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THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

Twenty-sixth Year—Number Five.

CHICAGO, U. S. A., APRIL 1, 1935.

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PROGRAM IS OUTLINED FOR A. G. O. CONVENTION

CHOIR SERVICES A FEATURE

Partial List of Recitalists Selected for the New York Meeting June 24 to 28 Indicates Splendid Performances.

Plans for the big New York convention of the Guild June 24 to 28 are rapidly maturing. Responses from the chapters indicate a record-breaking attendance.

Several great choral services have been arranged, including one for choirs of boys and men at the Cathedral of St. John the Divine, one for mixed choirs at St. Bartholomew's, a junior choir festival at St. Thomas' Church, and a symposium of Hebrew, Byzantine, Gregorian and Russian liturgical music at the Juilliard Auditorium. The committee in charge also hopes to offer a pageant in the Riverside Church and an orchestral concert at St. George's. The famous Roth Quartet is to play at the opening reception and recital in the ballroom of the Astor Hotel on Monday evening, June 24, featuring the premiere of a new work for organ and string quartet.

Round-table discussions will have a prominent place in the convention. Typical Guild examination problems will be explained by Frank Wright, chairman of the examination committee, and the solution of certain questions will be given at the blackboard by Dr. T. Tertius Noble. A choir made up of convention visitors will be put through a model rehearsal by Hugh Ross, director of the Schola Cantorum, New York, and Thompson Stone, conductor of the Handel and Haydn Society of Boston.

There will be a conference on practical problems with Dr. Harvey B. Gaul presiding and Samuel A. Baldwin, William H. Barnes and Arthur J. Thompson leading the discussion. Acoustics, the code of ethics, console standardization and the planning of a balanced church music program will come up for consideration. "New Features of Organ Design" will be dealt with briefly by Messrs. J. B. Jamison and Ernest M. Skinner with Senator Emerson Richards in the chair.

A partial list of recitalists includes: Paul Callaway, P. Palmer Christian, Charles M. Courboin, Virgil Fox, Harold Heeremans, Charles Heinrich, Charlotte Klein and Alexander McCurdy. Among the choirs taking part, exclusive of the junior choir festival, are: Church of the Saviour, Brooklyn (Morris Watkins), the Byzantine Ensemble (Christos Vrionides), Madison Avenue Presbyterian (Seth Bingham), Pius X. Choir (Mother Stevens), Riverside Baptist (Harold V. Milligan), Russian Symphonic Choir (Basil Kilbalech), St. Bartholomew's (David McK. Williams), St. James' (G. Darlington Richards), Cathedral of St. John the Divine (Norman Coke-Jephcott), St. Paul's, Brooklyn (Ralph A. Harris), St. Thomas' (T. Tertius Noble), Second Presbyterian (Hugh Porter), Temple Emmanuel (Lazare Saminsky) and Trinity Church (Channing Lefebvre).

Form Club in Honor of McCarrell.

Frank A. McCarrell, organist of the Pine Street Presbyterian Church at Harrisburg, Pa., for the last twenty-five years, was guest of honor at a surprise party which a group of his organ and piano pupils gave March 2 at his home in celebration of his completion of twenty-five years of teaching in Harrisburg. They presented Mr. McCarrell with a silver compote. In honor of the event the McCarrell Club was formed and the following officers were elected: Clarence E. Heckler, president; Doris Stuart, secretary; Irvin Boose, treasurer.

ST. THOMAS' CHURCH, NEW YORK, AND ITS CHOIR



THIS PICTURE PRESENTS a view of the altar and of the choir in St. Thomas' Church, New York, one of the most beautiful of the church edifices of America. Here Dr. T. Tertius Noble has made the music famous ever since he came to America from York Cathedral in England. One of

the most important of the headquarters Guild events this season, the junior choir festival, was held in St. Thomas' on Feb. 11, when approximately 800 children and a large group of adults presented a program of sacred music. The festival was arranged by the women's sub-committee of the A. G. O.

ROBERT E. PILCHER IS DEAD

Member of Family of Organ Builders Passes Away at Houston, Tex.

Robert E. Pilcher, a member of the famous family of organ builders of Louisville, Ky., died March 22 at the home of the Rt. Rev. Clinton S. Quin, Protestant Episcopal bishop of Texas, his son-in-law, at Houston, Tex.

Mr. Pilcher was chairman of the board of directors of Henry Pilcher's Sons, Inc., and was associated with the business as a partner of W. E. Pilcher for more than fifty years. He was active in the business until 1924, when he retired, moving to California, where he built a handsome home at La Jolla. There he resided until the fall of 1934. He retained his interest in the business after its incorporation and was chairman of the board of directors. Taken seriously ill in 1934, he and Mrs. Pilcher went to Houston, the home of their daughter, so as to be near her.

Mr. Pilcher was a Scottish Rite Mason and until he left Louisville was an active member of the Episcopal Church of the Advent, a member of the Louisville Rotary Club, of the Louisville Country Club, of the Board of Trade and other civic organizations.

R. E. Pilcher was the grandson of the founder of the business, which was established by Henry Pilcher, the first, in Dover, England, in 1820, and in this country in 1832. The business has been in its present location in Louisville since 1873.

Death of Charles A. Weiss.

Charles A. Weiss, a veteran Chicago organist, died March 19 at his home in this city. Mr. Weiss was 77 years old. He was a former pupil of Clarence Eddy, Wilhelm Middelschulte and Alexandre Guilment, and was organist of St. Paul's Evangelical Church for a period of thirty-seven years, retiring a few years ago. He is survived by his widow and seven children, the youngest of whom is Carl J. S. Weiss, also an organist. Funeral services were held March 22 at St. Paul's Church and burial was in Rosehill. Mr. Weiss had been ill for four years. He was a composer of anthems and organ numbers and held a prominent place in the organ fraternity until his illness.

DICKINSONS TO BE HONORED

United Choirs of 800 Voices Will Take Part in Tribute May 18.

The School of Sacred Music of Union Theological Seminary has planned a tribute concert to Dr. and Mrs. Clarence Dickinson in the form of a choir festival to be held Saturday afternoon and evening, May 18, at the Riverside Church in New York. Choirs directed by Charlotte Lockwood, Luis Harold Sanford, Horace M. Hollister, Edith Lovell Thomas, Mrs. William Neidlinger, Charles Black and twenty-four other former pupils of Dr. Dickinson will constitute the chorus, made up of over 800 voices. In the afternoon there will be an organ recital by Dr. Dickinson and in the evening a concert of Dickinson compositions sung by the united chorus under the direction of Dr. Dickinson. Dr. Harry Emerson Fosdick, minister of the Riverside Church, will deliver a tribute to Dr. and Mrs. Dickinson. This program is also to be given as part of the Union Theological Seminary graduation exercises.

New Orders for Reuter Factory.

Among orders received in February by the Reuter Organ Company of Lawrence, Kan., is one for a large two-manual to be installed in the First Christian Church at San Angelo, Tex. This organ is under construction in the Reuter factory and will be installed the first part of May. Another order received by the Reuter firm is for a two-manual for St. Paul's Lutheran Church at Natrona, Kan. This instrument is to be installed just before Easter and is a memorial presented to the church by the Helmke family.

Wilbur Held Winner of Contest.

Wilbur Held, a young Chicago organist of unusual talent, was the winner of the finals in the organ contest of the Society of American Musicians in March. He will therefore have the opportunity to appear in a recital at Kimball Hall under the management of Bertha Ott. Mr. Held has won a number of previous contests in organ playing, although he is only 20 years old. He is a pupil of Frank Van Dusen at the American Conservatory of Music.

NEW MEMPHIS ORGAN BY AEOLIAN-SKINNER

ORDER BY CALVARY CHURCH

Ill Wind Which Took Roof from Edifice in This Case Blew Somebody Good — Adolph Steuterman Will Have Large Instrument.

An ill wind which blew somebody good was that which took the roof from Calvary Episcopal Church at Memphis, Tenn., about two months ago, as recorded in THE DIAPASON. The organ which was irreparably damaged by the storm and the downpour which accompanied it is to be replaced by a new instrument from the factory of the Aeolian-Skinner Company, the contract for which has been let.

Adolph Steuterman, whose name is known throughout the American organ world, is the organist and choirmaster of Calvary Church. The specification for the organ over which he is to preside was drawn up by G. Donald Harrison, technical director of the Aeolian-Skinner Company, in consultation with Mr. Steuterman. The harp and chimes and certain of the bass pipes of the damaged organ are to be utilized in the new one, but everything else in the instrument will be entirely new. Calvary Church is a famous edifice situated in the downtown district of the city.

Following is the stop scheme of the new organ:

GREAT ORGAN (Unenclosed).
Sub Principal, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Flute Harmonique, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Gemshorn, 4 ft., 61 pipes.
Quint, 2 1/2 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 4 rks., 244 pipes.
Cymbel, 3 rks., 183 pipes.
French Horn (from Choir), 8 ft., 61 notes.

TRUMPET, 8 ft., 61 pipes.
Claron, 4 ft., 61 pipes.
Harp and Celesta (from Choir).
Chimes, 25 tubes.

SWELL ORGAN.
Contra Sallcional, 16 ft., 73 pipes.
Geigen, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Viol de Gamba, 8 ft., 73 pipes.
Viol Celeste, 8 ft., 73 pipes.
Flute Celeste, 2 rks., 8 ft., 134 pipes.
Octave Geigen, 4 ft., 73 pipes.
Flute Trianguulaire, 4 ft., 73 pipes.
Fifteenth, 2 ft., 61 pipes.
Plein Jeu, 6 rks., 366 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Bombarde, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Claron, 4 ft., 73 pipes.

CHOIR ORGAN.
Flute Conique, 16 ft., 73 pipes.
Spitzflöte, 8 ft., 73 pipes.
Lieblich Gedeckt, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Gemshorn, 4 ft., 73 pipes.
Lieblich Flöte, 4 ft., 73 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tercio, 1 1/2 ft., 61 pipes.
Sesquialtera, 5 rks., 305 pipes.
French Horn (on separate chest), 8 ft., 73 pipes.

English Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Harp and Celesta.

PEDAL ORGAN.
Principal, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Flute Conique (Choir), 16 ft., 32 notes.
Sallcional (Swell), 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Flute Ouverte, 8 ft., 32 pipes.
Flute Conique (Choir), 8 ft., 32 notes.
Sallcional (Swell), 8 ft., 32 notes.
Quint, 5 1/2 ft., 32 pipes.
Super Octave, 4 ft., 32 pipes.
Flute Conique (Choir), 4 ft., 32 notes.
Fourniture, 6 rks., 192 pipes.
Bombarde, 16 ft., 32 pipes.
Trompette, 8 ft., 32 pipes.
Claron, 4 ft., 32 pipes.
Chimes (Great).

NEW YORK SEASON IS RICH WITH RECITALS

PLAY AT ST. BARTHOLOMEW'S

Virgil Fox and Hugh Porter Heard in the First Two Recitals of a Series of Six Which Will Come to a Close April 10.

By LILIAN CARPENTER

New York City is blessed this season with organ recitals of unusual interest and merit. As the series at St. Mary the Virgin closed, another one was opened at St. Bartholomew's Church. Through the courtesy of the Rev. George P. T. Sargent, rector of the church, and Dr. David McK. Williams, organist and choirmaster, six recitals have been arranged for Wednesday evenings during Lent. It is an inspiration merely to sit for an hour in a church of such architectural beauty as St. Bartholomew's. That and its fine large Aeolian-Skinner organ complete an ideal setting for such a series.

The first program, given on March 6, was played by Virgil Fox of Hanover, Pa., who has been heard a number of times in New York. He played a difficult program with his usual virtuosity and dramatic style, showing a rare technical equipment. The opening numbers, "Fanfare d'Orgue," by Shelley, and the Bach Chorale "Wachet auf" were followed by the "Dreams," of Wagner, arranged by Dr. Middleschulte, played with an appreciation of its richness and quiet mood—one of the high spots of the evening. The Fantasia and Fugue on B-A-C-H by Liszt was a splendid vehicle for Mr. Fox's talent, with its contrasts in rhythm and color. Then followed the "Fond d'Orgue" of Marchand, short and tranquil—giving the effect of a beautiful interlude—and Schumann's Canon in B minor, a favorite with Mr. Fox and his audiences, in which he uses effective registration and delicate shading. The last three numbers were the Allegro Giocoso of Clokey, the pleasing "Song in the Night" by Hugh McAmis (in manuscript), and the stirring "Pageant" of Sowerby.

On March 13 Hugh Porter presented a splendid program, with clarity and conviction. His brilliant technique is sure and steady, so that his hearers sit back confidently to listen to his message. This was evident from the beginning of the program, which included several Bach numbers. The Psalm-Prelude of Herbert Howells was played with warmth and artistic shading, followed by the sparkling Scherzetto from Vierne's "Twenty-four Pieces in Free Style." The chief work of the evening was the "Sonata Eroica" by Jongen. This beautiful composition, abundant in rich harmonies and interesting rhythms, was played with vigor and enthusiasm. The complete program was as follows: Voluntary, Purcell; Chorale Preludes, "Once He Came in Blessing," "Salvation Now Is Come to Earth" and "I Call to Thee, Lord Jesus," Bach; Prelude and Fugue in G major, Bach; Psalm-Prelude, Howells; Scherzetto, Vierne; "Carillon," DeLamarter; "Sonata Eroica," Jongen.

Ralph W. Downes of Princeton played the following program March 20: Fugue, from the "Musical Offering," Bach; Four Old French Pieces, Dandrieu; "Rondo alla Campanella," "Legende" and "Marche Pontificale," Karg-Elert; Minuetto, from Symphony 3, Widor; Rhapsodie, Op. 65, Reger; Cradle Song, Harvey Grace; "Grand Choeur Dialogue," Gigout.

Paul Callaway, the recitalist on March 27, played: Toccata, Adagio and Fugue in C major, Bach; Pastorale, Roger-Ducasse; Toccata on "Isleworth," Callaway; "Requiescat in Pace," Sowerby; Allegro Vivace, Symphony 1, Vierne; "The Mystic Organ," ("Nativitas D. N. J. C."), Offertory and Paraphrase, Tournemire.

William R. Strickland will play the program April 3 and Maurice Garabrant the final recital on April 10.

THE DIAPASON.

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ERNEST L. MEHAFFEY



ERNEST L. MEHAFFEY DEAD

Organist of St. Lawrence University Long with Estey Company.

Professor Ernest L. Mehaffey, organist at St. Lawrence University, Canton, N. Y., and an organist known throughout the United States, died March 10 after an illness of six weeks of acute infectious colitis. He leaves a widow, Harriet Greeley Mehaffey, and a daughter, Harriet, who has been a student at Northfield, Mass.

Professor Mehaffey went to St. Lawrence in September, 1932. He had built up a fine choir and had a host of friends. He will be greatly missed by students, faculty members and townspeople.

Ernest L. Mehaffey was born Jan. 31, 1891, at Chelsea, Mass. He studied organ under Mrs. Emily Grant Wilkinson at Tremont Temple, Boston, and his first church position was at the Park Downs Congregational Church, Wollaston, Mass., in 1904. In 1907 and 1908 he was organist at the Mount Hermon School and from 1911 to 1915 at the First Congregational of Chelsea, Mass. In 1911 Mr. Mehaffey joined the staff of the Estey Organ Company and he served that company for a number of years in various centers and at the New York office. In 1921 he moved to the northern peninsula of Michigan and was organist of Trinity Church at Houghton, Mich. Next he was at the First Reformed Church of Syracuse, N. Y., and then went to Columbus, Ohio, where he presided over the new four-manual Estey organ at the First Baptist Church until he was assigned to the New York office of the Estey Company.

Mr. Mehaffey married Miss Harriet Louise Greeley, daughter of Charles G. Greeley, a well-known former organist of Boston, in 1918.

Wood "Passion" at St. James', Chicago.

On Good Friday evening, April 19, at 8 o'clock, the choir of St. James' Episcopal Church, Chicago, will sing "The Passion of Our Lord According to St. Mark," a cantata by Dr. Charles Wood. Dr. Wood, who died in 1926, was one of the foremost English composers of his time. The cantata is actually entitled by him a "sacred meditation" and, in addition to being one of the most important contributions to twentieth century church music, is a supremely fitting work for Good Friday. St. James' choir gave the first performance of this work in Chicago in 1928, and has repeated it on several occasions, so that it has become almost a tradition in St. James' Church. The service will be under the direction of Dr. Leo Sowerby, organist and choirmaster.

Plays at St. Louis Flower Show.

Margaret Shirley Smith, who recently made a recording of Gounod's "Hymn to St. Cecilia" for the dual control Kilgen player, will play at the St. Louis flower and garden show, to be held at the Arena March 30 to April 7. The Kilgens are installing an organ in the west building of the Arena, where there will be many beautiful and unusual rockery and garden displays.

FORT LEWIS, WASH., HAS ITS NEW ORGAN

WORK BY REUTER PRAISED

Latest in Group of Instruments Designed for Government by Robert P. Elliot—Recital by Frank J. Nurdling March 17.

The latest organ in the group of instruments which the United States government is purchasing for army post chapels, and which are being designed and whose construction is supervised by Robert P. Elliot, has been completed at Fort Lewis, Wash. It is the work of the Reuter Organ Company, Lawrence, Kan., and reports from Fort Lewis indicate that the tone of the instrument and the manner in which it completes the beautiful little chapel have evoked much favorable comment. The organ is a two-manual of sixteen speaking stops, with a stopkey console, four combination pistons for each manual, four generals and three toe studs affecting pedal stops.

The dedicatory recital was played by Frank J. Nurdling, organist of the First Presbyterian Church of Tacoma, who on March 17 gave the following program: "Suite Gothique," Boellmann; Cradle Song, Purcell Mansfield; Prelude and Fugue in C minor, Bach; "An Irish Fantasia," Wolstenholme; Fountain Reverie, Fletcher; Minuet, "Berenice," Handel; "Hymn of Glory," Yon.

Mr. Nurdling gave the instrument high praise for its dignified ensemble, brightness in solo effects and maximum possibilities for a small organ. The building itself is declared ideal acoustically for the organ music.

Fort Lewis is at American Lake, Wash., nineteen miles south of Tacoma. It is a division post, has the largest infantry garrison in the Northwest, and is of rapidly growing importance. Plans for the chapel were drawn in the office of the constructing quartermaster. It is Italian Romanesque and seats 350 in the nave, forty-two in the gallery choir and thirty in the chancel choir.

This is the only organ of the group to be in a west end gallery, where it stands out boldly, with room in all directions for free speaking. The open great is on the left, the swell on the right, the main pedal linking the two manual sections, with part of the 16-ft. metal open diapason utilized as a speaking front. The oak case extends thirty-one feet across the gallery.

Connections are provided for a duplicate console to go in the chancel, with conduits and wind pipe in place. The blower, a Spencer Orgoblo, is in an adjoining room on the gallery level, separated by a thick concrete wall.

ORGANISTS TO GO ON CRUISE

Russell S. Gilbert Party Will Sail as A. G. O. Convention Closes.

Russell Snively Gilbert, dean of the Union-Essex Chapter, A. G. O., is gathering a group of organists and their families for the "Gilbert cruise party," which will enjoy a summer tour on the steamer Resolute visiting the historic Mediterranean and scenic Norway. Among other activities on board, a club will be formed for round-table discussions of matters of interest to organists. The Guild convention closes on June 28 and the ship sails the next day.

IN THIS MONTH'S ISSUE

Program for the general convention of the American Guild of Organists in New York in June, as developed to date, promises excellent choir concerts, and the list of recitalists includes distinguished names.

Dr. Wilhelm Middelschulte, famous organist and Bach authority, points out supremacy of the master and how those who followed drew inspiration from his works.

Choirs and organists of New York help take part in celebration of fifty-fifth anniversary of R. Huntington Woodman as organist and director at the First Presbyterian Church, Brooklyn Heights.

Valuable and comprehensive listing of various editions of the works of Bach is compiled by Dr. Harold W. Thompson.

Weekly recitals at Orchestra Hall, Chicago, continue to draw large audiences to hear Chicago's organists.

J. Victor Bergquist, Minneapolis organist and musical educator, is dead.

Death takes Ernest L. Mehaffey, well-known organist and designer of organs.

DICKINSONS AT EVANSTON

Engaged for the Northwestern University Summer Institute.

Northwestern University has engaged Dr. Clarence Dickinson of Union Theological Seminary, New York City, and his equally famous wife, Dr. Helen Dickinson, for the summer institute of church and choral music which has become an annual event at the university. Dr. Clarence Dickinson will stress three phases of the church musician's work, the first being the musical integration of the religious service, in which Dr. Helen Dickinson will assist him. A second division of his work will be a survey of the problems of organ technique, registration and accompaniment. This will be of special interest to organists who are looking about for suggestions which will improve their playing.

Other details of the institute are outlined in a bulletin available April 15 from the department of church and choral music, Northwestern University, Evanston, Ill.

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NEW YORK

RECITALS IN CHICAGO DRAW MUSIC-LOVERS

A. G. O. SERIES TO CONTINUE

Large Audiences at Orchestra Hall Hear Miss Gronau, Lester Groom, Burton Lawrence and Edward Eigenschenk in March.

The series of weekly recitals of the Illinois Chapter, A. G. O., in cooperation with the Orchestral Association goes on apace Monday afternoons at Orchestra Hall, Chicago. The size of the audiences has been maintained far beyond early expectations and interest has grown, with fan letters from the public reaching Dean Eric DeLamar from many sources. Hardly within the memory of man has Chicago shown such interest in organ recitals.

The first recitalist in March was Miss Clara Gronau, who gave the fifth recital of the series. She was greeted by some 600 people when she started out on her program, a taxing as well as worthy one, just fifteen seconds ahead of the hour, according to the official clocks. It was not many seconds after 5 when Miss Gronau had convinced those who had not previously heard her play that she deserves a place in the front rank. The majestic "Psalm 19" of Marcello made a dignified opening number. It was followed by the Sonata from the Cantata "God's Time Is the Best," by Bach, in which there was some lovely registration. Then came the Bach Prelude and Fugue in D major, in which Miss Gronau showed remarkable pedal technique. Rogers' Intermezzo was one of the refreshing numbers of the afternoon and the Gavotte from "Mignon" likewise was a pleasing item. In the Allegro Vivace from Widor's Fifth Symphony the player reached the highest mark in her performance and the Bonnet Concert Variations likewise were played with pronounced brilliancy. The remaining numbers were the Scherzo from Widor's Fourth Symphony and the Finale from Vierne's First, both given with fine command of the instrument. As an encore number Handel's Largo made its perennial appeal to the audience.

Miss Gronau's recital revealed her ability to excel equally in the brilliant and in the light and airy compositions.

Lester Groom's Program

Lester Groom, F. A. G. O., of the Church of the Ascension, the performer of March 11, prepared a solid program, played in a workmanlike manner, and gave evident pleasure to another large audience. He opened with the Bach Passacaglia and included among other of the more serious items the chorales "In dulci Jubilo," with two preludes by Bach; "Lo, How a Rose," with prelude by Brahms, and "Seelenbräutigam," with the improvisation by Karg-Elert. There was also a fine performance of the Bonnet "Rhapsody Catalane" and of the Schumann Sketch No. 4. DeLamar's Toccata and the Guilman "Marche Religieuse" closed the program.

Recital by Burton Lawrence

Burton Lawrence, another of the growing figures in the Chicago circle of organists, from whom great things may be expected, was the recitalist March 18. He left a distinctly favorable impression by his capable performance of a program of original design. His set program consisted of these selections: Prelude and Fugue in B minor, Bach; Reverie and Intermezzo, Bonnet; "Ave Maria," Karg-Elert; Symphony 2 (Scherzo and Cantabile), Vierne; "Sonata Dramatica," Candlyn.

The Bach fugue was played with facility and taste and there was a very artistic interpretation of the Bonnet numbers. The feature was the Candlyn sonata, in three movements. This was the first performance in Chicago, so far as known, of a work which won the N. A. O. prize and Audsley gold medal in 1926 and which is one of the best works of one of the ablest of our living American writers for the organ. Mr. Lawrence had the command of the instrument which the work requires. He gave a lovely reading of the second movement, "Song without Words," and played the final movement, a "Faen,"

CONSOLE OF PRETORIA ORGAN ON VIEW IN CHICAGO



THOUSANDS OF PEOPLE in Chicago saw an unusual window display which attracted great attention for several days in March when the W. W. Kimball Company placed on view on Wabash avenue the console for the large organ it has shipped for the Town Hall at Pretoria, South Africa. Not alone were organists interested in see-

ing the latest "modern conveniences" of this keyboard, but the general public stood and manifested its bewilderment over the intricacies of the great "instrument board." The display was taken from the window of the Kimball piano store March 15 and packed for shipment to South Africa, where the organ is being installed.

with verve. As encores he lent variety with "Mighty Lak a Rose" and Joseph W. Clokey's "Angry Demon," a most fascinating piece.

Eigenschenk Plays Brilliantly

Edward Eigenschenk thrilled another goodly audience March 25 with a program of solid, standard makeup, to which he did justice with brilliancy. He made use of the full resources of the organ. His numbers included such war-horses as the Toccata and Fugue in D minor of Bach and the Widor Toccata. Between these he interspersed the Haydn "Clock Movement" and four selections from Jacob's "Hours in Burgundy." His last group was especially varied. He gave Clokey's "Canyon Walls" a dramatic interpretation which made it to one auditor the finest piece of work Mr. Eigenschenk did in all of the recital. The Schumann Sketch in D flat, the Scherzo from Vierne's Sixth and the "Divertissement" by the same composer were followed, by way of contrast, with a lovely rendition of Clarence Dickinson's Reverie, and the set program closed with Sowerby's "Pageant." As an encore Mr. Eigenschenk played the Vierne "Carillon de Westminster."

From the recital the members of the Illinois A. G. O. Chapter went to the Harvey restaurant, where fifty-five attended a dinner, over which Dean Eric DeLamar presided. Among those who spoke informally aside from Dr. DeLamar were Glenn Dillard Gunn, the well-known critic; Rosseter G. Cole, Albert Cotsworth and Walter Keller.

The committee which has the recitals in charge, consisting of Miss Ruth Broughton, Frank Van Dusen and Charles H. Demorest, announces that the players for the Mondays in April are:

- April 1—Robert Birch.
- April 8—Lily Moline Hallam.
- April 15—Herbert E. Hyde.
- April 22—William Lester.
- April 29—D. Sterling Wheelwright.

Gottfried Organ Dedicated.

Dedication of a two-manual organ built by the A. Gottfried Company, Erie, Pa., took place Sunday, March 17, at the First Evangelical Church, Decatur, Ind. The church was filled by musicians from Decatur as well as from Fort Wayne and vicinity. E. B. Bohn of the Pipe Organ Sales and Service Company in Fort Wayne gave a program which demonstrated the tonal resources of the instrument.

CODE OF MUSIC PUBLISHERS

Rules Against "Commercial Bribery" Adopted—Size of Industry.

The National Industrial Recovery Board has approved a code for the music publishing industry, effective March 18. The code provides a basic maximum work week of thirty-eight hours and a basic minimum weekly wage of \$15. It sets up separate code authorities for the standard and popular music divisions of the industry, with a coordinating committee to deal with questions affecting both divisions.

The NIRB said in its order that approval of the code or of any subsequent amendments "shall not be deemed or construed as approving, sanctioning or condoning any of the acts alleged in the petition filed in the United States District Court of New York, Aug. 30, 1934, and now pending therein, entitled United States vs. American Society of Composers, Authors and Publishers; Music Publishers' Protective Association, et al."

The industry is centered in New York City, where about 85 per cent of popular music and 51 per cent of standard music is published. The principal other states in the industry are Massachusetts, Pennsylvania, California, Ohio and Illinois. The industry employed approximately 850 persons in 1934 and reported estimated sales of \$6,000,000 in 1934, a 16 per cent increase over 1933. The average weekly wage in 1934 was \$32.55, an increase of about 25 per cent over 1933.

Practices forbidden by the trade practice rules include: Bribery of performers to "puff" songs; purchase of advertising space in benefit programs "if the purchase is in effect a gift to or favor for any performer"; or purchase of advertising "intended to puff, flatter, compliment or exploit any performer, singer or orchestra leader," and other forms of "commercial bribery."

Series by Egner at London, Ont.

Beginning Saturday afternoon, April 6, at 4 o'clock, at Cronyn Memorial Anglican Church, London, Ont., Dr. Frederic T. Egner will give a series of fortnightly twilight recitals. A silver collection will be taken in aid of the choir fund. During the four years that Dr. Egner has been organist of this church twenty-four recitals have been given and 185 organ compositions have been presented, including a French program, an English program and other special programs of Bach, Guilman and Wagner.

UNIVERSITY'S ORGAN RESTORED BY MÖLLER

WEST VIRGINIA DEDICATION

Three-Manual Instrument at Morgantown Has Electric Action, New Console, Etc.—Robert Reuter Plays Opening Program.

West Virginia University, at Morgantown, now has a modern three-manual, the work of M. P. Möller, who completely restored the old instrument, installing an electric action and a new console, but retaining the tonal scheme as originally designed. The old organ had tubular-pneumatic action and was installed in 1898, but had been out of commission for a number of years. As restored the instrument is to all intents and purposes new.

Robert Reuter, director of music at the university, and formerly organist of First Trinity Lutheran Church, Pittsburgh, Pa., gave a dedicatory program Jan. 15 and played these compositions: Fantasia and Fugue in G minor, Bach; Canon in B minor, Schumann; Berceuse, Dickinson; "West Wind," Alec Rowley; "Soeur Monique," Couperin; "Variations de Concert," Bonnet.

The stop specification of the organ is as follows:

GREAT ORGAN.

Diapason, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Viole d'Amour, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Octave Quint, 2 3/4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 3 rks., 61 pipes.
Trumpet, 8 ft., 61 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Stopped Diapason, 8 ft., 61 pipes.
Salicional, 8 ft., 61 pipes.
Aeoline, 8 ft., 61 pipes.
Quintadena, 8 ft., 61 pipes.
Flute Harmonique, 4 ft., 61 pipes.
Gemshorn, 4 ft., 61 pipes.
Dolce Cornet, 3 rks., 183 pipes.
Cornopean, 8 ft., 61 pipes.
Oboe, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Quintaton, 16 ft., 61 pipes.
Geigen Principal, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Piccolo Harmonique, 2 ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.
Tremolo.

PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Violoncello, 8 ft., 32 pipes.

Bach-Handel Program by Women.

The Chicago Club of Women Organists will present a Bach-Handel program at the Kimball Hall organ salon Monday, April 1. Marie Briel will play the "Water Music" of Handel, arranged by McKinley, consisting of the following movements: Allegro Vivace, Air and Allegro Maestoso; also "What God Ordained," from "The Hungry Shall Eat," Bach, arranged by Harvey Grace. Marie Cowan will play the Sonata from the cantata "God's Time Is Best." Little B minor Fugue and the Vivace from the Third Trio-Sonata, Bach. Blanche Boyce will also play a group of Bach numbers. The guest speaker for the evening will be Dr. Wilhelm Middelschulte. This program is open to the public without charge.

Choir Contest at Evanston in May.

Northwestern University, which inaugurated a church choir contest and festival last May, announces a second contest, to be held at Evanston May 13, 14 and 15. The contest last year was a success, both from the standpoint of the university and from the standpoint of the choirs taking part in the competition. Many of these choirs immediately requested that they be given an opportunity to re-enter this year, and it is expected that the registration will double that of last spring. In anticipation of this increased registration the contest has been spread over three evenings. A bulletin giving full details may be had by addressing the department of church and choral music, Northwestern University, Evanston, Ill.

Bach as Well-Spring for Later Writers; Influence Traced

By WILHELM MIDDELSCHULTE, LL.D.

The musical world celebrates in 1935 the 250th birthday of three great masters—Johann Sebastian Bach, George Frederic Handel and Domenico Scarlatti; the 125th birthday of Chopin (born on Washington's birthday, Feb. 22, 1810), Robert Schumann (June 8) and Otto Nicolai (June 9), and the 100th birthday of Theodore Thomas (the music teacher of America), on Oct. 11, 1835, and Saint-Saens (Oct. 9). And it celebrates the living Charles Marie Widor, who attained the age of 90 years on Feb. 22.

To the world in general and to organists in particular Sebastian Bach is the great commanding figure. Bach and Handel were of Saxon ancestry, coming from neighboring towns—Eisenach and Halle. They were born only a month apart. Like a great double star they appear, but united only at the moment of their appearance, for the roads they traveled were as different as their own natures. Bach remained all his life within the confines of his Saxon fatherland; Handel was of the world, courageous in enterprise, and untiring in energy, lord of his art and life, a man of heroic type. Their very dissimilarity enables us to see them as one in a higher sense, for whatever creative powers this period had to offer met and were united in these two. The difference between them lies in their fundamental conception of tone: Handel's vocal, Bach's instrumental. Handel with his vocal works had the contact with the world; Bach, instrumental, was of the inward, solitary type, like Beethoven, Schubert, Brahms. The musicians of today—nearly all of them—have the instrumental conception of tone. The highest in music is expressed by combination of vocal and instrumental (Beethoven in his Ninth Symphony, Wagner in his music dramas).

Robert Schumann wrote in the "Kritische Bücher der Davidsbündler" the following: "Der hochpreisliche [highly praiseworthy] Bach, who knew a million times more than we suspect, composed for students so powerfully and masterfully that he finally was recognized as the founder of a strict and most healthy school."

Schumann was speaking of the "Well-tempered Clavichord" and the "Inventions." In spite of its modest appearance there is no other work that has such great inner importance as the "Inventions." The principle of building up that appears here for the first time has pointed out a new way, the way which led to the "symphonic" composers, from Haydn and Beethoven to Bruckner and Brahms, and to their great forms. It is the principle of motive development. Astonishing is the skill with which Bach exchanges the two parts (in canons and fugues)—what we know as double counterpoint. But the really new thing in this style is the art of forming from the motive of the main theme new and independent treatments.

In the introduction to the "Inventions" Bach states that their purpose is to teach the students to play cleanly in two parts; also how to compose works for the piano (clavichord). It is easy, he says; only two things are necessary—(1) to have inventions (ideas) or to find them, and (2) to develop them. He took his inventions from the raw material of the scale or triad and developed them by transposition and by entire or part repetition. They are a practical help to the art of composition and show how from small motives entire musical pieces can be constructed. The development of the so-called "motive-work" enables the composer to build up from small particles great movements, so that they introduce a new epoch in music, especially in instrumental music. For Bach his inventions were a discovery that gave him greatest joy and furthered his art immensely. The motive-work, beginning with the "Inventions," was now tried on great themes and subjects. He began to write his great concertos, his wonderful cantatas, the "St.

Matthew Passion," the monumental B minor Mass. What problems this wonderful man put before him and how superbly he solved them!

Bach's imagination enabled him to make use of all devices and to enlarge and enrich the resources in countless and unusual combinations needed for musical creation. A striking example is the D minor Toccata and Fugue. The D minor triad is the foundation of the theme (forces of the triad connected by passing tones). The note A is an organ point, which makes the theme a two-part formation, also securing for it its popularity. The spontaneous creative power of Bach's genius is shown in his ability to extract from the raw material of the triad a most logical progression and shape it into a theme. Bach has given his theme definite, ultimate character and it—or the different motives of it—found great favor with nearly all his successors:

- Mendelssohn—Finale of First Sonata.
- Grisson—Toccata in F minor.
- Dubois—Toccata in G major.
- Guilmant—Finale of First Sonata.
- Franck—Chorale in A minor.

The first six notes of Bach's immortal Toccata in F major are used as a thematic figure in Widor's popular Toccata (also F major) throughout the movement. The starting motive of Bach's A minor Prelude is almost identical with the beginning of Franck's Chorale in A minor. The cadenza (arpeggios of diminished seventh chords) in Liszt's Fugue on B-A-C-H, near the close, seems inspired by the cadenza of the same diminished seventh chord in Bach's Toccata in D minor. It is as if the two great masters—a century apart—met in celestial spheres to exchange greetings.

An example of Bach's harmonic art is found at the close of the Chromatic Fantasia (diminished seventh chords chromatically descending over an organ point). Musical genius has not been slow to recognize the wonderful possibilities of this new and bold progression. It has been and still is a veritable gold mine, open to all who can see, read between the lines or draw logical conclusions. It has given many composers new light and inspiration. For example:

- Chopin—E minor Concerto, first movement (descending dominant seventh chords over an organ point).
- Saint-Saens—Fantasia, Op. 101, D flat major (descending major triads over an organ point, ascending diminished seventh chords).
- Richard Strauss—Alpine Symphony, Avalanche (descending dominant ninth chords (ff) over an organ point).
- Reger—Benedictus.
- Wagner—"Die Walküre," slumber motive. Wagner invented a most fascinating harmonic progression and the source of the inspiration is not easily detected, as the organ point is left out.

