

# THE DIAPASON

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## EDWIN H. LEMARE DIES AT HOME IN HOLLYWOOD

### DISTINGUISHED CAREER ENDS

Death Comes on Sept. 24 in California After Long Illness—Won Fame in England and America—Reached Age of 69 Years.

Edwin H. Lemare, for a generation one of the most eminent of the world's organ recitalists, with a record in his native England and in the United States, where he had lived for more than thirty years, died at his home in Hollywood, Cal., the night of Sept. 24. Dispatches to THE DIAPASON indicate that Mr. Lemare, who had been in virtual retirement for the last few years, had been severely ill for the last month. He reached the age of 69 years.

Before coming to America Mr. Lemare had achieved fame abroad and had been heard in recital in nearly every country. His principal activities in this country, aside from recitals in nearly every city, were in Pittsburgh, where he was organist of Carnegie Music Hall, and in charge of the organ at the Panama-Pacific Exposition in San Francisco, besides terms as city organist of San Francisco, Portland, Maine, and Chattanooga, Tenn.

Edwin Henry Lemare was born at Ventnor, Isle of Wight, Sept. 9, 1865. He received his first musical instruction from his father, a well-known organist, and at the age of 8 years began to play at services occasionally as a substitute. In 1876 he won the John Goss scholarship at the Royal Academy of Music, where he studied for six years under G. and W. Macfarren, Steggall and Turpin. In 1882 he was appointed organist at St. John's, Finsbury Park, London. He made his debut as a recitalist at the Inventions Building in London in 1884. In 1886 he won his F. R. C. O. degree and was appointed organist of Albert Hall, Sheffield, where he remained for six years and gave 300 recitals. In 1892 he was appointed to Holy Trinity, London, where his recitals made him famous. From 1897 to 1902 he was organist at St. Margaret's Westminster.

After the death of William T. Best in 1897 Mr. Lemare was generally acclaimed as the successor of that master and as the greatest living English organist. He visited America for the first time in 1900 and on this tour gave 100 recitals. This led to his selection to be the organist of Carnegie Music Hall in Pittsburgh in 1902. He held this post until 1905. In 1915 he gave 121 recitals at the San Francisco Exposition. Later he was for several years at Portland, Maine, presiding over the organ in the City Hall, and at Chattanooga, where he presided over the large instrument in the Memorial Auditorium.

Mr. Lemare was a prolific composer, writing two symphonies for the organ, besides many smaller pieces. He excelled as a transcriber of orchestral works, including many of Wagner's compositions, which he adapted to the organ.

Mr. Lemare is survived by his widow, also an accomplished musician, and by a daughter.

## YON RECEIVED BY THE POPE

### Noted Organist Returns to New York After Summer in Europe.

Pietro Yon, organist and music director of St. Patrick's Cathedral, New York, will resume teaching at his studios in Carnegie Hall Oct. 1. Mr. Yon has just returned from a busy summer spent in Europe, where among his activities were several radio broadcasts from Rome. While in Rome Mr. Yon was also received by the Pope with his brother Constantino, and his sister.

## Mrs. Douglas H. Decherd at Austin in Jerusalem



## GREAT SERIES IN NEW YORK

### Eight Recitals by Artists at Church of St. Mary the Virgin.

With the co-operation of Raymond Nold, director of music, and under the auspices of the Church of St. Mary the Virgin, in New York, Bernard R. Laberge will present this fall a series of eight Wednesday evening organ recitals, which will feature his entire list of virtuosi. The series will start Oct. 3 with a recital by Günther Ramin of Leipzig. The remaining recitals will be given by E. Power Biggs, Winslow Cheney, Palmer Christian, Charles M. Courboin, Virgil Fox, Charlotte Lockwood and Carl Weinrich. Each organist will play one of his own typical programs, including works of various schools. The dates of the recitals are: Oct. 10, 17, 24 and 31 and Nov. 7, 14 and 21.

Out-of-town organists who happen to be in New York at the time of these recitals will be welcomed and may procure tickets by communicating with either Mr. Nold, 145 West Forty-sixth street, or at the offices of Concert Management Bernard R. Laberge, 2 West Forty-sixth street, telephone Medallion 3-5574.

## NIZAN ON AMERICAN TOUR

### Brilliant Young French Woman To Be Heard in U. S. and Canada.

Mlle. Renee Nizan, the brilliant young French organist who on a tour of the United States and Canada three years ago aroused the greatest enthusiasm by her playing, is to make an American recital tour this year, it is announced. She is to play in Canadian cities during October and November and from Dec. 1 until the end of April will be in the United States. The impression she made wherever she was heard on her first visit to this side of the Atlantic and the favorable criticisms in the press increase the interest in her coming.

In 1931-32 Mlle. Nizan played 107 recitals in the United States and Canada, appearing in all of the principal cities. She was also heard as soloist with many of the leading orchestras. During the last two seasons she has toured France, appearing at Beauvais,

La Rochelle, Niort, Brest, Lorient, Vannes, Rodez, Beziers, Dinan, Besancon, Avignon, Nantes and many other cities in recitals and dedications.

## HINGHAM'S BIG EVENT OCT. 14

### Miss Edith Lang to Give Annual Recital in Historic Church.

On Sunday afternoon, Oct. 14, at 4:30 o'clock, Miss Edith Lang will give her annual "sunset hour" of organ music at the historic "Old Meeting-House" (Old Ship Church) in Hingham, Mass. This occasion always draws a large audience. This year Miss Lang will have the assistance of Edwin Otis, baritone, who recently returned from operatic work in Europe. For many Bostonians this recital is becoming an annual event when they can visit the quaint old town with its historic burying-ground, hear the tower bells and listen to a delightful organ program all in one trip. To see the old church lighted with candles alone is worth the journey. For organ students the recital is of particular interest for two reasons—as a demonstration of what can be accomplished with a straight two-manual and for the worth-while American compositions which Miss Lang always includes in her programs. The recital is free, no collection is taken, and the public is welcome.

## ORGAN FOR FORT MEADE, MD.

### War Department Places Order with Kilgen for New Chapel.

The War Department of the United States has ordered a two-manual organ from George Kilgen & Son, Inc., for the new chapel at Fort Meade, Md. The design was drawn up by Robert P. Elliot, who is serving in the capacity of expert for the United States government. It is an interesting design, and though small, the organ is of the distinctive classical type. The Fort Meade organ will be installed in two chambers, with the great and swell under separate expression, concealed by an ornate grille. A second and duplicate of the first console is contemplated for future installation.

Wind pressure will be five inches throughout.

## WORCESTER MEETING ATTAINS A HIGH MARK

### FINE CONVENTION OF N. A. O.

Musical Offerings and Lectures Make Last Annual Meeting of Association Outstanding—Dr. Carl Re-elected President.

The last convention of the National Association of Organists before its combination with the American Guild of Organists took place at Worcester, Mass., from Sept. 10 to 14, with President William C. Carl, Mus. D., in the chair, and with a group of speakers and recitalists such as has seldom been assembled before in an American organ convention, including such famous names as Kraft, Courboin, Whitehead, Burleigh, Nevins, Sammond, Lockwood, Ross, Milligan, Kramer, Porter, Volkel, Glynn and Spaeth, and such young artists of high promise as Tietjen, Self and Clarence Watters. In addition Albert Stoessel not only directed his famous Worcester Festival Chorus, but played a delightful violin and piano recital with his sister, Madame Stoessel-Saltmarsh, and William E. Zeuch of Boston gave a sacred concert with one of the finest choirs in the United States.

An energetic committee under the direction of Mrs. Howard S. Shepard had made perfect arrangements at the Municipal Auditorium, the Art Museum and the principal churches. The executive committee, under the genial Henry Hall Duncklee's leadership, had the pleasure of welcoming a gathering which, considering the financial situation in the United States and Canada, was remarkably large. It was a great convention, as you shall hear.

### First Recital by Andrew Tietjen

On Monday afternoon at 4 the lobby of the Bancroft Hotel began to fill with seasoned attendants upon N. A. O. conventions, a considerable number boasting of prodigious motor drives with two or three hours of sleep. (This, by the way, is the only kind of boasting ever heard at N. A. O. conventions.) Registration was conducted by the Worcester committee under the direction of Mrs. Howard S. Shepard, with a staff of able assistants, including such a familiar figure as Alfred H. Booth, who was gloating over having, at last, a chance to be one of the hosts. President William C. Carl, looking very fit after his European summer, was greeter-in-chief, with Henry Hall Duncklee, Miss Jane Whittemore and others without whom a convention cannot start.

The first program, given in the evening at the Old South Church (Möller organ), opened with a brief recital by Andrew Tietjen, assistant to Dr. Noble at St. Thomas' Church in New York. Appropriately his most interesting number was Dr. Noble's new Introduction and Passacaglia in G minor, heard by most of the enthusiastic audience for the first time. The poetical Introduction prefaced a stirring performance of the Passacaglia, rising from its quiet and plangent opening in two majestic sweeps of tone, and so to the splendor of the close. It had to be a very fine piece indeed, for it followed a spirited performance of one of Karg-Elert's most impressive works, the Chorale Improvisation on "Jerusalem, Du hochgebaute Stadt." It would be unjust not to mention also a sturdy, masculine reading of Bach's "Valet will ich Dir geben." Mr. Tietjen was well chosen to open the convention, and his program, which contained not one cheap moment musically, was well adapted for his sincere and accomplished interpretations.

### Ranger Lectures on Electrical Tones

The recital was followed immediately by an entertaining lecture on "Electrical Tones for Pipe Organs" by Captain Richard H. Ranger, who said that Miss Whittemore had described him as

the inventor of the "toneless organ." Readers of THE DIAPASON may be interested to know that the chime which strikes the quarter-hours from the National Broadcasting Company's stations is really a bank of tiny reeds producing harmonics exactly in tune; instead of ringing a chime, the operator pushes a button.

Captain Ranger, in his attempts to "meld" science with music, has returned to the duties of a choir-master; with a pair of choirs he has developed various methods of assisting the choir-master. For instance, he tried having the boys hear music through earphones and singing at the same time. In this way the choir-master, who did not hear the accompaniment, could tell exactly how the boys were singing. Then he rigged up a film with five tracks, for a record of the four parts separately and for the four parts together. In one experiment the sopranos were in one room of a house with a loud-speaker sounding their part, the altos in another with their loud-speaker, and so forth. By this method part-singing can be learned rapidly; then the parts are put together, the singers all coming into the same room. To avoid the horrors of processional blunders, a microphone in the organ itself broadcasts to the choir in the entry. A new, portable reed organ, through an adaptation of the principle of the photo-electric cell and mirrors on the reeds, will deliver tones large enough for any hall. Mr. Ranger reported Dr. David McK. Williams as exclaiming: "I don't care what produced that tone, it's legitimate." Finally, a new way has been devised of making an instantaneous and inexpensive record of your own playing on the organ.

Demonstrations of some of this wizardry were given, with loud-speakers on the platform and with Mr. Tietjen playing the organ in another room. The effects, though perhaps not so pleasant and startling as Captain Ranger's description would lead one to expect, were sufficient to astonish and entertain everyone. The very unscientific reporter decided that he preferred Mr. Tietjen's ordinary playing to any scientific treatment of it which could be exhibited.

#### Code of Ethics Is Presented

The formal sessions of the convention opened with the business meeting at 10 o'clock Tuesday morning in the ballroom of the Hotel Bancroft. John C. Mahoney, mayor of Worcester; William J. Jamieson, president of the Chamber of Commerce, and Mrs. Howard S. Shepard, president of Worcester chapter of the N. A. O., welcomed the delegates. President William C. Carl responded, paying tribute to the hospitality already shown the convention and to the pioneering spirit of Worcester musicians who, through the establishment of the first music festival in the country, contributed so much to musical advancement.

The first item of business was the election from the floor of the following nominating committee: Jane Whittemore, Henry Hall Duncklee, Herbert Stavelly Sammond, Helen C. Reichard and George William Volkell from the executive committee, and George Henry Day, Mrs. Howard S. Shepard, Russell Snively Gilbert, Henry S. Fry and Mrs. E. H. Antonides.

Dr. Carl then introduced Miss Jane Whittemore, chairman of the committee which prepared the code of ethics. Miss Whittemore presented the code, which had previously been approved by the executive committee, for action by the convention. She emphasized the need for a definite statement of correct practice in the organist's dealings with his minister, the music committee, the choir and his colleagues. In spite of the fact that the merger of the two organizations in January may mean that this document is no longer official, Miss Whittemore pointed out that its ratification by a national convention would give it moral force and would constitute one of the assets which the N. A. O. brings to the new organization. Other contributions which the N. A. O. has in time past made to the advancement of the cause of organists were mentioned by Miss Whittemore—namely, national conventions, state rallies, frequent public meetings and a democratic welcome to all.

Upon Miss Whittemore's presenta-

tion of the report and a second by H. S. Sammond, the code was adopted unanimously by the convention. George W. Stanley proposed a rising vote of thanks to Miss Whittemore, which was tendered her, and presented a motion that the code committee continue its work by bringing the code to the attention of the ministerial bodies of the various churches. This motion also was unanimously adopted.

#### Lecture on Tudor Music by Sammond

Chairman Henry Hall Duncklee introduced the lecturer of the morning, Herbert Stavelly Sammond, organist and choir-master of Middle Collegiate Church, New York, conductor of several prominent choral societies in the metropolitan district and long prominent in the work of the association, who spoke on "Sacred Music of the Tudor Period." This was the first of three lectures on choral topics during the convention.

The rediscovery of this wealth of choral music after three centuries of neglect is not a new story, yet the use of this material is by no means general. Mr. Sammond followed his splendid review of the Tudor composers and their works with a brief statement of the distinguishing characteristics of the music, and, best of all, with a practical demonstration. He brought to the convention sufficient copies of a number of four-part motets to transform the meeting into an impromptu choral rehearsal. The vocal results were, as usual in a company of organists, not very inspiring, but it served to introduce this type of music as no amount of talking about it could have done. Mr. Sammond is peculiarly fitted to present this material, since he uses it so successfully himself.

Luncheon at the Hotel Bancroft immediately following the lecture was under the auspices of the women's committee of the Worcester chapter. Reports from the following states and chapters were received by letter or delivered by delegates present at the luncheon: Connecticut council, Miami chapter, Illinois council, Maryland council and Baltimore chapter, Maine council, Worcester chapter, New Jersey council, Atlantic City, Camden and Union-Essex chapters, Sunrise (Long Island) chapter, and Pottsville, Pa., chapter.

The president appointed the following resolutions committee: Walter N. Waters, chairman; Charles W. Davis and Roberta Bitgood.

Senator Emerson L. Richards of New Jersey, in a brief word of greeting, expressed the belief that the union of the Guild and the N. A. O. meant greater strength and that the new organization could speak with greater authority and make itself felt more effectively for the good of the profession.

#### Shows Possibilities of Two-Manual

The recital by Willard Irving Nevins, F. A. G. O., of the West End Presbyterian Church, New York, given in the Trowbridge Memorial M. E. Church on Tuesday afternoon, should cause the organist with a limited instrument at his disposal to take heart. The organ in the Trowbridge Church is an Estey two-manual, but, by the careful selection of a program which did not exceed the limitations of the instrument, and by painstaking registration, Mr. Nevins definitely proved that one need not sacrifice musical standards because of a small organ. The Bach B flat Prelude and Fugue is brilliant when well played, as it was on this occasion, notwithstanding the fact that it is one of the "Eight Short." Karg-Elert's "Starlight" and Bonnet's "Chant de Printemps" were particularly successful. American composition was represented by Horatio Parker's "Impromptu," Op. 17, No. 2.

#### Noted Exponent of Spirituals Speaks

Dr. Harry T. Burleigh, who has just celebrated his fortieth anniversary as baritone soloist in St. George's Church, New York, and who is internationally known as a composer and arranger of Negro spirituals, spoke on the music of his people and sang a program of spirituals which, with the exception of "March Down to Jerdon," arranged by Eva A. Jessye, were his own arrangements.

Dr. Burleigh has perhaps done more, over a longer period of time, than any other person to give spirituals their

rightful place as folksong, the natural expression of a people peculiarly gifted in imagination and its expression in religious song.

Many of the spirituals, said Dr. Burleigh, are founded on the pentatonic scale, which has been used in the folksong of every race which has been in bondage. The texts, while expressed in very simple language, show a rare talent for word painting. They never suggest malice, anger, hatred or resentment, nor is theirs the sorrow of hopelessness, since even in the midst of slavery the Negro kept his simple faith that he would eventually "walk all over God's Heaven." Early in Dr. Burleigh's career such men as Dvorak and MacDowell urged him to devote his life to bringing the wealth of music in the spirituals to the attention of musicians. One is inclined to agree with Dr. Burleigh that the reluctance of Americans to recognize the real worth of the spirituals is "a serious reflection on their artistic acumen."

#### Kraft Recital Stimulating Event

Edwin Arthur Kraft's recital on the large new Kimball organ in the Municipal Memorial Auditorium Tuesday evening was a stimulating experience. Mr. Kraft does not limit himself to music written for the organ and half of his program consisted of arrangements. The skill and good taste of the arrangements (his own) and Mr. Kraft's perfect technical equipment made what has often been, in less skillful hands, a doubtful experiment, a definite contribution to organ literature. Proof, if it is needed, of the recitalist's technical command of the instrument was his occasional use of swell pedal *sforzandi* and accents. Done badly, they would have been in the worst taste; done as they were, they added interest and helped compensate for what the fair-minded organist must admit is a distinct lack in his instrument. The "Overture to 'Phedre,'" by Massenet, and "Kikimora," by Liadoff, were outstandingly effective arrangements by Mr. Kraft. The latter is still in manuscript. The Toccata in E minor by F. de la Tombelle was a brilliant finish to the program.

#### Stoessel Recital Amid Art Treasures

The officers of the Worcester Art Museum opened the galleries to the association Wednesday morning, giving an opportunity to see a remarkable number of art treasures, including Whistler's "The Fur Jacket," Bellows' "The White Horse" and the noble study of Dr. Gross by Eakins. This treat was a prelude to the violin and piano recital which followed in the rotunda of the museum, given by Albert Stoessel and Edna Stoessel-Saltmarsh. There are probably few members of the association who have not heard the New York Philharmonic Orchestra under Mr. Stoessel's baton, and a considerable number of the audience know him as the skillful conductor of the Worcester Festival Chorus, but most of the audience were hearing for the first time his suave art as a violinist. The opening number, the Brahms Sonata in D minor, was exactly the sort of music which he is uniquely fitted to interpret, with its combination of austere intellect and romantic sentiment, and with its greatness of spirit pushing against the limitations of chamber music, yet, in a performance like this, always keeping within bounds. The reporter found Mr. Stoessel's playing of the last movement the high point of the concert.

The Brahms was followed by a charming set of Five Pieces by Mr. Stoessel himself (G. Schirmer), in which, as the violinist pointed out, the piano is treated as an equal. The "Preambulo" and the "Nodding Mandarins"—the latter effective in its surprise ending—are both "orientales." The "Fitting Bats," the finale, gets interesting effects by using a violin whose G and E strings are strung up a half-tone. But for the organists the most effective piece in the set was the "Falling Leaves," in which Mr. Stoessel showed his sentiment, both as composer and as performer. The leaves are evidently falling in the Bois—or perhaps in Washington Square. It will be surprising if someone does not transcribe this for organ.

The final number was Debussy's Sonata in G major, published in 1917. Mr. Stoessel said that one of his mem-

bers of war years was of playing this to Madame Debussy two months after the composer's death; she was hearing it for the first time. It was also pointed out that in this short sonata Debussy seems to have been trying for something more like classical form, as if he were turning from French impressionistic painting to clean-cut etching. The work was probably heard for the first time by the audience and was heartily enjoyed nevertheless. It was in this number that Mrs. Stoessel-Saltmarsh was given her best opportunities to show as sensitive and wholly beautiful piano playing as anyone can ever hope to hear.

Two busses were waiting to take capacity loads to the Wayside Inn at Sudbury, where a delightful hostess snowed the rooms and told ladylike jokes. A bountiful luncheon was followed by a ride through historic country to old Concord, where a guide with patriotic American pride, Irish fervor and the intonation of a holy curate described the haunts of Emerson, Thoreau, Hawthorne, Louisa Alcott and other worthies. The guide's own favorite was obviously Thoreau, and he convinced at least one auditor that Thoreau would have made the sort of organist who can insult the bishop and get his salary raised.

#### Zeuch's Choir in Fine Concert

In the evening a concert was given in All Saints' Church by William E. Zeuch of Boston and his choir of about fifty voices, from the First Church of Boston, assisted by the able young organist of All Saints', William Self. There are few of us who would dare exhibit our choirs in early September, after a holiday of three months in hammocks, as one distinguished organist elegantly remarked. The choir had had exactly three rehearsals since June for a historical recital of fifteen numbers, most of them difficult and unaccompanied. Through the first group it was a fair choir singing grand music; through the second group it was a good choir singing grand music; in the fourth and fifth groups it was a very fine choir that could make almost anything sound like grand music. For the reporter, who popped here and there to be sure of hearing the tone at its best, the best-sung pieces were Byrd's "Ave Verum," a "Cherubim Song" by Rachmaninoff, which sounded like great music, which it is not; the Kyrie from Franck's Mass in A, which showed the tonal range from pianissimo to a stirring climax, and the exquisite "Sleep, Holy Babe" of Dr. Francis Snow of Boston, one of the new compositions of last Christmas. The other American anthem was Dr. Coke-Jephcott's "Blest Are the Pure in Heart," sung with fine shading and discreetly accompanied by Mr. Self.

The splendid new edifice proved itself kind to both singers and organ. There is just enough resonance to aid without blurring, and Mr. Harrison has given the church a Skinner organ which must rank near the top of his efforts for brilliance combined with solid power. In his organ numbers Mr. Self let the audience know the classic qualities of his instrument, without showing the more modern solo stops, which would have been somewhat incongruous in contrast with the choral pieces. The only place where the effect of the tone was not commendable was in the accompaniment of a long hymn, where the constant blaze of the mixtures was as painful to the ear as the merciless light of the pendulum-chandelier was torturing to the eye. We must all be careful of this. The present craze for mixtures, restored by whim as they were allowed to disappear from ignorance, is likely to result in something like the overuse of strings and French horns and varied voxes that tempted us a few years ago. On the whole, the organ playing was exactly right for the building, the edifice, the program and the audience. The audience, by the way, packed the church.

#### Palestrina Subject of Hugh Ross

Thursday opened with a lecture by Hugh Ross, conductor of the Schola Cantorum, New York City, on "Palestrina, His Value for Us Today" in the auditorium of the First Unitarian Church, a beautiful, commodious building in the colonial style. One advantage in attending conventions of the N.

## Forces of National Association of Organists Meet in Worcester



A. O. and the A. G. O. is that one becomes acquainted with notable churches; since architecture is "frozen music," musicians may well be *simpatico* with the kindred art. President William C. Carl, ubiquitous, always tactful and genial, was a model chairman. He introduced Senator Emerson L. Richards of New Jersey, who made a short address on the place Palestrina occupied in the history of the music of the Latin Church. "General church music might well occupy, he said, the attention of an organists' convention, even if it lessened to a certain degree the attention given to the organ. Senator Richards was of the opinion that the time at a convention might be divided fifty-fifty between the instrumental and the vocal sides of the profession. He then introduced Mr. Ross who said in part:

Palestrina (1525-94) has a certain importance today in connection with the revival of unaccompanied singing, although in other respects there were other composers of the period who furnished just as valuable material for the technique of choral practice. It will be found that the study of Palestrina's music and that of the long turbulent papal period through which he lived will help us in orienting ourselves in these days of Communism and Fascism. In this twentieth century we too are living in a turbulent period. We may look forward to the coming of a composer hearing the same relation to our period that Palestrina did to his. The sixteenth century was a century of theological debate, not only in Italy, but also in France (John Calvin). Musicians were either free or strict in style as regards theology; today's fights are over political ideas, but in 100 years these fights may synchronize with the appearance of great figures in music. Palestrina represents the universal type of thinking; we must get back to the question of language; he was trying to conform to the Council of Trent, which urged simplification of words. The ultra-modern composer has his own language, but it is understood by his followers only. The impressionists pushed music too far on its material side, until no one but a Strauss could make use of its abundance. In choral music unfortunately rhythm has been based on the music itself; the natural basis of vocal music should rest on the words themselves. This is characteristic of Palestrina. There was also the natural theological meaning of the words. In fact, it has been said that if one thought long enough on the words the music would emerge as a matter of course. A careful analysis of the words, taking into account meaning, accent and the flow of the music, will guide in the consideration and placing of the time (meter) signatures. The study of Palestrina is particularly valuable since we are standing on the threshold of a new day and can, if we will, be guided by his experience.

Mr. Ross' lecture was punctuated by many humorous asides and shrewd appraisals of contemporary practices.

**Kramer Holds Mirror to Organist**  
A. Walter Kramer, editor-in-chief of

*Musical America*, introduced by President Carl, spoke on "The Organist's Greater Usefulness to His Community." It was a particularly happy thought to ask a musician outside the organists' ranks to tell the assembled organists how they impressed him. And who better than Mr. Kramer, composer, musician of wide experience in all phases of the art? "O wad some power the giftie gie us, to see ourselves as others see us."

