthems. St. Paul's Lutheran Church choir next sang Bach's "Blessing, Glory and Wisdom." It did a remarkably fine piece of work with this difficult number, the opening phrase being especially worthy of notice. Norma Schelling Emmert continued in the same vein with Bach's "Strike, Thou Hour." Mrs. Emmert has a sweet and powerful voice, enunciates clearly, sings without apparent effort, and in this somewhat awe-inspiring solo contrived to bring out the solemnity of the words without sacrificing tone or rhythm for a moment. She sang it as it should be sung, with reverence and restraint. Mr. Engelke's choir then sang two short numbers, Christiansen's "Hosanna" and Albert Krang's arrangement of the old "Geistliches Wiegenlied," both well done.

The senior choir of the Baptist Church, with Arthur R. Croley at the organ and Mrs. Arndt wielding the baton, brought the service to a close with a vigorous performance of W. Lawrence Curry's fine anthem "The City Glorious," based on the old Welsh folksong "Ton-y-Botel." The postlude, Carl McKinley's Prelude on "Amsterdam," was played by Mr. Croley. For the benefit of those who talked through the performance it should be reported that he did it magnificently and they have real cause to regret having missed hearing it.

A social hour and dance followed at St. Mark's parish-house for those indefatigables who were not worn out after the manifold activities of a long day.

At 10 o'clock the next morning we gathered at the Toledo Museum of Art and heard Francis A. Mackay, organist and director of St. Paul's Cathedral, Detroit, read an enlightening and entertaining paper, "A Venture into Choir Conducting," in which he explained how he has contrived to hold a volun-

Alexander McCurdy



ELDER ALEXANDER McCURDY has been honored with the highest office a layman of the Presbyterian Church may hold, having just been elected to a place in the session of the Second Presbyterian Church of Philadelphia. Thus he has the opportunity to serve this large and influential parish both in the choir loft and in its councils. Mr. McCurdy's election is a recognition of the important place the right organist holds in his church. Such instances are all too rare. Two that stand out are those of John A. Bell, an elder in the First Presbyterian Church of Pittsburgh, which he has served as organist for nearly fifty years, and Reginald L. McAll, an elder in the Church of the Covenant, New York.

teer choir of 400 voices. Coming from one who has achieved this almost impossible task, the lecture was bound to be interesting, and there were many chuckles of amusement as he described the rather Machiavellian tactics he uses in asserting his leadership over so many and such varied types of individuals.

The next recital, presented by the Elizabethan Singers of the Oberlin Conservatory of Music, trained by Olaf C. Christiansen, almost defies description. The eight singers in the group—William Tufts, Jr., Dorothy Anne Fuller, Dorothy Turner Phelps, Margaret P. Strand, Margareta E. Hess, Frances F. Brown, Charles Herbert Finney and Wilfred Grenfell Clelland—are all students, and their voices have the freshness that only young voices can have; yet they sing with the technical perfection and mature expression of experienced artists. Like the well-known English Singers, they sit at a table and sing, with no visible direction and no accompaniment—and how they sing! Every possible nuance is there, every voice blends perfectly with the rest, or stands out when necessary, and they enjoy every note of it. Their program consisted of three motets, five madrigals, five carols and five folk-songs, the last two groups transcribed by modern composers, and we asked for and received an encore. The high quality of the work was sustained from the first note of Sweelinck's "Hodie Christus Natus Est" to the last note of their encore, Norman deMuth's arrangement of "The Holly and the Ivy."

The next item on the program, held in the museum peristyle, was as different from the preceding as anything could well be. It was a presentation

of two ultra-modern organ compositions, played by Melville Smith, professor of music at Western Reserve University, Cleveland, assisted by Carl Buchman, Myron Schaeffer and Marana Baker, pianists. Mr. Smith opened with the Toccata, Andante and Finale by Quincy Porter, a former Cleveland student of Ernest Bloch, and a winner of the Guggenheim fellowship; then, with the three pianists playing the orchestral accompaniment, he played the Symphony for Organ and Orchestra by Aaron Copland, an American who studied in New York with Goldmark and in Paris with Nadia Boulanger. The performance was brilliant and the rhythmic difficulties and atonal passage work had no terrors for Mr. Smith. As to the quality of the music performed, there seemed to be no two opinions in the minds of those present. It was described as "cacophonous, ridiculous and absurd," to quote the more polite adjectives used. Yet it was not so long ago that Richard Strauss' music was described in the same terms. Mozart was, in his day, hissed for using a seventh chord without preparation. The composition of Copland was first played by Nadia Boulanger with both the Boston and New York Symphony Orchestras in 1925. Mr. Smith has presented it twice in public, at the Eastman School of Music in Rochester and at the Cleveland Museum of Art.

After a delicious but hurried luncheon at the Plaza Hotel we hastened downtown to Trinity Church to hear Whitmer Byrne of Chicago give the closing recital of the convention. Mr. Byrne was selected by his colleagues of the Illinois chapter as their representative and after hearing him play we heartily applaud their choice. He has fluency, brilliance and a thorough knowledge of his instrument, and is, moreover, one of those rare performers to whom one can listen without effort. He captured the attention of his audience with his virile interpretation of the first number, Guy Ropartz's Introduction and Allegro Moderato, and held it easily through the entire program, which consisted of compositions by Bach, De Lamarier, Dallier, Reger, Keller, Bingham and Bossi.

For the success of this convention thanks are due from the Ohio chapter to the various churches which opened their doors, to the ladies of those churches who prepared such satisfactory meals, to Dean Paul A. Beymer and John Gordon Seely, who made all the necessary arrangements, and to Arthur R. Croley, who assisted in so many ways, even to helping serve the last luncheon in order that we might attend the following recital on scheduled time.

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Who's Who Among the Organists of America

LYMAN BRADFORD BUNNELL.

Naugatuck is not one of the largest cities of Connecticut, but when it comes to church music it is a community that has a claim to genuine prominence, and for that fact it owes gratitude in a large measure to Lyman Bradford Bunnell, who presides over the Hutchings-Votey organ of fifty-three stops at the beautiful and large Congregational Church and directs a senior choir of thirty-four voices, a young people's choir of thirty members and a junior choir of thirty-eight, besides a quartet. In the twelve years in which he has made the music of this church noteworthy Mr. Bunnell has given ninety-six organ recitals, making use of more than 800 compositions, and has conducted sixty musical services, presenting many of the standard cantatas.

The quartet at the church sings on the first Sunday of each month, the junior choir on the second Sunday, the senior choir on the third and the young people's choir on the fourth. At Christmas and Easter all the choirs are combined in a festival service, one choir being placed in the back gallery for antiphonal singing. The young people recently put on an operetta, "Lantern Land," with elaborate costumes and stage setting and a small orchestra. The senior choir gives an annual concert and cantatas and special programs at monthly musical services.

Mr. Bunnell was born Feb. 16, 1896, and at the age of 10 years began piano study under an aunt, Minnie Auger Beers. During his high school course he studied piano with Grace Peterson and violin and harmony with William E. Haesche. He took the chemistry course in Yale, graduating in 1917. His first organ position was won in May, 1915, at the First Baptist Church, New Haven. He left this in May, 1917, to enter the war, and returned to the same position in 1919.

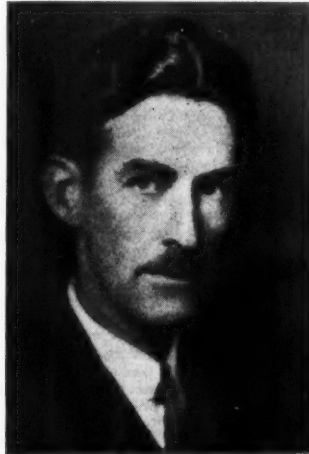
In the fall of 1919 Mr. Bunnell entered the Yale School of Music and studied organ under Professor Harry B. Jepson, piano with Ellsworth Gruman and theory and composition with H. Leroy Baumgartner and David Stanley Smith. He was graduated in 1922. Mr. Bunnell held the post of organist and director at Calvary Baptist Church from May, 1920, to May, 1922. Since May, 1922, he has been at the Congregational Church at Naugatuck. In 1932 and 1933 Mr. Bunnell attended the summer school of the Westminster Choir School.

Mr. Bunnell married Miss Ruth Noble of Naugatuck in August, 1928, and they have two sons.

ELISABETH SPOONER

It may have been the sounds produced by budding organists practicing at Oberlin, Ohio, that reached her ears when she was 3 years old which provided the inspiration to Elisabeth Spooner to become an organist; be that as it may, her ability was developed and her career received its impetus at Wheaton College, Wheaton,

Lyman B. Bunnell



Ill., and here she has built up a reputation that assures her position among the new generation of able church organists. Since 1929 Miss Spooner has presided over the three-manual Austin in the new Gary Memorial Methodist Church in Wheaton—a church that is nationally famous and one of the most beautiful edifices in Methodism. The instrument is one of thirty sets of pipes. In addition to this she is employment secretary at Wheaton College, her *alma mater*.

Miss Spooner was born at St. Louis, the daughter of a Congregational minister, but the family moved to Oberlin when she was a child. Yet she recalls the work of the Oberlin choir under the late Dr. George W. Andrews. At the age of 11 she began piano study under Miss Eda Formbals at Ottawa, Ill., then her home town. A long-awaited opportunity for organ study came in 1924, when she took lessons from Mrs. Arnold Wilson, organist of the First Congregational Church of Ottawa. After eight lessons she was called upon suddenly to play the Easter service in an emergency that arose an hour before the service began.

In the fall of 1925 Miss Spooner entered Wheaton College and study with Dr. William Kuntze and Dr. Robert L. Schofield, a pupil of Guilman, ensued. In 1929 she won both the degrees of bachelor of music in organ and bachelor of science in mathematics. Since graduation she has studied piano with Robert Sanders and organ with Arthur Dunham.

Miss Spooner lays stress on the selection of the organ music for her church services and has presented programs devoted to individual composers or to contemporaneous composers. She

has been heard in recital at Wheaton College, at Ottawa, Ill., at the First Methodist Church of Geneva, Ill., and on various programs at the Wheaton College Conservatory. She also gave two recitals at the Hall of Religion, Century of Progress Exposition, in 1933. She not only plays fifteen-minute recitals Sunday evenings at the Gary Memorial Church, but is organist for the annual spring music festivals under the direction of Le Roy Hamp, has a class of organ pupils and is in demand as an accompanist. Miss Spooner has been a member of the National Association of Organists for the last five years.

LANDIS' CANTATA IS SUNG

"The Blind Man of Siloam" Has Its Premiere at Flemington, N. J.

Norman Landis' cantata, "The Blind Man of Siloam," was presented at the Presbyterian Church of Flemington, N. J., of which Mr. Landis is the organist, at the evening service May 6. It was a noteworthy event, for this was the premier presentation of the work. It was sung from manuscript. The work was received cordially by a congregation which virtually filled the church. Among those present were many musical people from distant points in New Jersey who came not only to enjoy the music but to show their respect for Mr. Landis. In fact, the occasion took on the form of a tribute to the composer by his choir and the people of the church.

"The Blind Man of Siloam" was written in July and August, 1930, and is dedicated to Mrs. Landis. Expressions of praise have been heard on every hand for the beauty of the cantata, and the community of Flemington, as one of the newspapers stated, "has a right to feel proud that a man of such marked ability as Mr. Landis is numbered among its citizens."

Notable Events in New Orleans.

William C. Webb, F. A. G. O., F. R. C. O., arranged two musical events at Christ Church Cathedral in New Orleans to mark music week. May 6 he presented a recital sponsored by the New Orleans Music Club at which several of his pupils played organ numbers. A feature was Joseph W. Cloney's Symphonic Piece, played by Clare Cocci and Alfred Kaeppl, A. A. G. O. On the evening of May 8 Mr. Webb conducted a performance of Haydn's "Creation" under the auspices of the New Orleans Oratorio Society. This was a noteworthy major musical event and the critics in speaking of Mr. Webb's success with the chorus and the full New Orleans Symphony Orchestra spoke of him as a "musical magician."

Beloit College Choir at Oak Park.

The A Cappella Choir of Beloit College gave a concert Sunday evening, April 29, at the First Congregational Church of Oak Park, Ill., where it has

Elisabeth Spooner



been heard in the past with great appreciation. Erma Hoag Miranda is director of the organization and Max Miranda assisted at the organ. Mr. Miranda interspersed the interesting vocal program with the following organ selections: Prelude to "The Blessed Damosel," "Clair de Lune" and "Cortege," Debussy; "Liebestod," from "Tristan and Isolde," Wagner; "The Afternoon of a Faun," Debussy, and Finale from Concert Variations, Garth C. Edmundson.