The notes of the theme of Bach's C sharp minor Fugue ("Well-tempered Clavichord") are the stones with which Wagner builds the wonderful monument of the "Vorspiel" to "Tristan und Isolde." Also, Bach's theme, with little rhythmic modification, is the main theme of Franck's Symphony in D minor, first movement.

Chopin would be one of the greatest masters of the piano if he had written only his Twenty-five Etudes. They may be compared to Bach's "Well-tempered Clavichord," which is the source of inspiration of many of them. Compare:

BACH.		CHOPIN.	
Prelude in C major (arpeggios, two octaves).		Etude in C major (arpeggios, four to five octaves).	
Prelude in E flat minor.		E flat minor Etude.	
Prelude in C sharp minor.		C sharp minor Etude.	
Prelude in C minor.		C minor Etude.	
F sharp major Prelude.		G flat major Etude.	

In studying the works of Bach the wonders of the ninth chord are unfolded to us. He uses them in major and minor of every degree in almost every work. A striking example is the middle movement of the G major Fantasia (organ), also "Canon alla Seconda" (Goldberg Variations), where one finds a ninth chord in every measure and of every degree. In modern music the most effective use of the

ninth chord has been made by Wagner. Even the fourth inversion, declared an impossibility by some theorists, is found. Examples:

- Bach ("Musical Offering")—Beethoven, Sonata, Op. 14, 53 (Finale).
- Wagner ("Parsifal")—Berlioz, Requiem.

Liszt, Sonata in B minor—Franck, "Piece Heroique."

Busoni, "Fantasie Contrappuntistica."

Bach, in the Credo of the B minor Mass, uses constantly moving basses symbolizing the restlessness of the world, while over this bass the chorus intones a five-part fugue on the "Cantus Gregorianus," indicating the supreme majesty of God over the unrest of the world. Brahms, a great disciple of Bach, in his German Requiem uses an organ point throughout a movement. The sustained note D (pedal) suggests the unshakable majesty of the Lord, while over the organ point the chorus intones a turbulent fugue, suggesting the turmoil and restlessness of the world. Without the Finale of Bach's "St. Matthew Passion" Brahms' chorus "Behold, All Flesh Is Like Grass" (Requiem) would not exist. In both there is a procession in three-four time. In Bach's work there is the rhythm of eternity (slowly repeating bass) and the motive of lowering the casket into the tomb, over it weeping humanity. Brahms is also a procession in three-four time to the solemn Gregorian-like chanting.

Bach is especially the musician for organists. In his writing he was generations ahead of his time and created many problems to solve. The real Bach is not found in music stores, not in books, but in finished, intelligent performances. An organist who is not able to give an effective rendition—even on an inferior instrument—is not an organist. To play Bach well means to love the organ and treat it with courtesy. The organ takes immediate revenge on the evildoer—it exposes him on the spot.

The limitations of the instrument of Bach's time (especially the compass of the manuals) can be seen in a number

of important works (G minor and E minor Fugue, Toccata in F). The modern instrument enables the organist to reconstruct according to Bach's intentions (a similar case is Beethoven's Piano Sonatas). The symmetrical form of Bach's works is an unfailing light. The best method for a Bach student is to penetrate into the secrets of the workshop of the master, observe, investigate and draw conclusions, thus acquiring independence. The gold mines of Bach, open to all who are willing to work, are a help and an inspiration. Bach is the pathfinder, the monarch of the musical universe. No sphere of human endeavor at any time has seen such enormous activity of spiritual power as was manifested in his extraordinary genius. This makes him a hero. The non-appreciation during his life he bore with philosophical resignation. That makes him a saint! The musical maestros of the world, however accomplished, "talented," "distinguished" or "great" they may be, all bow before the blind Cantor of Leipzig and the deaf maestro of Vienna.

Beethoven: "Not Bach [brook], but 'Ocean' should be his name."

Schumann: "Playing and studying Bach convinces us that we all are ordinary 'cheap skates' ['Gemeine Lumpen]."

Brahms [to a young composer asking advice]: "Study Bach; there you will find everything."

Verdi (letter to Hans von Bülow): "O you happy sons of the North, who have been reared at the bosom of Bach, how I envy you!"

Theodore Thomas (after conducting the B minor Mass at Cincinnati's May Festival): "I now have experienced the three greatest hours of my life."

Alexander Guilmant (in a conversation about the "St. Ann's" Fugue): "I want the first movement played when my soul goes to heaven."

Takes Charge in Jerusalem.

The new music director at the Y. M. C. A. in Jerusalem is Salvatore Armita. He had his musical training in Jerusalem, in Alexandria, Egypt, and in Italy, and was formerly organist at St. Catherine's Cathedral in Alexandria.

ORGAN MUSIC for Easter Programs

From DR. HAROLD W. THOMPSON'S survey in "The Diapason," June 1st, 1933:

".....I think that the American composition I noted most often this year was Harvey Gaul's stunning 'Easter Morning on Mt. Rubidoux' which gets more and more popular and is now displacing the Ravanello 'Christus Resurrexit' with those who want a big, crashing number. Gaul's works up better to its climax. Both pieces are published by J. Fischer & Bro., New York, a house that is very fortunate in almost cornering the market on popular organ music of high merit for Easter. Another of their hits is Pietro A. Yon's 'Christ Triumphant'."

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An Easter Spring Song.....	Garth Edmundson.	.60
Easter Morning on Mount Rubidoux....	Harvey Gaul.	.60
Easter with the Penn. Moravians.....	Harvey Gaul.	.60
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Jubilate Amen (Postlude).....	Ralph Kinder.	1.00
Resurrection Morn	Edward Johnston.	.75
Christus Resurrexit	O. Ravanello.	1.50
Jubilate Deo	Alfred J. Silver.	1.00
Cristo Trionfante	Pietro A. Yon.	.75
Hymn of Glory.....	Pietro A. Yon.	1.00
Overture Triomphale	G. Ferrata	.75
Procession Solennelle	Gaston M. Dethier	1.25
Prelude (E)	Gaston M. Dethier	1.25

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119 West 40th Street

**Edmundson's Works
Played in Recital
by Julian Williams**

By HARVEY B. GAUL

Damon and Pythias, David and Jonathan, Ford and Edison, Lee and Perrins, Abercrombie and Fitch, Frank and Seder—make up your own list of friendly men and associated names, and then at the end add Williams and Edmundson. Which has to do with a recital played by Julian R. Williams March 11 in Sewickley, Pa., of Garth Edmundson's attractive compositions.

Now, of course, if you live in Chicago you have never heard of such a place as New Castle. The only New Castle you ever heard of was Newcastle-upon-Tyne (which in a way is related to that more celebrated English resort, Seldom-on-Tyme), and right here we hasten to assure you that New Castle, Pa., is vastly different from the British Newcastle. New Castle, Pa., has two 5 and 10's, a public square with a "moniment," a number of churches, and then before you know it you are out on the road to the roses of Sharon.

Anyway, in New Castle Garth Edmundson lives, writes and has his being, and as life is comparatively simple in that town, he has lots of writing and lots of being. Though of course there are always pesky kids who have to be taught the annoying business of Kohler, Kuhlau and maybe a bit of Kalkbrenner.

What's this got to do with anything? Well, Lincoln was born in a log cabin, and Edmundson was "born and raised" in New Castle, and we're afraid he's going to put New Castle on the map—and won't New Castle be surprised then!

Outside of New Castle, Edmundson is known as the rising organ composer. Along Washington street he is just another home-town boy; but then that's the way it goes, and a composer is always without profit in his own baliwick.

The Recital

So one of the weatheriest nights in March a group of Pittsburgh organists sortied down to St. Stephen's to hear Julie Williams give an excellent one-man show, and a program that held up from "Imagery" to "In Aeternum." Julian Williams prefaced his recital with a constructive talk on Edmundson—spoke of his writings, mentioned his hewing and hacking in crashing chromatics, "Gothique" he called 'em (but they are really "Garthique") and explained the Edmundson idiom. He discussed the compositions to be played (*ritu voce* program notes) and then he sat himself down at the Austin console and evoked piquant registrations. Williams is a good talker and when he has a live subject like Edmundson he can hammer out pertinent paragraphs.

Of course, Williams has always been helpful in introducing the Edmundson works, and he has been clinical and laboratorial in playing those works in manuscript so that the composer might sit back and diagnose his soaring and mountainous tones. And there are two things every good composer should have, an amanuensis (usually friend wife) and a recitalist-demonstrator. Oh, yes, we forgot, a few stamped and self-addressed return envelopes—but then, phooey, that is George Fischer's problem.

Julian R. Williams is one of the ablest recitalists in America. We have heard him at various consoles and he is always the artist and not the church organist. He possesses beauty of registration and he feels the beauty of the phrase. He has a clean-cut technique

an admirable digital dexterity and, what is more to the point—and heel—he possesses two exceedingly adroit feet. That he was *en rapport* with the composer and his works was evident. Every composition was given a felicitous reading and, as bored as Edmundson must get with hearing his own works (and every composer gets frightfully fed up with his own compositions—even when he is supposed to be thrilled), at least he must have been more than satisfied with the Williams readings.

On the Program

Mr. Williams opened with the formidable "Imagery in Tableaux," a work replete with craftsmanship and invention. Then followed the "Christus Crucifixus," a set of three modern preludes on medieval Lenten themes, and they were splendidly sustained, counterpointed and chromaticized. Came the Second Symphony, "Impressions Gothiques" (Edmundson has a feeling for fortunate titles), a thoroughly impressive work. "In Aeternum" rose to great heights. "Silence Mystique" was one of those *voix celeste*, aeoline *sostenutos*, most effective, and "Gargoyles" was a typical Edmundsonesque toccata, slapping, grinding, technique-demanding works. It was a brilliant exposition!

Four varied moods closed the program. "Litanie Solenne" was contrasted by a sprightly bit of registration, "Humoresque Fantastique," and the popular "To the Setting Sun" again proved its crepuscular charm. "Cortege and Fanfare" brought the one-man program to a strong finale.

Garth Edmundson is no "Evensong" writer. He is a composer who thinks his own large thoughts. Julie Williams is no "Evensong" player. He is a player who orchestrates his ample technique.

To Sing Schuetz Passion in New York.

"The Passion According to St. John," by Heinrich Schuetz, whose 350th birthday occurs this year, will be sung in German in its entirety on Passion Sunday, April 7, at 8:15 o'clock, by the choir of St. Matthew's Lutheran Church, West 145th street and Convent avenue, New York. Dr. A. Wismar, pastor of the church, has been conducting the rehearsals with Herbert D. Bruening, organist of St. Matthew's, accompanying. The soloists will include the Rev. Carl Bergen, precentor of the Liturgical Society of St. James, singing the part of the Evangelist; the Rev. Erwin Kurth, taking the part of Pilate, and Professor Carl Biermann, taking the part of Christ. The chorus will be augmented by boys from St. Matthew's Lutheran School and students from Concordia Collegiate Institute, Bronxville. According to available records, this will be the third performance of the "St. John Passion" by Schuetz in this country.

Organ, 'Cello and Violin Program.

The studio of H. Velma Turner at St. Davids, Pa., the scene of many organ recitals and other musical events under the inspiration of Miss Turner, was the setting for a program Feb. 26 by the Pro-Art Trio, consisting of Miss Turner, organist; David Frisina, violinist, and Victor Gottlieb, 'cellist, with Dorothy Kulp at the piano. The interesting offerings included: "Petite Suite," Saint-George (Pro-Art Trio); Adagio, Bach; Berceuse from "Joceelyn," Godard, and Sonata in G major, Sammartini (violoncello, with organ accompaniment); "Phantasiestücke" (Duet and Humoreske), Schumann (trio); "Priere des Bardes," Godefroid (volin, piano, organ); Largo, Veracini; Capriccio, Haydn; Andante Religioso, Thome, and Bourree, Bach (trio); "Exaltation," Dickinson (violin, 'cello, organ, piano).

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THREE CHOIRS ARE UNITED

First Presbyterian Church, Brooklyn Heights, Scene on March 3 of Tribute to Organist—Dinner in Honor of Anniversary.

Dr. R. Huntington Woodman, organist of the First Presbyterian Church, Brooklyn Heights, New York City, since 1880, was honored on the evening of March 3 at an unusual service to mark his fifty-fifth anniversary in this church. Although it was nominally the fifth festival of three choirs, the anthems and hymns were dedicated to Dr. Woodman.

Two famous organists took Dr. Woodman's place to conduct their own compositions. They were Dr. T. Tertius Noble of St. Thomas' Church and Dr. David McK. Williams of St. Bartholomew's Church. The participating choirs were from Holy Trinity Episcopal Church (Louis Robert), the Unitarian Church of the Saviour (Morris Watkins), and the First Presbyterian, all of Brooklyn Heights.

Dr. Woodman, who is 74 years old, played and conducted the processional hymn and offertory anthem, composed by himself. He also directed the greater part of the long service. Dr. Louis Robert, organist at Holy Trinity, conducted Leo Sowerby's "Pageant."

Cergy from the three parishes taking part were the Rev. Dr. J. H. Melish and the Rev. L. Bradford Young of Holy Trinity, the Rev. Dr. H. H. Lathrop and the Rev. Edward J. Manning of the Church of the Saviour, and the Rev. Phillips Packer Elliott, pastor of the First Presbyterian.

Prominent organists attending were Charles H. Doersam, warden of the American Guild of Organists; S. Lewis Elmer of the Memorial Presbyterian Church, Brooklyn; Richard T. Percy of the Marble Collegiate Church, Manhattan; Dr. William C. Carl of the

First Presbyterian Church, Manhattan; Dr. Walter Henry Hall, formerly director of music at Columbia University, and a number of others.

A supper at the church preceded the service, and a number of organists were present. Dr. Woodman was overwhelmed with telegrams and letters of congratulation.

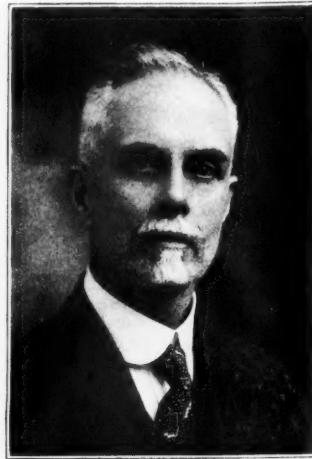
Vierne Program by Van Dusen Club.

The Van Dusen Club's program, announced for April 9 at the Kimball organ salon, will consist of works of Vierne and will include the following selections from his symphonies: First Symphony, Intermezzo and Finale (Mario Salvador); Second Symphony, Allegro risoluto and Scherzo (Burton Lawrence); Third Symphony, Cantilene (Wilbur Held); Fourth Symphony (Finale), Fifth Symphony (Larghetto) and Sixth Symphony, Scherzo and Finale (Edward Eigenschenk). Other pieces are: "Carillon (Wilbur Held); "Carillon de Westminster" (Kenneth Cutler); Scherzetto (Mercie Heise); Andantino (Winston Johnson); Impromptu (Esther Wunderlich); Divertissement" (Jessie Perkins). On April 23 Edward Eigenschenk will play a Bach program for the club.

Great Bach Events Directed by Carl.

The 250th anniversary of Johann Sebastian Bach is being celebrated with two major events directed by Dr. William C. Carl at the First Presbyterian Church, New York. The great B minor Mass was scheduled for Sunday evening, March 31, with a largely augmented choir. The soloists are Rose Dirmann, soprano; Amy Ellerman, alto; Dan Gridley, tenor; Raoul Nadeau, baritone; Charles Lichter, violinist, and the motet choir (augmented). The second event is a performance of the "St. Matthew Passion" on Palm Sunday, April 14, at 8 o'clock, with the same soloists and Frederic Baer, baritone, who will sing the part of Judas. The musical events at the First Church this season will conclude with a performance of Handel's "Messiah" on Easter at 8 p. m.

R. HUNTINGTON WOODMAN



DEDICATION AT RED LION, PA.

Möller Three-Manual Opened in St. Paul's Evangelical Church.

The three-manual organ built by M. P. Möller was dedicated Feb. 3 at St. Paul's Evangelical Church, Red Lion, Pa. This organ has an echo division of six stops and the stop specification is as follows:

GREAT ORGAN.
Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Clarlabella, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tromba, 8 ft., 73 pipes.
Harp, 49 notes.

SWELL ORGAN.
Bourdon, 16 ft., 97 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.

Sallecional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Viola da Gamba, 8 ft. (prepared for).
Orchestral Flute, 4 ft., 61 notes.
Salicet, 4 ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Dolce Cornet, 3 rks., 183 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 61 notes.
Tremulant.

CHOIR ORGAN.
English Diapason, 8 ft., 73 pipes.
Dulciana, 8 ft., 85 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft. (prepared for).
Rohr Flöte, 4 ft., 73 pipes.
Dulcet, 4 ft., 73 notes.
Dolce Nazard, 2 2/3 ft., 61 notes.
Dolce Fifteenth, 2 ft., 61 notes.
French Horn, 8 ft., 73 pipes.
Harp, 49 bars.

ECHO ORGAN.
(Played from Great manual.)
Echo Flute, 8 ft., 73 pipes.
Muted Violin, 8 ft., 73 pipes.
Muted Violin Celeste, 8 ft., 61 pipes.
Flute, 4 ft., 61 notes.
Vox Humana, 8 ft., 61 pipes.
Chimes, 25 bells.

PEDAL ORGAN.
Resultant, 32 ft., 32 notes.
First Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedecte, 16 ft., 32 notes.
Flute Major, 8 ft., 32 notes.
Octave, 8 ft., 32 notes.
Flute Dolce, 8 ft., 32 notes.
Dulciana, 8 ft., 32 notes.
Trombone, 16 ft., 12 pipes.
Tromba, 8 ft., 32 notes.

Give Joint Recital in Toronto.

A joint recital by James Chalmers, A. C. C. O., and Frank Colley, organist of St. Jude's Church, Toronto, Ont., was played Feb. 12 in the Church of St. Aidan, Toronto. Mr. Colley's numbers were: "Paeon," Percy Whitlock; Interlude on "He Is Dead and Gone," Ferrari; Prelude on "St. Mary," Charles Wood; Andante con moto (Sonata 5), Mendelssohn; Finale (Symphony 2), Widor. Mr. Chalmers played: Choral Prelude, "In Thee Is Joy," Bach; Air, Trio and Slow Minuet, Milford; Allegretto Gioioso ("Water Music"), Handel; "Cathedrals," Vierne; "Chant de Mai," Jongen; Toccata (Symphony 5), Widor.



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CHOICE of the MASTERS

**News from Buffalo;
A. G. O. Chapter Busy;
Recitals Are Many**

By HELEN G. TOWNSEND

Buffalo, N. Y., March 16.—Buffalo Chapter, A. G. O., is unusually active these days. Two meetings were held in February—the first on Thursday, the 21st, and the second on Monday, the 25th. On the 21st J. Campbell McInness, director of English diction in Wycliff College, University of Toronto, and musical advisor to the National Council of Education of Canada, was the guest of the chapter at a dinner at the Hotel Trubee. In response to a welcome from the dean, Mr. McInness proposed an international music festival to be held annually at Toronto, Buffalo and Cleveland. Further plans will be discussed at the Toronto Diocesan Summer School of Church Music, to be held in June, which many of the members are planning to attend. After the dinner members of the chapter and invited guests had the privilege of hearing Mr. McInness lecture on "English Diction for Singers." He made a profound impression on his audience.

On Feb. 25 the chapter presented Melville Smith of Western Reserve University, Cleveland, in a recital at St. John's Episcopal Church. Mr. Smith gave the following program: Chaconne in E minor, Buxtehude; Fugue in C, Buxtehude; Toccata Sexta in F, Muffat; Concerto in C, Bach; Fantasia in C minor, Bach; Prelude and Fugue in E minor, Bach; Chorale in E, Franck; "Opus Sacrum" (Op. 10), de Maleingreau; Passacaglia, Copland-Smith.

The choir of the Church of the Good Shepherd, under the direction of Abram Butler, Jr., organist and choirmaster, recently gave a program during the Angelus hour over radio station WKBW.

St. Peter's United Evangelical Church celebrated its 100th anniversary

in February and a recital was given Feb. 10 before more than 800 people by Professor Horace Whitehouse, A. A. G. O., head of the organ department and professor of theory, church and choral music at Northwestern University, Evanston, Ill. He played: Toccata-Adagio, Bach; Chorale Preludes, "Jesu, Joy of Man's Desiring" and "Christ, unser Herr, zum Jordan kam," Bach; Fantasia in G minor, Bach; Fugue a la Gigue, Bach; Andante from Symphony, Op. 18, Barnes; Canon in B minor, Schumann; Sketch in F minor, Schumann; Prelude in E major, Saint-Saens; Fantasie-Pastorale, de Severac; Fantasy in E major, Whitehouse; Symphony 5 (variations), Widor.

On Sunday, March 3, the choir of the First Presbyterian Church sang Brahms' German Requiem. It was conducted by Mrs. Charles T. Wallace, organist and director of that church, with Mr. Wallace at the organ and Martha Hutson McDonald at the piano.

The series of musicals at St. Paul's Cathedral known as the "Saturday half-hours" are being given every Saturday in Lent. The first, March 9, was a Bach program presented by Alice Mary Anderson, soprano, and Robert Hufstader, organist of Westminster Presbyterian Church. Others to appear on these programs include the Hart House String Quartet of Toronto; Helen G. Townsend, organist; Frances Gerrard, organist, and the full cathedral choir, which will sing the Mozart Requiem the last Saturday in Lent.

A program was given in the First Pilgrim Congregational Church by Carl Wiesemann, organist of St. Matthew's Cathedral, Dallas, Tex., head of the organ department at the Texas College for Women and president and executive director of the Dallas Conservatory of Music and Fine Arts.

DeWitt C. Garretson included the following numbers in the fourth and fifth of the series of monthly recitals which he has been giving at St. Paul's Cathedral: Pastoral Sonata, Rheinberger; Cantabile, Franck; Concerto in

J. VICTOR BERGQUIST



F. Handel; Three Pieces from "Water Music," Handel; Canon in B minor, Schumann; Allegretto in B minor, Guilman; Fugue in E flat, Bach; Prelude and Fugue in C minor, Bach; Two Chorale Preludes, Karg-Elert; "Carillon," Sowerby; Chorale Preludes on Two Welsh Hymn-tunes, Vaughan Williams; Prelude and Fugue in C sharp minor, Reger; Scherzo in E major, Widor.

Robert Hufstader, organist and choir-master of Westminster Presbyterian Church, gave the following recital in that church Wednesday evening, Feb. 27: Chorale Preludes, "We All Believe in One God," "Now Come, Redeemer of Mankind" and "Comest Thou from Heaven Above," Bach; Concerto in F major, Handel; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Canon in B minor, Schumann; Three Pieces, Borodin; Finale (First Symphony), Vierne.

**J. VICTOR BERGQUIST DEAD
Minneapolis Organist, Teacher and
Composer Passes Away.**

J. Victor Bergquist, Mus. D., well-known throughout the Northwest as an organist, trainer of youth and composer, died in Minneapolis Feb. 28. He was 58 years old.

Mr. Bergquist had been assistant supervisor of music in the Minneapolis public schools since 1918. Previous to this he was for six years director of the conservatory of music of Augustana College at Rock Island, Ill. For the last nine years he had taught at the summer school of the Northwestern University School of Music. He was the originator of a plan by which for the last fourteen years the school pupils were encouraged to try their hands at composition and as a consequence in one year recently as many as 150 compositions were submitted by the children. Dr. Bergquist was a member of the American Guild of Organists. The degree of doctor of music was conferred on him by Gustavus Adolphus College, St. Peter, Minn., in 1932.

Fine Program at Hancock, Mich.

Up in the northernmost part of the United States, in the Keweenaw peninsula of Michigan, James T. Gray has presided for a number of years over the Austin organ in the First Congregational Church of Hancock. The deep snows of the copper country have not served to hinder the musical forces of his church and at the evening service Feb. 24 they presented a special program. Mr. Gray played a Meditation of Maily and the "Grand Choeur" of Renaud. Clokey's Symphonic Piece for piano and organ was a feature, with Mr. Gray at the organ and Mrs. Hagen at the piano. The chorus sang the Gloria from Mozart's Twelfth Mass, Schubert's "Great Is Jehovah," a group of Russian works by Rachmaninoff, Ivanoff and Bortniansky, and another group consisting of these American anthems: "Beautiful Saviour," Christiansen; "Fierce Was the Wild Billow," Noble, and "Listen to the Lambs," Dett.

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Organ Music Over the Air—Radio Programs

EARL R. LARSON



EARL R. LARSON'S "evening organ moods" from station WEBG, Duluth, Minn., are always marked by a variety of programs. For instance, in March the recitals portrayed music in nature, with selections to picture the following:

- March 17—Mountains.
- March 24—Water.
- March 31—Trees.
- April 7—Flowers.
- April 14—Sky.

In January there was a series of "musical travelogues," each evening being devoted to a different land and its composers. The countries represented were Britain, the Scandinavian countries, Russia, France, Germany, Italy and Spain.

Feb. 24 contemporary American composers were drawn upon for the following program: "Meditation a Ste. Clotilde," James; "The Mist," Gaul; "Carillon Toccata," Edmundson; Intermezzo ("Storm King" Symphony), Dickinson; "Carillon," Sowerby; "Dripping Spring," Clokey.

Works of Minnesota composers made up this interesting program March 3: "Eventide," George H. Fairclough; "Neath Sil'ry Branches," Marion Austin Dunn; Scherzando ("Dragonflies"), James R. Gillette; "In

the Garden," Hugo Goodwin; "By the Waters of Minnetonka," Thurlow Licurance; Nocturne, Stanley R. Avery; "A Celtic Legend," Carl Parrish; "Nordic Lullaby," Alice Margrethe Hokanson.

University of Minnesota Recitals.

Every Friday from 4 to 5 p. m. an organ recital by George H. Fairclough is scheduled by the University of Minnesota, radio station WLB. This operates on a frequency of 1,250 kilocycles. The radius on ordinary receiving sets is probably not more than 200 miles, but many people in and around the twin cities and outlying towns enjoy these recitals, as numerous letters, cards and telephone calls tell.

April Recitals Over the Air.

C. Albert Scholin, St. Louis, Mo.—Mr. Scholin will play the following programs from 10:20 to 10:45 p. m. central standard time on the Kilgen organ at station KMOX in April:

- April 1—Bach program: Prelude and Fugue in G major; Siciliano; Fantasia and Fugue in G minor; Chorales. "Alle Menschen müssen sterben" and "Es ist das Heil uns kommen her."
- April 8—Prize Song, from "Die Meistersinger," Wagner; Finale from Sonata No. 4, Guilmant; Meditation, from "Thais," Massenet; "The Bells of St. Anne de Beaupre," Russell; "The Swan," Saint-Saens.
- April 15—"Angelus du Soir," Bonnet; Sonata in D minor, Scholin; Nocturne, Fryssinger.

April 22—First Movement, Concerto in A minor, Grieg (Mrs. Henry Bry, pianist); C. Albert Scholin, organist); Prelude, Fugue and Chaconne, Buxtehude; Prelude in E minor, Dethier; "Legend," Federlein.

Frank W. Asper, Salt Lake City, Utah—Mr. Asper at the great Salt Lake City Tabernacle organ, and the tabernacle choir, directed by A. C. Lund, are heard Sundays over the air. Mr. Asper's organ selections in April will include the following:

- April 7—Tocatta in F, Widor; "Ave Maris Stella," Grieg; "Swing Low, Sweet Chariot," Negro Spiritual; Largo, Handel; "The Lost Chord," Sullivan.
- April 14—Scherzo, Gigout; Communion, Torres; Chorale Prelude, "O Sacred Head, Now Wounded," Bach; Prelude and Siciliana, from "Cavalleria Rusticana," Mascagni; Berceuse, Dickinson; Elegy, Massenet.
- April 21—"Song of Triumph," Mueller;

Messiah Universalist Church, Mendelssohn's "Ninety-fifth Psalm" was a recent production.

A series of four Saturday afternoon recitals in Cookman M. E. Church was played during February by Rollo Mattland, Alfred Hartley, Vincent Persichetti and Herman Widmaier.

Ralph Downes of Princeton University played a guest recital in St. Luke's, Germantown, Feb. 25 before a large audience.

Arthur G. Bryan and Miss Kathy E. Cage, Phoenixville, Pa., were married in Muhlenberg Lutheran Church, of which Mr. Bryan is organist, Feb. 2.

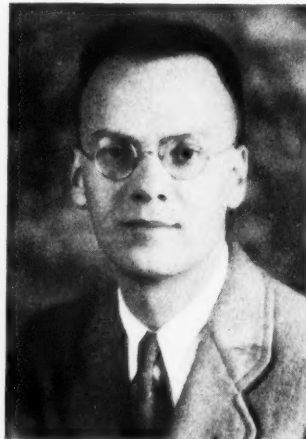
Death removed one of Philadelphia's best organ mechanics, Charles Dehm, on Feb. 16. He was originally with the Roosevelt factory and later with Bates & Culley.

William P. Washburn has been appointed organist of the East Baptist Church. He held a similar position at the Erie Avenue M. E. Church.

A Bach commemorative service was held in St. Paul's Episcopal Church, Chestnut Hill, March 21. Two of the cantatas and several motets were sung by the male choir under the direction of Arthur W. Howes, Jr., organist of the church. A group of Bach's organ numbers was played by Andrew Tietjen of St. Thomas', New York.

John M. Klein of Schwenksville, Pa., is playing the noon recitals in St. Luke's and Epiphany. Philip Goepf is giving afternoon recitals at the First Unitarian Church.

ROLAND POMERAT



RADIO WORK and "spotlight solos" on the organ have kept Roland Pomerat busy in the days since the sound picture came into vogue and he continues as active in the Paramount Theater at Springfield, Mass., as in the old era. To date Mr. Pomerat has to his credit 455 broadcasts, he has been on the air a total of 223 hours and he has played 3,702 compositions. For the further delectation of the statistically-minded it may be reported that he has had 442 requests for organ selections since Oct. 1, 1934—a period of less than six months.

"The requests are always interesting," writes Mr. Pomerat. "Strangely enough, quite a few are for Bach, many for worthwhile classical composers and, of course, a large number for so-called popular pieces."

Passover Hymn, "Addir Hu"; "Dreams," Wagner; An Old Dutch Lullaby, arranged by Dickinson; Scherzo, Rousseau.

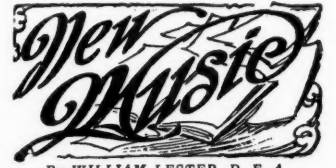
April 28—Concert Overture in C major, Hollins; "Melody of Peace," Martin; "Moment Musical," Schubert; Madrigal, Simonetti; Prelude to "The Deluge," Saint-Saens.

The program is broadcast over the CBS network from 11:30 a. m. to 12:15 p. m. E. S. T. Sunday.

CHARLES W. WALKER IS DEAD

Veteran New York Organist Passes Away at Elizabeth, N. J.

Charles W. Walker, organist at the Church of the Messiah and the Incarnation, Brooklyn, N. Y., from 1890 to 1915, died March 6 after a long illness at his home in Elizabeth, N. J. He was 70 years old. Mr. Walker was born in Elizabeth. Several years after his resignation from the Brooklyn church he became organist of St. Paul's Episcopal Church, Westfield, N. J., where he served until a year ago.



By WILLIAM LESTER, D. F. A.

"The Holy Carpenter," Six Impressionistic Episodes in the Life of the Divine Nazarene, for Church and Concert Organists, by R. Deane Shure; published by J. Fischer & Bro., New York.

The title of this new suite by the prolific Mr. Shure of Washington is detailed enough to be quite explanatory of its contents. The individual numbers are separately listed as "With the Carpenters at Nazareth," "With the Woman at the Well," "With the Dove Venders in the Temple," "Walking on the Sea at Capernaum," "With the Accusers, Writing in the Sand" and "On the Mount of Temptation." The Scriptural passages of which the sections are illustrative are all familiar and peculiarly sensitive to that type of imitative "program" writing so characteristic of this composer.

The music is not complicated, depending for its effect less on sustained melody and contrapuntal intricacies than on exotic idiom and unusual handling of chord masses. It is definitely program music, of great interest and appeal. Because of the subjects chosen for illustration and emphasis, and for its valid musical qualities, this set of pieces reminiscent of the composer's recent visit to the Holy Land should find general welcome and widespread use.

"By the Lake of Gennesaret," by Roland Diggle, published by Oliver Ditson Company, Boston; "The Wee Kirk Wedding Song," by Roland Diggle; published by White-Smith Music Publishing Company, Boston.

Two more pleasing pieces from the pen of our Los Angeles colleague. The first listed is a meditation, tuneful and attractive. An arched melody is presented on choir mutation stops, repeated with French horn, each time against an undulating background of strong color. After a little elaboration, the initial tune reappears, this last time set for soft flute on the great. A lovely little tone poem, easy and practical. The "Wedding Song" is a set of variations (three) on the familiar and favorite air "Annie Laurie." It is a clever *tour-de-force*, offering excellent opportunities for some effective stop colorings. Certainly, it is sure to please most auditors, and it is fun to play!

Philadelphia Honors the Memory of Bossi; Bandits Hurt Gerson

By DR. JOHN M'E. WARD

Philadelphia, Pa., March 21.—In commemoration of the tenth anniversary of the death of Enrico Bossi, the famous Italian organist, who appeared in Philadelphia shortly before his departure on what proved to be a fatal voyage, the Palestrina Choir gives a concert at Irvine Auditorium Sunday, March 31, under the direction of Nicola Montani. Melchiorre Mauro-Cottone, New York organist, plays a group of Bossi's best-known compositions and the Palestrina Choir renders among other numbers the "Hymn to Raphael" by Bossi, who conducted the Palestrina Choir in this *cappella* work on his last appearance at the Academy of Music. A large orchestra was to assist. The event is under the honorary auspices of the American Organ Players' Club, now celebrating its forty-fifth year of activity.

Robert A. Gerson, organist of the First Presbyterian Church, was held up by bandits March 18, robbed and severely blackjacked. He is in the Germantown Hospital, suffering from his wounds and concussion of the brain.

A set of chimes has been added to the organ in Oxford Presbyterian Church, Alma Baecker, organist.

Harry J. Ditzler is giving a series of musicales at the morning services in

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**KILGORE, TEX., CHURCH
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THREE-MANUAL BY MÖLLER

Instrument Designed by Hugh McAmis Is to Be Completed in Time for Easter Services at the First Presbyterian.

Hugh McAmis has designed for the First Presbyterian Church of Kilgore, Tex., a three-manual organ, and the contract for its construction has been awarded to M. P. Möller, Inc. Installation is to take place in time for the Easter services. Roy Perry is the organist of the church and looks forward to presiding over the new instrument.

Following is the specification of stops for this organ:

GREAT ORGAN.

- Principal, 8 ft., 61 pipes.
- Harmonic Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Harmonic Flute, 4 ft., 61 notes.
- Diapason, 8 ft., 85 pipes.
- Octave, 4 ft., 73 notes.
- Grave Mixture, 2 rks., 122 pipes.
- Tromba, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Chimes, 20 tubes.

SWELL ORGAN.

- Bourdon, 16 ft., 97 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Salicornal, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 61 pipes.
- Stopped Diapason, 8 ft., 73 notes.
- Stopped Flute, 4 ft., 73 notes.
- Piccolo, 2 ft., 61 notes.
- Mixture, 3 rks., 183 pipes.
- Contra Fagotto, 16 ft., 61 notes.
- Trumpet, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Oboe da Cassia, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 61 pipes.
- Spitz Flöte, 8 ft., 85 pipes.
- Spitz Flöte Celeste, 4 ft., 61 pipes.
- Spitz Flöte, 4 ft., 73 notes.
- Nazard, 2 1/2 ft., 61 notes.
- Flautina, 2 ft., 61 notes.
- Tierce, 1 3/4 ft., 61 notes.
- Basset Horn, 8 ft., 73 pipes.
- Harp, 8 ft., 49 notes.
- Celesta, 4 ft., 49 bars.
- Tremolo.

PEDAL ORGAN.