It is possible that the title of the lecture gave listeners the impression that the lecturer would have something to say about organ recitals—better ones (!)—more of them (No! No!), playing more American music, playing no transcriptions, etc., etc. Nothing of the kind. His plea was for broader participation on the part of organists in the general currents of musical life. He said his musical activities were far removed from those of the organist; his friendships were not with any one class of musicians. He was convinced that the place of the organist was much higher than generally considered; organists are probably, as a class, more intelligent, better educated than any equally large number of pianists, violinists, cellists or orchestral musicians. Organists, however, live in too restricted a sphere; they are not seen at orchestral concerts, at the opera, at programs of contemporary music. It is appalling that the organists are so little interested in operatic music; it is understandable that in the present depression an organist does not at all fancy paying \$7.70 a ticket at gold standard prices, but he need not be ashamed to occupy a seat which he can afford. The group of music-lovers in any community cannot be conscious of the organist unless he attends or supports or in some other way makes his presence or his interest felt.

An experience of twenty years in attending concerts has forced the fact on Mr. Kramer's attention that organists do not attend concerts. In civic movements very little aid is expected from organists, or given by them personally or in association. Here is a body of finely educated, cultured musicians holding themselves aloof from the general musical current. The organist may and ought to be of much greater usefulness to his community if he identifies himself with musical affairs outside the organ loft.

#### Recital by E. Power Biggs

Following Mr. Kramer's lecture the convention photograph was taken. Immediately after the photograph E. Power Biggs gave a short recital on the Casavant four-manual in the church. His program was: Prelude and Fugue in G, Dupré; Gavotte, Wesley; "Jesu, Joy of Man's Desiring," Bach, and the Finale from the First Symphony, Vierne. The recital was keenly enjoyed.

#### Porter and Mrs. Lockwood Play

A second opportunity was afforded the convention to hear the organ in the Municipal Memorial Auditorium on Thursday afternoon beginning at 2:30.

when Hugh Porter, organist and choir-master of the Second Presbyterian Church, New York, and Charlotte Lockwood of the Crescent Avenue Presbyterian Church, Plainfield, N. J., were the recitalists. Both of these players have appeared in convention recitals before and, needless to say, presented outstandingly good programs. While each recital was the finest of its kind, they were beautifully contrasted.

Mr. Porter's program was all Bach. His playing was restrained and as clearcut as an etching. Nothing in program, registration or playing smacked of showmanship except in the sense that the best music superlatively well played is always a good show to a discerning audience such as the one on Thursday afternoon. Especially to be admired were the well-planned contrasts in the variations on "O Gott, Du frommer Gott," without extremes of tempo or volume at any time, and the clarity and infectious rhythm in the G major Fugue (the Gigue).

Mrs. Lockwood's program of the compositions of Andriessen, Widor, Jongen, Karg-Elert and Reger was in its very nature an effective contrast to the Bach. The playing was brilliant without superficiality, the interpretation imaginative and the registration appropriate. Particularly well played were the Andriessen Chorale and the Karg-Elert "Soul of the Lake." Obviously this type of music is Mrs. Lockwood's happiest medium of expression. One of the audience remarked: "If one could only be sure that all organ recitals would be like this one—"

#### Gala Concert at Auditorium

The gala concert at the Municipal Memorial Auditorium was the event of Thursday evening. The Worcester Festival Chorus, Albert Stoessel, conductor; the Worcester Philharmonic Orchestra, Albert W. Wassell, conductor, with these soloists: Alice Erickson, violinist; Charles M. Courboin and George William Volkel, organists; Mrs. J. Vernon Butler, accompanist, and Walter Howe, organist and associate conductor of the Worcester Festival Chorus, were the forces which presented this program: Overture to "The Marriage of Figaro," Mozart, and Finale from "Erica" Symphony, Beethoven (Worcester Philharmonic Orchestra); Concerto in D minor for organ, Handel (George William Volkel, F. A. G. O.); "Laudamus," Protheroe, and Magnificat, Walter Howe (Worcester Festival Chorus); Introduction and Rondo Capriccioso, Saint-Saens (Alice Erickson); Passacaglia in C minor, Bach (Charles M. Courboin, Mus. D.); Gratias from the Mass in B minor, Bach; Two Spirituals (unaccompanied), "I Got a Religion" and "Babes in the Water," Noble Cain; "One Hundred and Fiftieth Psalm," Cesar Franck (Worcester Festival Chorus).

The magnificent auditorium, seating 4,000 people, was filled with an enthusiastic audience. Like all sessions of the convention, this one began on time.

The orchestra appeared to excellent advantage in the "Erica" finale. Encores were in order and granted by Mr. Volkel, who played "Grand Choeur Dialogue," Gigout; Alice Erickson and Mr. Courboin. Miss Erickson's violin playing was so justly admired that it nearly "stopped the show." Mr. Courboin's individualistic conception of the Passacaglia gave at least one listener great pleasure as an exposition of the formal structure and at the same time a demonstration of the poetry and emotion underlying that structure. Courboin's performance will undoubtedly be the text for much discussion.

Aside from Walter Howe's Magnificat, which had very shabby treatment, the evening's performances gave a great deal of pleasure. Chorus singers, orchestral players, organists, soloists and accompanists, not forgetting Albert Stoessel, that tower of strength, built an imposing musical structure. It is to be hoped that memories of the evening will remain with Worcester people as a reminder of the courtesy and thoughtfulness of the N. A. O.

#### Proceedings at Business Meeting

Albert Stoessel, renowned conductor of the Worcester Festival Chorus, which appeared in the gala concert on Thursday evening, was unanimously elected an honorary member of the National Association of Organists upon recommendation of the executive committee at its session Friday preceding the annual meeting.

Reginald L. McAll presented a report of the meetings of the merger committee.

The annual meeting of the association convened at 9:30. The minutes of the last convention and the secretary's report were accepted as read. The treasurer's report was accepted with a vote of thanks to Mr. Volkel. The auditing committee reported briefly.

After a report to the general meeting of the merger committee's work, Mr. McAll presented a motion that the convention ratify the action of that committee and empower it to complete the details of the merger. Alfred Brinkler of Portland, Maine, seconded the motion and it was unanimously adopted. In the absence of Walter N. Waters, chairman, Miss Roberta Bitgood presented the report of the resolutions committee, thanking all who contributed to the success of the convention.

#### Dr. Carl Heads List of Officers

Chairman Henry Hall Duncklee of the executive committee then took the chair to receive the report of the nominating committee, which was presented by Miss Jane Whittemore, and was as follows:

In presenting the slate of officers and other members of the executive committee, the nominating committee has taken into consideration these factors:

1. The present list is a distinguished one, containing the names of those whose ability and devotion to the N. A. O. has been proved.
2. They have worked on preparations for the merger with the American Guild

[Continued on page 4.]

**WORCESTER MEETING  
ATTAINS A HIGH MARK**

**FINE CONVENTION OF N. A. O.**

**Musical Offerings and Lectures Make  
Last Annual Meeting of Associa-  
tion Outstanding—Dr. Carl  
Re-elected President.**

*(Continued from page 3.)*

of Organists and understand the situation.

3. There is little more than three months before the planned merger takes effect.

Therefore your nominating committee deems it advisable to continue the present list, with the exception that for the vice-president whose residence on the Pacific coast makes attendance at meetings practically impossible, we wish to substitute the name of the one whose thoughtfulness and energies have made our stay in Worcester so pleasant—Mrs. Howard S. Shepard.

Miss Whittemore then presented the following slate.

President—Dr. William C. Carl.  
Vice-Presidents—Emerson L. Richards, Siegfried E. Gruenstein, Mrs. Howard S. Shepard, Katharine E. Lucke and Dr. Charles M. Courboin.

Treasurer—George William Volkel.  
Secretary—Helen C. Reichard.  
Chairman of Executive Committee—Henry Hall Dunkle.

Executive Committee—Marion Janet Clayton, Mary Arabella Coale, Mrs. Clarence Dickinson, Mrs. Charlotte M. Lockwood, Jane Whittemore, Dr. J. Christopher Marks, Reginald L. McAll, Alexander McCurdy, Jr., Duncan McKenzie, Dr. Harold Vincent Milligan, Dr. T. Tertius Noble, Hugh Ross, Herbert Stavelly Sammond, Morris Watkins and Joseph Yasser, with the national officers and state presidents.

The report was accepted unanimously and the secretary cast a ballot for the slate as presented. Herbert S. Sammond and Henry S. Fry escorted the re-elected president and the newly-elected vice-president into the meeting, where they received the hearty applause of the members assembled. Dr. Carl responded with appreciation for his re-election and assurance of great success for the future.

The secretary announced three invitations received for future conventions—from Hartford, Conn., Miami, Fla., and Memphis, Tenn. No action was taken in view of the consolidation, and the meeting adjourned.

**Lectures by Whitehead and Milligan**

Following the business meeting on Friday the audience had the privilege of hearing two notable addresses, each delivered by a man of genuine scholarship and great prestige. The discussion by Dr. Alfred E. Whitehead of Montreal on "Present-day Church Music" will make history; the address by Dr. Harold Vincent Milligan of New York on "Pioneers of American Music" has recorded history in permanent form.

After an introduction by former President Henry S. Fry, Dr. Whitehead laid down the three tests of modern anthems—fitness, beauty and craftsmanship—and proceeded to test our modern church music specifically, with the clarity of a master and with copious illustration at the piano. What he said is so important and so widely useful that it will be published in full in THE DIAPASON. It was and will remain a brilliant and forceful declaration regarding such matters as diatonic material, chromatic harmonies, modulation, cadences and modern use of older modes. Some of the modern anthems recommended were Bairstow's "Let All Mortal Flesh," Charles Wood's "Glory, Honor and Laud," Willan's "Very Bread," Candlyn's "Song of Mary," Baumgartner's "O God, Who Set the Seers Aflame" and Francis Snow's "Out of the Deep." In conclusion—and here he took issue with Dr. Archibald Davison, whose recent book he praised highly—he urged Americans to support their own contemporary composers, spoke of Sowerby as a writer "of great stature" and commended the works of Barnes, Candlyn, Baumgartner, James, Mackinnon and Voris.

Dr. Milligan was introduced by former President Reginald L. McAll. The address made alive the early history of American music. Dr. Milligan

has as fluent, lively and entertaining a literary style as can be found in the ranks of the association; in addition he has the rare gift of condensing research into its essentials. He told vividly of how the Brattle organ, presented to King's Chapel in 1713, set the Boston church upon an apparently vain search in England for a "sober organist." He told of eccentric William Billings, Boston tanner and composer, of his ecstatic description of an audience "agitated and fluctuated" by his music—an audience made up of "volatile trebles and manly tenors." Then there was Timothy Swan, the Worcester hatter, "a great reader and a late riser, poor, proud and indolent"—the immortal type of American church-musician. Finally he came to Francis Hopkinson of Philadelphia, signer of the Declaration, and Peter Von Hagen of Charleston, S. C., composers of real talent. Their writings were illustrated with three charming songs, sung by Mrs. Mabel Anderson Pearson, contralto, of Worcester, whose rich, bright voice made many a choir-master wish her transported to his choir.

**Harrison Address and Two Recitals**

On Friday afternoon All Saints', another beautiful church, Gothic instead of colonial, opened its doors to the N. A. O. The new Aeolian-Skinner organ has been the subject of much enthusiastic praise; for its specification see THE DIAPASON of last month. G. Donald Harrison, technical director of the Aeolian-Skinner Organ Company, gave a short address on "The Latest Improvements in Organ Construction." Recitals were played by Clarence Watters, F. A. G. O., of Trinity College, Hartford, and Franklin Glynn, organist and director of music at the Idlewild Presbyterian Church, Memphis, Tenn.

Mr. Harrison spoke interestingly of the classical organ, the breaking away from it, fifty years ago, and the present-day return to it. Departures from the classical organ were brought about in some measure by the introduction of mechanical blowers and the pneumatic action, he said. High-pressure diaphragms powerful enough to fill a whole church were found to blend badly, if at all, with mixtures, and the latter were omitted. High-pressure reeds were introduced. In England great demands were made for a multiplication of heavy wind stops. Mr. Harrison went on to show the various musical disadvantages of these changes in the fundamentals of the organ, both as regards accompaniment of voices and the performance of recital pieces. The classical organ can take care successfully also of orchestral transcriptions, although the orchestral organ can do nothing else, he asserted. The classical organ once heard, he feels sure, will win its way.

Mr. Watters' appropriate and well-played program was as follows: Prelude and Fugue in G, Bach; Chorale Prelude, "Christ Lay in Bonds of Death," Bach; "Noel," d'Aquin; Chorale in B minor, Franck; Scherzo from Second Symphony, Vienne; Adagio from Fifth Symphony, Widor; "Crucifixion," from "Symphonie Passion," Dupré; Finale from "Seven Pieces," Dupré.

Mr. Glynn's offerings consisted of: Passacaglia, Candlyn; "The Chimes of Cythera," Couperin; "Divertimento," Whitlock; Andante (String Quartet), Debussy; Air, Wesley; Theme with Variations and Fugue, Hollins.

A visit to All Saints' will repay anyone interested in church architecture. The windows at present are builder's glass, but the timbered roof, the imposing chancel and altar, the clerestory on the north side, and the effective simplicity of treatment of general layout and detail—these are all to be noted.

**Banquet as Glorious Finale**

The last banquet of the N. A. O., Friday evening, was what Dr. Carl had promised—a riot of good cheer, in the great tradition of the organization. Dr. Carl himself, who had proved himself the perfect chairman and executive, now appeared as the most gracious of hosts. The ballroom of the Bancroft was beautiful, the food was admirable, the parade of birthday cakes was full of pomp and circumstance, and the system of having a host or hostess for each table worked to perfection. Let-

ters were read from many members not present, including former President Noble and Editor Gruenstein, and also from distinguished foreign organists: Charles Tournemire and Joseph Bonnet of France, Günther Ramin of Germany, Sir Edward Bairstow and Dr. Henry G. Ley of England, the latter the president this year of the R. C. O., and from President Healey Willan of the Canadian College of Organists.

Warden Charles H. Doersam of the American Guild of Organists, who was to be the guest of honor at the banquet, was detained at his home by the sudden illness of his son, but sent a cordial letter of greetings which was read by Dr. Carl. Mr. Doersam wrote as follows:

To the members of the National Association of Organists in convention in Worcester, Mass. Dear Friends: Most cordial greetings from the American Guild of Organists and warmest congratulations for the splendid program of the past week.

When your organization comes to mind, one immediately thinks of an outstanding characteristic. This particular characteristic of the N. A. O. is quickly recognized by everybody; it is in fact synonymous with N. A. O. It is not only seen, but is warmly felt. It is just about the finest quality any organization can possess and should always be prized, nurtured and never abandoned. This invaluable quality, so inherent in the N. A. O., is "The Spirit of Good Fellowship." This is your contribution to the proposed merger of the two organizations; the finest contribution that could be possibly made. Unite this "Spirit of Good Fellowship" with the high standards and purposes of the Guild and you will have a combination that cannot be surpassed. When the "will to do," the conviction, courage and vision to carry forward the high ideals and standards of the combined organizations become thoroughly infused and permeated by the "Spirit of Good Fellowship," there can be no possible limitation to our growth. Then will our organization assume its rightful place of dominating influence in helping shape the destiny of music in America.

Faithfully yours,

CHARLES H. DOERSAM.

Two gifts were presented to Mrs. Howard S. Shepard, president of the Worcester chapter, Mrs. F. J. Crosson brought a magnificent bouquet of American Beauty roses as a tribute from Worcester colleagues; Miss Jane Whittemore of the national executive committee presented a traveling case "to the first woman chairman of an N. A. O. convention."

Mr. McAll then read an interesting resumé of the association's history, summarizing its activities from the days of the founder, Tali Esen Morgan, and closing gracefully with a toast to the new A. G. O. He pointed

**IN THIS MONTH'S ISSUE**

*Twenty-seventh and last annual convention of the National Association of Organists is marked by excellent musical programs and lectures, as shown by complete account of proceedings.*

*Canadian College of Organists holds annual convention—one of the best in its history—in Toronto.*

*National Association of Organ Builders holds annual meeting in New York and reviews workings of code.*

*Review of the compositions of the late John Sebastian Matthews is a tribute to his memory from Dr. Harold W. Thompson.*

*Interesting story of organ music in 1934 in the city of Jerusalem.*

out that the last piece played at an N. A. O. convention was by the beloved Dr. Alfred Hollins of Edinburgh, and stated that a copy of the program, signed by prominent members whom Dr. Hollins knows, will be sent to the famous friend of all organists.

Harold V. Milligan read a witty poem written by Henry S. Fry, detailing events of the convention; the puns were fearful, wonderful, and greatly enjoyed.

Finally came the principal event of the evening, one of the inimitable one-man shows of Dr. Sigmund Spaeth, including his varied interpretations of that literary classic of classics, "Jack and Jill," and his colossal American opera entitled "Neuralgia, or More Luck than Management." Then "Auld Lang Syne." It reminded one singer of what a Scottish noble said when Scotland gave up her parliament to join England, "Aweel, this is the end of an auld sang." It was a bonny song.

**Goes to Simpson College.**

After a year's leave of absence Mrs. Margaret MacGregor has returned to Indianola, Iowa, to be head of the organ department at Simpson College. Mrs. MacGregor is a pupil of Palmer Christian and received a master's degree in organ playing at the University of Michigan this year.

**THE DIAPASON.**

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**Convention Echoes;  
Some Sidelights on  
Worcester Meeting**

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

No choice for presiding officer could have been happier than that of Dr. William C. Carl, whose clear enunciation, quiet air of command, modesty, consideration and humor were always ready and always admirable. I happen to know that he was persuaded with great difficulty to assume the responsibilities of the presidency. After all, no office could add to the prestige of Dr. Carl, but I am sure that it has added to the affection which we all feel for him.

It happens that he was the first distinguished organist whom I heard play—in the 'nineties. Some of us must feel humble to recall that this man, whose modest but vigorous personality dominated the convention of 1934, has been organist of the First Presbyterian Church of New York since 1892 and head of the Guilford Organ School since 1899. He has known many men and many cities, he has seen in and out many fashions among us, he has been a cosmopolitan and an American of the best sort, he is and has always been a fine artist and a great gentleman.

Not long ago I referred to Dr. Carl's playing of hymns as a model. At the convention he told me that last winter, on Wednesday evenings, he held congregational rehearsals to familiarize his people with some of the best numbers in the new Presbyterian Hymnal. He is particularly interested in some of the folk-tunes which Dr. Dickinson has introduced.

Since he was 16 years old, Willard Irving Nevins has been associated with Dr. Carl, as pupil and then as colleague. His latest contribution to our craft, after years of service in the N. A. O., is his page of organ and choral programs and of excellent special articles in the Saturday edition of *The New York Sun*. I was interested to see what he could do with a small two-manual organ in his recital at the convention. I never heard before the sonata of which he played a part, and I recommend it—"Mater Salvatoris" by M. J. Erb of Strasburg, published by Leduc of Paris.

A most welcome guest was Dr. Harry T. Burleigh, who first made popular solo arrangements of Negro spirituals and who still is their most masterly interpreter. Personally I require no defense of those arrangements, particularly when Dr. Burleigh sings them, but I was glad to learn that it was Edward MacDowell who advised Burleigh to make his editions pictorial, to interpret in the arrangements his own conception of the Negro's moods and fervor. As Dr. Burleigh smilingly observed, one of his early arrangements sounded so much like the "Water-Lily" that MacDowell said: "You'd better not take my harmonies."

And why is Burleigh still pre-eminent as the solo interpreter of Negro folksong? Well, in the first place, he never tries to make the spirituals funny; he believes in them reverently, as the high expression of his people's piety. In the second place, he has astonishing variety of vocal tone. He can sing with his back to an audience and make them feel a smile in his voice. Perhaps to save his still thrilling *forte* he has developed a *parlando* of resource and effect; sometimes for a moment he even declaims in the manner of the late David Bispham. In the third place, he accompanies himself with cunning; indeed, his accompaniment is as remarkable as his singing. Not even his talented Harvard son—now on Broadway—can master all the secrets; Harry Burleigh is the only singer I know whom I always wish to hear accompany himself. In the last place, he is Harry Burleigh, in that small, precious group with Madame Schumann-Heink of people who take our hearts and keep them. At the convention he was with his niece, Miss Thomas, who has just passed her F. A. G. O. examinations and who has already published works which do credit to her and her teacher, Dr. Noble.

To me and, I think, to most of the

audiences, the great moments in organ playing were in the programs of Mr. Kraft, Dr. Courboin and Mrs. Lockwood. There are many of us who expected Courboin's famous interpretation of Bach's Passacaglia in C minor to reach the highest peak—and he reached it. Of course, not even he could play an entire program of that breath-taking sort, and I am glad that he didn't try. I suppose that his secret is vigor, vitality, *elan*. Kraft is in the same class, and he kept up his magic for the entire evening. He has two secrets—rhythm and color. They made him the right man to give the first impressions of that Kimball masterpiece of orchestral tone. Mrs. Lockwood I have heard several times—once before in this very year—but this time she moved up for me into Kraft's class among the great. I wish that poor Karg-Elert could have heard her interpretation of his "The Soul of the Lake." Some of her early publicity was bad for her playing, I believe; but she is over being just a clever recitalist. Let's not have any more nonsense about the "wonderful little woman"; she is a great player, and I do not see what being a woman has to do with that.

There isn't anything about Kraft or his playing that I don't admire, but two of his rarer qualities are his good humor and magnanimity, both of which were shown at the close of his program. A thing happened that may occur with the best large organ during such a colossal recital; there was a cipher. He didn't turn a hair; he didn't miss a beat. Instead he played in such a way that only a few of the audience realized what had happened; and he touched the general cancel before the last note died away.

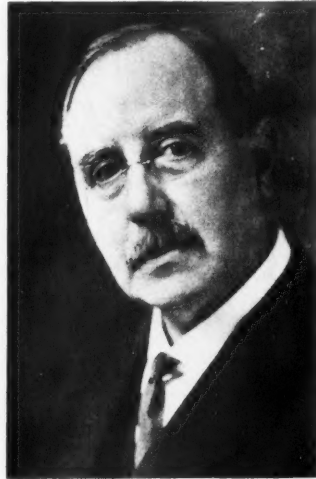
Someone told me that another famous organist, opening a big American organ this year, had a similar experience. Leaving the cipher screaming, he turned to his audience and said: "You see, you don't need an organist for this organ; it can play itself." But the best story was about Guilford. At one of his American concerts he found that nobody could release a cipher which occurred an hour or so before the recital. "Very well," he said. "I will improvise a recital around that note." He did, and the audience went home exhilarated.

At no previous convention which I have attended have there been so many excellent addresses. Mr. Sammond's list of Tudor anthems in four parts seemed to me so useful that I sent a copy of it at once to THE DIAPASON. Don't miss it next month! Mr. Sammond has been giving this music with his own choir and choral clubs; moreover, he spent a considerable part of his summer holiday in making sure that he had not overlooked anything important. We didn't sing the anthems very well at the meeting at which he led us, but that wasn't his fault or the fault of Tudor composers. He has always been one of the outstanding personalities in the association, and I admire especially the way in which he masters whole new attitudes or bodies of material—cheerfully and without crowing that he has made the sun rise.

Dr. Whitehead's address, when he puts it into final form for THE DIAPASON, will be one to preserve. Just before he came to deliver it he was drilling and conducting a chorus of 1,000 voices at Montreal, and he could not be persuaded to publish without revision a paper that to most of us seemed perfect. No other man beyond our borders has given so well-informed, generous and sane an estimate of modern American composers for the church. I was flattered that in his address he disagreed with me twice, with direct reference to the humble culprit. He thinks that I was too severe in my long review of Dr. Davison's book. He is the first one who has said so. I destroyed the first version of that review because it was too severe, and I have received more letters of approval than I ever had concerning any previous article of mine. I know that Dr. Davison is on the side of the angels; that is why the task of pointing out his exaggerations was so thoroughly distasteful that I should not have attempted it except in defense of the modern composer.

Dr. Whitehead's second disagree-

Edwin H. Lemare



ment with me was regarding the quality of a certain American carol for Easter which I recommended and which has become very popular. Inasmuch as Dr. Whitehead paid the highest compliments to the composer's work in general, it is fair to state that the carol in question was Van Denman Thompson's "Spring Bursts Today." (Dr. Whitehead did not name it.) I find that in my review I stated: "Except in a carol the idiom would be regarded by austere taste as unsuited to the church." So Dr. Whitehead was warned off, and I take this chance to repeat that he regards the composer of "Spring Bursts Today" as in the front rank for imaginative fertility. I was glad that he had words of special praise for Baumgartner's "O God, Who Set the Seers Aflame," which I ranked first in the American anthems of 1933, the year in which "Spring Bursts Today" was published. I think that every anthem which he recommended has been reviewed favorably and enthusiastically in my articles. I hope that I shall continue to recommend a few that he does not like.

Dr. Milligan's remarkable historical account of early American music is written with scholarship and style which we all envy. It has already been published in *The American Scholar*, the quarterly of the Phi Beta Kappa Society, of which Dr. John Erskine is one of the editors. Dr. Milligan is not the only historian in his family. His brother-in-law, Professor Allan Nevins of Columbia University, recently won the Pulitzer prize for a biography of President Grover Cleveland.

Mr. Porter's admirably played Bach program reminded Joseph N. Ashton of Andover of an incident connected with Professor Paine of Harvard, who first played Bach recitals in this country. The professor was playing in England on a rattle-bang of an old tracker organ. After his recital an Englishman approached to ask "What was that last piece, Professor Paine?"

"The Toccata in F, sir."  
"I beg pardon?"  
"The Toe-clatter in F, sir."  
The Englishman went away satisfied. (Of course, you need a Harvard accent for this story.)

L. G. Smith of Worcester had another story. A friend of his came home dissatisfied with a recital that seemed to him too refined. "I give you my word, Mr. Smith, that I looked at the music; the fellow was playing a piece in four sharps, but he made hardly any noise."