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Programs of Organ Recitals of the Month

Warren D. Allen, Stanford University, Cal.—Mr. Allen, organist of Stanford University, played a Bach program on the afternoon of April 17, and on April 22 interpreted the following list of American compositions: Prelude and Fugue in C minor, Seth Bingham; "Vermeland," Howard Hanson; Cantilena, Carl K. McKinley; "Shining Shore" (on the Gospel hymn by George F. Root), and Toccata on a Gregorian Theme, Edward Shippen Barnes.

April 24 his program consisted of Schubert and Schumann compositions and April 29 he played: "Finlandia," Sibelius; Largo, "New World" Symphony, Dvorak; "Praeludium," Järnefelt; Andante Cantabile, Quartet, Op. 17, Tschaiowsky; "The Great Gate of Kiev," Moussorgsky.

Leslie Grow, San Mateo, Cal.—Mr. Grow played the recital at Stanford University Sunday afternoon, April 15, and was assisted by Mrs. Lucretia Evans Grow, contralto. The organ program consisted of these selections: Prelude and Fugue in A minor, Bach; Chorale Prelude, "Wachet Auf," Bach; Chorale in A minor, Franck; "Mater Adorans," True; Andante and Finale from First Symphony, Vierne.

Frances Ann Cook, Chicago.—Miss Cook, assisted by her quartet at the North Shore Baptist Church, gave a recital after the annual banquet of the business men's Bible class of the church May 4. The quartet sang two groups of selections and Miss Cook presented the following numbers: First Movement of Fifth Symphony, Widor; "An Elizabethan Idyll," Noble; Pastorale, Bach; Caprice, Guilman; "Marche Pittoresque," Kroeger; "Twilight Moth," Clokey; "Dreams," Wagner; "Carillon de Westminster," Vierne.

Alexander Schreiner, Los Angeles, Cal.—In his recital at the University of California, Los Angeles, May 1, Mr. Schreiner played: "Elsa's Bridal Procession," from "Lohengrin," Wagner; "The World Awaiting the Saviour," from "Passion Symphony," Dupré; "Pilgrim's Song of Hope," Batiste; "Lotus Land," Scott; Intermezzo from Third Symphony, Vierne; Finale in B flat, Franck.

The program on May 4 was as follows: "Marche Religieuse," Guilman; Sonata in E minor, Rogers; Evensong, Schumann; Intermezzo, Callaerts; Elegy, "Un Pensee a Francois Liszt," Glazounov; "Love Death," from "Tristan and Isolde," Wagner.

Evelyn Marie Hosafros, Findlay, Ohio.—Miss Hosafros was heard in a recital at the chapel of Findlay College April 17 under the direction of Miss Alberta Hull and played the following program: "Praeludium" in G major, Chorale Prelude, "Jesu, Joy of Man's Desiring," and Fugue in G major, Bach; "Dawn," Alfred T. Mason; "Praeludium," Järnefelt; "Dreams," Stoughton; Second Sonata, in D major, Op. 50 (Allegro Moderato), Guilman; "Within a Chinese Garden," Stoughton; Andante Cantabile, from Fifth Symphony, Tschaiowsky; "The Squirrel," Powell Weaver; "Arab Dance" and "Dance of the Candy Fairy" ("Nutteracker" Suite), Tschaiowsky; Second Toccata, in C minor, Rogers.

Homer Whitford, Hanover, N. H.—In a request program at Dartmouth College April 27 Professor Whitford played the following selections: Fugue in E flat ("St. Ann's"), Bach; "In Solitude," Cyril Scott; "The Primitive Organ," Von Chorale No. 3, in A minor, Franck; "Consolation," No. 6, Liszt; "The French Clock," Bornschein; "Estrellita" ("Little Star"), Poncè; "Sportive Fauns," d'Antalfy.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio.—In his recital April 22 at Trinity Cathedral Mr. Kraft played: Toccata, Bartlett; Andante Cantabile, Dethier; Fantasia in A, Franck; Cradle Song, Gretchaninoff-Kraft; "Salida," Urteaga.

April 15 Mr. Kraft's offerings were these: First Movement of Second Sonata, Merkel; "Pax Vobiscum," Edmundson; Scherzo, Bossi; "Idyl" (Suite, "In Fairyland"), Stoughton; Toccata, de la Tombe.

Adolph Steuterman, Memphis, Tenn.—In his recital at Calvary Episcopal Church Sunday afternoon, April 29, Mr. Steuterman presented the following program: "Magic Fire Scene," "Die Walküre," Wagner; "Canzone Amorosa" and "Gondolieri," from the Suite, "A Day in Venice," Ethelbert Nevin; Chorale Preludes,

"Jesu, Joy of Man's Desiring" and "Rejoice Now, Christian Souls," Bach; "The Bells of St. Anne de Beaupre," Russell; Finale from First Symphony, Vierne; "At Twilight," Frysinger; "Pomp and Circumstance," Elgar.

Clarence E. Heckler, Harrisburg, Pa.—Mr. Heckler gave "an hour of music" on the Austin organ in Christ Lutheran Church April 30, with the co-operation of Grace Schropp and Dr. Charles S. Rhein, violinist. The program included these numbers: Largo e maestoso and Allegro, Sonata in D minor, Guilman; Concerto No. 3, in D minor, for two violins and orchestra, Bach; "The Sun's Evensong," Karg-Elert; "The Brook," Dethier; Allegro molto, from Sixth Symphony, Vierne.

Hazel Wilkins Buchanan, Youngstown, Ohio.—The American Guild of Organists and the Monday Musical Club presented Mrs. Buchanan in a recital at St. Luke's Lutheran Church May 13 and her program included these selections: Prelude and Fugue in A minor, Bach; Toccata, de Mereaux; Chorale in B minor, Franck; "Romance," Bonnet; Pastorale, Bonnet; "Ave Maris Stella," Dupre; "The Song of the Basket Weaver," Russell; "The Chimes of Berghall Church," Sibelius; "Grand Choeur Dialogue," Gigout.

Norman Landis, Flemington, N. J.—In a recital April 25 for the Woman's Club of Flemington at the Presbyterian Church Mr. Landis played these compositions: Prelude, Sonata 6, Rheinberger; "To the Setting Sun," Garth Edmundson; "Double Theme Varié," Rousseau; Three Pieces ("In Paradisum," "Prelude Heroique" and "Arioso"), Norman Landis; Finale from Symphony 3, Vierne.

DeWitt C. Garretson, Buffalo, N. Y.—Mr. Garretson continues his half-hour organ recitals at St. Paul's Cathedral on Sunday afternoons and during the past month has included the following numbers in these programs: Toccata and Fugue in D minor (Doric), Bach; Suite in E minor, Borowski; Toccata, Widor; Canon in B minor, Schumann; Prelude and Fugue in E minor, Bach; Fugue a la gigue, Bach; Concerto No. 4, in F major, Handel.

Caspar Koch, Pittsburgh, Pa.—Dr. Koch presented the following organ music in his Sunday afternoon recitals in April at North Side Carnegie Hall:

April 1—"Offertoire de Paques," Batiste; "Easter Spring Song," Garth Edmundson; "Easter Morning on Mount Rubidoux," Harvey Gaul; Three Spring Songs, Macfarlane, Hollins and Mendelssohn; "Cristo Trionfante," Von.

April 15—"Chorus of Pilgrims," "The Evening Star" and Assembly March, from "Tannhäuser," Wagner; Intermezzo from "Cavalleria Rusticana," Mascagni; Prelude and Fugue in D major, Bach; "Angelus," Renaud; American Fantasy, Herbert.

April 22—Overture to "Raymond," Thomas; "The Seraph's Strain," Wolstenholme; Allegro from Fourth Concerto, Handel; "Hymne Celeste," Friml; "Tabakerka," Lidoff; Variations on "Death and the Maiden," Schubert; "Marche Champetre," Boex.

April 29—Solemn Processional, Richard Strauss; Serenade, Haydn; Toccata, Dubois; "La Concertina," Von; "Evening," Gaylord Yost; "Rameses II.," from "Egyptian Suite," Stoughton.

Lyman B. Bunnell, Naugatuck, Conn.—In a recital in the spring concert series of the Larson School and Junior College at New Haven, April 29, Mr. Bunnell played the following program: Toccata and Fugue in D minor and Chorale, "Erbarb Dich mein, O Herr Gott," Bach; Pastorale from "Le Prologue de Jesus," Traditional; Sarabande, Corelli; Gavotte, Gossec; "Dawn," Jenkins; "La Zingara," Jepson; "Will-o'-the-Wisp," Nevin; "Fountain Reverie," Fletcher; "Lamentation," Guilman; "Ronde Française," Boellmann; Toccata from Symphony 5, Widor.

Elliot Baldwin Hunt, Tarrytown, N. Y.—Mr. Hunt has finished his third season of recitals at Asbury M. E. Church, of which he is organist and director, and the people of the community, as well as music-lovers in nearby towns, have shown increasing interest in the programs. Vocal and instrumental soloists assist at each of the recitals. Sunday eve-

ning, April 22, the last program was presented and Mr. Hunt was assisted by Mrs. Grace Fisher Reeves, soprano, a pupil of the late Mme. Lillian Nordica. Mr. Hunt's organ selections were these: Chorale Prelude, "Our Father Who Art in Heaven," Bach; "Song of India," Rimsky-Korsakoff; Allegretto (Twelfth Sonata), Martini; "Liebestraum," Liszt; Finale (Sonata No. 2), Van Eyken.

At the March recital the offerings consisted of: "Fantasia," Clausmann; "In the Morning" ("Peer Gynt" Suite), Grieg; "Pilgrims' Chorus" ("Tannhäuser"), Wagner; Air a la Bourree, Handel; "Ave Maria," Bach-Gounod.

Charlotte Hall Lohnes, Warren, Pa.—On the occasion of the second annual music week vesper service at the First Methodist Church, May 6, Mrs. Lohnes played the following organ selections: Fantasia in G minor, Bach; "Jesu, Joy of Man's Desiring," Bach; "Rhapsodie," Gigout; "Romance" in D flat, Lemare; "Twilight at Fiesole," Seth Bingham; Toccata from Fifth Symphony, Widor.

Raymond C. Robinson, F. A. G. O., Boston, Mass.—Mr. Robinson brought his Monday noon recitals at King's Chapel to a close April 23. They will be resumed in the fall. His last two programs were as follows:

April 16—Chorale ("Symphony Romance"), Widor; Idyl, Baumgartner; "Fantaisie Dialogue," Boellmann; Intermezzo (Symphony 3), Vierne; "Hora Gaudiosa," Bossi; "Calm du Soir," Quef; "Thou Art the Rock," Mulet.

April 23—Processional, Mulet; "Song of the Chrysanthemums," Bonnet; "Christe Redemptor," J. S. Matthews; "Sclienne," Bach; Allegro Vivace (Sonata 4), Bach; "Marche Final," Boellmann; "Child's Dream," Bonnet; "Ein feste Burg," Karg-Elert.

Matthew M. Sloan, F.A.G.O., Minot, N. D.—Professor Sloan, of the State Teachers' College, has appeared in a number of interesting programs recently. The following numbers were played by him at the college assembly April 25: "Brahmesque," Wolstenholme; Pastorale, from Sonata No. 1, Guilman; "Will-o'-the-Wisp," Nevin; "Song of India," Rimsky-Korsakoff; Chorale Preludes, "Our Father in Heaven" and "Salvation Now is Come to Earth," Bach; "The Bells of St. Anne de Beaupre," Russell. A concerto program of unusual merit was presented by Professor Sloan and Esther Erhart Woll on the evening of April 5. Mr. Sloan playing three movements of the "Concerto Gregoriano" by Pietro Yon, with Mrs. Woll at the piano. He also accompanied Miss Uarda Foster in the Schumann Concerto in A minor. Miss Foster is a pupil of both Mrs. Woll and Professor Sloan.

A program of organ music was broadcast from station KFYR, Bismark, N. D., Sunday afternoon, May 13. Mr. Sloan played the following: Prelude in D, Callaerts; "Will-o'-the-Wisp," Nevin; Londonderry Air, arranged by Coleman; Berceuse, Järnefelt; Aria in D, G. W. Andrews.

E. Stanley Seder, F. A. G. O., Chicago.—In a recital at the First Congregational Church of Sterling, Ill., Sunday afternoon, April 15, Mr. Seder played: Fantasia and Fugue in G minor, Bach; Trio from Secular Cantata, "Tis My Pleasure," Bach; Chorale Prelude, "If Thou but Suffer God to Guide Thee," Bach; Suite, "Water Music," Handel; Chorale Prelude, "O World, I E'en Must Leave Thee," Brahms; "The Bells of St. Anne de Beaupre," Russell; Improvisation on a familiar Hymn-tune, "Canyon Walls" ("Mountain Sketches"), Clokey; Scherzo (Sonata in C minor), Andrews; "Ave Maria," Schubert; "Osannare" (dedicated to Mr. Seder), L. W. Moline.