- Sub Bass, 16 ft., 32 pipes.
- Stopped Flute, 8 ft., 32 notes.
- Flute, 16 ft., 12 pipes.
- Gamba, 16 ft., 12 pipes.
- Trombone, 16 ft., 12 pipes.
- Bass Flute, 8 ft., 32 notes.

Bach Series by Miss Bartholomew.

Miss Eda E. Bartholomew's series of Bach programs in March at St. Mark Methodist Church, Atlanta, Ga., announced in the December issue, attracted more than usual attention because of her twenty-fifth anniversary as organist of this church. The first program was given March 3 and the quartet sang several chorales, while Miss Bartholomew played among other numbers the Pastorale in F and the Toccata in C major. March 10 two violins, a violoncello and a soprano soloist assisted Miss Bartholomew and the organ selections included the Passacaglia and Fugue. March 17 the cantata "Thou Guide of Israel" was sung and the organ numbers included the Prelude and Fugue in D major and the Concerto in C major. March 24 the chorus sang "Et Incarnatus Est" from the Mass in B minor and "God's Time Is the Best." March 31 the Magnificat in D was presented. April 28 Miss Bartholomew will present an ensemble program of organ, harp, violin and cello.

Nevins to Direct Summer Courses.

Dr. William C. Carl announces that two summer courses of organ study under the direction of Willard Irving Nevins will be held at the Guilford Organ School this summer. Course A will begin June 4 and close Aug. 9. Course B will begin July 2 and close Aug. 9. These courses, which are designed for beginners or advanced students, in addition to providing two private organ lessons a week, offer master class sessions for the discussion of matters pertaining to organ playing. As this year is the 250th anniversary of the birth of Bach, several of the master class sessions will be devoted to the study of the works of that master.

H. LEROY BAUMGARTNER



HOPE LEROY BAUMGARTNER of the Yale University faculty is the composer of a Prelude on Verses from the Sixty-third Psalm, for organ and orchestra, which was performed by the New Haven Symphony Orchestra under David Stanley Smith at its concert in Woolsey Hall Feb. 17. Thomas H. Webber, Jr., was at the organ and the composer conducted his work. This Prelude was played at the A. G. O. convention in Rochester last June, but since that time Mr. Baumgartner has rescored it for a larger orchestra and has added markedly to its effectiveness. The Prelude was written in February and March, 1934, and when it had its premiere at Rochester Mr. Webber was at the console. Accounts in the New Haven press indicate that the performance was received with enthusiasm and that both Mr. Baumgartner and Mr. Webber received an ovation. Mr. Baumgartner, who is known to organists throughout the country by virtue of his work as a composer, is assistant professor of the theory of music at Yale.

Choirs Join at Worcester, Mass.

The choirs of Wesley Methodist Church and Central Church of Worcester, Mass., united on the afternoon of Feb. 24 in a choral vesper service which proved highly effective. There are in the two churches four senior choirs. Two were in the chancel and two in the rear balcony. Peter C. Lutkin's "What Christ Said" was done antiphonally, the balcony choirs taking the solo portions in unison. The arrangement made a very telling effect. Ruth K. Jacobs is director at Central Church and Alfred W. G. Peterson organist, while A. Leslie Jacobs is minister of music at Wesley Church, where the service was held.

**RECITALS FOR
THE PROFESSION**



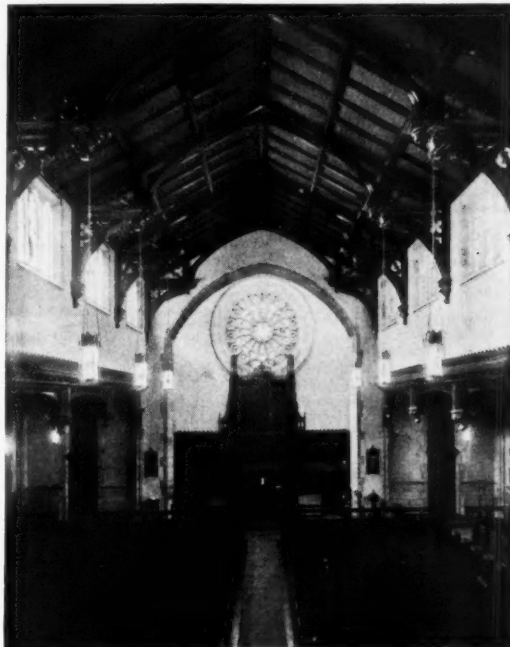
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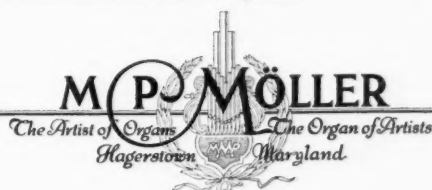


(Interior)
St. Paul's Evangelical Church



(Exterior)
St. Paul's Evangelical Church
John B. Hamme, Architect, York, Pa.

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- Kansas—Charles S. Skilton, F.A.G.O.
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- Lincoln—Mrs. Charles W. Fleming.
- Long Island—Miss Antoinette Hall.
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- Rochester—Harold Osborne Smith.
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- Southern California—Clarence V. Mader, A.A.G.O.
- Pasadena Branch (Southern California)—James H. Shearer.
- Southern Ohio—Parvin Titus, F.A.G.O.
- Springfield, Ill.—Mrs. Helen N. Dawson.
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- Texas—Miss Martha Rhea Little, A.A.G.O.
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- Petersburg Branch (Virginia)—D. Pinckney Powers.
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- Western Washington—Mrs. Helen L. McNicoll.
- Wilkes-Barre—Miss Marion E. Wallace.
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- Worcester—Hugh Giles.

PRESIDENTS OF STATE ORGANIZATIONS OF FORMER N. A. O. CHAPTERS

- Illinois—Mrs. Lily Moline Hallam.
- Iowa—Horace Allen Miller.
- Maryland—Miss Katharine E. Lucke.
- Missouri—Dr. Percy B. Eversden.
- New Jersey—Raymond B. Heston.

Doersam Nominated for Warden in 1935-6; Carl for Sub-Warden

At the meeting of the council March 18 Frank Wright, chairman of the nominating committee, presented the report of that committee, embodying the nominations for officers of the Guild for 1935-36. The slate as prepared by the committee is as follows:

- For Warden—Charles Henry Doersam, F. A. G. O.
- For Sub-Warden—William C. Carl, Mus. D., A. G. O.
- For General Secretary—Ralph A. Harris, M. S. M., F. A. G. O.
- For General Treasurer—G. Darlington Richards, F. A. G. O.
- For Registrar—S. Lewis Elmer, A. A. G. O.
- For Librarian—James W. Bleecker, A. A. G. O.
- For Auditors—Oscar Franklin Comstock, F. A. G. O., and Hugh McAmis, F. A. G. O.
- For Chaplain—The Rev. Harry Emerson Fosdick, D. D.
- For the Council (term ending 1938; seven to be chosen)—Mary Arabella Coale, A. A. G. O., Becket Gibbs, Mus. D., Walter Henry Hall, Mus. D., A. G. O., Charles Heinrich, Mus. D., Clifford Megerlin, F. A. G. O., Willard I. Nevins, F. A. G. O., Herbert S. Sammond, Frank L. Sealy, A. G. O., F. A. G. O., Walter Peck Stanley, A. A. G. O., George W. Volkel, Mus. B., F. A. G. O., R. Huntington Woodman, A. G. O., F. A. G. O.

Addresses Mark March Guild Night.

Headquarters members assembled Monday evening, March 11, at the Rutgers Presbyterian Church, New York, where the warden, Charles H. Doersam, is organist and choirmaster, to hear G. Donald Harrison of the Aeolian-Skinner Company talk on "Broadcasting Organ Tone" and Captain Richard H. Ranger on "Music and Electricity."

Mr. Harrison treated his subject, one of increasing interest as improvements are being made, with a thorough knowledge of the problems presented and the solutions thus far presented. At first calling attention to the difference in the range of the organ and that of other instruments, he spoke of the impossibility of radio receiving sets in-

cluding the entire organ range. Certain unnatural conditions also contribute to the difficulty of broadcasting organ recitals.

"For example," said Mr. Harrison, "the microphone is usually placed in a part of the auditorium from which the organ is never heard, as at an ordinary recital. Also, one is accustomed to hearing the organ sound from a large space, owing to the size of the instrument, but over the air one must hear the sound from the very small space within the receiving set."

Some suggestions for more satisfactory radio performance were given, such as having an organ with abundant solo stops, using a "skeleton registration" with very little 16-ft. pedal tone, and having the console placed in a separate room, where there is a loud-speaker, thus enabling the performer to "hear himself as others hear him."

Captain Ranger gave a brief description of his electrical invention for making records, and played some that had been taken from broadcasts during the preceding week. He had brought about twelve boys in his chorus, who learn their music, in four parts, by listening with the aid of ear-phones to a record. Later this was demonstrated, and in the discussion that followed some interesting points were brought out. It was shown that by this method the sound reaches the boys more directly than in listening to a phonograph record in the usual way. Captain Ranger also remarked that his method leaves the director free to go among the choristers and study the individual results and problems. It seemed evident, from the interest shown and the lively discussion that took place, that Captain Ranger's inventions show great possibilities for the future.

Walter Peck Stanley was the able chairman on this interesting occasion.

Central Missouri.

Members of the Central Missouri Chapter were entertained at Stephens College, Columbia, on the afternoon of Feb. 25. After a short business meeting Miss Nesta Williams, F. A. G. O., head of the organ department at Stephens College, gave a program before a very appreciative audience. [The program appears on the recital page.]

After the recital a dinner was served for the chapter members at the Black and Gold Inn. In the evening the group attended the St. Louis Symphony concert in the Brewer Field-House. Mrs. R. T. Dufford, Secretary.

RESULTS OF WARDEN'S DRIVE

The warden's drive for full chapter representation at the general convention in New York in June is bearing increasing fruit from month to month. Following is a list to date of the chapters which have pledged themselves to be represented at the convention:

- Binghamton.
- Buffalo.
- Central New York.
- District of Columbia.
- Florida.
- Georgia.
- Hartford.
- Headquarters.
- Illinois.
- Jacksonville Branch, Florida.
- Long Island.
- Maine.
- Miami.
- Minnesota.
- Monmouth.
- New England.
- North Carolina.
- Northern Ohio.
- Pennsylvania.
- Rhode Island.
- Sacramento.
- Southern Ohio.
- Tennessee.
- Texas.
- Union—Essex.
- Vermont—New Hampshire.
- Western Pennsylvania.
- Western Washington.
- Wilkes-Barre.
- Youngstown Branch, Northern Ohio.

GUILD NIGHTS IN NEW YORK

The calendar at headquarters includes the following events arranged for the remainder of the season:

- Tuesday evening, April 2, 8 o'clock—Illustrated talks on "Form in Improvisation" by Dr. Frederick Schlieder and Dr. Rolfe P. Matland, at St. James' Church, Madison avenue and Seventy-first street, New York.
- Sunday evening, May 5, 8 o'clock—Four-choir service at Madison Avenue Presbyterian Church, Madison avenue and Seventy-third street, New York, under the direction of Seth Bingham, organist and choirmaster.
- Monday evening, May 20, 6 o'clock—Dinner preceding the annual meeting at Schrafft's, 220 West Fifty-seventh street, New York.
- Tuesday evening, May 28, 8:15 o'clock—Festival service at St. Bartholomew's Church, Park avenue and Fiftieth street, New York, under the direction of Dr. David McK. Williams, organist and choirmaster.
- National Guild Convention in New York, June 24 to 28.

Kansas Is Convention Host on May 1 and 2 at State University

The Kansas Chapter and the chapters in Oklahoma are preparing for their third biennial tri-chapter convention, which is to be held at the University of Kansas in Lawrence May 1 and 2. The Kansas Chapter will be host for the convention. A preliminary announcement of the program is as follows:

WEDNESDAY, MAY 1.

- 9 a. m.—Registration in the administration building.
- 10—Opening session. Address of welcome. Papers and discussions.
- 11—Drive to Baldwin to visit Quayle collection of Bibles.
- 12:30 p. m.—Luncheon at Baker University.
- 2—Visit Reuter organ factory at Lawrence.
- 4—Recital at university auditorium on the four-manual Austin organ by Mile. Renee Nizan of Paris. Mile. Nizan will also play informally recent works of French composers.
- 6:30—Formal banquet at the Manor. Guests of honor, M. and Mile. Nizan.
- 8:15—Concert by Westminster Choir, directed by Dean Donald M. Swarthout. Each program with organ and orchestra, and other numbers.
- 10—Reception in administration building.

THURSDAY, MAY 2.

- 9 a. m.—Business meetings.
- 10—Recital by members at Plymouth Congregational Church.
- 12:30 p. m.—Luncheon at university cafeteria.
- 2—Program of original compositions by Guild members at Plymouth Congregational Church. An anthem has been composed for the occasion by Mrs. Marie M. Hine, former dean of the Oklahoma Chapter. Powell Weaver of Kansas City will present his well-known "Exaltation," for organ and piano. Other numbers will be announced.
- 3:30—Visit University of Kansas and Haskell Institute for Indians.
- 6—Informal dinner.
- 8—University auditorium. Piano recital by Dalles Frantz. Adjournment.
- Reservations may be made at the Eldridge House, Lawrence. A cordial invitation is extended to all Guild members, organists, choirmasters and others interested. Further information may be obtained from Dr. Charles Sanford Skilton, 1318 Louisiana street, Lawrence, Kan.

News of the American Guild of Organists

Addition of 201 New Names in Two Months as Result of Drive

More than 200 new members have been added to the roll of the A. G. O., according to latest reports on the membership drive. The list for the month of March shows an acquisition of 102 members. This constitutes the fruit of two months' efforts at headquarters and among the chapters, under the leadership of the new committee on expansion, of which Uselman Clarke Smith of Philadelphia, dean of the Pennsylvania Chapter, is the chairman. If the same degree of effectiveness is maintained the drive will reach its goal, which is the doubling of the Guild's membership throughout the country.

The following colleagues were elected by the council Feb. 18:

- CENTRAL NEW YORK**—
Lucretia Shaw Bothwell, Utica.
Mrs. James Doyle, Utica.
Margaret Griffith, Utica.
Mrs. Edward Juergensen, New Hartford, N. Y.
- CENTRAL OHIO**—
Charles Everly, Marietta.
Mrs. Cora W. Hazer, Columbus.
Mrs. Alice Jones Morgan, Columbus.
J. Robert Nicols, Columbus.
- CHESAPEAKE**—
W. Stanley Bradburn, Baltimore.
- DISTRICT OF COLUMBIA**—
Samuel W. Goodson, Washington.
Alfred H. Mori, Ballston, Va.
- HARTFORD**—
Myron D. Casner, Middletown, Conn.
- HEADQUARTERS**—
Carl A. Anderson, Brooklyn.
Warren Hale, New Britain, Conn.
Charlotte Hinsch, Rockaway Beach, N. Y.
Harry B. Jenson, New Haven, Conn.
Mary Kennedy, New York.
Torrens J. W. Kynes, Westfield, N. J.
Rouel E. Lahmer, Montclair, N. J.
Westervelt Romaine, Hackensack, N. J.
James W. Studley, New York.
Richard K. Van Seiver, Larchmont, N. Y.
Robert K. Whitney, Brooklyn.
John Doane, New York.
David Hugh Jones, Princeton, N. J.
Homer Pearson, New York.
Margaret Renton, New York.
Mrs. Julia L. Rockwell, Norfolk, Conn.
Richard H. Williams, Flushing, N. Y.
- INDIANA**—
Sadie Moor, Greencastle.
Frances J. Noland, Anderson.
Frances Stansell, Dixon, Ill.
Mildred Wessel, Vincennes, Ind.
Isabel Wray, Evanston, Ill.
- LEHIGH VALLEY**—
Elizabeth Anderson, East Mauch Chunk, Pa.
Hilda I. Bachman, Northampton, Pa.
Mae E. Haas, Allentown, Pa.
Clarence R. Hauser, Catsasauqua, Pa.
Clark V. Johnson, Allentown, Pa.
George A. Kistler, Allentown, Pa.
Harold K. Marks, Allentown, Pa.
Howard H. McHose, Catsasauqua, Pa.
George H. Mutton, Bethlehem, Pa.
Edward T. Rader, Northampton, Pa.
Stanley L. Trach, Allentown, Pa.
- MAINE**—
Margaret P. Rafuse, Rumford.
Mrs. Carl E. Albee, Bath.
- MINNESOTA**—
Theodore Bergman, Minneapolis.
James C. Cox, Minneapolis.
Dean Fletcher, Minneapolis.
Hugo Goodwin, Minneapolis.
Louise Lupien, Jenkins, Minneapolis.
Robert N. Pearson, St. Paul.
Harry W. Ranks, Minneapolis.
Mrs. W. C. Soucheray, St. Paul.
- NORTHERN CALIFORNIA**—
Robert Hayburn, San Francisco.
W. Leo Hoverka, San Francisco.
- NORTH CAROLINA**—
Edward Hall Broadhead, Durham.
Eugene Craft, Charlotte.
Mrs. Miriam Mays Miller, Lexington.
Mrs. J. P. Pillsbury, Raleigh.
William G. Robertson, Wilmington.
Mrs. E. E. Stauber, Rural Hall.
- NORTHERN OHIO**—
George R. Howerton, Hiram.
Judith E. Sunkle, Cleveland.
- OKLAHOMA**—
Mrs. Frances George, Bartlesville.
- OKLAHOMA CITY**—
Mrs. George H. Pretty, Shawnee, Okla.
Charles P. Jochem, Oklahoma City.
- PENNSYLVANIA**—
William J. Boehm, Philadelphia.
David M. Brown, Hanover.
Mrs. Violet H. Crandall, Philadelphia.
Mrs. Lester S. Gillis, York.

- John M. Klein, Rahns.
John W. Lightcap, Jr., Philadelphia.
Madelon T. Maclary, Haddonfield, N. J.
Charles T. Maclary, Haddonfield, N. J.
Alfred B. Montgomery, Jr., South Ardmore.
- Robert James Stewart, Philadelphia.
Edward H. Watson, Philadelphia.
Charles Vetch, Stratford, N. J.
- RHODE ISLAND**—
Lawrence Apgar, Providence.
Hope Collingham, Warwick.
George Faulkner, Oaklawn.
Mrs. Melissa A. Moore, Providence.
Cyril M. Owen, Pawtucket.
Eileen M. Pierce, Providence.
Richard T. Garland, Pawtucket.
- SOUTHERN CALIFORNIA**—
Frances L. Knight, Los Angeles.
- WESTERN PENNSYLVANIA**—
Ralph H. Burchell, Pittsburgh.
Lulu M. Byers, Pittsburgh.
Mrs. Austin R. Drew, Indiana.
Hazel M. Watters, Pittsburgh.
- WESTERN WASHINGTON**—
Mrs. John D. Miller, Seattle.
Helen Powers, Seattle.
- WISCONSIN**—
Mrs. Lauretta Rossiter Cotton, Milwaukee.
J. Martin Klotsche, Milwaukee.
- GEORGIA**—
Lucy Cunyus, Cartersville.
Mrs. W. H. L. Nelms, Atlanta.
- New members elected March 18 are:
- BINGHAMTON**—
Mrs. Mildred Tenney, Binghamton.
- BUFFALO**—
Mrs. Alma F. McNeill, Buffalo.
- CENTRAL NEW YORK**—
Ruth G. Edson, Utica.
Mrs. Chester W. Gurley, New Hartford.
- CENTRAL TENNESSEE**—
Tosca A. Dail, Nashville.
Rose Ferrell, Nashville.
Mrs. W. W. Lawrence, Nashville.
- CHESAPEAKE**—
Wilmer T. Bartholomew, Baltimore.
Ferdinand Kuehn, Baltimore.
- DISTRICT OF COLUMBIA**—
C. Richard Ginder, Washington.
Mrs. Mabel Linton Williams, Washington.
- HARTFORD**—
Vera Clarke, Bloomfield.
Alice Hansen, Hartford.
Arthur Priest, Hartford.
Felix Starkey, Deep River.
John F. Wilby, Rockville.
- HEADQUARTERS**—
Arthur S. Ackerman, Belleville, N. J.
Mrs. Helen C. Ballard, Forest Hills, L. I.
Winslow Cheney, New York.
Edward L. Fletcher, White Plains, N. Y.
Helen M. Gordon, Richmond Hill, N. Y.
John S. Irwin, Bronxville, N. Y.
Margaret A. Kallina, New York.
Thomas Matthews, New York.
Frederic Metz, Flushing, N. Y.
Mrs. M. E. Stephens, Gadsden, Ala.
Melchiorre Mauro-Cottone, New York.
- ILLINOIS**—
Frank Barton Cookson, Evanston.
Walter E. Gossette, Chicago.
Robert Kee, Chicago.
Webster G. Larsen, Evanston.
Edgar A. Lundberg, Chicago.
- INDIANA**—
Florence M. Harbour, Indianapolis.
Helene B. Pleasance, Indianapolis.
- KANSAS**—
Mrs. F. B. Hunt, Topeka.
Dorothy LaVon Runbeck, Ottawa.
Carol Steiger, El Dorado.
- LEHIGH VALLEY**—
Henry Hensinger, Bethlehem, Pa.
- LONG ISLAND**—
Claude R. Hartzell, Hempstead, N. Y.
- MICHIGAN**—
Frank Ulrich Bishop, Detroit.
- MINNESOTA**—
Arthur J. Fellows, St. Paul.
Mrs. A. J. Fellows, St. Paul.
Thomas W. Larimore, St. Paul.
F. W. Mueller, Minneapolis.
Francis Richter, Minneapolis.
Hortense Estabrooks Teska, Minneapolis.
Mrs. C. H. Trapnell, Minneapolis.
- MISSOURI**—
Ernestine Dry, Du Quoin, Ill.
Christopher Hausner, St. Louis.
Mamie Reed, St. Louis.
- NEW ENGLAND**—
Oscar Marzke, Worcester, Mass.
- NORTH CAROLINA**—
Mrs. Viola Copeland, Raleigh.
Mrs. Fannie Corbett O'Keef, Wilmington.
Fred Howard Parker, Columbia College, Columbia, S. C.
- NORTHERN OHIO**—
Russell Broughton, Elyria.
Blanche Carigan, Lakewood.
Vincent H. Percy, Cleveland.
O. A. Schantz, Orrville.
Gene Stanton, Norwalk.

- NORTH TEXAS BRANCH (TEXAS)**—
Mrs. Guy Jacob, Plainview.
Mrs. A. H. Mabry, Plainview.
- OKLAHOMA**—
Wilma Harris, Tulsa.
Reed Jerome, Tulsa.
Mrs. Sara Ruby Kaufman, Tulsa.
- OKLAHOMA CITY**—
I. S. Harrington, Enid.
- OREGON**—
Ruth E. Grubbs, Portland.
- PENNSYLVANIA**—
Louis G. Bostwick, Newfield, N. J.
James Allan Dash, Upper Darby.
Elsie E. Dehoff, York.
Mrs. Mary Helen Dimmick, Glenside.
Emory F. Ritz, Red Lion.
Douglas S. Tertume, Blawenburg, N. J.
- RHODE ISLAND**—
John Allen, Peace Dale.
Mrs. Helen Irons, Providence.
James S. Winter, Jr., Mansfield, Mass.
- SOUTHERN CALIFORNIA**—
Edouard Nies-Berger, Los Angeles.
Blanche Paulson, Los Angeles.
- TALLAHASSEE BRANCH (FLORIDA)**—
Fred W. Gehan, Tallahassee.
- TAMPA BRANCH (FLORIDA)**—
Mrs. Martha Tucker Jones, Tampa.
- TENNESSEE**—
Mrs. Pauline Allen, Memphis.
Robert E. Griffin, Memphis.
Ernest F. Hawke, Memphis.
Mrs. Bessie Erwin Reese, Memphis.
Enoch T. Walton, Memphis.
- WESTERN PENNSYLVANIA**—
Helen M. Bazman, Pittsburgh.
Alvin K. Balley, Washington.
Berenice Deamer, Pittsburgh.
Catherine V. Clark, Sewickley.
Mrs. A. DeGaetano, Indiana.
William C. Dell, Pittsburgh.
Mrs. Laura W. Franklin, Pittsburgh.
Margaret A. Hartman, Pittsburgh.
Mrs. G. W. Knight, Breckenridge.
W. P. Moorhead, Indiana.
Mrs. Charles Sandrock, Etna.
J. W. Stubbs, Steubenville, Ohio.
George Tucker, Pittsburgh.
- WESTERN WASHINGTON**—
Harry A. Burdick, Seattle.
Mrs. Genevieve S. Hickson, Seattle.
Mrs. Carl J. Rasmussen, Seattle.
- WISCONSIN**—
Charles Borgwardt, Milwaukee.
Edmund Lukaszewski, Milwaukee.

Composers Please Note: Two Contests to Close in a Month!

Only one month remains for American composers for the organ and the church to enter the competitions previously announced in connection with the A. G. O. general convention in June. Those striving for the cash prize of \$100 offered by THE DIAPASON for the best organ prelude submitted must send in their pieces by April 30. Aspirants for the \$100 prize offered by the H. W. Gray Company for the best anthem have until May 1, which is the deadline. Both contests are open not only to Guild members, but to any composers living in America.

In the case of the prize offered by THE DIAPASON, the contest arrangements and all details are in the hands of the A. G. O. The award will be announced and the successful composition is to be played at the convention. The composition will be published by Carl Fischer, Inc., New York, and a royalty, in addition to the prize, will be given for every copy sold.

The judges of the contest are Dr. T. Tertius Noble, chairman; Dr. David Stanley Smith, dean of the Yale University Music School, and Frank E. Ward.

Manuscripts must be sent to the American Guild of Organists, 217 Broadway, room 210, New York City. The name of the contestant must not appear on the manuscript; a *nom de plume* should be used; the name of the contestant must, however, be enclosed in a sealed envelope accompanying the manuscript. Further information may be obtained by addressing the American Guild of Organists at its New York office.

The prize is offered for the best organ piece in the form of a chorale prelude, or a prelude suitable for church services, taking not to exceed five minutes to play. The object of the Guild and of the donor of the prize is to encourage the writing of practical organ music for regular church services—something that will be always useful, rather than a work suitable almost wholly for recital purposes.

The H. W. Gray Company has announced that in the case of anthems submitted in its contest the text, which must be in English, may be selected by the composer. There is no restriction as to the difficulty or the length, but it is suggested that a composition of about eight pages is the most practical one. The manuscript, signed with a *nom de plume* or motto, and with the same inscription enclosed in a sealed envelope containing the composer's name and address, must be sent to the H. W. Gray Company, 159 East Forty-eighth street, New York City. The judges will be: Dr. Channing Lefebvre, Dr. Eric DeLamarter and Dr. Clarence Dickinson. It is hoped that the winning anthem will be sung at the convention.

Volkel Plays for Union-Essex.

The Union-Essex Chapter was privileged to present George William Volkel, the concert organist, in a recital on the Casavant organ in the North Reformed Church, Newark, Feb. 26. Mr. Volkel's well-chosen program was characterized by masterly rendition and the improvisation which closed the recital was declared by many to be a striking display of musicianship and originality. The program was as follows: "Grand Choeur Dialogue," Gigout; "Burgundian Hours" (seven excerpts), Jacob; Trio-Sonata No. 1, in E flat, Bach; Prelude in E flat minor Bach; Fantasia in G major, Bach; "The Swan of Tuonela," Sibelius; Chorale in A minor, Franck; Improvisation (themes by R. S. Gilbert).

The meeting on March 11 was held in the choir room of Grace Church, Newark. Harold B. Niver, organist and choirmaster of the church, presented an enlightening talk entitled "Lenten Music and the Significance of the Lenten Season."

ROBERT A. PEREDA, Secretary.

Monmouth Chapter.

A meeting of the Monmouth Chapter was held in the home of Mrs. Everett H. Antonides, Belmar, N. J., Feb. 21. Twelve members were present. Details of the Guild constitution and by-laws were explained.

The April meeting will be a recital by young organ students. The chapter wishes to sponsor a young student in further study and is making plans accordingly.

The chapter is making a drive for new active members.

HELEN E. ANTONIDES, Secretary.

New Jersey Rally May 22.

The New Jersey Council held a meeting in the home of Mrs. Charlotte Lockwood Feb. 21. A program of great interest is being arranged for the annual state rally to be held May 22 in the Crescent Avenue Presbyterian Church, Plainfield. Distinguished speakers, illustrated lectures and programs on the beautiful new organ are part of the day's plans, closing with a festival concert in the evening.

Critics Did Not Hear All of Organ.

Referring to the review in the March DIAPASON of the recital at the Riverside Church in New York Jan. 28 by Warden Charles H. Doersam of the American Guild of Organists, in which the writer of the review stated that the organ fell short of coming through to a satisfying climax, Norman Jacobsen, vice-president of the Hook & Hastings Company, which built the instrument, calls attention to the fact that this criticism of the designers of the organ was written under a misapprehension. It appears that Mr. Doersam did not, in his registration of the recital pieces, have occasion to make use of the gallery organ of forty sets of pipes, which supplements the chancel organ. Since the instrument was not used in its entirety, it is, of course, unfair, as Mr. Jacobsen points out, to render judgment as to its design or ensemble, or the space allotted to the organ by the architects.

[Continued on next page.]

News of the American Guild of Organists

[Continued from preceding page.]

Wisconsin Chapter Visits Racine.

About forty members of the Wisconsin Chapter were guests of the Racine members, Mrs. Fred Foster and Orson White, at the Orson White studio in Racine March 2. At the same time and place the auxiliary was entertained by Fred Foster and Mr. and Mrs. White, parents of Orson White. After a dinner which was enjoyed to the utmost by all present a very interesting program was presented. Mr. White's studio is equipped with a two-manual Estey organ and two grand pianos, and the organ especially attracted the attention of all organists present for some time before the program. Miss Lillian Way played the following numbers: Toccata-Pastorale, Pachelbel; Rondeau, Couperin, and Passacaglia, Frescobaldi. The remainder of the program included: "Kamennoi Ostrow," Rubinstein (Mrs. Fred Foster at the organ and Orson White at the piano); "Dawn," Jenkins; "Angelus," Karg-Elert, and Toccata in D, Kinder (Miss Blanche Verlinden); "Dialogue" and Intermezzo, Clokey (Mrs. James Barr at the organ and Mrs. Winogone Kirchner at the piano); solos, "The Saviour's Command," Chipman, and "Ishtar," Spross (Mrs. Vera Mittelstadt); selections from Handel's "Water Suite" and Toccata, Dubois (Hermann Nott). By way of contrast the final numbers were two-piano arrangements of "Rhapsody in Blue" and "Tea for Two." The rendition of these clever arrangements by two artists, Mr. White and Erving F. Gerlach of Racine, met with the enthusiastic approval of the audience.

Sunday, March 3, the Guild sponsored a Bach program at the Kenwood Methodist Church in Milwaukee. Miss Adeline T. Ricker read a paper on Bach. In the short time allotted to her Miss Ricker covered a big subject in a comprehensive manner and gave the audience a better understanding of the great composer. The guest organists were Miss Irma Ihrke, Karl Markworth, sub-dean, and Arthur Arneke, a past sub-dean of the chapter. The Kenwood choir, under the direction of Hermann Nott, organist and director, also presented two Bach numbers. The large audience proved that there are many lovers of Bach in Milwaukee.

The chapter is working hard to increase its membership, and hopes to be able to report satisfactory results shortly.

LEONA N. WHELAN, Secretary.

Central New York Chapter.

Central New York Chapter held a well-attended meeting Tuesday night, Feb. 26, at the home of Miss Margaret Briesen, A. A. G. O., organist-director of the Westminster Church, Utica. Miss Zillah L. Holmes of Sherrill, dean of the chapter, presided. Six new members were reported in the drive for new members. Miss Briesen gave a most interesting and instructive talk on her work with junior choirs. Refreshments and a social hour followed.

The chapter accepted an invitation to hold its March meeting in the Buhl organ factory, where the members were shown the new console which is being made for the organ of the Franciscan Church in Syracuse, which is being rebuilt after the recent fire.

ZILLAH L. HOLMES, Dean.

Guests of University at Los Angeles.

Members of the Southern California Chapter were invited by Dr. E. C. Moore, provost of the University at Los Angeles, to Josiah Royce Hall, March 4, to hear a concert on the large Aeolian-Skinner organ by the university organist, Alexander Schreiner. It was a memorable event in the history of the Guild. Dr. Moore is very much interested in the music of the university and especially in the organ programs by Mr. Schreiner on Tuesday and Friday noons and Sunday afternoons, and seldom misses one of these events. Mr. Schreiner is one of the most brilliant of the recitalists of today and with a fine four-manual instrument at his command, leaves

little to be desired in the way of an all-around interesting program.

The straight organ numbers included the Bach Fantasia in G major, Rogers' Sonata in E minor and the recitalist's own Toccata in B minor. There were two effective transcriptions. The lovely "Panis Angelicus" from Franck's Solemn Mass was beautifully embroidered in the most exquisite tone colors of the organ. The arrangement is by Mr. Schreiner himself. The Symphonic Poem "Les Preludes" of Liszt, arranged by Edwin Arthur Kraft, was brilliantly played on an organ that was adequate for a symphonic transcription.

Mr. Schreiner had the able assistance of a young pianist, Frank Youkstetter, a talented artist pupil of Olga Steeb. He played the Grieg Piano Concerto in A minor with Mr. Schreiner playing the orchestral part on the organ. The large number of college-age people in the audience spoke well for Mr. Schreiner's popularity on the campus.

On the 26th of March this chapter is presenting Charlotte Lockwood in a recital at the First M. E. Church of Los Angeles.

EDITH BOKEN-KRAGER BAILEY,
Librarian.

New England Chapter.

The event to report for March is a recital by Albert Ruppel, organist and choir-master of St. Mary's Church, Wayne, Pa., at St. Paul's Cathedral in Boston Monday, March 4. A varied program included numbers by Rheinberger, Hure, Franck, Barnes, Ducasse, Karg-Elert, Bach, d'Antalffy and Widor. Mr. Ruppel is without doubt one of the coming young organists of the day, possessing splendid equipment, technically and musically, and blessed with imagination of a high order. Most conspicuous of his virtues, perhaps, is his flair for color. This was illustrated brilliantly in the playing of the Pastoral by Roger-Ducasse. The coloring here was orchestral, yet never became merely imitative. Also in the Bach Passacaglia several of the variations were startling in their tonal brilliance without causing the work to lose the flow and continuity which are the life-blood of Bach's music. Franck's E major Chorale, surely one of the most treacherous pieces in the whole literature to play, came off very well. The remainder of the program showed Mr. Ruppel's virtues to equally good advantage.

The New England Chapter paid its respects to Charles Marie Widor on the occasion of his ninetieth birthday by sending a cablegram to him in Paris and by featuring his works on the programs for Feb. 22, sending to him copies of these programs as a token of the love and respect which American organists hold for him.

PAUL AKIN, Secretary.

Louisville Chapter.

The regular meeting of the Louisville Chapter was held March 11 at the French Village, where a fine turnout of members and guests enjoyed an excellent dinner, following which a short business session was held. The meeting then adjourned to Christ Church Cathedral, where George Latimer, organist and director at the Second Presbyterian Church, was presented in a recital. In spite of a deluge that continued all day and evening, a good audience assembled, which later found itself well repaid for venturing out.

Mr. Latimer showed himself to be a recitalist of definite attainments, possessing splendid technical equipment, a clear manner of projection, a distinct flair for registration and fine musicianship evident at all times in his playing as well as in the selection of his program. The praise of local newspaper critics who reviewed the concert would seem to indicate that Mr. Latimer is to be "drafted" for more of these public appearances in the future. His program was as follows: Prelude and Fugue in E minor, Bach; Pastorale, Zipoli; Allegretto con moto in D minor (Concerto No. 5), Handel; Adagio in D minor, Nardini; Scherzo in G minor, Callaerts; "Elegie," Vierne; "Fantastic Dialogue," Boellmann; "Adorn Thyself, O My Soul," Brahms; "Clair de

Lune," Karg-Elert; Finale, Sonata 1, Guilman.

On Feb. 21 William E. Pilcher, Jr. and Camille Swan Pilcher, violinist, journeyed to Ashland, Ky., to present an organ and violin concert at the First Presbyterian Church on the occasion of the installation of the rebuilt and modernized instrument completed by Henry Pilcher's Sons. Mr. and Mrs. Pilcher also appeared at Indianapolis March 26 as recitalists on the Guild program in Friedens Evangelical Church.

