



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 Seven

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

Subscription \$1.50 a Year—15 Cents a Copy.

BALTIMORE CHURCH OPENS MÖLLER ORGAN

PLAYED BY MARTIN LOCHNER

Immanuel Lutheran Has Three-Manual Instrument — Harp and Chimes Are Heard at a Distance by Means of Amplification.

Immanuel Lutheran Church in Baltimore has a new three-manual organ built by M. P. Möller and on April 28 Professor Martin Lochner of Concordia Teachers' College, River Forest, Ill., brought out its possibilities in a recital in which he included the following compositions: Prelude from Festival Suite, S. T. Reiff; Andante from Fourth Sonata, Bach; "O Bleeding Head and Wounded," Bach; Adagio and Finale from First Concerto, Handel; "Easter Spring Song," Edmundson; "Resurrection Morn.," Johnston; Finale from First Sonata (cadenza by Middelschulte), Guilmant.

The stop scheme of the new organ is as follows:

GREAT ORGAN.

First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Dulciana, 8 ft., 85 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Octave, 4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 3 ranks, 122 pipes.
Tuba, 8 ft., 73 pipes.
Chimes, 21 notes.

SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 97 pipes.
Gedeckt, 8 ft., 73 notes.
Orchestral Flute, 4 ft., 73 notes.
Quint, 2 1/2 ft., 61 notes.
Fifteenth, 2 ft., 61 notes.
Tierce, 1 3/4 ft., 61 notes.
Open Diapason, 8 ft., 73 pipes.
Flauto Traverso, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Harp, 49 bars.

CHOIR ORGAN.

English Open Diapason, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 notes.
Concert Flute, 8 ft., 73 notes.
Dulciana, 8 ft., 73 notes.
Flute, 4 ft., 73 notes.
Dulciana, 4 ft., 73 notes.
Dulciana Twelfth, 2 1/2 ft., 61 notes.
Dulciana Fifteenth, 2 ft., 61 notes.
Tuba, 8 ft., 61 notes.
Viola d'Gamba, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

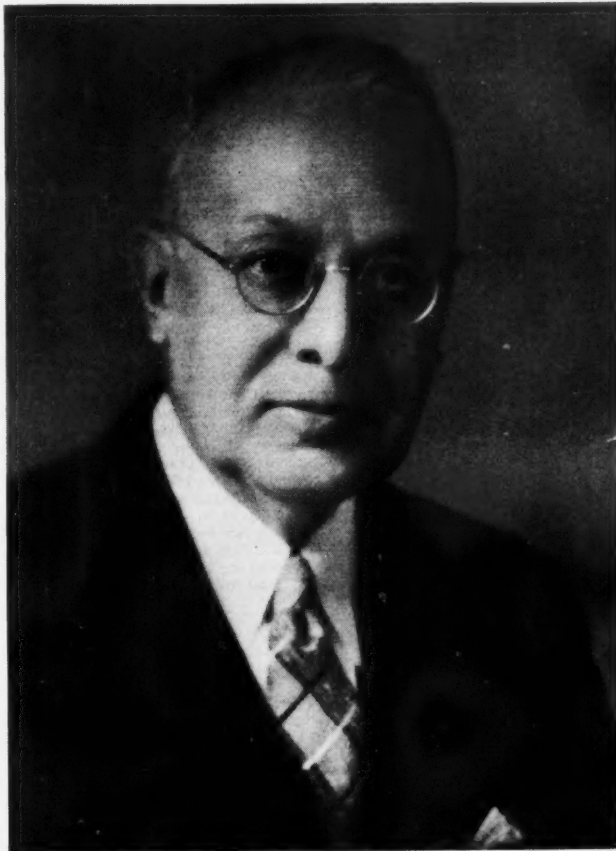
Open Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Flute, 8 ft., 32 notes.
Octave, 8 ft., 32 notes.
Violoncello, 8 ft., 32 notes.
Tuba, 16 ft., 32 notes.
Small Diapason, 16 ft., 32 notes.

By means of an amplification system installed in the tower by the Electrical Sound Engineering Company, the harp and chimes may be heard at some distance from the church.

Beautiful Cleveland Program.

A beautiful musical program marked the vesper service at the Church of the Covenant, Cleveland, Ohio, on Palm Sunday, under the direction of Charles A. Rebstock, organist and choirmaster. The Singers' Club, conducted by Dr. Beryl Rubinstein, sang the music from Act 1 of Wagner's "Parsifal," the "Feast of the Holy Grail," accompanied by Mr. Rebstock. Mr. Rebstock played the Prelude and the "Good Friday Spell" from "Parsifal." Franck's "Piece Heroique" and the Overture to "Die Meistersinger," and his choir sang the Finale to "Parsifal." The pastor, Dr. Philip Smead Bird, gave a reading from the third act of "Parsifal," with organ accompaniment.

CHARLES H. DOERSAM, WARDEN OF A.G.O. FOR FOURTH YEAR



AT THE ANNUAL MEETING of the American Guild of Organists, held in New York City May 20, Charles Henry Doersam, F. A. G. O., was elected warden of the Guild for a fourth term. The record made by Mr. Doersam in the three years in which he has served and the movements he has launched are of such recognized value that he was persuaded by the nominating committee to serve another year. Mr. Doersam was born Sept. 29, 1878, at Scranton, Pa. His musical education was received in Scranton, New York and Boston, and later at the Leipzig Conservatorium. He was graduated from the New England Conservatory of Music with the highest honors in the class of 1909 and afterward was appointed to the faculty of that school.

From Boston Mr. Doersam moved

to New York to be a member of the faculty of Columbia University, where he has been head of the organ department for the last twelve years. He is also organist and director at the Rutgers Presbyterian Church and the Park Avenue Synagogue. For a number of years he has conducted a course in organ interpretation and music appreciation at Columbia. In 1914 he passed the fellowship examination of the A. G. O. He is also one of the winners of the Clemson prize for the best anthem submitted in a Guild competition. From 1904 to 1907 he conducted the Scranton Symphony Orchestra.

Mr. Doersam married Miss Mary Davenport and they have two children—Philip, 18 years old, and Charles Henry, Jr., 13. The family home is at Palisade, N. J.

GAINS BY ORGAN INDUSTRY

Reports for 1934 Show Increase of 17 Per Cent—Upturn Continues.

A distinct improvement in the organ building industry is indicated by the replies to a questionnaire sent out from the code authority for the industry by its secretary, Lewis C. Odell of New York. Under date of May 21 Mr. Odell reports that while his figures are not complete he can give out the following on the basis of his survey: "The reports for 1933 showed a total volume of \$1,884,144.25 for organs and services. The 1934 reports will show approximately \$2,210,060 for the same operations, an increase of about 17 per cent. Reports on employment show an increase of about 11 1/2 per cent."

"It is therefore established," Mr. Odell states further, "that during the year 1934 a definite upturn in the industry occurred, after a number of years of steady retrogression, and that

the low point was reached in 1933. Scattered unofficial individual reports to me indicate that 1935 thus far shows an improvement over 1934, so we may feel encouraged to expect a gradual return to nearly normal conditions.

"Reports for 1934 also show a more general distribution of the volume of business. That is, the business of some concerns fell off, while that of others increased. The result in general evidently has been an improvement in volume for the smaller builders."

Organist Dies in His Church.

Frank Treubig, 68 years old, for many years organist of St. Aloysius' Catholic Church, Ridgewood, Queens, New York City, died of a heart attack April 22 in a pew at the rear of the church. Mr. Treubig had played for the several masses during the day. He was resting shortly after the final service when two women parishioners saw him slump in the pew. He died before a physician arrived.

NEW YORK CITY READY FOR A. G. O. CONVENTION

PROGRAM GIVEN IN DETAIL

Week of June 24 Will Be Filled with Events for Benefit of Visiting Organists — Coast-to-Coast Representation Assured.

New York has set the stage for the general convention of the American Guild of Organists, the program has been completed in practically every detail and the metropolis is able to assure the visiting organists a week of inspiration and refreshment that will come up to the high standards set by the Guild with its record of thirteen conventions and the N. A. O., now absorbed into the A. G. O., with its twenty-seven annual conventions. Warden Doersam's drive to have every chapter and branch chapter represented at the New York convention has had excellent results and at the time of going to press fifty-six had reported to the warden that they would have members present, including the distant Pacific coast chapters.

On opening day, Monday, June 24, the visitors have been invited to visit several notable organs in New York and in each church the organist will be present to receive those who come and to explain the instrument. The hours for the visits will be between 10 in the morning and 5 o'clock in the afternoon.

At the Hotel Astor, the official convention headquarters, on Broadway, in the center of the theater district of Greater New York, there will be an exhibit of distinctive programs and service lists from prominent churches. A list of 100 representative anthems compiled by A. G. O. members throughout the country will be printed for distribution at the convention. These things will be among the features aside from the regular convention program.

The program for the week, in detail, is as follows:

MONDAY, JUNE 24.

4 p. m.—Registration begins at the Hotel Astor, south reception-room.
8 to 9 p. m.—Informal reception at the Hotel Astor, Grand Ball-room. Refreshments will be served. The visitors will be the guests of headquarters. Laurel room.
9 p. m.—Concert by the Roth Quartet of Buda-Pesth, Hungary. Assisting artist, Dr. Louis Robert, organist, Grand Ball-room.

By Roth Quartet: Fantasie for String Quartet and Organ (American premiere), Kálmán Antos; Quartet on West Indian Carnival Rhythms, Edward Margetson; other numbers to be announced later.

By Mr. Robert: Prelude in E flat major, Bach; Finale (First Organ Sonata), Philip James; Andante sostenuto (dedicated to Louis Robert), J. B. de Pauw; Allegro Energico e Vivace ("Sonata da Pacem Domine") (Dedicated to Louis Robert), Hendrik Andriessen.

(Austin organ.)

TUESDAY, JUNE 25.

9 a. m.—Registration.
9:30 to 10 a. m.—Business meeting, Grand Ball-room, Hotel Astor.
10 to 10:40 a. m.—Welcome to delegates, the warden presiding. Greetings from past wardens and William C. Carl, representing the former N. A. O. Responses by Uselma Clarke Smith, dean of the Pennsylvania Chapter, and William E. Zech of the New England Chapter.
11 a. m.—Guild Examination Solutions, by T. Tertius Noble; Frank Wright presiding. Grand Ball-room.
12:15 p. m.—Recital by Harold Heermans, A. G. O. (Western Washington Chapter), Seattle, Wash., organist and choirmaster, University M. E. Temple, and instructor in organ, University of Washington, and Alfred Wilson, Toronto, Ont., representing the Canadian College of Organists. Church of St. Mary the

Virgin, 145 West Forty-sixth street.

By Mr. Heeremans: Sinfonia, "We Thank Thee, God," Bach; Folk-tune, Percy W. Whitlock; Chorale Preludes, "To Thee, Jehovah, Will I Sing," Hugo Kaun, and Prelude in Olden Style, Altred M. Greenfield; Fugue and Canzona, Karg-Elert; "Marsh Grass and Sun," John Barig (University of Washington, '33); Finale, Edward Shippen Barnes.

By Mr. Wilson: Prelude and Fugue in A minor, Bach; Fantasia and Fugue on "Ad Nos ad Salutarem undam," Liszt. (Aeolian-Skinner organ.)

1:30 p. m.—Warden's luncheon to deans and regents, the warden presiding. Hotel Astor, Rose Room.

1:30 p. m.—Luncheon for delegates, Seth Bingham presiding. Charles Taylor Ives will describe the Guildiana collection of manuscripts, photographs, etc. Hotel Astor, Laurel Room.

3 p. m.—Recital by Carl Wiesemann, Texas Chapter, organist and choirmaster St. Matthew's Cathedral, Dallas, and Alexander McCurdy, Jr., organist and choirmaster Second Presbyterian Church, Philadelphia. Hotel Waldorf-Astoria, Grand Ball-room.

By Mr. Wiesemann: Symphony ("Regina Pacis" and "Mater Dolorosa"), Guy Weitz; Third Sonata (Intermezzo and "Romanza"), Harry B. Jepson; Intermezzo and Toccata, Op. 59, Reger.

By Mr. McCurdy: Bourree in D, Wallace A. Sabin; Chorale Prelude, "Hark, a Voice Saith All Are Mortal," Bach; Vivace from Second Trio-Sonata, Bach; "Divertissement," Vierne; Scherzetto, Vierne; "The Tumult in the Praetorium" (Passion Symphony), de Maleingreau; Toccata on the Gloria, Dupré.

(Möller organ.)

4:30 p. m.—Group photograph. Riverside Church.

5 p. m.—Pageant, designed and sponsored by Ruth St. Denis. Riverside Church.

5:45 p. m.—Carillon recital by Kamiel Lefebvre, carillonneur of Riverside Church.

6:30 p. m.—Dinner at the International House, 500 Riverside Drive, Dr. William C. Carl presiding.

8:30 p. m.—Service for boy choirs, under the direction of Norman Coke-Jephcott. Choral evensong at the Cathedral of St. John the Divine by the choirs of the cathedral, Trinity Church, St. Thomas' Church, St. James' Church and St. Paul's Church (Brooklyn). At the organ, Thomas Matthews (Founders, fellows and associates are invited to march in the procession in academic robes.)

Program: Chorale Preludes on "Pierced," "Stracathro" and "St. Kilda," Noble (played by T. Tertius Noble); at evensong, "Psalm 46," Plain-song; office hymn, "He Who Would Valliant Be," Winfred Douglas; Magnificat and Nunc Dimittis, Gibbons; address by the Right Rev. William T. Manning, D.D., D.C.L., LL.D., Bishop of New York; anthems, "I Will Magnify," Palestrina; "The King of Love," Baird; "Out of the Depths," Bach, and "Hallelujah, Amen," Handel; offertory, Chorale ("Symphonic Romance"), Widor (played by William E. Zeuch); Te Deum, Holst; hymns, "Fair-est Lord Jesus" (harmonized by T. Tertius Noble), Silesian Folk-song; "O God Our Help in Ages Past," tune "St. Anne"; postlude, "Carillon-Sortie," Mulet (played by Channing Lefebvre). (Skinner organ.)

WEDNESDAY, JUNE 26.

9 a. m.—Registration.

10 to 11 a. m.—"A New Theory of Untempered Music" (A study of just intonation in a cappella music), by N. Lindsay Norden, M.A., Mus. B., Hotel Astor, Grand Ball-room.

11:15 to 12:45—Impromptu choral rehearsal of a selected group of members, directed by Hugh Ross, conductor of the Schola Cantorum, New York City, and Thompson Stone, Mus. D., conductor of the Handel and Haydn Society, Boston. Hotel Astor, Grand Ball-room. (Members with good voices are requested to give their names at the time of registration, for service at this rehearsal.)

1 p. m.—Luncheon, Frank E. Ward presiding. H. W. Gray, guest of honor, will award the prize to the winner of the anthem contest. Hotel Astor, Laurel Room. Out-of-town members will be guests of headquarters.

2:15 p. m.—Recital by Charlotte Klein, F. A. G. O., District of Columbia Chapter, organist and choirmaster St. Margaret's Church, Washington, D. C., and Paul Callaway, F. A. G. O., organist and choirmaster St. Thomas' Chapel, New

York City, St. Thomas' Church.

By Miss Klein: "A Stronghold Sure" (Cantata No. 89), Bach; "Come, Now, Saviour of the Gentiles," Bach; Symphony in G major (first movement), Sowerby.

By Mr. Callaway: Organ Concerto in F (Larghetto—Allegro—Alla Siciliana—Presto), Handel; Chorale Prelude on "St. Flavian" and Roulade, Seth Bingham; Third Sonata (first movement), Harry B. Jepson; Chorale Preludes, "Jesus Christus, unser Heiland" and "Aus tiefer Noth schrei ich zu Dir", Bach. (Skinner organ.)

4 p. m.—Symposium of Hebrew, Byzantine, Gregorian and Russian music. Juilliard Auditorium.

[A.] Sacred Hebrew music, old and new, by the choir of Temple Emanu-El, conducted by Lazare Saminsky. Moses Rudinov, cantor; Gottfried H. Federlein, organist. Short address on the link between ancient Hebrew and early Christian music, by Lazare Saminsky. Prelude, Frederick Jacobi; "V'shomru," B. Gutman; Oldest Songs of Israel, "Kadish" (Ancient Georgian), arranged by Saminsky; "Thal" (Prayer for dew) (Moses Rudinov), "Ma Towu" (A Hymn of Attonement), Saminsky; "En Komoko," Solomon Sulzer.

[B.] Byzantine sacred music, by the Byzantine Vocal Ensemble, Christos Vrionides, director. "Kyrie Ekektaxi" (Psalms 140, 129), Mixolydian Mode, Traditional; "Isiah Dance" (from a Byzantine wedding ceremony), Vrionides; "Axion Estin" (Byzantine Psalmody in quarter-tones), Kouhoujellis, A. D. 1100 (words by Efraim Syrus, fourth century); "The Vine" (from the Cantata "The Last Supper"), Vrionides (text by Dr. W. N. Guthrie); "Kyrie Eleison" (from the Liturgy of St. Chrysostom), Vrionides.

[C.] Program of chants, by the choir of Pius X. School, Achille Bragers at the organ. Prepared under the direction of Mother G. Stevens. "Veni Creator," Mode VIII, Gregorian Chant; Gloria, Mode IV, Ambrosian; "De Profundis," Mode II, Offertory, Gregorian; "Christus factus est," Mode V, Graduale, Gregorian; "Gaudes Gaudes," Mode III, Introit, Gregorian; "Jubilate Deo," Mode I, Offertory, Gregorian; "Regina Coeli," Mode VI, Antiphon, Gregorian; "Multifarie olim Alleluia," Mode VII, Gregorian.

[D.] Russian church music, by the Russian Symphonic Choir, Basil Kibalechich, director. Ancient Melody, Fourteenth Century; "Last Supper," Lvov; "Psalm XXIV," Arkhangelsky; Credo (alto solo by Effie Stetzenko), Gretchanhoff; "Lord, Have Mercy," Lvovsky. Postlude, Third Sonata (first movement), Jepson (played by E. Power Biggs). (Casavant organ.)

6:15 p. m.—Dinner at International House, Ueslma Clarke Smith presiding.

7:15 p. m.—Junior choir festival by twenty-one choirs from Baptist, Episcopal, Methodist, Presbyterian, Lutheran and Reformed Churches, under the general direction of Mary Arabella Coale and Grace Leeds Darnell, Riverside Church. Program: Prelude, Chorale in A minor, Franck (played by Harold V. Milligan); processional hymns, "Rejoice, Ye Pure in Heart," Messier; "Ancient of Days," Jeffreys, and "How Firm a Foundation" (descant by Joye), Adeste Fideles; anthems, "Glory Be to God on High," Rachmaninoff; Sanctus, Plain-song, and "Your Most Melodious Songs to Jesus Raise," Robson; offertory hymn, "The Church's One Foundation" (descant by Darnell), Wesley; anthem, "Listen to the Lambs," Dett; recessional hymns, "The Shadows of the Evening Hours," Hiles, and "Hark, Hark My Soul," Smart.

Conductors, Ralph A. Harris and Herbert Staveland Sammond. Accompanists, Harold V. Milligan and Raymond Johnson. (Hook & Hastings organ.)

10 to 11 p. m.—Broadcast at Radio City in a nationwide hook-up, station WJZ, N. B. C. Symphony Orchestra, Passacaglia (conducted by the composer), T. Tertius Noble; Suite, "The Breton Cadence" (conducted by Frank Black), Seth Bingham; "Station WGBX" (a satirical suite for orchestra), Phillip James ("In the Lobby," "Interference," "A Slumber Hour" and "Mike Struck") (conducted by the composer); "Set of Four" (conducted by the composer), Leo Sowerby.

THURSDAY, JUNE 27.

9:30 to 11:30 a. m.—Round-table, "Practical Problems of the Organist." Chairman, Harvey B. Gaul, College of the City of New York, "A Console Standardization," William H. Barnes. (b)

"Code of Ethics," Samuel A. Baldwin. (c) "Acoustics," Arthur J. Thompson. (d) "Balanced Program of Church Music," Harvey B. Gaul.

11:45 a. m.—Recital by Clarence Mader, A. A. G. O., organist and choirmaster of Immanuel Presbyterian Church, Los Angeles, Cal., and Charles Heinroth, Mus. D., organist and professor of music at City College. Great Hall of the College of the City of New York.

By Mr. Mader: "Bell Prelude" (MS), Joseph W. Clokey; Prelude and Sicilienne ("Suite pour Orgue," Op. 5), Maurice Durufé; Allegro con brio (First Organ Sonata), Phillip James.

By Dr. Heinroth: Prelude and Fugue in E minor (The Wedge), Bach; "Twilight at Fiesole," Bingham; Fantasia and Finale on the Chorale "Ad Nos ad Salutarem undam," Liszt; composition awarded THE DIAPASON PRIZE.

1 p. m.—Luncheon, the warden presiding. S. E. Gruenstein, guest of honor, will announce the winner of THE DIAPASON organ prize contest. Hotel Astor, Laurel room.

2:15 to 4:15 p. m.—A visit to Rockefeller Center. A guided tour of Rockefeller Center. A guided tour of the National Broadcasting Company studios.

4:15 to 5:45 p. m.—Reception and tea in the Cloisters, sixty-seventh floor.

8:15 p. m.—Service for mixed choirs at St. Bartholomew's Church under the direction of David McK. Williams, the following choirs participating: St. Bartholomew's Church, Madison Avenue Presbyterian Church, Riverside Church, Second Presbyterian Church and Church of the Saviour (Brooklyn). Program: "The Earth Is the Lord's," Lilli Boulanger; Magnificat in B flat, Healey Willan; "Great Is the Lord," Leo Sowerby; "Darkest Thou Now, O Soul?" D. McK. Williams; "All People that on Earth do Dwell," Bach (edited by Holst); postlude, Prelude and Fugue in C minor, Seth Bingham (played by Hugh Porter). (Skinner organ.)

FRIDAY, JUNE 28.

9:15 a. m.—Business meeting. Temple Emanu-El.

10 a. m.—New Features of Organ Design. Chairman, Emerson Richards, Speakers, J. B. Jamison and Ernest M. Skinner. Discussion will follow. Temple Emanu-El.

11:30 a. m.—Recital by Charles M. Courboin, organist and choirmaster, Cathedral of the Resurrection, Rye, N. Y., and Virgil Fox, Hanover, Pa. Temple Emanu-El.

By Mr. Courboin: "Grande Piece Symphonique," Franck.

By Mr. Fox: Toccata, "Lord Jesus Christ," Karg-Elert; Trio-Sonata in D minor (Vivace), Bach; "Fond d'Orgue," Marchand; Sonata No. 1 (Andante recitativo and Allegro assai vivace), Mendelssohn; "Vespers" (MS), Emma Herbergh; Allegretto, Katharine E. Lucke; Fantasy on "Concord" (MS), Howard R. Thatcher; "Pageant," Sowerby.

1 p. m.—Luncheon at Temple Emanu-El.

3 p. m.—Organ-Orchestra Concert. (Details to be announced later.) St. George's Church. (Austin organ.)

7:30 p. m.—Banquet at Hotel Astor, Grand Ball-room. Toastmaster, the warden. Guests of honor, Sir Granville Bantock, Mus. D., F. T. C. L., professor of music at Birmingham University, England; Wallace Goodrich, Mus. D., director of the New England Conservatory of Music, Boston, and the Hon. Fiorello H. La Guardia, mayor of New York.

The following is a list of chapters and branch chapters which thus far have arranged to send representatives to the convention:

- Atlantic City.
- Binghamton.
- Buffalo.
- Central Missouri.
- Central New Jersey.
- Central New York.
- Central Ohio.
- Central Tennessee.
- District of Columbia.
- Eastern New York.
- Florida.
- Jacksonville Branch (Florida).
- St. Petersburg Branch (Florida).
- Tallahassee Branch (Florida).
- Georgia.
- Hartford.
- Headquarters.
- Illinois.
- Indiana.
- DePauw Branch (Indiana).
- Kansas.
- Lehigh Valley.

IN THIS MONTH'S ISSUE

Program for general convention of the A. G. O. in New York the last week of this month is completed and large attendance is expected.

State and regional conventions of A. G. O. chapters include highly successful meetings of Northern Ohio organists at Toledo; of organists of Kansas, Oklahoma and Texas at Lawrence, Kan., and a two-day District of Columbia convention at Washington; in addition to which the Pennsylvania Association of Organists holds three-day convention at Williamsport.

Chicago Women Organists' Club is host to audience filling Kimball Hall for spring ensemble program of American compositions.

Ueslma Clarke Smith gives practical hints on how to make a congregation sing.

Sir Walford Davies and Dr. Harvey Grace prepare important book on church music under authority of Cathedral Organists' Association of England and its contents are reviewed by Dr. Harold W. Thompson.

- Lincoln.
- Long Island.
- Louisiana.
- Macon.
- Maine.
- Miami.
- Michigan.
- Minnesota.
- Missouri.
- Monmouth.
- New England.
- North Carolina.
- Northern Ohio.
- Youngstown Branch (Northern Ohio).
- Northeastern Pennsylvania.
- Oklahoma.
- Oregon.
- Pennsylvania.
- Rochester.
- Rhode Island.
- Sacramento.
- Southern California.
- Southern Ohio.
- Tennessee.
- Texas.
- North Texas Branch (Texas).
- Union-Essex.
- Vermont-New Hampshire.
- Virginia.
- Western Pennsylvania.
- Western Washington.
- Wilkes-Barre.
- Worcester.
- York.

Annual Dinner of Chicago Women.

The Chicago Club of Women Organists will hold its annual dinner and election of officers at the Piccadilly tea-room in the Fine Arts building Monday, June 3, at 6:30. The last program of the year was given on May 24 at the University Church of Disciples of Christ. Edna Bauerle played: "Courante en Forme de Canon," Holloway; "Jesu, dulcis Memoria," Kreckel; and Variations on "O Filii et Filiae," West. Mrs. Hazel Quimney, organist of the church, gave the following group: "Jagged Peaks in the Starlight," Clokey; "Ronde Francaise," Boellmann, and Berceuse and Finale from "L'Oiseau de Feu," Stravinsky. Mary Ruth Craven closed the program by playing: "Harmonies du Soir," Karg-Elert, and Largo e Maestoso-Allegro, from First Sonata, Guilmant.

Bertram T. Wheatley's Sunday afternoon recitals at the Church of the Incarnation in Dallas, Tex., closed the last Sunday in March, but he plans to give a series of lecture-piano recitals entitled "Great Music Masters" in June. His choir of forty voices recently sang Stainer's "Crucifixion" and Maunder's "Olivet to Calvary" and received high praise for its work.

THE DIAPASON

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.
Issued monthly. Office of publication, 306 South Wabash avenue, Chicago, Ill.

TOLEDO CONVENTION PROVIDES A FEAST

OHIO MUSICAL FORCES JOIN

Blodgett Conducts Own Transcription of Bach Brandenburg Concerto No. 5—Recitals by Mabel Zehner, Webber and Titus.

By LAURENCE JENKINS

May 6 marked the beginning of one of the finest regional conventions the Northern Ohio Chapter of the A. G. O. has ever enjoyed. By combining with the Ohio Music Teachers' Association and pooling the resources of both organizations the officers of the Guild and the O. M. T. A. were able to provide programs of unusual merit. This combination was made possible by the coincidence that both musical organizations had selected approximately the same dates for their conventions.

The sessions opened with a preliminary concert Sunday, May 5, in "The Peristyle" of the Toledo Museum of Art, marked by the rendition of the second part of Bach's Mass in B minor, sung by the Toledo Choral Society under the direction of Mary Willing Megley.

As most organists are interested in choral work, a discussion of this phase of the musical life of the average organist Monday proved to be beneficial. The "choral clinic," as the session was aptly called, was conducted by Ellis E. Snyder, head of the voice department of Capital University, Columbus. This meeting was well attended by the organists and active interest was displayed in all the points raised for discussion. The session adjourned at noon to have luncheon in the Art Museum dining-room.

Blodgett Conducts Work

Monday afternoon began with the formal opening of the joint convention, at which the musicians were welcomed to the city by Mayor Klotz of Toledo and Blakemore Godwin, director of the Toledo Art Museum.

The first concert of the afternoon was by the Monday Musical String Ensemble. The second, which was given in the Peristyle, began with the Brandenburg Concerto No. 5 of J. S. Bach. Walter Blodgett, organist of Epworth-Euclid Church, Cleveland, has transcribed this magnificent work for violin, flute, piano and organ. The second part of this program was distinctive in that for the first time at one of these regional conventions a chorus composed of Guild members sang. The work was the church cantata "God's Time Is Best," by Bach. The Guild chorus was assisted by three soloists—Ruth Stein Mussen, contralto; Laurence Jenkins, baritone, and Charles H. Finney, John Gordon Seely at the organ, with the Oberlin String Orchestra, conducted by Mr. Blodgett, formed the accompanying background.

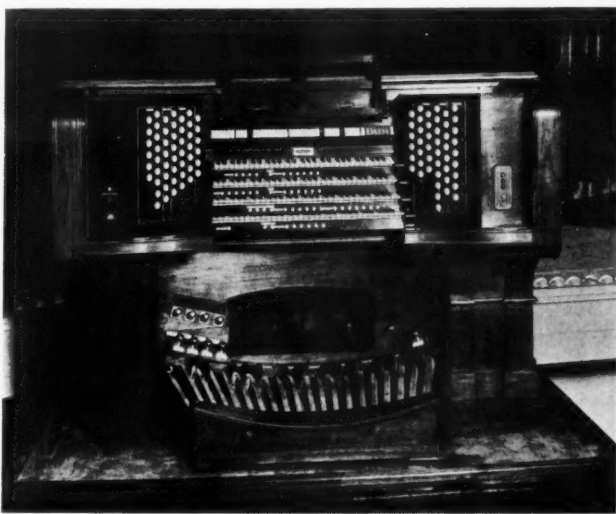
At 5 in the afternoon Miss Mabel Zehner of Ashland, Ohio, gave a recital at Trinity Episcopal Church. Her program consisted of the following numbers: Chromatic Fantasia and Fugue, Thiele; "Hark! A Voice Saith 'All Are Mortal,'" Bach; Scherzo from Eighth Symphony, Widor; Prelude, Sarabande and Fugue, Arthur B. Jennings; "O Gott, Du frommer Gott," Karg-Elert; "Liebestod," from "Tristan and Isolde," Wagner; Allegro from Sonata in G, Clementi; Finale from First Symphony, Vienne.

Seely Directs Guild Service

The Guild service was also held at Trinity under the direction of John Gordon Seely, regent of the Toledo sub-chapter and organist of Trinity Church. The soloist for this service was the nationally known Madame Corinne Rider-Reed, soprano. Following a custom of past years the prelude recital to this service was played by the winner of the spring student organ playing contest. The winner this year was James Dulin, a pupil of Melville Smith, associate professor of music at Western Reserve University.

After the service the delegates assembled in the ball-room of the New Secor Hotel for an evening of fun. They were entertained by skits put on by the musical societies and also by two choruses. The evening ended with

LOUISVILLE AUDITORIUM ORGAN, HEARD ON AIR



LOUISVILLE ORGAN IS FEATURED ON THE AIR

FINE SERIES OF BROADCASTS

Four-Manual Pilcher Instrument of Ninety Stops in Municipal Auditorium Heard in Weekly Radio Programs of High Grade.

One of the most noteworthy series of organ broadcasts in America today is that from the large four-manual Pilcher in the Municipal Auditorium of Louisville, Ky., an instrument built in 1928 and now brought to the ears of thousands of people of Louisville as it never had been since its installation. Since May, 1934, this organ, which has resources of ninety sets of pipes, has made a deeply favorable impression through these radio programs. During the winter the recitals went on the air every Sunday afternoon from 1 to 1:30 over station WAVE, but since the change to daylight saving time the broadcasts have been from 6 to 6:30 p. m. on Thursday. They will be discontinued soon for the summer, but will be resumed in the fall.

The music is all kept on an elevated plane, only good organ music being permitted. To make the programs more interesting, one or two choruses have been heard and the piano has been used with the organ, and on several programs there have been piano, organ, violin and cello selections.

The organ is divided into four sections, placed in different parts of the auditorium, and the radio equipment, which takes the music to the broadcasting station, is placed at the front end of the center aisle. Two microphones are used and the organist, when accompanying vocal or instrumental soloists, uses earphones to obtain the effect at the microphones.

Starting with a splendid diapason chorus, the organist has at his command not only nearly every tone color wanted, from soft, delicate strings up to the full resonance of the solo reeds, but in addition, with the number of delicate mutations available, some of the most unusual effects can be produced by artistically mixing these delicate mutations with other soft fundamental tones. With the co-operation of the engineers and others in charge of station WAVE, equipment has been selected whereby the full resources of the organ may be satisfactorily broadcast. Many favorable comments have been made upon the splendid pick-up of the lower registers, especially the pedal division. The tones are heard distinctly and balance properly with the manual work, forming a splendid ensemble when the entire organ is used.

These broadcasts are carried on primarily for the people of Louisville and vicinity who, without leaving their homes, can hear this instrument every week.

Programs presented in this series have been published from time to time in THE DIAPASON, but the following recent ones by Louisville organists are examples of the type of music offered:

Harry William Myers—"In Thee Is Gladness," "O Man, Bemoan Thy Fearful Sin," and "Jesus, Joy of Man's Desiring," Bach; Pastorale from Sonata in D minor, Gullmant; "Piece Heroique," Franck; "In Paradisum," Dubois; "Divertissement" and "Carillon," Vienne; "Dreams," Stoughton; Scherzo and March, Rogers; "Meditation a Ste. Clotilde," James.

W. Lawrence Cook—Grand Chorus on the Fourth Gregorian Tone, Wolstenholme; Aria from Tenth Concerto, Handel; Minuet, Lully; Prelude to "The Blessed Damozel," Debussy; Gavotte, Wesley; "Song of the Basket Weaver," Russell; "Postlude Nuptiale," Gullmant.

William J. Schwann—Tocatta and Fugue in D minor, Bach; "Aria Simplex," Karg-Elert; "Ave Maria," Schubert; "Fireside Fancies," Clokey.

William E. Pilcher, Jr., organist, and Camille Swan Pilcher, violinist—"Pilgrims' Chorus" (from "Tannhäuser"), Wagner; Chorale Prelude, "Once He Came in Blessing," Bach; Allegretto, Wolstenholme; "Cantilene Nuptiale," Dubois; violin and organ, Sonata in D major, Handel.

The Third Presbyterian Church choir of Chicago sang Stainer's "The Crucifixion" Good Friday night. Caroline Marshall is director and organist.

dancing and, as the program so specifically stated, "refreshments (strictly temperance)."

The second day of the convention began with a paper by Harold Tower, organist and choirmaster of St. Mark's Church, Grand Rapids, Mich. His subject was "Twenty-five Years with a Boy Choir." It was very instructive and solved many problems for those organists who have under their guidance a similar musical set-up.

What was undoubtedly the most thoroughly enjoyed musical feast of the whole convention was the recital of Thomas H. Webber, Jr., of New Castle, Pa. Here is an artist who not only pleases the critical fellow organist, but succeeds in thrilling the layman as well. There is never a dull minute from the start to the finish of his program. His offerings consisted of the following numbers: Prelude and Fugue in G, Bach; Sarabande, Corelli; Pastorale, Clokey; "Cortege and Litany," Dupre; "Sunrise," Jacob; "In the Village," Ippolitoff-Ivanoff; Prelude on a Seventeenth Century Theme, Edmundson; Impromptu, Vienne; "Landscape in the Mist," Karg-Elert; "Ride of the Valkyries," Wagner.

Parvin Titus Gives Recital

After luncheon the delegates went to St. Francis de Sales Church for a half-hour of organ music with Parvin Titus. This recitalist comes from Cincinnati, where he has made a very fine reputation with his masterly presentations of the best in organ literature. Mr. Titus played the Fantasia in G, Chorale Prelude, "Deck Thyself, My Soul," and Fantasia and Fugue in G minor, from the works of Bach. This was followed by an unpublished work by John W. Haussermann, Jr., "Seven Chorales on Original Themes." The interesting prelude on the plainsong "Now Sinks the Golden Sun" by Bruce Simonds was beautifully played. The recital closed with the brilliant Tocata by Harry Benjamin Jepson. The organ is a fine Casavant and was heard to good advantage.

Frank LaForge of New York City gave an interesting talk and demonstration on the art of accompanying and voice teaching.

In the evening the delegates had the privilege of hearing Madame Corinne Rider-Reed and Mary Van Dorn in a joint recital in the Peristyle. Wednesday evening Harrington Van Hoesen of New York City and Frank LaForge gave a concert, also in this most perfect of settings. The sessions of the joint convention ended with this recital.