Dr. Carl's best story was about the

sign in front of his church not long ago when the assistant pastor gave the annual sermon on temperance. "Mr. Elliot will preach on prohibition. The full choir will sing."

The name that I heard oftenest was that of the late Lynnwood Farnam. Miss Helen Reichard, secretary of the association, was his secretary in the last year of his life. She told me that ten days before he died he wrote to the Curtis School saying that he would return to his labors on a certain date at no great distance. Perhaps on the last day he realized what dawn was before him, but not earlier, she thinks.

These echoes have been full of personalities and much too full of the first personal pronoun. At these conventions—the best I attend—it is persons who mean much. It wouldn't be a good convention without Mr. Duncklee, for instance. It wouldn't be a good convention without the Princess Regent, Miss Jane Whittemore. It would be a dismal, desiccated convention without Senator Richards. I am going to write out and try to get into print the fact that we all missed tremendously the editor of THE DIAPASON. Being chairman of a committee of three who tried to report the proceedings, I realized for the first time how uniquely trained he is for his job. If we three substitutes have failed to mention any person or achievement that was worthy, you must know that it wasn't his fault. Now I am going back to where I hope I belong, but before I go we'll just play "Hail to the Chief" for Mr. Gruenstein.

**Concert Series Boon to Town.**

Horace Hunt, who in his work as organist and choirmaster of the First Congregational Church at Dalton, Mass., has been active effectively in increasing musical understanding and interest in the community, has been carrying out what is called a "musical advancement plan," which consists of a series of concerts. The sixth of these was given under Mr. Hunt's direction on the evening of Aug. 28 at the church and the program consisted of Bach choral works and English madrigals, sung by the choir, supplemented by a presentation of "Cadenabbia," an ode for voice, string quartet and piano, written in 1932 by Giorgi, those taking part being Rosamond Chapin, the Manhattan String Quartet and Aurelio Giorgi. Miss Chapin also sang a group of solos, accompanied by Mr. Hunt.

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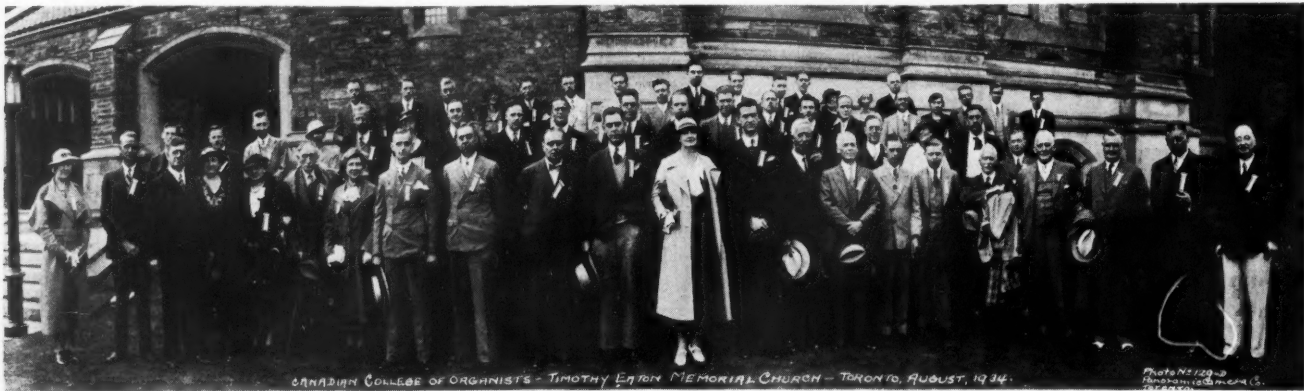
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CANADIAN COLLEGE OF ORGANISTS - TIMOTHY EATON MEMORIAL CHURCH - TORONTO, AUGUST, 1934.

**CANADIAN ORGANISTS HOLD ANNUAL MEETING MARKS 25TH YEAR OF C. C. O.**

Toronto Convention One of the Most Successful on Record - Volkel Gives Recital Representing N. A. O. - Willan President.

By H. G. LANGLOIS

One of the most successful of the annual conventions of the Canadian College of Organists was that held at Toronto Aug. 27 to 30. This convention marked the twenty-fifth year since the founding of the college, and the program arranged and carried out was well worthy of the occasion.

Registrations began at the college headquarters on Monday evening, Aug. 27, and many members renewed friendships and enjoyed a social hour. Tuesday morning the real business of the convention got under way. Many more registered on this day, the total registration being about 100. A council meeting was held, during which those not engaged in council business were driven to the Royal Ontario Museum and viewed among other antiquities a famous collection of musical instruments of various origins and periods of use.

The afternoon session began with a very interesting lecture at Timothy Eaton Memorial Church on the practical application of acoustics to churches and public buildings, by Professor G. R. Anderson of Toronto University. Professor Anderson gave illustrations of the sound reflecting or absorbing qualities of different building materials, and after the lecture answered many questions on points of interest.

**Fine Recital by T. J. Crawford**

A fine recital followed, played by T. J. Crawford, Mus. B., F. R. C. O., organist of the church. Mr. Crawford's recital is specially worthy of note as being the first in which the prescribed pieces for the next fellowship and associateship examinations were played. A number of students with score followed his playing, and all felt that Mr. Crawford had "passed his examinations" with high honors. Mr. Crawford's program was as follows: Prelude and Fugue in D minor, Mendelssohn; Cantabile, Joseph Jongen; Sonata No. 12, in D flat (first movement), Rheinberger; Andante from Fifth Symphony (arranged by W. T. Best), Beethoven; Toccata in F major, Bach. A delightful tea served in the church parlors brought the afternoon session to a close.

At 8:30 in the evening an informal program of Tudor music was given at the Arts and Letters Club under the direction of Dr. Healey Willan. Dr. Willan's choir sang a number of madrigals of this period in splendid style, and variety was given to the program by the very artistic harpsichord playing of Miss Margaret Parsons, who received an ovation.

**Encouraging Reports Are Made**

Wednesday morning was devoted to the general meeting at headquarters. Encouraging reports of the year's ac-

tivities were read by secretaries of local centers in Toronto, Hamilton and London, Ont., Montreal, Que., Ottawa and Kitchener, Ont., and Winnipeg, Man. The following officers were elected: President—Healey Willan, Mus. D., F. R. C. O. (re-elected).

Vice-presidents—Richard Tattersall, Herbert Sanders, Mus. D., F. R. C. O., and H. Hugh Bancroft, F. R. C. O. Registrar—Charles E. Wheeler, F. C. C. O.

Secretary-Treasurer—H. G. Langlois, Mus. B.

A resolution of appreciation was read by the president to Dr. Alfred Ham, F. R. C. O., for many years president, and since 1922 honorary president of the college. Dr. Ham, retiring from active service in Toronto, is leaving to take up his residence in England. A standing vote of thanks and appreciation testified to the esteem in which Dr. Ham is held by the members and to their regret over his leaving.

Early in the afternoon the members visited two interesting church organs, at St. Cuthbert's, Bayview avenue (Ed. Lye & Sons), and at St. Paul's, Bloor street East (Casavant). The first-named is a new organ of three manuals (choir organ not yet installed) and the second is one of the largest four-manuals.

The outstanding event of the afternoon was a garden party at the country estate of Mr. and Mrs. F. T. James at Lambton Mills. The visitors were received by Mr. and Mrs. James, assisted by Mr. and Mrs. Otto James. After viewing the lovely gardens and woodland of the estate, the party of about 100 guests were served tea on the lawn. Delightful weather favored the occasion, and the trees, lawn, garden and fountains presented a lovely picture. A unique feature of the entertainment was the singing of the Elgar Junior Choir of St. Andrew's Wesley United Church, Vancouver, B. C., under the direction of C. E. Findlater, L. T. C. M. The sweet voices of the chorus of some thirty-five girls thrilled the audience listening on the porch and lawn. Elgar's "Land of Hope and Glory" opened an informal program of eight or ten selections, beautifully sung. The hearty applause testified to the pleasure with which this musical offering was received.

**Volkel Represents N. A. O. with Recital**

At 8:15 p. m., before a large audience both of members and of the public, George William Volkel, guest recitalist, representing the National Association of Organists, played the following program: "Grand Choeur Dialogue," Gigout; Largo e Spiccato, Vivaldi-Bach; Fugue in C major, Buxtehude; Tenth Organ Concerto, in D minor, Handel; Passacaglia and Fugue in C minor, Bach; Chorale Preludes: On the tune "Puer Nobis Nascitur," Willan, and on the tune "Merrial" ("Now the Day Is Over") (manuscript); Howe; Sixth Symphony, in G minor, Widor; "Carillon-Sortie," Mulet.

Mr. Volkel's brilliant playing does not need comment. No doubt his recitals have been heard and enjoyed by most readers of THE DIAPASON. His playing on this occasion fully justified the enthusiastic reception accorded him.

Thursday morning was "free" and

many members took this opportunity to visit the Canadian National Exhibition. It was music day at the fair, and contests of various classes in singing and instrumental music were in full swing.

In the afternoon the convention was instructively entertained at Grace Church with a lecture on the "History of the Electric Action as Applied to Organ Building," given by Stephen Stoot. Mr. Stoot noted the development from tracker action to the present highly complicated electro-pneumatic and magnetic systems of contact. His talk was illustrated with blackboard plans and diagrams.

After the lecture a recital was given in the church by Kenneth Meek, one of the younger organists of Ottawa. His playing was outstanding for steadiness, phrasing and taste in registration, and for the mastery with which he handled the organ in an exacting program. Mr. Meek played the following pieces: Prelude and Fugue in B minor, Bach; "When in Our Deepest Trouble," Bach; "The Son of God Has Come," Bach; Folk-tune, Percy Whitlock; Scherzo, Whitlock; Capriccio, Max Reger; "Clair de Lune," Vierne; Toccata, Vierne. Tea was served afterward in the parish hall.

**Dinner Is Concluding Event**

The concluding event of the convention was the annual dinner, held at 7:30 at the Royal York Hotel. This was a joint dinner, attended by members of the Canadian College of Organists and the Authors and Composers' Association. Dr. Willan in his capacity as president of both organizations presided. About eighty-five members and guests were present. The toast to the King was followed by the singing of the national anthem, after which toasts were proposed and answered to the college, the guests and the ladies. Dr. Ham, in responding to the toast to the college, spoke of the conference to be held in London, England, under the auspices of the Royal College, and urged those present to make every effort to attend. This will be an outstanding event in the history of the C. C. O. and many have already signified their intention of being present. The toast to the Authors and Composers' Association was responded to by J. Elson, who urged Canadian composers to look to their copyright interests, particularly in the matter of radio performance.

Responding to the toast to the visitors, Dr. J. Christopher Marks of New York and Arthur Blakeley, former Canadian, for many years resident in California, spoke of the friendly relations existing between the Canadian and American organizations, and the spirit of good fellowship evident in the interchange of visitors and recitalists. Mr. Peaker in a graceful and erudite speech proposed the ladies, which was responded to by Dr. Sanders in his usual witty manner.

This convention was marked by the presence of a number of distinguished members of the National Association of Organists, whom we were happy to welcome, and an unusually large number of our own members from other centers were present. All agreed that it was one of the most successful of our annual gatherings.

**RAMIN STARTS ON HIS TOUR**

Arrives in New York and Gives First Recitals in Metropolis.

Additional dates in the East, California and the West have been made for Günther Ramin's tour, so that there remain now only five or six available dates. Herr Ramin was to arrive in New York on the Bremen Sept. 27 or 28. He was to open his transcontinental tour with a recital Sunday, Sept. 30, at 4 o'clock, at Holy Trinity Lutheran Church, 3 West Sixty-fifth street. On the evening of Oct. 3 he will appear again in New York at the Church of St. Mary the Virgin, 145 West Forty-sixth street, opening Bernard R. Laberge's series of eight Wednesday evening recitals at this church, through the courtesy of Raymond Nold and the authorities of the church. Then Herr Ramin will start on his journey across the country, which will take him to Victoria, B. C., and down to San Diego, and back through Texas and the Middle West.

Ramin's itinerary to date includes these recitals:

- Oct. 4—Schenectady, Union College.
- Oct. 7—Reading, Pa., St. John's Lutheran Church.
- Oct. 9—Toledo, Ohio, New Cathedral.
- Oct. 10—Cleveland, Museum of Art.
- Oct. 11—Detroit.
- Oct. 14—Pittsburgh, Calvary Church.
- Oct. 15—Cincinnati, Christ Church.
- Oct. 19—Denver, University Chapel.
- Oct. 20—Colorado Springs.
- Oct. 21—Salida, Colo.
- Oct. 24—Victoria, B. C., First United Church.
- Oct. 25—Seattle, Plymouth Congregational Church.
- Oct. 26—Portland, Ore., Municipal Auditorium.
- Oct. 28—San Francisco, Municipal Auditorium.
- Oct. 29—Oakland, St. Paul's Church.
- Nov. 1—Redlands, Cal., Memorial Chapel (University).
- Nov. 2—San Diego, St. Joseph's Church.
- Nov. 3—Los Angeles, Philharmonic Auditorium.
- Nov. 6—Fort Worth.
- Nov. 11—Plainfield, N. J., Crescent Avenue Presbyterian Church.
- Nov. 12—Easton, Pa., Lafayette College.
- Nov. 13—Hanover, Pa., St. Matthew's Lutheran Church.

**Lawrence S. Frank at Rochester.**

Lawrence S. Frank, F. A. G. O., has been elected organist of the Lake Avenue Baptist Church at Rochester, N. Y., to succeed Mrs. Alma Lissow Oncley, who recently resigned to go to New York. Professor Frank has been teaching at Louisburg College in North Carolina, where he was head of the organ and theory department. He holds a master of music degree from the Eastman School of Music. Mr. Frank attended Wooster University and Oberlin College, receiving his bachelor of music from the latter institution. He has taught at Park College in Missouri. During the past summer he has been organist in a large Raleigh, N. C., church.

**Two Consoles for Convent Organ.**

George Kilgen & Son, Inc., are building a two-manual for the Convent of the Good Shepherd, Los Angeles. It will be playable from two consoles. In the building of this organ some of the parts of the old organ will be used.



## Jerusalem Is Blest With Organ Music; Mrs. Decherd's Work

Jerusalem in 1934 may not be blest with as much milk and honey as usual if the worldwide drought reached Palestine, but it is blest most appropriately with organ music. Two thousand years after Christ trod its streets the city has received a new impetus to Christian worship through the large Austin four-manual which, as readers of THE DIAPASON know, was installed in the beautiful Y. M. C. A. The greatest need on completion of the instrument was someone to preside at it, and this need has been met amply in Mrs. Douglas H. Decherd, a disciple of the late Dr. George W. Andrews at Oberlin, an associate of the A. G. O., and the wife of a missionary at Aleppo, Syria, who is drawing immense audiences to her recitals—audiences of which the majority of organists in America would be proud.

"The thronging mob still begs for harp and chimes, and so we try to please," writes Mrs. Decherd, thus revealing that Jerusalem and the average city in the United States have about the same musical yearnings and preferences.

Mrs. Decherd's latest program, played Aug. 18, was made up of these compositions: Chorale Prelude, Bach; Minuet and "Romance," from Fourth Symphony, V i e n n e; Improvisation, Saint-Saens; "Echo," Yon; Andante Molto, Andrews; "Bells through the Trees," Edmundson; "Orientale," Cui; "Finlandia," Sibelius.

Writing to THE DIAPASON under date of Aug. 5, Mrs. Decherd reports that the people of Jerusalem were awaiting with anticipations the coming of R. Deane Shure, the Washington organist and composer, who was to play twelve of his own latest compositions, based on scenes in the Bible land, on the Jerusalem organ Aug. 11. The Rev. Mr. Decherd was to read the Scriptural references during the program. Paul E. Grosh of Grove City College, in Pennsylvania, was on the ocean at the time Mrs. Decherd's letter was written and was to play at the services at the Y. M. C. A. Aug. 19 at her invitation.

Rebecca B. Decherd, who is bringing the gospel of good organ music to Jerusalem while her husband is engaged in his work in connection with the Syria Mission of the Board of Foreign Missions of the Presbyterian Church at the Aleppo station, is remembered by a number of the younger American organists who were at Oberlin at the same time that she was a student under Professor Andrews. She is a native of Oberlin as well as an alumna of its famous conservatory. She received her master's degree in organ under Dr. Andrews and also passed the test for the A. A. G. O. certificate. After graduation from Oberlin she taught organ and piano at Berea College in Kentucky and then in a school at Honolulu. In the latter city she was organist of the Central Union Church. Mr. and Mrs. Decherd are the parents of three children, the youngest of whom, aptly named David, since his mother is doing much to enhance the present fame of the City of David, was born June 22 of this year.

Mrs. Decherd presents an interesting picture of Aleppo and its "street symphony" in the following words:

"In Aleppo one is not awakened early in the morning by the cheerful chirp of a robin or a wren, nor by the clear call of a cardinal, but rather by a penetrating voice crying in Arabic under the window, 'Hellu haleeb.' This syncopated wail persevering on the interval of a minor third defies all sleep. Eventually it lures one to come outside and buy 'nice sweet milk' direct from cow to consumer, for the gentle jersey waits at the door bedecked in her blue glass beads. Breakfast is complete when the little old hunchback man comes along carrying twisted bread rings on a long stick. He sings a chromatic tune from 'd' to 'f' in dotted eighth and sixteenth notes, 'ka-ka-ka-kaak.'

"A very few minutes later a donkey passes by laden with luscious ripe tomatoes. The donkey boy shouts his

produce, 'banadura, banadura,' just as we would sing 'Hallelujah, Hallelujah,' from Handel's 'Messiah.' Another ambitious merchant with a voice like a sliding trombone does his best to attract the attention of the Syrian housewife to the saddle bags on his donkey. They bulge with shiny black eggplant. His cry begins with a pianissimo effect, makes a steady crescendo and ends with a soft echo, 'Aswad heidenjan, aswad.' Here is the scissors grinder. He might play the oboe in our street symphony. His private theme is a major second from 'd' to 'e,' just two long whole notes. He never varies the slightest from this pitch.

"The garbage man rings a huge dinner bell. A little boy sitting on the back of the garbage wagon thumps his knuckles against an old tin oil can in a haunting rhythm. If one could be temporarily deprived of smell and eyesight this weird garbage drum would suggest to the imagination a beautiful setting on a stage with kings and princesses marching in stately oriental splendor.

"Down in the old copper 'suk,' or market, there are cymbals enough for all of the symphony orchestras in the world. The cacophony is deafening as the coppersmiths beat out plangent chords upon the huge cooking utensils which they are modeling. The alluring jingle of castanets is nothing more than the lemonade vendor rattling tiny brass saucers in his hand. In the heat of noonday the percussion rises to a climax when mobs of people fight for a turn at the public wells, old women, young children and picturesque Bedouin women dressed in gay Gypsy rags.

"Sleigh bells? Santa Claus? Donner and Blitzen? No, only a dozen or more donkeys prancing down the street in an allegro movement. The mood changes suddenly to andante when we hear the soft, melodious tinkle of camel bells.

"Our symphony is not finished at sunset. In the quiet of the evening, out under the stars, the shepherd boy pipes as he guards his sheep. Surely it is the music of the 'Magic Flute.' An Armenian boy struggles with his violin far into the night. Sleep? Sleep? There is no sleep. The night watchman strikes his club against the pavement, a reverberating 'clunk, clunk,' to warn all would-be burglars that he is imminent. Then the steady swish of the street sweeper's broom clears the air for the opening theme of a new day, 'Hellu haleeb.'"

### WORK OF CLARENCE F. READ

First Baptist Church, Rome, N. Y.,  
Recognizes Decade of Activity.

On Sunday, Sept. 9, Clarence F. Read completed ten years as organist and musical director of the First Baptist Church at Rome, N. Y. In this time Mr. Read has played 2,319 numbers on the organ, the work of 611 composers. The choir has sung 944 anthems, by 143 composers, and soloists have given solos by 250 writers. There have been seventy-seven special musical services and seventeen cantatas and oratorios were sung on thirty-four different occasions. During this period 126 singers have been members of the choir at various times. Six of these are still on the choir roll. Besides the chorus of forty voices, Mr. Read maintains a junior, a boys' and a girls' choir which meet weekly during the school year and sing at various festivals in the fall and winter.

Mr. Read, in carrying on his musical activities, has the help of his wife, Philinda W. Read, who is the leading soloist of the choir and who assists in the musical ministry of the church. *The Rome Daily Sentinel* says: "Since coming to Rome Mr. Read has established himself as a musician of high standards and ideals."

It may seem strange that an organist can take real interest in the church apart from his official duties, but Mr. Read has been a member of the board of trustees for four years, and the last two years chairman of its finance committee. The trustees and church members have extended a public vote of appreciation to Mr. and Mrs. Read for their faithful service for the last ten years, which was read from the pulpit by the minister, the Rev. David N. Boswell, at the morning service Sept. 16.

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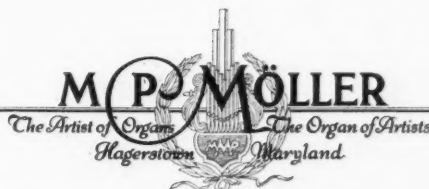
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### Sebastian Matthews and His Compositions; a Tribute and Review

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

Of all the remarkable group of composers for the church with which England has blessed the North American continent since 1900, the first to go is John Sebastian Matthews of Providence. Some day, when the sense of personal loss is less acute, we should have an essay describing the man as he was—a sound, serene gentleman, a poetical nature, a reverent servant of God. For the present I can only say that the quiet beauty of his music for Christmas and for evensong is the expression of a life that nobody is likely to describe half so well as the composer did indirectly in his works.

To be sure, Mr. Matthews grew and changed from the Victorian gentleman who composed such rather luscious early works as "The Paschal Victor." For a time he was influenced beneficially—and who then was not?—by the writings of his friend Dr. Noble. Later the splendors of an older, modal music meant more and more to him, and his style changed with the generally advancing taste of our generation. But after all, there is remarkably little of his composition which we must now reject, for refinement and reverence kept him from the worst sentiment of 1900; and, sensitive artist that he was, he knew at once how to adapt new beauties. I shall therefore give the dates of most of his compositions, if only to do him justice by reminding you of how his career spans revolutions in our art.

"I wish," he told the New England chapter of the A. G. O. at a memorable dinner, "I wish that someone would show acquaintance with a composition of mine composed within the past ten years."

This article should meet his wish.

#### Christmas Carols and Anthems

Undoubtedly he is known best for his Christmas carols and carol-anthems, of which I like the following:

"Where Wilt Thou Lodge?" or "The Eve of Grace." Can be done by a quartet. Incorporated into his cantata "The Eve of Grace," in 1914. (Gray, 1908.)

"The Little Door." In "The Eve of Grace" and separately. A masterpiece in the form. (Gray, 1914.)

"Christmas Bells." Poem by Longfellow. Unaccompanied. (Gray, 1916.)

"O Where is the King?" Unaccompanied chorus for best effect. Text of the sixteenth century. "There Came Three Kings." Admirable for Epiphany. (Ditson, 1916.)

"What Star Is This?" Unaccompanied *ad lib.* Fine part-writing; fluent, arabesque. (G. Schirmer, 1918.)

"The Wonderful Story." Similar to preceding. Celtic flavor. (G. Schirmer, 1918.)

"The Twilight Carol," otherwise "Saw Ye Never." Accompanied chorus, eight parts; one stanza for SSAA, one for TTBB. Very fine. (Gray, 1914.)

"The Birth of Christ." In pastoral style; really an anthem. Solo for S or T. Chimes *ad lib.* Refrain reminiscent of the French carol, "Bring a Torch," but not identical. (Gray, 1921.)

"The Shepherds' Content." Strophic form; swinging rhythm. His own words. Excellent. (Gray, 1925.)

"Ye Pious Folk." Unaccompanied chorus; descending bell-tune. His own words. Dedicated to his brother, the well-known composer, H. A. Matthews. (Gray, 1928.)

"Star of Bethlehem Town." Simple carol with fauxbourdon. (Gray, 1933.)

It is hard to make a choice among these, but I happen to regard "The Little Door" as about the best carol by an American composer. If I could select three more, I should name "The Twilight Carol," "The Shepherds' Content" and "Ye Pious Folk." Of course, there is a famous Christmas number written in collaboration with his brother, but I shall speak of that later.

Mr. Matthews had remarkable facility in writing carols, and, of course, they were not always of high quality. In a letter written to me in 1921 he said: "I somehow always enjoy doing these little things. Sometimes a half dozen come to me in one evening, and I feel that some incorporeal person still possessed with a love for Christmas dictates them to me. You see I somewhat lean to psychic stuff!" The

following carols, many of them to be sung in unison, probably came in some such manner; I have added an anthem or two for Christmas also:

"Christus Salvator Natus." (Gray, 1908.)

"Hail, Thou Ever Blessed Morn." Anthem with T or S solo. (Gray, 1911.)

"The Heralding Star." (Gray, 1913.)

Schirmer Christmas Carol Annual, No. 14 (1918): "Christmas Morn" and "Sleep, Little King."

Schirmer Christmas Carol Annual No. 15 (1919): "The Angel Sped" and "Fair Christmas Morn."

Two Christmas Carols for Women, two-part chorus (Ditson, 1919): "The Golden Age Is Waking" and "Angels Sing and Shepherds Pray."

Ditson Christmas Carols, 1920 issue: "O Lovely Voices of the Sky."

Schirmer's Christmas Carol Annual, No. 17 (1921). The entire issue by Mr. Matthews, as follows:

"Come, Ye Lofty."