C. L. SEUBOLD,
Corresponding Secretary.

Hartford Chapter.

Owing to circumstances of an unavoidable nature, it was necessary to postpone the recital scheduled for March 13 and announced in THE DIAPASON on March 1.

At the time of this writing two events of interest are scheduled for the latter part of the month. On March 27 the recital originally planned for the 13th was to take place at the Universalist Church of the Redeemer, West Hartford, the performers being younger organists of marked talent who have not been professionally engaged.

On March 31 a choral festival by the choirs of St. John's Episcopal and the First Baptist Churches is given at St. John's Church, Waterbury, under the direction of Miles P. A. Martin, assisted by Frances Beach Carlson. An organ recital by Dr. John L. Bonn will follow.

DONALD B. WATROUS, Secretary.

Chesapeake Chapter Hears Ibbotson.

The monthly meeting of the Chesapeake Chapter was held in the Church of Grace and St. Peter's, Baltimore, where a fine organ recital was given by the organist of the church, Ernest M. Ibbotson. After the recital a business meeting was held. Mr. Ibbotson's playing was greatly admired. His program was as follows: Prelude and Fugue in E minor, Bach; Chorale Prelude, "These Are the Ten Commandments," Bach; Prelude in B, Florent Schmitt; Capriccio, Matthews; Evensong, Birstow; Prelude and Fugue in G minor, Dupre.

Of interest to organists and the public were the recitals of Virgil Fox in the Peabody series of Friday concerts and that of Mlle. Nizan at Old St. Paul's Church. Both performers used d'Aquin's "Noel" on their programs and both added something to their reputation as virtuosi of the first rank.

W. HENRY BAKER, Secretary.

Worcester Chapter.

The second in the series of historical lecture-recitals of the Worcester Chapter was given March 18 in the First Unitarian Church, where Clifford Fowler Green, organist and choir-master, was host. Mr. Green read a paper covering the classic period in church music and his choir sang the music of Tye, Palestrina, Purcell and Byrd. Organists taking part in the program were Mrs. Franklin J. Crosson, William C. Steere, Frederic W. Bailey, Arvid C. Anderson, Alfred W. G. Peterson and Mr. Green. Their illustrations were taken from the works of Bach, Handel and Zipoli.

At a business meeting announcement was made of the Guild convention in June and Dean Hugh Giles and Bertis H. Adams were appointed official delegates to represent the chapter.

ETHEL S. PHELPS,
Corresponding Secretary.

Services of Rochester Chapter.

The February meeting of the Rochester Chapter took the form of a service of choral and organ music Feb. 24 at St. Paul's Episcopal Church by the full mixed choir, under the direction of Harold Gleason, organist and choir-master. The program was an eclectic and representative one, beginning with seventeenth century George Muffat and finishing with contemporary David McK. Williams of St. Bartholomew's, New York. Mr. Gleason was at the organ throughout the service.

The March meeting was planned for the last Sunday in March, and is held at the First Presbyterian Church

March 31 at 4:30. Harold Osborn Smith, dean of the chapter, is organist and director, and arranged a program the first half of which is devoted to Bach and Handel, in observance of their 250th anniversary.

The addition of six new members to the chapter in the last two months is a source of gratification, and the good work promises to continue.

On Sunday, March 17, Mr. Gleason presented, with his choir, the "St. Matthew Passion" of Bach, in shortened form, and the event drew a large attendance.

Central Ohio Chapter.

Sunday, Feb. 17, was the date of a recital given by Miss Katherine Gleason of Columbus on the four-manual Skinner organ of St. Joseph's Cathedral. The recital was sponsored by the Women's Music Club. The cathedral choir assisted. Miss Gleason's program consisted of: "Praeludium Festivum," Becker; "Prelude Solenne," Noble; "Variations," Bonnet; "My Heart Is Filled with Longing," Bach; "Psalm 94," Reubke.

The chapter's regular March meeting was held on Monday, March 4, at St. John's Evangelical and Reformed Church. After a supper held in the church's social rooms and a brief meeting at which Dean M. E. Wilson presided, there was a short recital on the church's four-manual Moller organ. The players were G. Russell Wing, organist of the church, and general host for the evening; Miss Margaret Evans and Miss Mabel Poppleton. The program was from the works of Bach, in observance of the 250th anniversary of the composer's birth.

WILLIAM P. GRANT, Secretary.

Delaware Chapter.

The Delaware Chapter has been very active. It has added a few new members to its roll and is scouting for more. The first meeting was held in January at the home of the dean, Samuel Blackwell, in the form of a social meeting. In February a recital was given in St. Stephen's Lutheran Church, Wilmington, under the direction of Charles L. Edwards, organist of the church. The program was enjoyed by a large audience. The members taking part beside Mr. Edwards were Miss Eve Judith Robinson and Paul Buesche. They were assisted by the Y. M. C. A. Chorus and Miss Bessie Goodman, harpist.

March 14 one of our staunch members, Firmin Swinnen, gave one of his masterly recitals on the four-manual Moller organ in St. Paul's M. E. Church, which was sponsored by the chapter and was attended by a large audience.

It is planned to have another social meeting in April, after Easter, and the annual banquet in Peninsula M. P. Church in May.

WILMER C. HIGHFIELD, Secretary.

Western Washington Chapter.

The monthly meeting of the Western Washington Chapter was called to order by Dean Helen McNicoll Wednesday noon, March 13. Two new members were elected as colleagues by the council during the month—Mrs. John D. Miller and Miss Helen Powers. Instead of the usual speaker for the luncheon, a general anthem discussion was held among the members present.

A very successful Guild service was held at the First Christian Church Sunday afternoon, March 3. Walter A. Eichinger of the College of Puget Sound, Tacoma, played the preludes and offertory, and Mrs. Helen McNicoll, organist of the First Christian Church and dean of the chapter, played the postlude. The Rev. Marvin O. Sansbury delivered the sermon and the choir under the direction of George Porter sang two anthems.

Dean Helen McNicoll announced that Harold Heeremans has been selected by the program committee to represent our chapter as playing delegate at the national convention to be held in New York City.

WALLACE SEELY, Secretary.

[Continued on next page.]

News of the American Guild of Organists

[Continued from preceding page.]

Proceedings of the Council.

A meeting of the council was held Monday, March 18, at the Rutgers Church-house, New York. Present: Messrs. Doersam, Ward, Harris, Elmer, Comstock, Baldwin, Hall, Woodman, Wright, Bingham, Miss Carpenter, Mr. Coke-Jephcott, Miss Darnell, Messrs. Duncklee, Sammond, Stanley, Miss Whittemore, Mr. Gilbert, dean of the Union-Essex Chapter, and Miss Hall, dean of the Long Island Chapter. The minutes of the meeting held Feb. 18 were read and adopted.

Mr. Wright, chairman of the examination committee, reported applications from candidates for the choir-master examinations to be given April 24. Mark Andrews and Dr. Channing Lefebvre were elected examiners for this test. Mr. Elmer, chairman of the public meetings committee, announced the illustrated talks to be given by Dr. Schlieder and Dr. Maitland on "Form in Improvisation" at St. James' Church on the evening of April 2.

Mr. Harris read a report from Mr. Smith, chairman of the expansion committee, stating that letters received from deans and regents show considerable enthusiasm in the campaign for new members. Letters from former N. A. O. members in Pennsylvania express a keen interest in the Guild. Twenty organists in Alabama are interested in forming a chapter. Mr. Ward, chairman of the subscribers' committee, reported 111 subscribers to date.

Mr. Doersam reported progress for the headquarters expansion committee. He also stated that of eighty chapters and branch chapters thirty-five have promised to send at least one delegate to the convention. It is hoped to have all chapters represented.

Mr. Wright, chairman of the nominating committee, made his report, which appears in another column. Upon motion the report was received.

The warden then called upon members of the convention executive committee for reports. Mr. Bingham, chairman of the program committee, made a report, the substance of which is published in an account on another page. Mr. Baldwin, chairman of the honorary reception committee, reported that past wardens and Dr. Carl, former president of the National Association of Organists, would make short addresses at the opening session of the convention. Mr. Elmer, chairman of the reception committee, told of plans made to give all delegates a hearty welcome. Each event will be covered by a deputation from the committee, who will be identified by badges. Chapter secretaries will be requested to send lists of delegates who will attend, in order that personal attention may be paid to them. Mr. Duncklee, chairman of the transportation committee, reported securing a one-third reduction in rail rates. There have also been negotiations with the United Air Lines. Mr. Doersam reported for Mr. Watkins, chairman of the banquet committee, that the banquet had been arranged for Friday evening, June 28.

One hundred and two colleagues were elected.

Mr. Doersam reported the organization of the Maine Chapter. The following officers were ratified:

Dean—Alfred Brinkler, F. A. G. O.
Sub-Dean—John Fay.
Secretary—Mrs. Annie J. O'Brien.

Treasurer—Miss Gertrude L. Buxton.

Mr. Doersam spoke of the very pleasant visits which he had made to the Western Pennsylvania Chapter in Pittsburgh, where 135 were present, and the Wilkes-Barre Chapter, where seventy-five attended. A fine spirit of devotion to the Guild was shown. Application being made for the formation of a branch chapter in Bangor, Me., the warden was authorized to proceed with the organization and appoint the officers.

The following resolution was adopted by the council: That chapters be permitted to retain one-half of re-initiation fees, inasmuch as the labor and part of the expense involved in inducing delinquents to return to active

membership in the Guild is borne by the chapter.

Elections of Mrs. J. C. Rousseau as sub-dean and Crockett Odom as secretary of the Macon Chapter were ratified.

S. LEWIS ELMER, Registrar.

Minnesota Dinner and Service.

The Minnesota Chapter met March 5 for a dinner and musical vespers service at Central Lutheran Church in Minneapolis. Following the dinner Laurinda Rast, the dean, called upon Dr. J. A. O. Stub, pastor of the church. He emphasized the significance of the Lenten season and urged those in charge of church music to do their part in bringing its message. A memorial touch was lent the meeting when Mr. Fairclough and Mr. Mueller spoke in tribute to the work and personality of J. Victor Bergquist, A. A. G. O., who passed away Feb. 28. Mr. Bergquist was a charter member of the Minnesota Chapter and one of the first group to take the examination for the association. He was dean from 1918-1920. This chapter mourns the passing of a valued member, who took an active interest in the aims and ideals of the Guild.

Participating in the vesper service were Marion Hutchinson, F. A. G. O., organist of Central Lutheran Church, and the Central Lutheran choir, under B. R. Biorn, director of music. In memory of Mr. Bergquist, who was organist and director of this church from 1922 to 1929, Miss Hutchinson played the slow movement of his Third Organ Sonata. The other organ selections included: Fantasia and Fugue in G minor, Bach; "Divertimento," Whitlock; Andante sostenuto and Allegro, from "Symphonie Gothique," Widor; "Grand Choeur Dialogue," Gigout. The choir appeared in two groups comprising three chorales from the motet "Jesu, Priceless Treasure," Bach; "I Will Lift Up Mine Eyes unto the Hills," Eville; "Dayspring of Eternity," Christiansen; Magnificat, Stainer.

HENRY ENGEN, Secretary.

Texas Chapter March Meeting.

The March meeting of the Texas Chapter was held on the morning of Wednesday, the 20th, at the Highland Park Methodist Church, Dallas, with the dean, Miss Martha Rhea Little, presiding. After reports from the various committees Carl Wiesemann was elected as delegate to the state convention of the Federation of Music Clubs to be held at San Angelo in April. Mr. Wiesemann will conduct the young artists' organ contest. The winner will be presented with \$25 from the Texas Chapter. Miss Dora Potet will go as the dean's appointee and will give an organ program.

Programs of the tri-state biennial convention to be held at Lawrence, Kan., were distributed. A number of the Texas Chapter members expect to attend.

After the business session the following program of work of forerunners of Bach was given: "The King's Hunt," John Bull, and "Giles Farnaby's Dream," Farnaby (Alice Knox Fergusson); Fantasia, Froberger (Mrs. Ellis Shuler); Prelude, Purcell, and "Grand Jeu," Du Mage (Carl Wiesemann); Trumpet Voluntary, Purcell; Chorale, Scheidt, and Prelude, Fugue and Chaconne, Buxtehude (Mrs. Rose Nelson Hughes).

KATHERINE HAMMONS.

Ralph W. Downes in Recital.

A notable recital of organ music well selected for contrast as well as musical content was given Feb. 25 under the auspices of the Pennsylvania Chapter at St. Luke's Church, Germantown, by Ralph W. Downes, for the last seven years organist of Princeton. The organ is well known as the first in the United States to contain modern harmonic reeds on high pressure, string registers of very thin scale pure tin pipes, swell-boxes of three and one-half-inch solid construction with shutters of the same thickness, and diapasons of the Schulze type, all of which features have since been adopted by leading builders of the country. It was the first large organ from the hand of Carleton C. Michell

of Boston, and was a very great influence in the modernizing of organ building tendencies in this country at the date of its construction in 1894.

The program included the Fantasia, Canzone, Passacaglia and Fugue, Karg-Elert, a work requiring great virtuosity for its successful performance, and Mr. Downes gave adequate demonstration that he possesses the technical and interpretative artistry to compass the demands of the composition. His rendition of three charming eighteenth century pieces by the French composer Dandrieu, Canzone and "Praeludium" by Max Reger, the Minuet from Widor's Third Symphony and the Toccata, Adagio and Fugue in C major by Bach left nothing more to be desired, and the large audience was enthusiastic in its praise of player, organ and program.

GEORGE ALEXANDER A. WEST.

Northern Ohio Chapter.

A very interesting and enjoyable meeting of the Northern Ohio Chapter was held on the evening of Feb. 18. A German dinner was served to the accompaniment of accordion music, and there was merriment when the favors, consisting of paper caps and balloons, were handed out. After dinner there was impromptu singing by several groups and ensemble singing led by Frank E. Fuller of Youngstown. This was followed by a prearranged program. A sleight-of-hand performer mystified and amused those present; then a ventriloquist gave a demonstration of his skill. A fortune teller was also present and was kept busy throughout the evening.

It was an evening of sociability and cares and dignity were laid aside for the time being. Those present gave a vote of thanks to Dean Beymer and his assistants who had arranged an enjoyable affair.

ALICE E. WILSON, Registrar.

Indiana Chapter.

The Indiana Chapter met at the Meridian Heights Church in Indianapolis Monday evening, Feb. 18. After dinner, followed by a business meeting, this program was presented by E. Frances Biery, organist, and Mrs. S. Blair Harry, accompanist by Mrs. H. B. McNeely: Toccata in D minor, Bach, and "At Evening," Buck (Miss Biery); "Bless This House," Braat; "Shepherd, Take Me by the Hand," Ward Stephens, and "The Cry of Rachel," Salter (Mrs. Harry); Prelude, E. Frances Biery, and Adagio, "Moonlight" Sonata, Beethoven (Miss Biery); "Light," Scott; "I Will Lay Me Down in Peace," Buck, and "With Verdure Clad" ("Creation"), Hayden (Mrs. Harry); "Suite Gothique," Boellmann (Miss Biery).

Binghamton Chapter.

The Binghamton Chapter dined at the Ketchum tearoom Feb. 18. Covers were laid for fifteen members. Jess Weston headed the program committee for the evening, Melvin Kelley, Wilbur Walker and Miss Rachael Mer-

rilee assisted. The after-dinner program consisted of violin solos by Mrs. Alcinda Cummings Midjo and songs by Victor Taylor, tenor. Mrs. Midjo's numbers included: Aria for the G string, Frescobaldi; Gavotte, Pugnani-Corti; "Corelli Variations," Kreisler. Mrs. Mildred Bryant was the accompanist. Mr. Taylor sang: "Morning," Oley Speaks; "Jasmine Door," Alicia Scott; Aria from "Chatterton," Leoncavallo. Mr. Weston was his accompanist.

A business meeting followed, with Mrs. LeRoy Bixby, the dean, presiding. Business pertaining to the convention of the Guild was discussed.

Fort Worth, Tex., Chapter.

The Fort Worth Chapter presented an organ program, assisted by St. Patrick's Catholic choir under the direction of Dean W. J. Marsh, Feb. 27 at St. Patrick's Catholic Church. The program included: Chorale Improvisation on Hymn-tune "Hanover," G. T. Francis; Sonata from "God's Time Is Best," Bach-Grace, and Festive Prelude, Matthews (W. Glen Darst); "Veni Jesu," Cherubini, and "Ave Verum," Gounod (St. Patrick's choir); Sonata in D minor, Guilman (Helen Ewing); "Panis Angelicus," Palestrina, and "Terra Tremuit" (Offertory of Easter Sunday), Greith (Choir); Suite from "Water Music," Handel (W. J. Marsh). A buffet supper was served after the program at the Worth Hotel.

The Fort Worth Chapter presented E. Power Biggs in a recital Jan. 25 at the First Methodist Church. This was the second of the concert series for the season. Charlotte Lockwood will be presented April 1. After the recital a buffet supper was given in honor of Mr. Biggs at the Woman's Club. Mrs. J. W. Akin, Jr., dean of the Wichita Falls Chapter, and Mrs. W. Glen Darst poured coffee and tea. Those assisting in serving were Miss Marie Lydon, Miss Frances Messersmith, Miss Lois Dickson and Mrs. William Henderson. The committee on arrangements included W. J. Marsh, William Barclay, W. Glen Darst, Mrs. George Orum and Miss Helen Ewing.

Additions to the "Guild Gallery."

The following items have been added recently to the "Guild Gallery," an already very interesting and valuable collection:

Ernest White—Photograph.
Norman Coke—Jephcott—Photograph and manuscript.

Richard T. Percy—Photograph.
Clarence Dickinson—Photograph.
Channing Lefebvre—Photograph.
J. Fred Wolfe—Letter, contributed by Mr. Comstock.

Edwin H. Lemare—Photograph contributed by Mr. Hall.

Uselma C. Smith—Photograph.
Alfred Stossel—Photograph.
David McK. Williams—Photograph.
Harvey Gaul—Photograph and manuscript.

Program of the consecration service of the choir of the Cathedral Church of St. John the Divine, contributed by Harry Allen.

[Continued on next page]

THE GILBERT CRUISE PARTY

to the

MEDITERRANEAN and NORWAY

Let me tell you about the plans for the summer of THE GILBERT CRUISE PARTY for ORGANISTS and their families.

We shall enjoy a cruise to the historic Mediterranean and Norway on the steady S. S. RESOLUTE in the profitable company of fellow organists.

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News of the American Guild of Organists

[Continued from preceding pages.]

Georgia Chapter.

The monthly meeting of the Georgia Chapter was held March 11 in the parlors of the First Baptist Church, Atlanta, and after the business meeting, with Dean Rowand in the chair, the evening was devoted to a round-table discussion of educational topics, as arranged by George Lee Hamrick, sub-dean. C. W. Dieckmann, F. A. G. O., supplemented by Joseph Ragan, F. A. G. O., gave practical pointers and answered many questions as to the A. G. O. examinations. Mr. Hamrick gave a blackboard demonstration of organ design, using as a basis the organ purchased several years ago in a specific church, in which case the scheme of a proposed two-manual was shown and how the committee was led to see the wisdom of ordering a three-manual. Mr. Hamrick in his illuminating remarks said that so often it was the case that a new organ meant a new organist—simply because the incumbent was woefully indifferent to the progress being made in organ design.

Among the humorous features were "Hints to Choir Members," which were given by Joseph Ragan, and "Organ Caprice," by Wilbur H. Rowand, in which the performer and his instrument were both held up to ludicrous view.

Florida Chapter Activities.

The St. Petersburg branch is active this winter, with two monthly meetings, one a luncheon, the other a program. The program meeting of February was held at the First Congregational Church, Mrs. Charlotte Pratt Weeks hostess, and a Bach program was given.

On Feb. 4 Miss Viola Burckel, A. A. G. O., organist of the First Avenue M. E. Church, North, St. Petersburg, gave a recital of Scottish airs by request. Miss Burckel is one of St. Petersburg's busiest organists, during the tourist season playing for four services a Sunday. They hold two morning services and two in the evening, with the large church filled to capacity.

The February meeting of the Tampa branch was held at the home of Mrs. Leonard McManus, on Davis Island. The business session was followed by an informal program of music as follows: Piano solo, "Japanese Sunset," Deppen (Mrs. McManus); piano and organ duo, "Fantasie," De m a r c e t (Glenna Baker Leach, pianist, and Nella A. Crandall at the organ); two organ sonatas by Mrs. Harold B. Lenfestey—Sonata No. 1, Borowski, and "Prayer and Berceuse," Op. 27, Guilman. At the close of the program a delicious luncheon was served for Mrs. W. H. Deuber, regent; Mrs. Nella Wells Durand, dean of the Florida Chapter; Mrs. Nella A. Crandall, Mrs. Glenna Baker Leach, Mrs. Harold B. Lenfestey, Mrs. Martha Tucker Jones, Harold Mather and the following guests: Miss Monono Durand, Mrs. Leonard McManus, Jr., of New York, Mrs. H. Lane Coachman, Miss Della McManus and Mrs. Monds.

Tampa branch planned to present the annual Guild service at the First Christian Church March 25, at which time Claude L. Murphree, F. A. G. O., of Gainesville, was to be guest recitalist.

Mrs. SAM M. KELLUM, Secretary.

As an innovation the Tallahassee branch decided at the November meeting to extend the privilege of attending the Guild meetings to persons not members. They now have what they call "auditor members." They are allowed to attend and take part in the programs, but do not have the privilege of being present at the business sessions or voting.

The Jacksonville branch feels that it has had a good year so far. The interest in and attendance at the monthly meetings has been encouraging. The work started with such enthusiasm in the fall, partly, perhaps, because of the fact that contact among the members was maintained during the summer months through a series of "vanishing luncheons." We were delighted with the success of an innovation termed a

NOTICE TO A.G.O. MEMBERS

Every member of the American Guild of Organists in good standing should receive his copy of THE DIAPASON regularly. You will confer a favor on the publishers, on the Guild office and on yourself if you will notify THE DIAPASON immediately of any error in the name or address as it appears on the label of your paper. Please help us keep the mailing list accurate and obviate the possibility of delay in the receipt of the paper.

"musical exhibit," originated and carried out by Mrs. Turner Bishop, assisted by the members of the Guild, in December. Through the courtesy of friends we secured the loan for a day and night of many rare objects such as original manuscripts, autographed photographs of famous musicians, musical instruments of foreign lands and two melodeons, each a hundred years old.

The Jacksonville branch has been particularly fortunate in procuring three recitalists this season, each of whom has given a veritable feast to large audiences. In November Claude Murphree, well-known artist, a member of this branch, gave a most pretentious and delightful program in the Church of the Good Shepherd; in February, Lorenzo P. Oviatt of St. Augustine, also a member of this branch, gave a lovely program in the First Presbyterian Church; in March we were honored in having the opportunity as a group to sponsor the nationally known organist, Charlotte Klein. She held a large audience entranced throughout the hour of her program.

The extension secretary, Mrs. Marion Bowles, is happy to announce the formation of a new branch in Daytona. Six of the organists of that city met with Mrs. Bowles at luncheon and the plans for work in the A. G. O. were enthusiastically formulated.

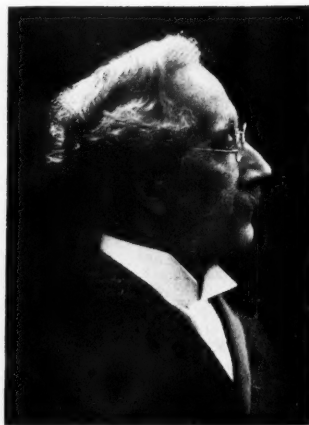
ROSELLA LIDDELL.

Recital for Miami Chapter.

The Miami Chapter presented Everett Jay Hilty, one of the younger members, in an organ recital at Trinity Episcopal Church Feb. 26. Mr. Hilty recently received his bachelor of music degree from the University of Michigan, having graduated under Palmer Christian. His program showed good technique and registration and was as follows: Fantasia and Fugue in G minor, Bach; Sonata from the Cantata "God's Time Is Best," Bach; Toccata, Le Froid de Mercaux; "Hora Mystica," Bossi; Fantasia, Bubeck; "The Nightingale and the Rose," Saint-Saens; "Pantomime," Jepson; "Romance" and Finale from Fourth Symphony, Vienne. Following the recital a reception was held in the parish-house for Mr. Hilty and new members of the Miami Chapter.

AMY RICE DAVIS, Secretary.

FRANCIS EUGENE BONN



FRANCIS EUGENE BONN DIES

Organist of St. Patrick's Cathedral, Rochester, Forty-seven Years.

Francis Eugene Bonn, organist of St. Patrick's Cathedral at Rochester, N. Y., for forty-seven years, died March 5 at his home after being ill for several months. He was 86 years old.

Professor Bonn was born in Tripstaat, Bavaria, Oct. 31, 1848, and came to the United States in 1865. He went to Rochester in 1888 at the request of the late Bishop Bernard J. McQuaid after having served as organist of the Church of SS. Peter and Paul and St. Mary's Church in Sandusky, Ohio. He had instructed students at St. Andrew's Preparatory School in Gregorian chant, for ten years taught music in St. Bernard's Seminary and for twenty-two years instructed in the piano at the Academy of the Sacred Heart.

For the twenty-fifth anniversary of Bishop McQuaid's consecration Professor Bonn wrote the music for the mass. This afterward was sung in St. Stephen's Cathedral, Vienna. Three settings of the "Ecce Sacerdos" were written by Professor Bonn. One was dedicated to Bishop McQuaid and the others to Bishop Hickey (afterward archbishop) and Bishop John F. O'Hern at their consecrations. He also wrote music for the consecration of Archbishop Edward J. Hanna of San Francisco, formerly of Rochester.

In 1930 Pope Pius bestowed the decoration "Pro Ecclesia et Pontifice" on Professor Bonn.

In 1896 Professor Bonn married Elizabeth Scholand of Rochester. Mrs. Bonn died in 1909. Three children survive—Francis Eugene and John Paul Bonn of Rochester, and Mrs. Herbert Vosburgh of Brockport.

Recitalists at Williamsport, Pa.

Dr. William A. Wolf, president, announces that at the annual convention of the Pennsylvania Association of Organists, to be held at Williamsport May 6, 7 and 8, the schedule of events includes six recitalists—Edward Rechlin, noted Bach exponent; Harold Gleason of the Eastman School of Music; Julian R. Williams, William E. Zeuch, Albert J. Ruppel and Virgil Fox. The Choral Arts Society of Williamsport, the Dickinson Seminary Choral Club, with an instrumental ensemble, and the Bucknell University Male Chorus of seventy-five voices will sing. There will be a public service with an address by the Rev. Hiram Rockwell Bennett, S. T. B., dean of St. John's Cathedral, Wilmington, Del., with Edward Hardy presiding at the organ.

It Is Dr. (Twice) Marshall Bidwell.

Marshall Bidwell is now twice a musical doctor, or perhaps more properly a compound musical doctor, and all within a year. At its midyear commencement exercises Feb. 15 the University of Pittsburgh conferred the degree on the organist of Carnegie Music Hall, whose recitals are an increasingly appreciated musical feature of the city. Last June Coe College, Cedar Rapids, Iowa, of whose faculty Mr. Bidwell had been a member for a decade, bestowed the same honor on him.

PRaised BY BOSTON CRITICS

E. Power Biggs Elicits Enthusiasm with Sowerby Symphony.

E. Power Biggs attained the climax of his transcontinental tour when he arrived at home, according to all indications, and his recital at the Memorial Church of Harvard University in Cambridge, Mass., Feb. 26 elicited extended comments by the critics of the leading Boston newspapers. The opening number at this recital was Leo Sowerby's Symphony in G and the reviews included paragraphs such as the following in *The Boston Transcript* of Feb. 27:

The brusque rhythms, the smashing dissonances, the abrupt harmonic transitions of the symphony came with clear incisiveness from Mr. Biggs. His trick of stressing brief phrases, his willingness to depict sharply differentiated moods with extremes of dynamics, his crowding of note on note, phrase on phrase brought into startlingly sharp relief Sowerby's music.

In addition to the Sowerby work Mr. Biggs played Handel's Second Concerto and the Fourth Trio-Sonata and the Toccata in F of Bach.

Most enthusiastic comments on Mr. Biggs' recitals appeared in the course of his tour in the papers of Montreal, Hamilton, Ont., Fort Worth, Tex., and other cities.

The daily chapel choir of James Chapel, Union Theological Seminary, presented a special program of musical numbers from the liturgy of the Eastern Orthodox Church Feb. 28. The program was under the direction of Dr. Clarence Dickinson, director of the School of Sacred Music of the seminary. The numbers sung by the choir included works by Ippolitoff-Ivanoff, Rachmaninoff, Bortniansky and Aplettschicff, from the Russian, and also several numbers from the Greek and Serbian liturgies. These selections were interspersed with readings and prayers from the liturgy of the Eastern Orthodox Church. The choir of forty voices was assisted by Harold Haugh, tenor.

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London Center.

Secretary: A. Ernest Harris, A. T. C. M.
 The regular meeting of the London Center was held Tuesday, March 5, with Ivor S. Brake, chairman, presiding. Fourteen members were present. Three new members were admitted—Miss Ethel Matthews, organist of the Re-organized Latter-Day Saints' Church; Miss Katherine Moore, organist of the King Street United Church, and Miss Helen Orth.

An interesting and instructive paper was presented by George Patrick, blind organist, on "Music for the Blind." In tracing the history of music for the blind he mentioned five early types of embossed literature, showing examples of raised music and type. This has gradually become one system, known as Braille. The first key to Braille was published in 1871. In 1888 a conference in Cologne was held to universalize Braille symbols as used in Europe. A further conference took place in 1929 at Paris, with the result that Braille music symbols are now the same throughout the world. The National Institute for the Blind, London, England, plays a leading part in developing Braille music. Mr. Patrick explained the literary Braille in detail, showing a chart of alphabet and examples, also the music in detail. He explained several kinds of ways in which music was printed—the paragraph style, bar-by-bar system, vertical score, and bar-over-bar system. The blind slate was shown with its system of six dots, together with examples of writing. The lecture was followed with great interest by all present.

A very outstanding recital was given by Charlotte M. Lockwood in the Metropolitan Church Tuesday, March 12. Miss Lockwood is fascinating to watch and her playing is highly artistic. The audience was enthusiastic from the first number. After the recital the club members held a reception for Miss Lockwood at which many organists from other centers were present. Miss Lockwood played the following program: Sonata in G (Allegro Maestoso and Andante Espressivo), Elgar; Gavotte in F, Wesley; Concerto No. 5 in F, Handel; Chorale Preludes, "Kommst Du nun, Herr Jesu Christ" and "Erbar'm' Dich mein, O Herre Gott," Bach; Fantasie and Fugue on the Chorale "How Brightly Shines the Morning Star," Reger; "The Soul of the Lake," "Rondo alla Campanella," "Invocation" and Chorale Improvisation on "In dulci Jubilo," Karg-Elert.

Kitchener Center.

Secretary: Eugene Fehrenbach.
 Members of the Kitchener Center were entertained for their meeting March 4 at the home of Mrs. Albert Bindernagel. Interesting papers were presented by Eugene Hill, organist of St. George's Church, Guelph, and W. R. Mason, organist of St. John's Church, Kitchener.
 The chairman of the center, Edgar V. Merkel, presided and introduced the program. Mr. Hill's paper was on "The Organ" and he dealt with the development of organs from the early centuries to the present time. He showed particularly that the development in the last century exceeded that of earlier eras in a startling manner. Mr. Hill also dealt with the work of composers of organ music.
 Mr. Mason's subject was "The

Choir," and he classed choirs as the cathedral choir, the parish choir and the village choir. He defined the difficulties facing the leader of the average parish or village choir today, showing that the greatest hindrances to his work were multiplicity of attractions and temptations diverting the interest of choristers from their choral work. Mr. Mason also dealt with methods of overcoming these difficulties.

Following the program supper was served by the hostess, Mrs. Bindernagel.

HARTFORD RECITAL SERIES

A. Stanley Usher Arranges Programs at Asylum Avenue Baptist.

Five Sunday afternoon or evening recitals at the Asylum Avenue Baptist Church of Hartford, Conn., this winter were arranged by A. Stanley Usher, organist and director of music. Mr. Usher played two of the recitals and the others who played were Miss Lillian Carpenter of New York, Gordon W. Stearns, minister of music of Immanuel Congregational Church, and Esther Nelson Ellison, organist of the Church of the Redeemer. Miss Carpenter's recital, Feb. 24, was under the auspices of the Hartford Chapter of the Guild and her program was as follows: "Piece Heroique," Franck; Chorale Preludes, "Come, Redeemer of Our Race" and "Christians, Rejoice," Bach; Allegro (Second Symphony), Vienne; "Troisieme Verset des Psaumes" and "Ave Maris Stella," Dupre; Adagio (Sixth Symphony), Widor; "Canyon Walls," Clokey; Allegretto Giocoso ("Water Music"), Handel; "An Convent," Borodin; Finale in B flat, Franck.

Jan. 27 Mr. Usher played the following program: Sonata from "God's Time Is Best," Bach; Chorale Preludes, "Have Mercy, O Lord" and "I Call to Thee, Lord Jesus," Bach; Sonata in F minor, Mendelssohn; "D r e a m s," Stoughton; "By the Waters of Minnetonka," Licurance; Reverie, Dickinson; "Will-o'-the-Wisp," Nevin; Chorale Improvisations, "After Short Days of Trial" and "Now Thank We All Our God," Karg-Elert.

Feb. 10 Mr. Usher was assisted by Roger W. Driggs, violinist, in these numbers: "Evening Bells and Cradle Song," Macfarlane; "Through Palestine" ("Garden of Gethsemane" and "The Sea of Galilee"), Shure; "The Rosary," Nevin; Meditation, Sturges; Cantilena, McKinley; "Agnus Dei," Bizet; "Le Cygne," Saint-Saens; "Pilgrims' Chorus," Wagner-Liszt; Fantasy on the Hymn-tune "St. Clement," McKinley.

Mr. Stearns, who played Feb. 3, presented this program: Chorale Prelude on "Eventide," Parry; Sonata in A minor, Borowski; "Dreams," McAmis; "Water Music" (Allegro and Air), Handel; "Up the Saguenay" and "The Bells of St. Anne de Beaupre," Russell.

Miss Ellison, the recitalist Feb. 17, played: Allegro (Sixth Symphony), Widor; A Choral Melody, Waters; Fugue in G minor, Bach; "At the Convent," Borodin; Allegretto, Guilmant; "Walther's Preislied," Wagner-Goss-Custard; "Caprice Viennois," Kreisler; "A Rose Garden of Samarkand," Stoughton; "The Musical Snuff-box," Liadoff; Toccata, "Tu es Petrus," Mulet.

Dickinsons at Erie and Sharon, Pa.

Dr. Clarence Dickinson gave a recital on the four-manual Aeolian-Skinner organ in the Church of the Covenant, Erie, Pa., Feb. 19 before an audience which filled the church. In the afternoon a forum on church music was held at which he conducted a practical study of preparation of music for the church services. Dr. Helen A. Dickinson followed with an address on "The Integration of the Music with the Church Service." Both of the Dickinsons spoke at an all-day institute on church music at Sharon, Pa., Feb. 18. Dr. Dickinson opened the forum with an examination into the preparation of church music and the conduct of rehearsals. The 250 persons present resolved themselves into a choir and he conducted a sample rehearsal working on four anthems new to the singers and touching upon the playing of the hymns and chorales to be used in a service.

RUPERT SIRCOM



RUPERT SIRCOM'S CHOIR of forty-five voices at the Westminster Presbyterian Church, St. Paul, Minn., sings the Brahms "Requiem" on the evening of Sunday, March 31. On April 14 (Palm Sunday) Mr. Sircom will give the "Passion According to St. Matthew" by Bach, starting in the late afternoon and continuing in the evening, with an interval for supper. On Maundy Thursday the "Reproaches" of Palestrina will be sung. Daily noon organ recitals will be given during the two weeks preceding Holy Week. Some of the programs will be devoted to Bach.

On March 29 the Twin City Symphony Chorus, of which Mr. Sircom is the director, sang with the Minneapolis Symphony Orchestra, in the premiere of Paul Nordoff's Secular Mass. The work is of tremendous difficulty, in eight parts throughout, and is dedicated to Olga Samaroff, Nordoff is a youthful New York pianist-composer.

Hollywood Choir Festival.