The number of delegates attending from both organizations was unusually large. This was due to two important factors—the first was the great diversity and high caliber of the programs offered by the officers for the inspiration and education of those attending, and the second was the opportunity to hear the best artists at an unheard-of low cost. It was possible for the average organist to attend this three-day session without mortgaging every-thing he owned.

The programs were arranged by Mary Willing Megley, president of the Ohio Music Teachers' Association, and Paul Allen Beymer, dean of the Northern Ohio Chapter of the Guild.

NEW ESTEY AT FORT BENNING

Organ Completed in Chapel of Well-Known Army Post in Georgia.

One of the best-known United States army posts among infantry officers, since all have a tour of duty there, is Fort Benning, near Columbus, Ga., the infantry school of the army. The Estey Organ Corporation finished the organ in the new Fort Benning chapel last month.

The Independent Presbyterian Church of Savannah, attributed to Sir Christopher Wren, served as model for the Georgian colonial chapel plans worked out by Hentz, Adler & Schutze of Atlanta for this post, and in slightly modified form for Fort Bragg, N. C. With side and rear galleries the seating capacity is 384, in addition to fifteen in chancel choir stalls. The organ is divided, in chambers over rooms on both sides of the chancel, the tone opening on the swell side especially being somewhat restricted, but adequate. Handsome organ cases designed by the architects contribute notably to the balanced interior of the chapel, with their pipe fronts in gold and soft tones. The console is on the left in the chancel, with choir stalls on both sides. The blower, a Spencer Orgboly of two horse-power, with control reservoir, is in a basement room having air intake piped from outside.

Essentially "straight," the resources of the organ are augmented by octave extension of the great melodia and swell salicional to provide for each manual a secondary 4-ft. stop, and the metal open diapason of the pedal organ, located in the great enclosure, is extended for an octave, 8-ft. The swell rohrflöte is carried down for a pedal rohrbordun, 10-ft., and used also at 10 1/2 and 8 ft. on the pedal. The specifications provide what the designer, R. P. Elliot, organ architect to the quartermaster general, intended—a smooth build-up to a balanced flue ensemble, not destroyed by the medium-powered chorus reed, and with variety of solo and accompanimental effects along the way. There are twelve sets of pipes in all, a total of 871. The metal pipes are spotted metal from 4-ft. C up, strings from AA up, except the harmonic flute, which is pure tin. Estey has utilized his patent basses instead of stopped pipes to carry down the melodia in open tone quality to CC. The pedal diapason is plain metal, 25 per cent tin. Twelve couplers, eleven manual and pedal adjustable combinations, four adjustable general combinations, tutti, crescendo (the last two cutting out tremulants as set) a synchronized electric clock and every other desirable convenience are provided for the organist in the roll-top stop-key console.

Cornell University Hears Series of Eight Historical Recitals

A series of eight historical recitals by Professor Harold D. Smith, who presides over the two organs at Cornell University, was brought to a close late in April. They were played alternately in Sage Chapel and Bailey Hall. In a foreword to his programs, published by the university, Professor Smith said that "a survey of the history of organ music from the sixteenth to the twentieth centuries in eight half-hour recitals must necessarily be sketchy and incomplete. The problem has been, not to find available material, but to determine what might be excluded from the vast bulk of interesting and significant material. An attempt has been made to include the greatest possible number of works representative of the various styles and schools. If many distinguished names are omitted, it is due to the limitations set by the nature of the survey rather than to lack of respect."

The list selected for the programs must be interesting to everyone who studies the music of the past. The first program, made up of sixteenth century works, consisted of:

Germany—Fantasy on the Song "On Freudt Verzer," Paulus Hoffhaimer (1449-1537, organist to Maximilian I); Figuration of a Choral Melody, Bernhard Schmid (1522-1592, Strassburg Minister). Spain—"Declaración de Instrumentos Musicales," "Veni Creator Spiritus" and "Pange Lingua," Juan Bormudo (c. 1550-?), "Arte de Tañer Fantasia," Excerpt, Tomás de Santa María (2-1586); "Diferencias sobre el Canto del Caballero," Antonio de Cabezón (1510-1596, organist to Philip II).

Italy—"Echo pour Trompette," Claudio Merulo (1533-1604, Venice); "Toccata per l'Elezione," Girolamo Frescobaldi (1583-1644, Rome); Canzona, Andrea Gabrieli (c. 1510-1586, Venice).

England—"Echo," Peter Philips (1560-1625); "Et. Re. Mi. Fa. Sol. La," John Bull (1562-1628).

France—"Depositum Potentes," Jean Titelouze (1563-1633, Rouen).

Holland—Fantasia in Echo Style, Jan Pieter Sweelinck (1562-1621, Amsterdam). The recital on March 1 was devoted to works of the seventeenth century and then came two programs of compositions of the seventeenth and eighteenth centuries, as follows:

March 8—Chorale Prelude, "Allein Gott in der Höh sei Ehr," Georg Böhm (1661-1740, Lüneburg); Chorale Prelude, "Ach wir armen Sünder," Matthias Weckmann (1621-1674, Dresden); Prelude and Fugue in E, Vincent Lübeck (1654-1740, Hamburg); "Benedictus," François Couperin, Sieur de Crouilly (1631?-1700?); Prelude, Louis Nicolas Clérambault (1676-1749); "Noel," Louis Claude d'Aquin (1694-1772).

March 15—Fantasy on the Chorale, "Komm, heiliger Geist, Herre Gott," Franz Tunder (1641-1667, Lübeck); Prelude and Fugue in G minor, Dietrich Buxtehude (1637-1707, Lübeck); Capriccio, Johann Jacob Froberger (1617?-1667, Vienna); Fantasy on the Chorale, "Vom Himmel hoch, da komm ich her," Johann Pachelbel (1633-1706, Nürnberg).

A Bach program was played March 22 and a nineteenth century program, consisting of a part of Mendelssohn's Third Sonata and Franck's "Grande Piece Symphonique" on March 29, April 12 Liszt's Fantasia and Fugue on "B-A-C-H" and Reger's Fantasia on Fugue on the same subject were the principal offerings. The series closed April 19 with this list of compositions of men of the present day:

United States—Three Chorale Preludes, Roger Sessions (b. 1896). Hungary—"Praeludium," Zoltan Kodaly (b. 1882). France—Andante from "Symphonie Gothique," Charles Marie Widor (b. 1845). Germany—Introduction and Chaconne, Op. 27 No. 1, Günther Raphael (b. 1906).

Harrison M. Wild Club Meets June 4. The Harrison M. Wild Organ Club of Chicago will hold its monthly meeting June 4 at 12:30 at its usual meeting place, the Cordon Club, in the Fine Arts building. At that time the annual election will take place. The nominating committee has decided to recommend the retention of the present officers, headed by Allen W. Bogen, president; Robert Birch, vice-president; Mrs. Lily Moline Hallam, secretary, and Tina Mae Haines, program chairman.

SINGING WILLIAM R. VORIS' CANTATA IN HIS OLD CHURCH



AN EASTER EVENT of much more than ordinary musical and sentimental interest was the presentation of William R. Voris' cantata "Redeeming Love" in the First Presbyterian Church, Franklin, Ind., where Mr. Voris was organist and director for twenty-seven years. Mr. Voris is now living in Tucson, Ariz.

The chorus is composed of singers from the choirs of the various churches

of Franklin, to whom the work is dedicated. The principal soloist was Anna Laura Cree, soprano, of Pittsburgh, Pa., formerly of Franklin. Ruth Graham, M. S. M., of New York, who is spending the winter and spring in Franklin, was the organist and director.

The work, heard in Mr. Voris' home town for the first time, was enthusiastically received by the audience which filled every available seat.

SUMMER COURSE BY M'AMIS

Will Be Conducted in His Beautiful
New York Studio During July.

Hugh McAmis' summer master class in New York in July will include, besides two private lessons a week for each pupil, a class lesson discussing new tendencies in organ tone, choir work, repertoire, program making and new music. The course will be given in Mr. McAmis' beautiful studio apartment on West Seventy-third street, which is equipped with a new three-manual Möller organ.

Mr. McAmis' recent activities include the dedication of a three-manual forty-six stop Möller in the parish hall of All Saints, Great Neck. For the service he wrote a setting of the "Benedictus es, Domine" and dedicated it to the donors of the building and organ. Mr. and Mrs. William S. Barstow. It was sung by the choirs of All Saints' and St. Paul's (Great Neck), Chester Morsch, organist. The Right Rev. Ernest M. Stires, Bishop of Long Island, officiated.

Mr. McAmis conducted the final concert of the Great Neck Woman's Club Choral, assisted by Master David Gaffney, soprano soloist of St. Thomas', New York, and the final program of the Munsey Park Choral Club, Earl Weatherford, tenor, assisting. He demonstrated the new Möller organ in the Central Baptist Church, Williamsport, Pa., for the Pennsylvania convention May 7.

Summer Institute in Evanston.

Northwestern University has prepared an elaborate one week's program at Evanston July 8 to 12 for choir directors, ministers of music and organists who find it impossible to attend school for the full summer term. Lectures, concerts, addresses, demonstrations and inspirational hours have been planned for each day and each evening of the session. The roster of lecturers is imposing and includes Clarence Dickinson and Helen Dickinson of New York City, Stanley R. Avery of Minneapolis, Horace Whitehouse, Herbert E. Hyde, William H. Barnes and D. A. Clippingier of Chicago. Other musical and church leaders will assist in striving to make this, the third institute of the series, the most outstanding. A detailed program may be obtained from the Department of Church and Choral Music, 1822 Sherman avenue, Evanston, Ill.

Handel Festival in Houghton, Mich.

In commemoration of the 250th anniversary of the birth of George Frederick Handel, a festival of this composer's music was presented May 9 in Trinity Episcopal Church, Houghton,

Mich. Participating in the concert were the choirs of Trinity Church, the First Congregational Church of Hancock, the Calumet Symphony Orchestra, soloists, and Sterling Marshall, Miss Jessie Cameron and Arthur Kitti, directors. An overflowing, appreciative audience of music-lovers of the northernmost points in the United States thoroughly enjoyed the artistic offerings of this array of talent, the program throughout proving an unusual treat to all present. Of special interest were the organ and symphony numbers, including the "Water Music" and the Fourth Concerto, and the solos and choruses from the oratorios "Judas Maccabaeus," "Israel in Egypt," "The Messiah" and "Samson." Mrs. Kathryn Bree played the Largo from "Xerxes" as the prelude. Lester Champion played a "Tempo di Gavotta" and Sterling Marshall the Pastoral Symphony from "The Messiah" and the Overture to "Rinaldo."

Junior Choir Festival at Port Chester.

The second annual junior choir festival was held May 5 at the Summerfield Methodist Episcopal Church in Port Chester, N. Y., Anne Merritt, organist and choir director. Six choirs participated: Junior choir of Fort George Presbyterian Church, New York City, Mary Arabella Coale, organist-director, Henry Wigeland, assistant in charge; St. Cecilia Choir of St. Mary's-in-the-Garden, New York City, Grace Leeds Darnell, organist-director; junior choir of Riverdale Presbyterian Church, Riverdale-on-Hudson, Russell Locke, director; junior, intermediate and senior girls' choir of the First Presbyterian Church, Bridgeport, Conn., Florence Haskin, organist-director; junior choir of Congregational Church, Naugatuck, Conn., Lyman B. Bunnell, organist-director, and the junior and vesper choirs of the Summerfield Methodist Episcopal Church, Port Chester, N. Y., Anne Merritt, organist-director. Miss Darnell played Bossi's "Legend" as the prelude and Mr. Bunnell the Bach Toccata and Fugue in D minor as the postlude.

Chicago Women Give American Program; Fill Kimball Hall

The spring ensemble program of the Chicago Club of Women Organists, presented in Kimball Hall on the evening of May 6, proved beyond peradventure of a doubt the high place this ambitious and capable group of about fifty women has taken in the musical life of the city. If rain typifies spring, the weather man did his best to provide an appropriate setting for the concert, but this did not prevent an attendance which filled every seat in the hall, nor did it dampen the enthusiasm which greeted the players and singers. The program, outlined in THE DIAPASON last month, was devoted to Chicago and contemporary composers, at least ten of whom were Chicagoans, while all but one were living Americans—a setup that must have delighted the heart of Roland Diggle, even though he was 2,000 miles away.

The opening organ group was played with delicacy and style by Miss Elisabeth Spooner, the Wheaton organist, whose selections included an Intermezzo by DeLamarer, the Scherzo in G major by Arthur Dunham and "Comes Autumn Time," by Leo Sowerby. A composition by Helen Searles Westbrook—Andante Religioso—was then played by a string quintet which brought out the devotional quality of the piece. The Sterling Quartet, an organization with Ora J. Bogen, its director, at the piano, and Alice R. Deal at the organ, showed rare spirit, magnetism and tone quality in its performance and did beautiful work in its four selections, by Jeanne Boyd, Oley Speaks, William Lester and Nathaniel Dett. Mr. Lester's "Chinese Lullaby" made a decided appeal and there was a thrill in the Dett spiritual—"Done Paid My Vow to the Lord." Irene Belden Zaring at the piano and Mrs. Westbrook at the organ gave an excellent performance of the Clokey "Symphonic Piece," a work that is being used more and more in piano and organ programs.

Miss Florence Boydston, whose multiple talents have enabled her to be an organist and a church singer of high attainments, sang a group of songs by Rossetter G. Cole, Edward C. Moore, Blanche Ula Boyce and Helen Searles Westbrook, with Edith Heller Karnes at the piano. Miss Clara Gronau, who was the second organ recitalist of the evening, played Walter Keller's "Morning," the late Stanley Seder's "The Chapel of San Miguel" and the Bonnet Concert Variations.

The closing number of the evening was Lily Moline Hallam's Rhapsody for organ, piano and violin, whose refreshing melodic qualities were brought out by Mrs. Karnes at the piano, Mrs. Hallam at the organ and John Heller, son of Mrs. Karnes, violinist.

Easter Pageant by R. K. Williams.

A large congregation attended the annual Easter pageant presented at the Claremont Presbyterian Church, Jersey City, N. J., Easter Sunday evening. The production, entitled "The Lord Triumphant," was directed by R. K. Williams, organist, and Kenneth Long and the pastor. The pageant, depicting the triumph of Christ over death, was an adaptation from the Biblical stories of Christ's healing powers and resurrection, written by Mattie Shannon. The choral accompaniments were written by Mr. Williams. The pageant was concluded with an impressive candle-light service conducted by the Rev. J. D. Boysell. The church was decorated with Easter lilies and a beautifully lighted garden scene was the center of action.

WILLIAM H. BARNES, Mus. Doc.

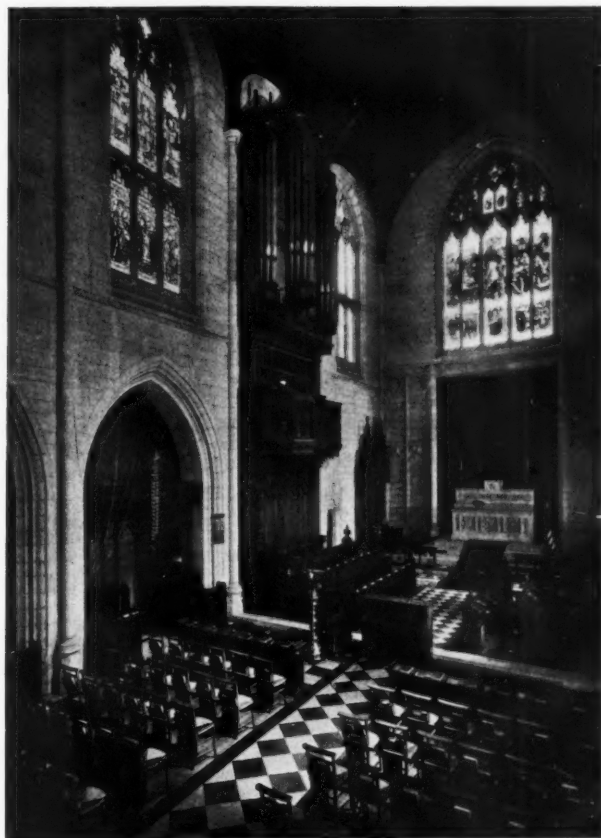
Organ Architect
Advice and suggestions furnished to intending purchasers of new organs. More than fifty organs have been built in various parts of the country from specifications and under the supervision of Dr. Barnes with entire satisfaction to the churches. Inquiries invited.

Recitalist
Organist and Director of Music, First Baptist Church, Evanston, Ill. Dedication Recitals a specialty, usually accompanied by a discussion of the tonal structure of the organ. If the purchase of an organ is contemplated consult Dr. Barnes, who will save you time and money.

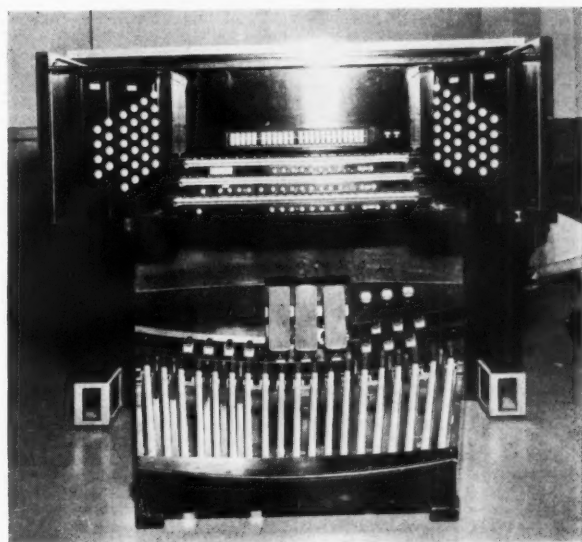
Address: 1112 South Wabash Ave., Chicago, Ill.

SIGNIFICANT!

Groton—old and famous “prep” school—which, over a period of several generations, has prepared for college thousands of youths destined later to be numbered among our most important citizens, has, after careful investigation, chosen Aeolian-Skinner to build the instrument which is to play an important part in moulding the musical taste of its students for many years to come.



Chapel—Groton School
Famous College Preparatory Institution



AEOLIAN-SKINNER ORGAN COMPANY

ORGAN ARCHITECTS AND BUILDERS

Skinner Organs - - Aeolian Organs

CHURCH RESIDENCE AUDITORIUM UNIVERSITY

677 - - 689 Fifth Avenue, New York

FACTORY: Boston, Mass.

LAWRENCE MEETING FILLED WITH EVENTS

COME FROM THREE STATES

Mlle. Nizan's Playing a Feature at Kansas, Oklahoma, Texas Convention—Guild Members in Program of Own Compositions.

By MILDRED H. DRENNING

The third tri-state convention of the Kansas, Oklahoma and Texas Chapters of the A. G. O. was held in Lawrence, Kan., May 1 and 2.

The occasion was made memorable by the presence of Mlle. Renee Nizan of Paris, who appeared in recital in the University of Kansas auditorium on the afternoon of May 1. The audience was thrilled with the artistry and the power of Mlle. Nizan's playing. Her perfect poise, her unaffected manner, her youthful charm, her impeccable memory, her clearcut phrasing and her brilliant performance will long be remembered. Her program included: Fantasia and Fugue in G minor, Bach; Chorale Prelude, "Nun freut Euch," Bach; "Soeur Monique," Couperin; "Noel" in G, Dallier; Allegro from Sixth Symphony, Widor; "Stella Matutina," Dallier; Prelude, Fugue and Variation, Franck; Scherzo from Fourth Symphony, Widor; Prelude in B major, Dupré; Scherzo from Sixth Symphony, Vierne; Berceuse, Vierne; Finale from Sixth Symphony, Vierne. As an encore she played "The Flight of the Bumble-bee," by Rimsky-Korsakoff.

After the recital the Guild banquet was held in the Hotel Eldridge. Mlle. Nizan spoke informally.

On the morning of May 1 the members met for discussion of the problems confronting the organist. Cora Conn Moorhead of Winfield, Kan., spoke from her own experience on "The Value of an Organ Club." Frances George of Bartlesville, Okla., told of "The Church Choir in the Small City." A. D. Schmutz of Emporia discussed "The A Cappella Choir, its Possibilities and Limitations." Mrs. D. W. Faw of Oklahoma City read Edward A. Flinn's paper on "The Relation of the Organist and Choir Director to the Church Service."

A pleasant relaxation was a fifteen-mile drive to Baker University in Baldwin, where the Quayle collection of Bibles was examined. Bishop William Alfred Quayle bequeathed this collection of rare Bibles to Baker University on his death in 1925. It represents the work of a lifetime and is one of the finest collections in America. The books are kept under glass in fireproof steel cabinets. The small Latin Bible of Robert Browning and the family Bible of Robert Louis Stevenson are here.

After luncheon in Baldwin the drive was continued to Haskell Institute for Indians, where Winnebago, Creek, Sioux and Osage tribesmen sang for the visitors. An Indian puppet show followed, featuring Indian costumes, tribal dances and melodies.

On the evening of May 1 the visitors listened to an all-Bach program, a part of the observance of music week at the University of Kansas. Appearing in recital were the Westminster A Cappella Choir, directed by Dean Donald M. Swarthout; the University of Kansas orchestra, directed by Karl O. Kuersteiner; Joseph A. Burns, Kansas organist, who played Bach's Passacaglia in C minor, and soloists from the faculty of the School of Fine Arts.

At an early morning business session on May 2 the following officers for the Kansas Chapter were elected: Richard R. Jesson, dean; Cora Conn Moorhead, sub-dean; Rachel E. Johnson, secretary-treasurer; Mrs. Arza J. Clark and Irving Bartley, members of the executive committee. Mrs. Marie Hine of Oklahoma was elected chairman of the tri-state convention in 1937.

The twelfth annual School of Fine Arts convocation of Kansas University occurred at 10 o'clock on the morning of May 2. The Guild joined in this program. The University of Kansas band, directed by Russell L. Wiley, opened the program with stirring band music. Mlle. Nizan was soloist, playing Vierne's "Westminster Chimes." The speaker of the day,

ORGANISTS FROM THREE STATES MEET AT LAWRENCE, KAN.



Dudley Crafts Watson of the Chicago Art Institute, spoke of his delight in her choice of a modern composition. G. Criss Simpson was at the organ for the singing of "America" and "Alma Mater."

A novel program of unusual merit followed the convocation. It consisted of original compositions by Guild members. Outstanding on this program was the performance of the first scene from the oratorio "The Guardian Angel," conducted by its composer, Charles S. Skilton, the beloved dean of the Kansas Chapter and the presiding officer of the tri-state convention. This Moravian legend was sung by a large chorus of children from the Lawrence public schools and by the choir of Plymouth Congregational Church. A brass quartet, the organ and the piano were used for accompaniment.

Another featured number was an anthem, "Art Thou Weary?" written for the occasion by Mrs. Marie Hine of Oklahoma. This was sung by the choir of Plymouth Congregational Church, directed by Mrs. Alice Moncrieff. Powell Weaver of Kansas City was at the organ and Miss Ruth Orcutt of Kansas at the piano for his organ and piano composition, "Exaltation." Other composers appearing on the program were Spencer Norton of Oklahoma and A. D. Schmutz of Kansas. Compositions of Hagbard Brase of Kansas and Martha Rhea Little of Texas were played by Raymond Lawrence of Missouri. Carl A. Preyer of Kansas was represented at the organ by Charles S. Wilson.

Guild members appeared in recital at Plymouth Congregational Church on the afternoon of May 2. D. A. Hirschler of Emporia opened the program, playing in his usual fine style Reger's Introduction and Passacaglia. Mrs. D. W. Faw of Oklahoma gave a group of three numbers—"Hymnus," Von Fielitz; "The Chapel of San Miguel," Seder; Scherzo from Second Suite, Rogers. Miss Margaret Sear of Kansas followed with the Chorale Prelude "Da Jesus an dem Kreuz Stand," Scheidt, and Toccata in D minor, Federlein. Dean Ira S. Pratt of Kansas, with Frank S. Kenyon at the piano, sang Bach's cantata for bass, "Ich habe Genug."

After a short intermission Katherine Hammons of Dallas, Tex., gave three numbers—Andante Cantabile, from Fourth Symphony, Widor; Caprice, Sturges, and First Concert Study, Yon. Donald Coats of Kansas gave a colorful interpretation of "The Soul of the Lake," Karg-Elert, and Toccata, "Thou Art the Rock," Mulet. Carl Amt of Oklahoma was a favorite in the Dorian Toccata, Bach, and Passacaglia, "In Aeternum," Edmundson. Richard R. Jesson of Kansas gave a perfect demonstration of legato playing in "L'Organo Primitivo," Yon, and Fugue in C sharp minor, Honegger. Nita Akin of Texas played with precision the Lesser G minor Fugue of Bach; Sketch in D flat, Schumann, and "Piece Heroique," Franck. Renee Nizan gave a group of four numbers from the works of organists now living and playing in Paris. She also responded to an encore.

A demonstration of the Hammond electronic organ concluded the program. Powell Weaver was the per-

former, including in his numbers by request his composition "The Squirrel" and his arrangement of Pratella's "A Gothic Cathedral."

The convention was largely attended and was noted for the enthusiasm of its members. It merged for the closing session with the great audience that heard Dalies Frantz, young American pianist.

Festival Program by Hovdesven.

June marks the beginning of the seventh successive summer season of Sunday organ recitals by E. Arne Hovdesven at the Mercersburg Gothic Chapel. The recent tulip festival on the campus of the Pennsylvania school, May 12, drew nearly 10,000 tourists and visitors, many of whom attended the carillon and organ recitals. Mr. Hovdesven also played a recent Bach recital at Harrisburg and a dedicatory program on a Moller organ at Winchester, Va., the week of the famous apple blossom festival in that historic city.

WINS DRAMA LEAGUE HONOR

John M. Klein Going to Salzburg to Study at the Mozarteum.

John M. Klein has been awarded a scholarship to study at the Mozarteum Academy of Music, Salzburg, Austria. Mr. Klein will leave June 19 to study organ under Franz Sauer and will attend all rehearsals of the famous Salzburg festivals, which are under the direction of Arturo Toscanini, Max Reinhardt, Bruno Walter and Felix Weingartner. This is a part of the study course. Five scholarships were awarded by the Drama League in New York City respectively in organ, violin, cello, voice and piano. Mr. Klein is organist and choir director of Jerusalem Lutheran Church, Schwenksville, Pa., where he has a new three-manual Moller organ and an adult choir of twenty-three voices and a junior choir of fifteen. He is an organ and theory pupil of Dr. H. Alexander Matthews and Edward Shippen Barnes. Composition is his main interest, and he has written for organ, choir and piano.

Mr. Klein gave a recital in his church May 13 in which he played the following compositions: Toccata from "Suite Gothique," Boellmann; Andante from Sonata No. 7 in F minor, Rheinberger; Toccata and Fugue in D minor, Bach; Fugue in D major, Bach; "Dance of the Toy Pipes" from the "Nutteracker Suite," Tschaiakowsky; "The Soul of the Lake" and "The Reed-Grown Waters," from "Seven Pastels from the Lake of Constance," Karg-Elert; Toccata from Fifth Symphony, Widor. On May 8 Mr. Klein played the Saint-Saens Concerto with Mabel Ripple, pianist, in Irvine Auditorium at the University of Pennsylvania, Philadelphia.

Middelschulte Going to Germany.

Dr. Wilhelm Middelschulte will leave Chicago in time to sail June 18 for a summer in Germany, where he will be heard in recitals and will visit his brother and other relatives. In Dresden Dr. Middelschulte will appear with the Kreuz Chor and will play in other cities before his return in September.

CHARLES HENRY DOERSAM

Official Teacher of the Organ

COLUMBIA UNIVERSITY, NEW YORK CITY

SUMMER SESSION

July 8-August 16, 1935

Class and Private Instruction

Credit given in Columbia University and Teachers' College

All lessons given on four-manual Skinner organ
Adequate practice facilities

For further information, address SECRETARY, Columbia University,
New York City, or C. H. Doersam, Palisade, New Jersey

**HONOR TO DICKINSON
BY THOUSAND TONGUES**

FORTY-SIX CHOIRS UNITED

**Great Festival in Riverside Church,
New York, in Which His Pupils
and Their Singers Take Part,
Is an Impressive Event.**

Alumni and students of the School of Sacred Music of Union Theological Seminary honored Clarence Dickinson May 18 with a festival program of his works, sung by massed choirs numbering more than a thousand singers, drawn from forty-six choirs under their leadership.

Long before the hour every corner of Riverside Church in New York not occupied by singers was overflowing with invited guests; promptly at 8 the procession began to move in beautiful order to Hugh Porter's admirable accompaniment and interludes to "Rejoice, Ye Pure in Heart." The 500 adult singers of the chancel choirs entered from the rear, while the children of the gallery choir came from the front through the side aisles, the many-colored vestments making a kaleidoscope of rich color, ending with the brilliant spectacle of alumni of the school and the faculty of the seminary in full academic dress.

After President Henry Sloane Coffin had opened the service with an inspiring invocation, Dr. Dickinson played his new Meditation on "Ah, Dearest Jesu," with instrumental parts for violin, cello, harp and quartet of brass. The following choral numbers were then sung:

- "Music, When Soft Voices Die."
- "Great and Glorious" (Chancel and children's choirs, brass and strings).
- "List to the Lark" (Chancel and children's choirs).
- "All Hail the Virgin's Son" (Chancel choir, strings and brass).
- "Come, Marie, Elisabethe" (Children's choir).
- "Away in a Manger" (Tenor solo, Harold Haugh, M. S. M.).
- "O Nightingale, Awake" (Chancel and children's choir).

- "Nowell: The Shepherd's Story."
- "For All Who Watch."
- "Beneath the Shadow of the Great Protection."
- "In Joseph's Lovely Garden."
- "An Easter Litany" (Chancel choir, soloists, brass and strings).

After Dr. William Pierson Merrill of the Brick Church had pronounced the benediction the children's choir sang "The Shadows of Evening Are Falling" and the chancel choir responded with "Father, Give Thy Benediction." Luis Harold Sanford accompanied the recessional, "Our God, Our Help in Ages Past."

The unanimity of the chorus under Dr. Dickinson's direction was exemplary—maintaining rhythmic flow and responding to his every wish in tempo, dynamics and tone—an achievement all the more remarkable because of the necessarily limited time for rehearsal. The children's choir in the gallery sang with remarkably lovely tone and almost perfect diction under the leadership of Mrs. William Neidlinger. The soloists, all of whom have been associated with Dr. Dickinson either at the Brick Church or in the seminary, were Corleen Wells, soprano; Rose Bryant, contralto; Harold Haugh, tenor, and George Baker, baritone. The beautiful organ accompaniments for the choral numbers were played by Charlotte Lockwood, who overcame the difficulties inherent in such a huge task supremely well. The violin, cello, harp and quartet of brass not only added to the pictorial effect in the chancel, but contributed much to the choral numbers, especially "All Hail the Virgin's Son" and the magnificent "Easter Litany."

The dominating figure was, of course, Dr. Dickinson himself. Conducting from a podium built on top of the pews, in the center of the church, he made a striking appearance in gown and hood, strengthening the impression of the force of his personality, which the chorus had felt in the afternoon not only in rehearsal, but during his masterly playing of his "Storm King" Symphony on the organ before the rehearsal. His unique place in church music as composer, organist, conduc-

tor, and more especially as a teacher, was beautifully demonstrated in this tribute from pupils who brought to their master the choirs they, in turn, had taught. They have raised a monument to their teacher during his lifetime as did those pupils in ancient Greece of Lysicrates, the choral director of the Homeric hymns, on whose stele are listed not only his own achievements but those of the instrumental accompanist, Theon, the flute player, and of Lysiades, the trainer of the choir. As that stone stands in Athens as one of the most beautiful monuments of all classical antiquity, so this tribute is a rarely touching evidence of esteem and affection.

PRINCETON RECITAL SERIES

Programs by Callaway, White, Miss Lockwood and Downes.

Princeton University is in the midst of an important series of organ recitals in the university chapel, the first three on Wednesday evenings at 8, beginning May 22, by guest artists, and the last recital by Ralph W. Downes, director of music in the university chapel, on Sunday afternoon, June 16, at 4:30. Paul Callaway of New York was the recitalist May 22 and played a varied program of works by Gibbons, Bach, Karg-Elert, Tournemire and T. Tertius Noble. Ernest White of Philadelphia played May 29. Among his selections are many of unusual interest by old masters—Maurice Greene, G. B. Bassani, Thomas Arne and Antonio Vivaldi—followed by works of the moderns, including Dupré, Tournemire, de Maleingreau and Karg-Elert. Charlotte Lockwood will present a program drawn mainly from the Romantics—Andriessen, Franck, Reger, Widor and Karg-Elert—interspersed with Bach chorale preludes. Her recital is on Wednesday, June 5. In the final recital Mr. Downes is planning to play works by contemporary American composers, including Harry B. Jepson, Bruce Simonds, Paul Callaway, Roger Sessions, Harry Banks, Robert Russell Bennett, Roy Harris and Garth Edmundson.

MARK DR. NOBLE'S BIRTHDAY

English Boy Singers Give His Magnificent at St. Thomas, New York.

A special feature of the evensong service at St. Thomas' Church, New York, May 5, was the singing by the English Boy Choristers and St. Thomas' choir of a Magnificat in B minor composed by Dr. T. Tertius Noble, organist of the church for nearly a quarter of a century, in honor of Dr. Noble's sixty-eighth birthday.

The English Boy Choristers are a group of choir boys selected from prominent churches in England by Carlton Borrow, founder and head of the London Choir School. The boys, who range in age from 11 to 14 years, were closing a six months' tour of this country. The boys were selected from among 130 in the school, which provides singers for parish churches. Their tour extended as far west as Chicago and the full academic course offered at the school has been continued en route under the tutelage of John Clunan, one of the masters.

During their time at the school the boys serve their parishes without pay in return for their schooling. Matriculating at the age of 8 or 9, they usually are finished singers at 11 and remain in the school sometimes until their nineteenth year, when positions are obtained for them in business or as church organists or singers.

Organ Work at Athens College.

Frank M. Church, director of fine arts at Athens College, Athens, Ala., has an enthusiastic class of organ students who are closing an active season. In a students' all-American recital at the college April 30 Miss Sara Tilman of Athens played Clokey's "Wind in the Chimney" and Miss Elizabeth Bomar of Shelbyville, Tenn., played David S. Smith's "Paean Exultant" as the organ selections. In a recital May 30 Miss Bomar played Bach's Prelude in G minor and Miss Dorothy Adair of Huntsville, Ala., the Capriccio from Rogers' Third Sonata. Miss Adair and Miss Bomar also appeared in recitals May 10 and 12.

A U S T I N

Recent Installations of Austin Organs Include:

FIRST PRESBYTERIAN CHURCH, Marquette, Michigan

METHODIST EPISCOPAL CHURCH, Batesville, Indiana

CHRIST REFORMED CHURCH, Bath, Pennsylvania

AUSTIN ORGAN CO. Hartford, Conn.

WASHINGTON PUTS ON SPLENDID MEETING

CAPITAL CONVENTION HOST

Addresses by Father Finn and Oliver Strunk, and Recitals by Bernier, Porter, Charlotte Klein and Catharine Morgan.

By MABEL R. FROST

Washington, D. C., had its first tri-state convention of members of the American Guild of Organists April 25 and 26 and made it a pronounced success, enjoyed by a large company from the District of Columbia and many visiting organists.

A new undertaking is inclined to be something of a venture in any case. This new tri-state convention was no exception, but the dean, Mary Minge Wilkins, A. A. G. O., ambitious and possessing boundless energy and great faith in the members of her chapter, labored unceasingly and the membership responded loyally. The registration for the entire convention was over a hundred, more than twenty of whom were from out of town. Thus the artists presented in an unusually attractive program were assured of a most appreciative audience. And these artists presented an array of events of which any convention might well be proud.

Registration for the home chapter began on Wednesday night at the Mayflower Hotel. For this the dean entertained informally and charmingly.

At 11 o'clock Thursday the first feature of the convention proper was presented in the Chinese room of the Mayflower with the introduction of Father William J. Finn, conductor of the famous Paulist Chorists. In a spirited two-hour address Father Finn entertained, instructed and inspired his audience of organists, choir directors and teachers with the choicest fruits gleaned from his years of research and experience. The subject was "Choral Conducting—A Synthesis of Art and Science." Among his most pithy phrases were these:

"Reasons for the decline in choral singing are: 1. Choral conductors have not been specialists. The choral conductor has been the poor relative of the musical pretender, whereas choral conducting must be a specialty, with a musicianship greater than that of the orchestral conductor, because it must embrace that also. 2. Choral singing has been merely a matter of mastering the mechanics of music, but really technique counts for nothing unless in the final result there is beauty of sound.

"But choral music is coming back. And those who develop it today have the greatest opportunity in the world, for there is no charted course. No written rules exist to define the way—not a single book!

"Fine results in choral singing are not a miracle. It is built upon definite principles."