"See, Amid the Winter's Snow."

"Joy to the World." Best of the set, I think.

"While Shepherds Watched."

"A Great and Mighty Wonder."

"Stars of the Morning."

In addition to all these carols, there are some in his cantata "The Eve of Grace" (Gray).

#### Easter Carols and Anthems

The best of his numbers for Easter, aside from the magnificent anthem which he composed with his brother and which I shall list later, is "That Easter Morn" (G. Schirmer, 1923). This is preferably for accompanied chorus. The excellent text, with effective Alleluia, is a translation of a poem of the fifteenth century, done by Neale. This work, which has been very popular, was ordered, as Mr. Matthews told me, "by hurry call," and it certainly disproves the theory that excellence cannot be commanded. The composer liked it so much himself that he dedicated it in celebration of the twentieth year of association with his rector and friend, Dr. Sturges, whom he had followed, I believe, from New Jersey to Providence.

The next best number for Easter is "List, the Glistening Angel" (G. Schirmer, 1918), preferably for accompanied chorus, running to eleven pages of effective music. The words are his own.

For some time another anthem was popular, "On Wings of Living Light" (Gray, 1910), a strophic carol-anthem, preferably for chorus. It is still used, but the other two anthems have rather displaced it, as they deserved to do.

Finally, there are three carols for unison singing in Schirmer's Easter Carol Annual, No. 13 (1921):

"Angels, Roll the Rock Away."

"Joy Dawned Again."

"Easter Flowers Are Blooming Bright." Best, I think.

#### Evening Anthems

After I have thought of Christmas, I always associate Mr. Matthews with vespers, for which he has written some lovely, reverent anthems:

"Keep Me, Lord; the Shadows Falling." A hymn-anthem with baritone solo *obligato*, though the work can be sung adequately by quartet. One of the most effective Victorian anthems of the tuneful sort. It has been extremely popular. (Gray, 1914.)

"Remain with Us, O Peace of God." For the close of service, not necessarily evening. Unaccompanied preferably. Perhaps his best work in the manner of Noble. Six pages. (Gray, 1916.)

"Shepherd, with Thy Tenderest Love." Nine pages. Middle section inferior. (Gray, 1919.)

"Dayspring of Eternity." Preferably unaccompanied chorus. Strophic. Style of Noble, but a little too luscious for some tastes. One of the composer's favorites. Not necessarily for evening; an Advent anthem. (Gray, 1921.)

"Shadows of Night." Accompanied chorus. Rather secular in style. The composer liked it and the public has

agreed, for it has sold well; I don't care for it. (G. Schirmer, 1922.)

"Go Down, Great Sun." Unaccompanied chorus best, but it can be used by a quartet accompanied. Very melodious and effective. (G. Schirmer, 1925.)

"The Presence of God." A choral prayer; can be done well by a quartet. Short solos for S and A *ad lib.* Not necessarily an evening anthem. (Schmidt, 1929.)

Of these I like best "Remain with Us," with "Go Down" as second choice, but I may be prejudiced by the fact that the latter anthem is dedicated to me.

#### Other Anthems

Among other anthems by Dr. Matthews are:

"I Heard a Voice from Heaven." Short, old-fashioned. It is hard to believe that he composed it—it is so smug. (Novello, 1895.)

"Pierce Raged the Tempest." Nine pages, preferably for unaccompanied chorus. One of his less successful appreciations of Dr. Noble. (Gray, 1916.)

"The Anthem of Democracy (When Wilt Thou Save the People?)" Like Noble; very effective and original also. A popular number for unaccompanied choruses. The octave leaps of the bass are impressive. (Gray, 1918.)

"A Hymn of Faith (Faith of Our Fathers)." For choir and congregation. Old-fashioned, but it has movement. (Gray, 1918.)

"Fairest Lord Jesus." Accompanied, quartet style. Popular but not of high quality. (G. Schirmer, 1919.)

"There's a Witness in God's Mercy." Chorus or quartet, accompanied; ten pages. Solo for S or T. (Gray, 1919.)

"I Sought the Lord." Ten pages; quartet style. Popular, in spite of a dull middle section. (G. Schirmer, 1920.)

"I Am the Bread of Life." Tuneful quartet number; popular. His first composition, now published by Ditson—since 1921.

"The American Legion (The Blessed of Freedom)." For TTBB. Rather vulgar music. Published also as a solo for S or baritone. (Gray, 1921.)

"O Master, Let Me Walk with Thee." Unaccompanied chorus in the style of Noble, but a little too chromatic for some tastes. Five pages. (Gray, 1926.)

"O Love Divine, That stoops to Share." Luscious quartet anthem; very effective of its type. Fine text by Holmes. Short baritone and A solos *ad lib.* (Schmidt, 1928.)

Of these my favorite is "The Anthem of Democracy," with no very close second choice.

#### Anthems with H. A. Matthews

The most remarkable example of musical collaboration of which I have had personal knowledge was that between Mr. Matthews and his brother, Dr. H. Alexander Matthews of the University of Pennsylvania. They and Dr. Noble and Edward Shippen Barnes, a son-in-law of J. S. Matthews, have spent their summers at Rockport, Mass., with frequent visits from their summer neighbor, Dr. Candlyn. There has always been the inspiration of the best musical company and of admiring criticism. The group even shared for a time the pretty common prejudice of composers toward publishers, and for a period conducted a Composers' Publication Society with an office in Philadelphia. I believe that the society was a success, but the composers did not enjoy wrapping up packages, and sold their anthems to various publishers who had wrapping clerks. However, in the summer of 1928 the two Matthews brothers decided to try collaboration in serious composition, with astonishing results, including two magnificent anthems. Some day Dr. H. A. Matthews should tell us about that delightful experience. Meanwhile I quote a letter which J. S. Matthews wrote me in November of 1928:

"Your good opinion of the first joint composition of Harry's and mine pleases me a whole lot. We wrote a series of eight while on our vacation.

\*\*\* There is an Easter anthem in modal style, 'Jesus Victorious,' worth while, I think. The melody of one of the two modal pieces is mine and the other Harry's. We found it very inspiring writing together. Of course, it would not answer in every case, but there is certainly a common factor in the case of brothers. Sussman and Mozart made a good job of the Requiem, and there have been others. \*\*\* In whole or in part I wrote twenty-four numbers; so the summer was productive. \*\*\* I don't get any time to write in the busy season, and a little cottage in a quiet lane with a \$15 piano was an invitation to the muse."

The two "modal pieces"—as everyone should know, for they are the finest compositions of the two brothers—are these:

"As Blooms the Rose." Accompanied, preferably chorus. Sections for S-T and one for S solo with humming chorus. Fine Alleluia. The most poetical text ever written by J. S. Matthews. One of the best American anthems. (Ditson, 1928.)

"Jesus Victorious." Accompanied, chorus preferable. Resonant baritone solo. Beautifully fluent in rhythm, and a noble theme. My guess is that this is J. S. M.'s theme. (Ditson, 1928.)

These two anthems are beyond praise, and I am happy to think that they have been appreciated by a large proportion of our choirmasters. They will not grow out of date, partly because their modal melodies are of the sort which does not fade.

The brothers composed in collaboration three other anthems, distinctly inferior to the two great ones, though probably pretty effective with quartet:

"Father, in Thy Mysterious Presence." Solo for S. The poorest of the lot. (Ditson, 1929.)

"Faithful Shepherd." S *obligato* on last page, but quartet style otherwise. (Ditson, 1929.)

"O Love That Wilt Not Let Me Go." Best of the three. (Ditson, 1929.)

#### Canticles and Chants

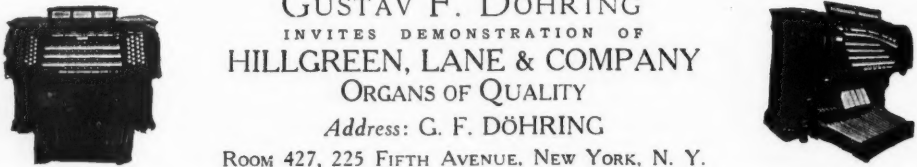
Among the productions of J. S. Matthews during the *annus mirabilis* 1928 was the "Benedictus es, Domine" in G (Gray, 1928), one of the best settings of the canticle. Another excellent setting is on a plainsong chant (Gray, 1927).

"Twelve Double Chants" (Gray) are not important.

#### Cantatas

For years "The Paschal Victor" (Gray, 1913) was the most popular American cantata. The text, by Van Tassel Sutphen, still seems above the average, and to me the music, though rather sentimental and old-fashioned, is preferable to Stainer's "Crucifixion." The cantata runs to seventy-seven pages and is in three sections, of which the first may be sung on Good Friday and the other two at Easter. (I remember using it so in 1916 or thereabout.) The solos are for STBar, and you can borrow one or two from the baritone for an alto. A section that I have often used at Whitsunday or for a communion service, and the part which I still like best, is called in a separate edition of it "The Following Love." It is for tenor and quartet (or chorus), luscious and very effective. I advise that you end quietly on page 75 without using the final noisy bit. Another section very popular with quartets is "The Light of the World" or "A Cross That Stands upon a Lonely Hill"; it is published separately. A hearing of it might drive Dr. Davison finally mad; I wonder that he did not quote it in his book.

"The Eve of Grace" (Gray, 1914) has three sections—for Advent, Christmas and Epiphany. The whole work runs to seventy-one pages and has solos for SBar with TA as optional substitutions. The best sections are



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the lovely carols, including "The Little Door" and "Where Wilt Thou Lodge?", which are published separately. So is the soprano solo, a pretty bit, called "Lullaby," or "The Virgin's Lullaby," or "Red Are the Roses."

The best of the cantatas for present taste is undoubtedly "The Way, the Truth and the Life" (G. Schirmer, 1921), which runs to sixty-eight pages and has solos for SBar. This is one of the best American cantatas for general use; in fact, it was composed as a relief from Gaul's "Holy City." I like best the choral parts, particularly the sturdy setting of Bunyan's "He Who Would Valiant Be" and the superlatively fine finale, "Through the Night," the best thing of its sort that Mr. Matthews ever composed. There are three rather useful solos: "O That I Knew" (tenor), "Lead Us, O Father" (soprano) and "Fear Not, Little Flock" (baritone). There is also a pretty little quartet number, "Blessed Are They That Have Not Seen." If you use solos, I should think that it would pay to look these over.

In collaboration the two brothers produced two cantatas. "Christ in the World" (Ditson, 1929) is called a "service of music" for quartet or chorus. Without the suggested readings by the clergyman, it runs to thirty-five minutes or so. There are rather weak solos for SBar. The best section is a strophic carol of great beauty, "All My Heart This Night Rejoices." (This should be published separately.) There is another good chorus, in the section on the Resurrection, "I Say to All Men."

The second of these cantatas done in collaboration is "The Day Spring" (Ditson, 1931), which runs to about forty minutes without readings. There are solos for S or T, A or Bar. The cantata might well be used at Advent. Its dominant tone is joy—deliberately and successfully. The best section is a "Nativity Song" for chorus or quartet, with words by J. S. M. (This should be reprinted separately as an anthem.) I like also the processional hymn with which the cantata opens and closes, and I can recommend a

fair solo for high voice, "Light of the World." On the whole, these two cantatas are not so successful as the two famous anthems done in collaboration. In fact, the attempt to write easy music seems to have resulted in some distinctly commonplace music in certain sections of both works.

#### Compositions for Organ

Every organ piece that Mr. Matthews published is effective and reasonably easy. His masterpiece in this sort is certainly the three-page prelude on the "Christe Redemptor" (Ditson, 1934), which will be beautiful and admired for many years. Of course, in this case the composer had a great theme, and I do not hesitate to recommend the piece to any organist. It is not difficult.

For years Mr. Matthews felt that the popular American hymn-tunes had been treated too scornfully. He himself, brought up in two English cathedrals, could see the faults in some of these tunes, but he tried to compose interesting organ music on them that should be of decent quality. He succeeded so well that he is one of the best interpreters of the many who have tried to write such preludes. The most recently published are called "Three Preludes on American Hymn-Tunes" (Schmidt, 1934), short and effective pieces on "Martyn" ("Jesus, Lover of My Soul"), "Olivet" ("My Faith Looks Up to Thee"), and "Bethany" ("Nearer, My God, to Thee"). In 1929 he published separately three so-called "Recital Pieces" which he originally intended as a religious suite for organ. Two of these are on popular American hymn-tunes: "Aughton" ("He Leadeth Me") and "Galilee" ("Jesus Calls Us"). In these two he has contrasting sections, almost jazzy, to suggest the secular temptations which call one from the Christian's obedience to the voice of God. The third of these recital pieces is a lovely thing two pages in length called "Angelus-Meditation" (Ditson); it gives you a chance to use your chimes.

The first organ piece which he published was obviously in the manner of

Lemare's easy and tuneful things. It is his "Andantino in D flat," so to speak, and it is called "Chant Celeste" (Gray, 1911). Then he did a couple of bright little pieces for the *American Organ Quarterly* when Mr. Barnes was editor; these were later sold by the Boston Music Company to Gray. They are called "Pastorella" and "A Joyous Morning Song."

The firm of G. Schirmer publishes a number of his things, as follows:

Three Organ Pieces (separate issues): "Fantasy on an Old English Air," "Spring Caprice" (popular) and "A Slavic Romance (The Flower Seller)," charming program music.

Festive Prelude (1931). Moderately easy and popular; very useful piece for church.

A "Serenade," otherwise known as "Evensong" (J. Fischer), is now out of print. A rhapsodical piece with uneasy tonality but otherwise effective is called "Adoration" (Gray, 1930).

Finally I mention the piece which I have played oftener—the charming "Cotswold Air" (Schmidt, 1932), into which Mr. Matthews put all the grace of his art and all the affection for his boyhood home. I believe that the folk-tune upon which it is written is called "The Shepherd of Dumbleton"; indeed, the organ piece was so successful that he published with Schmidt an edition for mixed voices of the song. Here is a piece that you can play again and again, always with a smile for its simple perfection.

If I could not have all of Mr. Matthews' organ pieces, I would select the following: Prelude on "Christe Redemptor," "Cotswold Air," "Festive Prelude" and "Three Preludes on American Hymn-Tunes." Then I should begin to wonder why I had omitted the "Angelus-Meditation." But about the first two I am positive.

#### Vocal Solos

The two brothers composed a tuneful sacred solo called "Through Peace to Light" (Ditson, 1928), on the well-known hymn beginning "I Do Not Ask." This is in the gracious style of Dr. H. A. Matthews, the sort of inevitable, sweeping melody that church singers

love and in recent years seldom get in the new compositions. It comes in two keys.

The best solos of J. S. Matthews are in his cantatas and have already been mentioned. As I said, only one of them has been published separately. On the whole, they are not as successful as his brother's, the reason being, I suppose, that Mr. Matthews did not use many solos in his own church.

#### At the Last

Mr. Matthews was the best kind of Englishman, the best kind of American, the best kind of artist. He lived graciously, simply, and serenely, and he wrote as he lived. As I play over "The Little Door" and the prelude on "Christe Redemptor" I feel the inevitable miracle of beauty, and I know that the future will not be unappreciative of his gifts. Remember the lines of the English organist, John Milton:

Nothing is here for tears, nothing to wail  
Or knock the breast, no weakness, no contempt,  
Dispraise, or blame, nothing but well and fair,  
And what may quiet us in a death so noble.

But we must change the last line, to read for John Sebastian Matthews:  
And what may quiet us in an art so noble.

He passes from light to Light, from his song of the Redemption into the presence of the Redeemer.

#### Elisha D. Bellis, Omaha Veteran, Dies.

Elisha D. Bellis, 86 years old, a pioneer Omaha organist, died Aug. 9 at his home of complications resulting from injuries received in a fall last August. Mr. Bellis, who studied in New York, was a fellow student of Clarence Eddy. He moved to Omaha in 1871 and one of his first positions was at Kountze Memorial Church. He was later organist at Grace Lutheran Church and at St. John's Lutheran in Council Bluffs. Mr. Bellis was active in the musical circles at the Scottish Rite Cathedral, where he was organist and director of the quartet. Later he was made director emeritus.

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—Pittsburgh Post-Gazette

"The music she evoked had grace, charm, poise and abundant imagination."

Glenn D. Gunn

—Chicago Tribune

"It was a brilliant performance throughout."

Lawrence Mason

—Toronto Globe

"Has not only excellent agility and sure command of her instrument, but plays intelligently and sensitively."

—Boston Herald



In 1931-32 Mlle. Nizan played 107 recitals in the United States and Canada, appearing in all of the principal cities. She was also heard as soloist with many of the leading orchestras. During the last two seasons she has toured France, appearing at Beauvais, La Rochelle, Niort, Brest Lorient, Vannes, Rodez, Beziers, Dinan, Besancon, Avignon, Nantes, and at many other cities in recitals and dedications.

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**AVERAGE ORGANISTS  
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**NOVEL CONTEST IN GEORGIA**

**Guild Chapter Announces Competition  
for Three Classes of Players, to  
Be Held in Atlanta—  
Prizes Are Offered.**

A novel contest for organists is announced by the Georgia chapter of the American Guild of Organists with the object of stimulating the interest not of virtuosos, but of the large body of ordinary church organists. As announced by Wilbur H. Rowand, F. A. G. O., dean of the chapter, and Joseph Ragan, F. A. G. O., chairman of the contest committee, the purpose of the contest is "to further the interests of organ playing and to encourage church organists in the playing of good music." Mr. Ragan states that "it is believed that there are many organists who have, in the past, brought their technique to a fairly high point, but now carry on their routine work with only as much practice as is necessary to carry them through the church service; that the music of the church would be improved generally if the organist were inspired to return to regular practice beyond that which is necessary; that many organists of high accomplishment will welcome an opportunity to work for a definite goal; that competition in this contest would bind together in common interest the organists of this section; and, finally, that the recognition gained in such a contest would be a valuable asset in any community."

Three classifications in the contest are:

Group 1—Open to students of any age who have had only elementary training in organ or who have, after a little study, become church organists and have been mostly self-taught.

Group 2—Open to organists of any age who have in their repertoire several of the smaller preludes and fugues or one or more of the larger works of this form by J. S. Bach; or have played a public recital non-professionally; or have played regularly in church services the standard works for organ of medium grade.

Group 3—Open to organists of any age or classification. It is expected that the musicians entering this group will have had considerable training and experience.

**Requirements are:**

Group 1—(a) Prelude and Fugue in D minor (from Eight Short Preludes and Fugues), Bach; (b) Concert Piece No. 1, Parker.

Group 2—(a) "Jesu, Joy of Man's Desiring" (Chorale from Cantata No. 147, arranged by Harvey Grace), Bach; (b) Concert Overture in B minor, James H. Rogers.

Group 3—(a) Chorale Prelude in D minor, "Credo" ("The Giant"), Bach; (b) "Rejoice, Ye Pure in Heart," Leo Sowerby.

The winner of first place in group 1 shall receive a volume of "The Temple of Tone," by George Ashdown Audsley, offered by J. Fischer & Bro., New York City. In group 2 the winner of first place will receive a cash award of \$25, offered by Henry Pilcher's Sons, Inc., Louisville, Ky. In group 3 the winner of first place will receive a cash award of \$40, offered by Henry Pilcher's Sons, Inc.

The contest will take place publicly in the spring of 1935, after Easter, the exact date to be announced later, in the city of Atlanta, on a moderate-sized organ to be selected by the contest committee. Preliminary contests are to be held privately if the number of contestants makes this necessary.

**Frederick Egner Is Recovering.**

The many friends of Frederick Egner, the veteran organist of Orange, N. J., will be pleased to know that he expects to return to the organ bench he has graced for so many years before the end of October, after an illness, accompanied by a light stroke, which has incapacitated him since June 2. He is making a very satisfactory recovery and has every hope of adding a number of years to his remarkable record of fifty-six years in his church. One disappointment as a consequence of his illness has been his inability to attend the Worcester convention of the National Association of Organists, whose meetings he attended nearly every year since the organization was founded at Ocean Grove, N. J.

Mary Arabella Coale



MISS MARY ARABELLA COALE, who has served the Union Congregational Church, Upper Montclair, N. J., for more than twenty years, first as organist and later as both organist and director of music, has accepted a similar position at the Fort George Presbyterian Church in New York City. A service in her honor was held at the Upper Montclair Church in June and all of the musical numbers were her special favorites, played by herself or sung by the junior or senior choirs. A reception in honor of Miss Coale was held in the guild room of the church June 20.

In accepting Miss Coale's resignation the standing committee of the church has sent her a letter in which it said among other things:

"Your service with us has been in every sense a ministry of music. You have added much to our hours of worship by the beauty of the music you have chosen and interpreted. You have, with your musical vespers, enabled some to engage in a worship unique and satisfying. More than all these services do we recall, with love and deep appreciation, what you have done for our children with your music, your understanding and your imagination.

"Some other will lead our music, but in a very real sense your influence will still be felt in the lives of those to whom your ministry has brought permanent enrichment."

In its announcement of Miss Coale's resignation the folder of the Upper Montclair church made this summary of the service of the retiring organist:

"Miss Coale has resigned as director of music in our church. This announcement brings deep regret to many hearts. She came to us directly after her graduation at Smith College, serving first as organist while Miss Wright was director of music and later taking over the directorship when Miss Wright moved to California. She has been our friend, our devoted servant and our high-minded leader in the worship of God. Her work with the children and young people's choirs has brought this youngest of our generations under her fine influence, always to their profit and ours. While serving thus in our local church Miss Coale has risen to a position of influence and importance in national musical circles, and is today one of the most active workers in the American Guild of Organists and the National Association of Organists."

**Norden Sues Ditson Company.**

N. Lindsay Norden of Philadelphia, who has made many arrangements from the Russian, has filed suit against the Oliver Ditson Company of Boston, claiming infringement of copyright. Mr. Norden's suit is based upon the claim that the Ditson Company copied one of his Russian arrangements, changing it slightly, and published this as an original arrangement from the Russian. Mr. Norden declares that this is not a Russian arrangement, but a copy of his original arrangement. The number which is the issue in this case is "O Gladsome Light," by Arkhangel'sky, published in 1914, and issued by the Oliver Ditson Company under the title "O Light Divine," edited by William Arms Fisher, in 1933.



**VIRGIL  
FOX**

**OUTSTANDING  
YOUNG AMERICAN ORGANIST  
TOURING EAST, MIDDLE-WEST, SOUTH  
IN JANUARY AND FEBRUARY, 1935**

**SOME EXCERPTS TAKEN AT RANDOM**

**CHICAGO, Ill.—The Diapason:** Brahms' chorale prelude on "Es ist ein' Ros' entsprungen" was hauntingly beautiful as Mr. Fox played it. The Finale in B by Cesar Franck took the audience by storm and was a fine vehicle for the display of Mr. Fox's artistry.

**CHICAGO, Ill.—Music News:** The entire performance was full of aesthetic enjoyment and intense interest.

**BALTIMORE, Md.—The Sun:** An extraordinary organ technique. It is not hard to realize, while listening enthralled to his work, why Mr. Fox is among the truly great organists of today.

**WASHINGTON, D. C.—Daily News:** He played Bach and Schumann admirably.

**BATTLE CREEK, Mich.—Evening News:** Breathless attention given by large audience to each number . . . A technique which seemed to make light of ordinary difficulties.

**HANOVER, Pa.—Hanover Daily:** His music excelled all expectations and the audience marveled at his playing.

**WESTMINSTER, Md.—The Times:** Never have we seen an audience so gripped by an artist, either young or old.

**BLOOMINGTON, Ill.—Illinois Wesleyan University:** One of the most sensational programs that has been given in Bloomington.

**KEWANEE, Ill.—A house filled to overflowing.** He played with the understanding and mastery of a mature artist.

**MOLINE, Ill.—Dispatch:** Those who listened spellbound to the splendid work of this organist can understand the splendid ovations he has received both at home and abroad. Genius touched the keys of the organ in the First Congregational Church last night . . .

**PRINCETON, Ill.—Over 700 persons attended the concert, the church being packed until every available standing and sitting room was taken.**

**LONDON, England—Evening Standard:** His mastery of the instrument is complete.

**LONDON—Sunday Times:** If there were more of his mind and talent the organ might be rescued from its dreadful degradation . . .

**LONDON—Morning Post:** A masterly display of technical command over the organ.

**LONDON—The Times:** Though young, he is an accomplished player with the technical neatness and facility that makes for clean phrasing, uninterrupted rhythm and strong playing.

**LONDON—Sunday Referee:** His playing, technically and artistically, was of a very high order.

**LONDON—The Daily Telegraph:** Their pieces (French composers) gave him ample opportunity to demonstrate his really prodigious resource and dexterity . . .

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**PORTER HEAPS PLAYS  
AT THE CHICAGO FAIR**

**GIVES FOUR PROGRAMS A DAY**

**Organ Music to the Fore in Closing Days of A Century of Progress Exposition on Swift Bridge with Its Kilgen Organ.**

Porter Heaps, who returned from California in September after his year's leave of absence, during which he took Arthur Poister's work at the University of Redlands, is putting organ music to the fore at A Century of Progress Exposition in Chicago and will give daily recitals until the fair closes its doors Oct. 31. Mr. Heaps was appointed to preside over the Kilgen organ at the Swift Bridge and plays four programs a day. In addition to giving classical organ music its place at the exposition, he is, of course, playing the popular songs which are demanded by his audiences; thus he has the opportunity to do some educational work cleverly worked among offerings that draw the populace. His performances have been heard by large audiences to whom the Swift Bridge has become a musical center this summer.