Lauren B. Sykes, Portland, Ore.—In his sixth anniversary recital at the Hinson Memorial Baptist Church, played May 17, Mr. Sykes made use of these organ selections: "Prelude Heroic," Faulkes; Canon in F, Salome; Pastorale, Franck; Prelude (Toccata) in D minor, Bach; "Les Heures Bourguignonnes," Jacob; "Serenade at Sunset," Meale; "Midsummer Caprice," Johnston; "Hymn of Glory," Von.

Mr. Sykes played a recital May 7 at Linfield College, McMinnville, Ore., making use of these numbers: Chorale in A minor (No. 3), Franck; Larghetto, Wesley; Fugue in G minor, Bach; "Easter

Morning on Mount Rubidoux," Gaul; Scherzo (First Sonata), Becker; Intermezzo, Verrees; "Whims," Vibbard; "Misterioso e Adagiosissimo," Dupré; Toccata ("Ave Maris Stella"), Dupré; "The Squirrel," Weaver; "Sunset's Ebbing Glow," Dunn; "Liebesfreud," Kreisler-James.

Wilhelm Middelschulte, L.L.D., Chicago.—Dr. Middelschulte played a recital at Central College, Fayette, Mo., May 6, and presented a program made up of the following works: Concerto in A minor, Bach-Vivaldi (cadenza by Dr. Middelschulte); Sonata in C major, Mozart (cadenza by Dr. Middelschulte); Adagio (from Piano Concerto Op. 73), Beethoven; "Forest Murmurs" (from "Siegfried"), Wagner; Theme, Variations and Finale, Thiele; Meditation, Spayde; "Cosmic Quest," Berthelsen; Contrapuntal Symphony on Themes by J. S. Bach, Middelschulte.

John McDonald Lyon, Seattle, Wash.—As a part of the observance of music week in Bellingham, Wash., Mr. Lyon, organist and choir-master of Our Lady of Good Help Church and assistant organist and choir-master of St. James' Cathedral, Seattle, was presented in an organ recital at the Church of the Assumption. The recital was sponsored by the clergy and choir of the church. Mr. Lyon's program was as follows: "Variations de Concert" (with pedal cadenza), Bonnet; "Earl of Salisbury" (Pavane from "Parthenia"), Byrd-Farnam; Chorale Prelude, "Vater unser im Himmelreich," Bach; Fantasia and Fugue in C minor, Bach; Minuet from "Joseph," Handel; Toccata, Reger; "Hora Mystica," Bossi; Adagio and Toccata (Fifth Symphony), Widor; Two Preludes from "Le Martyre de St. Sebastien" ("Le Bon Pasteur," "La Cour des Lys"), Debussy; "Rosace," Mulet; "Carillon de Westminster," Vierne.

Harold B. Niver, A. A. G. O., Newark, N. J.—In a recital at Grace Church May 16 under the auspices of the Union-Essex chapter of the N. A. O. Mr. Niver played the following program with the assistance of Mrs. Niver at the piano: "Finlandia," Sibelius; Minuet in D, Mozart; organ and piano, "Piece Heroique," Franck; Andante Cantabile, from Fourth Symphony, Widor; Fantasia in F minor, Mozart; organ and piano, Prelude and Sarabande, Von Wilm; Toccata in F major, Bach.

Howard L. Ralston, Washington, Pa.—For his "hour of meditation" at the Second Presbyterian Church May 6 Mr. Ralston played organ compositions selected as request numbers from his previous programs. Those included were: "Nave," from "Byzantine Sketches," Mulet; Largo, Vivaldi; Toccata and Fugue in D minor, Bach; Minuet, Bocerini; "A Rose Breaks into Bloom," Brahms; "The Infant Jesus," Von; Humoresque, Dvorak; "Canyon Walls" (from "Mountain Sketches"), Clokey.

Walter Reynolds, A. A. G. O., Seattle, Wash.—In his most recent Sunday evening pre-service recitals at the First Methodist Church Mr. Reynolds has played: Fantasy on Hymn-tune "Mendon," McKinley; Introduction and Variations on Hymn-tune "Bethany," Walter Reynolds; Introduction and Variations on Hymn-tune "Silvam," with oboe and flute obbligatos, Reynolds; Prelude in D minor, Corelli; Larghetto in C major (class part in carillon form), Purcell; Trio for Flute, Oboe and Bass, Arne; "Evensong" (echo organ and chimes), Faulkes; Prelude in D, Clerambault; "A Theme in Pastoral Style," Swinnen; Aubade, Truette; Pastorale, Harrison M. Wild; Intermezzo, George M. Garrett; Chorale, "My Heart Yearns for Thy Peace, O Lord," Bach; Prelude in E minor, Scriabin; Oriental Sketch No. 1, Bird; Chorale, "Jesus on the Cross," Bach.

Isa McIlwraith, New York City.—Miss McIlwraith gave a recital on the evening of May 3 at Plymouth Church of the Pilgrims, Brooklyn, playing the following program: "Have Mercy upon Us, Thou Spirit Divine," Bach; "Ave Maria," Henselt; "In Summer," Stebbins; Fountain Reverie, Fletcher; Toccata in D minor, Bach; Londonderry Air, Old Irish; Chorale, Berceuse and "Carillon," from "Twenty-four Pieces in Free Style," Vierne; "Tannhäuser" March, Wagner; "O World, I Now Must Leave Thee," Brahms; "Comes Autumn Time," Sowerby.

Programs of Organ Recitals of the Month

Roberta Bitgood, New London, Conn.—In a recital May 3 on the four-manual Aeolian Skinner organ in St. James' Episcopal Church Miss Bitgood played the following program: Fantasia on "All Glory, Laud and Honor," McKinley; Chorale Prelude, "O Sacred Head, Now Wounded," Bach; "An Easter Alleluia," Slater; Andante, Allegro, Andante ("Grande Piece Symphonique"), Franck; Fantasia and Fugue in G minor, Bach; Byzantine Sketches ("Rose Window," "Noel," and "Thou Art the Rock"), Mulet; "Jesu, Joy of Man's Desiring," Bach; "Dance of the Reed Flutes" ("Nutcracker Suite"), Tchaikowsky; Old Dutch Lullaby, Dickinson; Allegretto Giocoso ("Water Music"), Handel; Finale (First Symphony), Vierne.

Ernest Mitchell, New York City—In his recital at Grace Church Sunday afternoon, May 13, Mr. Mitchell played a program made up of the following compositions: "Marche Pontificale," Widor; Andante (Organ Sonata), Elgar; Toccata and Fugue in D minor, Bach; "May Song," Jongen; Chorale in A minor, Franck; "The Gypsy," Jepson; Toccata (Second Symphony), Dupré.

Gordon Balch Nevin, New Wilmington, Pa.—In his fourth and last recital for this school year at Westminster College Mr. Nevin played the following program May 15: Concert Overture in B minor, Rogers; "Dedication," from "Through the Looking Glass," Deems Taylor; Chorale Preludes, "Now Let Us Sing with Joy" and "When We Stand in Deepest Need," Bach; "The Bells of St. Anne de Beaupre," Russell; March and Chorus from "Tannhäuser," Wagner; Song without Words, Gordon Balch Nevin; Fugue from Sonata, "The Ninety-fourth Psalm," Reubke.

Leslie P. Spelman, F.A.G.O., Raleigh, N. C.—In a recital of American organ music at Meredith College May 13 Mr. Spelman played this program: "Pette Suite" (Prelude and Pastoral), Edward Shippen Barnes; "Con Grazia," G. W. Andrews; Solemn Prelude, "Gloria Domini," T. Tertius Noble; "Twilight at Piesole," Seth Binham; "Vermeland," Howard Hanson; Prelude and Fughetta, Hubert Lamb; "Carillon," Eric DeLamar; Passacaglia from Symphony in G major, Leo Sowerby; Mountain Sketches ("Jagged Peaks in the Starlight" and "Canyon Walls"), Joseph W. Clokey; "Will-o'-the-Wisp," Gordon Balch Nevin; "Sacramentum Unitatis" (dedicated to Mr. Spelman), Russell Broughton; Caprice (dedicated to Mr. Spelman), Frederick Stanley Smith; Finale from First Sonata, Frederick Stanley Smith.

Frederick W. Rawstron, La Crosse, Wis.—Mr. Rawstron gave a recital on the evening of April 29 at the First Congregational Church of Sparta, Wis., presenting the following program: Passacaglia in C minor, Bach; "Playera," Granados; Toccata, Dubois; Overture to "A Midsummer Night's Dream," Mendelssohn; "Funeral March and Song of Seraphs," Guilmant; piano and organ duet, Pastoral, Guilmant (Miss Sylvia Friesmuth at the piano); Variations on a Christmas Carol, Guilmant; "The Bee's Wedding," Mendelssohn; Finale from First Sonata in D minor, Guilmant.

Marcella Brownson, Mus. B., Urbana, Ill.—Miss Brownson, organist of the First Presbyterian Church of Champaign, Ill., and a pupil of Professor Russell H. Miles at the University of Illinois, played the university recital April 29 and presented a program made up as follows: Prelude and Fugue in A minor, Bach; "Soeur Monique," Couperin; Sixth Symphony (Introduction and Allegro and Andante quasi adagio, or Aria), Vierne; Finale, Franck.

Ray Berry, Sioux Falls, S. D.—In an artist recital of the Yankton College Conservatory at the Congregational Church of Yankton April 16 Mr. Berry played: Prelude and Fugue in D major, Bach; Allegretto from Sonata for Violin and Piano, Franck; Chorale Preludes, "Jesu, Joy of Man's Desiring" and "In Thee Is Joy," Bach; Chorale, Honegger; "Canyon Walls," Clokey.

In a special midnight broadcast of Mr. Berry's "Cathedral Echoes" from station KSOO at Sioux Falls April 8, with Florence Soutar, soprano, and the Congregational Church choir, the program was as follows: Prelude and Fugue in D ma-

ior, Bach; "Hear My Prayer," Gounod (Florence Soutar and the choir); Chorale, Honegger; "Listen to the Lambs," arranged by Dett (ladies' chorus); "Jesu, Joy of Man's Desiring," Bach; Cantata for Solo Voice and Organ, "Sing We to Our God," DeLamar (Florence Soutar); "Finlandia," Sibelius (organ and choir).

Marcus Naylor, Warren, Pa.—In a recital Sunday afternoon, May 6, at the First Presbyterian Church Mr. Naylor played the following selections: Fantasia and Fugue in G, Parry; Largo e Spiccato (Concerto in D), Vivaldi; Finale, Eighth Symphony, Widor; Prelude on Chorale "A Rose Breaks into Bloom," Brahms; Fantasia in E flat, Saint-Saens; Scherzo from Second Symphony, Vierne; Toccata in F major, Bach.

Joseph C. Beebe, New Britain, Conn.—In his 213th recital at the South Congregational Church, on the evening of April 29, Mr. Beebe played a Buxtehude program, presenting the following works of this composer, who was born in 1637 and died in 1707: Prelude and Fugue (F major); Chorale Preludes, "My Heart Is Filled with Longing," "Lord, Keep Us in Thy Word" and "A Saving Health to Us Is Brought"; Prelude and Fugue (E major); Chorale Preludes, "In dulci Jubilo" and "From God Shall Naught Divide Me"; Canzonetta (G major); Passacaglia (D minor).

Henry F. Seibert, New York City—In a recital at Holy Trinity Lutheran Church Sunday afternoon, May 6, Mr. Seibert presented a program consisting of these selections: Chorale Preludes, "A Rose Breaks into Bloom," "My Inmost Heart Doth Yearn" and "O World, I E'en Must Leave Thee," Brahms; Fantasia and Fugue in G minor, Bach; "Dawn," Jenkins; Fountain Reverie, Fletcher; "Carillon," DeLamar; Concert Scherzo in F, Purcell Mansfield; Spring Song, Mendelssohn; Second Pedal Study, Von.

George H. Fairclough, F.A.G.O., St. Paul, Minn.—Recent programs by Mr. Fairclough at the weekly recitals in Northrop Memorial Auditorium, University of Minnesota, have been: May 11—Fourth Sonata (complete), Mendelssohn; "A Woodland Idyl," Stanley T. Reiff; Andante from String Quartet, Debussy; "Colloquy with the Swallows," Bossi; "Love's Old Sweet Song," Molloy-Lemare; Chorale Prelude, "Deck Thyself, O My Soul," Bach; Little G minor Fugue, Bach; Introduction to Act 3, "Lohengrin," Wagner.