Father Finn offered some practical helps for the more common problems of chorus directing—how to take the weight off the high tones, how to eliminate stridency, how to practice pianissimo, how to obtain good balance and the proper blend of voices.

Recital by Conrad Bernier

In the afternoon at 2:30 the first recital of the convention was played by Conrad Bernier at All Souls' Unitarian Church. Mr. Bernier is head of the organ department of the Catholic University and was formerly assistant to Joseph Bonnet at St. Eustache, Paris. The accuracy, steadiness and brilliance of Mr. Bernier's performance, coupled with his knowledge of tonal values, his appreciation of the appropriateness of things and his unusual repertoire, make him always a delight to hear. Hardly have we heard the Franck A minor Chorale given a more beautiful or poetic reading. A work that should be published is Mr. Bernier's own Symphony in D minor, the Introduction and Allegro from which was included on this program. In it the ecclesiastical influence was clearly discernible. Mr. Bernier was captivating in his rendition of the Allegro from the Widor Sixth Symphony, the "Westminster Carillon" of Vierne, and a charming "Pastoral Dance" on

"On Christmas Night," by Robin Milford. His group of ancients at the beginning of the program was given in traditional style and included: Toccata, G. Muffat; "Piece d'Orgue," A. Calviere; Capriccio-Pastorale, Frescobaldi; Toccata, Adagio and Fugue, Bach.

Following Mr. Bernier's recital the organists were ushered across the street to the beautiful new Latter Day Saints' Chapel, where they were the guests of Edward P. Kimball, the organist, who escorted them through the building, explaining the symbolism and many other details of interest in this handsome little structure.

At 5 o'clock the convention was received at the large "early Georgetown" home of Christopher S. Tenley, former dean of the District of Columbia chapter, for tea. Here the guests had an opportunity not only to inspect the interesting collection of antiques and to relax, but also to experience for themselves the kind of open house, open heart and lavish entertainment for which Mr. Tenley is famous.

Porter on Bach-Handel Program

In the evening at the National City Christian Church an interesting organ and choral program was given, principally in commemoration of the Bach and Handel anniversary. Hugh Porter, F. A. G. O., of New York, was the recitalist and gave one of the most pleasing Handel performances on the organ it has been our pleasure to hear. In the Allegro from the Fourth Concerto he approached the effect of the continental organs. His Aria was altogether lovely and the Variations on "The Harmonious Blacksmith" (as transcribed by Karg-Elert) intriguing. For the Bach group Mr. Porter used the Prelude and Fugue in G major, Andante from Fourth Trio-Sonata and two chorale preludes, "My Heart Is Filled with Longing" and "From Heaven Above to Earth I Come." The concluding organ selections were the DeLamarter "Carillon" and Jongen's "Sonata Eroica." In spite of its many pages of padding this difficult Jongen work was given with brilliance and a beautiful handling of this organ.

The choral selections were by the Washington Choral Society, Louis Potter, F. A. G. O., conductor, with Walter H. Nash, F. A. G. O., accompanying on the piano and Lyman McCrary, organist of the church, at the organ. For the Handel part of the program they gave the Dettingen Te Deum and from the Bach Christmas Oratorio "Christians Rejoice" and two chorales. In these Mr. Nash played a sparkling piano accompaniment. Without doubt the finest work of the chorus, however, was in Deems Taylor's "Chambered Nautilus," which this group gave its Washington premiere a year ago. Their work throughout was marked by beauty of tone and accuracy of pitch.

Great Treat at Library of Congress

It remained for Friday morning to bring one of the really rare treats of the convention. This took the form of a brief but informative lecture by Oliver Strunk, chief of the division of music of the Library of Congress, followed by an organ recital by Charlotte Klein, F. A. G. O., illustrating the subject matter of the lecture. The place was the chamber music auditorium of the library. Mr. Strunk's lecture covered the beginnings of organ music in Germany, Spain and Italy, and the colossal struggles of early writers in spite of the limitations of materials, both as to tone and as to systems of notation, as well as to the instruments available. He brought to light many comparatively unknown facts in connection with his subject.

Miss Klein's program was admirably arranged and served well to illustrate the subject matter of the lecture. It was fascinating to follow the development of organ music from its earliest beginnings through two centuries of growth. While, as Mr. Strunk said, "one might not like all of these early examples of music, at least he could respect it for what it stood for." Some of the music used was so rare it had to be transcribed or photostat copies procured from other cities, wherever the only existing original might be. Beginning with a "Preambula" by Adam Hebergh, a five-bar work written in 1448, the compositions grew in size and musical content to the closing

HERBERT E. HYDE



HERBERT E. HYDE will complete fifteen years of uninterrupted service at St. Luke's Pro-cathedral in Evanston on June 1. During all these years St. Luke's has been known for the high standard of its music. Mr. Hyde presides over a four-manual Aeolian-Skinner organ which is one of the largest church organs in America.

Herbert E. Hyde's name first came to public attention as an organist when, as a prodigy, he held the post at St. John's Episcopal Church at the tender age of 12 years. His musical activities have been varied and Chicago is proud of him because he is a native son of the city and a large part of his education was received here. His organ training under Harrison M. Wild, Dr. Peter C. Lutkin and Clarence Dickinson was supplemented by study in France with Widor and Bonnet.

Mr. Hyde has been appointed to the faculty of the third annual summer institute of church and choral music of Northwestern University July 8 to 12 and will direct a daily choral hour for four mornings during the conference. The conference will be organized into a choral society and will prepare a program of sacred music for public performance in one of the Evanston churches on Thursday night. The rehearsals will serve as demonstrations in choral conducting and choir training.

number, a brilliant Prelude, Fugue and Chaconne of Buxtehude. Between these two were compositions of Paumann, Virdung, Schlick, Bermudo, Cabezon, Gabrieli, Merulo, Scheidt, Scheide-mann, Tundor, Weckman and Pachelbel. Miss Klein's keen imagination and musicianship was invaluable in reproducing the tonal effects and contrasts of early organs, so that one was quite transported back to that primitive day. The first number was quaint, the second curious, but by the time the third was finished one could see the chorale prelude form taking shape. And on reaching the eighth with its running accompaniment of scales it was easy to visualize the age when lace ruffles flourished. The ninth was lovely. Then followed six chorale preludes extending over a period of fifty years.

At the close of the recital convention guests went by invitation across the street to the Church of the Reformation, where the church secretary explained in detail the symbolic significance of many of the decorative and architectural features of this unusual new edifice. At noon the party again crossed the street to visit the Folger Shakespeare Library, through the courtesy of Dr. Joseph Quincy Adams, the director, and John Russell Mason, librarian of George Washington University and former sub-dean of the District of Columbia chapter. Dr. Adams personally opened to the organists the sanctum of the replica of the Elizabethan theater which is incorporated into the library, and gave a brief but complete exposition of its historical significance, and in conclusion ordered a full demonstration of its modern stage lighting equipment.

Catharine Morgan at Fort Myer Organ

A recital at 3:30 in the charming new chapel at Fort Myer, Va., was in effect the opening recital on the new three-manual Müller, although the chapel and organ had been used for services for two or three weeks. In presenting

Miss Catharine Morgan, F. A. G. O., of Norristown, Pa., for this recital, a long-cherished dream of a number of the chapter members was realized. Her technical mastery was everywhere in evidence in a program whose demands afforded no relaxation to the performer. Because the program bore a decided "list" to the ultra-modern, its demands were exceptional. Her Bach and Franck were superb—Passacaglia and Fugue in C minor and Fugue a la Gigue in G major of Bach, and Pastorale of Franck. If the Karg-Elert "Ein Feste Burg" was less lucid, it still served as excellent transition material to the row of moderns which followed, the like of which we have seldom witnessed in an organ program: to wit: "Carillons," Emil Bourdon; "Paraphrase-Carillon" ("L'Orgue Mystique"), Tournemire; Four Burgundy Sketches, Jacob, and Leo Sowerby's "Pageant."

The banquet at the Mayflower in the evening was all that could be desired except that we wished more than the eighty or ninety guests might have been on hand to enjoy it. Guests of honor were the Rev. Dr. Z. B. T. Phillips, the Rev. Dr. J. S. Montgomery, chaplains of the Senate and House of Representatives, respectively, the former also chaplain of the District of Columbia chapter, and Charles H. Doersam, F. A. G. O., warden of the Guild. The dean, Mary Minge Wilkins, A. A. G. O., was toastmistress. Addresses by all three of the special guests were an inspiration to all who were privileged to hear them. Entertainment features were in charge of Christopher Tenley and included an original humorous skit, filled with personal jokes, but designed primarily as a take-off on the code of ethics and the choir-master's examination. The "leads" were taken by Mrs. John Milton Sylvester, J. Edgar Robinson, Rolla G. G. Onyun, Christopher Tenley, Percy Burness, A. A. G. O., Adolph Torovsky, A. A. G. O., Walter H. Nash, F. A. G. O., and Louis Potter, F. A. G. O.

Work of Miss Catharine Morgan.

Miss Catharine Morgan, organist and director at the Haws Avenue Methodist Church of Norristown, Pa., presented a junior choir program at the First Presbyterian Church of Philadelphia for the biennial convention of the National Federation of Music Clubs April 25 and the chorus sang selections from Handel's "Messiah" and other works from memory. On Good Friday at her church Miss Morgan gave Stainer's "Crucifixion" and on Palm Sunday Dubois' "The Seven Last Words." Her organ recital schedule this spring has included the following appearances:

March 26—North Baptist Church, Camden, N. J., for New Jersey Chapter, A. G. O.

April 11—Haws Avenue M. E. Church, Norristown.

April 24—John Wanamaker store, Philadelphia, in a series of festival recitals.

April 26—Fort Myer Army Chapel, Washington, D. C., tri-chapter convention, A. G. O.

April 28—Girard College Chapel, Philadelphia.

Her repertoire at these recitals included: Passacaglia and Fugue in C minor and Fugue a la Gigue in G major, Bach; "Carillons," Bourdon; Finale in B flat and Pastorale, Franck; Allegro from First Concerto, Handel; "Burgundy Hours," Jacob; Two Choral Improvisations and "Lauda Sion," Karg-Elert; "Symphonie de la Passion," de Maleingreau; "Rose Window" and "Carillon-Sortie," Mulet; "Paraphrase-Carillon" ("L'Orgue Mystique"), Tournemire; "Pageant," Sowerby.

Goldsworthy Hears Own Work Sung.

W. A. Goldsworthy, the New York composer, journeyed to Washington, D. C., Sunday, April 28, to hear the Mount Vernon M. E. Church choir sing his "Vision in the Wilderness." While there he played a recital before the performance of his work. At the conclusion of the oratorio the Washington Composers' Club entertained Mr. Goldsworthy at the home of Edward C. Potter, having several numbers written by members performed for the distinguished guest. R. Deane Shure is minister of music at the Mount Vernon Church and directed the chorus for the occasion.

**SERIES COMES TO END
AT ORCHESTRA HALL**

FOURTEEN RECITALS GIVEN

**Wheelwright and Spach Play Final
Chicago Monday Programs—Audiences Large to the Last—
Hoped to Resume in Fall.**

The series of Monday afternoon recitals in Orchestra Hall, Chicago, under the auspices of the Illinois Guild Chapter, came to a close May 6 after a duration of fourteen weeks. The audiences continued large and enthusiastic up to the last, and Barrett Spach, who played the final program, was heard by a group which filled a large part of the main floor of the hall and which showed plainly its regret over the fact that the performances would be suspended for the summer.

It is the hope of Dr. Eric DeLamar, dean of the chapter, to resume the weekly program in November, with the co-operation of the Chicago Orchestral Association. It is the general conviction that this series did more than any other recent event in Chicago to stimulate interest in organ playing among the city's music-lovers.

D. Sterling Wheelwright, sub-dean of the chapter, who gave the recital April 29, played a pronouncedly interesting program, containing variety and an appeal to all tastes, which evoked considerable enthusiasm and showed Mr. Wheelwright as a distinct addition to the list of capable recitalists of the Chicago territory. His performance was marked by tasteful registration and he brought out all the resources of the Orchestra Hall instrument in a noticeable manner. His program was as follows: "Pavane Heroique," Franck; Chorale Prelude, "Wake, Awake, a Voice Is Calling," and Fugue in G minor, Bach; Caprice, Kinder; Nocturne, Ferrata; "Variations de Concert," Bonnet; "An Easter Spring Song," Edmundson; Scherzo, "Sportive Fauns," d'Antalfy; An Old Melody, Arranged; Finale, Symphony, Vierne.

The Franck composition was played with discriminating taste, though hardly with the requisite heroic qualities, but the Bach numbers were played with authority and style. The contribution to the light side was delightful, with the lute Caprice of Ralph Kinder, too seldom played, and the romantic Ferrata Nocturne. In the Bonnet "Variations de Concert" Mr. Wheelwright did outstanding work and played with a mature command of his task. The Garth Edmundson "Easter Spring Song" was heard for the first time in Chicago and is most refreshing in its delicacy. It is in a rollicking style that breathes the spirit of Alfred Hollins' Spring Song. The d'Antalfy number, popular as a recital piece, completed the tribute to the season, and after the old melody, which proved to be "Love's Old Sweet Song," on which the performer played his own improvisation, the program closed with a splendid rendition of the Finale from Vierne's First Symphony.

Barrett Spach's recital bringing the series to a close was attended by a large audience despite a downpour that had continued through the day and did not moderate in time for the recital. The program played by the associate organist of the Fourth Presbyterian Church was as follows: Pavane, Byrd; "Soeur Monique," Couperin; Trumpet Tune and Air, Purcell; "Recit de Nazard," Cléranbault; Prelude and Fugue in G major, Bach; Chorale Preludes, "Hark, a Voice Saith All Is Mortal" and "Wachet auf," Bach; Chorale in B minor, Franck; Scherzo, DeLamar; Madrigal, Sowerby; Pastorale, Vierne; "Matin Provençal," Bonnet.

What stood out in all of Mr. Spach's playing was its clarity. His offerings were well selected and gave representation to the great among organ composers chronologically from Byrd to Bonnet. In the group of works of the ancients discriminating taste in registration was shown. The Bach G major was played with spirit, while the chorale on "Hark, a Voice Saith All Is Mortal" was characterized by the dignity and awesome beauty that Farnam could bring out so marvelously. The

"Wachet auf," on the other hand, was played in a rollicking style, at a speed inconsistent with a chorale. Mr. Spach's performance as a whole was one which every music-lover could enjoy and which was received with a sincere ovation at the close.

Hugh Giles' Singers Score Success.

A large and appreciative audience attended the concert presented by the Gothic Singers of Worcester, Mass., on the evening of April 12 in a cathedral setting at Tuckerman Hall under the direction of Hugh Giles, with Marion McCaslin as piano soloist. The Gothic Singers are composed of forty trained voices selected from the choirs of Plymouth-Piedmont Church, where Mr. Giles is minister of music. The sections, unusually well-balanced, responded with much delicacy of phrasing and nuance, while the diction and attacks were flawless. The program was sung from memory and the chorus responded to every wish of the conductor. The chorus numbers were sung *a cappella*. The offerings of the chorus with the piano solos of Mrs. McCaslin provided a well-balanced program, of which the audience did not tire. The chorus was recalled several times after each group. At the end of the large group Mr. Giles responded to seven curtain calls.

Rechlin Activities in May.

Edward Rechlin returned to New York after a successful tour of Bach anniversary recitals in Kansas. Opening in Kansas City before a capacity audience, he played in Topeka, Salina and then at Emporia College during the three-day Bach-Handel festival, receiving a great ovation. The tour closed with recitals at Newton and Winfield. During May he played at Buffalo, N. Y., Sheboygan, Appleton and Oshkosh, Wis., at the Pennsylvania state convention in Williamsport, at Council Bluffs, Iowa, and in Nebraska at Lincoln, Omaha, Seward, Hastings, Kearny and several other cities. He expects to return to New York on the first of June, and will sail June 5 for his European season.

ORGAN TO WABASH COLLEGE

Aeolian-Skinner Three-Manual Presented to Indiana School.

The Aeolian-Skinner Organ Company has been commissioned to build a three-manual organ for Wabash College, which thus becomes the latest addition to the list of prominent educational institutions to have organs from this builder.

Wabash College, at Crawfordsville, Ind., is one of the oldest colleges in the Middle West. The memorial chapel was dedicated in 1931 as a part of the centennial celebration. The organ is a memorial and is the gift of an anonymous donor, an alumnus of Wabash.

The stop specification of this organ, to be built under the supervision of G. Donald Harrison, is as follows:

- GREAT ORGAN.**
Open Diapason, 8 ft., 61 pipes.
Harmonic Flute, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Grave Mixture (Twelfth and Fifteenth), 122 pipes.
Trumpet, 8 ft., 61 pipes.
Chimes, 20 tubes.
- SWELL ORGAN.**
Lieblich Gedeckt, 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salfictonal, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Mixture, 3 rks., 183 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.
- CHOIR ORGAN.**
Viola, 8 ft., 73 pipes.
Lieblich Gedeckt, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Lieblich Flute, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
- PEDAL ORGAN.**
Contra Basse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Still Gedeckt (Swell), 8 ft., 32 notes.
Super Octave, 4 ft., 12 pipes.
Trombone (Ext. Great Trumpet), 16 ft., 12 pipes.

THE TRIBUTE of a GREAT ARTIST

May 3, 1935

"Geo. Kilgen & Son, Inc.
St. Louis, Mo.
Gentlemen:—

"As the season is coming to a close I am writing to you to tell you that the organs in St. Patrick's Cathedral as well as in Carnegie Hall, where I played several concerts with the Philharmonic Symphony Orchestra under the direction of Maestro Arturo Toscanini, are not only still considered among the finest organs ever built, but are giving complete satisfaction in every way.

"After several years' use these instruments have improved in tone quality, increasing in mellowness, while mechanically they are still perfect, and the material shows no sign of wear.

"I have examined some of your latest work, and wish to congratulate you, not only on your continued high standards as builders, but on the progressive artistic improvements in your instruments. These factors place the Kilgen Brothers among the world's outstanding designers and builders of organs today, and will assure them continued success.

Very truly yours,

(signed) **Pietro A. Yon."**



Pietro Yon, Organist of St. Patrick's Cathedral, at the Kilgen console in Carnegie Hall, New York. Maestro Yon holds a pre-eminent position in the musical world both as an artist and composer.

ST. PATRICK'S CATHEDRAL, CARNEGIE HALL, NEW YORK

These Kilgen Organs have become world renowned, but there is no resting on laurels already gained, for under the artistic guidance of the Kilgen Brothers Kilgen moves on to progressive artistic improvements and further triumphs.

Geo. Kilgen & Son, Inc.

Organ Builders for Over 300 Years

4010 N. Union Boulevard

Saint Louis, Mo.

NEW YORK, Steinway Hall

CHICAGO, Wrigley Bldg.

LOS ANGELES, 150 Glendale Ave.



You are cordially invited when attending the Convention to visit the Kilgen studios in Steinway Hall, 113 West 57th St.

You are further invited to examine the many Kilgen installations in Greater New York.

FAMOUS PERFORMERS AT WILLIAMSPORT, PA.

PROGRAMS IN PENNSYLVANIA

Three Days Filled with Interesting Events for State Organization of Organists—Dr. Wolf Is Re- elected President.

Stimulated by the excellence of the musical events scheduled, keen interest was shown in the annual convention of the Pennsylvania Association of Organists held at Williamsport May 6, 7 and 8. Among the outstanding recitals during the convention were those by Virgil Fox, Edward Reclin, Albert Ruppel, Hugh McAmis, William E. Zeuch, Harold Gleason, Walter Baker and Julian R. Williams. Williamsport contributed its share to the program with concerts by the Williamsport Choral Arts Club, Leon A. Hoffmeister, director; the Williamsport Dickinson Junior College vocal ensemble, Mrs. Myra Bates, director, and a violin ensemble, Miss Florence Dewey, director; a festival evensong at Christ Episcopal Church, under the direction of Edward Hardy, organist and choirmaster, and a concert by the Bucknell University glee club, under the direction of Professor Melvin LeMon. Among the novelties presented were a lecture demonstration, "Making Use of Electric Tones," by Captain R. H. Ranger; an organ demonstration on a recently installed two-manual Moller by Hugh McAmis, and a lecture-recital, "The Old Masters and Their Influence on Johann Sebastian Bach," by Harold Gleason.

Recital by Julian Williams

Monday afternoon, May 6, at the First Presbyterian Church, a reception was followed by a recital played by Julian R. Williams of Sewickley, Pa. Mr. Williams' program included: Sonata in "Wir danken Dir, Gott," Bach; Chorale Prelude, "Erbarm Dich mein O Herre Gott," Bach; Allegro from Trio-Sonata No. 1, Bach; "Impressions Gothiques" ("La Aeternum," "Silence Mystique" and "Gargoyles"), Edmundson; Prelude on "Jesu Crucifixus," from Three Modern Preludes on Medieval Lenten Themes, Edmundson; Sketch in D flat, Schumann; Finale from Second Symphony, Viernie; "Dreams," Wagner-Fricker; Chorale No. 2, in B minor, Franck, and Toccata, Gigout.

In the evening a concert was presented at the First Evangelical Church by Virgil Fox and the Williamsport Choral Art Club, Leon Abbott Hoffmeister, director. The program follows: "Noel," with contrapuntal finale in manuscript by Marcel Dupré, d'Aquin; Trio-Sonata in D minor (Vivace), Bach; Chorale Prelude, "A Rose Breaks into Bloom," Brahms (Mr. Fox); "Jesu, Priceless Treasure," Bach; "Now Thank We All Our God," Bach; "She Is So Dear," Praetorius; "Ia These Delightful Pleasant Groves," Purcell (Choral Art Club); Prelude and Fugue in A minor, Bach; Meditation, Callaerts; "The Spinner," from "Suite Bretonne," Dupré; Chorale in A minor, Franck (Mr. Fox); "Ave Maria," Rachmaninoff; "Listen to the Lambs," Dett; "The Nightingale," Tchaikovsky; "Spinning Top," Rimsky-Korsakoff (Choral Art Club); "Perpetuum Mobile," Middelschulte; "Song in the Night" (MS), McAmis, and "Thou Art the Rock," Mulet (Mr. Fox).

Many Events Fill Tuesday

Tuesday morning, in the Williamsport Senior High School, Albert J. Ruppel of Wayne played the following recital: "Fanfare d'Orgue," Shelley; Pastoral, Roger Ducasse; "Dreams," McAmis; Fugue a la Gigue, Bach; "When Jack Frost Paints a Picture," William A. Wolf; Chorale in E major, Cesar Franck; "Carnival Show," Gordon B. Nevin; "Chant de Bonheur," Lemare, and "The Angry Demon," Clokey.

Hugh McAmis of New York gave an organ demonstration at the Central Baptist Church. His program consisted of: "I Ciel Immensi," Marcellio; Minuet, C. P. E. Bach; Communion ("L'Orgue Mystique," Suite 5), Tournemire; Allegro, Aria and Variations, Festing; "Komm, süsser Tod!," Bach, and "Song of Creation," Rowley. Mem-

bers were then invited to play and make a careful inspection of this recent example by M. P. Moller of the art of organ building.

Following luncheon at Trinity parish-house, the nominating committee was appointed, consisting of chapter presidents—Alfred C. Kuschwa, Harrisburg; Julian R. Williams, Pittsburg; Charles W. Davis, Easton; Frank A. McCarrell, Harrisburg, and Henry T. Smith, Pottstown—and a business conference was held by members of the executive committee.

At 2 o'clock Captain R. H. Ranger presented his lecture-demonstration, "Making Use of Electric Tones." At 3 o'clock Edward Reclin of New York City presented a program of works by Johann Sebastian Bach and contemporaries, at Trinity Episcopal Church, as follows: Preludio con Fuga, Johann Gottfried Walther (1684-1748); "May God Bestow on Us His Grace," and "Christ, the Life of All the Living," Johann Ludwig Krebs (1713-1780); "In dulci Jubilo" and Toccata, Dietrich Buxtehude (1635-1707); improvisation on a given theme: "Come, Holy Ghost" and "To Jordan Came Our Lord, the Christ," Bach, and Fugue in C minor, Bach.

Tuesday afternoon at the Pine Street Methodist Church, the Dickinson Junior College vocal ensemble and violin ensemble presented a beautiful program.

Dinner was served at Christ Episcopal Church parish-house, at which time chapter greetings were extended.

A choral evensong was held Tuesday evening at Christ Episcopal Church by the choir under the direction of Edward Hardy, organist and choirmaster, as follows: Processional hymn, "Rejoice, Rejoice, Believers" (composed especially for this service), William A. Wolf; "Psalm 24" (chant), Attwood; "Psalm 150" (chant), Stanford; Magnificat and Nunc Dimittis, Stanford; anthem, "From Highest Heaven," H. W. Jones; hymn, "O for a Heart," Edward Hardy; address, the Very Rev. Hiram R. Bennett, S. T. B., dean of St. John's Cathedral, Wilmington, Del.; anthem, "I Waited for the Lord," Mendelssohn; anthem, "Shepherd of Souls" (a cappella), E. Jones; tenor solo, "Panis Angelicus," Franck (M. P. Moller, Jr.); anthem, "Lord, We Pray," Sibelius; offertory and ad recessional hymn, "Alleluia! Sing to Jesus," Wolf.

Gleason Gives Lecture-Recital

Wednesday morning—the final day—at 10:30 a lecture-recital was given by Harold Gleason of the Eastman School of Music, Rochester, N. Y., at the First Evangelical Church on "The Old Masters and Their Influence on J. S. Bach." His program included:

Italian School—Andrea Gabrieli (1510-1586), Canzona; Giovanni Palestrina (1526-1594), Ricercare; Girolamo Frescobaldi (1583-1644), "Canzona dopo l'Espistola" and "Toccata per l'Elevazione."

French School—François Couperin (1631-1700), Fugue on the "Kyrie"; Andre Raison, "Passacaille"; Nicolas de Grigny (1671-1703), "Recit de Tierce en Taille"; Louis Cherebault (1670-1749), "Dialogue"; Du Mage, "Grand Jeu."

German School—Samuel Scheidt (1587-1654), Chorale Prelude, "Vater unser im Himmelreich"; Johann Froberger (1609-1667), Toccata in F major; Georg Muffat (1645-1704), Toccata; Johann Pachelbel (1653-1706), Chorale Preludes, "Vater unser im Himmelreich" and "Vom Himmel hoch, da komm ich her"; Georg Bohm (1661-1734), Chorale Prelude, "Allein Gott in der Hsh sei Ehr.," and Dietrich Buxtehude (1637-1707), Prelude, Fugue and Chaconne, Chorale Prelude, "Von Gott will ich nicht lassen," Fugue in C major and Chaconne in E minor.

At the Williamsport Senior High School, at 2 o'clock, the Bucknell University Glee Club, Melvin LeMon, director, and Janet Workman, accompanist, presented its program. After a tea for ladies at the residence of Mrs. Edward P. Mackey, a recital was played by William E. Zeuch of Boston at St. Paul's Lutheran Church. Mr. Zeuch's program included: Prelude and Fugue in E minor ("The Wedge"), Bach; Chorale Preludes, "My Heart Is Filled with Longing" and "In Thee Is Joy," Bach; Air on the G string, Bach; Bourree from Third Cello Suite, Bach; Fugue in G minor ("The Lesser"), Bach; "Imagery in Tableaux," Edmundson; "Ronde Francaise," Boellmann; "Aria da Chiesa," Old Italian; Intermezzo from Symphony 2, Widor; Chorale Improvisations, "O God, Thou

GEORGE I. TILTON



NATIONAL MUSIC WEEK was a pronounced success this year in Trenton, N. J., as might have been predicted, since the mayor appointed George I. Tilton to take charge as chairman of the Trenton music week committee. In Mr. Tilton's church, the Third Presbyterian, the junior and intermediate choirs and the solo quartet participated in the special service May 5, with the aid of the Sunday-school orchestra, directed by Martin Mayer. Other events included the following:

Monday—Concert of vocal, piano and violin music sponsored by the Professional and Business Women's Club.

Tuesday—Spring concert of Trenton Symphony Orchestra under the direction of Max Jacobs.

Wednesday—Service by the junior festival chorus of Trenton, composed of junior and intermediate choirs, numbering 180 singers, in the First Baptist Church, under the direction of George I. Tilton. The Central New Jersey Chapter, A. G. O., cooperated in this service.

Thursday—Mrs. Lillian Frances Pette presented a piano ensemble, with works for two and three pianos. The Cavalier Singers appeared on this program.

Friday—A Steinway-Juilliard piano recital at Barlow's Music Store, by pupils of Trenton teachers.

Sunday, May 12—Special morning service in St. Mary's Catholic Cathedral by the cathedral choir of 100 voices under the direction of former Judge Godfrey W. Schroth, featuring compositions by Trentonians.

WTNJ, the local radio station, allowed the committee six broadcasts. Special programs were presented in the churches May 5, many ministers using music as the theme of their sermons. The public schools all gave special programs, as did the civic clubs and many other clubs. The committee is to continue work and plans intensive musical activity next year. The purpose is to promote music from within and to utilize the abundant musical talent which Trenton possesses.

Holy God" and "Lord Jesus, Turn to Us," Karg-Elert.

In the evening, at the Lyncoming Hotel, a business meeting was held, at which time the nominating committee submitted its report and the following officers were elected: President, Dr. William A. Wolf, Lancaster; vice-president, Julian R. Williams, Pittsburg; second vice-president, Arthur B. Jennings, Pittsburg; third vice-president, J. William Moyer, Reading; secretary, Laura M. Zimmerman, Harrisburg, and treasurer, Charles E. Wisner.

At the banquet which followed, J. William Moyer of Reading acted as toastmaster. Greetings were received from Dr. J. Christopher Marks, New York; Dr. Marshall Bidwell, Pittsburg; J. Henry Francis, Charleston, W. Va.; James C. Warhurst and Dr. Rollo F. Maitland, Philadelphia, and T. Scott Buhman, editor of *The American Organist*.

The closing event of the convention was an inaugural organ recital at the Central Baptist Church Wednesday evening by Walter Baker of Philadel-

phia. Mr. Baker's program was as follows: Chorale Preludes, "We All Believe in One God," "Christ Lay in Bonds of Death" and "Lord, Hear the Voice of My Complaining," Bach; Fantasy and Fugue in G minor, Bach; Toccata on "O Filii et Filiae," Lynnwood Farnam; "A Rose Breaks into Bloom," Brahms; "Divertissement," from "Twenty-four Pieces in Free Style," Viernie; Scherzo from Symphony 2, Viernie; "In Summer," Stebbins, and Toccata, "Lord Jesus Christ, unto Us Turn," Karg-Elert.

Invitations were received to hold the convention next year in Philadelphia, Pittsburg and Reading. Alfred C. Kuschwa of Harrisburg, on behalf of the various chapters, presented Dr. Wolf with a lovely gift as a token of appreciation.

ORGAN IS GIFT TO TEACHER

Alice Harrison Receives It and Places It in Los Angeles Church.

Alice Harrison seems to be one of those organists who reap the reward of their devotion to the profession on this sphere. For several years she taught a woman music-lover who had installed an organ in her California home. When this pupil decided to move back East and sold her home she presented the organ, an instrument built by Wurlitzer, to her teacher, and the latter has found a home for it where she presides over it with affectionate devotion, and receives and gives inspiration by means of it, in the Church Invisible at Los Angeles. On April 14 the instrument was dedicated in its new home and April 16 Miss Harrison played a dedicatory recital in which her program contained these selections: "Jubilate Deo," Silver; Aria in D, from Orchestral Suite, Bach; Prelude to "Lohengrin," Wagner; "Pensee Printanier," Dethier; "Kammer-ino Ostrow," Rubinstein; Scherzando ("Dragonflies"), Gillette; "Midnight Bells," Heuberger-Kreisler; "Chanson d'Avril," John Hyatt Brewer; Festal Postlude, Oscar Schminke.

Miss Harrison has been an active church organist for thirty years, a part of which time, after her graduation from Western College at the age of 17, she spent in Chicago, where she was a pupil of Adolf Weidig, A. F. McCarrell and Dr. P. C. Lutkin and played in several churches. Then she moved to Hawaii and was organist of the Central Union Church and gave over a hundred recitals on the islands. On her return she played at Long Beach, Cal., and then for several years was at the Congregational Church of Eagle Rock. She has also given monthly recitals at the Westlake School for Girls.

Titus' Programs in Lent Draw.

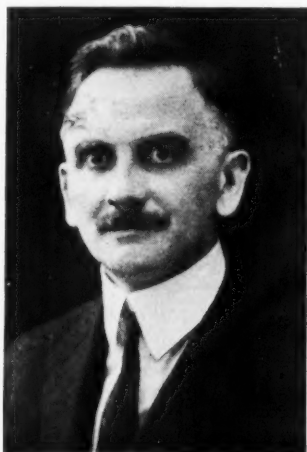
Parvin W. Titus' Lenten programs at Christ Church in Cincinnati, which have become a musical tradition in that musical city, were marked by even greater interest and attendance this year. For each of the noon half-hour programs Mr. Titus had the assistance of vocal or instrumental soloists and ensemble groups. Ensemble groups included quartets and quintets from the College of Music and the Conservatory of Music, the Bach Cantata Club, of which Mr. Titus is musical director, a group of women from the choir of Christ Church, and another of men from St. Paul's Cathedral and Christ Church. Bach and the vocal soloists drew the largest audiences and received the closest attention, outside of the ensemble which played the Mozart Clarinet Quintet. Attendance records for the whole series showed a 50 per cent increase over that of each of the preceding two years, thanks partly to good publicity by the press.

Program of Van Dusen Club.

The Van Dusen Organ Club met at the Kimball organ salon on the evening of May 14 for a short recital of modern French composers' works, followed by a social hour and refreshments. Edward Eigenschenk, president of the club, was in charge of the program, and of the entertainment for the social hour. A feature was a group of songs by Martin Claude Ballentine of Columbus, Miss., a 10-year-old boy who is making splendid progress in piano and organ under Frank Van Dusen as teacher and in violin under the instruction of Herbert Butler.

**George T. Michel's
Praises Sounded by
Pipes He Has Voiced**

GEORGE T. MICHEL



George T. Michel, whose handiwork sounds his praise wherever there is a Kimball organ, this month completes an uninterrupted service of thirty years with the W. W. Kimball Company of Chicago. During twenty years of this long period he has been in charge of the voicing department at the organ factory of this company. In addition to this noteworthy contribution to organ music by virtue of his daily work, Mr. Michel is an active church organist. He is known to organists in every part of the United States, but, being a man of great modesty, he keeps himself in the background and apparently feels that a voicer should be heard (through the pipes he voices) and not seen.

Mr. Michel was born near Eisenach, Thuringia, Germany, not far from the birthplace of Johann Sebastian Bach. He came to the United States as a boy and went through high school and college in Chicago. His ambition to become a business man was soon forgotten when he began to study music in the Gottschalk Music School in the old Kimball building and his love for the organ led him to join the staff of the old Chicago Cottage Organ Company in 1903. After two years with this firm, he went to the W. W. Kimball Company in 1905.

During his career in the voicing room Mr. Michel has supervised the voicing of many notable Kimball organs, such as the instruments in the First Congregational Church of Chicago, the Municipal Auditorium of Minneapolis, the First Baptist Church of Los Angeles, the First Congregational Church of Columbus, Ohio, the Civic Auditorium of Worcester, Mass., and the Town Hall of Pretoria, South Africa. He has won an enviable reputation for his fine treatment of foundation tone as well as orchestral stops.

Mr. Michel is organist of Trinity

Evangelical Church, Chicago, where he presides over a three-manual Kimball organ, designed and voiced by himself.

New Mass By McDermott Sung.

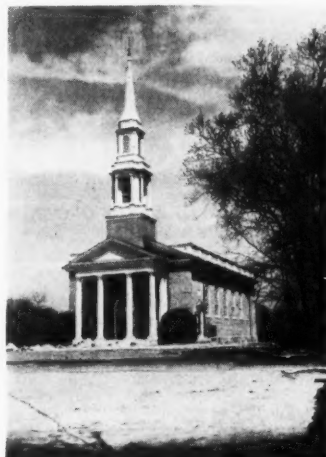
A mass entitled "Missa Victimae Paschali Laudes," written especially for the Most Rev. Stephen J. Donahue, auxiliary bishop of New York, and dedicated to him by its composer, Albin D. McDermott, A. A. G. O., organist of the Catholic Church of the Holy Name, was sung in that church on Easter for the first time. A male choir of thirty voices sang the responses as Bishop Donahue celebrated pontifical mass in the presence of a congregation of nearly 1,500 persons.

Queen of Angels Church, Port Angeles, Wash., has awarded a contract to M. P. Möller for a large two-manual organ. Dr. Franklyn S. Palmer of St. James' Cathedral, Seattle, collaborated in making the specification.