Fifteen choirs of Hollywood, Cal., making up the Hollywood Festival Choir, gave their third annual program of sacred music under the sponsorship of the Hollywood Choir Directors' Guild Sunday afternoon, March 10, at the First Methodist Church. The choirs worked on this program, individually and collectively, for a number of months. The church, seating 3,000, was filled to capacity a half hour before the concert began and hundreds stood in the aisles. People who heard the concert said it was the best of its kind ever given in the city. Otto T. Hirschler, A. A. G. O., of the Rosewood Methodist Church, Los Angeles, was an assisting artist and played these numbers: Toccata in D minor, Bach; "Night," Cyril Jenkins; "Hymn of Glory," Von; Toccata from Fifth Symphony, Widor. Richard Keys Biggs conducted a stirring rendition of his own "Father in Heaven," which is being used by many choirs.

PLANNING TOUR OF ENGLAND

Dr. Whitehead Will Conduct Party, Leaving Montreal July 19.

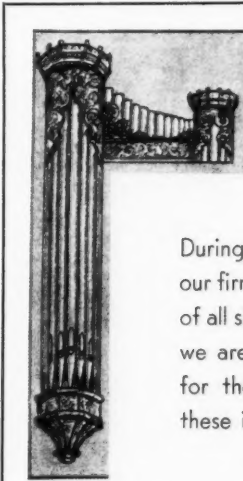
A tour of musical and literary England is being arranged for the summer. The party is being organized by Guy Tombs, Ltd., of Montreal, and will be under the conductorship of Dr. Alfred Whitehead, the well-known Canadian organist and composer. The itinerary is an interesting one, including a visit to celebrated beauty spots which will delight all who love the books and the music of England. Among the great writers the scenes of whose works will be visited are Dickens, Scott, Jane Austen, Blackmore, Charles Kingsley, Hardy, Arnold Bennett, Shakespeare and many others.

A musical tour of Britain largely centers in the cathedrals. Most of these will be visited, and it is hoped to arrange special brief musical performances by some of the best-known cathedral organists and these distinguished musicians will welcome the American and Canadian visitors. Among the cathedrals and abbeys on the tour are Liverpool, Chester, Peterborough, Ely, King's College (Cambridge), the great London churches, Rochester, Canterbury, Chichester, Winchester, Salisbury, Christ Church (Oxford), Exeter, Glastonbury, Wells, Bath, Gloucester, Lincoln, York, Durham, Edinburgh and Glasgow. In addition such famous places as Nottingham Castle, London, Oxford, Cambridge, Windsor, Stonehenge, Clovelly, the Wye Valley, Stratford and the Trossachs will be seen. All the travel in England will be leisurely, by private motor coach.

The party will sail from Montreal on the "Duchess of York" July 19, returning Aug. 23. One of the most attractive voyages is the sail down the St. Lawrence River. Montreal is 800 miles from salt water and the river journey forms an ideal prelude to the Atlantic crossing.

Allentown Composers' Program.

Not many cities no larger than Allentown, Pa., which has a population of 93,000, can boast of a large enough number of organist-composers living within their borders to make possible a program such as Clark V. Johnson presented at the First Presbyterian Church on the evening of March 10. It was entitled "an evening with our local composers" and the offerings of the service included the following: Prelude, Andante, E. B. Kocher (Christ Lutheran Church); anthem, "Jesus, I Live to Thee," W. W. Landis (Zion Reformed Church); alto solo, "The Lord Is My Light," Herbert Gernert (St. Michael's Lutheran Church); anthem, "Lord, My Heart Is Not Haughty," Homer C. Nearing (St. John's Lutheran Church); anthem, "They That Go Down to the Sea in Ships," Edwin L. Kohler; organ offertory, "Idylle," Clark V. Johnson; anthem, "Jesus, to Thy Cross I Hasten," S. W. Unger (Salem Reformed Church); anthem, "O God, Thou Art My God," Clark V. Johnson; anthem, "The Day Is Past and Over," Harold K. Marks (Muhlenberg College); postlude, "A Poem," Pauline Kocher (St. James' Reformed Church).



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CHICAGO, APRIL 1, 1935.

THEY HAVE STOOD THE TEST

Men and machines alike are evaluated in this exacting age by the service they render—their efficiency, their endurance and the quality of the work they do. One of the things of which our profession may well be proud is the length and reliability of the service its members give. Of the high artistic standard of that service we have spoken frequently. This month it is a privilege to direct attention to the fact that R. Huntington Woodman has reached his fifty-fifth anniversary at the First Presbyterian Church of Brooklyn; a month or two ago we had an interesting account of the half-century of distinguished effectiveness of William Churchill Hammond at the Second Congregational Church of Holyoke, Mass.

Dr. Woodman, who has been honored by his fellow organists and by his church for his remarkable record, is a man whose career has been adorned by modesty, but the respect of whose friends is a greater honor even than his long tenure. His compositions for the church service are a household word throughout the country.

Dr. Hammond is a man who has won the love of a very wide circle, including generations of young women at Mount Holyoke College who have come under his musical influence.

It is a genuine pleasure to congratulate these men and to congratulate the entire organ world on having such figures among its possessions.

CHARLES M. WIDOR AT 90

The entire musical world is doing honor to that remarkable organist of worldwide fame—Charles Marie Widor—who reached his ninetieth birthday in February. It is indeed a matter of more than ordinary interest when any man retains his faculties, his zest for life and his interest in his fellow men for a score of years longer than the span allotted by the Psalmist. It is naturally a special pleasure for THE DIAPASON to record this achievement in the case of a great organist.

Just a year ago we had the privilege of publishing a fine appraisal of Widor and his work by that devoted and distinguished American pupil, Albert Riemenschneider (see THE DIAPASON, April 1, 1934). That tribute was heartily seconded by a host of former Americans who have studied under the great Frenchman and have received from him not only inspiration in their organ work but a conception of what a sane musician's life can be. Although he retired from his post as organist of the Church of San Sulpice a year ago, largely, it is now stated, because the technique of climbing stairs, rather than the technique at the organ, proved too great a task, he still attends services there regularly and daily greets his many friends. It is indeed a satisfaction to contemplate the life of this man—a great organist, a fine composer, a giant figure, beholding whom we feel pride in our profession.

There is a rather unusual opportunity for the young organists of Chicago and vicinity to win recognition

in a substantial way in the contests established by the Society of American Musicians. For several years the organists have been included by the society. The winner has as his reward a public recital under the management of Bertha Ott, Inc. For the information of those who may not be aware of the value of this it may be said that such an appearance in public, if arranged in the usual manner, would involve a considerable expense for the services of Miss Ott, for the rental of Kimball Hall, for advertising, programs, etc. The recital provides a debut such as the majority of young musicians would find most desirable and profitable. At the same time those who enter the final contests have the opportunity to play before large audiences of capable musicians, which is nearly as valuable as the coveted recital. At these finals each performer plays three selections. The Society of American Musicians has made its contests real "institutions" and in future years it is hoped that many talented aspirants, studying under the various prominent organ teachers of the Middle West, will take advantage of this contest, as do singers, violinists and others in growing numbers.

After a career of ten years *The Rotunda*, an organ periodical published by Henry Willis & Sons, the English organ builders, has suspended publication. Announcement of the passing of this interesting and handsomely printed publication is made by the Willis firm with the explanation that it is the result of "difficulties in connection with the editorship." Although launched as a house organ—to "provide a link between the public and the Willis organ"—*The Rotunda* has contained much that was of interest to organists all over the world. It has been proved repeatedly in this country, and evidently is just as true in England, that papers sponsored or supported by firms or special interests necessarily lack the independence to be successful for reasons that to an American seem obvious.

PLAYING BACH'S "AUS TIEFER NOTH."

New Britain, Conn., March 6, 1935.—Editor of THE DIAPASON: Last Sunday afternoon one of the greatest of Bach's organ works entered the repertoire of the symphony orchestra. I refer to the playing of the chorale prelude "Aus tiefer Noth" by the New York Philharmonic-Symphony Society.

It is a pity that this great work does not receive more attention from organists. By many it has been declared "impossible" on the organ because of its "double pedal." But is it "double pedal"? To be sure, it is written as such, but in Bach's day notation was not exactly settled. It surely is a problem in technique and registration if played exactly as written. Both Grace and Schweitzer consider it as double pedal, I know, but examine the work closely. You will find that the *cantus firmus* in the written upper pedal part is so laid out that it can be thumbed on a looser manual, without omitting a single note in the written manual parts. Here is the scheme I have used for some time: Draw a good full ensemble on the great and pedal. Then couple the solo tuba to the choir at 8-ft. pitch. (If you still insist on a double pedal effect, add the 16-ft. coupler.) Simply play the manual parts as written, but thumb the upper pedal part on the choir. This makes it possible to use deep pedal stops for the lower pedal part. On a three-manual organ it can be played in the same way by coupling the swell cornean or trumpet, 8-ft., to the choir, the swell, of course, being uncoupled from the great. It sounds best if no reeds are used in the written manual or lower pedal parts.

This manner of performance makes the work very effective on the organ and I believe Bach so intended it to be played. I pass this suggestion on to you organists in the hope that this chorale prelude, long the problem of many of you, may receive the attention it deserves.

Yours truly,
JOSEPH C. BEEBE.

Barnes Presents Lenten Services.

Three Lenten vesper musicales have been arranged at the First Baptist Church of Evanston by William H. Barnes, Mus. D. The organ program

will be supplemented March 31 by Helen Peterson Barth, contralto; April 7 by the choir of the church and April 14 by Ruby Spencer Lyon, soprano, and the choir. The first event, March 31, is in the form of a Cesar Franck program and the offerings will consist of: "Piece Heroique"; Andante ("Grande Piece Symphonique"); "Ave Maria" (Mrs. Barth); First Movement, D minor Symphony; "Panis Angelicus" (Mrs. Barth); Cantabile; Chorale in A minor. The April 7 service is to be marked by works of American composers and will include: Sonata in E minor, Rogers; "Cometh Earth's Latest Hour" ("Hora Novissima"), Parker (choir); "Dreams," McAmis; "Blessed Be Thou," H. Alexander Matthews (choir); "Legend," Ernest Douglas; "Ecce Sacerdos Magnus," J. Lewis Browne (choir); "Toccata Jubilant," Diggle; Choral Blessing and Amen, Lutkin.

McKinley Gives English Service.

Several interesting works which are not generally heard through the ordinary musical channels were performed on the afternoon of March 3 at choral vespers in the Old South Church, Boston, under the direction of Dr. Carl McKinley. The program presented a cross-section of English church music. There was music by the two most prominent members of the Tudor school, Thomas Tallis and William Byrd; an anthem by Purcell's worthy master and contemporary, Dr. John Blow, representative of the post-Restoration period, and a comprehensive group of music by modern English composers, among whom were listed Sir Edward Elgar, Gustav Holst, Charles Stanford, Vaughan Williams and H. Walford Davies. The program of choral music was introduced in fine style with a Prelude, Air and Courante by Purcell, played by Dr. McKinley on the organ. A high level of performance was maintained by the chorus of thirty voices under Dr. McKinley's direction, according to the reviews of the city's most prominent and discriminating journalistic critics, and the soloists, chosen from the choral ensemble, acquitted themselves successfully.

Bach Service at St. Paul's, Chicago.

A service was held Sunday afternoon, March 31, at St. Paul's Episcopal Church, Chicago, devoted exclusively to the works of Johann Sebastian Bach. The combined St. Cecilia Choir of women and the full parish choir of men and boys, approximating seventy-five voices, sang the service under the direction of Charles H. Demorest, A. G. O., organist and choirmaster. The organ numbers included: Pastorale in F; Toccata and Fugue in D minor; Chorale Prelude, "All Men Are Mortal"; Chorale, "Now Let Every Tongue Adore Thee," from the cantata, "Sleepers Awake"; Chorale Prelude, "Now Let Every Tongue Adore Thee"; Aria from Suite in D; "The Walk to Jerusalem," Bach-Griswold.

Lenten Recitals at Grand Rapids.

At Grace Church, Grand Rapids, Mich., Verne R. Stilwell, the organist and choirmaster, has arranged five Lenten recitals this year on the new Kimball organ. The players are as follows:

March 13—Verne R. Stilwell, Grace Church (Episcopal).

March 20—Harold Tower, St. Mark's Church (Episcopal).

March 27—C. Harold Einecke, Park Congregational.

April 3—Paul Humiston, East Congregational.

April 10—Verne R. Stilwell. These recitals are being played at 5:30 p. m. on Wednesdays.

Festival at College of Emporia.

The twenty-first annual spring music festival of the College of Emporia will take place April 14 to 16 and will be devoted to commemoration of Bach and Handel. Dean Daniel A. Hirschler is the director and Edward Rechlin of New York, noted Bach exponent, will be the guest artist. "The Messiah" will be given at the first concert April 14. The first of these festivals was held in 1915. The college festival chorus, Mr. Hirschler's Vesper A Cappella Choir and the festival orchestra will take part in the three-day fete.

That Distant Past as It Is Recorded in The Diapason Files

TWENTY-FIVE YEARS AGO, ACCORDING TO THE ISSUE OF APRIL 1, 1910—

The specification of the large Austin being installed in the Atlanta Auditorium-Armory showed a total of seventy-six speaking stops. The tuba magna was voiced on sixty-inch wind, declared to be at that time the highest wind pressure ever used. The echo organ was placed in a smaller hall off the main auditorium and was playable not only from the main console, but from a separate console of two manuals in the smaller room.

Arthur Dunham of Chicago gave the opening recital Feb. 25 on a Hillgreen-Lane organ of thirty-four speaking stops in the manual arts auditorium at the Illinois Normal University, Bloomington, Ill.

The plant of the Hope-Jones Organ Company at Elmira, N. Y., was closed in March as a result of financial difficulties.

Dr. David Wood, the famous blind organist of Philadelphia, who trained a number of prominent organists of the present generation, died March 27. He was born in 1838 and had been organist and choirmaster of St. Stephen's Church for forty-six years.

THE DIAPASON published the specification of the four-manual Skinner organ in Sage Chapel at Cornell University, which had just been installed.

A five-manual organ of 140 speaking stops was under construction for St. Michael's Church in Hamburg. This instrument was rated at the time of its completion as the largest in the world. The builder was Walcker.

The Michigan Chapter of the American Guild of Organists was formed at Detroit, with John C. Batchelder as dean. Other charter officers were: Richard Keys Biggs, subdean; L. L. Renwick, secretary; Francis L. York, registrar, and J. L. Edwards, treasurer.

Ronald M. Grant, organist and choirmaster of Trinity Church, Boston, died March 8.

The Independence Boulevard Christian Church of Kansas City, Mo., awarded to the Austin Organ Company the contract to build a large four-manual. The late Edward Kreiser was the organist of this church.

TEN YEARS AGO, ACCORDING TO THE ISSUE OF APRIL 1, 1925—

Professor Samuel A. Baldwin of the College of the City of New York played his 1,000th recital in the Great Hall of the college March 8 and a testimonial from the city chamberlain was presented to him.

Arrangements were going forward with enthusiasm for the general convention of the A. G. O. to be held in Chicago in June.

The contract for a four-manual organ was awarded to the Estey Company by the First Baptist Church of Youngstown, Ohio.

Henry Houseley, F. R. C. O., since 1888 organist and choirmaster of St. John's Cathedral, Denver, Colo., died in that city March 14.

Men whose biographies appeared in the "Who's Who" page were Clarence Dickinson, George H. Fairclough and Charles F. Hansen.

W. R. Voris relinquished his business connections and his post as organist of the First Presbyterian Church of Franklin, Ind., and moved with his family to Tucson, Ariz., for his health. Mr. Voris has been active during the decade since that time making a name for himself as a composer. He had been organist of the Indiana church for nearly thirty years, having succeeded his mother in this position.

Another Reuter for Oregon.

The trustees of the James A. Ebbert Memorial Methodist Church of Springfield, Ore., have placed with the Reuter Organ Company of Lawrence, Kan., an order for a new organ. It is to be a substantial two-manual and will be installed about the middle of May. Springfield is adjacent to Eugene, Ore., where the Reuter firm has four installations, including a four-manual in the conservatory at the University of Oregon.

The Free Lance

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

Occasionally one hears of a "barrel organ" in England. The *London Daily Express* of recent date has a "story" of an old barrel organ grinder in a tiny village in Surrey called Shelland, who has just retired after fifty years of service. The organ has been in the church just 100 years; it is seven feet high, has three drums, each containing twelve tunes; there are six stops. Assuming the instrument is in good condition, it has a repertoire of thirty-six tunes.

If you wonder how a congregation could get along in its singing with so few airs, take note of the number of different tunes used in your own church service in six months. You will be surprised to see how few there are. The retiring organist at Shelland would never allow anyone but himself to turn the crank.

"It isn't everybody can do it," he used to say. "The man who does it must have an ear."

Percy A. Scholes a year ago sent me a list of thirty tunes capable of being played on the old barrel organ (installed in 1807) in Muchelney, Somersetsire. Of these "Hymns Ancient and Modern" (1922) prints seventeen, "The Hymnal" (Clarence Dickinson) seven, and "The New Hymnal" eleven. I add the names of these eleven: "Angel's Hymn" ("Gibbons"), "Bedford," "Cambridge," "Worgan," "Tallis' Canon," "Hanover," "London New," "Morning Hymn," "Old Hundredth," "Rockingham," "St. Anne." At least three of these tunes must have been known to the Pilgrims of Plymouth in 1620, and a trifle later to the Puritans settling in Massachusetts Bay.

Do not let us forget that 1935 is the 250th anniversary of both Bach's and Handel's birth. As regards Handel people are becoming aware that he wrote something besides "The Messiah" and the Largo. Here and there his old operas are being revived (or is resuscitated better?) to the pleasure of the audiences. His violin and piano sonatas have always been popular with students and performers, and Professor Bozyan of Yale has just been playing six of the Handel organ concertos with a small orchestra of about twenty, Dean David Stanley Smith conducting. Professor Bozyan reports it as a most enjoyable experience. Marcel Dupré, that splendid virtuoso, and Cunningham, the English recitalist so much admired, have both done some of the Handel concertos in Sir Henry Wood's promenade concerts in this London season.

A week or two ago I heard the chapel service at Girard College, Philadelphia. The word "college" is used in its British sense, much as we here use the words "preparatory school"; in fact, Girard is a school for orphan boys not younger than 5 nor older than 17 and there are 1,700 of them magnificently housed, clothed, taken care of physically, mentally and morally on the campus of forty-five acres. The chapel is a most unusual building both in design and constructed ornamentation, without either Gothic or colonial characteristics. The entire school was present—the governesses for the younger boys, teachers and proctors and other administrative officials all

were there. The service began without any organ prelude, the president, Dr. Herrick, reading the story of Elisha and the widow's cruse of oil. After this the choirmaster, Bruce Carey, directed the students in singing one selection, after which the boys filed out in order, the organist, Harry Banks, playing.

Not the least interesting feature of the building is the disposal of the fine and large four-manual Skinner organ in the roof; the tone finds its way out through a grille and spreads itself evenly over the auditorium, finding its way into every nook and cranny. I can't at the moment recall any other organ that is so successful in "filling" a building.

Harold Samuel once said an interesting thing to a small group of Bach enthusiasts—namely that Bach of all composers has been most often transcribed. Think over that a moment. Someone asked him if he would play the Prelude and Fugue in G major in the first book of the "Forty-eight." Before playing he said he wished to point out that the Prelude was one of the cases where Bach had split up a succession of chords into arpeggios, and he would like to condense it, so to speak, into its chordal elements, which he proceeded to do, making a magnificent piece out of the broken chords, without the assistance of the notes; he then went on to play the Prelude and Fugue, as written, with all its beauty and variety of tone, insight and sympathy. Bach, thou art Great and Samuel is thy Prophet!

Arthur George Colborn sends me a line in regard to the controversy just now being carried on in the English newspapers over the question of the invariable inclusion or occasional exclusion of "Amen" from the singing of hymns. Colborn thinks that "a hymn without the 'Amen' is to me like a piece of music without a coda—it ends abruptly." Most organists will agree with him, yet I can't quite reconcile myself to the "Amen" after the Long Meter Doxology. The word is said to mean "So be it!" "It is so," "Let it be so." After invoking God, the provider of all blessings, calling on all creatures in the world and the entire heavenly host to praise Him, concluding with the injunction to praise the Trinity of Father, Son and Holy Ghost, it seems something of an anticlimax to tack on "So be it!" If an "Amen" must be added let it be, in such a case, at any rate, a hearty, triumphant one, with the soprano pitched high enough to stimulate volume. "The New Hymnal" (1916), the official hymnal of the Protestant Episcopal Church in the United States, cannot be quoted as either for or against the "Amen"; it says on page vii: "'Amen' is printed only with those hymns (that is with the words) which are prayer, praise, or otherwise addressed to God. Nevertheless, the necessary music for 'Amen' has been supplied throughout, for the uses of those who desire it." I imagine, however, that to put this rule into strict operation would confuse an ordinary congregation.

Hamlin Hunt Gives Massenet Oratorio.

Massenet's oratorio "Mary Magdalene" was sung at a musical vesper service March 3 in Plymouth Church at Minneapolis under the direction of Hamlin Hunt. As the prelude Mr. Hunt, organist and director at this church, played the Adagio from Widor's Sixth Symphony.

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Recent Editions of the Works of Bach; a Timely Survey

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

The celebrations in honor of Bach this year remind us of the enormous increase in available editions of the great cantor's works. In July of 1932 I began a series of articles on those editions, a series interrupted by other pressing demands and by my own desire to write some articles worthy of the great subject. Inasmuch as I see no likelihood of finding time for the articles I had planned, I now give you practical suggestions almost without comment.

Plain Chorales

It is mere justice to mention first the great and expensive collection by that passionate Bach enthusiast in Scotland, Charles Sanford Terry—J. S. Bach's Four-Part Chorales" in two volumes (Oxford Press). This should be in the library of every school and university. A good many of these 490 numbers have been issued separately and others in sets of four. Other important collections are:

Goetschius (ed.)—"Sixty Chorales." Ditson, 1934.

Buszin (ed.)—"Anniversary Collection of Bach Chorales." Twenty-three in paper covers. Hall & McCreary, Chicago, 1935.

Barlow—"The Bach Chorale Book." Eighty-seven. Gray.

Terry—"J. S. Bach's Original Hymn-Tunes for Congregational Use." Twenty-six. Board covers. Oxford.

Elsmith and Surette—"Twenty-five Chorales." Texts of excellent literary quality. E. C. Schirmer.

Surette—"A Second Book of Chorales (twenty-eight)." E. C. Schirmer.

Geer—"A Book of Twenty-seven Chorales." For SSA. E. C. Schirmer.

Geer—"A Book of Twenty-six Chorales." For SSA. E. C. Schirmer.

Forsyth—"Bach Chorales for Men's Voices." Gray.

Diack—"Twenty-four English Hymns Adapted to Bach's Chorales." Paterson, imported by Carl Fischer.

"Thirteen Chorales from the Church Cantatas and Motets." Novello, imported by Gray.

McKinley (ed.)—"A Set of Easter Chorales (Four)." J. Fischer.

There have been innumerable editions of separate chorales, including the following:

"O Sacred Head." Novello.

"At the Lamb's High Feast." Novello.

"Beside Thy Cradle." Nearly every publisher, including Gray.

"Break Forth." Many publishers, including E. C. Schirmer, Ditson.

"How Shall I Fitly Meet Thee." E. C. Schirmer.

"Now Let Every Tongue," the tune of "Wachet Auf." E. C. Schirmer.

"Sleepers Awake." G. Schirmer.

"Now Let All the Heavens," the tune of "Wachet Auf." Ditson.

"Come, Holy Spirit." Birchard.

"Up, Up, My Heart." E. C. Schirmer.

"The Lord My Guide." Boston Music Co.

"My Saviour Dear, What Woe of Soul." Willis.

There are three uses of chorales which deserve special mention. One is a "Benediction" arranged by Philip Gordon (Gray). Then there are two attempts, both successful, to use Bach chorales in settings of the communion service. The more recent of the two is Dr. Willan's new "Missa Brevis" No. 6 in F minor (Carl Fischer). Almost equally good and based on more familiar chorales is H. McGowan's "Communion Service for Congregational Singing" (Oxford), which uses seven chorales with which every congregation should be familiar.

Extended Chorales

The extended chorales from cantatas, with interesting organ accompaniments, are now very popular on this continent, especially "Jesu, Joy of Man's Desiring," which seems to be the most popular Bach number of its sort. It can be obtained from almost any publisher; I have good editions by E. C. Schirmer, Gray, Oxford Press and Ditson. The Ditson Company has editions of it for mixed voices in four parts, for SSA, for TTB, for SA and for unison, and with accompaniments for organ, for piano (four hands), for two pianos (four hands), for organ and piano and for orchestra. The E. C. Schirmer Company has editions for men and women as well as for SATB.

The Oxford Press has an entire series of "Bach's Extended Chorales" edited by Whittaker, including the following very fine numbers:

"To God Give Thanks and Praise." Cantata 79.

"Thine Is Alone the Glory." Cantata 41. Excellent for New Year or Feast of Circumcision.

"Alleluja." Cantata 142. Preferably Christmas.

I should warn you that though these Oxford numbers are handsomely engraved they have the irritating *sol-fa* notation added and also Welsh words, which clutter up the page.

The firm of E. C. Schirmer has a number of excellent extended chorales, including:

"Awake, Thou Wintry Earth." Excellent for Easter.

"Lamb of God, Our Saviour."

"Peace Be Unto Israel." Long symphony in middle.

"Now Thank We All Our God."

"My Soul, There Is a Country." Lovely text. Short; has independent accompaniment but perhaps should not be called an extended chorale.

Among other chorales I should mention the lovely and very popular "O Saviour Sweet" in the Dickinson series (Gray), which has an alto solo. It is probably used nearly as often as "Jesu, Joy of Man's Desiring." I recommend warmly the following other numbers:

"Awake Us, Lord, and Hasten." Novello, Gray.

"Christ Lay in Death's Dark Prison." J. Fischer.

"God Is Our Hope and Strength." Church Music Society, C. Fischer.

"Gracious Lord of All Our Being." Same music as "Jesu, Joy." Novello, Gray.

"All Glory, Laud and Honor." Pretty soprano solo, two brief choruses. Church Music Society.

Men's Voices

For men's voices you cannot do better than to get the numbers in Dr. Davison's Harvard Glee Club Series (E. C. Schirmer), which includes the following:

"Jesu, Joy of Man's Desiring." There is an accompaniment for two pianos, or piano and flute, or orchestra. This is excellent for commencement at school or college.

"Subdue Us Through Thy Kindness." Another fine extended chorale; especially for Confirmation.

"Good News from Heaven." From "Christmas Oratorio." Two pages.

"Out of the Depths." Two parts.

"My Spirit, Be Joyful." Two parts.

"Break Forth."

"Now Let Every Tongue."

"Crucifixus," from Mass in B minor.

"Cum Sancto Spiritu," from Mass. Glorious but not easy.

For the simple chorales see the Forsyth collection noted above (Gray). Also there is a new series edited by Whittaker called "Bach's Four-Part Chorales Arranged for Male Voices" (Oxford). This comes in six sets of two each, imported by Carl Fischer.

"A Child Was Born" and "All People That on Earth" come in an issue by Birchard. "Dearest Lord Jesus" is in Walter Wismar's excellent series called the Seminary Edition (Concordia). Edmund Jaques has an "Ave Verum" (Gray) in two pages. The "Benediction" mentioned earlier (Gray) comes for TTBB. Or, if you wish an entire cantata arranged for men, there is "Ah How Weary," edited by Greenfield (Gray).

Women's Voices

This year we have two editions for Easter of the lovely "Up, Up, My Heart"—one by Mr. Kraft (Gray) and one by Mr. Koppitz (E. C. Schirmer). It is an easy chorale; Mr. Kraft's is in three parts, the other edition in two.

Professor Geer has an edition of "O Jesu So Sweet" (Carl Fischer) to be sung in four parts unaccompanied. In his Vassar Series he has two numbers that I recommend (E. C. Schirmer): "His Servant Israel" (three parts, accompanied) and "Peace Be Unto You" (alto solo and chorus in three parts accompanied, followed by unaccompanied chorus in four parts). This latter is for the first Sunday after Easter.

Professor Egerton's series for his Wells College choir has only one Bach number so far—the "Crucifixus" from the Mass (C. Fischer).

Among the many fine numbers published for women's voices by E. C.

Schirmer I recommend the following: "Jesu, Joy of Man's Desiring." Four parts.

"Break Forth." Four parts, unaccompanied.

"Subdue Us Through Thy Kindness." Four parts, accompanied.

"O Jesu So Sweet." Four parts, accompanied.

"Now Let Every Tongue." Three parts, accompanied.

"Good News from Heaven." Three parts, accompanied.

"Grant Us to Do with Zeal." Three parts, accompanied. Two pages.

Here are a few more numbers published by several firms:

"Jesu, Joy." SSA. Oxford.

"O Praise the Lord." SSA, accompanied. Novello. Extended.

"Break Forth." SA, accompanied. White-Smith.

Meditation on First Prelude, by Gounod. SSA and violin. Birchard.

"Dearest Lord Jesus." SSA. Accompanied *ad lib.* Ditson.

"Now Thank We All Our God." SA, accompanied. Gray.

"My Heart Ever Faithful." SSA, accompanied. Novello.

"Sleepers, Awake." SSA, accompanied. G. Schirmer.

Arias and Unison Songs

The firm of Paterson in Scotland has a series of Bach solos from the cantatas, imported by Carl Fischer. You might like the following:

Soprano—"Saviour Make Me All Thine Own," from "St. Matthew Passion."

Soprano—"So Teach Us, Lord," from "St. Luke Passion." Short.

Alto—"Guard Thy Soul," from Cantata No. 54.

Alto—"O Taste and See," from Cantata 34.

Bass—"For the Lord Hath Magnified Me," from the Magnificat.

These are all edited by Diack, who knows a good deal about the voice. The trouble is that Bach was merciless on his soloists, and with a few exceptions, he treated singers as if they were violins.

Dr. Dickinson has edited one good Bach solo for high voice with an interesting and beautiful organ accompaniment on three staves, "God My Shepherd Walks Beside Me" (Gray). This is really singable and lovely.

Dr. Whittaker has edited twenty-two numbers in the "Oxford Series of Bach Arias," printed in octavo, like anthems. You might look at the following:

2. Tenor—"Lord, Blessings Rich in Plenty," from Cantata 17.

6. Tenor—"He Who Would in Christ Be Living," from No. 31.

7. Soprano—"Life's Last Moment," from No. 31.

11. Bass—"Never Jesus Will I Leave," from No. 98.

15. Bass—"John Filled with Joy," from No. 121.

17. Alto—"Be Glad," from No. 133.

18. Soprano—"How Sweetly Ringing," from No. 133.

22. Soprano—"Comfort Sweet, Lord Jesus Comes," from No. 151.

Another series published by the Oxford Press and called "The Old Masters" has some admirable arias and unison songs that are rather easier than the series just mentioned. I recommend:

Soprano—"My Heart Ever Faithful," from Cantata 68. This has an interesting and important note, and the form is worth seeing even if you are familiar with the tune.

Medium—"Love, Ye Faithful," from No. 76.

High—"My Soul Rejoices," from the Magnificat. May be done by baritone who has an F sharp.

Medium—"Praise to the Highest," from No. 137.

Medium—"A Little Babe He Comes," from Christmas Oratorio. Really for soprano chorus and solo by bass or mezzo-soprano.

Medium—Four Chorales, each two pages in length, including "Hail Now" (Easter), and "O Jesus, Sweet Child" (Christmas). Charming bits, admirable accompaniment. Duet for Two Sopranos—"And His Mercy," from Magnificat.

And here are a few more:

"My Heart Ever Faithful." Soprano, transposed to key of D from F. Octavo. Novello.

"My Heart Ever Faithful." Key of D, accompaniment simplified by C. F. Manney. Octavo. Ditson.

"Come, Together Let Us Sing." Short unison chorus. E. C. Schirmer.

"Come, Let Us All This Day." Unison chorus, short. E. C. Schirmer.

Bach's pitch was undoubtedly lower. Consequently there is less danger of ruining your tenor soloist. All eight-part writing is omitted except the final chorus. The time of performance is approximately forty-five minutes for each part. There is a separate edition of choral parts only. The Welsh words and *sol-fa* are annoying, but on the whole this edition has been a blessing.

A new edition of the "St. John Passion" has been made by Ivor Atkins (Novello), with clear, fair printing that is a relief. There is also a new edition of the "St. Luke Passion," or a selection from it, made skillfully by Kelk and Diack (Paterson; imported by Carl Fischer); this is much easier than the two great Passions, and less meritorious, but it has charm, even if Bach did not write it, or even if it was a youthful work.

You can get almost any cantata now in the two editions of Novello and the Oxford Press—the latter edited by Dr. Whittaker. Unfortunately these English editions are expensive. The happy thought of publishing the choral parts of cantatas separately has resulted in the following:

Two Choruses from Easter Cantata. "Christ Lay in Death's Dark Prison." The first is for ST; the second is an easy choral. E. C. Schirmer, 1935.

Two Chorales from the "Ode of Mourning." G. Schirmer.

Three Choruses from Cantata No. 3. "O God, How Grievous." E. C. Schirmer.

Two Choruses from Cantata No. 23. "On Thee Mortal Eyes." E. C. Schirmer. A lovely work.

Two Choruses from Cantata No. 31. "O Light Everlasting." E. C. Schirmer.

Two Choruses from Cantata No. 180. "Deck Thyself, My Soul." E. C. Schirmer.

Three Choruses from Cantata No. 182. "King of Heaven, Come in Triumph." E. C. Schirmer.

Two Choruses from Cantata No. 16. "My Soul Doth Magnify." E. C. Schirmer.

The following selections from Bach's motets have recently been published:

"All Breathing Life," from the motet "Sing Ye to the Lord." Thirteen pages. Williamson edition. G. Schirmer.

Four Chorales from motet "Jesu, Priceless Treasure." G. Schirmer.

"Be Not Afraid," motet in eight parts, edited by Wetzlar and Deis. Thirty pages. G. Schirmer.

"O Praise the Lord," Motet No. 6, edited by Pointer. Novello. With a piano accompaniment which may be used for organ.

It is now possible to get sections of the Mass in B minor printed separately. For instance, the Ditson Company publishes the "Et Incarnatus Est" and the "Cum Sancto Spiritu." From G. Schirmer you can get the "Kyrie" and the "Cum Sancto Spiritu"; from E. C. Schirmer the "Sanctus," the "Et Incarnatus," and the "Crucifixus," or the last two printed in one issue.

Parts of the "St. Matthew Passion" are also available. Of course there is the wonderful final chorus, of which Novello has a fairly recent edition with new words, "Come Unto Me," to make it more generally available. The usual words, "Here Yet Awhile," are in the E. C. Schirmer edition. The latter company also publishes separately "And Now the Lord to Rest Is Laid," "I Would Beside My Lord" and "O Man, Bewail." The Ditson Company has "In Deepest Grief" (the closing chorus) and a set of Three Chorales.

The E. C. Schirmer Company publishes two sections of the "St. John Passion": "Lord Our Redeemer" and "Rest Here in Peace."

For the Organ

Dr. Albert Riemenschneider heads the list here with the book which he calls "The Liturgical Year" (Orgelbüchlein), published by Ditson. The forty-five chorales will carry you through the year ever grateful to the scholarship of the editor and the inexhaustible imagination of the composer. I think that this is one of the books of which American organists may be proudest. It is beautifully printed and sold at a reasonable price.

Then there is Franklin Glynn's volume of Twelve Chorale Preludes, published by G. Schirmer, admirably chosen and handsomely printed in oblong format.

I get a lot of pleasure from the

simple chorales printed without words, some 223 of them, collected and arranged in a book by H. Elliot Button. The volume is one which my sister, now with God, always had on the organ bench. They are just the plain chorales in Bach's four-part harmony, but she found them the best of voluntaries in the village church where she spent the last four years of her life, and I believe that other organists would have a similar experience.

For the student of Bach there is great value in the new edition of "The Art of Fugue" made by Sir Donald Tovey of Edinburgh University (Oxford). In his lively and contentious manner Sir Donald says: "We continue to inculcate as classical a fugue-form set forth by Cherubini whose traditions were purely Italian and who disapproved of Bach * * * We leave it to intelligent students to discover, as they may, that not a single fugue by a great composer follows the rules laid down by Cherubini." If this is even partly true—and something must be allowed to pervade Scottish debate—it is high time that we studied Bach's last work. I cannot see why a book which costs only fifteen shillings in England should be listed at \$7.50, after all allowance is made for our iniquitous tariff.