May 18—Prelude and Fugue on B-a-c-h, Liszt; "May Night," Palmgren; Chorale Prelude, "If Thou but Suffer God to Guide Thee," Bach (three versions); "Starlight," Karg-Elert; Moderato Cantabile (Symphony 8), Widor; "Will-o'-the-Wisp," Nevin; Festival Overture, "Carnival," Sellars.

Lucien E. Becker, F.A.G.O., Portland, Ore.—In his lecture-recital at Reed College May 8 Mr. Becker played the following program: Prelude in E flat, Bach; "Romance sans Paroles," Bonnet; "Echo Bells," Brewer; "Ariel," Bonnet; Minuet from Oratorio "Samson," Handel; "A Madrigal," Jawelak; "Marche Russe," Schminke. This is the eighteenth series of these recitals by Mr. Becker.

Russell H. Miles, Urbana, Ill.—Professor Miles played these compositions in the University of Illinois Sunday afternoon recital April 22: "Water Music," Handel; Andante, Sonata in A minor, Borowski; Sonata in G major (Allegro ma-stoso and Andante espressivo), Elkar; "Grand Choeur," Kinder; "Dawn" and "Night," Jenkins.

Genevieve Cox Collins, Baton Rouge, La.—Mrs. Collins was presented by her teacher and husband, Frank Collins, Jr., in a graduate recital at Louisiana State University May 3. She played this program: Chorale, "Jesu, Joy of Man's Desiring," Bach; "Soeur Monique," Couperin; Chorale Prelude, "O Man, Bemoan Thy Fearful Sin," Bach; Toccata, Adagio, Grave and Fugue in C major, Bach; Chorale in B minor, Franck; "The Bells of St. Anne de Beaupre," Russell; "Will-o'-the-Wisp," Nevin; "Dreams," Wagner; Prelude and Fugue on B-A-C-H, Liszt.

Helen Louise Anderson, Baton Rouge, La.—Miss Anderson, a pupil of Frank Collins, Jr., played this program in a graduation recital at Louisiana State

University April 7: Prelude in D minor, Clerambault; Chorale Preludes, "In dulci Jubilo" and "Nun komm, der Heiden Heiland," Bach; Prelude and Fugue in A minor, Bach; Fantasia in A major, Franck; Andante from "Grande Piece Symphonique," Franck; Scherzo from Fourth Symphony, Widor; "The Flight of the Bumble-bee," Rimsky-Korsakoff; "Faster," Op. 92, No. 1, Karg-Elert; Caprice, "The Brook," Dethier.

Gerhard Bunge, Garnavillo, Iowa—The Rev. Mr. Bunge presented an organ program at St. John's Lutheran Church, Waukon, Iowa, Sunday evening, May 6, and played the following numbers: Grand Chorus in March Form, Guilmant; Fugue in B flat major, Bach; Fugue in C minor, F. M. Church; Canon in B minor, Schumann; Meditation, Klein; Chorale Prelude, "Wachet Auf ruft uns die Stimme," Bach; Chorale Prelude, "Schmucke Dich, O Liebe Seele," Karg-Elert; "To a Wild Rose," MacDowell; "Water Sprites," W. H. Nash; Toccata, Maily; "Vesper Prayer," Diggle.

Samuel Eliezer, Paterson, N. J.—In a sacred musicale at the Broadway Baptist Church May 10 Mr. Eliezer played these organ numbers: Toccata in F, Widor; "The Bells of St. Anne de Beaupre," Russell; Andantino, Lemare; "May Night," Palmgren; "Finlandia," Sibelius.

At his eleventh vesper musicale at the same church Saturday afternoon, April 21, Mr. Eliezer played: Allegro Maestoso from Sonata in C minor, Guilmant; "The Engulfed Cathedral," Debussy; "Evening Bells and Cradle Song," Macfarlane; "In Summer," Stebbins; Prelude to Act 3, "Lohengrin," Wagner.

Daniel A. Hirschler, Emporia, Kan.—Mr. Hirschler, dean of the school of music of the College of Emporia, played a recital at the University of Missouri in Columbia on the occasion of the meeting of the Missouri Music Teachers' Association in music week and his offerings included: Introduction and Passacaglia, Reger; Chorale Prelude, "O Mensch, be-

weih' dein' Sünde gross," Bach; Chorale in A minor, Franck; "Ariel," Canzona and Intermezzo, Bonnet; "Chanson de Poesoir," Jacob; "Liebestod," from "Tristan and Isolde," Wagner; Prelude and Fugue on B-A-C-H, Liszt.

Raymond Pike, Los Angeles, Cal.—Dr. Ernest Douglas presented Mr. Pike in a program which included several selections of organ and piano music, with Dr. Douglas at the piano, at the Latter Day Saints' Church Sunday afternoon, April 22. The offerings included: "War March of the Priests," from "Athalia," Mendelssohn; Prelude, Clerambault; Offertoire, George W. Morgan; Prelude and Fugue, E minor, Bach; "Praeludium," Järnefelt-Douglas; Postlude, Rinck; organ and piano; Maestoso, MacDowell (arranged by Fred N. Shackley); Serenade, Widor; Fugue from Violin Sonata in C major, Bach (arranged by August Reinhard).

Carl Wiesemann, Dallas, Tex.—In a recital at St. Matthew's Cathedral May 11 before the Wiesemann Club Mr. Wiesemann played these numbers: Aria, Tenzaglia; Sonata I, Mendelssohn; Siciliana, Bach; Rondo Capriccioso, Lemare; "Canzona della Sera," d'Evry; "Etude de Concert," Bonnet; "Minuetto Antico," Wiesemann; Concert Overture in C major, Hollins.

Albert V. Maurer, Mus. B., Fort Smith, Ark.—In an organ and piano recital at the First Lutheran Church May 8 Mr. Maurer had the assistance at the piano of Mrs. Worth Paden, assistant organist of the church. The program was made up as follows: Grand Chorus, Spence; organ and piano, "To a Wild Rose," MacDowell, and War March from "Athalia," Mendelssohn; Andante from Fourth Symphony, Widor; organ and piano, "The Holy City," Adams; Passapied, "Le Roi s'Amuse," Delibes; organ and piano, "Concerto Gregoriano," Yon; Maestoso from Overture in B flat minor, Christiansen.

[Continued on next page.]

Contemporary Organ Music

RECENT PERFORMANCES

	Played by
FELIX BOROWSKI, Third Sonata.....	J. J. Lawrence Erb Paul L. McFerrin
F. LESLIE CALVER, Minster Chimes.....	Henry R. Toft, Jr.
T. F. H. CANDLYN, Sonata-Rhapsody.....	Clarence D. Kellogg
Fantasia-Impromptu (from Sonata-Rhapsody).....	Reginald W. Martin
Evening (from Sonata-Rhapsody).....	Charlotte Lockwood
Toccata on "Neander".....	George H. Fairclough D'Alton McLaughlin Earl R. Larson
RALPH E. CLEWELL, Gavotte } from }.....	Judson W. Mather
Minuet } Suite }.....	Alfred Brinkler
Finale }.....	Harold F. Arndt
ROSSETTER G. COLE, Heroic Piece.....	Francis Hemington Edward Arthur Kraft
ROLAND DIGGLE, Song of Exultation.....	Claude L. Murphree
ARTHUR FOOTE, Oriental Sketch.....	G. Calvin Ringenberg
CUTHBERT HARRIS, Finale in A.....	Fred Lincoln Harris
S. KARG-ELERT, Sunset, Op. 108, No. 1.....	Raymond C. Robinson
Starlight, Op. 108, No. 2.....	Marion Clayton
Toccata and Corale (from "A Cycle of Eight Short Pieces," Op. 154).....	Francis W. Snow Charlotte Klein Francis W. Snow
Rondo alla Campanella, Op. 156.....	Francis W. Snow
EDWIN H. LEMARE, The Thrush (from "Twilight Sketches").....	Janet Dickson
The Firefly (from "Twilight Sketches").....	Anna Knowlton
H. C. MACDOUGALL, Salutation.....	Edward G. Mead
J. S. MATTHEWS, Cotswold Air.....	Arnold Sigler Bowman Alfred Brinkler Florence M. White
BENNA MOE, Alpine Suite.....	Claude L. Murphree
T. TERTIUS NOBLE, Fantasy on a Welsh Tune ("Ton-y-Botel").....	Hugh Bortor
Choral Prelude on "St. Kilda".....	Stella Marie Eisenstein
Choral Prelude on "Drum-log".....	Mark Elden
Choral Prelude on "Picardy".....	Paul Alwardt
Choral Prelude on "Donatus Regit me".....	Sterling Marshall
Choral Prelude on "Stracathro".....	Alfred W. G. Peterson
Choral Prelude on "Bangor".....	J. J. Lawrence Erb
EVERETT E. TRUETTE, Toccata.....	Harold F. Arndt
Meditation.....	Raymond Floyd

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Recital Programs

[Continued from pages 26 and 27.]

Marie Briel, A. A. G. O., Chicago—Miss Briel, organist and director at the First Methodist Church of Wilmette, gave a recital at the Methodist Church of Palatine, Ill., in May, playing the following program: "We Thank Thee, God," "Jesus, Joy of Man's Desiring" and "In Dir ist Freude," Bach; "The Bells of St. Anne de Beaupre," Russell; "The Quiet of the Forest," Dunham; "Fountain Reverie," Fletcher; Toccata (Fifth Symphony), Widor; Toccata, de Mereaux.

Walter Blodgett, Cleveland, Ohio—In his Sunday afternoon recitals on the four-manual Skinner organ at the Epworth-Euclid Methodist Church Mr. Blodgett has played:

April 29—Fugue in E flat ("St. Ann"), Bach; "Be Thou with Me," Bach; Trio, Rineck; "On Hearing the First Cuckoo in Spring," Delius-Blodgett; "Elves," Bonnet; "Song of Spring," Bonnet.

April 22—"Water Music" Suite, Handel; Largo, Wesley; Prelude in D minor, Clerambault; "Après une Reue," Faure; "The Little Shepherd," Debussy; Two Hymn-tune Fantasias, McKinley.

In a recital before the Michigan A. G. O. chapter at the Central Woodward Christian Church, Detroit, May 15, Mr. Blodgett played: "Now My Tongue, the Mystery Telling," Bairstow; "In dulci Jubilo," Dupré; "O Come, Emmanuel," Broughton; Fantasia on the Hymn-tune "Amsterdam," McKinley; Concerto in G major, Bach; Fugue in G major, Bach; Pastorale, Piene; Minuet from Symphony 4, Vlerne; "Pièce pour l'Orgue," Paques; Flute Solo, Mozart-Blodgett; "Over the Hills and Far Away," Grainger; "Harmonies of Florence" ("Twilight at Fiesole" and "Florentine Chimes"), Bingham.

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:

May 6—First Movement, "Sonata Drammatica," Caudlyn; "May Time," Lemare.

May 13—Second Sonata, in D major, Georg Riemenschneider.

May 20—"Kyrie Eleison," Max Reger; "Sequenza a la Scherzo," Op. 27, Paul Krause.

May 27—First Sonata, in G minor, Henry M. Dunham.

Herbert Ralph Ward, New York City—In his Tuesday noon recitals at St. Paul's Chapel Mr. Ward has played the following programs among others in May:

May 8—"In Summer," C. A. Stebbins; Fugue in G minor, Bach; Grand Chorus in G minor, Hollins.

May 15—"Quatre Morceaux," Georges Jacob; "Marche Pontificale," Henry Eymieu; "May Night," Palmgren; "Fuga Cromatica," Rheinberger.

May 22—Fugue in E minor, Pachelbel; "To Spring," Grieg-Lemare; "Liebestod" ("Tristan and Isolde"), Wagner-Gibson; Chorale in A minor, Franck.

Hugh C. Price, M. Mus., Kewanee, Ill.—In a recital April 29 at the Lutheran Church of Kewanee Mr. Price played this program: Aria in G, Bach; Sonata, Mendelssohn; Prelude in C sharp minor, Bachmaninoff; Melody in F, Rubinstein; Festival Prelude, H. C. Price; "Blue Danube," Strauss; "Liebesfreund," Kreisler; "The Bells of St. Anne," Russell; "Will-o'-the-Wisp," Nevin; Harp Nocturne, Yon; "Dreams," McAnis; "Variation de Concert," Bonnet.

Josephine Eystone, Mount Vernon, Iowa—Miss Eystone, a pupil of Professor Horace Alden Miller, was presented in a recital at the Cornell College chapel auditorium April 24 and played these compositions: Prelude, Fugue and Chaconne, Buxtehude; Third Sonata, Borowski; "Done with the Sin and Sorrow," Horace Alden Miller; "Fireside Fancies," Clokey; Scherzo in G minor, Bossi.