M. P. MÖLLER

**Built five of the eight new
U. S. ARMY CHAPEL ORGANS**

At Fort Myer, Virginia (near Washington, D. C.), the nationally important Post, the new three-manual MÖLLER organ has been acclaimed alike by laymen, officials and professional organists as definitely outstanding among America's finest organs.



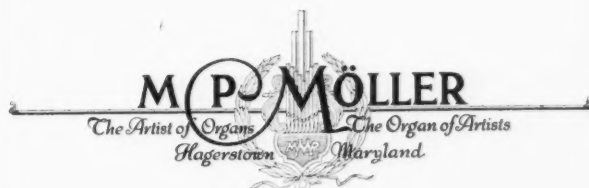
Post Chapel,
Fort Myer, Va.

Other recent MÖLLER installations are two-manual organs in the Post Chapels at Langley Field, Va., Fort Bragg, N. C., Randolph Field, Texas, and Fort Sill, Okla., all specially designed to suit the widely different types of architecture — Tudor, Colonial, Spanish and perpendicular Gothic respectively.

West Point and Fort Myer have the largest U. S. Army Chapel organs, and M. P. MÖLLER built both.

M. P. MÖLLER has now built fourteen organs in United States Government Chapels.

Write us about your organ needs.



PALMER CHRISTIAN

will teach in the

SUMMER SESSION

of the University School of Music

ANN ARBOR, MICHIGAN

June 24—August 16, 1935

Degree and special courses will also be offered in all branches of music under eminent teachers. For catalogue or further information, please address

CHARLES A. SINK, PRESIDENT

American Guild of Organists

United States and Canada

(Name and seal registered in U. S. Patent Office)



Charter Granted
Dec. 17, 1896

Original April
13, 1896

Incorporated
Dec. 17, 1896

Amended Charter Granted
June 17, 1909

Amended Charter Granted
June 22, 1934

Authorized by the Board of Regents of the University of the State of New York

General Office: 217 Broadway, New York, N. Y.

Warden
CHARLES HENRY DOERSAM, F. A. G. O.

Sub-Warden
FRANK E. WARD, A. A. G. O.

General Secretary
RALPH A. HARRIS, M. S. M., F. A. G. O.

General Treasurer
G. DARLINGTON RICHARDS, F. A. G. O.

General Registrar
S. LEWIS ELMER, A. A. G. O.

General Librarian
JAMES W. BLEECKER, A. A. G. O.

General Auditors
OSCAR FRANKLIN COMSTOCK, F. A. G. O.
HUGH MCAMIS, F. A. G. O.

Chaplain
HARRY EMERSON FOSDICK, D. D.

COUNCIL:

SAMUEL A. BALDWIN, A. G. O., F. A. G. O.
SETH BINGHAM, F. A. G. O.
WILLIAM C. CARL, MUS. D., A. G. O.
LILIAN CARPENTER, F. A. G. O.
MARY ARABELLA COALE, A. A. G. O.
NORMAN COKE-JEPHCOTT, F. A. G. O.
GRACE LEES DARNELL, F. A. G. O.
HENRY H. DUNCKLE
WALTER HENRY HALL, MUS. D., A. G. O.
REGINALD L. MCALL
HAROLD VINCENT MILLIGAN, MUS. D., F. A. G. O.
T. TERTIUS NOBLE, MUS. D.
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.
MORRIS W. WATKINS, M. S. M., A. A. G. O.
JANE WHITTEMORE
DAVID MCK. WILLIAMS, MUS. D., F. A. G. O.
R. HUNTINGTON WOODMAN, A. G. O., F. A. G. O.
FRANK WRIGHT, MUS. B., A. G. O.

DEANS OF CHAPTERS AND REGENTS OF BRANCH CHAPTERS

Arkansas—Henry W. Sanderson, A. A. G. O.
Atlantic City—A. E. Weedon.
Bangor Branch (Maine)—Mrs. Harriet S. Mehann.
Binghamton—Mrs. Allene K. Bixby.
Buffalo—Miss Helen G. Townsend, A. A. G. O.
Camden, N. J.—Earl H. Elwell.
Central California—Hoyle Carpenter.
Central Missouri—C. L. Fichthorn, A. A. G. O.
Central New Jersey—William A. White.
Central New York—Miss Zillah L. Holmes, A. A. G. O.
Central Ohio—M. Emert Wilson, A. A. G. O.
Central Tennessee—F. Arthur Henkel.
Chesapeake—John H. Eltermann.
DeWaver—Samuel J. V. Blackwell.
De Pauw Branch (Indiana)—Dorothy Dunlap.
District of Columbia—Miss Mary M. Wilkins, A. A. G. O.
Eastern New York—Russell Carter.
Florida—Mrs. Nella Wells Durand.
Jacksonville Branch (Florida)—Mrs. L. C. Entenza.

Orlando Branch (Florida) — Mrs. Emilie Sellers Dougherty.
St. Petersburg Branch (Florida) — Mrs. Charlotte Pratt Weeks.
Tallahassee Branch (Florida)—Miss Margaret Whitney Dow, F. A. G. O.
Tampa Branch (Florida)—Mrs. W. H. Deuber.
Fort Worth—W. J. Marsh.
Georgia—Wilbur H. Rowand, F. A. G. O.
Hartford—Joel E. Ramette.
Illinois—Dr. Eric De Lamarter.
Indiana—Donald C. Gilley, A. A. G. O.
DePauw Branch (Indiana)—F. A. G. O.
Kansas—Charles S. Skittol, F. A. G. O.
Lehigh Valley—David G. Samuels.
Lincoln—Mrs. Charles W. Fleming.
Long Island—Miss Antoinette Hall.
Louisiana—Professor William C. Webb, F. A. G. O., F. R. C. O.
Louisville—Wilton H. Terstegge.
Macon—Mrs. Albert Jelks.
Maine—Alfred Brinkler, F. A. G. O.
Miami—Miss Alva C. Robinson.
Michigan—Wilfred Layton, F. R. C. O.
Minnesota—Miss Laurinda Rast.
Missouri—Hugo Hagen.
Mouthmouth, N. J.—J. Stanley Farrar.

Nebraska—Mrs. Eloise West McNichols.
New England—Frederick H. Johnson, F. A. G. O.
North Carolina — Leslie P. Spelman, F. A. G. O.
Northern California—Miss Frances Murphy.
Northern Ohio—Paul Allen Beymer.
Toledo Branch (Northern Ohio) — John Gordon Seely.
Youngstown Branch (Northern Ohio) — Frank E. Fuller.
Northeastern Pennsylvania—Ernest Dawson Leach.
Quincy—J. Max Krueel.
Springfield, Ill.—Mrs. Bernice McDaniel Booth.
Oklahoma—John Knowles Weaver, A. A. G. O.
Oklahoma City—Clarence Burg.
Oregon—George W. Bottoms.
Pennsylvania—Uselma Clarke Smith, F. A. G. O.
Rochester—Harold Osborne Smith.
Rhode Island—Herbert C. Thrasher.
Sacramento—Mrs. Ethel Sleeper Brett.
San Diego—Mrs. Ethel W. Kennedy.

San Jose—Victor D. Ehle.
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.
Staten Island—Charles L. Schaefer.
Tennessee—Franklin Glynn.
Texas—Miss Martha Rhea Little, A. A. G. O.
North Texas Branch (Texas)—Mrs. J. W. Akin, Jr.
Union—Essex, N. J.—Russell S. Gilbert.
Vermont—New Hampshire — Homer P. Whitford, F. A. G. O.
Virginia—F. Flaxington Harker.
Petersburg Branch (Virginia)—D. Pinckney Powers.
Western Iowa—Donald C. Farley.
Western Pennsylvania — Herbert C. Peabody.
Western Washington—Mrs. Helen L. McNicoll.
Wilkes-Barre—Miss Marlon E. Wallace.
Wisconsin—Lewis Vantine.
Worcester—Hugh Giles.
York—J. Frank Frysinger.

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

Iowa—Horace Alden Miller. New Jersey—Raymond E. Heston.

Annual Meeting and Election of Guild; Reports Show Gain

The annual meeting of the Guild and election of officers took place May 20 at the Beethoven Association rooms, New York City. It was the first time the Guild had met there since the Beethoven Association moved into its new quarters in the Seligman mansion, a spacious house with rich furnishings and works of art.

Preceding the meeting, dinner was served. The meeting itself was a happy occasion for all present. Morris W. Watkins paid high tribute, on behalf of the membership, to the warden, Charles H. Doersam, for the splendid way in which he has carried on the work of the Guild. News of his reelection will be cheerfully received by the entire membership. Another who will be gladly welcomed as one of the general officers is the new sub-warden, Dr. William C. Carl, president of the National Association of Organists prior to its merger with the Guild. Other branches of the work will be carried on in the same fine way by the same officers, and seven new council members were elected. Through the efforts of the warden and the expansion committee, headed by Uselma Clarke Smith, the Guild is growing by leaps and bounds, and with the added membership of the N. A. O., it is now the largest organization of its kind in the world.

Reports were made by Mr. Richards, general treasurer; Mr. Comstock, for the auditors; Mr. Wright, chairman of the examination committee; Mr. Bleecker, chairman of the publicity committee; Mr. Elmer, chairman of the public meetings committee; Professor Baldwin, chairman of the committee on code of ethics; Mr. Ward, chairman of the committee on subscribers, and Mr. Doersam, warden.

The results of the election were as follows:

Warden—Charles Henry Doersam, F. A. G. O.
Sub-Warden—William C. Carl, Mus. D., A. G. O.
General Secretary—Ralph A. Harris, M. S. M., F. A. G. O.
General Treasurer—G. Darlington Richards, F. A. G. O.
Registrar—S. Lewis Elmer, A. A. G. O.
Librarian—James W. Bleecker, A. A. G. O.
Auditors—Oscar Franklin Comstock, F.

A. G. O., and Hugh McAmis, F. A. G. O.
Chaplain—The Rev. Harry Emerson Fosdick, D. D.
Councilors (term ending 1935)—Mary Arabela Coale, A. A. G. O., Walter Henry Hall, Mus. D., A. G. O., Charles Heinrich, Mus. D., Willard I. Nevins, F. A. G. O., Frank L. Sealy, A. G. O., F. A. G. O., George William Volkel, Mus. B., F. A. G. O., and R. Huntington Woodman, A. G. O., F. A. G. O.

Warden Doersam spoke of the convention in New York and in his annual report said:

The highlights of Guild history during the past year begin with the national convention held in Rochester, N. Y., June 25 to 29, 1934. Though not so largely attended as the Cleveland convention of 1933, the same fine spirit of fraternal cooperation was everywhere in evidence. The splendid program prepared by our host, the Rochester Chapter, was of rare educational, inspirational and social value to all who were present.

On June 22, 1934, the board of regents of the state of New York granted the Guild a newly-amended charter, making possible the issuance of a new Guild certificate, known as the choirmaster's certificate. You have already heard, in detail, the result of the first examination for this certificate from the chairman of the examination committee, Frank Wright, to whom much credit is due for securing this amended charter.

Jan. 1, 1935, is a memorable day in Guild history, for on that day the much and long-desired merger of the N. A. O. with the A. G. O. became effective, and resulted in the formation of an organization which can boast of being the largest organization of organists in the world. The future solidarity of one organization gives promise of more effectual work, greater growth and the development of a finer spirit to achieve our mutual aims, purposes and ideals. On this date THE DIAPASON became the official organ of the Guild.

The program of expansion, under the leadership of Uselma Clarke Smith, dean of the Pennsylvania Chapter, is still under way. The result so far is encouraging, and when the campaign for new members ends July 1, 1935, the expansion committee hopes to be able to report a substantial addition to our membership, and much credit for this "drive" will go to the energetic and faithful chairman, Mr. Smith.

The membership of the Guild at present is 5,029; last year it was 3,364; which means that that figure represents the members who are in good financial standing to date. To this number might be added at least 1,000 names of members who are in arrears in their dues, and who we hope will return to our organization just as soon as the economic situation improves. Since our last annual meeting sixteen chapters and branch chapters have been added to the Guild. The total number of chapters and branch chapters at present is seventy-seven, with several

additions expected within the next few months.

In the foregoing concise statements of Guild activities during the past year there is much of encouragement; some evidence of progress is indicated, and to the splendid cooperation of the general officers, the council, deans, regents and all of our members generally, there should go a large measure of credit. I am grateful to all who have supported.

It looks as if we were on the way to something better. To take an important and a responsible place in the development of the best in music in America demands a finer adherence to the high ideals and standards of the Guild; requires more self-sacrifice and a nobler devotion to our purposes and aims. When all of us realize the significance of personal growth, so that the personnel of the Guild will attain a higher level, the result not only will be one of benefit to the individual member, but will have its attendant favorable reaction upon the standing and reputation of the Guild. So if I were asked to suggest just one way to improve our organization during the coming year I would say: "Let us as individuals grow in character and knowledge during the coming year, and through the reflection of this personal development thus raise the standard of the Guild."

Mr. Doersam was extended a hearty vote of thanks and appreciation for his fine work and leadership.

Four-Choir Festival in New York.

The Guild presented a program of unusual interest at a four-choir festival service on the evening of May 5 at the Madison Avenue Presbyterian Church, New York City.

The service opened with a musicianly rendition of the Adagio from Vierne's Third Symphony, played by Morris W. Watkins. The choral numbers included: "All Flesh Doth Perish," from the Brahms Requiem, by the combined choirs, Lowell Beverage conducting; "O Praise Ye the Name of the Lord," Nikolsky, Charles H. Doersam conducting; "Hail, Holy Light," Kastalsky, and "Hail, All Hail, Dear Conqueror," Philip James, by the choir of the Church of the Saviour, Morris Watkins conducting; "Hymn to the Trinity," Tschakowsky, by the choir of the Rutgers Presbyterian Church, Charles H. Doersam conducting; "Hodie Christus Natus est," Palestrina, by the choir of the Madison Avenue Presbyterian Church, Seth Bingham conducting; "Glory Be to Thee," Schütz, and "O Gladsome Light," Kastalsky (Columbia University chapel choir, Lowell Beverage conducting); "Cometh Earth's Latest Hour," Parker (combined choirs, Morris W. Watkins conducting).

The choral work was all of a high

[The complete program for the general convention, to be held the last week in June in New York City, will be found on pages 1 and 2 of this issue.]

standard of excellence, the singing of the various choirs being especially noteworthy for well-balanced tone quality, fine voice leadings, clarity of enunciation and, withal, creating a true spirit of worship. The performance was a tribute to the fine musicianship of the leaders.

Mr. Doersam closed the service by playing two interesting compositions from "Harmonies of Florence" by Seth Bingham. The first, "Savonarola," effectively pictures, musically, the tragic conflict between frivolous Florence and Savonarola. The second, "Twilight at Fiesole," has much charm and brought the service to a finish in an atmosphere of peace and reverence. EMILY BOECKEL.

Zeuch G. est of Long Island Chapter.

William E. Zeuch, organist of the First Church of Boston, inaugurated a series of exchange recitals between members of the Long Island Chapter and other chapters throughout the United States, with a recital April 30 at the Cathedral of the Incarnation, Garden City. The recital was the annual event of the chapter at the cathedral.

Mr. Zeuch gave an interesting program, the first half devoted to the works of Bach. He played: Prelude and Fugue in E minor (The Wedge), Chorale Preludes, "My Heart Is Filled with Longing" and "In Thee Is Joy," Air on the G String, Bourree (Third Cello Suite) and Fugue in G minor (the lesser), Bach; "Imagery in Tableaux," Edmundson; "Ronde Francaise," Boellmann; "Aria da Chiesa" (Old Italian), Composer Unknown; Intermezzo, First Symphony, Widor; Chorale Improvisations, "O God, Thou Holy God" and "Lord Jesus, Turn to Us," Karg-Elert.

Through the courtesy of Dean Arthur D. Kinsolving 2nd and Maurice Grabrant, organist, the Long Island Chapter has sponsored several events of outstanding merit in the last few years.

The recital was preceded by a dinner for Mr. Zeuch at the Garden City Hotel, with the Rev. Ralph S. Meadowcroft, rector of St. Mark's Church, Islip, as the speaker.

News of the American Guild of Organists

Expansion Campaign Shows Good Results Throughout the U. S.

By USELMA CLARKE SMITH

Results of the campaign for new members by the Guild's expansion committee have been very encouraging. Enthusiasm and co-operation have been shown in all parts of the country.

Important facts have been noted since the beginning of the campaign in January: (1) Most non-member organists have the mistaken impression that they have to take an examination to join the Guild. (2) Many organists all over the United States have welcomed the opportunity to join. They did not previously know how to do so. (3) Ministers have shown their interest by helping considerably.

An organist who desires to join the A. G. O. is not obliged to take an examination. Examinations come later when the organist is infused with a desire to improve himself, and strives to become an associate (A.A.G.O.) and later a fellow (F. A. G. O.). The principal object of the American Guild of Organists is to improve its members—to make them better organists, general musicians and choirmasters. Then they will have the "cards" to play the Great Game and win places for themselves in the artistic and social worlds.

The history of the A. G. O. has proved that social as well as artistic contact with the Guild is the best way to accomplish these things. We learned this from the National Association of Organists.

The A. G. O. has gone through its first period of experience. It is now on the threshold of a new and greater era. Our organists must be more thoroughly trained; we want better organs and better-trained choirs; more recognition and influence as individuals, and better salaries. Can we accomplish these things alone?

A few weeks remain in the expansion campaign for acquiring new members and reinstating former ones.

Communications regarding membership may be addressed to Uselma Clarke Smith, chairman of the expansion committee, 27 East Springfield avenue, Chestnut Hill, Philadelphia, Pa.

The following list shows the fifteen chapters which reported the largest number of new members to May 20:

- Headquarters, 87.
- Pennsylvania, 43.
- Western Pennsylvania, 27.
- Lehigh Valley, Pa., 17.
- Minnesota, 17.
- Hartford, Conn., 15.
- Missouri, 15.
- Northern Ohio, 13.
- Rhode Island, 13.
- Kansas, 12.
- North Carolina, 12.
- District of Columbia, 10.
- Central New York, 9.
- Indiana, 9.
- Long Island, 9.

New members elected May 13 are:

- CHESAPEAKE—C. Griffith Bratt, Baltimore, Md.
- DISTRICT OF COLUMBIA—Margaret C. Huxley, Washington. H. Jerome Graham, Washington. J. R. Routen, Washington.
- Mrs. Hester Smith, Garrett Park, Md.
- HEADQUARTERS—Frederick Sturges Andrews, Newburgh, N. Y. Grace E. Bard, Mount Vernon, N. Y. Carl Gustaf Leonard Bloom, Newport, R. I. Isabelle Buchanan, Woodside, N. Y. Mrs. Elizabeth E. Cross, White Plains, N. Y. L. Clinton Eley, New York. Anders Emile, New York. Vernice Gay, New York. Marjorie Goodell, Westfield, N. J. Rudolph Grant, New York. Charles Leonard Griffith, Parkville, Mo. T. James Hallan, Paterson, N. J. Catherine A. Hays, New York. Edith J. Hill, Woodhaven, L. I. Morton C. Holley, Brooklyn, N. Y. Sumner A. Jackson, Ridgely, N. Y. N. J. Willbur P. Johnson, Brooklyn, N. Y. August Lee, Brooklyn, N. Y. F. Hubert Mather, Jr., New York. Allan M. Olson, Brooklyn, N. Y.

- Oscar Oschmann, New York.
- Christian Prince, Paterson, N. J.
- Patrick Joseph Quigley, New York.
- Dorothy M. Ross, Woodhaven, N. Y.
- Robert Walter Schmidt, New York.
- Anna E. Shoresmount, Brooklyn, N. Y.
- Ray W. Smathers, Brooklyn, N. Y.
- Mrs. Robbins B. Stoeckel, Norfolk, Conn.
- Katherine M. Thompson, Brooklyn.
- William E. Weldon, Hackensack, N. J.
- Henry A. Wigeland, New York.
- Vera Kitchener, New York.
- Carl H. Whistler, Brooklyn.
- Albert B. Earl, Brooklyn.
- Leonard Matthews, New York.

- ILLINOIS—Wilbur Held, Des Plaines.
- KANSAS—Jessie Holcomb, Parsons. Mrs. Eva Stitt, Topeka.
- LEHIGH VALLEY—Elizabeth Anderson, Catsauqua, Pa.
- LINCOLN—J. C. Norman Richards, Lincoln, Neb.
- LONG ISLAND—Robert Griswold, Port Jefferson. Dorothy E. Helmick, Floral Park. Caryl Holley, Flushing. Marian J. Munson, Garden City. Eleanor Custer McCaw, Hempstead.

- LOUISIANA—William F. Bassich, New Orleans.
- MIAMI—Mrs. Frances Farrell, Miami, Fla. Mrs. E. J. Hall, Miami. Mrs. Ruby F. Rathman, Miami. Mrs. Gertrude Talbot Baker, Miami.
- MICHIGAN—Retta McKnight, Detroit.
- NORTH CAROLINA—Mrs. R. O. Caveness, Raleigh. Allen Paul Lupo, Winston-Salem.
- NORTHERN OHIO—Amy Blanche, Oberlin. Caroline Brissemeister, Painesville. Virginia Jane Ferguson, Bloomdale. Theodore Curtis Mayo, Oberlin.

- OKLAHOMA—Margaret MacCurdy, Tulsa.
- PETERSBURG BRANCH (VA.)—Samuel Shanko, Jr., Hopewell, Va.
- RHODE ISLAND—Marion C. Greene, Providence. Reynolds E. Peterson, Providence.
- SOUTHERN CALIFORNIA—Eugene N. Adams, Duarte. Courtney Fred Rogers, Los Angeles.
- SOUTHERN OHIO—George W. Avey, Cincinnati. The Rev. Walter M. Brandt, Newark. Wendelin M. Chester, Newark. May Estel Forbes, Cincinnati. Lucille Patronis, Cincinnati. Era Wilder Peniston, Wilmore, Ky.

- TALLAHASSEE BRANCH (FLORIDA)—Margaret Isabel Nickle, Clearwater.
- TEXAS—Mrs. Flora D. Milton, Laredo.
- UNION-ESSEX—Walter N. Hewitt, Arlington, N. J. John Standerwick, East Orange, N. J.
- VERMONT-NEW HAMPSHIRE—Frederick H. Johnson, Jr., Norwich, Vt.
- WESTERN PENNSYLVANIA—Walter C. Renton, Pittsburgh.
- MAINE—Ruth E. Rumery, Portland. Gratia Besumont Wardle, Portland.

- MICHIGAN—Richard Niessink, Kalamazoo. Robert Peers Dawson, Detroit. Rachel A. Boldt, Detroit.
- MISSOURI—Mrs. C. H. Bracken, St. Louis. Edith L. Carroll, St. Louis. Mary Hartness, St. Louis. Mrs. Minnie G. James, St. Louis. Oscar M. Jost, East St. Louis, Ill. Louise Reynolds, St. Louis. H. B. Roschke, St. Louis. Mrs. Eva Sweeney, St. Louis.
- PENNSYLVANIA—Henry R. Casselberry, Philadelphia. Nancy Campbell, Philadelphia. Carl W. Appel, York. Samuel N. Leidy, Philadelphia. William Wood, Germantown, Philadelphia.

- Mrs. W. L. Zimmerman, York. Margaret L. Jacobs, York. Mrs. Fay B. Ash, Philadelphia. Mrs. Catherine Chronister, York. Donald M. Warner, York.
- SAN JOSE—Beth Simmerville, San Jose, Cal. Lois Lucille Thurmond, Campbell, Cal.

Central Ohio Chapter.

The Central Ohio Chapter held its last regular meeting of the year May 13 at the Faculty Club, Ohio State University, Columbus. The occasion was the annual banquet and election of officers.

The following were elected officers for 1935-1936: M. Emmet Wilson, dean (re-election); Rexford Keller, sub-dean; Patrick Riley, secretary; William

P. Grant, treasurer; Miss Lucille Helm, registrar (re-election); G. Russell Wing, librarian; Miss Hazel Swoyer and Miss Jessie Crane, auditors; Miss Edith Pedrick, George L. Nichols and Eugene Gordon, members of executive committee.

There were two speakers for the evening. The first was Mrs. Wilbur T. Mills, one of the charter members of the chapter, who gave a very interesting account of the founding and early history of the chapter (1916 to 1918). The second was Professor Rexford Keller of the music department of Ohio Wesleyan University, Delaware. Mr. Keller was assisted by a mixed quartet of students. His lecture was on the subject of spirituals of the white people of the South. Every American knows about Negro spirituals, but very few know that the white people of the Southern states also have their spirituals. Mr. Keller, who is considered an authority on the subject, says that the white spirituals are more authentic and much older than the Negro spirituals; in fact, he believes that the Negro spirituals were derived from them. The white spirituals show a decided influence of English music. Most of those which were sung were based on the old modes.

WILLIAM P. GRANT, Secretary.

New England Chapter Hears Dr. Snow.

Dr. Francis W. Snow gave a recital at Trinity Church, Boston, May 13. The program consisted of numbers by Karg-Elert, d'Aquin, the Doric Toccata of Bach, an Easter Fantasia by Dr. Snow himself, "St. Clement," by Carl McKinley, two pieces by Edmundson and two pieces by Vierne. The recital was very well attended.

Of special interest were the novel numbers on the program. Dr. Snow's own piece is a set of skillfully contrived variations on the traditional Easter tune "O Filii et Filiae." It is effective and should prove useful to organists when it is published. "Winter Sunset," by Edmundson, is a poetic tone picture and succeeds beautifully in establishing an atmosphere of the bleakness and cold of winter. "Gargoyles," by the same composer, is a fantastic scherzo and likewise succeeds in being a vivid mood picture, though in this case the mood is quite different. Dr. McKinley's hymn-tune fantasies are already so familiar that they no longer rank as novelties.

The rest of the program was made up of numbers that were more familiar and in which Dr. Snow's well-known virtues could be enjoyed to the full. Particularly brilliant was his playing of Vierne's "Westminster Chimes." This was taken at a very rapid tempo, but clarity and rhythm were maintained throughout in a most satisfying manner. The performance of the whole program was quite what one would expect from an organist of Dr. Snow's reputation.

Central New York.

The Central New York Chapter sponsored a public recital May 14 at Plymouth Church, Sherrill. The Trio, Op. 42, Gade, was played by this ensemble: Violin, Alice Abrams, Rome; cello, Robert Clydesdale, Rome; piano, Zillah L. Holmes, Helen Halsey Myers, soprano, sang a group of Miss Holmes' compositions—"The Cycle of the Wind," "The Little Yellow Bowl" and "Twilight"—accompanied by the composer. With Marjorie Willard Hixson, a member of the chapter, at the piano, Zillah L. Holmes, A. A. G. O., dean of the chapter, did Clokey's Symphonic Piece.

Following the recital the Guild members adjourned to the home of the dean for the annual meeting and election of officers. The following officers were re-elected: Dean, Zillah L. Holmes; sub-dean, Florence Williams; secretary, Mrs. Ellis Roberts; treasurer, Mrs. C. Lloyd Fague; registrar, Harry Weston. After the meeting a social hour and refreshments were enjoyed. Members were present from Utica, Whitesboro, Rome, New Hartford, Oneonta, Oneida and Sherrill. ZILLAH L. HOLMES, Dean.

Philadelphia Choirs, in Choral Festival at Girard College

By MORRISON C. BOYD

The Girard College Chapel in Philadelphia was the scene of a choral festival of massed choirs held April 28 under the auspices of the Pennsylvania Chapter and the National Federation of Music Clubs, which was holding its national convention in Philadelphia. The conductors were Uselma Clarke Smith, F. A. G. O., dean of the Pennsylvania Chapter, for the mixed choirs; Harold W. Gilbert, organist of St. Peter's Church, for the choir of boys and men, and Leopold J. Syre, for the Junger Maennerchor. All had their skilled choirs well in hand.

Important compositions sung by the mixed choirs included: Fantasia ("Angel Voices Ever Singing"), Edward Shippen Barnes, and "Blessed Be Thou, Lord God of Israel," H. Alexander Matthews. The compositions sung by the choirs of boys and men were: "The Righteous Perisheth," Jacob Handl; "With a Voice Singing," Martin Shaw; "Blessed Be the God and Father," S. S. Wesley; "Bless the Lord, O My Soul," Ippolito-Ivanoff; "All People That on Earth Do Dwell," Bach-Holst.

The boys sang with extraordinary precision and their sudden crescendos, accents and other expressive devices showed a flexibility that even capable mixed choirs usually fail to achieve.

The choirs, and their choirmasters, were: St. Stephen's, Edward Shippen Barnes, F. A. G. O.; Haws Avenue M. E. Church, Norristown, Catharine Morgan, F. A. G. O.; First Methodist Church, Germantown, W. Lawrence Curry, A. A. G. O.; St. John's Lutheran, Melrose Park, Ernest Allen; Choral Club of Lansdowne, Stanley T. Reiff, A. A. G. O.

The Episcopal choirs of men and boys included: Calvary, Germantown, James H. Lord, F. A. G. O.; Grace Church, Mount Airy, Newell Robinson, F. A. G. O.; Old Christ Church, Robert Cato; St. Peter's, Harold W. Gilbert.

The accompanying organists were Edward Shippen Barnes and Robert Cato. The excessive reverberation of the new marble chapel cast a fog about Leo Sowerby's ponderous "Pageant," played by Miss Catharine Morgan, F. A. G. O., but amplified the tone of the choirs in a surprisingly effective way. The audience numbered about 2,000.

Missouri Chapter.

The Missouri Chapter held its monthly dinner Monday evening, April 29, at the Forest Park Hotel. The members adjourned to the hall of the new St. Louis Cathedral, where the organist and choir director, Henry F. Diebels, presented his choir in a program of Catholic Church music.

After the program a business meeting resulted in the election of the following officers: Dean, Hugo Hagen (re-elected); sub-dean, Anna Louise Petri (re-elected); secretary, Wilhelmina Nordman (re-elected); registrar, Christian Hahn; treasurer, Edward Skipworth; auditors, Mrs. Gibson and Christian H. Stocke; new board members, Dr. Percy B. Eversden, William Moritz and Harry H. Walsler.

Recitals given during music week were as follows:

- Sunday, May 5—Arthur Gerecke at Ebenezer Evangelical Church.
- May 6—Wilhelmina Nordman at Christ Church Cathedral.
- May 8—Edward Skipworth, Jr., at Christ Church Cathedral.
- May 9—Edith L. Carroll at Christ Church Cathedral.
- May 10—Paul Friess at Christ Church Cathedral.
- May 20 at Scruggs Memorial M. E. Church, Frieda Maurer gave a recital, assisted by Mrs. Harold L. Weber, soprano.

LILLIAN C. COFFMAN.

[Continued on next page.]

News of the American Guild of Organists

[Continued from preceding page.]

Choirmaster Tests Given for First Time; Written Questions

Frank Wright, chairman of the examination committee of the Guild, conducted the first choirmasters' test, for the new Guild degree established this year, in New York April 24. The results of the examination and the names of the successful candidates are not yet ready to announce. A large number took the tests and some of them came from points as distant from New York as 100 miles. The following were the questions submitted to the candidates in the paper work of the examination:

1. Functions of the Choir and Congregation.

(a) Describe briefly what you consider to be the functions of the choir in its relation to the service of the church.

(b) If you had the full cooperation of your minister or rector, how would you encourage congregational singing in your church?

(c) What is a descant?

(d) How might descants be used to promote congregational singing? Why?

2. Choir Organization and Training.

(a) What proportion of voices would you use in a four-part mixed choir of thirty?

(b) In the matter of discipline, what points would you insist upon in a choir under your direction?

(c) Name some common faults in chorus choirs in the matter of (a) vowels; (b) consonants.

3. Voice Production and Choir Training.

(a) What are the common causes of (a) flat singing; (b) sharp singing?

(b) Describe how you would correct each.

(c) Would you treat dynamic markings (p, f, cresc., dim., rit., etc.) in a seventeenth century motet in the same manner as you would in a Russian anthem? Why?

4. Teaching the Fundamentals of Music and Sight-Singing.

(a) Describe briefly (a) the fixed do system of sight-singing; (b) the movable do system; (c) The "number" system.

(b) Which system do you prefer, and why?

(c) Would you use the same method of teaching children to sing at sight as you would for adults? Why?

5. Organ Accompaniment of the Service.

(a) In a long hymn of six or seven stanzas, what methods would you adopt to avoid monotony in the accompaniment without changing radically the dynamic level?

(b) When should the pedal part be played an octave lower than written?

(c) Under what circumstances would you play an organ accompaniment to an anthem intended to be sung *a cappella*?

(d) What corrective measures would you adopt in an organ accompaniment if your choir were (a) flattening; (b) sharpening; (c) dragging; (d) "running away"?

6. Selection of Suitable Music for Church Services, Taking into Consideration the Size, Balance of Voices and Efficiency of the Choir.

(a) Name at least one church composition by each of the following composers: Bainstow, Brahms, Elgar, Gibbons, Handel, Haydn, Holst, Martin, Mendelssohn, Noble, Parker, Rachmaninoff, Stanford, Tschaiikowsky, Wesley (either Samuel or S. S.).

(b) Select two anthems for Christmas, Easter, Thanksgiving, respectively for (a) a forty-voice choir of average ability; (b) a forty-voice choir of superlative ability.

7. Hymn Singing and Chanting.

(a) What system of Anglican chanting do you prefer? Why?

(b) Wherein does Anglican chanting differ from plainchant?

(c) In what keys would you play the following hymns in order to make them most effective for a congregation of men and women: (a) "Abide with Me"; (b) "Onward, Christian Soldiers"; (c) "O Mother Dear, Jerusalem"?

(d) In the tune "Melsenbe," by Samuel Webbe, how would you provide time for the congregation to breathe at the end of the first line of words?

8. General Knowledge of Some of the Representative Church Compositions of the Following Composers of Antiquity: Byrd, Purcell, Palestrina, Bach.

(a) Describe briefly the difference, technically, and in effect, between the work of Palestrina and that of Byrd.

(b) What are the outstanding characteristics of Purcell's church music?

(c) Name several anthems by each of the above four composers?

(d) Did Byrd write church music to English texts?

(e) What vocal forces—chorus and solo—would be necessary for an efficient performance of the "St. Matthew Passion"?

(f) Why do not sixteenth and seventeenth century compositions end on the minor triad?

Rhode Island Chapter.

The chapter held its annual meeting and dinner May 6 in the Beneficent Congregational Church, Providence, with seventy members and guests present. The invocation was pronounced by the Rev. Arthur E. Wilson. Among those present were Dr. Hamilton C. Macdougall, A. G. O., A. R. C. O., professor emeritus of Wellesley College, a founder of the Guild, and George H. Lomas, A. G. O., also a founder. The dean, Herbert C. Thrasher, gave a short address.

The newly-elected officers for 1935-1936 are: Dean, Roy P. Bailey; sub-dean, Miss Frances S. Burnham; secretary, Miss Blanche N. Davis; registrar, Miss Annie M. Rienstra; treasurer, Miss Louise Harris; librarian, Mrs. Alfa Small, A. G. O.; auditors, Mrs. Frank Pritchard, Miss Florence Hiron; executive committee, term ending 1938, George H. Lomas, Herbert C. Thrasher and Mrs. Florence Austin; term ending 1937, Miss Ruth E. Paul.

Roy P. Bailey will be the delegate from this chapter at the annual convention in New York.

The chapter was entertained by Maxcy Bober, baritone; Miss Mabel Woolsey, accompanist; Lawrence C. Apgar and Roy P. Bailey in piano duets; Miss Woolsey, interpretations, and Mrs. Edith Woodhead Marshall, soprano, with Mr. Apgar at the piano.

GRACE S. REGISTER, Registrar.

Vesper Service in Milwaukee.

Because of the busy Easter season, the activities of the Wisconsin Chapter as an organization were curtailed for the last month. However, our program committee arranged a very interesting vesper service, given at Kingsley Methodist Church in Milwaukee May 5. Mrs. Alfred H. Heiden presides at the organ at Kingsley Church. The guest organists were Dr. O. M. J. Wehrley of the English Lutheran Church of the Redeemer, Albert Mullinix of Calvary Presbyterian Church and Miss Blanche Verlinden. Under the direction of Gola Coffelt the choir of the church sang several numbers *a cappella* and these were especially well rendered. The tribute to church organists by the pastor, Dr. Levi A. Brenner, should be treasured in the hearts of all organists who heard him. His main theme was the important part the "minister of music" takes in the church service—an old subject, but never more beautifully treated.

LEONA N. WIELAN, Secretary.

Meetings of Southern Ohio Chapter.