Mr. Heaps includes at each performance at least one really "heavy" composition and around it arranges pieces of a lighter nature. In the former listing he includes the shorter movements from the Widor symphonies and even so difficult and modern a work as the second movement of Sowerby's Symphony in G major.

Mr. Heaps gained his musical education at the Northwestern University School of Music, where his organ instructor was Stanley Martin. Later he went to Paris to continue his studies under Dupre. When he was 20 years old he took the prize offered to young organists from all parts of the United States at the Philadelphia Sesquicentennial Exposition.

Last year he went to the University of Redlands to take up the duties of professor of organ and theory. Pre-

viously, for a period of four years, he was recitalist at the University of Chicago Chapel. To date he has given more than 700 recitals in that edifice. At present he is organist of the New England Congregational Church.

The appearances daily on Mr. Heaps' schedule at the Swift band shell are from 1 to 1:45, 2:30 to 3:15, 5:45 to 6:30 and 7 to 7:45.

**M'AMIS BUYS STUDIO ORGAN**

**M. P. Möller Building Three-Manual for New York Apartment.**

Hugh McAmis, F. A. G. O., the New York composer and organist, is adding to the equipment of his studio apartment in the Sherman Square Studios on West Seventy-third street a three-manual organ, which M. P. Möller is building for him. The instrument is to be installed in October. The console is of the drawknob type, with all lettering in Old English. The organ will have a solid mahogany case, with the pedal natural keys of the same mahogany. Mr. McAmis has found it necessary to purchase this instrument to take care of his growing work as a teacher. At the same time he began his sixth season this fall at All Saints' Episcopal Church in Great Neck, L. I., and will give recitals at this church Oct. 8 and Nov. 5. These recitals are important events in Great Neck and draw audiences of most inspiring size. Mr. McAmis also continues as conductor of the Choral of the Woman's Club of Great Neck.

**Annual Recital of Armstrong School.**

The W. D. Armstrong School of Music at Alton, Ill., had its annual recital Sunday afternoon, Sept. 23, at St. Paul's Episcopal Church. Among those who played organ selections under Mr. Armstrong's direction were Mrs. Alexander McGuiggan, F. L. Garton, Miss Charlotte E. Day, Mrs. Roland Ingham, Mrs. M. Joyce Cooke and Miss E. Ramona Watts. On the occasion of the reopening of St. Paul's Church Sept. 16 Mr. Armstrong included in his musical program a Te Deum composed by himself for the day.

*Edward Rechlin*



**RECHLIN PLAYS IN EUROPE**

**Bach Interpreter Returns Home in October After Long Visit.**

Edward Rechlin, the eminent American organist and Bach interpreter, who has been in Europe since last spring, will close his activities there with two Munich recitals and a performance on the open-air national memorial organ at Kulstein, Austria. He will arrive in New York at the beginning of October to resume his presentation of the works of Bach and contemporaries. Negotiations for his appearance in various European countries next season are already under way.

**To Play "Art of Fugue" in Seattle.**

John McDonald Lyon will begin his season of recitals in Seattle and other west coast cities with a performance of "The Art of Fugue" of Johann Sebastian Bach at St. James' Cathedral, Seattle, Oct. 14. It will be the first performance of the work in Seattle.

Mr. Lyon will have an ideal instrument and an ideal setting for the performance of this work. St. James' Cathedral is one of the finest churches on the coast. The acoustics are perfect. The cathedral organ consists of a sanctuary organ of twenty-two sets by Casavant Freres and a gallery organ of forty-seven sets by Hutchings-Votey. Both organs are controlled by a master console located behind the high altar. In addition to his concert work, Mr. Lyon is organist and choir-master of Our Lady of Good Help Church and assistant organist and choir-master of St. James' Cathedral. He is a former pupil of Marcel Dupre and Louis Vierne.

**Fernando Germani Wins Laurels.**

Bernard R. Laberge has received word that Fernando Germani is winning new laurels in Europe, where he is now as famous as he is in America. Last spring Germani toured Germany, appearing in a number of important cities, including Berlin, Hanover and Leipzig. Newspaper critics, as well as the public, have been enthusiastic over his playing. In Leipzig he was the guest of Günther Ramin and played in St. Thomas' Church. His German success was so great that he has been re-engaged for next season. Holland is new territory conquered by this young master and next season he will go as far as Russia, where he has been invited by the Soviet government to present a series of recitals. Germani also played a few programs in Switzerland. Recently he was called upon to open the new government radio station organ in Rome. There is a probability that Germani will make an American tour in 1935.

**Frances Coleman at Newnan, Ga.**

Miss Frances Coleman has entered upon her second year at the First Methodist Church of Newnan, Ga., where she presides over a three-manual Möller organ in a beautiful church. Last year she presented a fall and spring season of four recitals, in which she had the assistance of prominent singers of Atlanta. Newnan is forty miles from Atlanta.

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CHICAGO, OCTOBER 1, 1934.

Visitors to Chicago and to A Century of Progress Exposition this fall 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.

Our complete and comprehensive account of the Worcester convention of the National Association of Organists, with intimate sidelights on all its events, is the composite work of three persons from the staff of THE DIAPASON—Dr. Harold W. Thompson, Dr. Hamilton C. Macdougall and Miss Helen Reichard. All of them saw the various events through different eyes, but with the same devotion to facts and the same impartiality, and the result of their labors is a boon to that majority of members of the N. A. O. and other organists who were not able to attend the convention but will enjoy the taste of it in "canned" form as carefully prepared for them. All reports agree in saying that it was an impressive and valuable program, constituting a week of unalloyed pleasure and refreshment for those present. To supplement the story of the proceedings at Worcester we shall publish some of the papers and lectures in this and future issues. Do not fail to read all this material if you wish to receive the maximum of benefit from that which enterprising leaders prepared in the form of this last of the twenty-seven annual gatherings which make up that chapter in the history of the association which precedes its merging with the A. G. O.

### GOOD ADVICE FROM ENGLAND

Dr. Stanley Marchant, the eminent organist of St. Paul's Cathedral, London, and president of the Incorporated Association of Organists in England, laid emphasis on a point we have heretofore brought out when he told the members of the society at their annual congress in Portsmouth late in August that they must do at least their share in promoting the movement under way to raise the organist to a higher plane in public esteem. We are indebted to one of our most valued readers, Dr. Raymond Mixsell of Pasadena, Cal., noted pediatrician and lover of the organ, for a clipping from *The London Times* of Aug. 29 containing a dispatch from Portsmouth quoting Dr. Marchant's presidential address at the congress.

As reported by the correspondent of *The Times*, the practice of music was tending to reach its proper level as a factor in education, and musicians in

general and church musicians in particular were proving increasingly that they could be considered as on an equal standing with the members of any class of professional men, without any prejudice to their work as artists. It was for organists to be watchful, the speaker declared, lest by wrong policy, thoughtlessness or lack of judgment and tact they lost ground and defeated their own ends. The antagonistic attitude which had not infrequently been adopted by organists in their dealings with the clergy was not only discourteous and uncharitable, but a direct hindrance to that progress to which they should all be contributing. The organist, if professional, was a paid servant. If his employers insisted on his doing what was against his conscience as a musician, he had one and only one remedy. That was not to say that the position of many an organist was not often extremely difficult. In some instances it might be acutely so. But where an organist behaved as a gentleman he would usually be treated as one.

English organists have had an uphill struggle in their endeavors to gain the financial rewards and the recognition which their ability and the training required of them justify, and the organization of which Dr. Marchant has just been re-elected president has had a large part in improving the church musician's status. Dr. Marchant reviewed a part of this struggle in his address, and traced the progress of the association from its inception. From the beginning musicians were considered to be vagrants, he said—a class endowed by nature with certain gifts but of no accepted social or educational standing. In ecclesiastical communities the insecurity in tenure of office and lack of provision in either emoluments or status of instrumental musicians was evident from the fact that even to this day organists of cathedrals as a rule had no official status and were relatively poorly paid. It was to be hoped that as a result of the deliberations of the cathedrals commission such anomalies would be removed. After the nineteenth century revival the office of organist and choirmaster in churches began to assume importance and responsibility, yet the official status of the average church musician remained at a somewhat low level until comparatively recent years.

### FORETELLS MODERNISTS' DAY

Rudolph Ganz, the eminent pianist and head of the Chicago Musical College, told a story to the Chicago Woman's Club a fortnight ago which should elicit a smile from every one of those who lack in admiration of the "modern" composer. One of these composers had conducted a symphony of his own creation—a first rendition. When he finished and went backstage he found aunts and uncles and admiring friends waiting to congratulate him.

"You will be the Bach or Beethoven of America," they assured him.

One fellow, however, stood to one side and did not join in the general felicitations. And when he did speak to the composer he said: "My dear young fellow, you are very talented. Your symphony will be played when Bach and Beethoven are forgotten, but not until then."

### ROLAND DIGGLE'S RECORD

Roland Diggle, one of the ablest, one of the best-known, one of the frankest of our American organists, and a composer whose stature is increasing, may justly be described as an international figure in the organ world. It is becoming, therefore, to take due note of an event which he records so modestly in the final paragraph of his Los Angeles news report this month and to congratulate him on his twentieth anniversary as organist and choirmaster of the beautiful St. John's Episcopal Church in Los Angeles.

When Dr. Diggle indulges his statistical bent by telling of the 2,000 services at which he has played and the 700 weddings, etc., at which he has presided at the organ, we evince due interest; but we find him unconsciously paying himself the highest tribute when he speaks of the happiness of the last score of years by virtue of the co-operation and affection of his congregation, choir, vestry and rector. To paraphrase a popular advertisement, such popular-

ity must be deserved. We believe we can find the secret of the co-operation he receives from his associates in the character and spirit of Roland—as his colleagues all affectionately call him.

### AS TO APPLYING FOR A JOB.

Canaan, N. Y., Aug. 20, 1934.—Editor of THE DIAPASON: Referring to the article "Suppress These Chiselers" found on the editorial page of the August DIAPASON, I for one fail to see that it was unethical for the man from the Midwest to apply for an organist's position in the East. The chances are that the applicant, perhaps several hundred miles distant, knew nothing of circumstances in that particular church and did not think that he was treading on anyone else's toes.

The first year that I was a conservatory student I wrote to four churches in Boston applying for a job, and luckily landed a position within a short time, thanks to that plan. The securing of a position meant much to me and I was happy in the thought that I was earning money to help pay for my musical education. I was a total stranger in Boston and there is no telling how long I should have been without a position if I had not resorted to the above plan.

In these days when agencies have little to offer it seems as if one is entitled to grasp at a straw if he has any reason at all for believing there is to be a vacancy, for jobs are generally snapped up before one hears anything about them. On the other hand, I maintain that it is utterly reprehensible for one to deliberately apply for a position when the applicant knows that it is being filled capably.

Any number of college graduates looking for positions write to colleges nowadays asking if there are vacancies and enclosing their qualifications. In fact, I have known of instrumentalists securing a list of hotels and applying to every one of them in the hope of securing a summer position in a trio or orchestra.

Suspension from the Guild would seem an extreme penalty for applying for a job merely because the applicant was not able to swear that there was an opening. In fact, it would be hard to think of any other line of work in which the applying for a job would be considered a misdemeanor.

IRVING D. BARTLEY.

### Tribute to Mrs. Macdougall.

The June issue of the *Wellesley Magazine* contains a fine tribute to the late Alice Beede Macdougall, wife of Dr. Hamilton C. Macdougall. The periodical dwells on the useful work done by Mrs. Macdougall as an aid to her husband, long on the Wellesley faculty, and as friend of the college, in the following article headed, "Alice Beede Macdougall, Friend of Wellesley, Town and College."

Many alumnae were sad to read in the April magazine of the death of Mrs. Alice Beede Macdougall, the wife of Dr. Hamilton C. Macdougall professor emeritus of music at Wellesley. Not only through her gracious hospitality as the wife of a much-beloved professor, but also through her work with the Wellesley Thrift Shop, she won the love and respect of Wellesley College students and faculty, as well as that of the townspeople. The Thrift Shop, which she founded in 1925, rapidly proved the success that she hoped for, and soon she was able to give hundreds of dollars a year to help needy college students as well as a large amount to the Wellesley Friendly Aid Society. She was tireless in her efforts to further the work of the Thrift Shop, and personally spent many hours a week in its management. For her interest and enthusiasm, and for her loyalty and hospitality, she will long be remembered by generations of Wellesley students.

### Charles H. Finney Takes Bride.

Miss Annie Davidson became the bride of Charles H. Finney on Sept. 4 at the First Baptist Church of Elyria, Ohio. Miss Elisabeth Spooner of Wheaton, Ill., a close college friend of both the bride and the bridegroom at Oberlin College, played a recital before the ceremony, presenting a program of selections chosen by Mr. Finney and Miss Spooner. This program included: "Romance sans Paroles," *Bonnet*; "Bridal Song," "To a Nordic Princess," Grainger-Farnam; "Choral Prelude," "My Inmost Heart Rejoiceth," Brahms; "Fantasie and Fugue in G minor," Bach. A setting of "O Perfect

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

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

Robert Hope-Jones, one of the geniuses of his day in the realm of organ building, and the inventor of a number of mechanical and electrical improvements now in general use, committed suicide at Rochester, N. Y., by inhaling gas. He was 55 years old. Mr. Hope-Jones was held by the coroner's jury to have been temporarily insane. He was buried at North Tonawanda, N. Y. Robert Hope-Jones was born in England and his earlier work was done there. He came to the United States in 1903.

Dr. William C. Carl and Harry Rowe Shelley were among the organists who returned from Europe safely after having been caught in the zone of the world war, which had broken out in August. Dr. Carl wrote to THE DIAPASON of the great musicians who had joined the forces of their nations and said that musical Europe was disorganized. He described the war as "the most stupendous political fugue the world has ever seen."

Miss Isabel Pearson, a prominent organist, was married to Floid Merritt Fuller Sept. 2 at Duluth, Minn., her home city. Mrs. Fuller, now a resident of Bethlehem, Pa., was then organist of Trinity Pro-Cathedral at Duluth.

The large four-manual built for Bailey Hall at Cornell University by the Steere Organ Company had been completed and was to be dedicated in October.

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

A total of 1,701 pipe organs were built in the United States in 1923, according to statistics made public by the department of the census at Washington. The aggregate value of these instruments was placed at a little short of \$10,000,000. This was an increase of 12.7 per cent in the number of new organs over the preceding census, for 1921.

Arthur Dunham was appointed organist and director at the new First Methodist Temple, Chicago, and resigned at Sinai Temple after having played there for more than thirty years.

Herbert E. Hyde entered upon his duties as dean of the Illinois chapter, American Guild of Organists, succeeding S. E. Gruenstein.

"Love" by Healey Willan was sung by George Ferris, also a college friend of the bridal couple. The Rev. Mr. Davidson, father of the bride, wrote a beautiful wedding hymn which was sung to the tune "The King of Love." Mr. Finney is organist and director at the Boulevard Presbyterian Church of Cleveland and will be seminary organist at Oberlin this year. He is at Oberlin completing his work for a master's degree. Mr. and Mrs. Finney spent a part of their honeymoon attending the N. A. O. convention at Worcester.

### Fichthorn Opens Reuter Organ.

The dedicatory recital on a Reuter organ in the Central Presbyterian Church of Fort Smith, Ark., was played Sept. 17 by Claude L. Fichthorn, dean of music at Missouri Valley College, Marshall, Mo. Mr. Fichthorn presented a program made up of these compositions: Concerto No. 2, Handel; Toccata and Fugue in D minor, Bach; "The Bells of St. Anne de Beaupre," Russell; "In the Forest," Fichthorn; Toccata, Le Froid de Mereaux; Largo from "New World" Symphony, Dvorak; "Waldweben," from "Siegfried," Wagner; Berceuse and Finale from "The Fire Bird," Stravinsky; "Sportive Fauns," d'Antalfy. The new instrument is one of about twelve ranks of pipes and is described by Mr. Fichthorn as being "as good a small organ as I have ever heard." The entire instrument is under expression. The church was filled for the recital although tickets were sold at \$1.

**The Free Lance**

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

John Tasker Howard informs me that he is working on a biography of Ethelbert Nevin, and expects that next spring will see its publication. Nevin was a genius and belonged to a gifted family. "The Rosary" and "Narcissus" carried his name to every music-lover. Regarding the immense popularity of "Narcissus" I remember B. J. Lang telling me that a well-known music critic to whom Nevin showed the book of sketches containing that piano piece, said to the composer: "The pieces are interesting, but if I were you I would cut out the one that goes Tu-um-ty Tu-um-ty Tu-um-ty-um-ty Tu!" In 1895, when buying some music in Durand's, Paris, the clerk told me that MacDowell and Nevin were a steady sale, and while I waited for my purchase a young woman came in asking for a copy of "To a Water Lily."

Since we are thinking about American composers let us not forget that Sousa's marches were also popular abroad. When you have said MacDowell, Nevin and Sousa your little speech about American composers of that day in Europe is about over; and I am not forgetting sporadic performances of American works such as that of Arthur Foote's Trio for piano, violin and cello in the Saturday popular concerts in London way back in the late 1890's.

Another piece of good news! Please sit up and take notice! Percy Scholes writes me that his "The Puritans and Music in England and New England" will be ready soon (Oxford University Press). I have had the extreme pleasure of looking over the manuscripts in its early stages and you will find the book, no matter what your views about the Puritans may be, stimulating and informing. It kills, indeed it slaughters, a great many of the extremely silly tales about the Reformers in England (latter part of sixteenth century) and in England and New England (seventeenth century). Only the other day I noted an article in a musical journal peddling the old hoaxes about the Puritans in New England, these hoaxes owing their origin to the so-called "Blue Laws" of the ingenious Mr. Peters' fabrication. If you're an old foggy you need the book in order to clear away your old-foggy cobwebs. If you are a young foggy you will find it to be informing and intellectually amusing. If you are an obscurantist, firmly convinced, absolutely sure that the Puritans were stupid old duffers, ignorant Psalm singers, hating music, hating everything pleasant in life, down on bear-baiting not because it pained the bear but because it gave pleasure to the spectators, don't buy Scholes' book, for it will prove to you what a senseless fellow you are—and that will not increase your self-satisfaction.

What do you think of this? A Russian mosaic artist of repute who has just completed mosaics in the National Gallery and Bank of England (London) says: "Modern ecclesiastical mosaics are weak, puny, finicky, anaemic and quasi-photographic; pictorial symbolism can help real religion—mystic symbolism—to live, but it must be on a big, simple scale; church decorations all over the world are being reduced to the same level—little chocolate box figurines of a nice pink or blue, their divine figures aping humanity." Boris Anrep, the artist referred to, in decorating the Greek Church in Bayswater, London, has used giant figures fourteen feet high (the four major prophets), surrounded by half-length effigies of the twelve minor prophets, rich in color, in Byzantine style. Rather startling, I would think.

May I pass on to you a bit of good cheer that came to me the other day? A rather wide experience in teaching young people in their "teens" has pretty well convinced me that it is hopeless to interest them in the classics. You can work with musical appreciation until you and your pupils are deaf,

dumb and blind, but the hour a week that you use with them is as nothing compared to the hours every week for fifty-two in the year that they hear dance music having little or no value beyond its rhythmical stimulation and play the stuff that you will find on their home pianos. Go into any school dormitory or college dormitory, for that matter; do you find any classical music about the instrument? You do not. Hercules would be aesthetically powerless in this matter. The situation seems hopeless despite the Damrosch musical appreciation drops in the bucket. Here is the bit of good cheer. I know a high school girl of 18 or so who plays the violin well; she will go far. She wrote me the other day: "I am doing some quartet work this summer. It is really lacking in a good many respects, but my idea of BLISS is Beethoven's Op. 18, No. 1." Brethren, let us take courage.

Samuel J. Riegel, Mus. B., Ocean-side, Cal., seems to have a well-developed sense of fun. He writes me:

My de-ah Maj-ah: May I offer my hearty commendation of your paragraph about Bach worshippers in the August DIAPASON?

On Feb. 22 last, in calling a meeting of the San Diego alumni of the University of Pennsylvania, I referred to General George Washington as one of Penn's alumni; a number of the "fellows" questioned the correctness of the reference. (G. W. is an honorary LL.D. of U.P.)

In my researches to corroborate my assertion I came upon an interesting and probably significant fact, namely, that General Washington never memorized or played all the works of Bach. Truly he must be greatly overrated. Tee! Hee!

Sincerely yours,  
SAMUEL J. RIEGEL.

**Treadwell Escapes Perils.**

Robert M. Treadwell, the New York organist, is a charmed being—or at least has the right to be classed as such in view of recent occurrences. With Mrs. Treadwell he made a trip to Cuba at the close of the summer and returned early in September on the Morro Castle, arriving in New York on the voyage immediately preceding that on which the ill-fated ship was burned, with heavy loss of life. Mr. and Mrs. Treadwell reached Havana a day after a bomb had been exploded in front of the Woolworth store, and as the New York organist entered a large black soldier, not familiar with the peaceful ways of American church musicians, began to slap the visitor's pockets and to examine a package carried by Mr. Treadwell to make sure that it did not contain explosives. Nevertheless Mr. and Mrs. Treadwell visited nearly all the places of interest and martial law did not interfere with their sightseeing.

**Outdoor Programs in Cemetery.**

Harry R. Casselberry, organist and director at the Presbyterian Church of Wayne, Pa., played recitals Sept. 2 and 30 at the Philadelphia Memorial Park. These recitals are in a setting appropriately described as unique. The park is a cemetery of 238 acres. At the entrance is a small house in which has been installed a three-manual organ of the unit type, with amplifying equipment and microphones. The organ music, as well as the numbers by soloists, is relayed to a 100-foot tower in the center of the cemetery, where it is sent out from eight gigantic loudspeakers. People drive up to the foot of the tower and listen to the programs from their automobiles. In his recital on the afternoon of Sept. 2 Mr. Casselberry played these popular numbers: "Pomp and Circumstance" March, Elgar; "My Old Kentucky Home," Foster; "Beautiful Ohio," Mary Earl; "Gems of Tschaiakowsky," arranged by Langley; "Midsummer Caprice," Johnston; "Adoration," Borowski; "On the Mall," Goldman.

**"Want Ad" Brings Organ to Church.**

Bethesda Lutheran Church at Olympia, Wash., has just purchased a rebuilt Wiener organ from Nicholas Doerr of Chicago and it has been installed by Eugene E. Poole. It is a "straight" instrument of eight sets of pipes. Mr. Poole in reporting the matter generously gives credit to the "want ad" columns of THE DIAPASON, through which the instrument was brought to his attention, enabling him to make what has proved a very satisfactory deal to the church.

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## ORGAN BUILDERS MEET TO REVIEW THE YEAR

### SESSION HELD IN NEW YORK

Representative Gathering Brought Together—Adolph Wangerin Re-elected President—Results of Code a Topic.

The National Association of Organ Builders held its annual meeting in New York City, at the Hotel Commodore, Aug. 28, and reviewed the developments of the first year of the existence of the new organization, the results of the new code, and prospects of the industry for the future.

The meeting was opened with Adolph Wangerin, president, in the chair and a very representative gathering of members of the industry present. After adopting the order of business, the meeting listened to the annual report of the secretary-treasurer, Lewis C. Odell, and of the president. The secretary-treasurer's report showed that at the organization meeting in August, 1933, and during the year forty concerns had joined and participated in the activities of the association; that the chief activity of the year had been the sponsoring of the code of fair competition for the pipe organ industry and the establishing of fair practice rules for the industry, and that the finances were in good condition. The president's report dealt with the effect of the operation of the code and the need of it to eliminate conditions tending to the destruction of art in organ building. It expressed the opinion that much along those lines needed to be done.

The meeting then proceeded to the election of officers and all officers and members of the board of directors whose terms expired were re-elected as follows:

President—Adolph Wangerin, Wangerin Organ Company, Milwaukee, Wis.

Vice-President—C. B. Floyd, Hail Organ Company, West Haven, Conn.

Members of the board of directors—John T. Austin, Austin Organ Company, Hartford, Conn.; Arthur H. Marks, Aeolian-Skinner Organ Company, New York City; Alfred R. Pratt, Hook & Hastings Company, Kendall Green, Mass.; Wallace W. Kimball, W. W. Kimball Company, Chicago; Gerard Pilcher, Henry Pilcher's Sons, Louisville, Ky.

The by-laws of the association were amended to simplify the election of members and to clarify the grounds on which members might be expelled, and also to reduce membership fees so that even the smallest concerns in the industry could afford to join and retain membership.

The privilege of the floor was granted to R. P. Elliot, consulting organ architect of the War Department, which is buying a number of organs for army posts throughout the country, so that he might explain the standards of the War Department in making specifications for these organs and other matters of interest in these projects. The meeting adjourned after hearing Mr. Elliot.

At a meeting of the board of directors of the association, held immediately after adjournment of the general meeting, Lewis C. Odell was re-elected secretary-treasurer of the association and routine business was transacted.

#### President Wangerin's Address

A year ago we were assembled here in decidedly large and representative numbers, heeding the call to industries by the President of the United States to organize and prepare to regulate all further business transactions by a code of fair competition. We were ready. More than that, we were determined to protect the pipe organ industry against the threatening loss of a market, guard it against further ruination through destructive competition, and save it from constantly growing losses and gradual demoralization. Promptly and earnestly we got under way to follow the advice of the Recovery Administration. We organized the National Association of Organ Builders, adopted a constitution and by-laws and prepared the initial draft of a code of fair competition. That done, we elected officers, a board of directors, and then adjourned.