Richard Terrill Baker, Mount Vernon, Iowa—Mr. Baker, a pupil of Horace Alden Miller at Cornell College, was presented at the college March 27 in a recital in which he played: Fantasia in G major, Bach; "Concerto Gregoriano," Yon; Persian Suite, Slaughter.

G. P. Bentley, Dallas, Tex.—Mr. Bentley was presented in a recital at St. Matthew's Cathedral April 25 by Carl Wiesemann and the selections played by Mr. Bentley were the following: Fantasia in G minor, Bach; Air from Suite, Bach;

Doric Toccata, Bach; "Mignonette," Thompson; Sonata in A minor (Moderato and Intermezzo), Rheinberger; "Minuetto Antico," Wiesemann; Berceuse, Faulkes; Caprice, Guilman; Allegro Maestoso, West.

Alonzo Meek, Selma, Ala.—Mr. Meek was presented in a recital May 9 at the First Baptist Church of Gadsden, Ala., and played the following selections: Fantasia and Fugue in G minor, Bach; Largo from Piano Concerto, No. 3, Op. 37, Beethoven; "Prayer," from "Rienzi," Wagner; Fantasia on Themes from "Tannhäuser," Wagner-Morgan; "Benedictus" and Intermezzo in A minor, Reger; Variations on an American Air, Flagler; Berceuse, Dickinson; "Chinoiserie," Swinnen; "Easter Morning on Mount Rubidoux," Gaul; Meditation, Sturges; "Hymn of Glory," Yon.

Mrs. Famee Elmer Shisler, Tiffin, Ohio—Mrs. Shisler, assisted by Miss F. Lorene Shisler, pianist, will present an organ and piano ensemble program June 10, playing the following works: Pastorale, Guilman; "Cathedral" Prelude and Fugue in E minor, Bach; "Kamennol Ostrow," Rubinstein; "Les Preludes," Liszt; "Angelus," Massenet; Concerto in C minor, Beethoven.

CONCERT IN NORRISTOWN, PA.

Catharine Morgan's Choir Sings Under A. G. O. Auspices.

Miss Catharine Morgan's senior choir of the Haws Avenue Methodist Church at Norristown, Pa., assisted by the junior choir, gave a concert of a *cappella* numbers May 1 at the Stewart Junior High School auditorium in Norristown under the auspices of the Pennsylvania chapter, A. G. O. The vocal forces were supplemented by a brass ensemble in a program of great variety and richness. Miss Morgan's choir activities this spring have included these performances:

March 18—Mendelssohn's "Hymn of Praise."

March 30—Stainer's "Crucifixion."

April 1—Easter service of music.

In addition to the foregoing Miss Morgan has been in demand for organ recitals, her recent engagements having included the following:

Feb. 11—Jerusalem Lutheran Church, Schwenkville, Pa.

March 21—First Reformed Church, Royersford, Pa. (Women's Club.)

April 10—Haws Avenue M. E. Church, Norristown.

April 17—Christ Reformed Church, Bethlehem, Pa. (Lehigh Valley chapter, A. G. O.)

April 21—State convention, Pennsylvania Federation of Music Clubs.

May 9—First Reformed Church, Spring City.

NEWS-NOTES FROM ST. LOUIS

By DR. PERCY B. EVERSDEN

St. Louis, Mo., May 17.—The feature of the month's activities was the recital at the Third Baptist Church May 8 by Stanley Seder of Chicago, followed by a reception at the home of Miss Katherine Carmichael, organist of that church. The recital was well attended and brought out a goodly number of the local organists.

Oscar Jost has succeeded Albert Scholin at the Second Presbyterian and Leo Miller, a brother-in-law of the late Charles Galloway, follows Mr. Jost at Tyler Presbyterian.

The Catholic Organists' Guild of St. Louis closed its first year's activities on Sunday, May 13, with an address on "The Tonal Design of the Organ" by Dr. Percy B. Eversden. Membership in this guild is obligatory for organists playing in Catholic churches in the city and it consists of both clerical and lay musicians. The guild has had a very successful year under the presidency of Theodore Deibels, organist of the cathedral, ably supported by Father Tucker, official dean of music in the diocese.

Tom Terry has been placed in charge of the music at St. Therese.

An Aeolian-Skinner organ is being installed in the chapel of the college buildings of Principia, and is expected to be used for the graduating exercises of that institution.

CHURCH PAYS HONORS TO RICHARD T. PERCY

HIS FORTIETH ANNIVERSARY

Marble Collegiate in New York Devotes May 6 to Tribute to Organist Who Has Played Two-Score Years Without Missing a Sunday.

The Marble Collegiate Church of New York City observed the fortieth anniversary of Richard T. Percy as its organist at the morning service on May 6 and the day was set aside to honor Mr. Percy. As announced in the folder for the day, "beginning Sunday morning, May 6, 1894, Mr. Percy has had a distinguished record in this great church. The members of our congregation unite in paying their tributes of respect and affection and pray that God will spare him for many more years of service."

Dr. Norman Vincent Peale, the pastor, preached on "The Ministry of Music" and at Mr. Percy's request a solo was sung by each member of the quartet. Mr. Percy's favorite hymns were used and the organ numbers were those he played on his first Sunday morning as organist of the church.

The Rev. Dr. Peale, paying tribute in his sermon to "our great servant who for forty years has created beautiful music," said:

"Think of the hearts he has cheered, the hopes he has encouraged, the beauty he has created! All these years he has been talking about mankind's greatest schemes: God, life, death, birth, sin and the immortality of the soul. The man at the console is a minister of God as truly as the man who stands in the pulpit, with this great advantage, that he need not talk through the inadequacies of human speech, but he talks through music, the greatest of man's means of expression. Moreover, he has manipulated the greatest instrument of all of man's musical inventions, the organ. It takes us out of ourselves and makes us realize our unity with the life of a vaster world of which we are really citizens. Religious music has in it the heights and depths of eternity and under its spell the gates of the Eternal City swing ajar.

"There is something in Christianity which is akin to the song of the skylark and the bubble of the brook. It is a musical experience. It brings us up out of gloom, balm and despair, and puts our feet on substantial rocks. Above all, as the Psalmist said, it puts a song in our hearts."

Richard T. Percy was born in Norfolk, Va. He moved to New Haven, Conn., in his early youth and prepared for Yale University. He took the regular academic course at college and was graduated with the class of 1890 with the degree of B. A. Throughout his college course he pursued the study of organ, piano and harmony under the direction of Dr. Gustave Stoessel, head of the music department at Yale. At the age of 14 he was offered the position of organist at the Davenport Congregational Church, New Haven, and two years later was appointed organist and director of music at the historic Center Church, which position he held four years. During that period he also served as director and evening organist at the Dwight Place Church.

In 1892 Mr. Percy moved to New York City and was appointed organist and director of music at the Fifth Avenue Baptist Church. The minister at that time was Dr. William H. P. Faunce, who later became president of Brown University. In 1894 he went to the Marble Church. Dr. David James Burrell was then in the third year of his ministry at this church. The first service under the direction of Mr. Percy took place Sunday morning, May 6, 1894.

From his first year at the Davenport Church, New Haven, to the present date, Mr. Percy has never missed a Sunday at his post. In other musical activities Mr. Percy served several years as conductor of the Waterbury, Conn., Oratorio Society, six years as conductor of the Mozart Society of New York, and for a short period as assistant conductor of the New York Oratorio Society.

Early in life Mr. Percy became interested deeply in the study and teaching

Richard T. Percy



of singing, and for many years his work, apart from his church duties, has been almost exclusively in that branch of the profession. For several years he had charge of the vocal department at the Ely School at Greenwich, Conn., and for nearly thirty years he has conducted classes in singing at his studio in Carnegie Hall.

Waldenwoods School of Sacred Music.

The Waldenwoods School of Sacred Music will open its third season at Hartland, Mich., June 18. The session will last for six days. The teaching staff will include among its members Miss Nellie Beatrice Huger, founder and director of the school; Dr. Harvey B. Gaul, organist and composer; Rollin Pease, baritone; Mark Wisdom, organist; Federal Whitlesey, voice teacher, and Donald Farley, director of religious education. Courses will be offered in choir methods, study of oratorios and cantatas, vocal analysis and interpretation, organ playing, piano playing for Sunday-school or church, fundamentals of conducting, phonetics, junior choir methods and program building in the ministry of music. A number of recitals and concerts are planned during the session, included in which will be a performance of "Elijah" under the direction of Harvey B. Gaul, with Rollin Pease in the role of Elijah. The school is sponsored by the Hartland Area Project, founded by J. Robert Crouse of Cleveland; the Michigan Federation of Music Clubs, and the Michigan Council of Religious Education.

Recitals by Irma Glen.

In addition to her daily recitals over the N. B. C. network Irma Glen has been heard in recitals in various places during the spring. April 23 she played at the First Presbyterian Church in Gary, Ind. On May 4 the same recital was repeated at the First Presbyterian Church at Hammond, Ind. May 28 she played at the First Methodist Episcopal Church of South Bend, Ind.

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Northwestern Host to Choir Contest.

Prizes totaling \$450 were awarded to six choirs which came out victorious in the competition which Northwestern University sponsored through its department of church and choral music May 15 and 16. The events were held in Evanston with a score of choirs "both great and small" coming from all parts of the Chicago area. First prize of \$100 and second prize of \$50 were donated by the university in the form of scholarships in the school of music, to be awarded by the winning churches to individuals selected by their ministers. The suitable rendition of a specified hymn was held equal in the adjudicating to the performance of a test anthem and an anthem of each director's choice. Victorious in class A were the choirs of the First M. E. Church (Arthur Lambrecht, director), Chicago Heights, and St. Lawrence Church, Chicago (Richard Keating, director). In class B Jubilee (colored) M. E. Church (Elsie Breeding) and Warren Avenue Congregational Church (Clara Babcock, director) won. In class C Olivet Lutheran Church (Mrs. Ethel D. Johnson, director) was first and the Gross Park Methodist Church second. The contest each night concluded with a massed performance of the required test anthems: "Open Our Eyes," Macfarlane (class A), "The Radiant Morn," Woodward (class B), and "God So Loved the World," Stainer (class C).

Dilsner Goes to Westfield, N. J.

Laurence Dilsner has resigned as organist and choirmaster of the First Presbyterian Church of Cranford, N. J., to accept appointment to a similar post at the First Congregational Church of Westfield, N. J. Here he presides over a three-manual Möller organ and has a rapidly growing volunteer choir. On Wednesday of Holy Week his chorus of forty and a quartet of soloists sang Maunder's "Olivet to Calvary." Mr. Dilsner has just received his degree of B. S. in music from New York University.

Lutheran Symphony Orchestra Heard.

A program of sacred orchestral music prepared by the Lutheran Symphony Orchestra of Greater Chicago, directed by Andrew Wendelin, with the assistance of W. Carl Meyer, organist, was given in three large Lutheran churches this spring. The first performance was at Grace Church, Sunday evening, April 29, the second at Redeemer Church, Sunday after-

noon, May 6, and the third at St. John's Church, Sunday evening, May 13. Mr. Meyer was soloist, playing the Concerto for organ and orchestra of Riemenschneider on the chorale "In allen meinen Thaten," and an improvisation on the chorale "Lobe den Herren, O Meine Seele." The Lutheran Symphony Orchestra endeavored in these concerts to present outstanding compositions based on German chorales and to demonstrate, perhaps for the first time, that there is a distinct place for sacred orchestral music.

Organist Wins \$20,000 Verdict.

The court of appeals at Albany, N. Y., late in April affirmed a \$20,000 verdict awarded to Bettye Lee Taylor, former Schenectady radio organist, against the New York Central Railroad and the city of Albany for injuries suffered when her automobile skidded on ice under the Central avenue underpass. Miss Taylor's automobile crashed against a steel abutment upholding the railroad bridge, causing injuries which permanently interfered with her musical career, she contended.

Dr. Archibald T. Davison, conductor of the Harvard Glee Club for twenty-two years, has tendered his resignation, and G. Wallace Woodworth, assistant conductor, who has directed the club this year in the absence of Dr. Davison on sabbatical leave, was elected conductor. Dr. Davison will continue as choirmaster and organist at Harvard.

For its fifteenth concert the Oratorio Society of Flushing, N. Y., under the direction of Herbert S. Sammond, sang Elgar's "King Olaf" April 21 at the high school auditorium. The Morning Choral of Brooklyn, another of Mr. Sammond's singing organizations, gave its spring concert April 12 at the Academy of Music.

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FIVE CHURCHES JOIN IN A CHOIR FESTIVAL

PORT CHESTER, N. Y., SERVICE

Junior Singers from New York, Bridgeport and Other Places Unite in Program May 6—Ministers Present and Take Part.