The Southern Ohio Chapter met May 1 for an informal dinner at the McArthur apartment hotel in Covington, Ky., as the guests of Father Anthony Goebel, pastor of St. John's Roman Catholic Church, Covington. Following an excellent dinner the members rode to St. John's Church, a new and beautiful Gothic edifice, and attended an evening service conducted by Father Goebel. After the service Parvin Titus, dean of the chapter, played informally a group of numbers to demonstrate the new two-manual organ installed in the church last fall. The specification of this organ was prepared by Mr. Titus in consultation with Walter Holtkamp of Cleveland, builder of the organ. The instrument is a "straight" one of sixteen stops, all of them independent ranks except the 16-ft. pedal quintant, which is borrowed from the swell. Each stop has been carefully voiced with reference to its blending with the rest of the tonal ensemble. As a result the full organ tone throughout its range is one of brilliant sonority.

On Saturday, May 11, the chapter

held its annual meeting at Philippi's private garden in Westwood. Dinner was served, after which a business session was conducted by the dean. Reports of the officers were read and routine business was transacted. The matter of the national convention of the Guild in June was presented and attendance urged upon the members. Charles F. Schirman was appointed official delegate of the chapter.

The last item of business was the report of the nominating committee by the chairman, Sidney C. Durst, who presented the following ticket for next season: Dean, J. Alfred Schehl, for many years organist and director at St. Lawrence Church, and a prominent member of the chapter; sub-dean, Edward G. Mead, Oxford, Ohio; secretary, Goldie R. Taylor; treasurer, Beulah Davis; registrar, Eva Peale, the last three organists of Cincinnati churches. For the executive committee the following were named: Permanent members, Mrs. Lillian Arkell Rixford and Parvin Titus; for three years, Mrs. Lester Blair, Mrs. August Brettschneider and Robert F. Crone. The secretary was instructed to cast one ballot for the election of this ticket.

After the business meeting Mr. Titus presented Winston Koch, a member of the chapter and organist of the Church of the Nativity, Cincinnati, who described his invention of a "pipeless organ," the tone of which is produced by a series of electric contacts and transmitted to the listener by loudspeakers. After the meeting adjourned several members went to Mr. Koch's church to hear him demonstrate the pipeless organ of six stops which he has installed there.

EDWARD G. MEAD.

Minnesota Chapter.

The Minnesota Chapter met Tuesday evening, April 30, at the House of Hope Presbyterian Church in St. Paul. The dinner and business meeting were held at the Lilac Inn, Laurinda Rast, dean, presiding. Following the dinner, the Rev. A. L. Odell, pastor of the House of Hope Church, spoke briefly. R. Buchanan Morton, organist and choirmaster of the church, then made some explanatory remarks on the program to be presented, telling of the problems involved in adapting the work to a small choir and to modern conditions. A short business meeting followed. We then adjourned to the church, where the choir, under the direction of Mr. Morton, gave a fine performance of Bach's "Passion According to St. Matthew." The arias, recitatives and chorales were presented in keeping with the spirit of the work, and particular credit must be given the tenor who carried the difficult role of "Evangelist." Ruth Dindorf was at the organ.

HENRY ENGEN, Secretary.

Much Activity at Youngstown, Ohio.

The Youngstown sub-chapter has been alive this season and has held three large gatherings. In November at the new First Christian Church (Mrs. Frank Horn, musical director, and Mrs. Arthur Thomas, organist) we had 150 at a banquet. There was much enthusiasm, a very interesting program and speeches by local ministers, laymen and organists. In March at the Westminster Presbyterian Church (Laurabelle Hornberger, A. G. O., organist and musical director) another banquet was attended by 100 who heard Dr. Charles N. Boyd of Pittsburgh talk on hymnology.

On April 16 (Tuesday of Holy Week) the Guild presented a massed chorus of 150 voices in Maulder's cantata "Olivet to Calvary" at Stambaugh Auditorium. Dr. Henry V. Stearns, F. A. G. O., sub-regent of the chapter, organist and director of music at the First Presbyterian Church, was the choral director. Frank E. Fuller, regent, and organist and choirmaster at St. John's, was organist for the cantata. Hazel Wilkins Buchanan, organist and musical director at St. Luke's Lutheran Church, played as a prelude to the service Franck's B minor Chorale and Bach's Sonatina "God's Time Is the Best." One thousand people attended

the performance and it was the beginning of an annual event.

HAZEL WILKINS BUCHANAN, Chairman of Publicity.

Union-Essex Dinner and Election.

The Union-Essex Chapter closed its season's activities with a dinner at the Third Presbyterian Church, Elizabeth, May 6. The interesting program for the evening attracted a representative gathering. The soloist of the evening was Valerie Esty, contralto. Mrs. Esty sang with charm and poise and received enthusiastic praise from her listeners. Her accompanist was John Ahlstrand.

It was our pleasure to have as principal speaker George William Volkel, who proved himself to be an eloquent speaker as well as an artist at the console. Mr. Volkel's address concerned the activities at Chautauque, where he is concert organist throughout the summer.

Following the program, the report of the nominating committee was presented by Henry Hall Ducklee, chairman, and the following officers were elected for the coming term: Dean, Walter N. Hewitt; sub-dean, Lee H. Richardson; secretary, W. Norman Grayson; treasurer, Mrs. Vernon Maltby; registrar, Isaac Hamilton; auditors, Harry S. Martin and James Philipson; executive committee, for one year, Miss Jane Whittemore, Mrs. Robert E. Walsh and Robert A. Pereda; for two years, Henry H. Ducklee, Stanley Pinhero and Miss Jessie Bouton; for three years, Russell S. Gilbert, Arthur Straight and Mrs. Kate Elizabeth Fox.

ROBERT A. PEREDA, Secretary.

Louisville Chapter.

The largest attendance the Louisville Chapter has had at any time in five years turned out for the annual election, held at the monthly dinner meeting May 6. This splendid display of interest climaxed what has proved to be the most active season of recitals and programs we have enjoyed in recent years. Coupled with a membership getting back to what it was in the "boom" years, everything points to a successful season ahead next fall.

The officers elected for the ensuing year are:

Dean—W. Lawrence Cook.
Sub-dean—Archibald D. Jonas.
Secretary—Clarence L. Seubold.
Treasurer—William Schwann.
Registrar—Mrs. Catherine S. Higgins.

Mr. Cook, an associate of the Guild, is head of the organ department of the University of Louisville School of Music and organist and choirmaster at Calvary Episcopal Church.

The meeting adjourned to Christ Church Cathedral, where Miss Marie Louise Maruccilli, a pupil of Ernest Arthur Simons, was presented by the chapter in a recital. One of the new and younger members of the chapter, Miss Maruccilli, showed her capable training to good advantage in the following numbers: Third Sonata, Guilman; Gavotte, Martini; First Sonata, Borowski; Largo, Handel.

C. L. SEUBOLD, Secretary.

Western Washington.

The May meeting of the Western Washington Chapter was called to order by Dean Helen McNicoll at noon May 8 at the Pine Tree tea-room, Seattle. The nominating committee, with Harold Heeremans, chairman, made its report of a slate of local officers for next year as follows: Dean, Mrs. Helen L. McNicoll; sub-dean, Walter G. Reynolds, A. A. G. O.; secretary, Wallace Seely, A. A. G. O.; treasurer, Talmage F. Elwell. It was moved and seconded that the nominations be closed and that the report be accepted as read. Following the business meeting Dean McNicoll spoke on the subject of "The Influence of Christianity on Music."

His many friends will be sorry to hear of the illness of Dr. Franklin Sawyer Palmer, organist of St. James' Cathedral, Seattle.

WALLACE SEELY, Secretary.

News of the American Guild of Organists

Georgia Celebrates with Fox Recital and Contest in Playing

By GEORGE LEE HAMRICK

In celebration of its twentieth anniversary, the Georgia Chapter presented Virgil Fox in a recital at the First Baptist Church, Atlanta, April 29. The large Pilcher organ proved a fine vehicle with which to display the virtuosity of this young genius. His presence was greeted with a splendid audience, which soon realized that it was listening to an extraordinary performance, and warmed to his efforts by applause unusual in its spontaneity. The daily press in its reviews used such phrases as "the most memorable playing ever heard in Atlanta," "keenly balanced sense of musical values," "amazing pedal technique," "dazzling technique," "second to none" and "performance nothing short of a marvel." The program included: "Noel" (with contrapuntal finale, MS., by Dupré), d'Aquin; Vivace, Sonata in D minor, Bach; Meditation, Callaerts; Fantasy and Fugue in G minor, Bach; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; "The Spinner," Dupré; Chorale in A minor, Franck; "Perpetuum Mobile," Middelschulte; "Song in the Night" (MS.), McAmis; Finale, Sixth Symphony, Vierné. Upon insistent applause Mr. Fox played Shelley's Fanfare.

On Tuesday, April 30, the chapter conducted a contest in organ playing, with the following judges: Virgil Fox, Paul S. McConnell, professor of organ at Sewanee University, Sewanee, Tenn., and Merrill S. Hutchinson, graduate of the Guilman Organ School. Candidates were present from five states, and the committee, under the direction of Joseph Ragan, F. A. G. O., handled all details. Miss Mildred Miller of Carrollton, Ga., a pupil of George Lee Hamrick, playing the Pilcher organ in the West End Baptist Church, was the winner in group 1, and was presented with a copy of Audsley's "Temple of Tone," the donors being J. Fischer & Bro. In group 2, Miss Lillian McGill of Chattanooga, a pupil of McConnell Irwin, was declared the winner, and received a check for \$25 from Henry Pilcher's Sons, the organ builders. The artist group, No. 3, played the large Pilcher in the First Presbyterian Church, with Miss Emilie Parmalee, pupil of Eda E. Bartholomew, the winner of the \$40 cash prize from Henry Pilcher's Sons, Inc.

In all groups each contestant played a Bach composition as the first number, concluding with a work of American origin.

After the close of the contest Mr. Fox, as the guest of Dr. Sheldon, played a private recital on the new Pilcher organ in the Jewish Temple. The organists gathered about the console.

Fox Plays for Macon Chapter.

The Macon Chapter presented Virgil Fox in a recital May 2, this being the first public recital under the auspices of the local chapter. Having been organized only since November, 1934, it was a large undertaking to give this event, but it was a success in every way. Mr. Fox gave an interesting and brilliant program, showing his mastery of the technique and tone combinations of the instrument. He played to a full house, and was warmly received. After his program he was good enough to repeat several of the most interesting numbers for the benefit of the members of the local chapter. Particular interest was registered in the Etude for Pedals, by Middelschulte, and his Bach numbers.

During the spring months various members of the Macon Chapter have been giving programs over the local radio station in an effort to raise the standard of organ music on the air. It is the one field of music in radio that seems to be slow in developing to the high plane on which it should be placed. It is our earnest hope that

some progress may be made in that direction through these broadcasts.

There is a four-manual Møller organ in the City Auditorium here which has been neglected during the last year to the point where it is of no use. Our principal work for the year will be to have this instrument reconditioned, after which we will give weekly recitals. By such regular playing not only will the organ be kept up, but the citizens of Macon will be given opportunities to enjoy the investment that was made for them in the original purchase of the organ.

CROCKETT ODOM.

Proceedings of the Council.

A meeting of the council was held Monday, May 13, at Rutgers Church-house, New York. Present: Messrs. Doersam, Ward, Harris, Richards, Elmer, Bleecker, Comstock, McAmis, Baldwin, Hall, Sealy, Woodman, Wright, Bingham, Miss Carpenter, Mr. Coke-Jephcott, Miss Darnell, Messrs. Dunklee, McAll, Sammond, Stanley, Volkel, Watkins, Miss Whittemore, Dr. Williams.

Mr. Wright, chairman of the examination committee, reported over 100 candidates for the examinations, with a record number at headquarters. Examinations will be held at Christ M. E. Church, the Madison avenue Presbyterian Church and the Rutgers Presbyterian Church, in New York.

Mr. Elmer, chairman of the public meetings committee, reported the festival service to be held at St. Bartholomew's Church, Tuesday evening, May 28. Mr. Harris reported for Mr. Smith, chairman of the expansion committee, that several new chapters are expected to be organized soon and that the campaign to secure new members is still on. Gratifying results are being obtained. Letters from fifty deans and regents have been received and acknowledged.

Mr. Doersam, as chairman of the convention committee, praised the fine co-operation of all of the convention chairmen and committees, as a result of which the arrangements for the 1935 convention are practically complete.

A number of colleagues were elected. [See list.]

A petition was received for the formation of the York Chapter in Pennsylvania. On motion the warden was authorized to organize the chapter and appoint officers.

The warden was authorized to send the greetings of the council to Dr. Clarence Dickinson upon the occasion of the music festival in his honor May 18. The warden reported a pleasant visit to Washington, D. C., when he attended the tri-state convention April 26 and 27. There were 104 present at the banquet. Fine enthusiasm and spirit were shown. Twelve will attend the convention in June.

On motion, duly seconded and carried, it was ruled that when life members of the Guild are secured by chapters, \$50 shall be retained by the chapter for each life member obtained and \$50 forwarded to headquarters.

On motion the secretary was instructed to send a letter of condolence to the widow of Herbert Witherspoon. Adjourned.

S. LEWIS ELMER, Registrar.

Election by San Diego Chapter.

The monthly meeting of the San Diego Chapter was held May 6 at the home of the dean, Ethel Widener Kennedy. The following officers were elected for the year: Dean, Elsie G. Harper; sub-dean, Madeline Andre Biederman; secretary-treasurer, Dorothy Jenkins; corresponding secretary, Constance Virtue; board of directors, Royal A. Brown, F. A. G. O., Katherine Andrews and Charles Shatto.

Mr. Brown, who is San Diego's official organist, gave an interesting account of his efforts to obtain improvements in the Spreckels organ pavilion at Balboa Park. Government relief projects were responsible for rehabilitating the pavilion and enlarging the stage, while, through the generosity of the California Pacific Inter-

national Exposition Company in donating about \$10,000, the four-manual Austin organ received an entirely new console, new-type cable and tremolos, and a five-rank mixture. It now has a total of about seventy stops. It is gratifying to San Diego organists to know that among the numerous attractions offered this year by the exposition there will be an instrument worthy of the best efforts of local and visiting recitalists.

On May 7 representatives of the Southern California (Los Angeles) and the San Diego Chapters met for luncheon at Vincent's to discuss the possibility of organizing a west coast convention of the A. G. O. to be held in San Diego probably during the latter part of July. Those in attendance were Dean Clarence V. Mader, Dudley Warner Fitch and Clarence Kellogg from Los Angeles; Dean Ethel Widener Kennedy, Royal A. Brown, Lillie High, Charles Shatto and Constance Virtue of the local chapter. An interesting tentative program was mapped out, the details of which will be announced soon.

CONSTANCE VIRTUE.

Meeting of Pasadena Chapter.

The April meeting of the Pasadena Chapter was held at the First Methodist Church April 23. Raymond Kendall opened the recital with two chorale preludes by Bach and included a Cantabile by Franck; "Esquisse," by Barnes; Sketch, Schumann, and the Toccata from the Fifth Symphony by Widor. The program was well played, with fine registration and clearcut phrasing. The choir sang four numbers by Christiansen, unfortunately all the same style. Dr. Vance Evans is the director. The program closed with Edward P. Tomkins, F. A. G. O., organist and choirmaster of Covina Parish Church, playing Mendelssohn's Sixth Sonata and the fellowship test pieces for 1934—the Adagio from the Third Sonata and the Finale from Vierné's Second Symphony. The performer gave his hearers a splendid interpretation of these compositions. The organ is a four-manual Skinner and is a memorial instrument.

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

Worcester Chapter.

The final lecture-recital of a series by members of the Worcester Chapter was held at Old South Church May 13. Walter Howe, organist and manager of the Worcester Music Festival and sub-dean of the chapter, was the lecturer of the evening, choosing as his subject "The Modern Period." Mr. Howe illustrated his talk at the piano and organ. The assisting organists were Mrs. Walter C. Stevens, Hugh Giles, William B. Leland and Carl S. Malmstrom. Composers represented were Tournemire, Dupré, Vierné, Karg-Elert and Sessions. The choir of Old South under the direction of Mr. Malmstrom, organist and choirmaster of the church, sang three modern numbers.

At a business meeting a nominating committee was appointed to report at the annual meeting at the Worcester Country Club in June. One new member, Robert S. Dodge of Spencer, was welcomed.

The chapter closes its season with the conviction among its members that much constructive study has been of great benefit to the organist in his field of endeavor. The gain in membership, too, has been very gratifying.

ETHEL S. PHELPS,

Corresponding Secretary.

Central New Jersey.

In place of the annual membership recital, usually given during music week, the Central New Jersey Chapter combined with the children's festival chorus under the direction of George I. Tilton, and the choir of the First Baptist Church, under the direction of J. Harry Reid, in giving a music festival at the latter church May 8. The program was beautiful and impressive throughout, and the singers, numbering about 200, were directed and accompanied by Mr. Tilton, organist and director of music at the Third Presbyterian Church, Trenton. Three of Tren-

ton's well-known organists, Miss Nita Sexton, Mrs. Fred Burgner and Miss Sally Marion, organist at the First Baptist Church, played the prelude, offertory and postlude, respectively.

Following the service the May business meeting was held, at which time the following new officers were elected: Dean, Miss Nita B. Sexton; sub-dean, Mrs. John A. Peterson; secretary, Miss Jean E. Schlickling; treasurer, Edward W. Riggs.

April 29 members of the chapter were guests of Edward Luberoff of Musical Research Products, Inc., at his plant in Philadelphia.

JEAN E. SCHLICKLING, Secretary.

Hartford Elects Stearns Dean.

The first annual meeting and dinner of the Hartford Chapter was held in the parlors of the Asylum Avenue Baptist Church Thursday evening, May 2. A chicken pie supper preceded the business meeting, after which the following officers were elected for the year, effective Sept. 1:

Dean—Gordon W. Stearns.
Sub-Dean—A. Stanley Usher.
Treasurer—Donald B. Watrous.
Secretary—Miss Helen B. Stockham.
Chairman Program Committee—Mrs. Ethel S. Bestor.
Chairman Publicity Committee—Mrs. Ethel S. Tracy.
Librarian—Miss Vera Clark.
Chaplain—The Rev. R. B. Ogilby, D. D.

Mr. Stearns is organist of Immanuel Congregational Church, Hartford, and director of the Coleridge-Taylor Choral Society. He has been active in musical circles in Hartford since coming to this city from Waterbury in 1931 and has studied with David McK. Williams of New York. Mr. Stearns has served the chapter in other capacities and the high character of the programs of the past year and a half is due entirely to his efforts.

Arrangements have not been completed, but it is expected that the annual picnic of the chapter will again be held at Camp Popowog, near Moodus, in the early part of June.

DONALD B. WATROUS, Secretary.

Northeastern Pennsylvania.

The thirty-seventh public recital of the Northeastern Pennsylvania Chapter took place at the Green Ridge Presbyterian Church in Scranton March 3, with Helen Bright Bryant, Mus. B., and Ruth A. White, A. A. G. O., as the performers. Miss Bryant played: Cantabile, Franck; Prelude and Fugue in A minor, Bach; Canzona, E. S. Barnes; "Divertissement," Vierné; Chorale Prelude on "Beatitudo," Verrees. Miss White's program was made up as follows: "Ein Feste Burg," Faulkes; Air for the G String, Bach; "The Bells of St. Anne de Beaupre," Russell; "Ronde Française," Boellmann; Toccata from Fifth Symphony, Widor.

Oklahoma City Chapter.

We are very happy to report five new members—one from Enid, Okla., two from Shawnee, one from Norman and one from Oklahoma City.

Spencer Norton appeared on the original composition program at the tri-state convention in Lawrence, Kan., playing the Prelude to "The Persians, a Greek Tragedy by Aeschylus." Edward A. Fliin read a paper on "The Relation of the Organist and Choir Director to the Church Service" and Mrs. D. W. Faw played the following numbers on the members' program: "Hymnus," Von Fieldt; "The Chapel of San Miguel," Seder; Scherzo from Second Suite, Rogers.

The thirty-second recital of the chapter, on April 28, was presented at the First Lutheran Church. A very interesting program included organ selections by E. A. Fliin, Mrs. W. L. Musser, Miss Ava Worrick, Miss Lydia Rorem and Poland Miller. Mrs. E. H. Paschal sang two solos and a string quartet under the direction of Mrs. Genevieve Bradley played a Rondo by Mozart.

MRS. D. W. FAW, Secretary.

[Continued on next page.]

News of the American Guild of Organists

[Continued from preceding page.]

Illinois Chapter.

The following ticket of officers for the next year, to assume their duties in the fall, was submitted to the Illinois Chapter by the nominating committee, consisting of S. E. Gruenstein, chairman; Miss Frances Anne Cook, Herbert E. Hyde, Porter W. Heaps and Mrs. Lily Moline Hallam:

Dean—Dr. Eric DeLamarter.
Sub-dean—Whitmer Byrne.
Secretary—Miss Ora Phillips.
Treasurer—Dr. Franklin L. Stead.
Registrar—Miss Florence Boydston.
Members of the executive committee (three to be elected)—Miss Marie Briel, Miss Frances Ann Cook, Herbert E. Hyde, Samuel J. Kenison, Mrs. Hazel Atherton Quinney, Miss Ella Smith, D. Sterling Wheelwright.

The annual dinner of the chapter was held May 28, too late for a report in this issue, and at that time the election was held.

On Tuesday, June 4, the second of the interesting "console parties" will be held at Grace Episcopal Chapel, 1450 Indiana avenue. Starting at 8 p. m., with William Lester as chairman, the discussion will center about the topic of "Hymn Playing and Hymn Singing." Valuable hints and suggestions will come from the informal talking and playing. Esther Wunderlich and other members will play.

According to present plans the chapter's recital series will be resumed during the summer at the Fourth Presbyterian Church.

Indiana Chapter Holds Election.

The last formal meeting of the season for the Indiana Chapter was held May 20 at the Broadway M. E. Church, Indianapolis. After dinner and a discussion of business, which included the unanimous selection of Miss Mary Elizabeth Johnson as delegate to the national convention, the following officers were elected:

Dean—Donald C. Gilley.
Sub-dean—Lee Welker.
Treasurer—Paul R. Matthews.
Secretary—Helen Shepard.
Registrar—Jeannette I. Vaughn.
Librarian—Mrs. Frank Edenharter.
Auditors—Clarence Elbert and Frederick E. Weber.

Executive committee (term to expire 1938)—Mrs. Howard Clipping, Cheston L. Heath, M. A., and Jesse Crane. The members and their guests then enjoyed a program in the church by two talented young organists, Mallory Bransford and Dale Young, and the Butler University choir, of which the dean of the chapter, Donald C. Gilley, is director. The choir, heard in two groups, sang works by Purcell, Gibbons, Tallis, Koshetz, Christiansen and Arkhangelsky. Mr. Bransford played a group of Bach numbers and Mr. Young the First Symphony of Vienne.

HELEN SHEPARD, Secretary.

Elections Held in Florida.

The Tallahassee branch met April 30 in the college auditorium. The program was given entirely by students of organ, piano and violin. The school of music of the State College for Women also presented in a graduation recital Julia M. E. Munroe, with the following numbers: Prelude and Fugue in D major, Bach; Chorale, "Jesus, Joy of Man's Desiring," Bach; Canon, Schumann; Concert Overture, Rogers; "Carillon," DeLamarter; Finale from Fifth Symphony, Vienne.

The annual election of officers of the St. Petersburg branch was held May 2 at a meeting in the First Methodist Church. Those chosen were: Miss Viola Burekel, regent; Mrs. Charlotte P. Weeks, vice-regent; Mrs. Frank Broadfield, treasurer, and Mrs. A. D. Glascock, secretary. The program included selections of Easter music played by Mrs. Weeks, Mrs. Glascock and Miss Burekel. The following Thursday a luncheon was enjoyed.

On May 2 the annual meeting of the Jacksonville branch was held at the Jacksonville College of Music. After routine business had been disposed of and the final plans for the state convention completed, the election of officers was in order and the result of

the election was: Mrs. Louisa Entenza was chosen as regent; Mrs. T. Bishop, vice-regent; Mrs. W. A. Gatlin, treasurer; Mrs. Walter Liddell, secretary. At the conclusion of the business Lyman P. Prior, head of the college, gave the final one in a series of lectures delivered to this branch on the "History of Early Church Music." These talks have been highly interesting and inspiring to the members.

ROSELLA LIDDELL.

Miami, Fla., Chapter.

The Miami Chapter held its annual meeting for the election of officers on Monday evening, May 13, at the home of Miss Alva Robinson, Miami Beach, and the following officers were elected: Dean, Mrs. Louis D. Gates; sub-dean, Louis A. Oates; treasurer, Everett Jay Hilty; secretary, Mrs. Benjamin Quick.

Departing from the usual recital on April 22, members of the Miami Chapter were guests at the morning keyboard harmony class held at the University of Miami. The hour passed quickly for those present and inspired members to brush the dust from their harmony books and look into them again.

At the close of the class the organists assembled in the "U" cafeteria, where they were the guests of Miss Bertha Foster, dean of music of the University of Miami, at a delightful luncheon served by the students. An informal business meeting was held.

MRS. AMY RICE DAVIS, Secretary.

Central Missouri.

The Central Missouri Chapter met at Fayette, Mo., in the Methodist Church, May 13. After a business session and dinner the chapter was favored with a recital on the three-manual Wicks organ in the church on the campus of Central College by Luther T. Spayde, teacher of organ in the college. Mr. Spayde is rapidly becoming an outstanding recitalist and in this program the numbers were played with exceptional brilliancy and surety of technique.

At the business session the following officers were elected for the ensuing year:

Dean—Luther T. Spayde, Fayette.
Sub-dean—Mrs. Marie Dufford, Columbia.

Secretary—Frank Q. T. Utz, Marshall.

Treasurer—Charles Leidl, Moberly.
Corresponding Secretary—Mrs. C. L. Fichthorn, Marshall.

Miss Nesta B. Williams was named as official delegate to the New York convention.

C. L. FICHTHORN, Dean.

North Carolina Spring Meeting.

The North Carolina Chapter held its spring meeting at Meredith College in Raleigh on the afternoon of May 18. Leslie Spelman, dean of the chapter and head of music in Meredith College, welcomed the members and student guests and the meeting opened with a students' recital. Representative students from Duke University, where Edward H. Broadhead is organist; Meredith College, with Dean Spelman; the University of North Carolina, with Nelson O. Kennedy head of the music department, and the Woman's College of the U. N. C., with George Thompson as teacher and organist, gave a program including such composers as Guilman, Widor, Bach, De Falla and Mendelssohn.

The round-table led by George Thompson was most interesting. The discussion was opened by Dean Spelman with the reading of several thought-provoking paragraphs from Dr. Archibald Davison's book on music in Protestant churches. Several ministers were present and viewpoints of church music were given from the pulpit's angle and that of the organist-director. Hymnals, the worthy as against those whose pages are crowded with unworthy music and words, constituted an interesting topic of the hour.

The business session was opened with the reading of the history of the chapter as culled from the minutes of

thirteen years ago, when Warden F. L. Sealy installed the chapter in Salem College, Nov. 23, 1922.

A motion was carried to the effect that in the future ministers in the community in which the chapter has its meetings be invited to participate in the discussions of church music with the organists, in order to bring about a closer cooperation in raising the standard of music in the churches.

The chapter points with pride to the activities of Dean Spelman and others in the chapter in the membership campaign. The membership was only twenty-one when the current year began. To date the North Carolina Chapter has reinstated former members and received interested new ones until the membership has more than doubled. Eight applications were mailed to headquarters the week-end of May 18 by the treasurer, Miss Mary Frances Cash.

The following officers were retained for another year: Dean, Leslie P. Spelman, Raleigh; sub-dean, William H. Jones, Raleigh; treasurer, Mary Frances Cash, Winston-Salem; secretary, Mabel W. Honeycutt, Lexington; auditor, Peyton Brown, Raleigh.

A recital by William H. Jones, A. A. G. O., head of music at St. Mary's College, Raleigh, and organist and director at Christ's Church, closed the official program for the afternoon. Mr. Jones played: First Sonata (Allegro), Salome; Canzona (Dorian Mode), Boellmann; Second Meditation, Guilman; Fugue in E flat ("St. Ann's"), Bach; Reverie on Hymn-tune "University," Grace; "Scherzo Symphonique," William H. Jones. The home of Mrs. Roy Caveness, Beechridge road, Raleigh, was the scene of an enjoyable tea hour after the recital.

The fall meeting will be held at Davidson College, with James Pfohl, head of the music department, as host.

MABEL W. HONEYCUTT, Secretary.

Monmouth Chapter.

The Monmouth Chapter held its April meeting on the evening of April 30 in St. George's Church, Rumson, N. J., in the form of a student organ recital by Miss Lucy Sacco. Miss Sacco is a pupil of Dean Farrar. She was assisted by Paula Phoenix, soprano. Miss Sacco's lighter numbers were captivating. In the Toccata and Fugue in D minor of Bach she showed not only understanding of the technique but a love in the performance of his work. In the Andante Cantabile of Widor she expressed her greatest spontaneity. The Chorale in A minor of Franck was a masterpiece for so young an organ student.

A short business meeting followed the recital.

The May meeting was to be held May 28 in the home of Miss Strickland, Red Bank, and there was to be a study of the program for the June convention.

HELEN E. ANTONIDES, Secretary.

Texas Chapter.

Officers were elected by the Texas Chapter at the closing meeting of the year May 21 at the Munger Methodist Church, Dallas. Dinner was followed by a business meeting, with Martha Rhea Little presiding. Officers elected for next year are:

Dean—Carl Wiesemann.
Sub-dean—Mrs. George C. Cochran.
Registrar—Anita Hansen.
Secretary—Katherine Hammons.
Treasurer—Mrs. Harry LeRoy Gharis.

Auditors—Mrs. Ernest Peoples and Mrs. E. R. Brooke.

Parliamentarian—Martha Rhea Little.

Chaplain—W. Harrison Baker.
New members on the executive board—Mrs. Ellis Shuler, Flossie Brown and Dora Poteet.

The following program, presenting Misses Alice Knox Fergusson, A. A. G. O., and Clara Dargan, organists, assisted by Misses Josephine Everett and Venora DeShields, violinists, was given in the church auditorium: Sonata in F minor, Rheinberger (Miss Dargan); Sonata for Two Violins, Handel; Idyll, Milligan; "Magnificat," Claus-

mann; "Pequena Cancion," Urteaga; "Clouds," Ceiga, and "Christus Resurrexit," Ravanello (Miss Fergusson).

The April meeting of the Texas Chapter was held April 23 at the East Dallas Christian Church. Dinner was served, followed by the monthly business meeting, the dean, Miss Martha Rhea Little, presiding. Katherine Hammons was appointed delegate to the tri-state convention in Lawrence, Kan. Carl Wiesemann will represent the chapter at the national convention to be held in New York City.

The following program was presented in the church auditorium: First Suite, Borowski (Miss Dorothy Matlock); "God So Loved the World," Stainer, and "Open Our Eyes," Macfarlane (The Dallas A Cappella Singers); "The Rhapsody of the Sun," Mauro-Cottone, and Introduction and Fugue from Fantasia on "Ad Nos," Liszt (Mrs. Spencer Frost, Jr.); "Angel Voices Ever Singing," Bortniansky, and "Our Father," Gretchaninoff (Dallas A Cappella Singers).

The annual Guild service was held on the evening of May 7 at the Westminster Presbyterian Church. Those taking part were Evelyn Foreman, organist of Grace Methodist Church; Louise Brown, assistant organist First Baptist Church; the choir of Westminster Church, Maurice Peterman, director; Martha Rhea Little, organist, and the Rev. Manford Gutzke, chaplain of the chapter.



FRAZEE ORGANS
favorably known
for
FRAZEE TONE
FRAZEE ORGAN COMPANY
Everett, Mass.

**ERNEST
WHITE
ORGANIST**
ST. JAMES' CHURCH
Walnut and Twenty-Second Sts.
PHILADELPHIA

**COMPETENT SUBSTITUTE
ORGANIST and CHOIRMASTER**
Available During the Months of July
and August
Address—PAUL H. EICKMEYER, A.A.G.O.
First Congregational Church,
Battle Creek, Mich.

FRANZ A. MOENCH
Expert Pipe Organ Service
Electric Blowers
2973 North 37th Street
Milwaukee, Wis.

JAMES G. BENNETT
Organ Maintenance Service
and Modernizing
56 Glenmont Ave. Columbus, Ohio



OFFICERS OF THE C. C. O.

Honorary President—Albert Ham, Mus. D., F. R. C. O., Toronto, Ont.
 President—Healey Willan, Mus. D., F. R. C. O., Toronto, Ont.
 Registrar—Charles E. Wheeler, F. C. C. O., London, Ont.
 Secretary-Treasurer—H. G. Langlois, Mus. B., 252 Heath street East, Toronto, Ont.
 Registrar for Examinations—Frederick C. Silvester, 135 College street, Toronto.
 Headquarters—14 Elm street, Toronto, Ont.

London Center.

Secretary: A. Ernest Harris, A. T. C. M.
 The monthly meeting of the London Center was held May 7. That the organ is the oldest musical instrument of man's construction, Dr. Frederic T. Egner, organist of Cronyn Memorial Church, told the members of the center at a luncheon meeting at Wong's cafe. After a short business session, with Chairman Ivor S. Brake presiding, Dr. Egner spoke on "The Organ and Its Development." He traced the origin of the organ to reeds and the natural grown reeds cut off at the knot. The early pipes of Pan he described as a forerunner of the organ, and brought up Jubal's organ, mentioned in Genesis, and the "water organ" of Rome in Nero's time. He traced the organ's development from ancient to modern times and described its present highly technical development.

Kitchener Center.

Secretary: Eugene Fehrenbach.
 Under the auspices of the Kitchener Center, the chairman, Edgar V. Merkel, who is the organist of St. Paul's Lutheran Church, gave a recital at St. Paul's Church. The 200 guests in attendance at the event were charmed by the manner in which Mr. Merkel played the

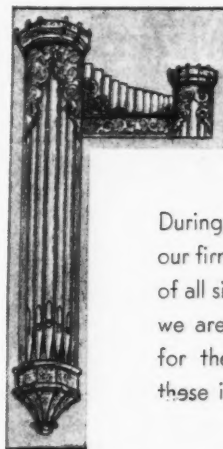
church's small but beautiful Casavant organ. Mr. Merkel opened his program with the Bach Prelude and Fugue in C minor. Bach's Chorale Prelude, "Herr Jesu Christ, Dich zu uns wend," with its depth of emotional appeal, and "Ich ruf' zu Dir, Herr Jesu Christ," with its fervent prayer, were Mr. Merkel's second choice. The program included the Fugue in G minor, Bach: "Nun danket Alle Gott," Karg-Elert: Scherzo in B minor, Healey Willan: "Epitaph" and "Divertissement," Vierne. By request Mr. Merkel played Nevin's "Sketches of the City."

Following the recital the visiting organists were entertained by the choir at a supper in the school-room of the church. On behalf of the choir Martin Shoemaker welcomed the organists, paid tribute to the work of Mr. Merkel and presented Mrs. Merkel with a bouquet of beautiful tulips. W. R. Mason, vice-chairman of the center, responded on behalf of the visitors. Supper was served during the evening. Miss Maria Lemke, secretary of the choir, was the general convener of the event.

FLANDORF TO PLAY AT FAIR

Will Preside at Hammond Organ During San Diego Exposition.

Walter Flandorf, organist of People's Church, Chicago, departed for the Pacific coast May 15 to spend the summer at the California-Pacific International Exposition in San Diego, at which he will demonstrate the new Hammond organ, made in Chicago and described in the May issue of THE DIAPASON. He will remain in the West until Nov. 11 and has obtained a leave of absence from his Chicago duties. The Hammond electric organ has been installed in the Ford exhibit at the exposition and Mr. Flandorf will play it daily as a part of the musical offerings of Henry Ford in connection with his large display. The instrument will stand out of doors and will be a powerful installation. Mr. Flandorf presided at the organ in the Black Forest village at A Century of Progress Exposition in Chicago last summer.



CASAVANT FRERES, LTD.

St. Hyacinthe, P. Q.
 Canada

During our fifty-five years of existence our firm has built over 1500 pipe organs of all sizes and in the last twelve months we are thankful to our many admirers for the installation of twenty-one of these instruments.

"St. Luke Passion" at Springfield, Mass.

The "St. Luke Passion" music was given one of its first renditions in this country at Christ Church Cathedral, Springfield, Mass., on the afternoon of Passion Sunday, April 7, being sung by the cathedral male choir of fifty-three voices, under Lucius Edwin Harris, organist and choirmaster. "The Passion According to St. Luke" is traditionally ascribed to Johann Sebastian Bach and has been arranged by A. Hastings Kelk, M. A., and J. Michael Diack. As presented by Mr. Harris and his choir, there were six soloists—three basses, two tenors and a boy soprano. Some heavier choruses had organ accompaniment and the shorter chorales were given unaccompanied. The "St. Luke Passion" is in smaller form and much simpler than the "St. Matthew" or "St. John" Passions, but it has pages of truly fine music. The evangelist's part is assigned to a tenor voice and the words of the Lord to a bass. Pilate's words

are also sung by a bass, and the parts of the two malefactors by tenor and bass respectively. The words of priests and people are in the form of short, effective choruses. There were two exquisite soprano arias. The choir sang beautifully. Especially effective were the unaccompanied chorales.