The Oxford Press has been publishing, at prices less exorbitant, a number of transcriptions that do not deserve the usual condemnation. For instance:

Jackson—"Four Sacred Songs."
Grace—"Ten Instrumental Movements from the Cantatas."
Williams—"Jesu, Meine Freude." Easy.
Williams—"Humble Us by Thy Goodness."

Grace—"Jesu, Joy of Man's Desiring." Years ago I bought in the Schirmer Library edition a volume of Eight Chorale Preludes by Bach arranged for piano by A. M. Henderson. Few piano works have given me so much pleasure. Now Dr. Whittaker has four volumes of similar sort, entitled "Thirty-five Chorale Preludes" (Oxford). They list, alas, at \$2 the volume.

Did you know that Theodore Dubois transcribed some of the "Well-tempered Clavichord" as piano duets? For instance, in the Oxford edition there are the Prelude and Fugue in G minor, in C sharp minor, in F sharp minor, in D major.

This year we have a new edition by Mr. Holler of the chorale prelude "O Sacred Head" (Gray). This is very appropriate for Holy Week. And did you know that you can now buy separately many of the compositions in the Widor-Schweitzer edition published by G. Schirmer?

That heavenly Largo from the Double Concerto for two violins can be obtained in an organ transcription—in fact in two transcriptions, published by J. Fischer (Stuart Archer) and by Gray. And speaking of the string works, there is a transcription of a Loure from the Third Suite for Cello (Gray), and one of a Sarabande from the Second Suite for Cello (Oxford). And there is a charming book of Bach Airs edited by Barnes (Boston Music Company). And there is an Arioso in A edited by Barnes (G. Schirmer). And of course there is the Dickinson edition of "Anna Magdalena's March" (Gray).

In Professor Clokey's delightful "Anthologia Antiqua," volume 1 (and where is volume 2?) there is an Andante Grazioso named by the editor "Tidings of Joy." Look at it, and you will want the volume, which, as is the decent custom of J. Fischer & Bro., is reasonably priced.

Books

Of all the books about Bach I have enjoyed most the remarkable ones by Professor Charles Sanford Terry. There is, to begin, his "The Music of Bach, an Introduction" (Oxford, only \$1.25), which gets you nicely started. Then there is his splendid biography of Bach (Oxford), with charming pictures from modern photographs. Then there are his little volumes in the "Musical Pilgrim Series" (Oxford) including:

- "The B Minor Mass."
- "The Magnificat, Lutheran Masses and Motets."
- "The Cantatas and Oratorios." Two books.
- "The Passions." Two books.

These little books sell for about 75

cents apiece. They are the glory of Scottish taste and learning.

Conclusion

The finest Bach recital that I ever heard was played last summer at Cornell University by Harold D. Smith, the university organist. At any time his Bach is admirable, for he is a man of sound education from his Oberlin days to his foreign study with Straube, and he is a born musician who really feels Bach. But in this particular recital he surpassed himself and every other organist I ever heard perform the master. It was a program of masterpieces, too, played with tremendous passion and exultation. I couldn't sleep that night, and I haven't got over the glory of the experience yet. I wondered the next day whether I could ever write anything that would make people understand, as Harold Smith can, the ultimate greatness of Bach. I decided that the only thing I could do was just to make lists and let Bach speak for himself. But he cannot always do that. Not everybody is worthy to play Bach, and not every choir deserves to sing him. Nobody can pluck the heart out of his mystery, but now and then we may be given the elevation of his angelic presence.

SERVICES AT NORRISTOWN

Gaumer's Programs Made Up of Works of Various Nationalities.

Four special musical services were presented by the senior choir of Trinity Lutheran Church, Norristown, Pa., on the Sunday evenings in March under the direction of Samuel B. Gaumer, organist and director. Each service was devoted to compositions of men of a different nationality, closing with an American composers' night. For these services Mr. Gaumer arranged programs containing the following anthems and organ selections:

English Composers' Night—Anthems: "Rejoice in the Lord, O Ye Righteous," Bridge; "O Gladsome Light," from "The Golden Legend," Sullivan; "Father, Thy Children Bow," Sullivan. Organ: Chorale and Fugue, Wesley; Meditation, d'Evry; "Pomp and Circumstance," Elgar.

Russian Composers' Night—Anthems: "In the Lord Doth My Soul Rejoice," Balakireff; "Bless the Lord, O My Soul," Ivanoff; "Hark, the Vesper Hymn Is Stealing," Russian Air. Organ: "Marche Russe," Schminke; "Song of India," Rimsky-Korsakoff; "Humoresque," Tschalkowsky.

German Composers' Night—Anthems: "All Breathing Life Sing and Praise Ye the Lord," Bach-Williamson; "Pilgrims' Chorus" (Tannhäuser), Wagner; "Jubilate Amen," Beethoven. Organ: Toccata and Fugue in D minor, Bach; Chorale, "Dearest Jesus, We Are Here," Bach; Prelude to the Third Act of "Tannhäuser," Wagner.

American Composers' Night—Anthems: "Couldn't Hear Nobody Pray," Noble Cain; "Swing Low, Sweet Chariot," Ditton; "Walk Together, Children," Johnson. Organ: Concert Variations, Garth Edmundson; "Evensong," Gaumer; Caprice, Kinder.

GAIN IN ORGAN INDUSTRY

Increase of 10.4 Per Cent in Employment Shown by Survey.

The code authority for the pipe organ industry has made application to the National Industrial Recovery Board for approval of its budget and of the basis of contribution by members of the industry to the expense of administering the code from Sept. 1, 1934, to June 15, 1935. The total amount of the budget for the period is \$6,000, the four general items being: Salaries, \$2,100; office expense, \$1,000; traveling expense, \$2,200; incidental expenses, \$700. Each member of the industry is assessed one-third of 1 per cent of the gross sales for the year 1933. Any criticisms of, objections to or suggestions concerning the budget and the basis of contribution must be submitted to Deputy Administrator W. L. Schurz, 1518 K street N. W., Washington, D. C., prior to April 6.

Results of the survey of employment requested by Deputy Administrator Schurz show an increase in employment in the industry as of Dec. 31, 1934, of 10.4 per cent over June 16, 1933. This shows at least some advance toward recovery in the industry and gives encouragement that better times are ahead.

CARL WIESEMANN



CARL WIESEMANN, the Dallas organist, has returned to Texas after an Eastern trip in the course of which he was heard in recital in a number of cities and made a most favorable impression, reflected in the accounts of those who heard him and the reviews by the newspaper critics. Feb. 13 and 15 he played the noon recitals at Trinity Church, New York City, for Channing Lefebvre. His first program was as follows: Fugue in E flat ("St. Ann's"), Bach; Andante from Sonata Op. 28, Beethoven; Fifth Concerto (Larghetto and Allegro), Handel; Reverie, Dickinson; "Caprice Heroique," Bonnet. On Feb. 15 he played: Largo, Allegro, Aria and Two Variations, Festing; Rondo Capriccio, Lemare; Prelude to "Gloria Domini," Noble; "Menuetto Antico," Wiesemann; Finale from Chorale Symphony in D minor, Poister.

At the First-Pilgrim Congregational Church of Buffalo Feb. 7 his program was as follows: Aria, Tenaglia; Fugue in E flat ("St. Ann's"), Bach; Fifth

Organ Concerto, Handel; Andante (Sonata, Op. 28), Beethoven; "Variation de Concert," Bonnet; Spring Song, Macfarlane; Prelude in E, Dethier; "Clair de Lune," Karg-Elert; "Menuetto Antico," Wiesemann; Finale (Chorale Symphony in D minor), Poister.

Feb. 6 he played at the Northminster Presbyterian Church of Columbus, Ohio, and Feb. 10 at the First Methodist of Passaic, N. J.

Mr. Wiesemann has been organist and choirmaster of St. Matthew's Cathedral in Dallas for a number of years and has an enviable reputation as a recitalist throughout the Southwest.

Programs by Burton Lawrence.

At its March vesper service the choir of the First Congregational Church of Glen Ellyn, Ill., presented Burton Lawrence, organist and director of music of the church, in a recital. The program included: "Ave Maria," Karg-Elert; Reverie, Bonnet; Cantabile, Viere; the entire "Symphonie Romane," Widor, and the anthem "Sursum Corda," by Mr. Lawrence. Assisted by his choir Mr. Lawrence gave a vesper concert at Naperville March 31. The organ program included: Prelude and Fugue in B minor, Bach; "Ave Maria," Karg-Elert; Reverie, Bonnet, and "In the Garden of Gethsemane," Shure. The choir sang Rabaud's "Psalm IV," brought back from Europe and arranged for the choir by Mr. Lawrence.

Heaps Arranges Bach Memorial.

Porter Heaps was in charge of a Bach anniversary service at the New England Congregational Church, Chicago, Sunday evening, March 3. The cantatas "Sleepers, Wake" and "The Lord Is My Shepherd" were sung by the choir and the offertory was "Jesus, Joy of Man's Desiring." Mr. Heaps played the Prelude and Fugue in A minor and the chorale "Allein Gott in der Höh sei Ehr." Winfred Ernest Garrison, associate professor of church history at the University of Chicago, delivered an address on "The Place of Bach in Church Music."

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Programs of Organ Recitals of the Month

Franklin Glynn, Memphis, Tenn.—The Civic Music Association of Little Rock, Ark., presented Mr. Glynn in a recital at the Second Presbyterian Church March 6 and his program was made up of the following compositions: Overture to the Occasional Oratorio, Handel; Air and Gavotte, Samuel Wesley; Prelude and Fugue in D major, Bach; Chorale Prelude, "My Heart Is Filled with Longing," Bach; Theme with Variations (from Sonata in A major), Turrini; "Poco Scherzando," Glynn; Improvisation on Londonderry Air; Prelude and Fugue on B-A-C-H, Liszt.

Caspar Koch, Pittsburgh, Pa.—A Handel recital was played by Dr. Koch at North Side Carnegie Hall Feb. 24 and the program consisted of these compositions: Overture to the Occasional Oratorio; Sarabande from "Almira"; Allegro from Eleventh Concerto; Largo from "Xerxes"; Air and Variations, "The Harmonious Blacksmith."

For his offerings on Jan. 20 Dr. Koch selected: "Solemn Processional," Richard Strauss; "By the Waters of Minnetonka," Thurlow Luceance; "When the Day Departs," Concertino for Clarinet Solo and "Angelus," Karg-Elert; March on a Theme by Handel, Guilman.

The following program was played by the municipal organist Jan. 13: Flute Concerto, Rink; "Marche Funebre et Chant Seraphique," Guilman; "Will-o'-the-Wisp," Nevin; "Ninna Nanna," Mauro-Cottone; Variations on an American Air, Flagler.

Dr. Koch gave a Bach program March 13, with the assistance of Joan Altman, violinist, and Lucile Bauch, soprano, and played: Passacaglia and Fugue; Chorale Prelude, "My Heart Is Filled with Longing"; Fugue in D major; Air from Suite in D major; Toccata in G major.

Marshall Bidwell, Mus. D., Pittsburgh, Pa.—At his recital in Carnegie Music Hall Saturday evening, Feb. 23, Dr. Bidwell was assisted by Earl Wild, pianist, in the following program: Concert Overture in A, Maitland; Sapphic Ode, Brahms; Prelude and Fugue on B-A-C-H, Liszt; Boreas and Finale from "The Fire-Bird," Stravinsky; "Dance of the Reed-Pipes," from "Nutsacker Suite," and "The Lark's Song," Tschaiakowsky; Andante Cantabile from Fifth Symphony; Tschaiakowsky; Concerto No. 1, in E flat, for pianoforte and orchestra, Liszt.

Arthur C. Becker, A. A. G. O., Chicago—Lenten recitals of twenty minutes have been given by Arthur C. Becker at St. Vincent's Church with the following programs:

March 6—Chorale Prelude, "Agnus Dei," Bach; Nolette in F minor, Schumann; "Elizabethan Idyl," Noble.

March 13—"Piece Heroique," Franck; "La Nuit," Karg-Elert.

March 20—Toccata and Fugue in D minor, Bach; "O Man, Bemoan Thy Sin," Bach; Credo, Bach.

March 27—Chorale in A minor, Franck; "In the Garden," Goodwin.

Laurel Everette Anderson, Mus. M., Lawrence, Kan.—In his recital Sunday afternoon, March 3, at the University of Kansas Mr. Anderson played a Bach program which consisted of these compositions: Fantasia in G major; Sonata in "God's Time Is the Best"; Chorale Prelude, "Gelobet seist Du, Jesu Christ"; Chorale Prelude, "Das alte Jahr vergangen ist"; Toccata and Fugue in D minor.

Mr. Anderson played for the Fortnightly Musical Club at the Westminster Presbyterian Church, St. Joseph, Mo., Feb. 11. The program: Chorale in E major, Franck; "Romance sans Paroles," Bonnet; Chorale, Honegger; "A Rose Breaks into Bloom," Brahms; Toccata and Fugue in D minor, Bach.

Albert Riemenschneider, Cleveland, Ohio—Mr. Riemenschneider played a Bach program Sunday afternoon, March 24, at Baldwin-Wallace College and included the following works: Fantasia, Adagio and Allegro in G major; Chorale Preludes, "Wer nur den lieben Gott lässt walten" and "Vom Himmel kam der Engel Schaar"; Fugue in G minor; Chorale Preludes, "Erharm Dich Mein" and "Liebster Jesu, wir sind hier"; Prelude and Fugue in B minor.

Louise Winsor, Providence, R. I.—In a recital at St. Mary's Church in East Providence on the evening of Feb. 26 Miss Winsor played: "O Mensch, bewein'

Dein Sünde Gross," Bach; Doric Toccata, Bach; Prelude, Fugue and Variation, Franck; Fantasy on an Old English Air, Matthews; Caprice, Matthews; Toccatina and Chorale, Karg-Elert; "By the Waters of Babylon," Karg-Elert; Finale from Symphony 2, Widor.

Ernest White, Philadelphia, Pa.—In his recent recitals at Swarthmore College Mr. White played a Bach program Jan. 20. In a recital Feb. 26 at the Sixth United Presbyterian Church of Pittsburgh he played: "Cortege et Litanie," Dupré; Three Chorale Preludes, Brahms; "Soeur Monique," Couperin; Concerto in G major, Bach; "L'Orgue Mystique" ("Purification B. Mariae Virginis"), Tournemire; "Symphonie del'Agneau Mystique," de Maleingreau; "Kyrie Eleison," "Landscape in the Mist," Sarabande, and Toccata on the Chorale "Lord Jesus Christ, unto Us Turn," Karg-Elert.

J. Herbert Springer, Hanover, Pa.—Two Lenten recitals are being given by Mr. Springer on the great Austin organ in St. Matthew's Lutheran Church, one taking place March 21 and the other being scheduled for April 11. At the first recital Mr. Springer played the following Bach program: Prelude and Fugue in G minor; Pastorale in F; Variations on "O God, Thou Gracious God"; Chorale Preludes, "Deck Thyself with Joy and Gladness," "O Sacred Head, Now Wounded" and "O Morning Star, So Pure, So Bright"; Passacaglia and Fugue in C minor.

The list of offerings for April 11 is as follows: Concerto in F major, Handel; Largo in G major, Handel; Sketch in D flat, Schumann; "Melodia," Reger; Fantasia on "Herzliebster Jesu," Landmann; Pastorale, Franck; "When Dusk Gathers Deep," Stebbins; "Grand Choeur Dialogue," Gigout.

Harold Heeremans, Seattle, Wash.—In a recital at the University Temple March 1 Mr. Heeremans played the following program: Prelude (Symphony 1), E. S. Barnes; "Chanson," Barnes; Toccata in D (Dorian), Bach; Largo (Trio-Sonata 3), Bach; Presto (Concerto 1), Bach; Prelude, Fugue and Variation, Franck; Chorale Prelude, "To Thee, Jehovah, Will I Sing," Kaun; Cantabile, Jongen; Allegro Vivace (Symphony 1), Vierne; Fugue and Canzona, Karg-Elert; "The Mirrored Moon," Karg-Elert; Finale, Barnes.

Arthur W. Poister, Redlands, Cal.—A three-day Bach festival, March 18, 25 and 27, at the University of Redlands had as its opening event an organ and a cappella choir program at which the choir, under the baton of W. B. Olds, sang the cantata "God's Time Is the Best" and Mr. Poister, the university organist, played: Chorale, "Blessed Jesus, at Thy Word"; Cathedral Prelude and Fugue in E minor; Chorale and Variations on "O God, Thou Faithful God"; Vivace from Second Trio-Sonata; Chorale Fugue, "We All Believe in One True God"; Chorale, "My Inmost Heart Both Yearn"; Toccata and Fugue in D minor.

Grace French Tooke, M.S.M., F.A.G.O., New York City—Mrs. Tooke is playing a series of four Thursday noon recitals at Christ Church, the dates being March 21 and 28 and April 4 and 11. Her first program was as follows: Sonata in the Style of Handel, Wolstenholme; Good Friday Music ("Parsifal"), Wagner; "Echo," Yon; "Clair de Lune," Karg-Elert; Finale (Symphony 2), Vierne.

March 28 she played: Pastorale, Corelli-Germani; Trumpet Voluntary, Purcell; Rondo (from Concerto for Flute Stop), Rink; Fantasia and Fugue in G minor, Bach; Scherzo—Dialogue, Jadassohn; "Canyon Walls," Clokey; Evening Song, Schumann; "Caprice Heroique," Bonnet.

On April 4 the program will include: Suite from "Water Music," Handel; Prelude, Clerambault; "Ave Maria," Arkadelt-Liszt; Prelude and Fugue on B-A-C-H, Liszt; "Flight of the Bumblebee," Rimsky-Korsakoff; Intermezzo ("Storm King" Symphony), Dickinson; "Carillon" (Christmas Suite), Edmundson.

Alexander Schreiner, Los Angeles, Cal.—For his Sunday recital at the University of California, Los Angeles, March 3 Mr. Schreiner selected the following program: Overture to the Occasional Oratorio, Handel; Chorale Fantasia in E major, Franck; Fugue in C major, Buxtehude; Andante Cantabile, Tschaiakowsky; Intermezzo from Third Symphony,

Vierne; Prelude and Selections from "La Traviata," Verdi.

Mr. Schreiner's offerings Feb. 24 were these: Adagio Cantabile in A flat, Beethoven; Sonata in E minor, Rogers; Prelude and Fugue in B major, Dupré; "Pilgrim's Song of Hope," Batiste; "Will-o'-the-Wisp," Jensen; Andante and Finale from First Symphony, Vierne.

For his recital March 10 Mr. Schreiner chose: Concert Overture in C major, Hollins; Chorale Fantasia in A minor, Franck; "Largo con gran Espressione," Beethoven; Capriccio, Lemaigre; Largo and Finale, "New World" Symphony, Dvorak.

Everett V. Spawn, New York City—Mr. Spawn gave the following numbers in a recital at Andrews M. E. Church, Brooklyn, March 16: Prelude on the Tune "Drumlog," Noble; "Jesu, Joy of Man's Desiring," Bach; "Blessed Jesu, at Thy Word," Bach; Toccata and Fugue in D minor, Bach; "Via Dolorosa," Spawn; "Romance sans Paroles," Bonnet; "The Bells," Price; Allegro con fuoco (C minor Sonata), Guilman.

Zillah L. Holmes, A. A. G. O., Sherrill, N. Y.—Miss Holmes, dean of the Central New York Chapter, A. G. O., and organist-director of Plymouth Church, Sherrill, has presented the following programs in observance of the 250th anniversaries of the birth of Handel and Bach:

Feb. 24—Handel: Organ Prelude, Overture to "The Messiah"; anthem, "And the Glory of the Lord," from "The Messiah"; offertory, harp solo, Largo from "Xerxes" (Miss Dorothy Sonn); postlude, "Hallelujah Chorus," from "The Messiah."

March 17—Bach: Organ Prelude, Toccata in C; Chorales, "Whatever May Vex or Grieve Thee" and "Glorious Now to Thee Be Given" arranged by Stoessel; offertory, Adagio; postlude, Prelude in A minor.

Nesta Williams, F. A. G. O., Columbia, Mo.—Miss Williams gave a recital for the Central Missouri A. G. O. Chapter in the auditorium of Stephens College on the afternoon of Feb. 25 and her program consisted of the following compositions: Fantasy on a Welsh Tune, "Ton-y-Botel," and Chorale Prelude on the Tune "Pleasant," Noble; Fantasy and Fugue in G minor, Bach; Fantasy in A major, Franck; Sketch in D flat, Schumann; Canon in B minor, Schumann; Moderato Cantabile (from Eighth Symphony), and Finale (from Fourth Symphony), Widor.

William E. Zeuch, Boston, Mass.—Mr. Zeuch presented a program made up of the following works in a recital at All Saints' Church, Worcester, Mass., Feb. 18: Moderato ("Symphony Romance"), Widor; "Aria da Chiesa," Composer Unknown; Prelude and Fugue in B minor, Bach; Chorale Preludes, "Christ Lay in Death's Dark Prison" and "Dear Christians, Let Us Now Rejoice," Bach; Prelude, Canzona and Scherzo, Reger; "Ronde Francaise," Boellmann; "Sposazio," Liszt; Prelude to "Die Meistersinger," Wagner.

G. Criss Simpson, Lawrence, Kan.—Mr. Simpson of the University of Kansas was heard in recitals at El Dorado and Winfield, Kan., in February. Feb. 18 he played at the First Methodist Church of El Dorado and Feb. 19 at Grace Methodist Church, Winfield, the latter recital being sponsored by the Southwestern College Organ Club, organized by Cora Conn Moorhead. The Winfield program included: First Sonata (first movement), Salome; "Meditation a Ste. Clotilde," James; Sixth Symphony (Intermezzo and Cantabile), Widor; Prelude and Fugue in A minor, Bach; Prelude, Fugue and Variation, Franck; "Moonlight," Karg-Elert; "Marche Religieuse," Guilman; Capriccio, Kinder; "Chanson," Friml; Finale from First Symphony, Maquaire.

George R. Hunsche, Chicago—Mr. Hunsche gave a recital under the auspices of the Northwestern University School of Music at Fish Hall Jan. 24 and played: Largo in E from Concerto No. 12 arranged for the organ by Henry J. Wood; Handel; Fantasia and Fugue in G minor, Bach; Dorian Prelude on "Dies Irae," Bruce Simonds; Fantasia in E, Horace Whitehouse; "Grande Piece Symphonique," Franck.

This was the first performance of Professor Whitehouse's Fantasia, which was

written especially for this recital. Mr. Hunsche is organist of the Fifth United Presbyterian Church, Chicago.

In a recital at the First United Presbyterian Church of Evanston Feb. 17 Mr. Hunsche played: Largo from "Xerxes," Handel; Fantasia and Fugue in G minor, Bach; Allegretto Grazioso, Whitlock; "A Lovely Rose Is Blooming," Brahms; Fantasia in E, Whitehouse; "Ronde Francaise," Boellmann; Chorale in B minor, Franck; Toccata from Fifth Symphony, Widor.

F. Arthur Henkel, Nashville, Tenn.—In a recital Sunday afternoon, Feb. 17, at Christ Church Mr. Henkel played: Gothic Suite, Boellmann; Funeral March and Seraphic Chant, Guilman; Sonata, "The Ninety-fourth Psalm," Reubke.

Feb. 19 Mr. Henkel gave a recital at the auditorium of Ward-Belmont College, a feature being Yon's "Concerto Gregoriano," for piano and organ, with Roy Underwood at the piano. The program was as follows: "Grande Piece Symphonique," Franck; "Legende," Karg-Elert; Sketch, Schumann; "Stella Matutina" ("Morning Star"), "O Clemens! O Pia!" ("O Gentle, O Holy One") and "Electa ut Sol" ("Majestic as the Sun"), Dallier; "Concerto Gregoriano," Yon.

Richard R. Jesson, Manhattan, Kan.—Mr. Jesson, organist of the Kansas State College, gave a recital for guests of farm and home week at the college Feb. 7 at noon and played: Prelude to Act 3, "Lohegrin," Wagner; "O Star of Eve" ("Tannhäuser"), Wagner; Scherzo, Jadassohn; "Echo Bells," Brewer; "The Rippling Brook," Gillette.

In a faculty recital Feb. 17 he played: Chorale Prelude, "Sleepers, Wake! A Voice Is Calling," Bach; Sonata in the Cantata "God's Time Is Best" and Toccata and Fugue in D minor, Bach; "Vintage" and "Shepherd's Song" from "Hours in Burgundy," Jacob; "L'Organo Primitivo," Yon; Fugue, Honegger; Symphony 4 (Menuet, "Romance" and Finale), Vierne.

Howard L. Ralston, Washington, Pa.—For the "hour of meditation" Sunday afternoon, Jan. 13, at the Second Presbyterian Church Mr. Ralston played the following program: Fugue on the Kyrie, Couperin; Chorale Prelude, "Sleepers, Wake," Bach; "Moment Musical" in F minor, Schubert; "Salut d'Amour," Elgar; "Little Bells of Our Lady Lourdes" and "Vesper Processional," Lourves Gaul; "Benedictus," Reger; "March of the Priests," from "Athalie," Mendelssohn.

John Standernick, Maplewood, N. J.—Mr. Standernick, organist and choir-master of the Morrow Memorial M. E. Church, played the following compositions in his fifteen-minute recitals preceding the evening services in March:

March 3—Solemn Melody, Davies; Chorale, "O Sacred Head," Bach; Chime Prelude in A, Peele.

March 10—"Te Deum Laudamus," Claussmann; Reverie, Macfarlane; Hymn, "O Jesu, Thou Art Standing," Reynolds.

March 17—Prelude to "Parsifal," Wagner; "Eventide," Frysinger; Chime Prelude in G, Peele.

March 24—Allegro from D minor Sonata, Bridge; "In Springtime," Kinder; Air from Suite in D, Bach.

March 31—Allegro from First Symphony, Maquaire; Andante Cantabile, Tschaiakowsky; Chorale, "Jesu, Joy of Man's Desiring," Bach.

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

March 3—Canzone, Op. 40, Guilman; Toccata ("Suite Gothique"), Boellmann.

March 10—Pastorale, Caluwaerts; Bourree in D major, Wallace Sabin.

March 17—Meditation on "Come, Ye Disconsolate," Gillette; "Mount Hermon (Transfiguration)" (from Suite, "Through Palestine"), R. Deane Shure.

Dr. M. S. Pritchard, Daytona Beach, Fla.—In a recital Feb. 19 at the Lutheran Church of the Resurrection Dr. Pritchard played: Prelude to "Lohegrin," Wagner; Sarabande, Obos Concerto, Handel; Prelude to "Parsifal," Wagner; "Vom Himmel hoch," Luther; "Son of Man, to Thee I Cry," Dress; Waltz in A, Op. 39, Brahms; Quartet from "Rigoletto," Verdi; "Song of the Volga Boatmen," Russian Folksong; March, "Aida," Verdi.

Programs of Organ Recitals of the Month

Parvin Titus, F. A. G. O., Cincinnati, Ohio—Mr. Titus was heard in a recital at the First Presbyterian Church of Laurel, Miss., Feb. 14 and played the following numbers: Concerto 2, in B flat, Handel; Aria, "Come, Sweet Death," Bach; Chorale Prelude, "Now Rejoice, Ye Christians," Bach; "Up the Sagunay," Alexander Russell; Toccata and "Benedictus," Reger; "Mr. Ben Johnson's Pleasure," Robin Milford; "On Hearing the First Cuckoo in Spring," Frederick Delius; Toccata, Harry B. Jepson.

Feb. 12 Mr. Titus played a Bach program before the Diapason Club at St. David's Church, Austin, Tex.

In his half-hour Lenten recitals at Christ Church, Cincinnati, Tuesday and Friday noon, a Handel program was presented March 12, a program of works of Bach and his forerunners March 15, Bach programs March 19 and 22, a Mozart-Schubert program March 26 and a Mendelssohn program March 29. In an Italian program March 8 Mr. Titus played: "Toccata per l'Elevazione," Frescobaldi; Gavotte, Martini; "Legende," Bossi.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio—In his short recitals at 5 o'clock Sunday afternoon in Trinity Cathedral Mr. Kraft has recently played:

Feb. 3—Allegro from Fifth Sonata, Guilman; Berceuse, Faure-Kraft; Toccata, Rogers; "Evening," Gordon B. Nevin; Fugue from Sonata on Ninety-fourth Psalm, Reubke.

Feb. 10—First Movement from Sonata in G minor, Edgar Tinel; Capriccio from Third Sonata, Rogers; Sketch in F minor, Schumann; "Evocation," Joseph Suk-Welt; Toccata, "Thou Art the Rock," Mulet.

Feb. 24—Fugue in D major, Bach; Scherzo from Fourth Organ Symphony, Widor; Intermezzo from Pastoral Sonata, Rheinberger; Prelude on "Thosymedre," Vaughan Williams; First Movement of Fifth Sonata, Guilman.

Dale W. Young, Indianapolis, Ind.—At his vesper recital Feb. 10 at the Roberts Park Methodist Church Mr. Young was greeted by one of the largest congregations of the season. He had the cooperation of Jane Johnson Burroughs, soprano. The organ selections included: "In Thee Is Gladness," "Sleepers, Wake," "Hark! A Voice Saith, All Are Mortal" and Allegro Vivace, Trio-Sonata I, Bach; "Where Dusk Gathers Deep," Stebbins; Canon in B minor, Schumann; "Dreams," McAmis; Toccata, Lemmens.

Erma F. Meyers, Buffalo, N. Y.—Miss Meyers, organist of St. Peter's United Evangelical Church, played the following compositions at short recitals in February which marked the centenary of the church and the reconstruction of the Johnson three-manual organ by Herman Schlicker of Buffalo; Prelude in G, Bach; Pastoral from Eighth Concerto, Corelli; Fantasia on "St. Catherine," McKinley; Intermezzo from Sixth Sonata, Rheinberger; Fantasia on "St. Theodulph," McKinley; Aria in the Manner of Bach, Mauro-Cottone; Fugue in D major, Guilman; "Ambrosian Prelude," Carl F. Mueller; "Benedictus," Reger; Postlude on "Sleepers, Wake," Miles F.A. Martin; "Faean," Rowley; Berceuse, Sealy; Postlude on "Hanover," Thiman; Chorale Prelude, "O Mensch, bewein' Dein Sünde gross," Bach; Largo from Sonata No. 2, in C minor, Bach; Chorale, Grieg; "Priere," Guilman (organ and piano); Toccata in D, Kinder.

Russell Hancock Miles, Urbana, Ill.—Professor Miles played the recital at the University of Illinois Sunday afternoon, March 3, presenting the following program assisted by LaVerne Jackson and Mary Miller, pianists: Prelude and Fugue in F minor and Aria, Handel; Introduction and Passacaglia, Reger; Chorale, Boellmann; Scherzo-Pastorale, Federlein; "Song of the Basket Weaver," Russell.

Mrs. John R. Henry, Harrisburg, Pa.—Mrs. Henry, organist of the Fifth Street Methodist Church, appeared in a recital at the First M. E. Church of Lewistown, Pa., March 8 and played: Fantasia and Fugue on the Chorale "Ad Nos, ad Salutarem undam," Liszt; "Ad Salutarem undam," Liszt; "Choral Improvisations," Jesu, Joy of Man's Desiring," Bach, and "Fling Wide the Gates," Karg-Elert; "Night" and "To the Rising Sun," Torjussen; "Goblin Dance," Dvorak; Toccata, "O Filii et Filiae," Farnam.

At St. James' Episcopal Church, Lancaster, March 16, Mrs. Henry gave this

program: Fantasia and Fugue on the Chorale "Ad Nos," Liszt; Sketch in C minor, Bird; "Ariel," Bonnet; Meditation, Gretchaninoff; Chorale Improvisations, "How Lovely Shines the Morning Star" and "Lord Jesus Christ, Turn Thou unto Us," Karg-Elert.

Charles R. Nicholls, M. Mus., Rochester, N. Y.—St. Paul's Episcopal Church announces a series of Lenten recitals by Mr. Nicholls featuring American compositions. They are being played Wednesday afternoons at 4:40 and the programs are as follows:

March 6—"Gloria Domini," Noble; Toccata (Sonata 1), James; "Petite Suite," Barnes; Fantasia on "St. Clement," McKinley.

March 13—"Processional," De Lamarter; Lyric Theme" (arranged by Mr. Nicholls), Howard Hanson; Introduction and Passacaglia, Noble; Rhapsodie (Symphony 2), E. S. Barnes.

March 20—Dorian Prelude on "Dies Irae," Simonds; Fantasia on "Hamburg," McKinley; Fantasia, Jerome P. Davidson; "Requiescat in Pace," Sowerby.

March 27—Fantasia on "St. Theodulph," McKinley; "Adoration," Seth Bingham; Passacaglia, Nicholls; Andante (Sonata 1), Borowski.

April 3—Andante ("Nordic" Symphony), Howard Hanson; "La Zingara" (Sonata 2), Jepson; Sonata in G Dorist, Bennett; Madrigal, Sowerby.

April 10—"Vermeland," Hanson; Communion, Foote; Passacaglia, Sowerby; "Now Sinks the Golden Sun," Simonds.

April 17—Toccata on "O Filii et Filiae," Farnam; "Carillon," De Lamarter; "Everyman," Edward Royce; Andante (Romantic Symphony), Hanson-Nicholls.

Charlotte Morse, M. Mus., Columbia, Mo.—In a recital at Christian College Feb. 6 Miss Morse, instructor in organ at the college, played: Chorale, "I Call on Thee, Lord," and Fugue in D minor (Little), Bach; Prelude, Fugue and Variation, "Priere" and "Piece Heroique," Franck; Cradle Song, Grieg; Intermezzo, Verrees; "Clair de Lune," Bonnet; "Variations de Concert," Bonnet.

Leslie P. Spelman, Raleigh, N. C.—At a concert on Sunday afternoon, Feb. 24, celebrating the 250th anniversary of the birth of Handel Mr. Spelman played Handel's Overture to the Occasional Oratorio and three pieces for harpschord, arranged by Mr. Spelman for the organ. He also played the Concerto in G minor, with accompaniment of strings and piano.

In a recital March 10 at the First Baptist Church of Lexington, N. C., Mr. Spelman played: Overture to the Occasional Oratorio, Handel; Largo, Handel; Air, Handel; "The Nightingale and the Rose," Saint-Saens; Air from "Orpheus," Gluck; "Psalm XIX," Marcello; "Jagged Peaks in the Starlight" and "Canyon Walls," Clokey; "Will-o'-the-Wisp," Nevin; "Rhapsodie Catalane," Bonnet.

Joseph C. Beebe, New Britain, Conn.—Mr. Beebe's recital at the South Congregational Church March 17 was in the nature of a Bach program and his numbers were: Prelude and Fugue in G major; Fantasia (C minor); Prelude 22 ("Well-tempered Clavichord"); Steiliano (Flute Sonata); "Jesu, Joy of Man's Desiring"; Chorale Preludes, "In Deepest Need I Cry to Thee," "To God on High Alone Be Praise" and "O Lamb of God, Most Holy."

In a recital at the South Church Sunday evening, March 3, Mr. Beebe played: Prelude and Fugue in C major, Buxtehude; Three Chorale Preludes, Brahms; Pastoral, Manfredini; Prelude to "The Blessed Damozel," Debussy; Prelude to "Lohengrin," Wagner; "Melody for Berg-hall Bells," Sibelius; Finale, Reubke.

Ernest J. Kossow, Highland Park, Mich.—Mr. Kossow has been playing a series of short recitals on Sunday evenings at Grace Lutheran Church and among his recent programs have been the following:

Feb. 17—"Hour of Devotion" (transcription of "I Heard the Voice of Jesus Say"), F. G. Rathbun; Prelude and Fugue and Pastoral, Bach; "Lord, Remember David," Handel; Meditation on Hymn "Come, Ye Disconsolate" (introduction, theme and four variations), Gillette; "Village Chapel," Harry Patterson Hopkins.

March 17—Bach program: Chorale Prelude, "Herzlich thut mich verlangen"; Fantasia in C; "Alia Breve" in D; Pre-

lude and Fugue in A minor; Toccata and Fugue in D minor; Finale from "St. Matthew Passion."

Frederic T. Egner, London, Ont.—Dr. Egner played the following program in a recital at Cronyn Memorial Anglican Church March 28: "Les Preludes," Liszt; Intermezzo, "Across the Prairies," Egner; Sonata, "The Ninety-fourth Psalm," Reubke; "The Brook," Dethier; "Trees," Rasbach; "Elves," Bonnet; "Night," Jenkins; "Carillon de Westminster," Vierne.