A junior choir festival was held in the Summerfield Methodist Episcopal Church of Port Chester, N. Y., on Sunday afternoon, May 6, uniting the choirs of five churches in a service of worship and song. Those participating were: St. Cecilia Choir of St. Mary's in the Garden, New York City, Grace Leeds Darnell, director; junior and senior girls' choir of the First Presbyterian Church, Bridgeport, Conn., Florence Haskin, director; junior choir of the Riverdale Presbyterian Church, Riverdale-on-Hudson, Russell Locke, director; junior choir of the Fort George Presbyterian Church, New York City, John L. Fuess, director; junior and senior girls' choir of the Summerfield Church, Port Chester, Anne Merritt, director. The ministers of all the visiting churches were present and took part in the service.

The program included: Organ Prelude, "A Rose Breaks into Bloom," Brahms; "Ave Maria," Arkadelt-Dickinson (Beatrice Stevens, assistant to Miss Merritt, at the organ); processional hymn, "With Happy Voices Singing," Tours; "At the Name of Jesus," Vaughan Williams (combined choirs); "The Good Shepherd," Barri (senior choir, Bridgeport); "Ave Maria," Bach-Gounod (St. Mary's in the Garden); "Thy Word Is a Lantern," Madeley Richardson (senior choir of Summerfield); "The Lord Is My Shepherd," Smart (Riverdale junior choir); congregational hymn, "The Church's One Foundation," with descant; "Praise to Our God," Vulpis (Bridgeport junior choir); "Father Most Merciful," Cesar Franck (Fort George junior choir); offertory, "Romanza," William Y. Webbe (Miss Darnell at the organ); "The Song of the Birds," Catalan Carol (junior choir of Summerfield); "Now Thank We All Our God," Bach-Holler, combined choirs; recessional hymn, "Jerusalem the Golden," LeJeune, with descant; organ postlude, "Florentine Chimes," Bingham (Mr. Fuess at the organ).

The combined choirs totaled 165, filling the entire front of the auditorium, the choir loft and the greater part of the gallery. The gallery choirs entered at the front of the auditorium, proceeding up one aisle, while those in the choir loft and platform entered at the rear and came down another aisle, thus making a two-way processional.

The individual numbers were beautifully sung, entirely from memory; the combined selections were especially noteworthy, since these youthful choristers, coming together for the first time, were in perfect accord, as one large choir. The congregational hymn was thrilling, the choirs singing a descant written by Miss Darnell on two of the verses, while the congregation, accepting the challenge, made the melody ring out clearly through the florid counterpoint.

Following the service the choirs were photographed on the steps of the church, after which light refreshments were served before the visitors departed for home.

The directors of all these participating choirs have received training at the Westminster Choir School.

ELIMINATES ALL PNEUMATICS

Wicks Invention Does Away with Them in Latest Instruments.

One of the latest developments reported from the Wicks factory is the complete elimination of pneumatics. Until six months ago a pneumatic was used to retard the speed of the action on large pedal pipe valves. A new Wicks invention removes the last trace of a pneumatic in the chest. The only leather in a Wicks organ, irrespective of its size, is in the swell engine, wind regulators and at some points for packing purposes. In addition to the elimination of pneumatics, this device overcomes other difficulties, it is said. Valves of any size open and close without noise, it will operate successfully on any air pressure without the slightest change in construction, more than the usual amount of wind enters the pipe and even the shortest staccato touch produces a full tone. One of its most surprising features is the small amount of current consumed. To actuate the mechanism of a pipe calling for a two-inch valve requires no more current than the average magnet used in a primary chest.

The basic principle involved is old and has been used successfully for years. Its success in connection with an organ action is attributed to the Wicks planetary type of magnet. The three-manual organ of thirty-six sets in the Church of Our Saviour, Jacksonville, Ill., is built without a chest pneumatic in the entire organ.

DEATH OF GEORGE TUCKER

Veteran Organ Builder, Born in England, Passes Away in Kansas.

George Tucker, a veteran organ builder who was known to a large circle of organists in all parts of the country, died at his home in Pittsburg, Kan., April 23. Had he lived five days longer he would have been 82 years old. Mr. Tucker was connected at one time with some of the prominent builders, but had retired a year and a half ago because of ill health. He was born in England April 28, 1852, and before moving to America owned an organ factory at Plymouth. He had been a resident of the United States for more than forty years and had been a faithful reader of THE DIAPASON almost since the first issue. When he came to America he made his home for some time at Winthrop, Mass., and built or installed a number of large organs in various cities. He cherished letters from such men as Alexandre Guilman, the late Dr. Charles E. Clemens and many English organists who commended his work and who had a warm friendship for him. Since 1924 Mr. Tucker had made his home in Pittsburg, Kan. He is survived by his widow. Funeral services were held at St. Peter's Episcopal Church in Pittsburg.

Sterling Marshall's Programs.

Programs of the recitals played from Dec. 1, 1931, to May 1, 1934, at Trinity Episcopal Church, Houghton, Mich., have been published by the church in the form of a booklet. The number of recitals in this period has been twenty-four and 189 compositions have been performed, made up of 139 works for the organ and fifty transcriptions.

Walter Flandorf, the Chicago organist, who now directs the glee club of Mundelein College, presented the club in its fourth annual spring concert on May 11 at the college auditorium on Sheridan road. Kathleen Kersting, soprano, of the Stadttheater Opera, Teplitz-Schonau, Czecho-Slovakia, was guest artist of the evening.

The "spring recital for the parish," an annual choir event at the Church of the Saviour, Brooklyn Heights, New York City, was given on the evening of April 27 under the direction of the organist and choirmaster, Morris W. Watkins, M. A., M. S. M., A. A. G. O. Julian DeGray, pianist, assisted in the lovely secular program, including several folksongs.

William H. Jones conducted the St. Cecilia Club and the Raleigh Male Chorus in their annual spring concert at the State Theater in Raleigh, N. C., May 6.



By WILLIAM LESTER.

Chorale Prelude on the Tune "Charity"; "Autumn"; two pieces for organ by T. Tertius Noble; published by the Arthur P. Schmidt Company, Boston.

The two pieces listed are representative of the meticulous craftsmanship, the cultured fantasy, the musical sensitivity of a genuine creator. With the long and imposing list of previous publications, these new issues serve to place this sterling composer in the front rank. Neither number is of any complexity of structure or idiom and the technical demands are comparatively slight. In fact, we have presented to us that divine simplicity which is attained only by perfect and digested mastery of the technique of the craft.

The chorale prelude is a gently-flowing pastoral meditation on a hymn-tune not familiar to this reviewer. A beautifully conceived contrapuntal web is spun about the simple lines of the tune—altogether a gem of first-class writing! The mood sketch "Autumn" is a little more along the conventional line—a sensitive melody, somewhat square-cut in contour, set against repeated eighth-note chords for background. The lines printed at the beginning of the piece—some moodish lines from Wordsworth—give a definite clue to the sentiment of the music. Good solo reeds will be needed for proper registration here. Would that such lovely music as these two samples would come more frequently!

"Assyrian Shepherd," for organ, by R. Deane Shure; published by J. Fischer & Bro., New York.

This colorful sketch, dedicated to Palmer Christian, is another one of those exotic, impressionistic etchings, in which field this composer excels. The music is a commentary on the lines from Isaiah, "He shall feed His flock like a shepherd and gently lead them." Short, interesting and offering unusual possibilities for individual and striking registration.

Sonata for Organ, by Herbert Howells; published by Novello & Co., Ltd., London.

This work of some thirty-six pages is an interesting example of "modernistic" organ writing. It is a fine exposition of musical logic rather than logical music. The idiom is harsh and bleak, the texture deftly contrapuntal, the melodic line largely made, artificial, and the emotional content something of a puzzle. This does not mean that there is evident any confusion of thought, or any vestige of inept writing; far from it! There is nowhere evident the hand of a tyro; technically considered, this cyclic work is a masterly example of contemporary left-wing writing (perhaps the less splashy sort!) But it must be considered as music more cerebral than emotional, more made than conceived, and more sterile than living.

The three movements follow the customary schedule—a brilliant *con brio* allegro cast in a fairly clear-cut sonata-form mold; a slow movement, the most lyrical part of the work; a finale that is modeled after the brilliant toccatas of Widor, Vierne, et al.

At the hands and feet of a competent player, given an organ endowed with ample power and sonority, but capable of rapid and sudden changes, this sonata should prove of definite interest and public appeal.

Whether or not one favors that school of contemporary music which stresses harshness, angle, drive and tension, as against grace of texture and

proportion, balance of contour, the older type of beauty as revealed in Brahms and Elgar, to quote two examples, matters little. The type of writing exemplified in this sonata must be vitally reckoned with.

OLD CHURCH, MODERN ORGAN

Reuter With Automatic Player to Be Above Ceiling in Santa Fe.

The Reuter Organ Company, Lawrence, Kan., has received a contract to build a two-manual organ for the Catholic Church of Our Lady of Guadalupe at Santa Fe, N. Mex. The organ will be installed in a tower room and will be above the ceiling of the church, with the tone egress down through the ceiling. The installation is to be made in July. An interesting and special feature of this installation is that the organ will be equipped with an automatic player, the player to be of the new Meunier type. In collaboration with Father Le Guillou, pastor of the church, the Reuter firm will make for this player special roll recordings of some of the masses and a number of the Spanish hymns used in the children's services. A remote control station for the starting and stopping of the organ and the player will be placed near the altar so that they can be controlled from that point by the priest.

The Church of Our Lady of Guadalupe is a historic church visited by many persons every year. A portion of the present edifice is over 300 years old.

Look Out for This Man!

Sewickley, Pa., May 26, 1934.—Dear Mr. Gruenstein: Members of the profession and particularly those in attendance at the summer conventions are warned to be on their guard against a man who claims he is connected with the Eastman School. He is about 5 ft. 6 and average build. He endeavored to work the recent convention at Pittsburg.

JULIAN R. WILLIAMS.

Memphis Church Orders Kilgen.

The Evergreen Presbyterian Church of Memphis, Tenn., has placed an order for a two-manual organ with George Kilgen & Son, St. Louis. The instrument will be placed on the right of the chancel, with the console and chair on the other side. It will be a straight organ, with nine ranks of pipes, chimes and two pedal augmentations.

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Washington Brings Season to End with Choral Festivals

By MABEL R. FROST

Washington, D. C., May 19.—The season for final choral concerts has brought to Washington audiences a wealth of beautiful music in several programs this month, including a twelve-voice festival noted on another page. Irreconcilables would have found small comfort for their pet theories in the program of modern and ultra-modern music presented by the choir of the Hamline M. E. Church in its annual spring concert May 10, with John H. Marville, music director of the church, conducting. Much of the long and varied program was given unaccompanied and part of it from memory. The entire program proved that music can be ultra-modern and at the same time beautiful. The unfamiliar harmonic progressions were handled with ease by the chorus of sixty voices and received excellent interpretation under the skillful direction of Mr. Marville. The uniformly fine accompaniment given the singers by Edith B. Athey, beloved organist of the church, is responsible for much of the success of the concert. Miss Athey was heard also in several organ solos of which perhaps the most impressive was the Toccata by Reger.

Most of the vocal selections had their first Washington performance at this concert. Composers of many nationalities were represented, among them Ravel, Vaughan Williams, Richard Strauss, George Schumann, Zoltan Kodaly, whose charming "Evening" it is to be hoped will be heard frequently, and Philip James, in the dramatic setting of "By the Waters of Babylon." Other composers on the program were Eric Gritton, Gustav Holst, Lawrence Curry, Eric DeLamar, Harvey Gaul, Clarence Dickinson, Horatio Parker, Enrico Bossi, David S. Smith (male chorus) and J. Thurston Noe (a memorable setting of "Into the Woods My Master Went").

This month's special feature by the ever-versatile Louis Potter was the May festival concert by the Washington Choral Society, of which he is conductor, May 17, assisted by a chamber orchestra drawn from the National Symphony Orchestra. Because of the keen interest aroused by the first performance of Bach's "The Four Seasons" last year and also in honor of the 200th anniversary of the composing of this cantata, it was used to open the program, and was given an even better reading than last year. This served to introduce a program that pulsated with the breath and charm of spring, and included a group of madrigals, sung a cappella, of French, Dutch, English and modern German origin. These were given with unusual accuracy of pitch. Another group was made up of works of Mary Howe, and contained many charming passages. A colorful one of these was the "Chain Gang Song." Deems Taylor's "The Chambered Nau-

tilus" was given its Washington premiere as the grand finale of the program.

When the National Capital Choir announces a program Washington has learned to expect something good. Their Ascension Day music was no exception, when they gave the second and third parts of Gounod's "The Redemption." This choir sang the first part on Good Friday night in the National Universalist Church, with Dr. Albert W. Harned conducting and accompanying.