Serves One Church Fifty Years.

Mrs. Sarah Reynolds, 73 years old, completed fifty continuous years at the keyboard in St. Mary's Episcopal Church at Hazardville, Conn., on Easter. Three organs were played by her during the half century and the fourth is now in use. She says she is "thankful to the Lord for giving me the strength to labor so long in His service," and entertains no prospect of retiring. In addition to the various church services, Mrs. Reynolds has played for hundreds of weddings and funerals. Three members of the choir when she started are still singing.

The 1935 Convention American Guild of Organists

will be held in

NEW YORK CITY, JUNE 24-28

An Outstanding Event Every Hour

Come prepared to attend each session

Headquarters: Hotel Astor, Broadway at 44th Street

For particulars and reservations: Write Headquarters, A.G.O., 217 Broadway, Room 210, New York City

THE DIAPASON

ESTABLISHED IN 1909.
(Trademark registered at United States
Patent Office.)

A Monthly News-Magazine Devoted to the
Organ and to Organists.
Official Journal of the American Guild of
Organists and of the Canadian College
of Organists.

S. E. GRUENSTEIN, Publisher.

Editorial and business office, 1507 Kimball
Building, Wabash avenue and Jackson
boulevard, Chicago. Telephone: Harri-
son 3149.

Subscription price, \$1.50 a year, in ad-
vance. Single copies, 15 cents. To
Canada, including tariff, \$2.50. Foreign
subscriptions must be paid in United
States funds or the equivalent thereof.
Advertising rates on application.

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

CHICAGO, JUNE 1, 1935.

NOW TO INVADE NEW YORK

We are about ready for what will go down in organ history as the great 1935 invasion of New York. The general convention of the American Guild of Organists will be held in the metropolis the last week of June. The nation's largest city is prepared with all of its municipal resources to greet the visitors and to make their stay interesting and enjoyable. Its invitation has met with a ready response, as evidenced by the manner in which the chapters all over the country have reacted to Warden Doersam's movement for complete representation. The program in full appears in this issue and perusal of it should be sufficiently tempting to make any further comment superfluous.

There is much to interest every progressive organist in the recitals, the choral programs which will be a noteworthy feature this year and the papers at these conventions. They give him a conception of the status of organ and church music as nothing else can do in so effective a way. Aside from all this obvious benefit there is something less tangible but no less valuable in the contacts made and the opportunity to merge one's self into the professional brotherhood that is experienced by all those who go to conventions with a receptive spirit. This was so well expressed by our co-worker, Dr. Harold W. Thompson, in THE DIAPASON just ten years ago that we can do nothing better than to quote:

I should like to add a word regarding conventions of the N. A. O. and the A. G. O. A good many organists ignore these gatherings, regarding them as a form of advertising for a few men who take part. From personal experience I can testify that the conventions are far more than that, if they are that at all. I still have in mind the delightful time I enjoyed in Rochester two years ago. I heard some of the great organists with whom I was previously unacquainted, notably the dazzling Firmin Swinnen; I met a great many charming people whom I might otherwise not have met; I was deeply impressed by the general feeling of fraternity and good-will, and I wished that those who are in the habit of sneering at organists and all musicians might have been there to change their views. During all the four days I did not meet one man who seemed to be showing off except an outsider. * * *

When I tune in on Zion, Ill., and hear an organ playing, I remember Fred Faassen, who sat beside me at a convention recital. Or perhaps it is a Georgia station, and I remember the wit and high spirits of Dr. Sheldon. Or I drop in for a "movie" in New York because at a convention I sat beside Healey Willan and Ernest MacMillan while John Hammond convulsed us with his brilliant tricks in illustration of a cross-eyed man and a heavy-footed wife, and I want very much to hear Hammond again. I used to wonder why Wellesley girls always talked with such enthusiasm about one member of their faculty—and then I met Dr. Macdougall at a convention. And I used to wonder who this chap Henry Fry was, and why he was always an officer of the N. A. O., and then I met him at a convention and wondered how a convention could ever be held without him. Well, this is all pretty personal and I could go on for pages in the same way. What I am trying to do is to convince you that you should get the convention habit * * *

And if I am not there this summer turn down an empty glass!

It was as early as 1917 that the writer of this editorial made the same discovery as Dr. Thompson at Springfield, Mass. Since that time he has been annually urging the readers of this paper not to overlook the opportunity provided through hard work and skillful planning by those in charge. As we said in 1925: "We had looked upon conventions somewhat as we do upon county fairs—a fine place for prize animals to exhibit themselves and for the rural population to look upon them in admiration. Well, maybe so it is; and we will say that for the rural organist class to which we belong it is a real privilege to become acquainted with the prize animals of the organ world and to hear the best of them play on the best of organs. A county fair, well conducted, is, after all, the greatest stimulus the farmer receives in his year's work, so why should not the homely simile stand?"

This year for the first time the convention is held under the leadership of the merged forces of two great bodies which in the past met separately. With all the strength of the union which has created one great national organization of organists behind it, with capable and enterprising leaders making the preparations, with the promise of a record attendance, we can predict the greatest of all organists' conventions in New York this month.

INVENTIONS AND BALLYHOO

We are living in an age of unparalleled mechanical ingenuity and inventiveness. Likewise—unfortunately—we are living in an era of unprecedented ballyhoo. As a consequence every advance made by science and industry inevitably seems to be accompanied by a great deal of exaggeration and misconception. The publicity agent follows the discoverer and the debunker is needed to follow the publicity man.

We have our latest example of this in much confusing and misleading publicity which has followed the announced perfection of electrical "organs." These new and interesting instruments have been subjects of experiment and speculation for several years. Within the last few months they have reached a point where the designers have deemed it opportune to come out with official announcements of their products, and everyone in our profession should be interested in these announcements and should study the possibilities of what our electrical wizards have accomplished. There is always room for new ways of producing music, if it be good music. All of us accept the marvels of the phonograph and the radio—not to mention the less publicized wonders of the modern organ as compared with the pre-electrical tracker instrument—with perhaps too little appreciation. At the same time no musically-minded person will treat seriously the suggestion that any new instrument, or even the present-day organ, can or should take the place or affect the popularity of the piano, the violin, the voice or the saxophone. All have their place in the great family of Music and any additional children in that family will be welcomed.

As to the new electronic organ, THE DIAPASON in its last issue announced in detail and without superficial newspaper "blab" the qualities and possibilities of the first to come onto the market. There is nothing terrifying to the organ business in this instrument. It has remarkable resources and no doubt will take its place—an ample place—in the scheme of things musical. As pointed out, it will occupy largely a field never before occupied, where neither money nor space has been available, where a small reed organ or a piano has had to serve, or perhaps no instrument. To the tired business man who always has envied his wealthy brother who possessed the cash and a large enough house for an organ costing from \$10,000 to \$75,000 something is offered at about \$1,250 which will supplement his piano, offer many of the qualities of an organ, provide an opportunity for him to mix tone colors and enjoy himself. There are many other places in which such an instrument naturally will be a boon. The inventors do not claim, however, that it is an imitation organ, as our story made clear, and they make no claim

that it will displace the church organ of large size and resources.

But at this point the enraptured press agent steps in to do his bit on behalf of sales promotion. As a result we read in such newspapers as the *Chicago Daily News* that the new instrument is "destined to make a dead and purely historical affair" of the pipe organ, and a few days later this same ordinarily conservative paper in the course of a long editorial states that "the new instrument has powers and volume equal to those of the mightiest cathedral organs." Which merely proves that the editorial writer never heard a "mighty cathedral organ."

Such premature obituaries of the organ are, as Mark Twain characterized them in his own case, grossly exaggerated. And they are actually harmful to the cause of electronic music, for fake halos and claims that could not be supported have proved the undoing of many valuable products, as the history of national advertising proves.

To those fearful souls who have been influenced by various propaganda articles here and there to have doubts as to the future of the organ one may safely say that the organ will live; that it will thrive on the efforts of inventors, whose ingenuity may well be enlisted by the organ builder to help him extend the usefulness and the field of his work; that something "just as good as" the sound of organ pipes will never displace these pipes, and that the sincere flattery of imitation is not something to cause panic.

Incidentally, in our column recalling events of ten years ago this month, there is a paragraph telling of the invention of the "luminophone," which, as announced from London, was "threatening to revolutionize organ music." The inventor, according to the story in THE DIAPASON of June 1, 1925, said he could "produce the effects of a pipe organ at about one-tenth of the cost of the latter," that the "luminophone" eventually would replace the organ in churches, houses, theaters, etc. And those with memories that go back a little farther than a decade no doubt remember a highly touted instrument that attracted the attention of organists everywhere and whose makers sold stock to many investors in various cities. Where are these instruments today?

All of which is not written in disparagement of any new invention, which, on the contrary, all sensible persons in our profession will welcome, and will appraise, on the basis of the worth it proves in the long run, as another step in the development of music.

The musical circle of the Pacific coast suffered a real loss in the death on April 18 of Walter F. Skeele, dean emeritus of the school of music at the University of Southern California and a man with a record of a life spent on the organ bench. In his tribute to Dr. Skeele at the funeral service President R. B. von KleinSmid of the university dwelt on the predominating qualities of Dean Skeele's character as loyalty, kindness and strength, combined with the essence of hope. As told in the account of his death in THE DIAPASON May 1, Mr. Skeele had been dean of the Southern California A. G. O. Chapter and was beloved of all his fellows. He founded the school of music at the university and served as its dean for forty years, lacking a few months. Several nationally prominent organists received their training under him.

A two-piano recital at the Pittsburgh Musical Institute on May 13 was the 2000th recital at this center of musical education in the city of Pittsburgh. This is indeed a record that few music schools in the country ever can equal.

Nine papers by distinguished musical educators, dealing with the subject of music in the liberal arts college, all of them presented at the last meeting of the Music Teachers' National Association, have been reprinted for free distribution among those interested in college music. These papers are of such high quality that the handsome booklet containing them should be in great demand. THE DIAPASON has been authorized to announce that a copy of

That Distant Past as It Is Recorded in The Diapason Files

TWENTY-FIVE YEARS AGO, ACCORDING to the issue of June 1, 1910—

The American Guild of Organists at its annual meeting elected Frank Wright, Mus. B., A. G. O., warden. Dr. William C. Carl was elected sub-warden. The membership committee reported that the Guild had approximately 1,000 members.

The Austin Organ Company reported the construction of nine four-manuals for the year.

A three-manual organ for the famous Mission Inn at Riverside, Cal., was ordered of the W. W. Kimball Company.

The three-manual Kimball organ built for Belmont College for Women, Nashville, Tenn., was dedicated with a recital by Harrison Wild of Chicago.

All the property of the Hope-Jones Organ Company of Elmira, N. Y., was taken over by the Rudolph Wurlitzer Company and the employees of the factory were moved to North Tonawanda, N. Y.

The Canadian College of Organists held its first council meeting and Dr. Albert Ham was elected the first president of the new organization.

TEN YEARS AGO, ACCORDING TO THE issue of June 1, 1925—

The contract for a four-manual organ was awarded by the Larkin Company of Buffalo, N. Y., to M. P. Möller and provided for the installation of the large instrument in the company's administration building, where it was to be played at various times during the day for the entertainment of the office forces and other workers.

Other new four-manuals the specifications of which were published were an Austin for the Church of St. Luke and Epiphany, Philadelphia; a Bennett for the First Lutheran Church of Rockford, Ill., and an Estey for the First Presbyterian Church, Fort Wayne, Ind.

Karl Otto Staps left St. Paul's Episcopal Church, Chicago, to accept an appointment as organist and choir-master of St. John's Cathedral, Denver, Colo.

A four-manual Austin organ, purchased with the profits from operation of the college cafeteria, was dedicated at the Kansas State Teachers' College, Pittsburg, Kan., with a recital by Pietro A. Yun.

From London came the announcement of the "luminophone," the newest invention of Grindell Matthews, inventor of the "death ray," etc. By means of the "luminophone" all the effects of the organ could be reproduced by light rays at about one-tenth of the cost of a pipe organ, it was declared. The inventor was quoted as expressing the conviction that eventually his invention would displace the organ.

the reprint may be procured by any interested person upon application to the editor of the Music Teachers' National Association, Professor K. W. Gehrkens, Oberlin, Ohio.

Winners in Choir Contest.

May 13, 14 and 15 marked the second annual choir contest conducted by the church and choral music department of the Northwestern University School of Music. The choirs were grouped according to church membership—class C for choirs from churches of 250 members or less; class B for churches of 250 to 650 members; class A for churches above 650 members. Prizes, in the form of scholarships, were won by:

Class A—First prize, Park Congregational Church, Grand Rapids, Mich.; second, Albany Park M. E. Church, Chicago.

Class B—First, North Park Covenant Church, Chicago; second, Ebenezer Evangelical Lutheran, Oak Park.

Class C—First, First German M. E. Church, Chicago; second, Calvary Presbyterian, Milwaukee.

Arrangements of the contest were in charge of Professor Oliver S. Beltz, chairman of the church and choral music department.

The Free Lance

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

Two columns of the May DIAPASON are devoted to a Clarence Dickinson festival planned for May 18. While I have known Dickinson for perhaps twenty years, my acquaintance has been limited to an occasional meeting, hearing him play two or three recitals and two or three services, examining his compositions and arrangements, and noting in a large way the ideals and aspirations shown in his musical life. It is my feeling that music in this country owes as much to him as to any man of our immediate generations, and for the reason that he has uniformly recognized musical merit where it has been brought to his attention, has been tied to no school of composition and has never worshiped names, no matter how eminent, at the expense of broadmindedness. I take off my hat to him.

In the *Boston Herald* of April 14 Mabel Daniels, the well-known composer, had a letter headed "Edward A. Robinson's Enthusiasm for Music." She gave many instances of his prompt and whole-hearted response to music by Brahms, Verdi and Wagner, and to his fondness for the Gilbert and Sullivan operas. He hated jazz and the incredibly cheap trend of the so-called "popular" song.

I showed Miss Daniels' letter to Uncle Mo, who at once launched out into a long lecture on the sensitiveness to music generally exhibited by painters, sculptors and architects: from this he branched off into a long disquisition as to the "essence of art," meaning that something which may be or is common to all the arts. Uncle Mo thinks that painters are more musical than poets, and he cannot understand why it is so. He once heard the lamented Vachel Lindsay give a forty-minute talk on the sound "o," with copious quotations from many English poets. Poets as a class may luxuriate in verbal music and yet not appreciate the musician's music in tones; they remain outside the temple while the zealous worshippers remain inside. How strange it is that some poets (Tennyson, for example), appreciating the subtle music of words, fail to rejoice at the musician's chords! Uncle Mo gives it up, and so do I!

Speaking of musical slogans for good or ill, I was glad to get a letter from a Wellesley girl who had finally taken account of my slogan. "In music be a performer and not merely a listener." "All these years," she writes, "I've been a listener, and now I'm singing with a glee club at church. Does that graduate me to the class of performers?"

Yes, my dear, it does. Congratulations!

At the risk of provoking furious remonstrances from Uncle Mo, who is devoted to everything German and Bachian, I add a few notes made on my copy of Bach's Magnificat at a performance in the Thomas Kirche, Leipzig, at the unveiling of the Bach monument, May 16, 1908:

Tempo of No. 1, quarter-note about 80. Trumpets, three in D, exasperatingly loud and shrill. Not the least bit of a ritard at the end. No. 2, poco ritard, measure 35, 36; tempo, measure 37. In measure 43, surprised to have soloist sing G sharp against G natural in harmony. Measure 79, poco ritard. Measure 82, molto ritard. Measure 93-4, poco ritard. No. 3, eighth-note, the beat. The oboe, almost continuous, was trying in the extreme. No. 4, measure 24, the four chords on "omnes" taken extremely slowly and piano, increasing in speed and volume to measure 26, and ending molto ritard, sinking down to a piano at the very end.

(This is the sort of thing, I take it, that gets to be a tradition.) No. 5, all cellos and basses and piano, very queer. (What really happened has, at this late date, escaped my memory.) No. 6, eighth-note the beat. No. 7, last seven measures, begin *ff*, diminish to measure 4, where it is piano; measure 5 on *mezzo*, crescendo and diminuendo; measure 5 begin piano, then increase to an *ff* on "su," with an *ffff* on the last chord. No. 11, *alla breve* was begun quarter—not half-note—to the beat, slowly. No. 12 confused me somewhat, since the partitur marks the movement *grave*, quarter-note to a beat; measure 2 becomes 12-8, an eighth-note to the beat, and so on; the last four bars are *ffff*. The 3-4 section followed and concluding No. 12 had no ritard at all, not the least bit; it was just as if one had fallen off a wharf—exceedingly queer.

Check up these comments on your copy of the Magnificat; they will amuse, interest, or enrage you.

By permission I am quoting from an article in the *Harvard Alumni Bulletin* of April 26:

A few years ago we had a telephone message from a customs broker saying that some bells had arrived at the freight station and, unless we could clear them at once, would have to go to storage. We * * * told the broker to have them sent to storage. He agreed to do so, but a few minutes later a worried voice said * * * one of the bells weighed seventeen tons and it would cost about \$400 to truck them anywhere. After some telephoning we found a man in Boston who explained that the bells were a gift to Harvard, were to go in the Lowell House tower, and would I get them through the customs for him. We agreed, and asked for the consular invoice. The following conversation then took place:

"The bells come from Russia, where we have no consul."

"Then send me the bill of lading."

"We have none."

"Then tell me what they are worth."

"We do not know."

"Who is giving these bells?"

"We cannot say; the gift is anonymous."

"Then ask the donor what they cost."

"I cannot; he is on his yacht in the Mediterranean on his way to the coronation of the King of Abyssinia."

Well! We found a shed in Cambridge where the bells could be stored. The custom-house agreed to send them out in bond, and the appraisers * * * wanted 45 per cent duty because they were "articles in chief value of metal not otherwise specified." We looked up the law and decided, for our part, they could not be church bells even if they did come from a Russian church, because church bells have a 50 per cent duty; we claimed they were carillons, which pay only 25 per cent duty.

"No!" said the custom-house; "there is a treasury ruling that there must be twenty-seven bells in a carillon," and we had only seventeen. Our offer to buy six additional bells either in America or abroad was not accepted by the custom-house, nor did it agree that, since four of the bells were over a hundred years old, the set was "an antique musical instrument which had been repaired" and therefore entitled to come in duty free. But when we presented a blue-print showing how these bells were to be placed, that the big one represented *do*, the next one *re*, that a few notes were then missing and the next was *la*, etc., the officials conceded that we had "a carillon or parts thereof" at 25 per cent duty!

Getting lunch the other day in Filene's I saw a bus-boy lift a heavy tray from the outstretched arms of a waitress and place it on a serving table. Neither of them said a word, but the woman smiled. You don't have to spend a million dollars to make someone happy.

Butterfield Joins Hammond Staff.

Leland Butterfield, for the last nine years manager of the Chicago office of George Kilgen & Son in the Wrigley building, has resigned to become connected with the Hammond Clock Company of Chicago. His duties will be in connection with the sale of the new electric organ manufactured by the Hammond Company and described last month in THE DIAPASON. Mr. Butterfield has a large acquaintance among organists in all parts of the Central West.

HARMONIC FORMS—a text-book
by CARLETON BULLIS, A.M., A.A.G.O.
Send for Circular
THE CLIFTON PRESS
2623 Lakewood Station, Cleveland, O.

Winslow
CHENEY
"Brilliantly represents the tradition of the French School." —Le Monde Musical, Paris.
10 WEST 58TH ST. NEW YORK CITY

JOHN STANDERWICK
RECITALS — INSTRUCTION
Morrow Memorial M. E. Church
MAPLEWOOD, N. J.

CARL F. MUELLER
A. A. G. O.
MONTCLAIR, NEW JERSEY
Minister of Music Central Presbyterian Church
Director of Music Montclair State Teachers College

RALPH A. HARRIS
M. S. M., F. A. G. O.
Organist and Choirmaster
St. Paul's Episcopal Church
157 St. Paul's Place Brooklyn, N. Y.

RICHARD KEYS BIGGS
RECITALS — LESSONS
"One of our very best!"
—New York Herald Tribune
"A genuine virtuoso"—Chicago Daily News
6657 SUNSET BLVD., HOLLYWOOD, CAL.

FRANCIS SNOW, Mus. Doc.
TRINITY CHURCH
BOSTON
RECITALS — INSTRUCTION
IN ORGAN AND CHOIR TRAINING

Rollo
MAITLAND
"One of the finest concert organists on the American continent today."
Ottawa Citizen.
2129 Chestnut Street, Philadelphia

PAUL ALLEN BEYMER
3226 EUCLID AVE.
CLEVELAND
Christ Church, Shaker Village
St. James' Church, Painesville

Wm. W. Carruth
ORGANIST
Mills College, California

W. D. ARMSTRONG, A.A.G.O.
Theorist-Composer
Fugue-Canon-Counterpoint-Harmony-Orchestration
M.S.S. examined and prepared for Examinations
704 Euclid Place Alton, Illinois

G. Calvin Ringgenberg
Washington University
St. Peter's Episcopal Church
St. Louis, Mo.

G. ALBERT SCHOLIN, M. M.
Kingshighway Presbyterian Church
ST. LOUIS

Clarence Eddy
RECITALS
ORGAN LESSONS
201 East Delaware Place Chicago
Tel. Superior 1480

Thomas Webber, Jr.
ORGANIST AND DIRECTOR
First Presbyterian Church
NEW CASTLE, PA.

HAROLD TOWER
Organist and Choirmaster
St. Mark's Pro-Cathedral
GRAND RAPIDS, MICHIGAN

HARRY BANKS
RECITALS
GIRARD COLLEGE — PHILA.

Firmin Swinnen
RECITALS
2520 Madison Street
Wilmington, Del.

MAX GARVER
MIRANDA
A. A. G. O.
RECITAL ORGANIST
Beloit College, Beloit, Wis.

A. M. Sac. Mus. F. A. G. O.
LESLIE P. SPELMAN
DIRECTOR OF MUSIC
Meredith College
RALEIGH NORTH CAROLINA

Frank Van Dusen
American Conservatory
of Music
Kimball Hall Chicago

CLARENCE DICKINSON
Concert Organist
Organist and Director of Music, The Brick Church and Union Theological Seminary.
Director of the School of Sacred Music of Union Theological Seminary.
412 Fifth Avenue, New York

FRANK ASPER
F. A. G. O.
Salt Lake Tabernacle

JOHN GORDON SEELY
TRINITY CHURCH
TOLEDO

HENRY OVERLEY
A.A.G.O.
DIRECTOR
ST. LUKE'S CHORISTERS
KALAMAZOO, MICH.

Some English Ideals in Church Music Set Forth in New Volume

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

In 1932 the Cathedral Organists' Association of England deputed Sir Walford Davies and Dr. Harvey Grace to write a pamphlet on church music for use in theological colleges. The pamphlet grew into a temperate and friendly book with the title of "Music and Worship," published in the United States by H. W. Gray. Both of the authors are so well known in Canada and the United States that their mere names will assure a wide reading, but I feel that a little urgency on my part may not be amiss in recommending so valuable a book.

The tone of the work is thoroughly irenic, and it is therefore quite possible that those readers will be disappointed who buy books to feed their prejudices and hates and sense of superiority. Dr. Grace has curbed his wit and has even—deplorably, as I think—admitted now and then a suggestion of the educationist, the antithesis of the wit, in such words as "purposeful" and "evaluation," or in the repulsive remark that "music in aid of worship needs collective sensitization." In general, however, everything about the book except its cover illustrates the literary taste for which the authors argue.

In the beginning they declare that there are two great orders of church music: Musical utterances used to dispose men to worship, and musical utterances used as the immediate vehicle of the spirit of worship itself. It is an interesting remark, but one not easy of proof. The authors think that an anthem, for instance, is "definitely music in aid"; yet elsewhere they say that the church choir is not an independent organization, but a small section of the congregation, and I cannot see why a praise anthem sung by a small section of the congregation is not the "immediate vehicle of the spirit of worship itself." Indeed, if I did not think so, I should oppose the use of anthems, for I share Dr. Davison's suspicion of "aids" to worship. However, we see what is being approached when we arrive at this sentence: "Although the ideals of music in aid of worship do not exclude the greatest complexity, the ideals of worship music are those of primal simplicity." This emphasis upon simplicity seems to me one of the most admirable traits in the book and in modern English church music. It was not chance that the Festival Te Deum composed by Marchant for the King's silver jubilee thanksgiving service in St. Paul's, London, was simple enough for a parish choir. (It is published by Novello.)

In their discussion of music in aid of worship, the authors set up four criteria—originality, simplicity, temper and sensitivity. Unlike Dr. Davison, they are not scornful of modern works; they say: "A fearless and faithful yet alike both to the old and the new is our first advice in this matter of musical discrimination." * * * Music in aid of worship must be original in the two distinct senses of being something quite new and something so old that it has been there from the beginning." Oliver Wendell Holmes said something very similar about originality in literature about seventy-five years ago, and I think that musicians not too recently converted to literacy will be inclined to agree. The passionate claims for the sixteenth century usually come from "scholars" who at the age of 25 had never used a work by Palestrina or heard of Byrd.

In discussing simplicity, the second criterion, good and wise words are said for common chords and restrained diatonic melody; and similarly, when temper is under discussion we have this declaration: "Violent or protuberant contrasts are unfitting in church music. Rhythms with short trivial patterns (as if for their own sake) are not likely to occur." * * * All church music will favor long-minded and large-minded rhythm, full of life, yet equable, free from sensational changes or any ostentatious display of skill." While it might be pointed out that there is organ music by Dr. Grace

in which the rhythm is so "large-minded" as to be rather dull and which requires a skill which would be ostentatious for most of us, here again we have a well-phrased truth, echoed in a further demand in instrumental music for "strong enthusiasm with restraint in long, equable phrases."

After a discussion of sensitivity, less interesting and more formidable than what I have just quoted, we have this admirable summary of the principles which should govern music in aid of worship: "It will be music that proves simple to listeners, hard to performers. It will have primal beauty and attractiveness for the ears and minds of all men. It will never be individualistic or idiosyncratic, but will speak, in unmistakably human tones, from first to last." * * * Let all sorrowful music have a ring of health; in all exuberant music remember the Cross."

The first necessity of choral work, it is here stated, is the "team spirit." Entry into a church choir should be, therefore, via membership in the church. The choir is a small section of the congregation. The hearers are not an audience, but a gathering of fellow worshippers whose primary interest in the proceedings is not musical. This means that the musical needs of the church may properly call for sacrifice in regard to likes and dislikes, and the sacrifice is not to be on the part of the people alone or the choir alone or the organist alone. The organist himself should be "a choirmaster and organist rather than an organist and choirmaster."

There will be a familiar ring to us also in the statement that not only are organists deficient in a knowledge of vocal technique, but the level of sight-singing in England is perilously low. I like the doggerel remark: "Ear reading is dear reading; sight reading is right reading." I am not so sure of the value of *sol-fa*, which seems to be a crutch with complicated joints that often give way—not to mention the ugly and confusing appearance of such a work as the otherwise admirable "Church Anthem Book" of Davies and Ley (Oxford) with its combination of staff and *sol-fa* notation. When you remember some of the Oxford editions, with Welsh and English words as well as both notations, you wonder whether Miss Glover of Norwich and the Rev. John Curwen, inventors of modern English *sol-fa*, should not have treatment from some good hater rather than mild approval of editors.

One of the most interesting chapters concerns "Solos and Soloists," the use of which is properly called "one of the most recurrent and insidiously besetting sins of music as the voice of worship." Yet the authors are unwilling to lose the exaltation of such noble music as "He Was Despised" and have hope that the soloists themselves may be chastened by Christian humility into regarding themselves as singing on behalf of the whole choir. Beside this somewhat priggish suggestion—not priggish in intention but boy-scoutish in sound—there are admirable hints for quasi-solo effects. As is pointed out, a dozen quite ordinary voices may sing a treble solo with splendid and pious effect. It is claimed, furthermore, that the most important solo ensemble is the quartet, which is staggering under so many attacks in North America. But the authors state that the best results are not obtained usually from solo voices in the quartet; what is successful is competence plus co-operation. Of course, the quartet as they define it is a group of four voices blended together for such contrasts as Mendelssohn was fond of using in the oratorios. They recommend its further use in the quiet section of an anthem or setting of a canticle, in a *fauxbourdon* to a verse of a hymn or Psalm, as an antiphonal choir, or as a harmonizing portion of a liturgical chant. It is urged that choirs of good average quality and strong in numbers should possess both *decani* and *cantoris* quartets, the two sometimes combining to make a semi-chorus.

How much more sensible such uses are than a wholesale condemnation of the quartet! I suppose, however, that such informed condemnations of the quartet as we have heard, from Harvey Gaul's in 1918 to Alfred Whitehead's in 1935, have had in mind the *exclusiveness* of use of a mixed quartet of solo voices. Such condemnation is often justified, though I

ARTHUR R. CROLEY



UNDER THE DIRECTION: of Arthur R. Croley, organist and director of music at the First Congregational Church of Toledo, Ohio, the volunteer chorus choir and the junior choir are experiencing a busy year. Both organizations have been in existence not much more than a year and their activities have added greatly to the life of the church in a religious and cultural way. The chorus has a membership of about thirty-five, while that of the junior choir is thirty. Both organizations meet once a month for a dinner and social hour. Early in February the chorus choir gave a party for the church members and friends, and was able to raise over \$100 for the purpose of buying new music. A stage and floor show was given in fellowship hall following two hours of bridge, the last act being a presentation of Frank J. Smith's humorous take-off "An Act of Up-to-Date Grand Opera." On Palm Sunday afternoon the choirs united with those of the First Baptist Church, under the direction of Ethel Kimball Arndt, in a vesper program of Lenten and Palm Sunday music. Mr. Croley and Mrs. Arndt shared honors at the organ, and Mrs. Arndt, organist of the church, directed the concerted numbers. One *a cappella* number was Heinrich Schuetz's "Christ, to Thee Be Glory," translated from the German and arranged by the Rev. Frederick M. Otto, pastor of Christ Lutheran Church, Toledo, and authority on Lutheran Church music.

wonder whether such critics have ever heard a really good mixed quartet such as Mr. Dunckle's in New York. It is possible to get as fond of a highly trained vocal quartet as you are of an excellent string quartet.

Regarding congregational singing there is a chapter of similar moderation and wisdom. It is stated that there is now a necessity for the acceptance of both orders of congregational hymn-melody—both the unpatterned and the patterned line. There is specific advice regarding the use of the congregation on amens, responses, refrains, Psalms and hymns. Congregational practices, one half-hour before evensong once a month, are recommended as indispensable, and some useful details of method are presented. I am in full accord with this, especially if the leader of the practice can pattern with his voice, as the authors prefer. They might have added that not every organist can even play hymns well, much less sing them—not half the organists in America's leading churches, I should say.

If objection is made that congregations in cities are not interested in rehearsals, I should point to the success of Dr. Carl at the First Presbyterian Church of New York. To be sure, you find there not only the uniquely sensible and talented organist, but also a clergyman, Dr. Moldenhawer, an accomplished literary scholar who is devoted to hymns and can make their significance evident to his people. I should like to see 1935 go down as the

year when congregational practices really took hold on American congregations. The interest and musical talent of congregations is under-rated. In the Church of Scotland, hymn singing and the singing of Psalms seems always superior, and the Welsh still sing hymns with splendid fervor, but in England and the United States and those parts of Canada not dominated by Scottish tradition the situation is reported as far from encouraging. I am glad that such scholars and leaders as Davies and Grace are in favor of saving the hymn.

I suppose that we owe to Sir Walford the very interesting remarks upon hymn-tunes. He has the courage to say: "It is difficult to resist an impression that most of the substitute [tunes], though entirely free from sentimentality, are also deficient in appeal and singableness; and some of them are so markedly in the fashion of today that they will soon be as much out of date as the Victorians whose place they have taken." * * * Many of the new tunes that are too obviously influenced by folk-song and the ecclesiastical modes begin to show signs of wear." * * * The folk-tune vogue will pass in hymnals, as already it has almost passed in composition." * * * Hymn-tunes are for singing rather than for hearing." * * * We deplore equally what we believe to be the melodic affectations of the new school and the harmonic weaknesses of the old." * * * The choice of chords for their own sweet sake was bad; is the choice of melodies on the ground of their 'folk' or other origin, rather than of their intrinsic merit or suitability, any better?" * * * There are many kinds of good music; in some of them the goodness is discernible only by the trained musician; in others by some sort of specialist; in yet others by the crowd."

With all of this except the part about folk-tunes we may find a place in our own thought; on this continent we have not yet had too much of folk-melody in hymns.

There is an equal value in the discussion of anthems, beginning with the statement that "if at any point the musical and the humane are momentarily at variance, the latter must be given first consideration"; and that it is one of the choirmaster's responsibilities to see that they are reconcilable. These dicta arise from the supposition that anthems are aids in worship rather than worship itself, I suppose. If you have Dr. Davison's idea that an anthem is an oblation, you won't worry much about being "humane."

I found answered here my objection to repetition of words in anthems. The authors ask us to regard the verbal repetitions as we might regard architectural repetition of pillar upon pillar, arch upon arch. It is a striking analogy, though analogy is never fully convincing as argument; perhaps it will hold for the older music, which was more or less in keeping with Gothic architecture. One of our difficulties nowadays is that few of us have really medieval minds, though it is easy to flatter ourselves that we have by burning some inexpensive incense. The authors are unwilling to leave choice of music to mere analogies, however, or mere taste—if there can be such a thing as mere taste—but insist that choice of anthems depends not only upon taste and agreed fitness, but upon standards of good workmanship acceptable by those qualified to give advice. The difficulty is to reconcile this method of selection with the "humane" desire not to bore the congregation. I am not jesting. It was only a short time ago that an organist-composer of great ability was telling me of what his congregation said at the performance of works by Sowerby, whom he and I admire very much and whom Dr. Whitehead recently called our American composer of "great stature." The congregation thought Sowerby "inhumane."

This is only a review; so I will not tell you more of this admirable book except that it has bibliographies of books on choir training, accompaniment, plainsong, organ playing and general topics. I expected that American books would be ignored, but was pleased and surprised to find a mention of the late Everett E. Truette's book on "Organ Registration," pub-

lished by Thompson in Boston, a book not widely used outside New England and perhaps a little out of date now.

That brings up the whole subject of English insularity in ecclesiastical music—when it began, its value, its richness of humorous appeal. The only time, I believe, when Dr. Grace ever condescended to mention my little efforts for better ecclesiastical music he had a paragraph in the London *Musical Times* in which he referred somberly to my quotation of Elgar's remark that the English are essentially unmusical. My quotation was made in the spirit of good, clean fun, but Dr. Grace warned me that a person who took it upon him to write upon ecclesiastical music should be acquainted with the Tudor composers. Now I should think it bad taste to remind an Englishman that the Tudor composers were published largely at the expense of Andrew Carnegie of Pittsburgh and that therefore we had some interest in knowing about them; but I wanted to write and ask Dr. Grace how he happened to be ignorant of the fact that I had written a long article in this very journal about early English composers for the church at a time when such articles were real news. They are news no longer. Last week I heard a choir at my college under the direction of Dr. Candlyn give a finer performance of "Hosanna to the Son of David" by Gibbons than I have ever heard in England; and this week one of my own students led a little group of Tudor madrigals for an entire evening to the enchantment of the audience—college students who know the name of Byrd not first as an aviator, but as a Tudor composer. Would this typical college astonish Dr. Grace?

I am not arguing against English insularity. The fact is that the English were not at all insular in music in the Tudor period—perhaps to their benefit. On the other hand, they suffered from too much Italian opera and Handel in the eighteenth century and from too much Mendelssohn, Gounod and Rheinberger in the nineteenth. Perhaps they need to be insular for a century. Meanwhile we have no complaints, for we benefit from their more daring spirits. The chief English composer of the school of Stanford now living is Dr. Noble, recently discovered by His Grace of Canterbury to be at St. Thomas' in New York. The leading composer of the Anglo-Catholics of England is certainly Dr. Healey Willan of Toronto. There is one early anthem by Noble in the "Church Anthem Book" edited by Davies and Ley (Oxford), but even his Oxford imprints seem not to have elevated Willan to that dignity. Well, we'll keep Noble and Willan, and sometime we'll ask the Carnegie Trust to publish them in England, with the works of such other English-born composers as Candlyn and Whitehead. Then we'll slowly introduce Philip James and Leo Sowerby, who will sting the English into another Tudor period.