G. Calvin Ringgenberg, St. Louis, Mo.—In his recital at Washington University on Sunday afternoon, April 21, Mr. Ringgenberg will present a program made up as follows: Prelude and Fugue in G major, Bach; Gavotte, Martini; Psalm CL, "Praise Ye the Lord," Cesar Franck (University Choir); Symphony No. 4, Widor.

Stanley E. Saxton, Saratoga Springs, N. Y.—In his recital at Skidmore College March 4 Mr. Saxton presented the following program: Festival Prelude on "Elin Feste Burg," Faulkes; Symphony in B minor (Andante con moto), Schubert; "Fireside Fancies," Clokey; "Souvenir," Dupré; Toccata in D minor, Reger.

Alfred Hartley, Philadelphia, Pa.—Mr. Hartley played the following program at the Cookman M. E. Church Feb. 9, assisted by Esther Binker, contralto: "Nun Danket Alle Gott," Karg-Elert; "Behold, a Rose Is Blooming," Brahms; Toccata, Adagio and Fugue in C major, Bach; Scherzo and Finale, Widor; "The Bells of Aberdovey," Stewart; Musette, Hartley; Toccata in D minor, Nevin.

George H. Fairclough, F. A. G. O., St. Paul, Minn.—In his Friday afternoon recitals at the University of Minnesota, which are broadcast from the university radio station, WLB, Mr. Fairclough has offered the following recent programs:

March 1—Handel program: Overture to "Acleina," arranged by Gaul; Largo in E ("Concerto Grosso"), arranged by Henry E. Wood; Concerto No. 2 in B flat, arranged with cadenza, by William T.

Best; Largo from "Xerxes"; Minuet from "Samson," arranged by Gaul; Air a la Bourree, arranged by Ward; Adagio and March (Occasional Oratorio), arranged by Best; "Lift Up Your Heads" ("Messiah"), arranged as a "Marche Religieuse" by Guilman.

March 8—Prelude and Fugue in E flat ("St. Ann's"), Bach; Chorale, "Jesu, Joy of Man's Desiring," Bach-Grace; Prelude in C sharp minor, Rachmaninoff; Passacaglia in E minor, from Sonata, Op. 132, Rheinberger; Humoresque, Dvorak; "Prelude du Deluge," Saint-Saens; "Eventide," Fairclough; Larghetto (Clarinet Quintet), Mozart; Overture (Carnival), Gatty Sellars.

March 22—Symphony No. 5 (Allegro vivace and Adagio), Widor; Fugue in C, Buxtehude; Theme and Variations in A, Hesse; "Notturmo" (String Quartet), Borodin; "Piece Heroique," Franck; Nocturne in F minor, Avery; "Song of Happiness," Fairclough; Triumphant March ("Sigurd Jorsalfar"), Grieg.

Conrad Bernier, Washington, D. C.—In a recital Sunday afternoon, Feb. 24, at the National Shrine of the Immaculate Conception Mr. Bernier, organist of the Catholic University, played: Allegro (Fourth Concerto), Handel; Ricercare, Palestrina; "Soeur Monique," Couperin; Gavotte, Wesley; Fugue, Buxtehude; Fantasy and Fugue in G minor, Bach; Sketch in F minor, Schumann; Pastoral, Franck; Allegro Vivace (First Symphony), Vierne; Andantino quasi Allegretto (Fifth Symphony), Widor; Toccata, Gigout.

Alfred Wilson, Toronto, Ont.—Mr. Wilson played the recital at the University of Toronto on the afternoon of Feb. 25, with this program: Toccata in C, Chorale Prelude, "Humble Us Now with Thy Goodness," and Prelude and Fugue in A minor, Bach; Chaconne and "Elves," Bonnet; Pastoral, Roger-Ducasse; Allegro from Tenth Concerto, Handel; "Jardins sous la Pluie," Debussy; Prelude in G minor, Dupré; "Etude Symphonique," Bossi.

[Continued on page 22.]

Compositions for Organ

by

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Op. 29, No. 1. FESTIVAL MARCH.....	Fred Casseen Albert B. Mehnert
Op. 29, No. 3. PASTORALE	Marshall Bidwell C. Harold Enecke Fred Casseen Maurice Garabrant
Op. 50, No. 6. NOCTURNE	Edward G. Mead Carl Wiesemann
Op. 54. SUITE IN D.....	Albert Riemenschneider Arthur W. Quimby
Op. 54, No. 3. IMPROVISATION	Joseph Bonnet Henry Hall Dunklee
Op. 61. NIGHT (A Meditation).....	Henry Hall Dunklee Raymond C. Robinson
Op. 71, No. 1. CANTILENA IN G.....	Charles Henry Doersam Clarence D. Kellogg Arthur T. Newman Herbert Westerby
Op. 71, No. 2. SOLEMN MARCH.....	William H. Barnes
Op. 71, No. 3. SORTIE	Joseph Bonnet Roland Diggle
Op. 71, No. 4. CANZONETTA	Roland Diggle Henry Hall Dunklee John Hermann Loud
Op. 71, No. 5. TEMPO DI MINUETTO.....	Rowland W. Dunham
Op. 71, No. 6. COMMUNION	Franklin Glynn Harold Vincent Milligan
Op. 71, No. 7. TOCCATA	Joseph Bonnet Harold Vincent Milligan T. Tertius Noble
Op. 80. CHRISTMAS	Marshall Bidwell Joseph Bonnet William Seli
ORIENTAL SKETCH.....	Claude L. Murphy G. Calvin Ringgenberg

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Programs of Organ Recitals of the Month

[Continued from pages 20 and 21.]

Hugh McAmis, F. A. G. O., New York City.—At a recital on the new Möller organ in his studio March 15 Mr. McAmis played this program: "Song of Creation," Rowley; Largo, Allegro, Aria and Two Variations, Festing; Cantabile, Second Symphony, Vieme; "Forest Murmurs" ("Siegfried"), Wagner; Prelude and Fugue in B minor, Bach.

Mr. McAmis will play a recital in All Saints', Great Neck, L. I., April 1 at 8:45. On April 9 the Great Neck Choral Club is giving its last concert of the season assisted by Master David Gaffney, boy soprano, of St. Thomas', New York, and April 26 the Munsey Park, L. I., Choral is giving its last concert of the season, Mr. McAmis conducting both of these.

Edward H. Johe, Pittsburgh, Pa.—For his last vesper service, held in his honor at the South Avenue Methodist Church before his departure for Leipzig to study with Günther Ramin, Mr. Johe played these selections March 10: Sonata No. 4, in E minor, Bach; Air from "Water Music" Suite, Handel; "Meditation a Sainte Clotilde," James; Toccata, "Thou Art the Rock," Mulet.

Clara R. Wilson, Aurora, Ill.—Among Miss Wilson's most recent programs for the Sunday afternoon half-hour recitals preceding the meetings of the Aurora Sunday Evening Club have been the following:

Jan. 6—Toccata and Fugue in D minor, Bach; "Romance sans Paroles," Bonnet; "In the Garden" (from Symphony, "A Country Wedding"), Goldmark-Lemare; Londonderry Air, Traditional; Festival Prelude on "Ein Feste Burg," Faulkes; Toccata (from Fifth Symphony), Widor.

March 17—"Rhosymedre" (founded upon an old Welsh hymn-tune), Williams; Scherzo (from Sonata in E flat), Busch; "L'Organo Primitivo," Yon; "Rhapsodie Catalane," Bonnet; "Marche Religieuse" in F, Guilmant.

George Tracy, M. Mus., Wessington Springs, S. D.—Professor Tracy was presented by Wessington Springs College in a recital on the afternoon of March 17 at the Congregational Church and he played these numbers: Prelude in A minor, Bach; Sarabande from Oboe Concerto, Handel; Chorales, "O Sacred Head, Now Wounded" and "Wake, Awake, for Night is Flying," Bach; Largo from "New World" Symphony, Dvorak; Miniature Suite, Rogers; "Träumerei," Schumann; Concert Overture, Rogers.

Allan Bacon, Stockton, Cal.—Mr. Bacon continues his series of organ lecture recitals entitled "Music—An Art, a Science and a Language," at the College of the Pacific auditorium. These recitals are given every Sunday afternoon at 4 o'clock during the second college semester and are free to the public. The recitals during April and May, which will complete the series, will be as follows:

April 7—"Program Music; Humorous and Grotesque Elements"; Suite, "In Fairyland," Stoughton; "The Cuckoo," d'Aquin; "The Pygmies," Stoughton; "Fireside Fancies" ("Grandpa's Wooden Leg," "The Cat" and "The Wind in the Chimney"), Clokey; "The Awakening" (from "Burgundy Hours"), Jacob; "The

Squirrel," Weaver; "The Flight of the Bumble-bee," Rimsky-Korsakoff; "The Tragedy of a Tin Soldier," Nevin.

April 28—"Program Music; The Religious Element"; Sonata, "The Ninety-fourth Psalm," Reubke; "Kol Nidrei" (Hebrew Melody), Bruch; "By the Waters of Babylon," Stoughton; "Dies Irae," Bruce Simonds; Psalm-Prelude, Howells; Toccata on a Gregorian Theme, Barnes; Prelude on a Calvinist Hymn, Sowerby; Cantilene (from "Symphonie Romane"), Widor; "Ave Maris Stella," Dupré.

May 12—"The Modern Impressionistic School"; Andante, from String Quartet, Debussy; Improvisation-Caprice, Jongen; "Harmonies du Soir," Karg-Elert; "By the Pool of Pirene," Stoughton; "Petite Pastorale," Ravel; "Night," Jenkins; Arabesque, Vieme; "Clair de Lune," Lemaire; "May Night," Palmgren.

LeRoy E. Wright, Rockford, Ill.—The Rev. Mr. Wright played a recital at Rockford College March 19 at the invitation of President Gordon Keith Chalmers, and his program included: Prelude and Fugue in C minor, Bach; "Jesu, Joy of Man's Desiring," Bach; Cantabile, Franck; "The Squirrel," Weaver; Second Sonata, Mendelssohn; Second Symphony (Adagio and Finale), Widor.

Raymond C. Robinson, F. A. G. O., Boston, Mass.—At his Monday noon recital in King's Chapel Feb. 25 Mr. Robinson played a program in honor of Charles Marie Widor, to mark his ninetieth birthday, Feb. 22. The offerings were the following: Allegro and Adagio (Symphony 6), Widor; Pastorale, Franck; Scherzo (Symphony 4), Widor; Allegro Vivace (Symphony 5), Widor; "Calme du Soir," Quef; Finale (Symphony 8), Widor.

Among other programs at King's Chapel have been these:

Feb. 18—Dorian Toccata and Fugue, Bach; Three Chorale Preludes, Bach; "Chant de Mai," Jongen; "Where Dusk Gathers Deep," Stebbins; Fantasia on "Veni Creator Spiritus," Capocci.

Feb. 11—Prelude and Fugue in A minor, Bach; Air, "Bist Du bei Mir," Bach; Pastorale, Bach; "Matthäus-Finale," Bach-Widor; "Night," Foote; Finale (Symphony 6), Widor.

Charles H. Finney, Oberlin, Ohio.—Mr. Finney gave a recital March 26 at Finney Chapel, Oberlin College, playing the following: Symphony No. 3, in F sharp minor, Vieme; Chorale Preludes, "Herr Gott, nun schleuss den Himmel auf," "Nun freut euch, lieben Christen g'mein" and "Alle Menschen müssen sterben," Bach; Introduction, Passacaglia and Fugue, Willan; A Madrigal, Jawelak; "Comes Autumn Time," Sowerby.

William H. Oetting, Pittsburg, Pa.—In connection with the community service at the Asbury Methodist Church Sunday evening, Feb. 24, Mr. Oetting played this Handel program: Andante from First Organ Concerto; Aria from Tenth Concerto; Allegro Vivace and Air from "Water Music" Suite; Largo.

Frederic B. Stiven, A. A. G. O., Urbana, Ill.—Director Stiven of the school of music played the University of Illinois recital Feb. 24 and gave a Handel program which included: Largo, from "Xerxes"; Suite from "Water Music";

First Concerto for organ and string orchestra, with oboes, Mr. Stiven was assisted by Dorothy Bowen, soprano, and members of the university orchestra.

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

March 10—Prelude and Fugue in A minor, Bach.

March 17—"Imagery in Tableaux," Garth Edmundson.

March 24—Andante with Variations, W. T. Best; "Legende," Frank E. Ward.

March 31—"Mouvement Perpétuel," Lucien Nivard; "Le Miracle de la Tempête," E. Devernay.

Alice Kaye MacMichael, Los Angeles, Cal.—Miss MacMichael played these compositions in a Lenten recital at St. Paul's Cathedral March 18: Allegro assai (Fourth Sonata, in D minor), Guilmant; "The King of Love" (Hymn-tune Fantasia), Carl McKinley; "Veni Emmanuel," Egerton; Sonatina from "God's Time is Best," Bach; Prelude and Fugue in D minor, Bach; "The Answer," Wolstenholme; Concerto Fantasia in F minor, Bird; Capriccio, Ireland; "May Night," Palmgren-Clough-Leighter; Allegro Cantabile (Fifth Symphony), Widor; "Westminster Chimes," Vieme.

Charles Black, M. S. M., Passaic, N. J.—Mr. Black opened his series of Friday noon Lenten recitals at the First Presbyterian Church March 8 with a Bach program and on March 15 played a Handel program on the four-manual Aeolian-Skinner organ. The Handel offerings were as follows: Concerto No. 5; "The Prayer of David" ("Saul"); "The Harmonious Blacksmith"; Pastoral Symphony ("The Messiah"); Suite, "Water Music"; Largo. March 22 there was the following Wagner program: Prelude to "Parsifal"; "Forest Murmurs," from "Siegfried"; "Dreams," "Tristan and Isolde"; "Pilgrims' Chorus," "Tannhäuser"; Prize Song, "The Mastersingers"; "Ride of the Valkyries"; "Die Walküre."

March 29 Mr. Black played a Cesar Franck program, which was as follows: Chorale in A minor; Cantabile; "Piece Heroique"; "The Doll's Lament"; Finale in E flat.

Edward A. Hanchett, Dallas, Tex.—Mr. Hanchett, organist-director at the Central Lutheran Church, is playing a series of short recitals on the Wednesday evenings during Lent. The following numbers composed the March programs:

March 13—"Invocation," Dubois; "Arcadian Serenade," Lemare; "Priests' March," Mendelssohn.

March 20—Prelude and Fugue in D minor, Bach; Spring Song, Hollins; "Ave Maria," Schubert.

March 27—Second Sonata, Mendelssohn; "Prayer," Lemaigre.

Lauren B. Sykes, Portland, Ore.—Mr. Sykes, organist of the Hinson Memorial Baptist Church, gave a recital Feb. 26 at Klamath Falls, Ore., at which he presented this program: First Sonata, Op. 42, Guilmant; Sonata Rhapsody (first movement), T. Frederick H. Candlyn; Canon in F major, Salome; "Rip Van Winkle" (Fantasia), Clifford Demarest;

Intermezzo, Verrees; "Echo," "Souvenir" and Scherzo, L. B. Sykes; Prelude on the Hymn-tune "Bethany," J. Sebastian Matthews; "Grand Offertoire de St. Cecile," Batiste.

Charles H. Demorest, Chicago.—Mr. Demorest, organist and choir-master of St. Paul's Episcopal Church, is giving a series of twenty-minute recitals on Wednesday evenings during Lent. These recitals precede the evening services and begin at 7:40 p. m. The programs have included:

March 13—"Marche Religieuse," Guilmant; Andante from Fifth Symphony, Beethoven; "Träumerei," Schumann.

March 20—Allegro con brio from First Sonata, Borowski; "Legend," Vieme; Berceuse, Vieme; Londonderry Air, arranged by Coleman.

March 27—Grand Offertoire, Op. 9, Batiste; Chorale Prelude, "O Sacred Head," Bach; "Song without Words," German.

James H. Spencer, Adrian, Mich.—In a program of organ music at Adrian College on the afternoon of March 15 Dr. Spencer played: Prelude and Fugue in G minor, Bach; Three Chorale Preludes, Bach; "On Hearing the First Cuckoo in Spring," Delius; "Dedication," from "Through the Looking Glass," Deems Taylor; Melody, Charles Hueter; "Autumnal" (manuscript), Dorothy James; "In a Chinese Garden," Stoughton.

Walter E. Buszin, Mankato, Minn.—Mr. Buszin gave his annual recital at Bethany Lutheran College on the afternoon of March 17, with the assistance of the college choir and the Lutheran Choral Society. His organ selections were these: Prelude and Fugue in C major, Boehm; Chorale Preludes, "My Inmost Heart Now Yearneth" and "Praise God the Lord, Ye Sons of Men," Buxtehude; Allegro (Third Movement from First Trio-Sonata), Bach; Toccata in F major, Bach; Chorale Preludes, "In Thee Is Gladness" and "Deck Thyself, My Soul, with Gladness," Bach; Short Prelude and Fugue in C major, Krebs; Chorale Preludes, "Have Mercy, O Lord," Krebs, and "In God, My Faithful God," Doles; Fantasy and Fugue in C minor, C. P. E. Bach.

Ernest Prang Stamm, St. Louis, Mo.—Mr. Stamm, organist of the Church of the Holy Communion, played the following compositions in his fifteen-minute recitals preceding the morning services during the month of March:

March 17—Chorale in E, Franck; Spring Song, Mendelssohn; March from "Athalia," Mendelssohn.

March 24—Allegro Symphonique in B flat, H. Brooks Day; Scherzino, Armstrong; Improvisation, Dethier; Choral Postlude, Armstrong.

March 31—"Fantasia Dialogue," Boellmann; "Meditation Serieuse," Bartlett; Fugue in F minor, Handel.

Lanson F. Demming, Mus. B., Urbana, Ill.—In the University of Illinois Sunday afternoon recital March 10 Mr. Demming played a program consisting of the following numbers, assisted by Professor Sherman Schoonmaker, pianist: Third Sonata, Borowski; Andante Cantabile from First Sonata, James; Celtic Melody, G. O'Connor-Morris; Symphonic Piece for Organ and Piano, Clokey.

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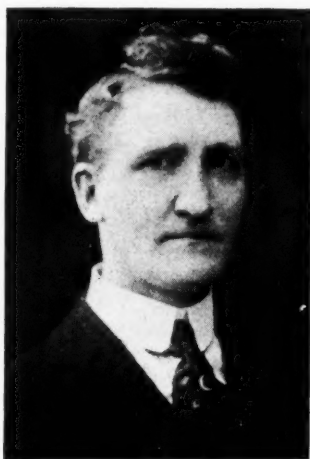
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DEATH OF CARL A. BENSON

CARL A. BENSON

Well-Known Organ Expert Passes Away at Home in Elizabeth, N. J.

Carl A. Benson, prominent as an organ expert for many years and connected with a number of the leading organ builders, died at his home in Elizabeth, N. J., March 16. Funeral services were held March 20 and burial was at Passaic, N. J. The services were conducted by the Rev. A. A. Wilfrid, pastor of the Swedish Lutheran St. Bartholomew Church, and the Rev. Carl G. Erickson, D. D., president of Upsala College.



Mr. Benson was born in Lindome, Sweden, April 4, 1886. He learned the cabinet-maker's trade and landed in America Oct. 12, 1906. From 1907 to 1917 he was connected with Ernest M. Skinner in Boston and thereafter was with the Wangerin-Weickhardt Company and from 1918 to 1925 with the W. W. Kimball Company, becoming general foreman of the electric action and wiring department. He left the Kimball factory to become superintendent of the Welte-Mignon factory. Then for a year he was with John Wanamaker in Philadelphia before going to the Aeolian Company at Garwood, N. J. Here he was assistant superintendent. In 1933 and 1934 he was with Musical Research Products, Inc., and then for a short time with George Kilgen & Son. Since last fall he had been traveling much and visiting old friends in Chicago, Milwaukee and other cities.

the spring concerts of the Maryland Casualty Company in its clubhouse auditorium on Sunday afternoons and has presided at the organ for the orchestral performances. Mr. Hering is director of music at the Franklin Street Presbyterian Church, Baltimore.

Mr. Benson married Ingrid Christina Larson in 1911 and the widow and two daughters survive him. Mr. Benson was an active member of numerous churches and church boards throughout the Augustana Synod, notably the Irving Park Lutheran Church of Chicago, the Swedish Lutheran Church of Milwaukee, the First Lutheran of Mount Vernon, N. Y., and St. Bartholomew Lutheran Church of Elizabeth, N. J.

J. Norris Hering Organ Soloist.

J. Norris Hering, F. A. G. O., the Baltimore organist, has been soloist at

Hyde Lectures at N. W. U.

Herbert E. Hyde, organist and choir-master of St. Luke's Pro-cathedral in Evanston, is delivering his course of lectures on "The Liturgy of the Anglican Church" at the Northwestern University School of Music. This is the third year in which Mr. Hyde has been a lecturer at the school. He is scheduled for a total of ten weekly talks, the first of which was made Feb. 15. These classes are held on Friday mornings. On April 15 Mr. Hyde will be the recitalist in the A. G. O. series at Orchestra Hall, Chicago.



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Who's Who Among the Organists of America

RAY HASTINGS, MUS. D.

Ray Hastings is one of the organists of America who belong not only to the distinguished class, but likewise in the lucky class, for their lines have fallen in pleasant places. Dr. Hastings has just entered his twenty-fourth year at the Temple Baptist Church of Los Angeles, and his honors have increased as the years have passed. He presides over a large Austin organ, he has a minister who never overlooks an opportunity to "boost" his organist and he plays for large congregations at this popular house of worship. The church is also the Philharmonic Auditorium and Dr. Hastings frequently is called upon to preside at the instrument for various performances and lectures. Feb. 23 he played for the Los Angeles Oratorio Society, John Smallman, director, when it presented Elgar's "The Dream of Gerontius." To illustrate how the organist is given publicity along with the sermon, the Temple Church in its advertising in the daily papers adds such paragraphs as the following: "Hear Dr. Ray Hastings before both services. Organist of this church since Feb. 10, 1912." And Dr. Hastings has played nearly 1,200 short recitals on Sunday evenings preceding the services.

Ray Hastings was born in Bainbridge, N. Y., Feb. 2, 1890. His study of music was begun in Chicago, but he moved to Los Angeles in 1903, entering the college of music of the University of Southern California, from which he was graduated. Extended European travel and study followed. During 1908 and 1909 he was organist at the First M. E. Church, Los Angeles, after which he played in Immanuel Presbyterian Church for nearly two years. He accepted his present position as organist of the Philharmonic Auditorium in 1912.

In 1915 Dr. Hastings gave a series of recitals at the Panama-Pacific Exposition, San Francisco. At the Sesqui-centennial Exposition, held in Philadelphia during 1926, he was one of those to play on the large organ.

Not only is Dr. Hastings known as an organ performer, but he has attained high repute as a composer for piano, voice, organ and orchestra. In 1917 Davis College conferred the degree of doctor of music on him in recognition of his genius and achievements.

On Dr. Hastings' programs one frequently sees the name of Ross Hastings as a composer. This is the son of the organist. He is 20 years old and has had his musical training under his father. Many Los Angeles singers use his songs on their programs and his clarinet concerto has gained fame for the young man. The Temple Choir, consisting of ninety voices, conducted by Hugo Kirchhofer, will present Ross Hastings' new cantata, "Christ the Victor," on Easter.

GRACE STEERE REGESTER.

Grace Steere Regester, who recently was appointed organist and choir director of Grace Episcopal Church in Providence, R. I., has had an eventful, though so far rather short, life. Born at Cranston, R. I., a great granddaughter of the organ builder, Steere, she attended the local schools. She began her musical career at 7, studying violin with Evangeline Larry and piano with Martha Baird. Her organ teacher was the late J. Sebastian Matthews, and it is to his position that she has just been appointed.

Miss Regester has given numerous recitals, both violin and organ. For eight years she held two church positions. In the morning she officiated

RAY HASTINGS AT ORGAN IN BAPTIST TEMPLE, LOS ANGELES



GRACE STEERE REGESTER



as organist and choir director at St. Philip's Episcopal Church in Crompton and in the evening played at Grace Church. She has two choirs at Grace Church—a mixed and boys', and a

girls', with a combined membership of eighty. The organ equipment at the church includes a three-manual Hutchings in the west gallery and a two-manual Casavant organ in the chancel, both played from a fine Casavant console. The combined organs represent

Grace Episcopal Church, probably

the leading church in the diocese, is 105 years old, and Miss Regester is the first woman to be appointed organist and choir director. She follows a list of distinguished men, including Ralph Kinder, Arthur Ryder and J. Sebastian Matthews.

OPENS MODERNIZED PILCHER

Van Denman Thompson Gives Recital on Fort Wayne Organ.

Van Denman Thompson of De Pauw University played the dedicatory program on the newly-rebuilt Pilcher organ in the First Methodist Episcopal Church of Fort Wayne, Ind., before an audience that filled the church to overflowing Sunday evening, March 10. His program consisted of the following numbers, which amply demonstrated the resources of the organ: Concert Overture in B minor, Rogers; "The Harvesters," Couperin; "Notturmo," Grieg; Capriccio, Mendelssohn; "Piece Heroique," Franck; "Carillon," Sowerby; Chorale Prelude, "My Heart Is Filled with Longing," Bach; Sinfonia to "Wir danken Dir, Gott," Bach.

The old organ was a Pilcher that had been installed thirty-one years ago, with tracker action and sixteen sets of pipes. In the rebuilding the Pilchers took the organ back to the factory, replaced the oboe pipes, electrified the action, built a new and modern console, added a set of Deagan chimes, enclosed the great in a separate expression box and completely revoiced the instrument on slightly higher pressure than formerly.

Bach-Handel Services in Cleveland.

Special evening services devoted to the works of Bach and of Handel have been arranged at the Old Stone Church (First Presbyterian) of Cleveland under the direction of Russell V. Morgan, organist and director. At each service Mr. Morgan delivered an introduction to the singing of the chorus. At the Bach service March 3 he played as a prelude the Prelude and Fugue in A minor and as the postlude the Toccata and Fugue in D minor, while the choir sang selections from the "Passion According to St. Matthew" and the Mass in B minor, chorales, etc. For the Handel commemoration service Feb. 3 the prelude was the Pastoral Symphony from "The Messiah" and the postlude a movement from the Tenth Concerto, while the choir and soloists sang selections from "The Messiah," "Samson" and "Judas Maccabaeus."

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DR. ALLE D. ZUIDEMA has completed a quarter of a century of service as organist, director and carillonneur at the beautiful Jefferson Avenue Presbyterian Church in Detroit and the event is being observed suitably with a series of recitals in March and a rendition of Bennett's "The Woman of Samaria" some time in May. Dr. Zuidema has played in this church since its edifice was completed and the four-manual Skinner organ was installed. The programs of the recitals marking the anniversary are as follows:

March 24—Suite in F major, Corelli; "Menuet Francais," Tremblay; "The Little Red Lark," Clokey; "Forest Whispers," Frysinger; "Bells through the Trees," Edmundson; Serenade, Rubinstein; Toccata, Maily. The choir and Dr. G. K. Bolender, tenor, assisted.

March 31—Scotch Fantasia, Macfarlane; "Dawn," Sheldon; Intermezzo, Gillette; Scherzo, Widor; Andante con moto (Unfinished Symphony), Schubert; Scherzo Caprice, Alec Rowley; "Song of May," Jongen; "Valse Triste," Sibelius; "The Bells of St. Anne," Russell; "Finlandia," Sibelius. Eldon E. Basney, violinist, of Port Huron, Mich., assisted.

At a special vesper service in Christ Church, Cranbrook, Bloomfield Hills, Mich., March 17, Dr. Zuidema played; "Dawn," Sheldon; "Menuet Francais," Tremblay; "Bells through the Trees," Edmundson; "The Little Red Lark," Clokey; Prelude on "Amsterdam," Demarest; Serenade, Rubinstein.

PLAYS TIMMINGS' SYMPHONY

Old York Road Society Presents Philadelphia Man's Work.

The Old York Road Symphony Society presented Dr. William T. Timmings of Philadelphia in the dual role of conductor and composer at its second concert of the season Feb. 17 at the Keswick Theater in Glenside, Pa. Dr. Timmings conducted his own Symphony in G minor at the opening of the second half of the program.

Dr. Timmings is organist and choir-master at St. Paul's Church, Elkins Park, and the Widener Memorial School, also conducting the Engineers' Glee Club of Philadelphia, the R. C. A. Victor Glee Club and the North Philadelphia Choir, a new concert chorus. In 1931 he won the first prize in the New Jersey competition for organ composition. His compositions include a symphony for full orchestra, a scherzo for strings, an overture for full orchestra, a modern motet (chorus, tenor soloists, orchestra), anthems, cantatas, works for organ, piano, violin and for solo voices. At its winter concert for the season 1932-33, the Chester Symphony Society gave an entire program of the works of Dr. Timmings.

MONTH'S NEWS IN SEATTLE

By JOSEPH H. GREENER, A. A. G. O.
Seattle, Wash., March 18.—Perhaps the most important event in Seattle musical circles this month will be the concert of the combined Temple Chorus of the First Methodist Episcopal Church and the Amphion Male Chorus March 21. These choruses will commemorate the 250th anniversary of Bach and Handel. After a prologue by R. Walford Davies the festival will open with the singing of the "Hallelujah" Chorus. There will be songs and a few scenes from "Samson." A feature will be the singing of the Sanctus from the Mass in B minor, while Bach will be further represented by the cantata "Christ Lay in Death's Dark Prison." Both of these great musical organizations are under the direction of Graham Morgan. Walter Guernsey Reynolds, A. A. G. O., will be organist for the occasion and will preside at the three-manual Kimball in the First Methodist Church.

On April 7 the University Temple chorus choir, under the direction of Harold Heeremans, will give Brahms' "Requiem." The chorus consists of over sixty voices.

Miss Theresa McClushey has been appointed organist and choir-master of the Catholic Church of Our Lady of Good Help. Miss McClushey is a talented musician and substituted for John McDonald Lyon during his recent absence. Mr. Lyon held this position for several years, but on account of his many other duties has been compelled to relinquish it. Miss McClushey has received her entire training from Mr. Lyon.

John McDonald Lyon, the progressive concert organist, has returned from a tour of central California which was very successful. Mr. Lyon is of the younger school of organists and is forging his way to the front in the recitalist class.

Sung by Dr. Charles N. Boyd's Choir.

Among the anthems sung at the Monday evening chapel services of Western Theological Seminary by the Cecilia Choir during the past semester are: H. C. Banks, Jr.'s, "O Most Blessed Jesu," Philip James' "I Have Considered the Days of Old," Ernest Austin's "When Thou Passest Through the Waters," Geoffrey Shaw's "Hail, Gladdening Light," Noble's "I Will Lay Me Down," Tschaiakowsky's "Light Celestial," Adrian Batten's "Deliver Us, O Lord," H. A. Matthews' "Father, Once More within Thy Holy Place," Palestrina's "Like as the Hart," Brahms' "How Lovely Is Thy Dwelling-Place," Thomas' "So Happy in Thine House," and Balakireff's "Rejoice in the Lord at All Times." This choir, which sings at the regular Monday evening and special services of the seminary, is made up of thirteen singers of Pittsburgh church choirs and its present season is the thirty-second under the direction of Dr. Charles N. Boyd. A large part of its work is done without accompaniment.

Bach-Handel Music at Lenoir, N. C.

At the morning service in the First Methodist Church of Lenoir, N. C., Feb. 24 the 250th anniversary of Bach and of Handel was commemorated. In a short talk the pastor, the Rev. C. E. Rozzelle, spoke on the lives of the great composers. As a prelude Mrs. A. G. Foad, the organist, played the "Hallelujah Chorus" from Handel's "Messiah" and the choir, under the direction of Mrs. Floyd Blackwell, sang the Largo from "Xerxes," by Handel. Mrs. Blackwell sang as a solo "I Know That My Redeemer Liveth," from "The Messiah," and as an offertory Mrs. Foad played an air from "Rinaldo," by Handel. The hymns sung by choir and congregation were composed by Bach and Handel.

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Modern Church Music; Its Essentials Stated, and Plea for Its Use

[The following is the text of a "Talk on Modern Church Music," by the Montreal organist and composer, delivered at the convention of the National Association of Organists at Worcester, Mass., and revised by Dr. Whitehead for THE DIAPASON.]

By ALFRED E. WHITEHEAD, Mus. D.

When I search for new music, ancient or modern, for my choir I look for three qualities: fitness, beauty, craftsmanship.

Let us consider the first of these—fitness. The music must be churchly—that is, suitable for presentation in the temple of God. It must have no taint of the secular, it must not be sentimental, and it must fit the occasion on which it is to be performed, both in subject and style. It is quite evident that while much of our music must have that quality of purity required, say, for Holy Communion, yet there are times—rare occasions—when music which is frankly vigorous and even dramatic must be used. Military parades, Thanksgiving services and services for such societies as Freemasons demand their type of music, and this must be remembered when the choir library is being built up.

With regard to beauty, the music we select must have charm. It must not be dull. It must have melodic, harmonic and rhythmic interest (these qualities are named in the order of their importance). Here it is that we have room for so much difference of opinion. Natural taste, education and experience vary tremendously in individuals. What A considers to be smooth and altogether satisfying may sound forced and intolerable to B. B may consider a work to be elevated and moving music while A may condemn it as utterly commonplace. There never will be a standard for these things; that is impossible. All that can be done is for the individual organist to school himself, to develop his taste just as keenly as he develops his technique.

I place craftsmanship last, but it is nevertheless a most important quality. Aspiring composers should remember that music which is not well-knit, which lacks device, which is clumsy or unnecessarily difficult, will not long be used—it will very soon be shelved in favor of works which are better built and reasonably practical and effective in performance. Stanford has something very clear on this point in his fine book on "Musical Composition." He says: "If he [the composer] is not sufficiently at home and at ease in the technique of his art, * * * his work will show effort. The machinery will creak, beauty will vanish, and the result will be a very irritating exhibition. The master (craftsman) will more often than not write ingenuities without knowing that he has written them, and will often be himself surprised at the interesting points of detail which his well-equipped and disciplined brain spontaneously worked out for him. This is the only art which will live and tell upon generations of men, and without it music is a barren wilderness. * * * Flaws will let in dust and damp and the laziness of inferior workmanship will be exposed by the great enemy of all charlatans—Time."

I hope to show in this talk that much modern church music possesses the three qualities I have mentioned—fitness, beauty and craftsmanship. When compared with the bulk of nineteenth century church music, the art of living church composers shows a tremendous advance in every respect. I would except the best of S. S. Wesley and Stanford, and the Russians.

Let us briefly examine some of the best characteristics of modern productions, confining ourselves to the anthem, which after all is the form most in use. The modern anthem is a chorus anthem. I think that few composers are consciously writing for the church mixed quartet; they think of the chorus. This is due doubtless to the improvement in choral technique during the last generation.

There are two types of chorus anthem: (a) The unaccompanied work and (b) the anthem for voices with organ; the best examples show an in-

dependent organ part, sometimes so elaborate as to require three staves.

I do wish to leave the impression that for several reasons the quartet is an ignoble choral group, quite unsuitable for church purposes. It obtrudes the personal; it is too often the refuge of the lazy choirmaster; it is extremely limited in musical effect, and the literature suitable for it is small and inconsiderable and excludes most of the real glories of church music. In this connection I wish to point out that the bulk of modern church music would seem to show that even solos in anthems are doomed. Certainly the old type of anthem, consisting of totally different and unrelated sections for chorus, soloists and duet, is as dead as a doornail, extinct as the dodo.

The ancient form known as the motet has seen a great revival recently. It is difficult adequately to describe a "motet." Shall we say it is most often in one movement, that contrapuntal interest predominates, and that it is generally unaccompanied? Palestrina, Byrd, Tallis, Weelkes and many others of that golden age left us perfect examples. I need mention only "Tu es Petrus," "Justorum Animae" (the finest anthem I know by any Englishman), the lovely and simple "If Ye Love Me" and "Hosannah to the Son of David" as outstanding motets by these composers, respectively. A magnificent example by an early nineteenth century Englishman is "In Exitu Israel," by Samuel Wesley, which is incomparably finer than anything written by his more famous son, Samuel Sebastian Wesley. Superb modern motets are Stanford's "O Living Will," Bairstow's "Let All Mortal Flesh Keep Silence" and Charles Wood's "Glory and Honor and Laud" (the last-named is somewhat unequal, I grant).