Albert J. Ruppel was presented by the choir of St. Alban's Church in the final organ recital of the season at the church April 25. Mr. Ruppel is the gifted young organist and choirmaster of St. Mary's Church, Wayne, Pa.

In the open-air broadcast recitals by Edith B. Athey, given on Sunday afternoons on the "vox organo" at Washington Memorial Park, assisting artists this month have been Christine M. Church, soprano, of New York; Earl Nalls, tenor, and C. Wilfred Smith, Welsh-American tenor.

R. Deane Shure has been playing his "Impressions of the Holy Land" at numerous recitals recently, including one at the Covenant-First Presbyterian Church. This is the program he will present in Jerusalem next August.

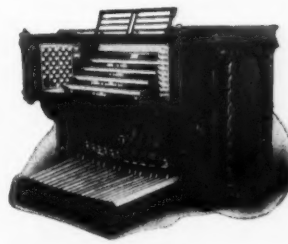
Few persons know that in the Sunday evening pre-service recitals Warren F. Johnson plays at the Church of the Pilgrims he follows the rule "I never repeat." His programs as announced in THE DIAPASON represent the latest in organ literature.

Christened by Miss Cotsworth.

When the new streamline train of the Burlington Railroad, which is to be one of the swiftest things on wheels and which has been exhibited throughout the country, was christened at Philadelphia April 18 the young woman who broke the bottle of champagne over the nose of the train was Miss Marguerite Cotsworth, daughter of Albert Cotsworth, Jr., passenger traffic manager of the Burlington system and granddaughter of Albert Cotsworth, the veteran Chicago organist and musical critic, fondly known as "The Elderly Person." The new train, christened "The Burlington Zephyr," has attracted attention all over the world.

Annual Concert of Wismar's Choir.

The choir of Holy Cross Lutheran Church at St. Louis, an organization which has earned an enviable reputation under the direction and tutelage of Walter Wismar, gave its spring concert Sunday evening, May 13, at the church. The children's chorus, composed of pupils of Holy Cross school, assisted in the program. As the prelude Vodorinski's Prelude in C sharp minor was played on organ and piano by Mr. Wismar and Miss Alma Flachs-bart. Three of Mr. Wismar's compositions were sung, including the anthem "The Lord Is in His Temple Now." Cesar Franck's "Psalm 150" was one of the offerings of the evening.



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Three-Manual Instrument Will Be Installed in August—Basil Gauntlet Head of the Department and Nesta Williams Organist.

A contract for a three-manual organ for Stephens College, Columbia, Mo., has been awarded to George Kilgen & Son. Stephens College is one of the oldest women's colleges in the state, having been founded in 1833. Its music department is well known through the Middle West and each generation has produced a number of artists who received their training at Stephens. The music department is directed by Basil Gauntlet, who received his early training in England, where he was born. Miss Nesta Williams is the organist of the college.

The organ will be installed in the auditorium on the college grounds and will be placed in chambers on each side of the stage. It is to be delivered in August.

The specifications follow:
GREAT ORGAN (8-inch wind pressure). (Enclosed in separate expression chamber.)

- Spitz Flöte, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Second Diapason, 8 ft., 73 pipes.
- Hohl Flöte, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Ripieno, 305 pipes.
- Tromba (12-inch wind pressure), 8 ft., 73 pipes.
- French Horn (12-inch wind pressure), 8 ft., 73 pipes.
- Chimes (prepared for), 20 notes.

- SWELL ORGAN** (7-inch wind pressure).
- Bourdon, 16 ft., 73 pipes.
 - Geigen Diapason, 8 ft., 73 pipes.
 - Stopped Flute, 8 ft., 73 pipes.
 - Salictonal, 8 ft., 73 pipes.
 - Aeoline, 8 ft., 73 pipes.
 - Voix Celeste, 8 ft., 73 pipes.
 - Flute Harmonic, 4 ft., 73 pipes.
 - Octave Geigen, 4 ft., 73 pipes.
 - Mixture (twelfth, fifteenth, nineteenth), 3 rks., 183 pipes.
 - Flautino, 2 ft., 61 pipes.
 - Cornopean, 8 ft., 73 pipes.
 - Oboe, 8 ft., 73 pipes.
 - Vox Humana, 8 ft., 73 pipes.

- CHOIR ORGAN** (6-inch wind pressure).
- English Diapason, 8 ft., 73 pipes.
 - Melodia, 8 ft., 73 pipes.
 - Viola da Gamba, 8 ft., 73 pipes.
 - Dolce, 8 ft., 73 pipes.
 - Unda Maris, 8 ft., 61 pipes.
 - Flauto Traverso, 4 ft., 73 pipes.
 - Nazard, 2 1/2 ft., 61 pipes.
 - Clarinet, 8 ft., 73 pipes.
 - Chimes and Harp (Prepared for).

- PEDAL ORGAN.**
- Resultant, 32 ft., 32 notes.
 - Contra Bass (8-inch wind pressure), 16 ft., 32 pipes.
 - Bourdon (7-inch wind pressure), 16 ft., 32 pipes.
 - Liedlich Gedeckt, 16 ft., 32 notes.
 - Octave, 8 ft., 12 pipes, 32 notes.
 - Flute, 8 ft., 12 pipes, 32 notes.
 - Violoncello, 8 ft., 32 notes.
 - Super Octave (Octave extended), 4 ft., 12 pipes.
 - Trombone, 16 ft., 32 pipes.
 - Tromba (Trombone extended), 8 ft., 12 pipes.

A ten-horsepower Spencer organ blower will be used.

Death of Herbert L. Doane.

Herbert L. Doane, for nearly fifty years a church organist in Brooklyn and Queens, died April 24 at his home in Brooklyn, in his sixty-ninth year. Mr. Doane was born in Brooklyn and was for eighteen years organist of the Eighteenth Street M. E. Church. He also served the Sumner Avenue Baptist Church, the Sumner Avenue M. E. Church, the Kings Highway Congregational Church and St. Matthew's Episcopal Church in Woodhaven. Mr. Doane was for forty-eight years connected with the tea and coffee firm of Reeve & Van Riper and was a member of the Kings County Grand Jurors' Association and the Greene Avenue Baptist Church. He was the husband of the late Josephine Doane and leaves three daughters, Mrs. Irene M. Hoffman, Mrs. Emma A. Prull and Alfaretta Doane, and two sons, Arthur H. and Clarence O. Doane.

William W. Anderson



FOR TWO-SCORE YEARS the name L. D. Morris has been known to Chicago organists and many outside the city because of the work done by the founder of the firm and his successors in the way of organ construction and in rendering first aid to ailing instruments. The L. D. Morris Organ Company, now headed by William W. Anderson, a disciple of Mr. Morris, has had to seek larger quarters because of increasing business and it is now located at 5517 Broadway, in a building devoted entirely to its work, with twice the space that was available in the old location on Sheridan road. L. D. Morris now lives in California and Mr. Anderson has been in charge since 1924.

Death of Well-Known Pipemaker.

John Wright, for years prominent as a pipemaker and connected in the course of his career with various organ builders, died May 1 at the home of his daughter, Mrs. Edith Beach, at Bryan, Ohio, after a short illness. Mr. Wright learned his trade as a metal pipemaker at the Hedges factory in Westfield, Mass., when he was in his early twenties. Then he was connected with George Kilgen & Son at St. Louis and from there went to Henry Pilcher's Sons at Louisville. Later he was with the W. W. Kimball Company in Chicago and from there went to C. S. Haskell at Philadelphia. Then he was employed by the Austin Company and by the Estey Company, and was in charge of the pipe shop of the latter builder for a number of years. Afterward he was with the Bennett Organ Company, where he was in charge for thirteen years, going from there to the Geneva Organ Company, where he started a pipe shop of his own, which he conducted until 1930. Since that time and until his death he was with the Votteler-Holtkamp-Sparling Company in Cleveland. John Wright was born in Missouri in 1869. He married Miss Grace Smith at Westfield, Mass., in 1895. Surviving are two daughters and one son—Mrs. Edith Beach of Bryan, Ohio, Mrs. Dorothy Trevor of Moline, Ill., and Edward Wright of Coal Valley, Ill.—besides one brother and three sisters. His wife and two sons preceded him in death.

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**Los Angeles News;
Lemare's Work Sung;
Colby's Mass Heard**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., May 17.—The Oratorio Reading Club of Los Angeles, under the direction of Alexander Stewart, gave an admirable performance of Edwin H. Lemare's cantata "Song of Songs," a work that certainly deserves far wider use than it has received. It is written in the composer's most attractive style and lends itself to a chorus of from twenty to thirty-five voices. Mr. Stewart also conducted a spirited performance of Mr. Lemare's Festival Te Deum in E flat, which I have always considered one of the most effective Te Deums published. It was good to see Mr. Lemare honored in this way and Mr. Stewart and his chorus are to be congratulated on giving so attractive a program.

The choir of Immanuel Presbyterian Church, under the direction of Franz Hoffman, with Clarence Mader at the organ, sang Eric H. Thiman's cantata "The Last Supper" on Sunday, May 6. This work is one of the best of the new cantatas and is very suitable for use at a vesper service, being of just the right length.

The annual choir festival of the three boy choirs was held at St. Paul's Cathedral May 6. Singing with the cathedral choir were the choirs of St. Matthias', Ernest Douglas organist and choirmaster, and St. James', South Pasadena, Raymond Hill organist and choirmaster. Organ numbers were played by Mr. Douglas and Mr. Hill and Dudley Warner Fitch, organist and choirmaster of the cathedral, played the service.

At the May meeting of the Guild a fine program was given at St. Vibiana's Cathedral. The recitalists were Miss Julia Howell, who played numbers by Bach and Karg-Elert, and Miss Winifred Smart, who played numbers by Bach, Mailly, Stebbins, Diggle and Gaul, the last being represented by a very attractive number called "Ave Maris Stella of Nova Scotia Fishing Fleet." The high light of the program was the performance by the Junior College Choir under the direction of Ralph Peterson of Frank H. Colby's new *a cappella* mass. This work is one of the finest things of its kind I have heard and is an achievement of which Mr. Colby can be very proud. It is real church music with a beauty of outline that is unusual in such a work. The part-writing never becomes commonplace and the whole work hangs together splendidly. It received a first-rate performance and both Mr. Colby and Mr. Peterson received the hearty congratulations of their many friends.

On May 20 the combined choirs of St. John's Church in Los Angeles and All Saints' in Pasadena sang Stainer's "Daughter of Jairus," in the afternoon at St. John's, under the direction of your correspondent, and in the evening in Pasadena under the direction of Percy Shaul Hallett, F. A. G. O.

It was good to see Bernard R. Lahrge a few days ago and to know that he had booked Günther Ramin for a recital at the Philharmonic Auditorium next November. This is the first time an organist has been engaged by a local

concert manager in nearly twelve years. The Auditorium is the only place in this city of a million and a half having an organ where an admission charge can be made. It behooves every organist and lover of organ music to be on hand when Mr. Ramin plays.

On the occasion of a sacred concert at the Temple Baptist Church Sunday evening, April 29, Dr. Ray Hastings played a program of compositions by Schubert. The choir of eighty-five voices, directed by Hugo Kirchhofer, presented a varied program of popular selections.

The Pasadena branch chapter gave a recital at the First Methodist Church in Alhambra with Edward P. Tomkins and V. Gray Farrow as recitalists. The choir of the church, with Mrs. Frances Chatem at the organ, sang a group of anthems by James H. Rogers. Both the recitalists and the choir did a splendid job and the evening was most enjoyable.

The Guild will hold a rally day at Pomona College early in June and a number of interesting papers and short lecture-recitals are being planned. From all accounts the event deserves the support of every organist in this neck of the woods. Another interesting event should be recorded when a number of the local organists journeyed to Redlands, where Porter Heaps gave a semi-private recital, playing the complete Sowerby Organ Symphony.

Choral Groups to Be Heard at Fair.

With facilities for giving outdoor programs improved so as to meet the most exacting standard, A Century of Progress will present, at the exposition this summer, band, orchestral and choral programs of high quality. Musical groups from all parts of the country have already been scheduled for appearance and a remarkable series of concerts is contemplated. Groups from educational institutions not already scheduled and wishing to give free programs at the exposition should make arrangements as soon as possible. No organization will be considered unless capable of giving a high-grade program. Complete cooperation from A Century of Progress is assured. Address communications to Joel Lay, supervisor of musical events, A Century of Progress, Chicago.

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**San Francisco News;
Recital by Mueller;
Strong's Are Hosts**

By WILLIAM W. CARRUTH

San Francisco, Cal., May 17.—Harold Mueller, F. A. G. O., organist of St. Luke's Episcopal Church, was heard in a recital at the Temple M. E. Church April 27, under the auspices of the temple music committee. His program included the Prelude and Fugue in A minor by Bach; Sonata in C minor, by Reubke; Finale from Widor's Sixth Symphony, and works by Stamitz, d'Aquin, Jawelak, Stebbins, Gigout and Karg-Elert. Mr. Mueller's virtuosity and musicianship were especially well displayed in his brilliant and flawless rendition of the Reubke Sonata.