In due course of time the board of

directors, fully aware of its responsibilities, held a number of meetings, attended to all required details for the completion of the code, and incorporated all provisions called for by NRA instructions. The revised code text was then submitted to our membership, accepted by a large majority, and thereupon transmitted to Washington. After minor changes and with several standard fair practice rules added, the finished code draft was given a public hearing, finally approved and then signed by Administrator Hugh S. Johnson on Jan. 16, 1934. It became effective Jan. 27, as the code of fair competition for the pipe organ industry.

Since then seven months have elapsed. Lately, with probably some feeling of impatience, the question has repeatedly been asked: What good has this code done the pipe organ industry?

An answer to that question depends largely upon what it was expected that our code would actually be capable of doing. If anyone expected the pipe organ industry code to bring about an early revival and improvement of the organ market, some form of price adjustments, price regulation and price control, easier sales and general profits, the answer must then not only be in the negative, but also somewhat disillusioning generally.

On the other hand, to approach that question as it should be approached, we must first of all clearly recall the whole code idea. The paramount purpose of all codes was to bring about more work, more employment, higher wages. To effectuate this, all codes, to be in proper form, had to provide for minimum wages, maximum hours, special conditions of employment and fair practice rules. Through such a code of fair competition all industries were promised the potential benefits of organized, constructively applied co-operation. The amount of good, therefore, that an industry can secure through its code will be increased or decreased according to how thoroughly it will make such organized co-operation function. Organized co-operation in the organ field can promote a great deal of good, because of the unprecedented opportunity it creates to rehabilitate, stabilize and regulate our industrial interests and our future welfare.

Production and marketing of pipe organs has for a long period been beset with problems and difficulties that at times were probably past all human understanding. The last five years not only intensified these baffling conditions, but also reduced the demand for production to the lowest statistical level, and the real art of organ building has, with rare exceptions, become an almost unknown factor.

When the great opportunity promised by the NRA through our code unfolds itself, when actually organized co-operation within our industry becomes a practical fact, and when quality and merit may once more be regarded as superior to all other considerations, then organ building will again come into its own and again be raised to that level of art, excellence and dignity where the very character and lofty purpose of the grandest and most majestic of all musical instruments demand that it be.

If this is not the proper way in which to judge the good that we, by repeated assurance of the NRA, are justified in looking forward to, if all the codes now in effect are by some doubters assumed either to have no value, or to do more harm than good then let us suppose that all these codes were suddenly wiped out of existence that we were back again within the throes of unrestrained, destructive competition and unhampered, indefensible trade practices, back to all the ruinous methods of the past that practically drove members of the organ industry to distraction—what then?

Then this: Without that code, without authority to insist upon strictly fair competition, without organized observance of fair practice rules, without limitation to minimum wages and maximum hours, we would be back where all this was a clear violation of the anti-trust laws, back again where, in the only too frequent and all the more deplorable combat of cold-blooded competition bidders would scorn rational rivalry and would want to see how nearly they could exterminate one another.

The charge has been made that the

codes interfere with idealism and individualism. However, fair competition control, properly applied, does not mean that initiative and independence must be sacrificed, or will even be impaired. After all, what is fair competition? Fair competition is that form of rational rivalry which depends entirely upon real merit and absolute quality, and which puts no honest, efficient, deserving competitor in a position where he is up against an unjustifiable disadvantage.

If we stop to think how much strong effort has always been brought to bear to provide protection against extortionate price levels, is it not reasonable to provide at least fair competition rules to stop this altogether too prevalent price smashing? Organ building is distressingly in need of rehabilitation, not only with respect to price smashing but also with regard to quality smashing. Our one important consideration, therefore, and our one great need, is to plan, through organized co-operation, how the whole organ business can be revived by united, constructive efforts and, when revived, how it can be improved and expanded, and made to yield at least a modest, legitimate profit.

True, we are still at that point in our code situation where we cannot definitely act to achieve its complete economic benefits. No really outstanding progress can at present be charted. The NRA is reported as planning reorganization of its forces. Much may still have to be done by us and much may still have to be expected by way of code administration rulings. There still appears to be an element of uncertainty, probably not so far as the basic code features are concerned, but rather on the matter of how far self-government of industry can go and how far it will be permitted to undertake controlled competition. On this very point the durable goods industries committee, in its report to President Roosevelt, declared: "Whatever the merits of unrestricted competition may be under ordinary circumstances, experience has shown that some degree of price stabilization in many industries

is necessary in an emergency, such as the present, if wages are to be retained at or raised to a decent level."

Whether it be uncertainty of the NRA within its own ranks or a question of doubt or lack of understanding concerning the crying urgent economic needs of the organ industry, our code authority is still busy in concentrating its efforts on persuading administration officials that the several new amendments for uniform contractual stipulations are not only essential for the elimination of totally unreasonable sales and payment-plan methods, but indispensable for the purpose of certainty, definiteness and fair practice control.

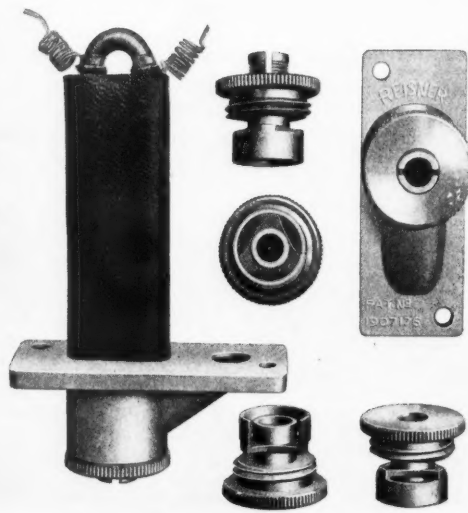
The NRA must come to realize that many codes are still incomplete so long as they need additional rules to protect the smaller members of the industry. The present still uncurbed price slashing and downward trend of prices in the pipe organ industry, topped off with abnormal terms and forms of payment, while all around us the cost of materials and wages is steadily mounting, must make it obvious that such an unhealthy and incomprehensible state of affairs calls for NRA rulings that will provide alleviation and drastic improvement.

Meanwhile let us loyally entertain the hope that the promised future benefits of our code and its constructive administration will be assured us when we can reap the best results of enlightened co-operation. The opportunity for organized co-operation rests entirely with us. In these still precarious times that co-operation will achieve the greatest measure of progress which goes onward in the direction towards which our code points the way.

#### Möller for Meadowbrook Residence.

The residence of John Norris Childs at Meadowbrook, Pa., one of the beautiful homes of that section, is to have an organ, which is under construction at the factory of M. P. Möller, Hagerstown, Md. It is to be a two-manual with eleven sets of pipes and very comprehensive tonal resources for a residence organ.

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M. P. Möller, Inc., is installing a four-manual organ in the West Presbyterian Church at Binghamton, N. Y., adding an important instrument to the list for the year 1934. There is a solo division, and an echo playable from solo or great.

Following is the stop specification of the organ:

- GREAT ORGAN.**
- Diapason, 16 ft., 61 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- Viola da Gamba, 8 ft., 61 pipes.
- Charabella, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Tromba, 8 ft., 61 pipes.
- Harp, 49 notes.
- SWELL ORGAN.**
- Liedlich Bourdon, 16 ft., 85 pipes.
- Horn Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Saldicinal, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Figara, 4 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Cornet, 4 ranks, 244 notes.
- Nazard, 2 2/3 ft., 61 pipes.
- Flautina, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Laricot, 1 1/2 ft., 61 pipes.
- Waldhorn, 16 ft., 85 pipes.
- Trumpet, 8 ft., 73 pipes.
- Cornopann, 8 ft., 73 notes.
- Oboe, 8 ft., 73 pipes.
- Claron, 4 ft., 61 notes.
- CHOIR ORGAN.**
- Gemshorn, 16 ft., 97 pipes.
- Spitz Flöte, 8 ft., 73 pipes.
- Spitz Flöte Celeste, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 73 notes.
- Dulciana, 8 ft., 73 pipes.

- Gemshorn, 4 ft., 61 notes.
- Liedlich Flöte, 4 ft., 61 pipes.
- Gemshorn, 2 2/3 ft., 61 notes.
- Flageolet, 2 ft., 61 notes.
- Clarinet, 8 ft., 61 pipes.
- Harp, 8 ft., 61 bars.
- Celesta, 4 ft., 61 notes.
- SOLO ORGAN.**
- Doppel Flöte, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Gamba Celeste, 8 ft., 61 pipes.
- French Horn, 8 ft., 61 pipes.
- Tuba, 8 ft., 61 pipes.
- ECHO ORGAN.**
- Cor de Nuit, 8 ft., 61 pipes.
- Viole Aetheria, 8 ft., 61 pipes.
- Viole Aetheria Celeste, 8 ft., 49 pipes.
- Chimes, 8 ft., 25 bells.
- Vox Humana, 8 ft., 61 pipes.
- PEDAL ORGAN.**
- Sub Bass, 32 ft., 32 notes.
- Diapason, No. 1, 16 ft., 44 pipes.
- Diapason, No. 2, 16 ft., 32 notes.
- Bourdon, 16 ft., 44 pipes.
- Contra Bass, 16 ft., 32 notes.
- Liedlich Bourdon, 16 ft., 32 notes.
- Gemshorn, 16 ft., 32 notes.
- Octave, 8 ft., 32 notes.
- Major Flute, 8 ft., 32 notes.
- Dolce Flute, 8 ft., 32 notes.
- Cello, 8 ft., 32 notes.
- Trombone, 16 ft., 32 notes.
- Waldhorn, 16 ft., 32 notes.
- Tromba, 8 ft., 32 notes.

**Murphree's Tenth Anniversary.**  
 Claude L. Murphree, F. A. G. O., of the University of Florida faculty observed his tenth anniversary as organist of the First Baptist Church of Gainesville, Fla., and the completion of the first decade of the organ, with a recital on Sunday afternoon, Sept. 23, and played the following program: Toccata in G, Dubois; "Chant Seraphique," Lemare; Prelude in C sharp minor, Rachmaninoff; "Simple Avenu," Thome; Chorale Improvisation on "Wachet Auf," Karg-Elert; Sarabande from Sixth Cello Suite, Bach; Scherzo (from Festival Suite), Stanley Reiff; "Prayer," B. J. Hecker; "Minster Chimes," Leslie Calver; Scherzo in D minor, H. Hoffmann; Meditation, Lucius Chaffin; "Rejoice, Ye Pure in Heart," Diggle. The Rachmaninoff and Thome numbers were used at the first service Mr. Murphree played at this church, on Sept. 21, 1924.

**Do Summer Work with Porter.**  
 Hugh Porter, who conducted the organ department at the Juilliard Summer School, numbered among his pupils the following:  
 Mrs. Edna S. Billings, Grace and Holy Trinity Church, Kansas City, Mo.  
 Mrs. Ernest H. Ayres, Greene Memorial M. E. Church, Roanoke, Va.  
 Miss Helen Cunningham, Central Methodist Church, Monroe, N. C.  
 Robert Griswold, First Presbyterian Church, Port Jefferson, N. Y.  
 Miss Helen Henshaw, First Presbyterian Church, Albany, N. Y.  
 Mrs. W. B. Holley, Ballinger, Tex.  
 Miss Novelle Hutchinson, First M. E. Church, South, St. Augustine, Fla.  
 Benjamin Lehn, St. Peter's Lutheran Church, Port Jervis, N. Y.  
 Miss Mildred Maginnis, All Saints' Episcopal Church, Lakeland, Fla.  
 Miss Martha Marsh, formerly organist Grace Episcopal Church, Muncie, Ind.  
 Ashley Miller, assisting organist, Methodist Episcopal Church, Leonia, N. J.  
 Wilberforce Rand, Jr., assistant organist, Bard College, Annandale-on-Hudson, N. Y.  
 Albert Reiss, Brooklyn, N. Y.  
 Miss Marion Williamson, Lincoln, Neb.

**Courboin to Open Fort Wayne Organ.**  
 Dr. Charles M. Courboin is to play a dedicatory recital at St. Mary's Church, Fort Wayne, Ind., on the evening of Oct. 14. The organ is being installed in the church, and was built by George Kilgen & Son, Inc., of St. Louis. It is a three-manual of the traditional "straight" type and was designed by Dr. Courboin in collaboration with the Kilgen brothers. It is installed in the choir gallery in the rear of the church, concealed by an artistic case of Gothic design. Each section of the instrument is under separate expression and it is voiced on varying wind pressure. A large attendance is expected and the pastor, Father Hasser, has received word that a number from surrounding cities will hear this recital.



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that their span of usefulness exceeds that of a lifetime.  
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**NOTABLE MUSIC FOR  
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**ST. JAMES' CHURCH JUBILEE**

**Noble, Dickinson and Williams to Attend One Hundredth Anniversary Service of Historic Parish in October.**

To mark the centenary of St. James' Episcopal Church, Chicago, in October a musical program of great distinction has been arranged by Leo Sowerby, the organist and choirmaster, in keeping with the tradition of St. James' for the best in church music, established by such men as Smedley, Lutkin, Buck, Dickinson, Norton and others. Special programs have been arranged for the four festival Sundays and compositions have been written especially for the anniversary by T. Tertius Noble, Healey Willan, Clarence Dickinson, David McK. Williams and others.

At a festival evensong service at 4:30 Oct. 14 the male choirs of St. Mark's, Evanston; the Church of the Redeemer, St. Bartholomew's and Trinity, Chicago, will sing. Clarence Dickinson of the Brick Church, New York, will be the special guest and will speak.

On Oct. 21 T. Tertius Noble will be a guest at both the 11 o'clock and evensong services and in the morning a Te Deum and Jubilate in B minor by Dr. Noble will be sung. In the afternoon the combined choirs of the Fourth Presbyterian and of St. James' will sing. The service will be under the auspices of the Illinois A. G. O. chapter and will include a new Magnificat and Nunc Dimittis, written by Dr. Noble especially for this occasion (first performance); also the first performance of a new cantata, "Great Is the Lord," by Dr. Leo Sowerby, written especially for the occasion, and anthems by Dr. DeLamarter and Charles Wood. Dr. Noble will speak, and will play two organ solos.

For the morning service Oct. 28 William Strickland of New York, a talented composer only 20 years old, has composed a "Benedictus es Domine and Jubilate" and at evensong the alumni of St. James' choir will sing and Dudley Buck, son of the famous organist who was at St. James' in 1871, will speak.

On Nov. 4 Dr. David McK. Williams of St. Bartholomew's Church, New York, will be guest at both services and compositions written by him for this service will be sung. Festival evensong will be by the combined choirs of St. Luke's Pro Cathedral, Evanston; the Church of the Holy Spirit, Lake Forest; St. Chrysostom's, Chicago, and St. James'. The service will include a Magnificat and Nunc Dimittis by Dr. Williams, and a new motet—"Behold, the Tabernacle of God"—by Dr. Healey Willan of Toronto, written especially for the occasion. Dr. Williams will speak at the service.

Dudley Buck was organist of St. James' at the time of the Chicago fire and lived in the house across the street. He had an organ in the house, and after the destruction of the house and organ he left for New York, never to return. Dr. Peter C. Lutkin was organist at the time of the World's Fair in 1893, and William Smedley was choirmaster. The full vested choir of men and boys was established in 1884. There is now a man in the choir who has been a member continuously since that time and who celebrated his fiftieth anniversary in the choir on Easter, 1934—George Berg. He is also a vestryman of the church. In the early 1900s Clarence Dickinson was organist at the church. Later John Wesley Norton was organist and choirmaster for sixteen years, until 1925. A mixed choir was established in 1926 and in May, 1927, Leo Sowerby became the organist and choirmaster.

**Organ in Miss Kleckner's Home.**

The only pipe organ in a Sioux City home at the present time, as reported by the papers of that city, is one which has been installed during the last month in the home of Miss Bertha Kleckner. The two-manual console is in the living room of the Kleckner home and the pipes are in an airtight and dust-proof case in the basement, with grilles in the floor. It was originally in the Sioux City School of Music.

G. Calvin Ringgenberg



G. CALVIN RINGGENBERG has been appointed to succeed Ernest R. Kroeger as teacher of music at Washington University, St. Louis. The department has been amplified to include classes in harmony and instruction in piano and organ, which will be accepted for credit toward the B. S. degree in the university college.

Within the last three years the mantles of two of the most distinguished musicians of the Middle West have fallen upon Mr. Ringgenberg's shoulders. He was called to St. Louis in 1931 to succeed the late Charles Galloway as organist and choirmaster of St. Peter's Episcopal Church and organist and choral director at Washington University, and his recent appointment to the university faculty is a signal honor.

**ORGAN YEAR IN PITTSBURGH**

**Yearbooks Show Wealth of Music, the Gift of Carnegie.**

The wealth of music with which Pittsburgh people are favored through the organs which Andrew Carnegie gave them is well illustrated by the volumes just issued for the year containing the programs of the recitals by Marshall Bidwell at Carnegie Music Hall and by Dr. Caspar P. Koch at North Side Carnegie Hall. Mr. Bidwell in his foreword on Carnegie Music Hall lays stress on the important additions made in the reconstruction of the organ by the Aeolian-Skinner Company and states that "the results have exceeded all expectations and experts generally agree that there is no more beautiful organ in this country today. It is a source of satisfaction that this notable instrument has again been placed in the front rank among the world's greatest organs."

Reporting on the summary of his recitals Mr. Bidwell notes: "It might be of interest to state that out of a total of 206 composers represented, seventy-one were Americans. I mention this to indicate that the American composer has not been neglected. Nevertheless, it should be kept in mind that it would be out of step with the broad purpose of these recitals to introduce propaganda in favor of the American composer. Each composition has been chosen solely on its own merit and not because it was written by an American composer."

At North Side Carnegie Hall the season 1933-1934 was the forty-fifth in the history of free organ recitals under the auspices of the municipality. For Dr. Koch it was the thirty-first consecutive season. From Oct. 1, 1933, to June 24, 1934, thirty-eight weekly recitals were given. Dr. Koch played 218 compositions, by 110 composers. Of these ninety-eight were original organ compositions and 120 were transcriptions. During the season the organist was assisted by forty-three guest soloists and five musical organizations.

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**San Francisco News;  
Noted Eastern Men  
Welcomed on Coast**

By WILLIAM W. CARRUTH

San Francisco, Cal., Sept. 19.—For a number of years the coast had as a frequent visitor the late Lynnwood Farnham, who was drawn out here not alone by the ideal summer climate, but by his devotion to his family. Now one of his foremost disciples, Alexander McCurdy, Jr., of Philadelphia, is a visitor for much the same reason. Those organists who were not away on their vacations were fortunate in being able to hear Mr. McCurdy in a beautiful recital on the new four-manual Aeolian-Skinner at Grace Cathedral. Mrs. Flora Greenwood McCurdy, who is a distinguished harpist, assisted her husband in several numbers. The program appeared in the August issue. Mr. McCurdy is enthusiastic over this splendid instrument, considering it one of the finest organs on which he has played.

We were indebted to family devotion for the visit of another well-known Eastern organist this summer. Seth Bingham of the Madison Avenue Presbyterian Church, New York City, and professor of composition at Columbia University, came West with his wife and his son, who is to teach in the department of philosophy at the University of California. Now that Mr. Bingham has had a taste of Pacific breezes, we hope he will be a frequent visitor.

The three-manual Austin for St. Paul's Episcopal Church of Oakland is being installed and will be dedicated Oct. 4. J. B. Jamison is here for the final tuning and voicing. The inaugural recital will be played by Günther Ramin Oct. 29. Ramin will play at the San Francisco Civic Auditorium Oct. 28.

The old tracker organ which served St. Paul's for so many decades was

purchased by St. Stephen's Episcopal Church of San Luis Obispo. Connel Keefer Carruth, who played the organ for fifteen years, was invited to display the charms of this historic instrument in a recital on Aug. 28. Mrs. Carruth follows: Prelude in B minor, Chorale Preludes, "O Man, Bemoan Thy Sins," and "Today Triumphs the Son of God," Bach; Evensong, Birstow; Chaconne Durand; "Romance sans Paroles," Bonnet; "Grande Offertoire de Ste. Cecile," Batiste; "Deep River," Fisher, and "Swing Low, Sweet Chariot," Diton; Variations on Two American Hymn-tunes, Reynolds; Allegro Cantabile and Toccata from Symphony 5 Widor.

Warren D. Allen, organist of Stanford University, recently entertained Mrs. Elizabeth Sprague Coolidge at his campus home. The feature of the evening was Mr. Allen's performance of Domenico Brescia's "Ricerca e Fuga," which is dedicated to Mrs. Coolidge and built upon the initials of her name—E. C. The Allens' music room contains a small but beautifully voiced Kimball organ. The composer was also present and was delighted with Mr. Allen's rendition.

**NOLD BACK FROM GERMANY**

**New York Man Studies Organs and New Music During Summer.**

Raymond Nold, musical director of the Church of St. Mary the Virgin, New York, returned Sept. 1 from a busy summer in Germany. His itinerary took him to many parts of that country and included inspections of numerous organs, ancient and modern, visits to the works of contemporary organ builders, pursuit of the latest choral and organ works in the principal music houses and plain chant heard in several of the great monasteries. Mr. Nold exchanged greetings with Dr. William C. Carl of the Guilman Organ School, who also passed the summer in Germany.

**TRIBUTE TO MRS. MOORHEAD**

**Choir of Winfield, Kan., Church Marks Seventeenth Anniversary.**

Mrs. Cora Conn Moorhead was delightfully surprised Sept. 6 when the members of the choir of the First Presbyterian Church at Winfield, Kan., presented her with a beautiful music case of walrus leather monogrammed in gold. The gift marked the seventeenth anniversary of her services as organist and minister of music of the church.

Mrs. Moorhead began her work as organist on the second Sunday in September, 1917, and has served continuously since that time. She is a graduate of the Guilman Organ School of New York City and spent the summers of 1927 and 1930 studying with Marcel Dupre in Paris. She also attended master classes in organ under Albert Riemschneider at Berea, Ohio. Mrs. Moorhead is head of the organ department at Southwestern College.

Presentation of the gift was by Mrs. Dewey Farney, a member of the choir.

**Concert by Jacobs' Choir Draws 1,500.**

The chancel choir of Wesley Methodist Church at Worcester, Mass., under the capable joint direction of Ruth Krehbiel Jacobs and her husband, Arthur Leslie Jacobs, gave a concert of a *cappella* music for the Martha's Vineyard camp-meeting Aug. 22 at the Methodist Tabernacle in Oak Bluffs, Mass. The concert marked the one hundredth annual illumination night. The audience attracted to the island off the Cape Cod coast numbered more than 1,500 paid admissions. It was a gala evening. The choir sang the entire program from memory. The concert was promoted by James R. Houghton of Boston University, who is the summer director of music of the association. It is the beginning of a plan to develop a large musical program on the island during the summer, with the possibility of establishing a summer school of music. The concert broke precedent in that no paid affair had ever been given in the large tabernacle in the nearly hundred years of its existence.

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... The public, which responded very numerously to his call, was not sparing with him in its applause.

In a program particularly difficult, played entirely from memory, without the slightest imperfection, Mr. Cheney affirmed a purity and a nobility of style very uncommon, allied with a technique of a suppleness, a precision, and a surety which were remarkable.

... Mr. Winslow Cheney represents brilliantly the tradition of the French school.—M. Don, in *Le Monde Musical*, April, 1933.

Recital of the works of Bach ... a grand success ... very brilliantly executed ... young virtuoso ... the method and the style of the French School.—E. F. in *Comœdia*, Paris, April, 1933.

Brilliant recital of the works of J. S. Bach.—*Journal Des Debats*, Paris, April, 1933.

Master of his instrument ... musical sense developed to the highest degree ... played remarkably well ... delicious sonority. He was warmly applauded.—*New York Herald*, Paris, March, 1933.

Bach program before a large crowd, and with brilliant success.—*Chicago Tribune*, Paris, April, 1933.

All-Bach recital ... large crowd ... program well chosen ... afforded him ample opportunity to demonstrate his abilities ... smooth technic ... enthusiastic audience gave him hearty approval.—*Paris Critic of The Musical Courier*, April, 1933.

As Guest Artist with the Manchester Symphony Orchestra Cheney's contribution to the evening was to show how brilliantly the Parr Hall organ can be played ... handled the instrument with the cleanness and dexterity of a flautist ... moving in its perfection of phrasing and steadiness of intonation.—*Warrington Guardian* (England), March 18, 1933.

High technique ... mastery of his instrument.—*Warrington Examiner* (England), March 18, 1933.

Winslow Cheney ... heard at Town Hall (Manchester, England) ... recital devoted entirely to works of Bach ... enthusiastically received ... an ovation.

The recital took place under the auspices of the City of Manchester, on the Town Hall organ, which is the pride of the municipality ... He is the first American organist to be invited.—R. P. (Manchester Critic) of *The Musical Courier*, April 13, 1933.

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## Plea to Organists for More Interest in Their Communities

*[The following is the text of an address delivered at the convention of the National Association of Organists at Worcester, Mass., by the editor-in-chief of Musical America.]*

By A. WALTER KRAMER

When I was asked last spring by Dr. William C. Carl, your president, to appear at the final convention of the National Association of Organists, I hesitated only because I could not readily think of a subject on which to speak to you. This seemed strange to me, especially as I have been interested all my life in the organ and its magnificent literature, which cannot be said of many of my journalistic colleagues, who are, like myself, non-organists, although I have been known to play the organ from time to time, in a very modest way, I can assure you.

Believing, then, that a word from one whom you doubtless associate with musical activities far removed from the organ loft, might not be unwelcome, when it became known to you that the speaker did believe in the organ as an important instrument in concert as well as in church, I decided on the subject for which I am down on the program, a subject which I have thought a great deal about for many years.