Before I stop, let me refer you to an antidote against Sir Walford's anti-folk-tune passage. In a series of lectures at Bryn Mawr College Dr. R. Vaughan Williams recently discussed "National Music" (Oxford Press, 1934). Chapter IX concerns the influence of folk-song on the music of the church. He goes back as far as the "Tonus Peregrinus" to trace that influence in a remarkable number of cases, including "Valet will ich Dir geben," "O Filii" (tallied to French pagan songs of May-day), the "Passion Chorale," "Innsbruck" and "Old Hundredth." It would appear that down to the seventeenth century the "ghostly parody" of folk-tunes for sacred use was not at all remarkable for its rarity. So Dr. Dickinson is showing his scholarship in the new Presbyterian Hymnal when he adds more folk-tunes.

There are a good many admirably phrased remarks in Dr. Williams' book. Here are a few—enough to make you wish to read all that he has to say:

"Our drama and poetry have evolved by accident while we thought we were doing something else, and so it will be with our music. *** There is no form of insincerity more subtle than that which is coupled with great earnestness of purpose and determination to do only the best and the highest. *** The great glory of music to my mind

is that it is absolutely useless *** it is the vehicle of emotional expression and nothing else. *** The composer must love the tunes of his own country, and they must become an integral part of himself. *** Is not folk-song the bond of union where all our musical tastes can meet? *** A composer is original, not because he tries to be so, but because he cannot help it. *** I remember one writer saying unctuously, that Bach never needed to borrow from folk-song. He could have known very little about Bach. I think he was an organist, which may account for it. *** What we call the classical idiom is the Teutonic idiom, and it is absolutely as narrowly national as that of Grieg or Moussorgsky. *** The Troubadours, judging from results, had no instincts to guide them and therefore invented elaborate rules. But elaborate rules cannot produce live music; instinct is the sure guide. *** The musical style of a nation grows out of its language. *** Folk-song is not a cause of national music; it is a manifestation of it. *** Why not look below the surface occasionally and find out what it is in the direct appeal of the popular tune which makes the audience go home whistling? *** Education is said to be what a man has learned and forgotten. I believe that in music we are still learning and do not know how to forget. *** The three watchwords of great music are sincerity, simplicity and serenity. *** A musical nation is not a nation which is content to listen. *** A church can be very peaceful when it is empty."

It seems to me that Dr. Williams is easily the best composer now living in England. The book goes pretty far to prove him a great teacher, a lucid thinker and a charming writer. I wish that some of these sentences could be read to every student of music in North America.

Reviews of New Music

Garth Edmundson, whose organ music is being so cordially received, has a new suite of easy pieces called "In Modum Antiquum" (J. Fischer), for the reasonable price of \$1.25. They do not go much back of the eighteenth century for their inspiration, and they are interesting chiefly for their pretty tunes. The last of the five, called "Cortege and Fanfare," is a spirited piece which will be popular.

And Mrs. Buchanan has arranged well for TTBB her Virginia folk-carol, "Jesus Born in Bethlea" (J. Fischer). For women's voices the following admirable numbers have recently been published:

Bach—Two Choral Numbers from Cantata No. 104, edited by Geer, SSAA. The first of these, "Thou Guide of Israel," has a lovely arabesque accompaniment like that of "Jesus, Joy of Man's Desiring." Orchestration may be rented. These are the only choral sections in the work; so you could easily give the whole cantata. A superlative work. (E. C. Schirmer).

di Lasso—"Adoramus Te." SSA, unaccompanied. Two pages. Latin words only. (E. C. Schirmer).

Hermann—"Ye That Have Spent the Silent Night." SSA, unaccompanied. Chorale, with fine English words of sixteenth century. Two pages. (E. C. Schirmer).

Ingegneri—"Vere linguas nostros." SSA, unaccompanied. Latin and English words. One page. A wonderfully beautiful sentence for response at communion in non-liturgical churches. (E. C. Schirmer).

In the catalogue of the same publisher, E. C. Schirmer, are the following excellent numbers for men's voices unaccompanied:

Clement—"Adoramus Te." Two pages. Latin words only. TTBB.

di Lasso—"Adoramus Te." Three pages. TTT. Very interesting.

Palestrina—"Adoramus Te." Four pages. TTBB.

Tschesnokoff—"Salvation Belongeth to Our God." Five pages. TTBB.

These were edited by Dr. Davison with his usual high taste and skill. Long may he edit!

Father Finn has published with Birchard in Boston a valuable little pamphlet called "An Epitome of Some Principles of Choral Technique." In sixteen pages suggestions are given for the correction of defects in (a) quality and quantity, causing lack of mobility, and (b) disturbed rhythmical relations. The famous conductor is specific and lucid, presenting exercises and telling how to use them. *Mulum in parvo!*

World's Greatest Value



Years ago the home of a musician was incomplete if it failed to contain an organ of some kind. Today we find very few indeed. Why? Because the pipe organ has aroused so much enthusiasm that mere imitations failed to satisfy the desires of the player, therefore, since the cost of a pipe organ, the space it would occupy and the installation difficulties were prohibitive, there was a lack of interest.

The Wicks Company recognized the need for a small organ as early as 1929, at that time constructing a unit for \$1,300.00. As time went on the demand increased, thus providing an incentive to develop a still more compact instrument at a lower price, maintaining the same high standards of quality.

NOW! We offer a pipe organ, two manuals and pedal, console built to Guild specifications, finest materials and workmanship, guaranteed for ten years, for as little as \$775.00. Is this not the World's Greatest Value?

EASY TERMS. WRITE FOR BOOKLET.

WICKS PIPE ORGAN CO.

Highland, Ill.



Garth Edmundson

contributes to American Organ Music
Another Attractive Opus

In Modum Antiquum

Five Unusual, Non-Difficult Compositions suitable for
Service and Recital Programs

1. Pax Vobiscum (Peace be with you)
2. Pastorale Ancienne
3. Litany Ancienne
4. Benedictus (Homage a Arcadelt)
5. Cortege and Fanfare

Price complete, \$1.25

With the publishing of Garth Edmundson compositions, another important name, that of an American composer, has been added to the Fischer Edition (J. Fischer & Bro.) catalogue. Eminent American recital organists detected in Edmundson's *Impressions Gothiques* (Symphony No. 2) and his *Imagery in Tableaux-Preludes* compositions of a type comparing favorably with many of the much over-worked and certainly over-played foreign favorites, and as a result they are now being received with open arms.

The new set *In Modum Antiquum* we risk saying will soon be spoken of as a veritable find. No ambitious organist ought miss the opportunity of being counted among the purchasers of a First Edition copy. You will make no mistake.

Other Compositions for Organ By Garth Edmundson

Bells Through the Trees...60c To the Setting Sun.....50c
An Easter Spring Song....60c Humoresque Fantastique ...75c

J. FISCHER & BRO.

NEW YORK, N. Y.

119 West 40th Street

ANNUAL JERSEY RALLY HELD IN PLAINFIELD

INSPIRING PROGRAM ENJOYED

Charlotte Lockwood Plays New Organ in Crescent Avenue Church—Dickinsons and Norden Lecture—Heston Is Elected Dean.

By GEORGE I. TILTON

New Jersey members of the A. G. O. gathered in Plainfield for their annual rally on Wednesday, May 22. All the sessions were held in the church-house of the Crescent Avenue Presbyterian Church, of which the Rev. John J. Moment is pastor and Mrs. Charlotte Lockwood is the organist. The weather, the setting, the lectures and recitals all combined to make it a day to be long remembered. The church itself is of a type dear to the writer's heart. Here no prejudice is apparent, the one thought evidently having been to create an atmosphere of worship—one that breathes the "beauty of holiness." And that ideal was certainly attained.

The day opened with the business session, at which annual reports were read and the following officers were elected for the year:

Dean—Raymond B. Heston.
Sub-dean—George I. Tilton.
Recording Secretary—Miss Caroline Burgner.

Corresponding Secretary—Mrs. Everett H. Antonides.
Treasurer—Harry Stone Martin.
At the close of the business meeting Dean Heston introduced Dr. Clarence Dickinson, organist of the Brick Presbyterian Church in New York and director of the School of Sacred Music of Union Theological Seminary. Dr. Dickinson gave a lecture on the "History of the Organ," illustrated with slides, which proved highly interesting and illuminating.

After luncheon, which was served in the spacious hall of the church-house, the writer introduced N. Lindsay Norden, organist of the First Presbyterian Church of Germantown, Pa., who delivered an interesting lecture on "The New Theory of Untempered Music," illustrated with especially tuned organs. This talk was thought-provoking, for Mr. Norden discussed problems of intonation which arise in unaccompanied choral work in a manner which demonstrated that he has devoted years of study to this subject.

The visitors then went into the church and Mrs. Lockwood played a short recital of works by American composers on the fine new Möller organ. Her sure and facile technique and her intelligent interpretation combined with the beauty of the organ to produce a recital of artistic merit. Her program was as follows: "Up the Saguenay," Alexander Russell; Scherzo from Sonata, Horatio Parker; "Carillon," Leo Sowerby; Allegro Maestoso from "Storm King" Symphony, Clarence Dickinson.

After the recital Henry H. Duncklee introduced Dr. Helen A. Dickinson, who spoke on "The Hymnal—A Church Treasury." Her talk carried her auditors into the realm of the spiritual. She traced the history of the church through the use of hymns of successive periods, and the convention sang these hymns under the direction of Dr. Clarence Dickinson. The hymnal used was the new one of the Presbyterian Church, of which Clarence Dickinson was editor and in the preparation of which Mrs. Dickinson did a large share of the literary work.

After time for relaxation and con-

versation dinner was served, during which talks were made by Dr. Henry S. Fry, a former president of the N. A. O.; Henry H. Duncklee, former chairman of the executive committee of the N. A. O., and Mr. Davis of the P. A. O. We then went into the church for the service, which was the culmination of the day. Mrs. Lockwood's playing, the finished work of the choir and the atmosphere of the beautiful sanctuary all produced a service of spiritual exaltation. Mrs. Lockwood played Handel's Fifth Concerto as the prelude and Bach's Giant Fugue as the postlude. The music of the service consisted of works of three masters whose birth anniversaries are being observed this year—Heinrich Schuetz, Bach and Handel. The anthems were Schuetz's "The Pharisee and the Publican," Bach's "The Lord Will Not Suffer," from Cantata 71, and "Rejoice, O Judah," from Handel's "Judas Macabaeus."

Broadcasts by Frank W. Asper.

Frank W. Asper's programs, broadcast from the Salt Lake City Tabernacle in June in conjunction with the tabernacle choir conducted by Anthony C. Lund, by the Columbia Broadcasting System, 11:30 a. m. to 12:30 p. m. Eastern standard time, over a network of about eighty-five stations, will include:

June 2—Allegro from Fourth Sonata, Guilmant; Scherzo, Whitlock; Prelude and Sielliana from "Cavalleria Rusticana," Mascagni; "The Harmonious Blacksmith," Handel; Adagio, Bizet; Prelude in G major, Bach.
June 10—Toccata in D, Kinder; Andante from Sixth Sonata, Mendelssohn; Intermezzo from "Cavalleria Rusticana," Mascagni; Serenade, Schubert; "Liebestraum," Liszt; Chorale Prelude, "Erbarm' Dich mein, O Herre Gott," Bach.

June 17—Fugue in E flat major ("St. Ann's"), Bach; "Still as the Night," Bohm; Serenade, Toselli; Meditation, Sturges; Minuet in G, Beethoven; Prelude to "The Deluge," Saint-Saens.

June 24—Chorale Prelude, "Alle Menschen müssen sterben," Bach; Largo from "New World" Symphony, Dvorak; Andante Sostenuto, Batiste; "Träumerei" and "Romance," Schumann; "In the Forest," Durand; Pastorate from First Sonata, Guilmant.

Spring Program by Miranda.

Max G. Miranda, A. A. G. O., of Belmont College, introduced a very interesting feature into his part of a concert by the A Cappella choir of the college in the First Congregational Church of Oak Park, Ill., Sunday evening, April 14, when he played organ numbers inspired by spring in various countries. His selections included: Spring Song from the South, Lemare (England); "The Sadness of Spring," Sibelius (Finland); "Primavera," from "Harmonies of Florence," Seth Bingham (Italy); Spring Song, Will C. Macfarlane (composed at Portland, Maine); "The Brook," (in the spirit of spring), Dethier; "Chant de Printemps," Bonnet (springtime in France). Another feature of the evening was the carol "O Christchild So Fair," by Whitehead, dedicated to Erma Hoag Miranda, conductor of the choir.

Opening at Emporia Teachers' College.

An audience of more than 2,000 persons enjoyed the dedicatory recital played April 24 at the Kansas Teachers' College in Emporia by Russell Hancock Miles of the University of Illinois on the new organ. Mr. Miles displayed a mastery of the instrument which showed the listeners the beautiful tones of which the organ is capable. Beginning with the "St. Ann's" Fugue, by Bach, Mr. Miles continued through a program from the works of

organ composers from Bach to modern times. It was a program suitable to the inauguration of what President Thomas W. Butcher, speaking before the recital, termed "an achievement in the history of the school."

Program of Pro-Art Trio.

The Pro-Art Trio, consisting of David Frisina, violinist; Victor Gottlieb, cellist, and H. Velma Turner, organist, gave the latest of its interesting recitals at Miss Turner's studio in St. Davids, Pa., April 9. The ensemble numbers included a Trio in A minor, by Cross; Adagio from "L'Arlesienne" Suite No. 1, Bizet; "Walzer," Cramer; Aria, Pergolesi, and Gigue, Masciti. With Dorothy Kulp at the piano the trio played an Andante con moto by Saint-Saens and an "Exaltation" by Dickinson. The program also included two organ numbers by Miss Turner—the Prelude to Wagner's "Parsifal" and the Bach Toccata and Fugue in D minor.

Concert of Chicago Episcopal Choirs.

The third annual sacred concert by the combined choirs of the Episcopal churches of Chicago was given at Orchestra Hall Sunday afternoon, May 19, under the direction of the Chicago Choirmasters' Association. Robert R. Birch had been selected to lead the combined forces that aggregated 550 voices. Horace Whitehouse was organist and the two pianos were played by George E. Ceiga and Ralph F. Anschuetz. A short organ recital was played by Myron P. Boehm. A very large audience had gathered for the concert and did not spare its applause in recognition of the varied numbers.

Guilmant School Graduation.

Commencement exercises of the Guilmant Organ School were held in the First Presbyterian Church, New York, on the evening of May 27. This was the thirty-sixth anniversary of the school under the direction of Dr. William C. Carl.

Dr. Ray Hastings presided at the organ for the presentation of Beethoven's Mass in D by the Los Angeles Oratorio Society under the direction of John Smallman at the Philharmonic Auditorium April 26. There were 2,200 paid admissions for the performance. At the Los Angeles symphony concerts May 24 and 25 Dr. Hastings was at the organ for the Mahler Second Symphony given under the baton of Klemperer. The cantata "Christ, the Victor," composed by Ross Hastings, son of Dr. Hastings, was sung at the Easter evening service in the Temple Baptist Church.

The choir of the Church of the Saviour in Brooklyn Heights, New York City, gave its spring recital May 10. Under the direction of Morris W. Watkins, organist and choirmaster, the chorus of seventeen voices, assisted by two soloists, sang a varied program.

Mme. Else Harthan Arendt Seder has been appointed by the music committee to succeed her husband, the late Edwin Stanley Seder, as director at the First Congregational Church of Oak Park.

HAROLD HEEREMANS



HAROLD HEEREMANS, the Seattle organist, is one of two representatives from the Pacific coast who will play at the New York convention of the A. G. O. the last week of this month and thus will travel the greatest distance to demonstrate the high standard of organ music in the farthest corners of the land. He is the organist of the University Temple in Seattle and in addition to his church work is on the faculty of the University of Washington, where his courses are attracting rapidly increasing numbers of students.

Mr. Heeremans is one of the large group of American church musicians who were born and trained in England, and he was a choir boy in his native city of Bristol and from that was graduated to the organ bench. After five years of professional activity in England he moved to Canada, and thence to New York, where he was organist and choirmaster of Grace Episcopal Church, Riverhead, and in 1928 conducted the Eastern Long Island choral festival. Seven years ago he went to Seattle and was appointed to the church position he still holds. His colleagues indicated their appreciation of Mr. Heeremans' ability by selecting him to play at the national convention.

New Möller Organs in Central West.

The two-manual Möller organ being installed in Spring Prairie Lutheran Church, Morrisonville, Wis., is to be dedicated June 2. A new two-manual Möller of seven sets of pipes and chimes has been completed for the Edmund-Dickson funeral home, Danville, Ill., and a similar organ is being installed in Sydney Haudenshield's funeral home at Dubuque, Iowa. The new \$50,000 funeral home for Harry Stephens, Chicago, is to be equipped with a two-manual Möller organ and "Artiste" player.

The Frazee Organ Company is building a two-manual organ for the funeral home of the Saville & Kimball Company in Arlington, Mass.

1935 Special Summer Session WESTMINSTER CHOIR SCHOOL

Under the Personal Direction of

DR. JOHN FINLEY WILLIAMSON

Northfield, Mass., July 23rd to August 11th

MR. CARL WEINRICH will be available not only for private lessons but also for coaching in service playing and repertoire for church and recital.

Address all inquiries to: Westminster Choir School, Princeton, N. J.

New Organ Compositions

ARIOSO	BACH-BLEECKER	\$0.75
CHRISTUS CRUCIFIXUS	GARTH EDMUNDSON	1.50
FOUR CHORALE IMPROVISATIONS	ERIC H. THIMAN	1.25
LET ALL MORTAL FLESH	H. C. BANKS	.75
O SACRED HEAD SURROUNDED	BACH-HOLLER	.75
ST. COLUMBA	H. C. BANKS	.75
SIX SONATAS (Edt. Atkins)	MENDELSSOHN	3.00
THREE PRELUDES & FUGUES (Edt. Atkins)	MENDELSSOHN	1.50
TWO CHORALE PRELUDES	MARGERY MOORE	1.00
WHEN JACK FROST PAINTS A PICTURE	W. A. WOLF	.75

THE H. W. GRAY CO., 159 East 48th St., NEW YORK

Sole Agents for NOVELLO & CO., Limited

WILLIAM DOTY



DURING PALMER CHRISTIAN'S absence William Doty has taken over all of his students at the University of Michigan and filled the following concert engagements:

Feb. 24—St. Paul's Episcopal Church, Jackson, Mich.

March 3—Cornell University, Ithaca, N. Y.

March 31—Twilight recital at Ann Arbor.

April 19—Good Friday program.

April 23—Michigan Chapter, A. G. O.

The last three recitals were given in Hill Auditorium.

In his recital at Cornell University Mr. Doty played the following program: "Peece Heroique," Franck; Cantabile, Franck; Fugue in D major, Bach; "Impression," from "Ten Characteristic Tone Pieces," Karg-Elert; Minuet, from Fourth Symphony, Viernie; "Praeludium," Kodaly; "Etude de Concert," Bonnet.

In his twilight recital at the University of Michigan April 19 Mr. Doty played the following Passion Week program: Prelude in E minor, Bach; Chorale Preludes, "Christ Lay in Death's Dark Prison," "Beloved Art Thou, Jesus Christ" and "O Spotless Lamb of God," Bach; "O World, I Must Leave Thee" and "Mine Innermost Heart Doth Yearn," Brahms; "Who Knows How Near Life's End May Be," "Christ, Whom I Love, Is on the Cross" and "O Sacred Head," Reger; "Christ's Mother Stands with Pain," Phillip; "Jesus, to Thee We Cry," Phillip; "Gethsemane," Malling; "Were You There When They Crucified My Lord," Miller; "Priere des Orgues," ("Messe des Pauvres"), Satie; Prelude and "Good Friday Music" ("Parsifal"), Wagner.

Mr. Doty was the organist for the May festival at Ann Arbor May 15 to 18 and presided at the organ in Hill Auditorium on Friday afternoon, on Saturday afternoon in the Tschai-kowsky Symphony in B minor, and Saturday evening in "Boris," in addition to the Thursday evening concert, in which he played the organ part of Honegger's "King David."

Heaps' Compositions on Program.

Porter Heaps and the choir of the New England Congregational Church, Chicago, will hold the annual spring vesper musical service Sunday afternoon, June 23, at 4:30. A feature of the program will be the use of the Hammond electric organ for all organ numbers and accompaniments. Besides a group of organ compositions Mr. Heaps will play his own Introduction and Passacaglia for the prelude and Bach's Prelude and Fugue in D major for the postlude. The choir will sing Mr. Heaps' new anthem "A Thanksgiving for All Created Things" and portions of the Bach cantata "The Lord Is My Shepherd."

Marks Zuidema's Anniversary.

In celebration of Alle D. Zuidema's twenty-fifth anniversary as organist and choirmaster of the Jefferson Avenue Presbyterian Church, Detroit, the "Woman of Samaria," by Sterndale Bennett, was sung by the combined choirs of the Jefferson Avenue Presbyterian and the Covenant Presbyterian Churches Friday evening, May 17. Soloists were Mrs. R. L. Jones, soprano; Mrs. Jean Protheroe, contralto; Dr. G. K. Bolender, tenor; James I. Walker, bass, with Roy A. Bock, organist of Covenant Church, at the organ, and Dr. Alle D. Zuidema directing. The oratorio was given an impressive rendition.

Riemenschneider Opens Austin.

The dedicatory recital on the Austin organ in the First Methodist Church of Batesville, Ind., was played April 29 by Albert Riemenschneider of Baldwin-Wallace College, Berea, Ohio. Mr. Riemenschneider's program was made up of these selections: Allegro, Third Sonata, and Pastorale, First Sonata, Guilman; Gavotte, Martini; Chorale Prelude, "Hark, a Voice Saith All Are Mortal," Bach; "Marche Funebre et Chant Seraphique," Guilman; "Song to the Evening Star" and "Pilgrims' Chorus," Wagner; Scherzo, First Sonata, Rogers; Andante Cantabile, Fourth Symphony, Widor; Toccata, Fifth Symphony, Widor.

Delaware State Hospital Orders Kilgen.

The Delaware State Hospital at Farnhurst, near Wilmington, has ordered a three-manual from George Kilgen & Son, St. Louis. The instrument is one of thirty-four stops and will be installed in chambers to make the entire organ expressive. It will be equipped with the Kilgen dual control player. Negotiations were conducted by Dr. Mesrop A. Tarumian for the state and the Kilgen factory branch in Steinway Hall, New York City. Installation is planned for the latter part of the summer.

"Elijah" at Passaic, N. J.

Mendelssohn's "Elijah" was given by the oratorio choir of the First Presbyterian Church of Passaic, N. J., April 7. A chorus of 105 voices participated, assisted by well-known soloists, conducted by Charles Black, M. S. M., minister of music. About 1,000 people attended. On the following Sunday evening, April 14, the chancel choir of the church rendered Stainer's "Crucifixion" before another large congregation.

Guilmant Organ School

DR. WILLIAM C. CARL, Director

Re-opens for Fall Term — October 8th

New Up-to-date features in each Department

TWO SUMMER COURSES—June - July - August

Directed by WILLARD IRVING NEVINS

Write for New Catalogue

Students aided in securing positions

GUILMANT ORGAN SCHOOL

51 FIFTH AVENUE

NEW YORK CITY

HUGH PORTER

at the

JUILLIARD SUMMER SCHOOL

JULY 8 TO AUGUST 16

Advanced lessons on Four-Manual Casavant
Ample practice organs.

Two Master Classes each week in interpretation, with emphasis on "The Little Organ Book" of Bach

The Organ Chorales of Franck

Special Classes in Choir Repertoire, Conducting, Keyboard Harmony, Voice, etc., by eminent musicians.

Private instruction on Austin of 110 registers.

Students Accepted from June 1 to August 16.

For information address Mr. Porter at

52 WEST 84TH STREET

NEW YORK, N. Y.

LUTHERAN SCHOOL FOR ORGANISTS and CHOIR DIRECTORS

HENRY F. SEIBERT, Director and Instructor

held in

Lutheran Church of the Holy Trinity
Central Park West at 65th St., New York

SUMMER SESSION July 29th-Aug. 3rd, 1935

"The plan to gather our organists and choir directors for study to improve our worship has my hearty commendation. Nobody could better undertake to develop this plan than Mr. Henry F. Seibert."

F. H. Knobel, President United Lutheran Church of America.

Enrollment open to all interested in studying the Lutheran Liturgy. Fee for session \$12.00

For information address

RUTH CLARK, 3 W. 65th Street, New York City

NORTHWESTERN UNIVERSITY

Summer Institute of Church and Choral Music

JULY 8-12

Lectures Addresses Concerts

CLARENCE DICKINSON

HELEN DICKINSON

Stanley Avery

Horace Whitehouse

Herbert E. Hyde

William H. Barnes

Paul Ensrud

Chicago Lutheran A Cappella Choir

Bulletin now ready

Address Department of Church and Choral Music, Northwestern University, 1822 Sherman Avenue, Evanston, Illinois.

SCHOOL OF SACRED MUSIC

UNION THEOLOGICAL SEMINARY

REV. HENRY SLOANE COFFIN, D.D., LL.D., President

CLARENCE DICKINSON, Director

Courses in everything pertaining to the

MINISTRY OF MUSIC

of the Church

Degree, Master of Sacred Music

FALL TERM OPENS SEPTEMBER 25

FACULTY:

Rev. Canon Douglas

Helen A. Dickinson

Becket Gibbs

Marguerite Hazzard

Charlotte Lockwood

Carl F. Mueller

Mrs. William Neidlinger

T. Tertius Noble

Hugh Porter

Franklin Robinson

Frederick Schlieder

Edwin J. Stringham

Christos Vronides

Morris W. Watkins

Corleen Wells

Catalogue on request.

Broadway at 120th Street

New York City

Programs of Organ Recitals of the Month

William F. Spalding, Denver, Colo.—In a recital May 1 in the chapel of the University of Denver Mr. Spalding played: Toccata and Fugue in D minor, Bach; Scherzo in E minor, Mendelssohn; "Troisième Verset de Psalms," Dupré; Chorale in A minor, Franck. March 24 he played these selections at St. Andrew's Church, Denver: Passacaglia and Fugue in C minor, Bach; Chorale in A minor, Franck; "Pastorale Moderne," Spalding; Toccata in F. Widor.

In recital preludes to the evening services at All Saints' Church in the last two months Mr. Spalding has played: Chorale in B minor, Franck; Passacaglia and Fugue, Bach; Chorale in A minor, Franck; Fantasia and Fugue in G minor, Bach; Chorale in E major, Franck.

William Churchill Hammond, Holyoke, Mass.—In his recital at the Second Congregational Church on the evening of April 10 Mr. Hammond, for more than fifty years organist of this church, played: Theme and Variations in G major, Handel; Prelude and Fugue in A minor, Bach; Minuet and Gigue, Rameau; "The Reed-Grown Waters," Karg-Elert; "Within a Chinese Garden," Stoughton; Nocturne, Parker; "The West Wind," Rowley; "Carillon," Edmundson; Symphonic Poem, "Orpheus," Liszt.

April 2 Mr. Hammond played a recital for the Rotary Club of Holyoke at his church and made use of these compositions: Allegro Pomposo, "Water Music," Handel; Toccata and Fugue in D minor, Bach; Andante, Symphony 5, Tchaikovsky; "At the Convent," Borodin; "The Reed-Grown Waters," Karg-Elert; Rustic March, Boex; "The West Wind," Rowley; Spring Song, Macfarlane; "Carillon," Edmundson.

Francis W. Snow, Mus. D., Boston, Mass.—Mr. Snow was at the organ for a concert of the Amphion Club of Melrose April 25 in the Melrose Memorial Hall and played these selections: Toccata in D minor, Bach; "The Cuckoo," d'Alqui; "Stella Matutina," and "Electa ut Sol," Dallier; Andante Cantabile and Scherzo, Fourth Symphony, Widor; "Carillon de Westminster," Vierne.

Carl McKinley, Mus. D., Boston, Mass.—Dr. McKinley played the following program in a recital at the Old South Church April 30: "Te Deum," Reger; Chorale Improvisations, "With Jesus Let Us Go, Suffer, Die," and "Rejoice Greatly, O My Soul," Karg-Elert; Variations on the Chorale "God, Thou Faithful God," Bach; Cantabile from Second Symphony, Vierne; Suite from "Water Music" (organ arrangement by Carl McKinley), Handel; "Lament" and Cantilena, McKinley; Finale from Seventh Symphony, Widor.

Alexander McCurdy, Jr., Philadelphia, Pa.—Mr. McCurdy was presented in a recital by the choir of the Evangelical Congregational Church April 25 and played: Sketch in F minor and Sketch in D flat, Schumann; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Scherzetto, from "Twenty-four Pieces in Free Style," Vierne; Three Chorale Preludes, Bach; "The Tumult in the Praetorium," de Maleingreau; "Legend of the Mountain," Karg-Elert; "Romance sans Paroles," Bonnet; "In Summer," Stebbins; Toccata, "O Filii et Filiae," Farnam.

At the Swarthmore College vespers April 21 Mr. McCurdy played the following program: Toccata on "O Filii et Filiae," Farnam; Bourree in D (Old Style), Wallace A. Sabin; "Jesus, My Chief Pleasure" and "Now Blessed Be Thou, Christ Jesus," Bach; Prelude, Clerambault; Cantabile from Symphony 2, Vierne; Chorale in A minor, Franck.

Franklin Stead, Mus. D., Chicago.—Dr. Stead gave two recitals at Jacksonville, Ill., late in April. On the evening of Sunday, April 28, he played the following program at the First Christian Church: Prelude, Fugue and Chaconne, Buxtehude; from "Soeur Monique," Couperin; Adagio from Sonata No. 3, Bach; Chromatic Fantasia, Thiele; Prelude, Samazeuilh; Chorale No. 3, in A minor, Franck; "Fileuse" (from "Suite Bretonne"), Dupré; "Rhapsodie Catalane," Bonnet; "Song of the Basket Weaver," Russell; Arabesque, McKinley; "Dreams," McAmis; "Carillon-Sortie," Mulet.

The following morning he was heard at the State Institution for the Blind, playing these numbers: Prelude and Fugue

in A minor, Bach; Sonata in C minor, Guilman; "Twilight Moth" and "An Angry Demon" (from Nature Sketches), Clokey; Chromatic Fantasia, Thiele.

Annie M. Rienstra, Providence, R. I.—Miss Rienstra played the following program in a recital at the Tabernacle M. E. Church of Providence May 16 with the assistance of Ray A. Gardiner, basso: Three Movements from Sixth Sonata, Mendelssohn; Chorale Prelude, "My Heart Is Filled with Longing," Bach-Glynn; Chorale Prelude, "In Thee Is Gladness," Bach; Canon in B minor, Schumann; "Bells through the Trees," Edmundson; Intermezzo, Callaerts; "Starlight," Karg-Elert; Finale in B flat, Franck.

William Wall Whiddit, Charlotte, N. C.—Mr. Whiddit gave a recital in observance of music week at St. Peter's Episcopal Church Sunday afternoon, May 12. He played: Fantasia and Fugue in G minor, Bach; Minuetto, Schubert; "Minster Bells," Wheelton; "The Fountain," Matthews; "Marche Slav," Tchaikovsky; Toccata in D, Kinder. The recital was sponsored by the church and the Charlotte Music Club. The church choir and boys' chorus assisted with the program. The choir sang: "Hail, Gladdening Light," Martin; "Go to Dark Gethsemane," Noble, and "Easter Hymn," Mascagni.

John Harms, New York City.—Two Bach programs were played by Mr. Harms at the Church of the Holy Apostles on Sunday evenings, May 19 and 26. The offerings of the two evenings consisted of: May 19—Prelude and Fugue in A minor; "Come, Redeemer of Our Race"; Toccata, Adagio and Fugue in C major; Little Fugue in G minor; "Out of the Deep, I Call to Thee"; "Be Glad Now, All Ye Christian Men"; Sinfonia to Cantata 156; Fantasia and Fugue in G minor.

May 26—Toccata in F major; "Lord, Hear the Voice of My Complaint"; "Sleepers Wake!"; Toccata and Fugue in D minor; Fugue in G major (a la gigue); Badinerie; Air for the G String; Passacaglia and Fugue in C minor.

Henry R. Toft, Jr., Perth Amboy, N. J.—Mr. Toft, organist and choirmaster of St. Peter's Church, gave a recital at St. Paul's Church, Paterson, May 15 at which he played these compositions: Prelude and Fugue on the Name "Bach," Liszt; Sonata in A minor, Op. 106, Faulkes; "Soeur Monique," Couperin; Fugue in E flat, "St. Ann's," Bach; "Indian Idyll," Horace Alden Miller; Allegro Vivace (from First Symphony), Vierne.

Alfred B. Montgomery, Jr., Ardmore, Pa.—In a recital at the Nevil Memorial Church of St. George, of which he is organist and choirmaster, on the evening of May 14 Mr. Montgomery played a program made up of these items: Sonata in F minor (first movement), Rheinberger; "In Summer," Stebbins; Caprice, H. A. Matthews; "Dreams," Stoughton; Toccata and Fugue in D minor and Chorale, "Christ Lay in Bonds of Death," Bach; "Trois Impressions," Karg-Elert; Chorale in A minor, Franck.

Raymond C. Robinson, F. A. G. O., Boston, Mass.—Mr. Robinson's Monday noon recitals at King's Chapel were ended for the season with the program on April 22. The April offerings in this series consisted of the following:

April 1—Fantasia and Fugue in E minor, Bach; Meditation, Guilman; Andante (Symphony 2), Widor; "Song of Spring," Bonnet; Canon in B minor, Schumann; Finale (Symphony 1), Vierne. April 8—Maestoso and Allegro (Sonata 1), Guilman; Pastorale (Sonata 1), Guilman; "Marche Religieuse," Saint-Saens; Larghetto and Silliana (Concerto 5) and Allegro (Concerto 4), Handel; "Jesu, Joy of Man's Desiring" and Sinfonia, Bach.

April 22—Fantasia and Fugue in G minor, Bach; "Ave Maria," Karg-Elert; Sketch in D flat, Schumann; Chorale in A minor, Franck; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Toccata, de Maleingreau.

Eugene L. Nordgren, Wausau, Wis.—Mr. Nordgren visited his former church, the First Presbyterian of Freeport, Ill., and gave a recital there May 4 for the Freeport Woman's Club. His program was made up as follows: Toccata and Fugue in D minor, Bach; Gavotte, Wesley; "The Flight of the Bumble-bee," Rimsky-Korsakoff; Chorale in B minor, Franck; "Dripping Spring" ("Sketches

from Nature"), Clokey; "Bells through the Trees," Edmundson; Toccata in D, Kinder.

At his own church, the First Presbyterian of Wausau, Mr. Nordgren gave Gaul's "Holy City" April 25 and played a preliminary recital in which he included: Concert Overture in C, Hollins; "In Springtime," Kinder; "Bells through the Trees," Edmundson; Fanfare, Lemmens.

Edith B. Athey, Washington, D. C.—Miss Athey, assisted by Christine Church, soprano, gave a recital at the Hamline Methodist Church May 27. Miss Athey played these compositions: "A Gothic Cathedral," Pratella-Weaver; Meditation, Callaerts; "Grand Choeur Dialogue," Gigout; "Swing Low, Sweet Chariot," arranged by Diton; "Romance sans Paroles," Bonnet; Siciliana, Bossi; London-derry Air, arranged by Coleman; "Lamentation," Guilman; Toccata, Reger; "Evening Bells and Cradle Song," Macfarlane.

Carlos Francis Newman, Brooklyn, N. Y.—In a recital under the auspices of the Staten Island Chapter of the A. G. O. in Zion Lutheran Church, Port Richmond, Sunday afternoon, May 12, Mr. Newman presented a program consisting of the following numbers: "Piece Heroique," Franck; National Song, Grieg; Andante Cantabile from String Quartet, Op. 11, Tchaikovsky; Prelude in E flat major ("St. Ann"), Bach; Andante from Fourth Symphony, Widor; "In dulci Jubilo," Bach; "Priere a Notre-Dame," Boellmann; Chorale Prelude, Guilman; "Contemplation," Vrethald; Allegro Pomposo, J. Lamont Galbraith. Mr. Newman is organist and choirmaster of the historic St. Michael's Episcopal Church in Brooklyn.

Irene Robertson, Los Angeles, Cal.—In her April programs at the First Methodist Church on the four-manual Austin organ Miss Robertson played: "Golgotha," Malling; Chorale, "Alas, Dear Lord," Bach; "Hosannah," Hartmann; "Christ's Entry into Jerusalem," Malling; "Good Friday Spell," Vrethald; "Stabat Mater Dolorosa," Lemaigre; "Gethsemane," Malling; "O Sacred Head Once Wounded," Bach; "Easter Morning," Malling; "Easter Carol," Deshayes; "Resurrection Morn.," Johnston; "Alleluia," Ottenwaller; "Christus Resurrexit," Ravanello; "Christ Triumphant," Yon; Cantabile, Franck; Adagio (First Sonata), Mendelssohn; "In the Garden," Goodwin; "Ave Maris Stella," Gaul; Toccata (Fifth Symphony), Widor; "Angelus," Massenet; Sixth Sonata, Mendelssohn.