One of the most delightful Guild events of the year was the tea given by Mr. and Mrs. Theodore Strong at their studio home in Burlingame Saturday afternoon, April 28. The studio contains a beautifully-voiced Möller organ, so arranged that it can be heard in the garden as well as in the home. Mr. Strong demonstrated the tonal resources of this organ with several numbers and Mrs. Leslie Grow, accompanied by her husband, added to the pleasure of the afternoon by singing contralto solos. Over thirty Guild members enjoyed the hospitality of the Strong's. Among those present were Bernard R. Laberge, the well-known impresario. Mr. Laberge has already booked Günther Ramin for several concerts in the bay region in November, including the San Francisco Civic Auditorium and Stanford University.

The large four-manual Aeolian-Skinner organ in Grace Cathedral was to be dedicated Sunday afternoon, May 20. Wallace Sabin, who, with Warren Allen and Sidney Lewis, the cathedral organist, has served on the organ committee, will be guest organist. He will play Bach's "St. Ann" Fugue and the Prelude in E flat minor from "The Well-Tempered Clavichord." Mr. Lewis will play the service. The inaugural recital will take place on June 3, with Warren D. Allen, organist of Stanford University, at the console.

An interesting program was given at Calvary Presbyterian Church, San Francisco, May 10 by the quartet, the chorus choir and the organist, Richard Irvn Purvis. The organ numbers were Rogers' Concert Overture and Stoughton's Suite "In India." The choir sang "The Heavens Are Telling," from "The Creation," and there were solos by the members of the quartet.

Leo Schoenstein, Pacific coast representative of M. P. Möller, has sold a two-manual instrument with six ranks of pipes, well duplexed and with provisions made for four additional sets and chimes, to First Church of Christ, Scientist, San Rafael. The organ will be installed by the middle of August.

Walter C. Gale, organist of the Tabernacle, New York City, and his brother from San Diego were recent visitors in San Francisco. With his proverbial hospitality and thoughtfulness, Wallace Sabin did the honors and showed the distinguished Easterner some of the points of interest around the bay.

Uda Waldrop, organist of the Palace of the Legion of Honor and of the Unitarian Church of San Francisco, will be signally honored at the commencement exercises of the University of San Francisco (Jesuit) when he will

receive the degree of doctor of music, reflecting the high esteem of the university and the people of this community.

A concert of compositions by Julio de Osma, organist of Old St. Mary's Church, Oakland, was held recently in the chamber music hall of Mills College. The program included the following compositions by de Osma: "Que es Martarme Confieso," "Para Escribir Mis Cantares," "Una Casita en El Camp," "Jota," "Impressions of Malaga," "Cantares" and "Pequena Balada."

Choirs of Reading, Mass., in Concert.

The combined choirs of the Protestant churches of Reading, Mass., gave a sacred concert Sunday afternoon, April 22, at the First Congregational Church. The conductors were Albert S. Fuller and Samuel A. W. Peck and the churches represented were: First Baptist, Wesley A. Robinson, organist; First Congregational, Edith R. Jewett, organist; Church of the Good Shepherd (Episcopal), Donald Smith, organist; Old South Church (Methodist Episcopal), Ruth W. Crawford, organist; Unitarian Community Church, Gertrude R. Litchfield, organist, and First Church of Christ, Scientist, Mildred Barton, organist. S. A. W. Peck, who initiated the concert, is supervisor of music in the Reading schools, conductor of the Reading Civic Symphony Orchestra, now in its third season, and choirmaster of the First Congregational Church. The Reading Civic Orchestra, a remarkable organization for a town of less than 10,000 population, of which Harry Upson Camp, organist and organ builder, is business manager, gave the second concert of its third season at the junior high school April 3.

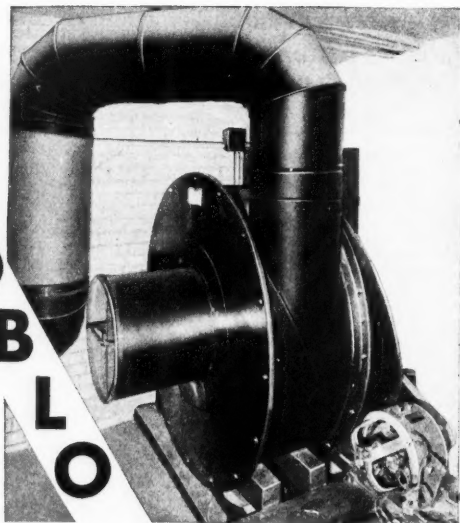
Activities of Beatrice Klunter.

Miss Beatrice Klunter of New York has been appointed to the staff of the Brooklyn Broadcasting Corporation as an instructor. Miss Klunter, who has had a busy season of playing and choral work, had an appearance with the Mozart Little Symphony at Aeolian Hall in January and has been playing for or conducting the combined choirs of the United Church of Van Nest, N. Y., the Beck Memorial Presbyterian, Uptown Grace Episcopal and the West Farms Reformed Church. On Easter she presented in dramatic form scenes from the Resurrection with music from "The Passion According to St. Matthew," Bach. Every week the municipal broadcasting system, WNYC, picks up her recital at the Brooklyn Museum. Letters to her show a decided improvement in public taste, and a tremendously growing vogue for real organ literature in preference to transcriptions. Miss Klunter's junior choir at the Van Nest Church has presented the operettas "Peter Rabbit," "Goldilocks and the Bears," "Little Black Sambo" and "The Three Little Pigs" at Aeolian Hall.

Miss Villee Presents Program.

On May 13 in the English Presbyterian Church, Marietta, Pa., a musicale was given by the organist, Miss Gertrude Villee, who has served in that church as organist and choir director fourteen years without missing a single service. She was assisted by Miss Evelyn Brallier, violinist, and Miss Helen Miller, flutist, of Lancaster, and the choir of the church. The program was: Trio, "Open the Gates of the Temple," Knapp; violin solo, "In a Monastery Garden," Ketelbey; trio, Waltz, Brahms; flute solo, Largo, Handel; trio, "Little Virgin," de Beriot; choir, "I Waited for the Lord," Mendelssohn; trio, Andante, Ghys; organ, "The Bells of Aberdovey," Stewart; trio, Moderato, de Beriot.

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NOTES FROM PHILADELPHIA

By DR. JOHN M'E. WARD

Philadelphia, Pa., May 21.—The Ascension Day offering at St. James' was a new setting of the "Missa Sanctae Crucis" for unaccompanied voices, from the pen of Everett Titcomb of Boston. It is in the polyphonic mode and was beautifully sung by the choir under Ernest White.

The Bach Choir (of Philadelphia), numbering about seventy selected voices under the direction of Henry G. Thunder, gave a meritorious and artistic rendition of Bach's B minor Mass in St. James' Church April 26. Listening to this 200-year-old music, as here given, is to realize the full vitality and power of a great art, and to be thankful to Dr. Thunder for a noteworthy performance. William S. Thunder provided a thoroughly sympathetic organ accompaniment.

In honor of a visit to our city the Pennsylvania chapter of the A. G. O. gave a dinner to Edward d'Evry, the noted English organist, May 16. A large group of the local organists attended and greeted the distinguished guest.

The position of organist at the First Baptist Church, vacant because of the death of Frederick Maxson, is sought by many applicants. To date no decision has been reached.

At All Saint's Church, Wynnewood, the choir, with the assistance of a string ensemble and tympani, sang Guilman's Communion Service in E flat on the morning of May 20. David W. Souder is organist and James W. Ervine choirmaster.

The annual Bach recital by Dr. Rollo Maitland at New Jerusalem Church on May 8 drew a large and musically appreciative audience. To hear this master perform these works, *con amore*, is an education in itself.

The Minton Pyne Singers, a group of twenty-five male voices, mostly former choir boys of St. Mark's Church, gave their second recital on May 17 in the parish hall, directed by H. William Hawke, organist of St. Mark's.

JOPLIN ORGANISTS ELECT

Local Guild Closes Successful Season —Mrs. Marshall President.

The Joplin, Mo., Organists' Guild closed a successful season Sunday afternoon, April 29, at the First Christian Church. Miss Virginia Caskey, retiring president, presided at the election of officers for the 1934-1935 season. The results are as follows: Mrs. Howard Marshall, president; Mrs. J. Arthur Henley, vice-president; Miss Catherine Chinn, secretary, and Laurance M. Smith, reporter. Mrs. Marshall will appoint a program chairman to work with her for the coming year.

After the election a musical program was presented. Glen Jardine opened this part of the meeting with "St. Cecilia" Offertory No. 3, Batiste, and "Evening Melody," Rockaway. Mrs. Marshall gave a talk on "Organ Reminiscences," which included a description of a recent trip to New York and organ study with Dr. William C. Carl. For the purposes of general discussion Mr. Smith played Largo, by Handel, and Miss Caskey played "Dreams," by Hugh McAmis. The 1934-1935 season will open in September.

Runkel's Cantata Sung by His Chorus.

The Community Chorus of Ashland, Ky., under the direction of Kenneth E. Runkel, Mus. B., A. C. C. O. F. A. G. O., presented Mr. Runkel's cantata, "The Good Samaritan," Sunday afternoon, April 29, in the First M. E. Church, South. The church was filled to overflowing. The chorus numbered seventy singers, with an orchestra of twenty-three players aside from organ and piano. The soloists were Lillian Hancock Runkel, soprano; Herbert Moore, baritone, and Lewis H. Horton of Morehead College, tenor. Mr. Runkel directs four church choirs in Ashland, aside from the Community Chorus and the Aeolians, a chorus of eighteen of Mrs. Runkel's voice students.

Miss Thelma Merner



MISS THELMA MERNER will be married to Norman Goldsword June 16 at 3:30 p. m. in the First Methodist Church, Cleveland, of which she is the organist. The church choir, under Griffith J. Jones, its director, will sing excerpts from "The Rose Maiden," by Cowen, and the Bridal Chorus from "Lohengrin." Albert Riemenschneider, director of the Baldwin-Wallace Conservatory of Music, Berea, Ohio, will be at the organ and will give a recital preceding the wedding, assisted by Mary Jones, harpist.

Miss Merner received her bachelor of music degree from Baldwin-Wallace College. She has studied with Marcel Dupre and Mr. Riemenschneider. She has given many recitals in Cleveland and vicinity and the West. She also received choral training at Northwestern and studied teaching methods at the American Conservatory, Chicago, and at the Cleveland School of Education. She has been a teacher of piano and piano pedagogy at Baldwin-Wallace Conservatory, assistant teacher of piano classes at Lakewood, Ohio, organist of the First Methodist Church, and organist of Lincoln chapter, O. E. S., Lakewood, Ohio. Miss Merner is vice-president of Mu Phi Epsilon honorary musical sorority of the college, an active member of the American Guild of Organists and a member of the board of directors of the Fortnightly Musical Club, Cleveland.

Mr. Goldsword is a graduate of Calvin College, Grand Rapids, Mich., and took his graduate work at Northwestern University.

CHORAL TRAINING AS TOPIC

Northwestern Summer School Outlines Church Music Course.

Choral training for the organist and director will be emphasized in the Summer Institute of Church Music which will open for five intensive days on July 16 at the Northwestern University School of Music, Evanston, Ill. When the registration of last summer was analyzed it was discovered that of more than 200 leaders in attendance at least one-half were organists who either aspired to choir leadership or already held such dual positions.

Living accommodations at nominal rates are offered in the university dormitories, with the added privilege of occupying these quarters previous to or after the period of the institute. Last summer many of the organists were accompanied by their families in a combined vacation and study conference. The musical attractions of the world's fair, plus the beautiful surroundings of a lake shore suburb, are again expected to be an inducement for such an excursion.

The daily class schedule, which is one of pronounced interest, is announced in a new pamphlet issued by Northwestern University late in May. On the staff will be John W. Beattie, M. A., Oliver S. Beltz, B. Mus., D. A. Clippinger, Harold S. Dyer, Horace M. Hollister, M. S. M., George McClay, B. Mus., Robert G. McCutchan, LeRoy Wetzel, D. Sterling Wheelwright, A. A. G. O., and Horace Whitehouse, A. A. G. O.

Waters' Choir Assisted by Courboin.

A recital of sacred music was given by Walter N. Waters' Monastery Choir, assisted by Dr. Charles M. Courboin, guest organist, at St. Michael's Monastery Church, Union City, N. J., April 15. The student choir of the monastery, directed by Father Confrater Fidelis Rice, C. P., also took a part.

Classified "Ads"

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