I think I can claim a fair acquaintance with musicians throughout this fair land and in many countries of Europe. I think, too, that I am not without friends in the world of music in the city of New York, in which I have lived all my life, with the exception of five years; just as my friendships in general are not limited to any one kind of musical exponent, by which I mean to say they are not all pianists, violinists, cellists, organists—nor singers. I put singers last, advisedly, because I know that you would join with me in admitting but few of them to the select company of musicians.

Consequently, although, as I have said, I am not an active organist, I am bold enough to claim the right to speak on the subject which I have chosen, because I am in touch with organists and their problems and because the organist's place is to me one of far greater importance than generally admitted.

I would not be surprised at all should some of you rise up and insist that you are, to a man, revealing the greatest usefulness in your respective communities, though you are doubtless much too modest to admit that you have attained your goal. I am not insisting for a moment that there are no organists who function for the greatest good of the inhabitants of the towns and cities in which they live. But I do believe, sincerely, that their number is far too few and that there are many hundreds, perhaps thousands, of organists, who could be of far greater service from Monday to Saturday, inclusive, if I may put it that way, in various departments of musical activity, in which, for some strange reason, they steadfastly refuse to engage.

What you do as organist and choir-master of your church is, to be sure, your major activity. It is for that that you are engaged by the committee; it is that which earns you your salary, which, I dare say, is the principal income of nine out of ten. With your church work is, of course, associated a certain contact with members of your congregation, among those with more pronounced musical interests, I might say. There are numerous cases, of course, where the organist is also the conductor of a choral society, where the organist teaches piano as well as organ, and in many cases teaches voice, often with justification, often to the displeasure of the local vocal teacher, frequently a former singer, who holds that no one who knows much about music can possibly know anything about tone production!

Well, then, the organist, especially in the small city or town, is an authority in his immediate circle, bounded on the north by his church, on the south by a choral society (frequently containing many members of his church choir), on the west by some pupils and on the

east—and I say this in all friendliness—by the united indifference of the city's leading musicians.

Why is this so, if it is so? And some of you will admit it to be. I think (and again I must impress you that I speak feelingly and in all friendliness) that it is because organists live in too restricted a sphere.

You do not realize that you have everything in your favor, if you will only put it to work—if you will only make the effort. In the matter of general education, I should say that the average organist is certainly the superior of the average piano or violin teacher, pianist or violinist. As for his musical education, there can be no question that the musical knowledge of the organist is far more profound than that of the pianist, the stringed-instrument player—I say nothing here of the singer. Yet with this superior equipment, the organist seems unwilling to advance his status in the world of music. He stands aside and permits men and women of lesser musical training to pass him and head movements in his city to which he, by education and experience, is entitled.

In a nutshell, the organist is passive; other musicians are active. He is passive not only in assuming leadership, but in appearing at musical gatherings, important symphonic concerts, operatic performances, chamber music concerts and so forth. In the city of New York only a handful of our leading organists attend orchestral concerts regularly. I hardly ever see any of them at the Metropolitan Opera and the same number at chamber music concerts. Choral concerts? Yes, when the program is of a more conservative nature, or when an oratorio is being given, organists do turn out.

At concerts of contemporary music I have yet to see any of my organist acquaintances or friends. I may feel like complimenting them on their good judgment in wasting as little time as possible on the music of the extreme Left Wing Modernists. At the same time I should be inclined to urge on all who are part of our world of music never to condemn a work which they have not actually heard, nor one with which they are not thoroughly familiar.

But the matter of contemporary music has very little bearing on my theme. I am not so rash as to expect organists trained along solid lines, to become faddists and affect a liking for some of the trash which masquerades under the heading "modern music." The future has a marvelous way of taking care of itself. But the present and the past call to us very strongly—so strongly, in fact, that if we do not heed the call we shall find, one day, music so completely transformed that none of us, organists and non-organists alike, will be able to recognize it. As I have said, organists do attend choral concerts, especially the annual performance of "The Messiah" and, to a lesser degree, the Bach Mass. I have heard, on the day of a choral concert, musicians express themselves to the effect: "This evening many organists will be present."

Does the organist feel, because he has a choir in his church, a kinship with choral music which takes him to concerts at which it is sung? Or does he feel that because he has little experience with orchestral music and never expects to conduct instrumentalists, he has no place in the audience when great symphonic programs are being heard? To me it is an appalling thing that musicians, namely, the organists, who have a better acquaintance with the music of Bach than any of their fellows, should be so singularly disinterested in the great music of concert and opera. Many will contend that there is no great music in the opera-house except that of Richard Wagner and that that is made available to the organist in the many transcriptions for his instrument. To this I can only reply that to have sat in a darkened auditorium on Good Friday and listened to the orchestra playing the "Good Friday Spell" from "Parsifal," with the tender beauty of the spring sunlight spread before you on the stage, is a very different thing from playing the same music in organ transcription, no matter how well you play it.

The economic side, which might be advanced as an argument, plays, to be

A. Walter Kramer



sure, a part, in that organists as a class might not relish their paying \$7.70 for an opera ticket. I have not heard recently of average musicians, except a few outstanding concert players, who could do this, either. In fact, it seems to become increasingly difficult for anyone to pay golden prices on a silver standard!

I am certain that it is not the expense that keeps any class of musicians from a public performance for which admission is charged. It is their own interest which determines whether or not they make the effort to be present. After all, performances may be heard from seats other than those which are costly, and all who are sincerely interested in artistic expression should be willing to be sufficiently humble and occupy seats the cost of which is limited by the restrictions of their purses. Lest it seem that I have dwelt too much on the matter of concerts and public performances, I would say here that I have stressed it especially because over a period of more than twenty years of active concert-going it is the organist as a class who has been conspicuous by his absence; and I do not believe that any group of musicians can make its value or influence felt unless it takes part as an auditor in the musical life of the place in which it lives. I mean as an auditor, as well as a performer on an instrument or as conductor of a choral society. The music-lover and his group cannot be made conscious of the presence of an organist group if the latter does not make itself visible, and that usefulness, which I will speak of in a moment and which should grow out of the organist's participation as a listener, cannot be brought about if the organist appears only in his official role on Sunday and has no contact with the musical pulse of his city or town.

This greater usefulness, which I look forward to, comprises various activities, all of which would, I think, proceed very naturally were the organist only willing to come forward and make himself a part of the world of music. Modesty is unquestionably an excellent thing, and I constantly recommend it heartily—to singers, especially. But you organists have ever been too retiring, too serious, if I may say so. Your dignity has been recognized and praised, with honor to the profession to which you belong. This, however, is a harder age, in which dignity and modesty alone hardly make for progress. But add to them enterprise, enthusiasm and a good dash of sense of humor, and not even the stars are unattainable. To me it is a matter that can surely be remedied, if you care to have it otherwise. Come forward, bringing with you those fine standards which you have maintained in your profession, the excellent education, general and musical, which entitles you to a place of prominence in the musical world. Meet your fellow-musicians outside of church on a truly secular basis. Achieve those things, in co-operation with the musical forces of your community, which will win you the same approval as a musical worker as that

which you have earned in your profession as organist or choir-master, or both.

With this meeting at Worcester it is my understanding that your association and the American Guild of Organists are to become one. Here, then, is a great body of musicians, equipped for service in the cause of music. I sincerely hope that the future of the organist in the United States of America will be an ever more brilliant one. There is no reason why it should not be; for, as I have already said, the organist has many advantages which he must present for his own, as well as his community's, benefit. If you will try to picture a city in which movements for music are undertaken by leaders who are actually trained musicians, in which harmonious collaboration takes the place of petty animosity, you will readily understand what a part the organist of this country can take in the matter of musical development.

As editor of *Musical America*, I am constantly in touch with new musical undertakings of one kind or another in various parts of this vast country. I therefore have the opportunity to know how unresponsive whole sections of our professional musicians can at times be to the breaking of ground in favor of musical progress. Only too often have I been informed that in civic movements very little aid, either artistic or financial, is forthcoming from the organists of the city. This is the crux of the matter, and it is this kind of usefulness that I ask you to think of, if what I have said means anything to you at all.

We all need to live broader lives, to beware of becoming self-centered and, above all, to avoid living in a tiny circle, chasing our tails, so to speak, on a little merry-go-round. You would not have to convince me, for I know of individual cases where organists have been pillars of strength in civic music, where without them the leading musical projects could not have been carried through. But you will not dispute me when I say that these are the exceptions. Let us make them the rule by co-operating toward a new musical future, such as all have dreamed about and none has attained. You can do your part and win new glory and honor if you wish to, and as an outsider looking in, critically but very sympathetically, I am sure you do.

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Dr. William C. Carl has returned from his summer abroad, laden with new organ and choral works for the coming season. These include a new sonata in three movements, by Herbert Howells; "Trois Nouvelles Pieces," by Widor, and "Trois Poemes," by Tournemire, who has just completed a valuable work on "Improvisation," still in manuscript, ready for the publishers. There are also smaller pieces, including a charming one by Messiaen. For the musical services at the First Presbyterian Church Dr. Carl brings Liszt's "Christus," with Latin text, for solo quartet, chorus and organ, which figures prominently on the Leeds (England) Festival program this fall; a Magnificat by Vaughan Williams for alto solo, flute obbligato, organ and women's voices; "Psalmus Hungaricus," by Koltan Kodaly, and a recently published Festival Te Deum by Haydn. These works were sung at the Three Choirs Festival at Gloucester, England, in September. There are also new editions of works by Byrd and modern German composers.

At the Guilman Organ School Dr. Carl is arranging special courses for both beginners and advanced players. For the Hugh Ross course in preparation for the choirmaster's certificate of the American Guild of Organists there will be sixteen weekly sessions, on Thursday mornings at 9 o'clock, starting Oct. 18, the first course of eight lessons to be given this fall and the remaining half during the winter term starting Feb. 7. Applicants can register either for the full course or for a single course. Dr. Carl will give a special course in service playing and Willard Irving Nevins one in the history of the organ.

Many applications have been received for the Berolzheimer scholarships, and the tests will be held Oct. 5. Frank Wright has arranged special advantages in the theory courses and George William Volkel will specialize in his department. Dr. Moldenhawer's series on "Worship and Music" will begin early in the new year. Joseph Bonnet, honorary president of the Guilman School, has passed a busy summer with his class of American students. Bonnet also concertized in Switzerland and France, including a series at Solesmes Abbey.

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## Who's Who Among the Organists of America

**V. GRAY FARROW.**

V. Gray Farrow, A. A. G. O., is an Englishman transplanted a number of years ago to the salubrious climate of California, where he has joined a group of other distinguished men of English birth who are located on the Pacific coast in nurturing the tradition of church music which he brought from his native country. Like so many other church musicians of the same nationality, he comes from a long line of organists and choirmasters in his own family, bringing down to the third generation the talent his ancestors cultivated. At present Mr. Farrow is at St. Mark's Church in the fashionable city of Pasadena, where in a church that seats only 225 people he conducts four choirs and begins to train his singers and bring them under his musical influence when they are at the tender age of 4 years.

Vivian Gray Farrow was born at Sale, Cheshire, England, June 18, 1896. His father, Walter Farrow, was organist and choirmaster of the parish church of St. Paul's for thirty-seven years and was an F. R. C. O. and professor at the Leeds College of Music. The father, like the grandfather of the subject of this sketch, was at one time a choir boy at Manchester Cathedral. The mother was a senior at Trinity College of Music in London. James Farrow, an uncle, was for seventeen years organist and choirmaster of Stretford Parish Church. Edward G. Gray, the grandfather, was for many years at Flixton Parish Church.

Mr. Farrow received his first piano instruction from his mother and then went to T. H. Noble, A. R. A. M. Later he studied choral technique under his father and with Dr. Kendrick Pyne of Manchester Cathedral. His parents, despite their musical prominence, wished their son to follow a commercial career, and his father intended him for the cotton industry, while his mother preferred engineering. At the age of 16 he was graduated from the Royal Technical College, Salford, as an engineering student. But he still retained his interest in choir work and at the age of 17 he was appointed assistant organist of the parish church of St. Paul's, Sale. The next year he won the position of organist and choirmaster at St. Philip's Church, Hulme, Manchester. When 19 he enlisted in the British army and served for three years in France with the Middlesex Regiment.

On his return to England he found economic conditions unfavorable and so in 1923 he came to the United States and lived for two years at Trenton, N. J., before moving to Pasadena. He has been at St. Mark's for seven years and has continued his organ study with Percy Shaul Hallett and took his associate certificate of the A. G. O. last year.

Mr. Farrow has a far-seeing policy in his choir work, and, as previously stated, selects his material when it is young. He has a primary group of children from 4 to 7, sixteen children

V. Gray Farrow



whom he teaches how to sing simple hymns; a junior choir ranging in ages from 8 to 14, whom he has taught to sing short matins and the choral communion service, as well as two-part anthems, this section being made up of twenty-two children; a fellowship choir of junior college age, there being sixteen in this group, and a senior choir of eighteen. Last Palm Sunday this choir sang Alfred Whitehead's "The King's Welcome," giving it its first presentation on the Pacific coast.

Two years ago Mr. Farrow married Miss Elizabeth Louise Ferré, who was a member of his senior choir. She is a graduate of the Vineland, N. J., high school and moved to Altadena, Cal., from the East. Mr. and Mrs. Farrow have a young daughter, who may become a valuable chorister, judging from her vocal ability.

Mr. Farrow frequently is heard in recitals and gave two programs this summer at the First Presbyterian Church of Pasadena which were broadcast by station KPPC.

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**MISS ALICE GOODELL.**

Miss Alice Goodell, head of the music department at the Pennsylvania College for Women, in Pittsburgh, was born at Fairmont, Minn. Her father was a Methodist minister and her mother an accomplished singer and pianist. She showed musical ability at an early age and began to take piano lessons from her mother, who taught her until she was 18. Having served an apprenticeship—as ministers' daughters often do—of playing for Sunday-school and prayer meeting, she aspired to play for the church services. Her first organ instructor was Mrs. W. S. Wingate of Superior, Wis. Mrs. Wingate was a pupil of J. Warren Andrews.

Meanwhile academic training was continued. Knowing that a musical education was costly and that the chances of success in the music profession were uncertain, Miss Goodell was sent to the State Normal School at Superior, Wis., and was graduated in 1921 from the high school training course. At this time the family moved to the southern part of Wisconsin, near Madison, so it was decided that the daughter should go to the state university. Entering the liberal arts college, she majored in French, became a member of the French club and Phi Beta Kappa, and was graduated with the A. B. degree. However, all the music courses that were allowed on the A. B. degree had been taken.

Miss Goodell was encouraged by Miss Irene Eastman, her first organ instructor at the university, and by Dr. Charles H. Mills, director of the school of music, with whom she later studied, to take courses leading to the music bachelor's degree. Miss Goodell was appointed organist at the city Y. W. C. A. and assistant organist to Dr. Mills at Christ Presbyterian Church. She was also elected to Sigma Alpha Iota, national honorary music sorority, and to the Clef Club. In 1923 she was

Miss Alice Goodell



granted the degree of bachelor of music and in 1924 the M. A. degree. Her studies in theory and organ were continued with James Philip Johnston, T. Carl Whitmer and Arthur B. Jennings.

In the fall of 1924 Miss Goodell accepted the position of instructor in theory and organ at the Pennsylvania College for Women, Pittsburgh. In 1929 she was appointed head of the music department.

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| Reading, Pa.      | Mankato, Minn.      | Winfield, Kan. | Appleton, Wis.  |
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Visitors from out-of-town who have called at the office of THE DIAPASON late in August and in September have included the following:

- J. Clifford Welsh, Irvington, N. J.
- Henry Overley, Kalamazoo, Mich.
- Mr. and Mrs. Sheldon Foote, El Dorado, Ark.
- Marion Clayton, Brooklyn, N. Y.
- W. W. Landis, Allentown, Pa.
- G. Criss Simpson, Lawrence, Kan.
- Dr. Alle D. Zuidema, Detroit, Mich.
- H. B. Parker, Milwaukee, Wis.
- Willard L. Groom, South Bend, Ind.
- William Howie, Lawrence, Kan.
- Mrs. W. E. Rogers, Milton, Wis.
- Ray Berry, Sioux Falls, S. D.
- G. P. Bentley, Dallas, Tex.
- Mrs. Hattie Z. Wookey, Peoria, Ill.

**DICKINSON RESUMES TASKS**

**School of Sacred Music of Union Seminary Reopened on Sept. 26.**

After a summer spent at his country home at Cornwall-on-Hudson, N. Y., Dr. Clarence Dickinson returned to New York for the opening of the School of Sacred Music of Union Theological Seminary Sept. 26. His summer's work included finishing a cantata founded on ancient Easter carols, editing an Easter motet, "Mary Magdalen at the Sepulchre," by Heinrich Schuetz, and a "Glory to God in the Highest," by Bach, all of which are now in press. Several of those who graduated from Union Seminary under Dr. Dickinson in May have, during the summer vacation, received excellent appointments for next year. Kenneth Holt goes to Central Church, Honolulu; Russell Evans to Grace Episcopal Church, White Plains, N. Y., and Henry Whipple to the First Congregational Church, New Britain, Conn. Gladys Grindeland has been appointed to the music faculty at Northfield, Mass., and Patricia Mahon to that of Berea College, in Kentucky.

**Church Music Topic at Urbana, Ill.**

A conference on church music was held in connection with the annual Illinois Conference of the Methodist Episcopal Church at the First M. E. Church, Urbana, Ill., Sept. 15, with Lloyd Morey, organist and choir director of Trinity Church, Urbana, and a member of the General Conference commission on music and worship, presiding. Subjects taken up included: "Choir Organization and Church Music Finance," discussed by Mr. Morey; "Music in the Service of Worship," by Frank B. Jordan, head of the organ department, Illinois Wesleyan University; "Group Singing," the subject of Rex J. Moon, Terre Haute, Ind., with a general discussion led by Dean R. G. McCutchan, and "The New Church Hymnal," Dean R. G. McCutchan, School of Music, DePauw University.

**Hastings Plays at Church Reopening.**

For the first time in twenty-eight years the Philharmonic Auditorium in Los Angeles has been entirely renovated and at the services of Temple Baptist Church Sept. 9 the public had an opportunity to view the renewed auditorium. The interior and foyer have been done over and a new floor in the auditorium extends upward from the front rows, doing away with the flat section just below the stage. A new ventilating system has been installed and new chairs of modern design have been placed. Dr. Ray Hastings opened each service on the reopening day with organ preludes. For the morning service he played Handel's "Break Forth Into Joy" and Schubert's "Sunday Morning." The festival anthem, "Unfold, Ye Portals," from the "Redemption" by Gounod, was sung by the vested choir of 100 voices directed by Hugo Kirchofer.

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**NOTES FROM THE CAPITAL**

By MABEL R. FROST

Washington, D. C., Sept. 18.—The explanation for the absence of this column in the September issue is found in a vacation jaunt taken by Major and Mrs. Frost and their daughters to points north and east, including Lansdowne, Pa., Briarcliff Manor, N. Y., New York City, Sandy Hook and Atlantic Highlands, N. J., where they were guests of Commander and Mrs. Yeandle; Princeton, N. J., Wilmington, Del., and Ocean City, N. J., where they finally came to rest for a period of about three weeks at the Flanders. On Sundays prominent churches of the respective communities were visited, with particular attention to the music. Everywhere the things we heard made us proud to be a member of the craft. Back at our faithful typewriter, we hope to make up for lost time.

Miss Florence Reynolds was organist at the Georgetown Presbyterian Church during the absence of Mrs. Frost. Mrs. Macon R. McArthur played at Christ Church, Washington parish, during July and August. Mrs. Emily G. Dickinson was vacation organist at the Covenant-First Presbyterian Church, Miss Edith B. Athey again served as organist at the First Church of Christ, Scientist, during the vacation of Mr. Ashton.

Mrs. Fritz Hauer has been organist and general overseer of a special summer series of ten Sunday evening musical services at Foundry M. E. Church, the last of which occurred Sept. 2. On this Sunday, however, Mrs. Mabel Linton Williams, the regular organist, was back at her post for both services. The Euphonic Male Quartet assisted at the evening service. Robert Frederick Freund and his Washington Gypsy Chorus were a novel feature at the July 22 service, Edna Lee Freund was organist on this occasion.

The Warren F. Johnson pre-service recitals at the Church of the Pilgrims were discontinued during the month of September. On Aug. 26 Mr. Johnson played the Second Symphony by Johannes Haarklou.

Miss Grace Kanode, secretary to Chief Justice Wheat and niece of District Commissioner Melvin C. Hazen, was married on July 30 to Harry F. Vickers of Detroit, engineer and head of Vickers, Inc. In addition to her accomplishments on the organ and piano, the gifted bride is a member of the District of Columbia bar. Her friends in the D. C. chapter, A. G. O., wish her every happiness.

National City Christian Church this summer repeated its plan of turning the August Sunday evening services into evening bells and musical vespers services, following their success last summer. In-town and out-of-town organists were the recitalists, as follows: Professor Bruce H. Davis of Oberlin Conservatory, Aug. 5; Lyman McCrary, Aug. 12; William Tufts, Aug. 19, and William Fletcher Smith, organist of the church, Aug. 26. Mr. McCrary was particularly gracious in the following program, in which Cath-

reen Carrico, soprano, and Howard Samsel, bass, assisted: "Cortege and Litany," Dupré; Toccata and Fugue in D minor, Bach; Prelude on Psalm 23, Howells; Scherzo, Gigout; "Promenade" and "The Old Castle" (from "Exhibition Pictures"), Moussorgsky, and Concert Variations, Bonnet. Mr. Smith was assisted by Mary Russell Williams, soprano, and presented the following program: Familiar hymns on the tower chimes; Chorale and "Prayer," Boellmann; Prelude and Fugue, A minor, Bach; Canzona in A minor, Karg-Elert; Scherzo, Maquaire, and Chorale in A minor, Franck.

The Edith B. Athey recitals at Washington Memorial Park have been increasingly popular, so much so that another series of mixed programs has been added in recent weeks on Wednesday evenings at 6:30.

The newly-organized Washington Music Teachers' Association is in a flourishing condition, judging by the increase in membership since the last meeting in June. Charter membership will be open a short time.

The Washington Oratorio Society announces plans for presenting two oratorios this season—Handel's "Messiah" in December and Mendelssohn's "Elijah" in March.

The death of Donald Bruce MacLeod, veteran organist, occurred Sept. 15 at his home in Washington. Mr. MacLeod, who was 79 years of age, had served as organist and choirmaster of several prominent churches, including St. John's and St. Margaret's, retiring from the latter two or three years ago because of ill health. Besides his musical activities, Mr. MacLeod served the federal government for fifty-nine years, being retired in 1932 from the Bureau of the Budget, where he had been chief of the division of estimates since the organization of the bureau about ten years ago. Surviving him are his widow, Mrs. Mary Valk MacLeod, and a daughter, Jane Bruce MacLeod.

**Plan Season at Harrisburg.**

The executive committee of the Harrisburg chapter, Pennsylvania council, National Association of Organists, met Monday evening, Sept. 10, to formulate plans for the 1934-1935 season. The meeting was held in the parish-house of St. Stephen's Episcopal Cathedral, and was in charge of the president, Arnold S. Bowman. The program, arranged by Lester T. Etter, contains many novel and interesting features, the first of which will be a social evening in the Redeemer Lutheran Church Oct. 1, with Miss Laura M. Zimmerman, chairman of the committee, assisted by Miss Laura E. Garman, Mrs. Hazel A. Keeley, Miss Doris S. Stuart and Miss Elizabeth Clark. The executive committee is composed of Arnold S. Bowman, president; Lester T. Etter, vice-president; Miss Laura M. Zimmerman, recording secretary; Miss Irene E. Bressler, financial secretary; Miss Doris S. Stuart, treasurer. Mrs. Robert Ream, Frank A. McCarrell and Alfred C. Kuscha are associated with Mr. Etter on the program committee. LAURA M. ZIMMERMAN.

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## Programs of Organ Recitals of the Month

**Harold Schwab, Boston, Mass.**—Mr. Schwab, who spent the summer vacation in his old California home, improved the time by giving a series of half-hours of organ music Thursdays at noon on the large organ in the Bovard Auditorium at the University of Southern California. His offerings included among others the following:

Aug. 9—Introduction and Allegro, from Tenth Concerto, Handel; Meditation, Dunham; First Verset of the Magnificat, Dupré; "Roulade," Bingham; Triumphant March from Fifth Symphony, Beethoven.

Aug. 16—Adagio from Sextet, Op. 18, for two horns and string quartet, Beethoven; "Medieval Fragment" (MS.), Canon; Fugue in D major, Op. 25, No. 3, Guilman; "The Groves of Biskra" (MS.), Burdett; Autumn Sketch, Brewer; "Comes Autumn Time," Sowerby.

Aug. 22—Introduction and Allegro from Second Concerto, Handel; Trio from the Cantata "Tis My Pleasure," Bach; "Pastelle," Op. 92, No. 1, Karg-Elert; Finale, Fourth Verset of "Ave Maris Stella," Dupré; Prize Song from "Die Meister-singer," Wagner; "Caprice Heroique," Bonnet.

**Harry E. Cooper, Kansas City, Mo.**—Dr. Cooper gave a recital Sept. 18 on the new Reuter organ in the First Baptist Church of Chanute, Kan., and played those works: "Christus Resurrexit," Ravanello; Fanfare in D major, Lemmens; "Priere a Notre Dame," Boellmann; Fugue in D major, Bach; Gavotta, Martini; Etude for Pedals Alone, de Briequeville; Grand Chorus in D major, Guilman; Scherzo in G minor, Bossi; Canzona in A minor, Guilman; "Rapsodia Italiana," Yon.