The modern motet and the modern anthem are generally thoroughly vocal in texture. The limitations of the human voice are borne in mind, and the harmonic material is largely diatonic. Sincerity, strength, lack of display and a serious conception of the place and mission of church music are in evidence, and the healthy influence of the greatest schools of the past is shown constantly. These schools are:

1. Palestrina, Vittoria and the other great Italians and Spaniards.
2. The English Tudor school, Byrd, Gibbons, Tallis and their more notable contemporaries.
3. Bach: a less marked influence than the others apart from the fact that the spirit of this titan is felt in all fine modern music.
4. The Russians of the nineteenth century.

I have mentioned that the modern church composer confines himself largely to diatonic material, either drawn from the old modes (of which I shall speak in a few moments) or from the better-known major and minor scales. He uses (especially in *à cappella* music; in accompanied works, particularly in the accompaniment itself, this limitation is not so strictly observed) the small group of chords to which the older contrapuntists restricted themselves—triads, first inversions, passing notes and suspensions, the best of all musical material. To these he adds from his knowledge of modern dissonance such discords as secondary sevenths and ninths, and appoggiaturas, often superimposed with great daring. Chromaticisms are now used with much restraint. If Palestrina and Byrd, the latter especially, were writing for the church today they would also, I am certain, use this modern dissonant material. I am equally certain they would share the modern's aversion from the languishing dominant seventh and from most of the chromatic resource, especially such enervating and sentimental harmonies as minor ninths and augmented sixths—in fact, almost everything which calls for the flattened sixth of the major tonic.

It would be difficult to overestimate the importance of diatonic material in church music. It is this factor, perhaps, more than any other, which distinguishes the best music of this generation from that of the Victorians. Coupled with the rarity of chromatics is a temperate use of modulation. Thirty years ago, or more, a composer would say at his eighth measure (or sooner):

DORSEY D. BAIRD



AT ST. MARK'S PROCATHEDRAL, Hastings, Neb., Dorsey D. Baird has arranged special musical offerings to mark the vesper services during Lent. One feature is a fifteen-minute organ recital, which is not in the form of a prelude, but a part of the service. The dean of the cathedral delivers a meditation at each service. Mr. Baird has the assistance of various faculty members of the Hastings College Conservatory of Music, including Mr. Pfeiffer, baritone, formerly soloist in St. Paul's Episcopal Church, Chicago, and Frank Noyes, head of the violin department, who will bring with him other strings for a program with the organ. The choir will sing a Lenten anthem at one of the services. The organ selections have been: March 10, "Suite Gothique," Boellmann; March 17, "Third Sonata, Guilman; March 24, "Piece Heroique," Franck; "Carillon," Sowerby, and Reverie, Nicode.

"I must modulate here to the dominant key," and he straightway would do so. Then he would visit the attendant keys in turn, emphasizing each with a perfect cadence (Victorian church music is a wilderness of perfect cadences), occasionally nodding to an extraneous key, especially that of the flattened submediant. This was the chief method of maintaining interest in those days. There was a corresponding lack of continuity, strength and purity.

Today it is possible to find page after page of virile, significant music with no change of key or very little; modulation to the hackneyed dominant key is rare, and instead of a continual succession of perfect cadences we find phrases punctuated in new and unexpected ways.

"New and unexpected," I have said. Yes, the modern composer is constantly on the alert to avoid clichés, commonplaces, and he searches unremittingly for new melodic and harmonic lines, especially at the cadences, well knowing that the cadence, more than any other part of the phrase, will give the phrase distinction.

It is in this search for new material that the revival of the old modes has been of such great value. Modal resource in modern hands has made for such varying qualities as strength and tenderness, ruggedness and delicacy, for freshness, novelty and (in the case of a few composers) that gracious but elusive quality, mysticism. There is no doubt that the use of the modes has had a most healthy and invigorating effect.

The modes are used quite freely by many of the moderns. In lengthy modal works it is possible to find more than one mode used, just as the composer for the last few centuries has modulated not only from one key to another, but also from major to minor, and vice versa. Also the modern scales may frequently be tempered by the inclusion of modal material, especially at the cadences.

Modern composers have gone back not only to the old scales, but also to the old tunes, giving them to us in a very simple form, or more or less elaborately "arranged." As a matter of fact these arrangements are among

the most noteworthy of present-day efforts and have all the importance of original compositions. Stanford was one of the first to do this sort of thing. Since his day Vaughan Williams, Holst, Bairstow and a host of others have given us arrangements of old church melodies which should become classics of the future. Of course, the arranger was old Bach. Not many people realize that such a gem as "Jesu, Joy of Man's Desiring" is an arrangement of a hymn-tune by another composer (Johann Schop, 1642).

I want to make a strong plea for the use by American organists of modern church music, original or arranged. I have watched your service lists for many years and know that many of you are alert and that you have become not merely acquainted, but familiar, with the best productions of your own generation. To others I would say: Don't cling too closely to the tried and true, even if they be classics. If your choir can sing unaccompanied music, don't rest content with "God Is a Spirit," by Bennett (which I have always disliked for its complacency and smugness) or "God So Loved the World," by Stainer. Give them Wilan's "O How Glorious" or your own Francis Snow's "Out of the Deep," which we have sung at my church with acceptance. If you can use eight-part work, drop "Judge Me, O God," Mendelssohn, for a time, and give them Charles Wood's "Hail, Gladdening Light," or Bairstow's magnificent "Let All Mortal Flesh." Fine accompanied anthems with noble organ parts are Ernest Bullock's "Christ and the Fair Glory of the Holy Angels" (the finest of modern anthems, in my estimation, but difficult), Thomas Armstrong's "Christ, Whose Glory Fills the Skies," and your own Baumgartner's lovely "O God, Who Set the Seers Aflame," the accompaniment of which is a model for such things.

At least half of your music each season should be chosen carefully from the best modern music you know.

Now, finally, may I plead for a generous measure of American music on your service lists? You have some notable composers in your midst. At least one of them is of great stature—Sowerby. Several others are doing work of rare distinction—David Williams, Philip James, E. S. Barnes, Caudlyn, Clokey, Mackinnon and Bingham. I have been amazed on more than one occasion to read convention service lists with not a single American composer listed! This is indeed difficult to understand, for, thanks to the enterprise and courage of American publishers, there is already a considerable body of American church music of high endeavor.

Bach Festival at Reading, Pa.

The Bach festival at Reading, Pa., announces the dates of the performances as Saturday evening, April 27, and Sunday afternoon, April 28, when "The Passion According to St. Matthew" and the Mass in B minor will be presented, under the direction of N. Lindsay Norden. A children's concert will be held Saturday afternoon under the direction of Ralph Fisher Smith, head of the music in the public schools.

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**Los Angeles News;
Guild at University;
New Mass by Rogers**

By ROLAND DIGGLE, MUS. D.

Los Angeles, Cal., March 14.—The March meeting of the Guild was held at the University of California at Los Angeles. The university organist, Alexander Schreiner, gave a splendid recital on the fine Skinner organ in Royce Hall. There was an excellent attendance and the consensus of opinion was that he had never played better. Among other numbers the Fantasia in G major of Bach and the "Les Preludes" of Liszt stood out like giants. The latter number, which Mr. Schreiner plays from the Kraft arrangement, is the type of music that he interprets to perfection. It was good to hear the splendid Sonata in E minor of James H. Rogers again. What a fine piece of writing this is, with its well-built Allegro con brio and delightful Scherzo! It deserves much wider use than it receives. A Toccata in B minor by the recitalist served to show that he could write as well as play. It is a stunning number, perhaps a little reminiscent of Wagner, but none the worse for that. The high light was a performance of the Grieg Concerto in A minor by Frank Youkstetter with the orchestral part played on the organ by Mr. Schreiner. It was a magnificent piece of work and both men deserved the enthusiastic applause they received.

An hour of sacred music under the direction of B. Ernest Ballard at St. James' Church Feb. 27 was one of the best musical events of the month. Mr. Ballard played numbers by Handel, Bonnet, Bach, Rowley, Clokey and Widor, and was ably assisted by his choir and soloists. This church is excellent for music and the Kimball organ is one of the best in the city. Given this, it is a pity there are not more people interested in music to make up a decent audience.

At St. Luke's Church in Monrovia the Guild presented a festal choral evening under the direction of the organist and choirmaster, Paul G. Hanft, assisted by Clarence Kellogg, the talented organist of the First Congregational Church, Los Angeles. The service was well sung under Mr. Hanft's direction and Mr. Kellogg gave a masterly recital. The program included numbers by Bach, Brahms, Karg-Elert and also the following American composers: Ferrata, Voris, Chesnut, Clokey and Rogers.

Among other musical services worth mentioning was one under the direction of Dudley Warner Fitch at St. Paul's Cathedral March 3 and an afternoon concert in the Hollywood Congregational Church March 10 under the direction of the Choir Directors' Guild. The latter organization is made up of local choir directors. Richard Keys Biggs was the assisting artist and as usual gave a good account of himself.

On all sides I hear organists expressing their appreciation of THE DIAPASON. Now that it is the official organ of the Guild some organists are getting it for the first time and I have been amazed to find people who did not even know such a magazine was published. However, it is nice to know that everyone is glad to have it the official paper.

Archibald Sessions has returned to California after a long absence and is living in his San Pedro home prior to taking up his work here again. Mr. Sessions for a number of years was organist and choirmaster of old Christ Church, where he gave a notable series of recitals; in fact, twenty years ago these were the only organ recitals in the city. It is to be hoped that we shall have an opportunity to hear Mr. Sessions in the near future.

John B. Nield of the Hollywood Presbyterian Church has returned from a trip East, where he gave several recitals and attended to other business. Mr. Nield has one of the best choirs in Hollywood and the organ, a medium-sized Kimball, broadcasts exceptionally

well. I often listen to it on Sunday evenings.

We are hoping to have an opportunity to hear the new mass of James H. Rogers which has recently been published by G. Schirmer. It is an excellent piece of writing and commands my respect because it is good without being difficult. I was astounded to hear that this, his latest published work, is the 500th composition by Mr. Rogers to be published. What a record this is and what a heritage of fine music! Look through the hundred or more anthems, look through the organ pieces, the more than hundred songs, the piano pieces! I promise you that you will be amazed at the high standard maintained. It is difficult to pick from so tremendous a list the work you like best, but it seems to me that the Lenten cantata is the high mark, and I regard it as being perhaps the best Lenten cantata written by an American.

All honor to so fine a man! I would like to see a James H. Rogers Sunday, when every church in the land would use some of his music. It would be but slight homage to one who has done so much for American music.

The Southern California Festival of the Allied Arts, sponsored by the Women's Community Service Auxiliary of the Chamber of Commerce, will be held from May 10 to June 1. The music division covers everything from organ to ukulele—church choirs, light opera, composition, etc. The organ department will be under the direction of the Southern California Chapter of the American Guild of Organists.

YON ORATORIO IN ROCKFORD

Composer Visits Illinois City for Second Performance of Work.

Pietro A. Yon made his second visit to Rockford, Ill., March 28, when his new oratorio, "The Triumph of St. Patrick," was presented at the Court Street Methodist Church, whose musical forces are headed by the Rev. LeRoy E. Wright, minister of music. The oratorio was sung by the Mendelssohn Club of Rockford. This was its second performance, the first having been the New York premiere. Eugene Dressler sang the tenor role. Last fall Mr. Yon gave a recital at the same church.

On Palm Sunday evening the adult and young people's choirs of the Court Street Methodist Church will sing "The Messiah" with the church orchestra furnishing the accompaniment. Mrs. Fred McCleneghan and Mrs. Luther Hester will be the soprano and alto soloists, while Arthur Kraft and W. F. Bradburn of the First Presbyterian Church quartet of Evanston will sing the tenor and bass solos. On the evening of May 3 the two young people's choirs (high school and college) will present Geoffrey O'Hara's new opera "Harmony Hall" as a means of raising money for the annual choir camp. May 28 the combined choirs of the church will sing the annual choir concert, taking an offering to help in the purchase of new Methodist hymnals when they are out in the fall. This church has the distinction of having placed the first order for the new hymnals.

**Ralph A. Harris' Choir
Receives High Praise
for Brooklyn Recital**

By DR. WALTER HENRY HALL

A choir recital that must have delighted and surprised any critical choir-master who heard it was given at St. Paul's Church, Brooklyn, March 1 under the direction of the organist, Ralph A. Harris.

The writer of this notice was born in England and came to America when about 21 years old. During his four years of study at the Royal Academy of Music his principal interest was in boy choirs and choral societies. Consequently he took delight in hearing such choirs as those of St. Paul's Cathedral, Magdalen College, Oxford, King's College, Cambridge, Westminster Abbey, and other notable ones. He therefore became critical of inferior choirs, and appreciated only those which were highly trained. These introductory remarks are made to emphasize my opinion of Mr. Harris' choir training. The entire interpretation was of unusual distinction, and fully revealed the significance of every number, both from musical and spiritual points of view. The tone of the boys' voices, in my judgment, equaled that of any such choir in New York City, and was produced from high to low notes with purity and strict attention to all the vowel sounds. Possibly on an occasional very high note, when brilliancy was necessary, there was a somewhat shrill quality, but that was very rarely heard.

Another point that was interesting was that the tenor and bass section, which in some of our best choirs spoils the general effect by a throaty, pinched tone, was entirely free from it, and blended clearly and musically with other voices.

The program was of a high grade, and consisted of early classical music as well as some of the modern style.

Mr. Harris may be regarded as one of our leading American choir directors, and the writer of this notice believes that he well deserves a reputation which he has won.

Bach Works at Lenten Services.

Francis H. Hopper has arranged special music for the Thursday evening Lenten services at St. Paul's Episcopal Church, Muskegon, Mich. Compositions of Bach are played at each service, following an address by the rector.

At Trinity Church in Houghton, Mich., Sterling Marshall, the organist and choirmaster, presented a choir concert March 10, and he plans a program of compositions of R. Deane Shure. In May Mr. Marshall will give a festival of works of Handel with his choir, the choir of the First Congregational Church of Hancock, Mich., and the Calumet Symphony Orchestra participating. The first part of this concert will be devoted to choruses and solos from oratorios that are seldom heard, and the second part to instrumental numbers, including the "Water Music" for orchestra and the Fourth Organ Concerto. The third part will include parts of "The Messiah."

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RECITALS A SPECIALTY

**Notes from Capital;
Ernest White Plays;
Tri-State Meeting**

By MABEL R. FROST

Washington, D. C., March 21. — Ernest White was presented March 18 in what proved to be a fitting climax to the winter series of organ recitals by the District of Columbia Chapter, A. G. O., of which this was the closing one. It is curious what a diversity of effects is experienced in presenting a series of artists in the same place and on the same organ—in this case the four-manual Skinner in the First Congregational Church. Mr. White's program embodied all the elements of variety to satisfy the lay listener, the music-lover or the professional, without sacrificing the demands of scholarship or tradition. Given with a crisp, clean technique such as marks the master of the art, without any of those mannerisms that mark the novice, the performance in some parts was such that it would be difficult to improve upon it; for instance, the Scherzetto of Vierne, the "Meditation a Ste. Clotilde" of James, "Cortège et Litanie" of Dupré, Magnificat Verset (no composer announced), "The Tumult in the Praetorium" of de Malingreau, and "Lever du Soleil" of Georges Jacob. Besides these Mr. White gave "Soeur Monique," by Couperin; Concerto in G major, Bach (a fine performance); "Dittemissement," Vierne; "Legend of the Mountain" and Toccata on the Chorale "Lord Jesus Christ, unto Us Turn," by Karg-Elert.

Through the tireless energy of Miss Mary Minge Wilkins, dean of the District of Columbia Chapter, A. G. O., an attractive program has been arranged for a two-day tri-state convention, including the Chesapeake, Virginia and District of Columbia Chapters, to be held in Washington and vicinity on Thursday and Friday, April 25 and 26. Such a cooperative event has been in the minds of a number of Guild members and, indeed, an exchange of courtesies among these chapters has been going on for several years, with a view to enlarging upon it as opportunity offered. Miss Charlotte Klein was one of those who had the foresight to visualize something of this kind and inaugurate the closer relationships which have ripened into many beautiful friendships and increased mutual admiration and respect. It remained for Christopher Tenley, dean from 1932 to 1934, to revive the discussion and set the machinery in motion which has eventually worked out the plans for the following attractive program:

Wednesday, April 24—7:30 p. m., and Thursday, April 25, 10 a. m.—Registration at the Mayflower Hotel.

Thursday, 11 a. m.—At the Mayflower Hotel, address by Father Finn on "Choral Conducting—A Synthesis of Art and Science." 1 p. m.—Discussion. 2:30 p. m.—At All Souls' Unitarian Church, organ recital by Conrad Bernier. 4 p. m.—At the new Latter Day Saints Chapel, visit and inspection of church and organ. 5 p. m.—At 3053 P street, N. W. (Georgetown), tea, guests of Christopher S. Tenley. 8 p. m.—At National City Christian Church, Bach-Bonelli anniversary organ and choral program. Hugh Porter, recitalist, and Washington Choral Society, Louis Potter, conductor.

Friday, 10 a. m.—At Library of Congress Music Auditorium, Charlotte Klein, organist, and Oliver Strunk, lecturer. Noon—Visit to Folger Shakespeare Library. 2 p. m.—Leave for Fort Myer, Va. Visit Lee mansion, Arlington Cemetery, etc. 3:30 p. m.—At Army Chapel, Fort Myer, recital on new Möller organ by Catharine Morgan, Norristown, Pa. 6:30 p. m.—At Mayflower Hotel, banquet. Guests of honor: Dr. Hans Kindler, Charles H. Doersam and the Rev. Dr. Z. B. T. Phillips.

An exceptionally lovely series of Bach recitals has been put on during March at All Souls' Unitarian Church by Lewis Corning Atwater, the organist. The writer found particular satisfaction in the program of March 17, "Gelobet seist Du," "Hirtenmusik" (from the Christmas Oratorio), Fantasia in G minor, Sarabande in D major and Arioso (from a Concerto for Flute). It is a joy to hear Bach played with a view to the tonal values and the sheer loveliness of the music, rather than purely as a medium for the display

MAURICE DOUGLAS PEDERSEN, SEMINARY ORGANIST



MAURICE DOUGLAS PEDERSEN is doing recital work and teaching at Seabury-Western Theological Seminary, Evanston, Ill., and has the opportunity here of instilling in the minds of coming Episcopal clergymen an appreciation for organ music which will be an advantage to them in the future. At the same time Mr. Pedersen has been for the last two years assistant to William H. Barnes at the First Baptist Church of Evanston and has charge of the children's choir work in that church. His recitals at the seminary are given regularly on the three-manual Möller organ which was transplanted to Seabury-Western after being in the Hall of Religion at A Century of Progress Exposition in Chicago in 1933. March 3 he was heard in a recital at the Court Street Methodist Church of Rockford, Ill., where he

played: Fifth Symphony (Allegro Vivace, Adagio, Toccata), Widor; "The Primitive Organ" and "Speranza," Yon; "Jesu, Joy of Man's Desiring," Bach; "Dreams" and Intermezzo (Seventh Sonata), Guilmant; "Legend of the Mountain," Karg-Elert; Scherzo (Second Symphony), Vierne; "A Gothic Cathedral," Pratella-Weaver; "Christus Resurrexit," Ravanello.

Mr. Pedersen was born at Warrensburg, Mo., and was organist of the Methodist Church there for six years. Then he went to Kansas City, where he was a pupil of Powell Weaver and the latter's assistant for three years at the Grand Avenue Temple. For a year he was organist and director at the Union Congregational Church of Boston. He studied under Pietro A. Yon in New York and the latter has predicted for him a brilliant career.

of one's technical accomplishments. Such was the reaction to the Atwater recitals.

The Universalist National Memorial Church, Albert W. Harned, Mus. D., organist, announces a series of Lenten musical meditations on Wednesdays at 5 p. m. Recitalists are Mrs. Frank Akers Frost, March 6; Malton Boyce, March 13; Dr. James Dickinson, March 20; Dr. Harned, March 27, April 3 and 10, and Mrs. Frost, April 17. Miss Jessie Masters, contralto, assists. On March 10 the National Capital Choir and Dr. Harned gave Gounod's "Gallia" at the morning service. March 3 the choir presented a choral program at the Methodist Episcopal Church, South, in Ballston, Va.

T. Guy Lucas gave his sixtieth organ recital in St. John's Church Feb. 25. The program included the Bach Little Fugue in G minor and pieces by Grieg, Debussy, Rachmaninoff and Saint-Saens. The choir assisted.

Mr. Lucas also announces a series of Lenten organ recitals every Monday evening at 8:15, with the following recitalists: March 11, R. Deane Shure; March 18, Richard Bell; March 25, Mr. Lucas; April 1, Lewis C. Atwater; April 8, Edith B. Athey, and April 15, Mr. Lucas in an all-Bach program.

On Feb. 28 a musical event of importance occurred at the Sail Loft Navy Yard, Washington, from which place Lieutenant Charles Benter broadcasts his symphonic programs every Tuesday night over the American Broadcasting System. It was a program of symphonic works of Washington, D. C., composers. R. Deane Shure is known to organists through his compositions for that instrument, but few know that organ writing is not his main branch of composition. Most of his time is devoted to odd combinations of instruments for chamber music and symphonic writing. His "Cathedral Cliffs," taken from his organ suite based on Bermuda, was originally written for full symphony orchestra and was used on this program. So successful was the affair that it will become an annual event.

Deane Shure has just completed a suite for symphony orchestra called "Circles of Washington," a descriptive set of pieces depicting the cathedrals

around Thomas Circle, the fountains at Dupont Circle and a modern Negro cake-walk from Logan Circle.

The other Washington composers represented on the program were: Edwin C. Potter, La Salle Spier, Alden Finckel, Mary Howe and Louis Malone.

Charlotte Klein has just returned from a Southern tour, during which she played recitals in Jacksonville and St. Augustine, presenting unusually attractive programs in each place. The Florida Times Union of Jacksonville published a splendid review showing a discriminating appreciation of the artistic value of Miss Klein's work and abounding with the praise which she so richly deserves. Miss Klein was assisted by Vera Neely Ross, contralto.

At Calvary M. E. Church in a special program by two of the Calvary choirs on March 10 a new work by an American composer, Festival Overture in D, by Edwin Grasse, for piano and organ, was given its first Washington performance by Harriet Frush, organist, and Louis Potter, pianist.

Mr. Potter is director of music at Calvary.

On March 14 the choir of the Mount Vernon M. E. Church, South, under the direction of R. Deane Shure gave an evening of music with J. Alden Finckel, cellist, and Alice Finckel, pianist, assisting. The choir sang eight-part choruses of F. Melius Christiansen.

The oratorio "Hora Novissima," by Horatio Parker, will be sung by the Hamline M. E. Church choir April 24 at the church, John Marville, director, and Edith Athey, organist.

The annual Lenten concert of the A Cappella Choir of the First Congregational Church will take place April 1 at the Mayflower Hotel. Following its appearance here the choir will be heard at the National Federation of Music Clubs convention in Philadel-

phia, and will also sing in Town Hall, New York, before the end of April.

Edgar Priest, organist and choirmaster of the Washington Cathedral, was tendered a birthday reception Feb. 26, when a program of Mr. Priest's compositions was given by Helen Corbin Heintz, pianist, and Ross Farrar, tenor.

The choir of the Church of the Epiphany, Adolf Torovsky, director, sang the cantata "The Conversion," by H. A. Matthews, March 10.

LENTEEN MUSIC BY M'CURDY

Series of Recitals and "St. Matthew Passion" in Philadelphia.

Alexander McCurdy, Jr., organist and choirmaster of the Second Presbyterian Church of Philadelphia, played his eighth series of Saturday afternoon recitals at this church in March, presenting programs the first four of which were as follows:

March 2—Chorale in E major, Franck; Scherzetto from "Twenty-four Pieces in Free Style;" Vierne; "Chimes of Florence," Bingham; Four Chorale Preludes, Bach; "Cortège and Litany," Dupré.

March 9—Chorale in B minor, Franck; "A Rose Breaks into Bloom," Brahms; Chorale Prelude on "Dundee," Noble; Fugue in D major, Bach; "Adeste Fideles," from "Cathedral Windows," and "Lord Jesus Christ, Turn unto Us," Karg-Elert.

March 16—Bourree in D, Sabin; "Legend of the Mountain," from "Seven Pastels from the Lake of Constance," Karg-Elert; "Kyrie Eleison," from "Cathedral Windows," Karg-Elert; "Now Thank We All Our God," Karg-Elert; Vivace from Second Trio-Sonata, Bach; Chorale in A minor, Franck.

March 23—Prelude and Fugue in A minor, Bach; "Lord, Hear the Voice of My Complaint," Bach; "O World, I'En Must Leave Thee," Brahms; "The Tumult in the Praetorium," from "Passion Symphony," de Malingreau; "Romance sans Paroles," Bonnet; Finale, from "Grande Piece Symphonique," Franck.

The complete "Passion According to St. Matthew," by Bach, is being sung in four sections in the Second Presbyterian Church Sunday afternoons at 4:30 by the choir of the church, as follows: March 17, Section 1, "The Last Supper"; March 24, Section 2, "In the Garden of Gethsemane"; March 31, Section 3, "Christ before Pilate"; April 7, Section 4, "The Crucifixion." The soprano ripieno is sung by boys from the choir of Old Christ Church, Robert Cato, choirmaster. Walter Baker is at the organ and Mr. McCurdy conducts. The double orchestra is from the Philadelphia Orchestra. Dr. MacColl will make a brief address at each of these services. Preceding each section a talk on the music to be sung that day will be given by Frances McCollin, well-known Philadelphia composer, in the parish-house at 3:30.

Bach-Haydn Program in Chicago.

The German Club of Chicago arranged a concert commemorating the anniversaries of Bach and Haydn, in Thorne Hall, McKinlock Campus, Sunday afternoon, March 31, at 3 o'clock. In addition to an organ program by W. Carl Meyer, organist, there was presented by Thomas A. Gonsler the first public showing of moving pictures with sound effects of the "Carl Schurz Tour of American Professors and Students through Modern Germany."

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CATHERINE M. ADAMS



EVERY MONDAY AND WEDNESDAY during the academic year at Coe College, Cedar Rapids, Iowa, Miss Catherine M. Adams, head of the organ department, gives a lecture-recital at the college. The performances take place at 5 p. m. and have attracted not only students, but Cedar Rapids music-lovers generally. Among the features of the series have been two Bach programs and two made up exclusively of works of Iowa composers for the organ. Miss Adams' offerings in February included the following:

Feb. 11—Bach anniversary program: Prelude and Fugue in D minor, Bach; Canzona in D minor, Bach; "Ave Maria," Bach-Gounod; March from "Dramma per Musica," Bach; Sonatina from the Cantata "God's Time Is Best," Bach.

Feb. 13—Bach program: Toccata and Fugue in D minor; Chorale Prelude, "Hark! A Voice Saith All Is Mortal"; Loure from Third Cello Suite; Aria from Suite in D; Partita 4, "O Gott, Du frommer Gott"; Passacaglia in C minor.

Feb. 18—Sonata in E minor (Allegro con brio and Adagio), Rogers; Allegro Vivace from First Symphony, Vierne; "Du bist Die Ruh," Schubert; "Pilgrims' Chorus," from "Tannhäuser," Wagner.

Feb. 25—Iowa composers' program: Negro Spirituals ("Steal Away" and "Please Don't Let This Harvest Pass"), Horace A. Miller; "Romance," Catherine Adams; "The Woodland Path," Louise Crawford; "Reflections," Horace A. Miller.

Feb. 27—Iowa composers (continued): Negro Spirituals ("Were You There?" and "O Zion"), Horace A. Miller; "A Yellow Violet," John Mokrejs; Andantino, Elias Blum; "Evening Idyl," Marshall Bidwell.

Dr. Marshall Bidwell of Pittsburgh, who was at Coe College for a decade, offered a scholarship in organ for the spring semester under Miss Adams' instruction. Twelve students competed for the scholarship and it was awarded to Forrest Kessler of Sac City, Iowa.

Memorial Service for Mason Slade.

A memorial service for Mason Slade was held in the form of evensong at Christ Church, Chicago, Feb. 24. The service was sung by the choirs of the Chicago Choirmasters' Association (Episcopal boy choirs). Robert Birch played the service, with Roger Tuttle directing. The Rev. Walter C. Bihler, rector of Christ Church, preached a beautiful memorial sermon, reminiscent of the lovable character and brilliant achievements of Mason Slade, under whom the rector at one time was a choir boy. A memorial was drawn up by the members of the Choirmasters' Association to be sent to the rector, wardens and vestry of Christ Church and St. Peter's, and to Mr. Slade's family.



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**San Francisco News;
Chapel Organ Center;
Lecture for the A.G.O.**

By WILLIAM W. CARRUTH

San Francisco, Cal., March 17.—The Chapel of the Chimes in Oakland, which during the day is associated with the more solemn side of life, is dedicated at night to music, weddings and the more joyous occasions. The manager, Lawrence Moore, has long been devoted to and interested in music, especially organ music, and he has placed the chapel at the disposal of musicians for meetings and recitals. Harold Hawley, the chapel's musical director, is a serious organist whose programs over the air (stations KRE and KTAB) are well chosen and carefully prepared. The following numbers are from recent programs: Prelude and Melody, Rousseau; "In Summer," Stebbins; Pizzicato, Delibes; "A Dream," Brewer; "Morning" and "Yucca Blossoms," from Southwestern Sketches, Nearing; Chorale Preludes, "All Glory Be to God" and "Lamb of God," Karg-Elert; "Dawn," Jenkins; "Pipes of Pan," Clokey; Bourree, Sabin; "In Deepest Need," and "From the Depths of My Heart," Karg-Elert. A third manual is being added to the organ.

Connell K. Carruth, F. A. G. O., played the following program Feb. 26 on the new three-manual Austin at St. Paul's Episcopal Church under the auspices of the Northern California Chapter of the Guild: Prelude in B minor, Chorale Preludes, "O Man, Behoan Thy Sins" and "O Lord, I Cry to Thee," and Prelude and Fugue in A major, Bach; "Lied des Chrysanthems" and "Matin Provençal," Bonnet; "Starlight," Karg-Elert, and Pastoral Sonata (Pastorale, Intermezzo, Fugue), Rheinberger.

Mlle. Rene Nizan is to give a recital at the French Church in San Francisco April 22.

California is a long way from New York and the journey is expensive. Warden Doersam is urging upon each chapter the importance of sending a delegate to the convention in New York. The chapter has decided to start a fund to pay the expenses in full or in part to send one of our members to the convention. Dr. Walter John Sherman, pastor of the First Methodist Church of Oakland, has graciously consented to give an illustrated lecture on "The Seen and the Unseen in the U. S. S. R." to start this fund. Dr. Sherman was a member of the Sherwood Eddy group, investigating world conditions, and will give authentic first-hand information on Soviet Russia. The lecture will be given at the Y. M. C. A. auditorium in San Francisco Tuesday evening, April 9, and tickets are on sale at 55 cents.

Dr. Frederick Schlieder, the distinguished New York organist and teacher, will hold his sixth intensive course of creative music instruction on the Pacific coast from June 3 to 28 at "The Abbey" in Oakland. This year

he is offering a special course for organists, similar to the course given at the School of Sacred Music of Union Theological Seminary in New York.

Ethel Whytal Miller, A. A. G. O., organist of the First Baptist Church of Oakland, played the following numbers March 14 at the Thursday Lenten recital in St. Paul's Episcopal Church: Fugue on "Ad Nos," Liszt, and "Soeur Monique," Couperin.

On March 4 Connell K. and William W. Carruth played a Bach program at St. Paul's for the newly-organized Bach Society of Mills College. Their program included the Prelude in B minor, Fantasia and Fugue in G minor, Prelude and Fugue in A major, "St. Ann's" Fugue, Allegro from Sonata 1 and the following chorale preludes: "I Call to The, Lord Jesus Christ," "Today Triumphs the Son of God," "Jesus, Priceless Treasure," "We All Believe in One God," "Rejoice Now, Christian Souls," "Our Father, Who Art in Heaven" and "My Heart Is Filled with Longing."

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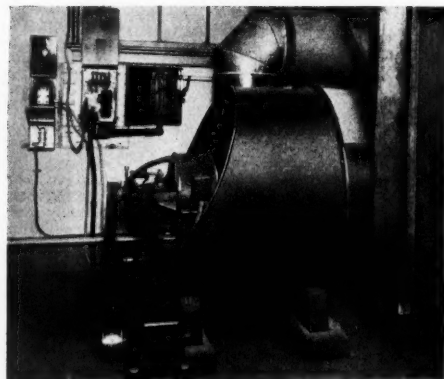
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**Pittsburgh News;
Bell Made a Doctor;
Organ for Bidwell**

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., March 19.—John A. Bell is now a doctor of music, the degree having been conferred by the University of Pittsburgh at the mid-year commencement Feb. 15. This is in recognition of his service of more than fifty years as organist and director of the First Presbyterian Church. Dr. Bell is nationally known also as an organ architect.

The university conferred the same degree on Dr. Marshall Bidwell. This makes Mr. Bidwell twice a doctor, he having been honored last year by Coe College at Cedar Rapids.

The Rt. Rev. Hugh C. Boyle, Catholic bishop of Pittsburgh, recently was elected an honorary associate of the Guild on recommendation of the Western Pennsylvania Chapter, in recognition of his work in raising the standard of music in the Catholic churches of Pittsburgh. Some years ago Bishop Boyle appointed a committee to pass on all music used in the churches. The result has been salutary.

Dr. Marshall Bidwell is to have a new organ in the Third Presbyterian Church, \$30,000 having been given to the church for this purpose by anonymous donors. The old organ, installed about thirty years ago, has been giving trouble. Dr. Bidwell has been asked to draw up the specifications and act as designer.

J. Robert Izod plays Dupré's "The Stations of the Cross" at a special Lenten musical service in Calvary Church Sunday evening, March 24. This is the first performance of the work in Pittsburgh. Dr. Gaul plans to make this another one of the many Calvary traditions, presenting it every year during the Passion season. On March 10 the Calvary choir sang Dubois' "Seven Last Words" and on March 17 the Pennsylvania College for Women glee club, assisted by the Calvary choir, gave Rossini's "Stabat Mater."

Carnegie Music Hall announces a series of six lectures by Dr. Marshall Bidwell on Saturday evenings during Lent at 8:15 o'clock. The subjects and dates are as follows:

- March 9—"Russian National Compositions."
 - March 16—"Debussy and Impressionism."
 - March 23—"Water Scenes in Music."
 - March 30—"George Frederick Handel."
 - April 6—"Mendelssohn — Classicist and Romanticist."
 - April 13—"Palestrina and the Church Style."
- These lectures are open to the public.

Edward Johe sailed March 13 for Leipzig for a season of study with Günther Ramin. He resigned his position at the South Avenue M. E. Church, Wilkinsburg, and was presented with a briefcase and sweater as a send-off. He has obtained a leave of absence from the Third Presbyterian Church of Pittsburgh, where he is assistant organist. Mr. Johe expects to stay in Germany six months or longer.

George MacLeod presented Maunder's cantata "Pardon, Penitence and Peace" at the Sewickley U. P. Church March 10. Preceding the cantata he played the following numbers: Three Sketches (C minor, F minor and D flat), Schumann; "Benedictus," Reger; "The Bells of St. Anne de Beaupre," Russell; Andante Cantabile from Fifth Symphony, Tchaikowsky; Prelude and Fugue in C major, Bach. There will be another recital on the evening of April 14, followed by Maunder's "Olivet to Calvary."

Albert Reeves Norton, organist and director of the First United Brethren Church, Greensburg, gave a vesper hour of music March 10, opening with a short organ recital. The quartet of Rodef Shalom Temple, Pittsburgh,

gave a varied program of anthems and solos.

Ernest White of Philadelphia played a recital at the Sixth U. P. Church Feb. 26 in the series arranged by Arthur Jennings. The next recital in this series is scheduled for April 2, when Thomas Webber of New Castle is to play.

Mlle. Renee Nizan gives a recital for the Guild at the Church of the Ascension March 21.

William A. Hazlett has been appointed organist of the First Presbyterian Church of Wilkinsburg, effective May 1.

New Post for Miss Halverson.

Miss Grace Halverson, A. A. G. O., the Detroit organist, has been appointed to the position at Divinity Lutheran Church in that city. She has a Möller organ and two well-organized choirs, one of adults and the other of high school age children.

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