**V. Gray Farrow, A. A. G. O., Pasadena, Cal.**—In a recital played Aug. 15 at the First Presbyterian Church and broadcast from station KPPC, Mr. Farrow, organist and choirmaster of St. Mark's Episcopal Church, played the following program: Chorale Prelude, "Jesus Christ, Our Great Redeemer," Bach; Andante and Allegro, P. E. Bach; "Music on the Waters," A. Lindahl; Allegro Maestoso e Vivace, from Second Sonata, Mendelssohn; "Will-o'-the-Wisp," G. B. Nevin; Grand Chorus in G major, Salome.

**Richard Keys Biggs, Los Angeles, Cal.**—Mr. Biggs played a dedicatory recital Aug. 24 at the Los Angeles Stake Center in Huntington Park, on a fourteen-stop organ built by the Maas Organ Company. The selections used by Mr. Biggs were the following: Sketch in F minor, Schumann; "En Bateau," Debussy; Andante, Horowski; Rustic March, Boex; "Sunset," Biggs; Toccata, Boellmann.

**Hugh Porter, New York City**—In a recital July 19 at the Juilliard Summer School Mr. Porter presented a program made up as follows: Chorale and Variations, "O God, Thou Faithful God," Bach; Adagio e Dolce from Third Trio-Sonata, Bach; Fantasia and Fugue in G minor, Bach; "Noel," d'Aquin; Pastorale, Franck; Finale, Symphony 3, Vierne.

**Alexander Schreiner, Los Angeles, Cal.**—Mr. Schreiner gave the first of his recitals of the new scholastic year at the University of California, Los Angeles, at noon Sept. 18 and played the following selections: Fanfare, Lemmens; Chorale in E major, Franck; Scherzo in G minor, Schumann; "Lotus Land," Scott-Schreiner; Postludium in D, Colby; Good Friday Music, from "Parsifal," Wagner.

In his recital Sept. 21 he played: Concert Overture in C minor, Hollins; Toccata, Adagio and Fugue in C major, Bach; Canon in B minor, Schumann; "Romance" and Scherzo from Fourth Symphony, Schumann; "Ride of the Valkyries," Wagner.

**D. Robert Smith, A. A. G. O., Terre Haute, Ind.**—Mr. Smith will play the following program in a recital Oct. 7 at 3 p. m. in St. Stephen's Church at Terre Haute: "Comes Autumn Time," Sowerby; Adagio e Dolce, Sonata 3, and Chorale

Prelude on "In dulci Jubilo," Bach; Chorale in B minor, Franck; Scherzo, Sonata in E minor, Rogers; "Pastel," Op. 32, No. 1, Karg-Elert; "Bells through the Trees," Edmundson; Finale, Symphony 1, Vierne.

**George H. Fairclough, F. A. G. O., St. Paul, Minn.**—Mr. Fairclough, organist and professor of organ at the University of Minnesota, resumed his weekly recitals last month. During the summer the Aeolian-Skinner organ has been enlarged by the addition of ten stops. Recent programs are:

Sept. 14—Prelude and Fugue in C minor (the "Great"), Bach; Andante Cantabile in B flat, Tschaiikowsky; "Double Theme Varie," Rousseau; "Träumerei," Hubay-Lemare; Festival Prelude on "Ein Feste Burg," Faulkes; Evensong ("Sonata Romantica"), Candlyn; Fantasia in C, Best; Introduction to Act 3, "Lohengrin," Wagner.

Sept. 21—Prelude and Fugue in E flat ("St. Ann's"), Bach; Largo in E ("Concerto Grosso," No. 12), Handel-Wood; Fantasia on "Kol Nidrei," Lemare; "Echo Caprice," Mueller; Andante Espressivo (Sonata in G), Elgar; Concert Overture in C minor, Hollins; "Dreams," McAnis; "Marche Pontificale" (Symphony 1), Widor.

**Thomas H. Webber, Jr., New Castle, Pa.**—In his recital opening the large three-manual Miller organ in Zion Lutheran Church at Hamilton, Ohio, Aug. 9 Mr. Webber presented the following program: Prelude and Fugue in G major, Bach; Chorale Prelude, "Ich ruf zu Dir," Bach; Siciliano, Bach; Festival Prelude on "Ein Feste Burg," Faulkes; Prelude to "The Blessed Damozel," Debussy; Chorale in B minor, Franck; Fugue in D major, Guilman; "The Bells of St. Anne de Beaupre," Russell; Passion Symphony, Edmundson; "Landscape in the Mist," Karg-Elert; "The Squirrel," Weaver; Toccata on a Medieval Theme, Edmundson.

**Marta Elizabeth Klein, New York City**—Miss Klein took Herbert Ralph Ward's place in July and August and played the Tuesday noon recitals at St. Paul's Chapel. Among her August programs were the following:

Aug. 11—Aria and Allegro, Concerto 10, Handel; "By the Sea," Arensky; Chorale Preludes, "Es ist das Heil uns Kommen her" and "Wir Danken Dir, Herr Jesu Christ," Bach; "In Memoriam," Rheinberger.

Aug. 21—Prelude and Fugue in G major, Bach; "Romance sans Paroles" and "Elfen," Bonnet; "Benedictus," Couperin; "Marche Triomphale," Lemmens.

Aug. 28—"Grand Jeu," du Mage; "Le Chanson du Berger," Jacob; Allegro Cantabile (Symphony 5), Widor; Toccata in F major, Bach.

**Edward G. Mead, F. A. G. O., Oxford, Ohio**—In a recital at Bowdoin College, Brunswick, Maine, Sunday afternoon, Aug. 19, Mr. Mead, of the faculty of Miami University, presented a program made up as follows: Prelude and Fugue in C major, Bach; Adagio, Third Trio-Sonata, Bach; Toccata in D minor (Dorian), Bach; "Carillon," DeLamarter; Pastorale, Foote; Scherzo from "Storm King" Symphony, Dickinson; "Bells through the Trees," Edmundson; March from Suite in G minor, Rogers; "Suite Gothique," Boellmann.

**Dr. Ray Hastings, Los Angeles, Cal.**—Dr. Hastings played the following selections among others in his recitals at the Philharmonic Auditorium in September: Selections from "Rosamunde," Schubert; Andante from Fifth Symphony, Beethoven; "In the Time of Roses," Reichardt; Prelude to "The Deluge," Saint-Saens; "Romance," Tournes; Waltz Song from "The Bird Seller," Zeller; "A Song of Gratitude," Hastings.

**Edwin Stanley Seder, F. A. G. O., Chicago**—Mr. Seder played the following program in the first of a series of recitals

at St. Mark's Pro Cathedral, Hastings, Neb., Sunday afternoon, Sept. 2: Concert Overture in C minor, Hollins; "The Walk to Jerusalem," Bach-Griswold; Fugue in E flat ("St. Ann's"), Bach; Minuetto from Third Symphony, Widor; Chorale Prelude, "My Inmost Heart Doth Yearn," Brahms; Suite from "Water Music," Handel; "The Chapel of San Miguel," Seder; Scherzo from Second Sonata, Mark Andrews; Magic Fire Scene, from "Die Walküre," Wagner; Finale from Third Symphony, Vierne. The recitals are given on the large Austin three-manual organ.

**Lillian Arkell Rixford, Cincinnati, Ohio**—In an hour of organ music at St. John's Church, Preston, Ont., Sept. 7 Mrs. Rixford, head of the organ department at the Cincinnati College of Music, played the following numbers: Processional on "Adoro Te," Lefebure-Wely; Two movements from Suite in G minor, Rogers; "Sanctus," from Solemn Mass, Gounod; "Fountain Reverie," Fletcher; Toccata, Le Froid de Mercaux; "Prayer," Stark; Scherzo in D minor, Faulkes; "To the Evening Star" and "Pilgrims' Chorus," Wagner.

**Charles A. Patrick, Asbury Park, N. J.**—In short pre-service recitals on Sunday morning at the Grand Avenue Reformed Church Mr. Patrick in the last month has played:

Sept. 2—"Eye Hath Not Seen" and "Great and Marvelous Are Thy Works," from "The Holy City," Gaul.

Sept. 9—"Po Spring" and "Ich Liebe Dich," Grieg.

Sept. 16—Prelude and Fugue in C, Bach.

Sept. 23—Largo, Dvorak; Cavatina, Raff.

Sept. 30—Third Chorale, Franck. These recitals are received with favor by the congregation.

**Rev. Gerhard Bunge, A. A. G. O., Garnaville, Iowa**—Mr. Bunge, the Iowa clergyman-organist, played the following selections at the services and meetings of the Iowa district of the American

Lutheran Church at Zion's Church and the Coliseum in Oelwein in August: Grand Chorus in March Form, Guilman; Larghetto, Wesley; Andante from Fourth Symphony, Widor; Toccata in D minor, Mailly; Meditation, Mailly; Pastorale, Bibl; "Marche Pontificale," de la Tom-belle; "Sanctus," Gounod; Toccata in D minor, Bach; Prelude and Fugue in E minor, Bach; Prelude and Fugue in D minor, Bach; "In der Kirche," von Wilh; Chorale Improvisation, "Schmuecke Dich," Karg-Elert.

**A. Harold Wallace, L. R. S. M. (London), Milton, Ont.**—Mr. Wallace played the following special programs at the evening services of St. Paul's United Church, Milton, Ont.:

Aug. 26—Molto Maestoso (Sonata 17), Mark Andrews; "Indian Serenade," H. L. Vibbard; "Sea Prelude" No. 1, Robin Milford; "Menuet Francais," Tremblay.

Sept. 2—Fugue on B-A-C-H, Schumann; Intermzzo, H. Dunham; "Preludio Romantica," Ravanello; Cantilene in A flat, Wheelton.

Sept. 9—Chorale Fantasia, "Old 100th," Parry; Madrigal in D, Simonetti; Meditation on "Veni Emmanuel," Burdett; Allegretto in E flat, Wolstenholme.

Sept. 16—Fugue, "The Giant," Bach; "Legende Romantique," Diggle; Pastoral Prelude, Stanford; Epilogue on "Old 100th," Farrar.

### Chicago Recital by Dickinson.

Organists in the Chicago area are invited to be the guests of Northwestern University and the W. W. Kimball Company on the evening of Oct. 15 at a recital by Dr. Clarence Dickinson of New York in Thorne Hall, Superior street and Lake Shore drive. Dr. Dickinson, a former resident of Chicago, is now director of the School of Sacred Music at Union Theological Seminary and organist-director at the Brick Presbyterian Church.

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**Los Angeles News;  
Dedication Recital  
Is Played by Biggs**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Sept. 10.—Richard Keys Biggs gave the dedicatory recital on the new Maas organ in the Mormon Tabernacle at Huntington Park, Cal., on Aug. 24. This organ of some fourteen sets of pipes is a credit to the Maas Organ Company of Los Angeles and Mr. Biggs made the most of it. In fact, the audience would not let him go until he had played four encores, and in this neck of the woods it takes a real organist to do this. The numbers that seemed to have the widest appeal were the Schumann Sketch in F minor, the Rustic March of Boex, the Toccata by Boellmann and the recitalist's own charming "Sunset." Mr. Biggs was assisted by the Los Angeles Stake choir of 200 voices.

Harold Schwab of Boston, who has been spending the summer in Los Angeles, has given a number of recitals in Bovard Auditorium at the University of Southern California. The programs were well planned and Mr. Schwab showed himself to be an organist with taste and sterling musicianship. The summer, even in California, is not a good time for organ recitals, and it is to be hoped that Mr. Schwab will return before long and let us hear him under more favorable conditions.

Miss Winifred Smart has been doing a great deal of substituting this summer and during the early part of September had charge of the organ in the First Church of Christ, Scientist, at Santa Barbara. Miss Smart was for a time the regular organist at this church.

Richard Keys Biggs' mass, dedicated to Fray Junipero Serra, will receive its first performance in Los Angeles when a choir of thirty-five men will sing it at Mr. Biggs' church in Hollywood Sunday, Sept. 30. The edition for male voices is already selling well and editions for two-part treble chorus and mixed chorus will be issued at once.

Miss Edith Gray, who for some years has been in charge of the octavo department of the Los Angeles branch of G. Schirmer, Inc., has become associated with the Preeman Matthews Music Company. Miss Gray, who has scores of friends in the profession, is one of the most efficient and capable persons in her line. To have such a knowledge of the octavo publications of the leading American publishers as Miss Gray possesses speaks well for her enthusiasm and I am sure her many friends wish her all success in her new work.

Albert Tufts, organist at the First

Presbyterian Church, Los Angeles, on Aug. 7 married Sarah Frances Allen, contralto and pianist, of Long Beach, Cal. After wedding trips which included going up the coast and stopping at Oakland, San Francisco and Yosemite, returning by way of Nevada to Boulder Dam, they concluded their honeymoon by getting into the professional "harness" at La Jolla, Cal., where at the Casa de Manana Hotel they gave a program at one of the Sunday night musicales. All told, including their stay at Hermosa Beach and the above-mentioned places, they were gone a month and returned to town Sept 6 for their fall teaching.

Frances Allen Tufts is a well-known teacher of music in Long Beach and is soloist and director of music at the Unitarian Church. Albert Tufts is past sub-dean of the Guild chapter and past president of the Musicians' Guild.

The first Sunday in October will be my twentieth anniversary as organist and choirmaster of St. John's Church, Los Angeles. That means I have played the organ at some 2,000 services, held nearly 3,000 choir practices, played at nearly 700 weddings, etc., etc. Looking back I can only say that they have been very happy years, the congregation and vestry have been kindness itself, the choir has always been loyal and devoted and the rector of the church, the Rev. George Davidson, D. D., has proved a very dear friend at all times. To work with a clergyman for twenty years, to see and talk with him practically every day, to have him at your side in sorrow and sickness, is an experience all too rare in this day and age. We have worked together in perfect harmony and the affection that has grown between us makes me hope that we shall have another twenty years' work together.

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**Pittsburgh News;  
Edmundson's Works  
Played in Recital**

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., Sept. 18.—Thomas Webber of New Castle and Youngstown played a recital of Garth Edmundson's compositions at Calvary Church Sunday evening, Sept. 9. The program included: Four Christmas Pieces ("Adeste Fideles," "Veni, Emmanuel," "In dulci Jubilo" and Toccata on "From Heaven High"); "In Silent Night"; Concert Variations, "Imagery in Tableaux"; "Winter Sunset" and First (Passion) Symphony.

This was the first of a series of five Sunday evening recitals arranged by Dr. Harvey B. Gaul, organist of Calvary Church. Mrs. Hazel Martin played Sept. 16 and Miss Alice Goodell Sept. 23. Günther Ramin will play the last recital of the series Oct. 14.

The Heinz Memorial Chapel, University of Pittsburgh, will have an Aeolian-Skinner organ. The new Aeolian-Skinner for the East Liberty Presbyterian Church is in process of erection in the church.

Moorhouse, Bowman & Brandt are building a small organ for the Mount Lebanon Presbyterian Church. It will be completed about the middle of October. The same firm is rebuilding the Steere organ from the Oakland M. E. Church, which was recently merged with Christ M. E. Church, Pittsburgh, and will erect it in the Methodist Episcopal Church at Greensburg, Pa., adding an echo organ.

Dr. Caspar P. Koch played the dedicatory recital on a Kilgen organ in Trinity Methodist Protestant Church on the north side Sept. 14. Mrs. Grace Blenko Martin is the organist. The new organ replaces an old John Brown tracker instrument.

The United Presbyterian Church at Greentree borough has purchased a Wicks miniature organ. Edgar Heselbarth is the organist.

Julius Baird has organized a new Bach chorus in the north boroughs, with Ben Avon as the headquarters. He found a ready response among singers and has gathered a group with good voices. Mr. Baird has been active in the choral field and last year his West View Choral gave a pretentious program.

Gladys Shade Klaber has resigned as organist of the Point Breeze Presbyterian Church and has taken a similar position at the Brighton Road Presbyterian Church on the north side.

W. K. Steiner was the only Pittsburgher fortunate enough to be able to attend the Worcester convention of the N. A. O. Previous to the convention he spent two weeks in New York.

**G. Tracy to South Dakota College.**

George Tracy, M. Mus., who has been organist of the Methodist Church at Monticello, Iowa, and has been teaching classes in Monticello, Wyoming and other Iowa towns, has been appointed to a position in the piano department of the Wessington Springs College, Wessington Springs, S. D. Mr. Tracy has made an enviable record since receiving his degree from Cornell College at Mount Vernon, Iowa. On Sept. 2 he gave a program of works of Iowa composers at the service in his church at Monticello and among the selections

used were: "Steal Away," "Reflections" and "Were You There," by Professor Horace Alden Miller of Cornell; "The Woodland Path," by Miss Louise Crawford of Coe College, and an Allegro Moderato written by Mr. Tracy.

**Milligan Heads Organ Department.**

Dr. Harold Vincent Milligan, organist and director of the Riverside Church, New York City, has been engaged to head the department of organ and church music at the New York College of Music, Carl Hein and Grace Spofford, directors. The beautiful Protestant church service which Mr. Milligan has worked out with the sympathetic co-operation of Dr. Harry Emerson Fosdick, minister of the Riverside Church, stands as one of the finest examples of devotional and musical expression. The college is offering a scholarship, which will include Mr. Milligan's instruction and all the necessary supplementary studies at the college.

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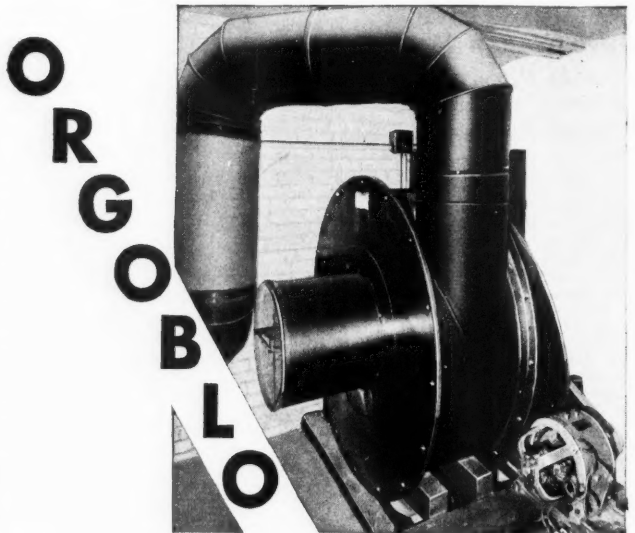
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**RARE EVENT AT ORANGE, N. J.**

**Dr. and Mrs. F. C. L. Schreiner Observe Golden Wedding and His Fiftieth Anniversary as Organist of St. John's Church.**

Many friends of Dr. and Mrs. F. C. L. Schreiner of Orange, N. J., visited the couple Sept. 3 to congratulate them on their golden wedding anniversary. It was a dual celebration, Sunday having marked the fifty-fifth anniversary of Dr. Schreiner's service as organist and choirmaster of St. John's Church, Orange. Guests of honor were Professor William Schreiner, organist of St. John the Evangelist Church, New York, who acted as best man at the wedding, and Miss Minnie Cullan of Orange, who was a guest at the wedding. A large three-tier wedding cake was cut by a great-grandson, James Robert West 3d of Maplewood, assisted by Mrs. Schreiner.

Dr. and Mrs. Schreiner were married Sept. 3, 1884, in St. Joseph's Church, New York, and have since lived in West Orange and Orange. Mrs. Schreiner, the former Miss Teresa Michaels, was born in New York in 1863. Dr. Schreiner was born in Bavaria in 1861. His father was an organist under the Bavarian government more than twenty years and his grandfather served as a soldier under Napoleon I. The family moved to Clifton, N. Y., in 1871 and Mr. Schreiner, Sr., served as organist of St. Mary's Catholic Church, Clifton, until 1878, when he was made director of the choir of St. Patrick's Cathedral, Newark. Dr. Schreiner's musical education began at the age of 5 when he started taking lessons from his father, who was his only teacher. At the age of 13 he became organist of St. Joseph's Catholic Church in Rossville, on Staten Island. He was appointed organist of St. Patrick's, Newark, at the age of 17, taking the post when his father became choir-master. He was made organist at St. John's in September, 1879, working with his father until the latter's death, when he assumed full charge of the music for the church. He became assistant professor of music at Seton Hall in 1881 and was appointed to a full professorship in 1885, receiving the degree of doctor of music from the college several years ago.

Dr. and Mrs. Schreiner have two sons, Charles W. and Frank H. Schreiner.

**GOOD WORK WITH QUARTET**

**James F. Griffith Engaged for Fourth Year at Wilmington, N. C.**

What it is possible to do with a good quartet is being illustrated from Sunday to Sunday at the Church of the Covenant (Presbyterian) in Wilmington, N. C., by the director and tenor, James Francis Griffith, who has been engaged to enter upon his fourth year in the ministry of music of this parish beginning in October. During the last year five special musical services were given and the choir now has a library of more than 400 numbers, which includes only the best type of church music, ancient and modern. It is worthy of note that for the Sunday services new works are sung almost entirely, repeating very rarely. It is Mr. Griffith's policy to make all service music bear directly upon the sermon subject, and he finds that congregation and minister appreciate the unity of purpose as well as the increased inspiration gained by such a plan. The organist is Mrs. M. L. Chasten, a performer of long experience and fine musicianship, and her playing of many difficult programs has given marked satisfaction.

The special musical services of the 1933-34 season included these presentations:

- November—"Song of Thanksgiving," Maunder.
- Christmas—"The Story of Christmas," H. Alexander Matthews.
- February—Musical Settings of Incidents in the Life of Christ, which was made up of the following numbers: Organ Prelude, "Gothic Chant," Turner; anthem, "The Lord's Prayer," Forsyth-

Kraft; anthem, "The Beatitudes," Shelley; tenor-baritone duet, "Master, We Would Seek Thee," J. Sebastian Matthews (from "The Paschal Victor"); anthem, "Behold, the Master Passeth By," Stevenson; anthem, "A Ballad of Trees and the Master," Protheroe; response, "Dresden Amen," Neuman-Wagner. April—"The Message from the Cross," Macfarlane. May—"The Woman of Sychar," Stoughton.

Mr. Griffith was born at Salisbury, N. C., in 1887, of musical parents. His father possessed a beautiful bass voice and was a choir director for many years, aside from his profession of dentistry. His mother had a lovely alto voice, sang in choirs, and was gifted with marked literary and dramatic talents, both of which she used to good effect in an amateur way. After long training under North Carolina musicians Mr. Griffith went to New York for vocal work with Frederic Haywood and Dr. Mario Marafioti, and to Chautauqua Lake, to be under Horatio Connell. He began specializing in the conducting of choirs and choruses in both sacred and secular repertory and studied appreciation of music and conducting at Columbia University. His latest studies were with the Westminster Choir School in extension summer courses. He has served in nearly all of the Protestant denominations and was supervisor of music in public schools for five years.

In 1925 Mr. Griffith married Miss Grace C. Watson at Greenville, S. C. At the time she was assistant in the department of dramatics and pageantry at Stetson University, DeLand, Fla., having graduated from this institution in 1923 with high honors in the academic, music and dramatic departments. In the music department Mrs. Griffith specialized in organ and she has held positions in several cities. She assists her husband materially in his work at Wilmington. Her training in special courses at King's School, Pittsburgh, Pa., and the American Academy of Dramatic Art in New York has been a wonderful help in the production of sacred drama and pageantry in the church.

C. Harold Einecke of Grand Rapids, Mich., who with Mrs. Einecke has been touring in Europe, returned on the Bremen, which also brought Günther Ramin to the United States for his recital tour. Mr. Einecke attended the Three Choirs Festival in Gloucester, England, and writes that he had some exciting experiences.

**TAKES POST IN MILWAUKEE**

By **ARTHUR A. GRIEBLING**

Milwaukee, Wis., Sept. 16.—Milton H. Rusch assumed the duties of choir-master and organist at the Grand Avenue Congregational Church on Sept. 9. Mr. Rusch studied piano with Jacob Moerschel of Milwaukee, theory and organ with Wilhelm Middelschulte, Chicago, and theory with Arnold Schönberg, Vienna. He is leaving his post at All Saints' Cathedral, which he has held for many years. Mr. Rusch is at present head of the theory department at the Milwaukee State Teachers' College. His post at the cathedral is to be filled by the Rev. J. Boyd Cox. Father Cox is instituting a plamsong choir consisting only of male voices.

At the first service of the season at Sherman Park Lutheran Church in which the full choir was used, the anthems were "O Lamb of God," Cruikshank, and "Spirit of Life," Borowski. The organ numbers played by Arthur E. Bergmann were: Prelude, James; Meditation, Sturges, and Grand Chorus, Guilman.

**REXFORD KELLER APPOINTED**

**Leaves Nashville to Be on Ohio Wesleyan University Faculty.**

Rexford Keller, who has been in Nashville, Tenn., the past year at the Nashville Conservatory and Vanderbilt University, went to Ohio Wesleyan University, Delaware, Ohio, in September, to do organ and choral work, with perhaps some theory teaching. He was graduated from the University of Michigan, where he studied under Palmer Christian two years ago, with honors.

**Dr. Balogh to Post in Toronto.**

Dr. Louis L. Balogh has been appointed organist and director at St. Peter's Catholic Church, Toronto, and has resigned from his post at St. Patrick's Church in Montreal. Dr. Balogh, who is well known in the Dominion as a choral conductor and composer, presides over a choir of men and boys in his new position and has a Casavant organ of forty-two speaking stops, installed in 1926. Besides his work as musical director of St. Peter's he will teach at the Toronto Conservatory of Music, in the organ, vocal and theory departments. He also will continue his chamber music activities as a viola player in a newly-formed string quartet in Toronto.

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