Mrs. Minnie Brendlinger Lehr, Harrisburg, Pa.—In a recital at Trinity Reformed Church, Pottstown, Pa., on the evening of April 25 Mrs. Lehr played the following selections: "Grand Choeur" in G minor, Hollins; Air from Orchestral Suite in D, Bach; "Marche Slav," Tchaikovsky; "Au Convent," Borodin; Caprice, Kinder; "Dreams," Stoughton; "Hymn of Glory," Yon.

Edwin D. Clark, Wilkes-Barre, Pa.—In a Lenten recital at the First Presbyterian Church April 12 Mr. Clark played a program depicting scenes from the life of Christ, as follows: Pastoral Scene (from the Passion Symphony), Dupré; "The Tumult in the Praetorium," de Maleingreau; "The March to the Cross," de Maleingreau; "O Golgotha," de Maleingreau; Finale from "Symphonie Romane," Widor.

On March 8 Mr. Clark played a Bach program.

Parvin W. Titus, Cincinnati, Ohio.—In a recital June 1 at the Cincinnati Music Hall Mr. Titus will play this program: Trumpet Tune and Air, Purcell; Madrigal, Jawelak; Sketches 3 and 4, Schumann; "Hours in Burgundy" ("Sunrise," "The Village Awakes," and "The Grape Gatherers"), Jacob; "The Angelus," Massenet-Kraft; "Divertissement," Vierne; Minuet, C. P. E. Bach-Kraft; Evening Song, Schumann; Finale in D, Lemmens.

Herbert Ralph Ward, New York City.—In his Tuesday 1 o'clock recitals at St. Paul's Chapel Mr. Ward, the organist and choirmaster, has played these programs: May 14—Prelude and Fugue in E minor (Cathedral), Bach; Pastorale ("Solomon"), Handel; Andante Cantabile (Symphony 5), Tchaikovsky; "Grand Choeur Dialogue," Gigout.

May 21—Canzona in D minor, Bach;

"Forget Me Not," Bach-Jackson; "Will-o'-the-Wisp," Nevin; Prelude on a Tune of Tallis, Charles F. Waters; "Finlandia," Sibelius.

May 28—"Bist Du bei mir" ("Art Thou with Me"), Bach-Eddy; "To a Pond Lily," H. R. Ward; Andante (from a Symphony), Woelfl; Cantilene, Maurice Ruchsel; Toccata and Fugue in D minor, Bach.

Helen R. Henshaw, F.A.G.O., Albany, N. Y.—Miss Henshaw played the following programs among others in a series of six on Wednesday afternoons in Lent at the First Presbyterian Church:

April 3—Chorale, "Chant de Mai," and Caprice, Jongen; "To a Wild Rose," "Romance," "With Sweet Lavender," Maestoso, "A. D. 1620," and "To a Water Lily," MacDowell.

April 10—"Finlandia," Sibelius; March from "Tannhäuser," "To the Evening Star," and "Pilgrims' Chorus," Wagner.

April 17—Andante from Gothic Symphony, Widor; Prelude to "Lohengrin" and Prelude to "Parsifal," Wagner; Chorale Preludes, "O Man, Bemoan Thy Great Sin" and "For Thee My Heart Is Longing," Bach.

Arthur W. Poister, Redlands, Cal.—In a recital at St. Paul's Cathedral, Los Angeles, April 29, Mr. Poister of Redlands University played these compositions: Overture to the Occasional Oratorio (Introduction and Allegro), Handel; "Dialogue," Clerambault; Chorale Preludes, "In Thee Is Joy" and "Jesu, Joy of Man's Desiring," Bach; Fantasia and Fugue on B-A-C-H, Reger; "Jagged Peaks in the Starlight," Clokey; Prelude in B major, Dupré; Adagio from Fantasia in C major, Franck; Sixth Symphony (Intermezzo and Finale), Widor.

Charles Black, M. S. M., Passaic, N. J.—In a program made up of works of contemporary American composers and players and played at the First Presbyterian Church April 12 Mr. Black included: "Comes Autumn Time," Leo Sowerby; "Vermland," Howard Hanson; "Fete," Philip James; "Dreams," Hugh McAmis; "The Bells of St. Anne de Beaupre," Alexander Russell; Solemn Prelude, T. Tertius Noble; Reverie, Clarence Dickinson; Toccata on a Gregorian Theme, Edward S. Barnes.

Frederick C. Mayer, West Point, N. Y.—Mr. Mayer's offerings at his recital at the West Point Military Academy Chapel Sunday afternoon, April 14, were: March from "Hercules," Handel; Largo from "Rinaldo," Handel; "Awake the Trumpet's lofty Sound," from "Samson," Handel; "Reflection" (MS., first performance), William Hamilton; Good Friday Spell, from "Parsifal" (transcribed by Karg-Elert), Wagner; Grand Chorus, Dubois.

Max G. Miranda, Beloit, Wis.—Mr. Miranda, of the faculty of Beloit College, played a program for the district convention of the Wisconsin Federation of Women April 23 at the First Presbyterian Church. His program was as follows: "A Gothic Cathedral," Pratella-Weaver; Spring Song from the South, Lemare; Toccata and Fugue in D minor, Bach; "Northern Lights," from "Norwegian Tone Poems," Torjussen; "The Enchanted Isle," Stewart; Caprice, "The Brook," Dethier; "The Old Music-Box," Goossens; Festival Toccata, Fletcher.

Walter Blodgett, Cleveland, Ohio.—Mr. Blodgett played a request program at the Epworth-Euclid Methodist Church Sunday afternoon, April 28, and included these compositions: Toccata and Fugue in D minor, Bach; "Anna Magdalena's Notebook," Bach; Gigue Fugue, Bach; Canons in B major and B minor, Schumann; Chorale in E major, Franck; "Good Friday Spell," Wagner; "Song of Spring," Bonnet.

Warren F. Johnson, Washington, D. C.—Mr. Johnson has played the following in his short recitals before the evening service at the Church of the Pilgrims: May 5—Chorale Improvisation on "The Gates of Hell Are Destroyed" and Canzona, Karg-Elert; "Harmonie Religieuse," Léon Leocq.

May 12—"Consolation," Op. 65, and "Ave Maria" ("Monologue," Op. 63), Max Reger.

May 19—Prelude and Toccata, Op. 32, Karol Rathaus, and Adagio from Sixth Symphony, Vierne.

May 26—Theme and Variations, Cecile Gauthiez.

Programs of Organ Recitals of the Month

Walter A. Eichinger, Tacoma, Wash.—In a recital at Our Saviour's Lutheran Church May 3 Mr. Eichinger played: Toccata, "Thou Art the Rock," Mulet; Prelude, Fugue and Variation, Franck; Gavotte, Wesley; Trio-Sonata 3, Bach; Allegro (Symphony 6), Widor; Aria (Tenth Concerto), Handel; "Harmonies du Soir," Karg-Elert; "Clair de Lune," Karg-Elert; Toccata in D minor, Reger.

Frederic T. Egener, London, Ont.—Dr. Egener gave the last of his spring series of twilight recitals at the Cronyn Memorial Anglican Church on the afternoon of May 4, playing this program: Sonata in G (first movement), Elgar; "Ave Maria Stella of the Nova Scotia Fishing Fleet," Gaul; "Song of the Basket Weaver," Russell; Toccata and Fugue in D minor, Bach; Scherzino, "The Squirrel," Weaver; "The Angelus" (from "Scenes Pittoresques"), Massenot; "Water Music" Suite, Handel.

H. Glenn Henderson, Kalamazoo, Mich.—With the assistance of the Western State Teachers' College choir and John Lachniet, violinist, Mr. Henderson gave a recital at the First Presbyterian Church April 24. The organ numbers included: Sixth Symphony, Widor; Finale in B flat major, Franck; "Lake of Dreams" (college choir, organ and violin), Saint-Saens-Gaies.

Calvin Ringgenberg, St. Louis, Mo.—In his recital at Washington University Sunday afternoon, April 21, Mr. Ringgenberg presented this program with the assistance of the university choir: "Aleluia," Dubois; Psalm CL, "Praise Ye the Lord," Franck (the choir); Symphony No. 4, Widor; Toccata in F major, Bach.

Alexander Schreiner, Los Angeles, Cal.—Mr. Schreiner played the following American program May 3 at the University of California, Los Angeles: Sonata in G minor, Becker; "The Nightingale," Nevin; "Hunting Horn" Scherzo, Schreiner; Sonata in B minor, LeRoy J. Robertson; Toccata in D, Kinder.

In his program May 12 Mr. Schreiner included these numbers: Prelude to "Parsifal," Wagner; Fantasie and Fugue in G minor, Bach; Air, Bach; Second Arabesque, Debussy-Schreiner; Evensong, Schumann; Overture to "Romeo and Juliet," Tschaiikowsky.

Elmer A. Tidmarsh, Mus. D., Schenectady, N. Y.—Mr. Tidmarsh's recital May 19 at Union College was marked by the following programs: Wedding Hymn, R. Huntington Woodman; Sonata on the Ninety-fourth Psalm, Reubke; "Dedication," from Suite "Through the Looking-Glass," Deems Taylor; "Invocation," Mailly; "The French Clock," Bornschein; Overture to "William Tell," Rossini.

Albin D. McDermott, A. A. G. O., New York City.—In his fifteen-minute recitals during Lent before the Wednesday and Sunday evening services at the Church of the Holy Name Mr. McDermott played the following: Fantasy and Fugue in G minor (Great), Fugues in A minor, C minor and D major, and Chorale Preludes, "Herzlich tut mich verlangen" and "Vater unser im Himmelreich," Bach; Overture to "Coriolanus," Beethoven; Chorale in A minor, Franck; Finale from First Sonata, Guilmant; Chorale Preludes, "Jesus,

meine Zuversicht" and "Ach bleib mit Deiner Gnade," Reger; Sonata, "The Ninety-fourth Psalm," Reubke; Chromatic Fantasy, Thiele; "Pilgrims' Chorus," from "Tannhäuser," Wagner; Allegro Vivace from Symphony 5 and Allegro and Adagio from Symphony 6, Widor.

Robert Leech Bedell, New York City.—In his recitals at the Brooklyn Museum Sunday afternoons Mr. Bedell recently played the following programs:

May 19—Prelude, Lemmens; "My Spirit Was in Heaviness," (Sinfonia to Church Cantata No. 21), Bach; "Water Music" (Allegro Vivace), Handel; "Funeral March of a Marionette," Gounod; "Die Meistersinger" (Prize Song), Wagner; Fifth Symphony (Andante), Beethoven; "Iphigenie in Aulis" (Overture), Gluck.

May 26—Panfare in D, Lemmens; "Chant de Mai," Jongen; Fugue in G major, Bach; "Chanson," Borowski; "Water Music" (Hornpipe and Minuet), Handel; "Romance" in F minor, Tschaiikowsky; "A Midsummer Night's Dream" (Wedding March), Mendelssohn; Minuet in G, Beethoven; Barcarolle ("Tales of Hoffman"), Offenbach; "Finlandia," Sibelius.

Harold Heeremans, Seattle, Wash.—In a recital at the University Temple May 3 Mr. Heeremans played: Suite in F, Correll; Finale, Edward S. Barnes; Prelude in Olden Style (first performance), Alfred M. Greenfield; Sonata on "The Ninety-fourth Psalm" (Adagio and Finale), Reubke; Nocturne, Harold Heeremans; Three Miniatures, George McKay; Serenade, Carl Paige Wood; "Thou Art the Rock," Mulet.

Ernest Prang Stamm, St. Louis, Mo.—Mr. Stamm played the following numbers in his fifteen-minute organ recitals preceding the morning services at the Church of the Holy Communion:

May 5—"Angelus-Meditation," J. Sebastian Matthews; "Will-o'-the-Wisp," Gordon Balch Nevin; "May Night," Palmgren; Postlude in D minor, Nevin.

May 12—Suite No. 1, James H. Rogers. May 19—Vivace from Sixth Sonata, Bach; "Isthar," R. S. Stoughton; "A Highland Pastoral," Hailing; "Grand Choeur," Guilmant.

May 26—Prelude and Fugue No. 2 in G major, Mendelssohn; "Echoes of Spring," Friml; March in D major, Guilmant.

Daniel H. Pedtke, Winona, Minn.—Mr. Pedtke plays two recitals a month on the four-manual Kilgen organ in the chapel of St. Teresa College. These recitals are given on Sunday afternoons at 4. May 12 he presented the following program: Passacaglia, Bach; Sonata No. 5, Mendelssohn; "Ave Maria," Reger. In a recent Bach program he played: Prelude in B minor; Prelude in C minor; Dorian Toccata, in D minor; Air on the G string; Two Chorale Preludes and the Liszt Prelude and Fugue on B-A-C-H.

A. Leslie Jacobs, Worcester, Mass.—In a music week recital played May 8 in the Congregational Church at Naugatuck, Conn., Mr. Jacobs, minister of music of Wesley M. E. Church, Worcester, played: Concert Variations, Bonnet; "Minuetto Antico e Musetta," Yon; "Rosebuds," Swinnen; Allegretto in E flat, Wolsten-

holme; "Gothic Impressions" ("Introspection" and Passacaglia, "In Aeternam"), Edmundson; Largo, Handel; Humoreske, Dvorak; "The Swan," Saint-Saens; Toccata, "Thou Art the Rock," Mulet.

The Rev. Gerhard Bunge, Garnavillo, Iowa.—Mr. Bunge was heard in a recital at Zion's Lutheran Church, Davenport, Iowa, on the evening of May 5 and played this program: "Lobe den Herren," Radeke; Fugue in G minor, Bach; "In der Kirche," von Wilm; "O Haupt voll Blut und Wunden," Bach; "Schmücke Dich, O Liebe Seele," Karg-Elert; "Wachet auf ruft uns die Stimme," Bach; Andante from Sonata in A minor, Borowski; Meditation, Klein; Scherzo from Sonata in E minor, Rogers; Toccata in D minor, Bach; "Vesper Prayer," Diggle.

Lorenzo Pratt Oviatt, St. Augustine, Fla.—Mr. Oviatt, organist of Flagler Memorial Church, was guest organist at Rollins College, Winter Park, Fla., March 26, playing this program: Tenth Concerto (Adagio and Allegro), Handel; "Komm, süsser Tod," Bach; Gavotte (from Sonata 12), Martini; "Abendlied," Schumann; "Romance," Debussy; "Marche Nocturne," MacMaster; "Clair de Lune," Karg-Elert; Finale (from Sixth Symphony), Widor.

Edward A. Hanchett, Dallas, Tex.—Mr. Hanchett played the following program Easter evening at the Central Lutheran Church: "Hosannah!," Dubois; Spring Song, Macfarlane; Toccata and Fugue in D minor, Bach; Pastorale, Deshayes; Serenade, Schubert; Intermezzo, Rogers; Sonata No. 1 (Allegro, Pastorale and Finale), Guilmant; "Agnus Dei," Bizet; "The Evening Star," Wagner; "Hallelujah Chorus," Handel.

Ray Hastings, Los Angeles, Cal.—Numbers played by Dr. Hastings in the most recent popular programs at the Philharmonic Auditorium were: Prelude to "Parsifal," Wagner; Selections from "Lohengrin," Wagner; Prelude to "The Creation," Haydn; Intermezzo, Bizet; "Consolation"

(numbers 1 and 4), Liszt; "Salut d'Amour," Elgar; "The Quest," Wyckoff; "Song of Gratitude," Hastings.

J. J. Keeler, Salt Lake City, Utah.—Mr. Keeler, a pupil of Frank W. Asper, played a recital at the McCune School of Music May 15, presenting this program: Passacaglia in C minor, Bach; Cantabile, Franck; Allegro from First Trio-Sonata, Bach; Gavotte, Wesley; Fantasie, Robertson; Berceuse and Prayer, Guilmant; "Suite Gothique," Boellmann.

John Summers, Hot Springs, Ark.—The following twenty-minute recitals were given by Mr. Summers, organist and choir-master of the First Methodist Church, preceding recent evening services: April 7—Lenten program: "O Man Bewail Thy Grievous Fall," Bach; "Gethsemane," Malling; "Kidron, Brook of Sorrow," Shure.

April 14—Palm Sunday program: "Tempo di Marcia," Hollins; Spring Song, Mendelssohn; "Adoration," Borowski; "Birdling," Grieg.

April 21—Easter program: Sonata in C minor, Guilmant; Adagio in E major, Bridge.

Miss Lucia Roggman, Garnavillo, Iowa.—Miss Roggman played the following selections in the course of a three-hour service on Good Friday at St. Paul's Lutheran Church: "Procession to Calvary," from "The Crucifixion," Stainer; "Meditation Pathétique," Stoughton; Chorale Prelude, "O Sacred Head," Bach; "Poeme," Fibiex; Theme from "Symphony Pathétique," Tschaiikowsky; Elegy, Ravanello; Largo, Handel.

Work of W. G. Redmond of Dallas.—William G. Redmond of Dallas, Tex., reports completing the removal of the organ from the old into the new Catholic Immaculate Conception Church at Tyler, Tex. He has also rebuilt the organ in the Pine Street Presbyterian Church at Texarkana, Tex. Both these jobs were completed in time for the Easter services.

RECENT PERFORMANCES

of LATEST ORGAN MUSIC

from the catalogue of
THE ARTHUR P. SCHMIDT CO.

Boston: 120 Boylston St.

New York: 8 West 40th St.

T. TERTIUS NOBLE

PLAYED BY

AUTUMN, Francis H. Hopper, Warren F. Johnson, Marta Elizabeth Klein, Nesta Williams
CHORAL PRELUDE ON "EANGOR," J. Lawrence Erb, Andrew Tietjen
CHORAL PRELUDE ON "CHARITY," John Standerwick
CHORAL PRELUDE ON "DRUMCLOG," Everett V. Spaw
CHORAL PRELUDE ON "PICARDY," Nesta Williams
FANTASY ON A WELSH TUNE, "TON-Y-BOTEL," Nesta Williams
INTRODUCTION AND PASSACAGLIA, William Bebee, Paul Callaway, Marion Clayton, Norman Coke-Jephcott, Edwin Arthur Kraft, Charles R. Nicholas, Andrew Tietjen

J. SEBASTIAN MATTHEWS

THREE PRELUDES ON AMERICAN HYMN TUNES, Marta Elizabeth Klein, Lauren B. Sykes
COTSWOLD AIR, Alfred Brinkler, Arnold S. Bowman, Frederick Chapman, Isobel D. Ferris, Richard T. Jesson, Florence M. White

SIGFRID KARG-ELERT

CYCLE OF EIGHT SHORT PIECES, OP. 154, Francis H. Hopper, Raymond C. Robinson, George William Volkel, From the above:
ARIA SEMPLICE, William Schwann
MELODIA MONASTICA, Arthur T. Newman
TOCCATINA AND CORALE, Francis W. Snow
RONDO ALLA CAMPANELLA, OP. 156, Ralph W. Downes, Charlotte Klein, Charlotte Lockwood, Francis W. Snow

COMPOSITIONS FOR ORGAN by T. FREDERICK H. CANDLYN

JUST ISSUED

Prelude on a Gregorian Tone

Price 75 cents. net.

SONATA RHAPSODY

PLAYED BY

1. FANTASIE-IMPROMPTU, Samuel A. Baldwin, Lucien E. Becker, Warren F. Johnson, Clarence D. Kellogg, Edwin Arthur Kraft, Reginald W. Martin, Stanley E. Saxton, Lauren B. Sykes
2. EVEN-SONG, Samuel A. Baldwin, M. Ida Ermold, George H. Fairclough, Clarence D. Kellogg, Charlotte Lockwood, Claude L. Murphree, Vincent H. Percy, Clara Foss Wallace
3. TOCCATA, Samuel A. Baldwin, Gladys Hollingsworth, Clarence D. Kellogg, Edwin Arthur Kraft, Herbert Sanders
TOCCATA ON "SEANDER," Warren F. Johnson, Earl R. Larson, Sterling C. Marshall, D'Alton McLuchlin, Claude L. Murphree
PRELUDE ON "DIVINUM MYSTERIUM," Henry Hall Ducklee, Edward B. Gammons, Robert Wilson Hays, Charlotte Lockwood, Everett Tutchings

WELCOME ORGANISTS

**TO THE CONVENTION
OF THE AMERICAN
GUILD OF ORGANISTS**

JUNE 24-29

Large, restful, comfortable rooms. Food and beverages of known present, never obtrusive.

Four distinctive restaurants. excellence. Service ever present, never obtrusive.

RESTAURANT FEATURES

Club Breakfast...30c to 75c
Luncheon.....from 75c
Dinner.....from \$1.35

Rooms with bath from \$2.50

Early reservations advisable



**Hotel
ASTOR**

TIMES SQUARE—NEW YORK, N. Y.
Fred A. Muschenheim

Great Pittsburgh Church Is Dedicated; Zeuch Opens Organ

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., May 23.—The imposing new East Liberty Presbyterian Church, which Richard Beatty Mellon and his wife, Jenni King Mellon, built as a memorial to their mothers, was fittingly dedicated on Mother's Day, May 12. About 5,500 people attended the dedicatory services, crowding the large auditorium, which seats 1,700 people, and overflowing into the chapel and numerous other rooms which are equipped with amplifiers.

An organ prelude played by William Wentzell, organist of the church, opened the service. The chorus choir and quartet, attired in white surplices and black cassocks, sang a processional hymn, followed by the three participating clergymen. As compared with the magnificence of the church and its furnishings, the services of dedication were strikingly simple.

On the afternoon of May 19 the Aeolian-Skinner organ was dedicated and William E. Zeuch of Boston played a recital. THE DIAPASON published the scheme of this organ April 1, 1932. The service also was attended by a huge congregation and those reaching the church as much as fifteen minutes before the service had to be contented with seats in the chapel and social halls. It is estimated that 2,500 heard Mr. Zeuch display the features of the new organ, playing the following numbers: "Grand Choeur Dialogue," Gigout; "Gesu Bambino," Yon; Bourree, Air in D and Prelude and Fugue in G major, Bach; "Kamennoi Ostrow," Rubinstein; "Ronde Francaise," Boellmann; "Imagery in Tableaux," Edmundson; Largo, Handel; "Aria da Chiesa," Old Italian; Toccata on Chorale "Lord Jesus, Turn to Us," Karg-Elert.

On May 21 the Western Pennsylvania Chapter, A. G. O., held a public service in the new church as its share in the dedicatory festivities, and the auditorium again was crowded to capacity. Arthur Jennings played as a prelude Handel's Overture to the Occasional Oratorio and Franck's Chorale in B minor, and his playing was nothing less than inspired. Dean Herbert C. Peabody played the service, and the boy choirs of Calvary Church and the Church of the Ascension entered the church in procession to the hymn "Rejoice, the Lord Is King." After the call to worship, a Gloria and a Scripture lesson, the choir sang the Magnificat by Martin. Then followed a pastoral prayer and a very moving rendition of "Souls of the Righteous," by Noble, sung a cappella, as a tribute to the mothers to whose memory the new church is dedicated. Dr. Marshall Bidwell played "Chanson du Soir," by Matthews, as the offertory—a very fitting number and beautifully registered.

Dr. Stuart Nye Hutchinson, pastor of the church, preached an appropriate sermon, basing his remarks on the four rose windows of the church, in which

are depicted four outstanding personages in the realm of music—David, Gregory, Palestrina and Bach—and pointing out that Christian unity is even now achieved in the Christians' praise to God. The choirs sang "How Lovely Is Thy Dwelling-Place," by Brahms, and as a choral response after the benediction "O Gladsome Light," by Arkhangelsky. Charles A. H. Pearson played Bach's Prelude and Fugue in C minor as the postlude, bringing to its close one of the most successful public services the chapter has ever held, in a setting that was in all respects ideal.

New officers elected at the annual meeting which followed the service were: Dean, Alice M. Goodell; sub-dean, Alan Floyd; secretary, Paul M. Beiswenger; treasurer, Eugene Bauer. Herbert C. Peabody, Mrs. Blanche Jamieson Kensey and John Austin Holland were made members of the executive committee. Plans for the picnic to be held at Grove City June 8 and the New York convention were also discussed. Ten new members were enrolled.

Ralph Adams Cram of Boston, renowned church architect, spoke before the Western Pennsylvania Chapter April 23 in the chapel of the new church.

"If in some event this church," he said, "were to prove our last, as architects we could rest content, knowing that we had had opportunity to achieve the best. It is a sign of the times—this huge endowment by the late R. B. Mellon. The Puritanical philosophy of another age would not have countenanced or understood such a structure, built at a cost mounting into millions of dollars.

"Imagine the hubbub such a church would have caused 100 years ago! Imagine the stir among congregations if Presbyterian heads had tried to express themselves in such a building as this!

"When we architects were called in to discuss plans for this church four years ago, our instructions were simple. Those instructions, though simple, were far-reaching in effect. We were told to go ahead and build the most beautiful church possible. Now, with the buildings nearly completed, we feel that aim has been approached. We were not limited in funds. Our freedom of selection was wide. We did not copy any other edifice in existence. In fact, I feel that the East Liberty Presbyterian Church is one of the most nearly complete religious structures ever built."

Dr. Cram traced the growth of religious architecture and explained that it reached its highest development in medieval times.

"Despite this near-perfection, however, we find men in later years ignoring the examples set for religious structures. By 1830 the world began its most atrocious period in church designing. For fifty years people witnessed the most shocking demonstration of bad taste in church planning possible.

"At the turn of the century a regeneration in church designing set in and the movement gained impetus and finally resulted in recovery and artistic regeneration.

"Architects, however capable they may be, are able to fashion only the

shell of a religious edifice. Music and the spirit of the worshipers are necessary to attain the unity necessary to fill out the picture. In this church we feel we have made great strides in that direction. It is the beginning of a religious theme. In no manner is it to be looked upon as an architectural museum."

After his talk Dr. Cram invited his listeners to inspect the nearly completed main auditorium. The edifice is cruciform, built entirely of masonry except for the high stone tower over the crossing, which is framed with steel. The interior of the walls, the vaulted ceiling and the aisles are all stone. The usual communion table is more like an altar, built of marble, and backed by a fine carved reredos, depicting the Last Supper. At the right of the chancel steps is a beautifully carved wood lectern and a Baptismal font, and at the right a carved stone pulpit, topped with a huge carved wood canopy. In this canopy are also hidden amplifiers which make it possible to speak in a very ordinary voice and yet be heard throughout the church. Choir stalls fill the chancel, the floor of which is of marble, and the organ console is at the left behind the pulpit. The organ is above, on each side of the chancel.

William Wentzell, who has been organist of the church for the past five years or more, is selecting voices for a chorus choir which will augment the regular quartet of solo voices.

Edgar Bowman's polyphonic choir of the Sacred Heart Church gave a fine performance of church music at Carnegie Hall May 14. This choir numbers 115 voices, organized only about a year ago.

The same evening a choir music conference was held at the First Lutheran Church, led by Dr. Charles N. Boyd. The Lutheran Choir of Pittsburgh sang eighteen anthems which were within the abilities of volunteer choirs to perform, the purpose being to inspire greater interest in choir music. G. Logan McElvany played the organ accompaniments.

Mass in B Minor in Milwaukee.

The first presentation in Milwaukee of the Mass in B minor by Bach was given on Thursday, May 9, at the Milwaukee Auditorium by the Arion Musical Club, Herman A. Nott, director. F. Winston Luck was the accompanist, and his instrument for the evening was the "Orgatron," an electric pipeless organ making its initial public appearance under the direction of its inventor, Frederick Albert Hoeschke. An orchestra also assisted in the accompaniment of the mass. To Mr. Nott goes the lion's share of credit, since it was by his untiring efforts and his inspiring leadership that this chorus of 200 voices presented this music for the first time to a Milwaukee audience.

Bach Concert of Norden's Chorus.

The Brahms Chorus of Philadelphia, under the direction of N. Lindsay Norden, gave the final concert of its season in the First Presbyterian Church May 9. The chorus followed the trend of the times and gave an all-Bach program. However, it was not "all-Sebastian Bach," for it contained music of

WILLARD IRVING NEVINS



Mr. Nevins is to conduct the summer classes at the Guilman Organ School in New York this season.

five other Bachs. Robert Elmore played the following organ selections: Fantasia and Fugue, Carl Philipp Emanuel Bach; Chorale Prelude, "We Thank Thee, Lord," Wilhelm Friedemann Bach; Chorale Prelude, "Have Mercy, O Lord," Johann Heinrich Bach; Variations on "Thou Prince of Peace," Johann Bernhard Bach; Passacaglia in C minor, Johann Sebastian Bach.

Kilgen Organ for Long Beach Home.

Howard S. Dean of Long Beach, Cal., has purchased a two-manual residence organ of eight ranks of pipes from George Kilgen & Son, St. Louis. The negotiations were handled for the builder by the Los Angeles factory branch, the design being supervised by George J. Kilgen.

Better Organ Tone Less Tuning with **PROMETHEUS** ELECTRIC HEATER

A Prometheus Organ Loft Heater not only produces better organ tone but it decreases the frequency of tuning. Its thermostat maintains the desired temperature without fluctuation. Economical because current is automatically shut off when required temperature is realized.

Write for FREE Illustrated Catalog.

PROMETHEUS ELECTRIC Corp.,
401 West 13th St., New York City

THE REUTER

In the sheer richness and beauty of its tonal quality and in the promptness and dependability of its action, the Reuter Organ stands preeminent.

It is definitely ranked in the forefront of the fine organs, by those who know and appreciate the qualities that really go to make up the true worth of an instrument.

The Reuter Organ Company
Lawrence, Kansas

**Dr. F. S. Palmer Ill;
Patron Saint Among
Seattle Organists**

By JOSEPH H. GREENER, A. A. G. O.

Seattle, Wash., May 20.—The many friends of Dr. Franklyn S. Palmer, organist and choir director of St. James' Cathedral, will be grieved to learn of his serious illness. Before Easter Dr. Palmer was stricken and taken to the hospital. His condition is serious at this time and only immediate friends of the family are allowed at the bedside. Dr. Palmer has been the source of much inspiration to the younger organists, of whom many now holding church positions have been trained under his guiding hand. His strong influence for the best in music is felt throughout the Pacific Northwest. Ever ready to help a needy organist and ever ready to be at the side of a visiting concert organist, Dr. Palmer may be classed as the patron saint of organists.

John McDonald Lyon, assistant to Dr. F. S. Palmer, has assumed full responsibilities at the cathedral for the music.

In connection with the compline services at St. James' Cathedral, John McDonald Lyon played the following organ selections April 28: "Meditation a Ste. Clotilde," Philip James; "Priere," Franck; Prelude on "Rhosymedre," Vaughan Williams; "Matthaeus Finale," Bach-Widor. May 12 he played: Prelude on "O Traurigkeit," Brahms; "Lamento," Dupre; Prelude on "Bryn Calfaria," Vaughan Williams; "Thou Art The Rock," Mulet.

Harold Heeremans, organist of the University Temple, played the following program of organ music at the above-named church May 3: Suite in F, Corelli; Finale, Edward S. Barnes; Prelude in Olden Style (first performance), Alfred M. Greenfield; Sonata ("The Ninety-fourth Psalm"), Reubke; Nocturne, Harold Heeremans; Three Miniatures, George McKay; Serenade, Carl Paige Wood; "Thou Art the Rock," Mulet.

Mrs. John D. Miller has been appointed assistant organist at the University Temple. This fills the vacancy left by Gordon Dixon, A. A. G. O., who recently was appointed organist at the University Christian Church.

Professor Carl Paige Wood, F. A. G. O., faculty member of the University of Washington, was honored by the Sigma Chapter, Phi Mu Alpha, Sinfonia, which presented a complete program of the works of this composer on May 10.

Cheney in West on Recital Tour.

Winslow Cheney, whose all-Bach programs have attracted pronounced interest in the East this season, is on a recital tour in the West, filling engagements which take him as far as the Rocky Mountains. He will be heard in a number of recitals in Wyoming, Utah and Idaho, with stops along the route, and will appear at the famous Salt Lake Tabernacle June 7. Mr. Cheney is including in his programs not only a large number of Bach works, but some of the finest selections from French, German, English and American composers. He returns to New York at the end of June to resume teaching.

BACH SERVICES IN CHICAGO

Fourth Presbyterian Church to Observe Anniversary June 2.

As their part in observing the 250th anniversary of the birth of Johann Sebastian Bach, those in charge of the music at the Fourth Presbyterian Church, Chicago, will present music all of it composed by the master at the services of June 2. In the morning the choir will sing the chorale "Jesu, Joy of Man's Desiring" and Maurine Parzybok, contralto, will sing as the offertory solo "To Living Waters, Bright and Clear," from the cantata "The Lord Is My Shepherd." The afternoon service will be a solo service in which Winfred Stracke, the bass, will sing two of the "Geistliche Lieder" and the aria "Ye Happy Flock, the Sheep of Jesus," from "The Shepherd of Israel." The organ recital numbers of Barrett Spach, associate organist, in the afternoon will be: Andante, Sonata 4; Prelude and Fugue in E minor, "Blessed Jesu, We Are Here," and Prelude and Fugue in A minor. The evening service will be in the nature of a festival and it will be entirely musical. Leo Sowerby is to be the guest organist and Mr. Spach will conduct the combined choirs in the back gallery. This is the program: Doric Toccata and Fugue (Mr. Sowerby); Chorale, "To Thee, Jehovah" and motet, "Jesu, Priceless Treasure" (Choir); Fantasia in G major (Mr. Sowerby); "Like as a Father" and "All Breathing Life" (Choir).

Doersam Summer Course at Columbia.

Charles H. Doersam, F. A. G. O., official teacher of the organ at Columbia University, will conduct a summer course at the university, thus providing another opportunity for the growing group of organists who take advantage of the summer vacation to freshen up in their work and to increase their equipment. Mr. Doersam will give both class and private instruction at Columbia from July 8 to Aug. 16. Credit may be earned in these classes at Columbia and at Teachers' College. All teaching will be on the large four-manual Skinner organ and adequate practice facilities are provided. Mr. Doersam has given these courses in past summers and has trained a number of organists prominent in various parts of the country. He is in charge of the Columbia chapel choir and in the course of the summer his choir will sing the seldom-heard mass "Ave Maris Stella" by Tomas Vittoria. He will also give two recitals in the Riverside Church, where he is in charge during the summer—one a Bach-Handel program and the other a program devoted to modern organ compositions.

Directed by Margrethe Hokanson.

Margrethe Hokanson, the Duluth organist, directed the Northland Singers in their 1935 spring program at the United Baptist-Christian Church and the work of the chorus and of the conductor received high praise from the critics. Mrs. Hokanson is the founder of this club.

Forrest L. Shoemaker conducted a Bach service at the Linwood Boulevard Methodist Church of Kansas City, Mo., March 31 and his choirs sang a number of the chorales. Mr. Shoemaker played the chorale prelude "Rejoice Greatly," the Prelude and Fugue in E minor, the Air for the G string, "Jesu, Joy of Man's Desiring" and the Toccata and Fugue in D minor.

**MAYLAND
Elite Organ Percussions
WITH OR WITHOUT
Electric Actions**

Electric Controlled Tubular Chimes

THE STANDARD SINCE 1866

SEND FOR CATALOGUE.

R. H. Mayland's Son, 54 Willoughby St., Brooklyn, N. Y.

MARGARET

WILLIAM

S
O
P
R
A
N
O

L E S T E R

O
R
G
A
N
I
S
T

AVAILABLE TOGETHER OR SINGLY FOR CONCERTS
AND FESTIVALS

DEDICATION PROGRAMS AND ORATORIO
APPEARANCES A SPECIALTY

426 FINE ARTS BLDG.

CHICAGO, ILL.

OBERLIN CONSERVATORY OF MUSIC

Exceptional opportunities for the Organ Student. Four Specialist Teachers
Department of choral singing and choir direction
Cultural advantages of Oberlin College
Twenty-three Pipe Organs for Teaching and Practice
Address Frank H. Shaw, Director, Oberlin, Ohio, for catalog

KRAFT For RECITALS
and LESSONS

TRINITY CATHEDRAL, CLEVELAND, OHIO

WILHELM MIDDELSCHULTE, LL.D.

Telephone: Hyde Park 3319 1519 EAST 60TH STREET, CHICAGO
Director of Wisconsin Conservatory, Milwaukee, Wis.
Professor of Organ and Theory, Detroit Conservatory, Detroit, Mich.
Professor of Organ and Theory, American Conservatory, Chicago, Ill.
Professor of Organ, Rosary College, River Forest, Ill.

**ARTHUR C. BECKER, A. A. G. O.
CONCERT ORGANIST**

Dean School of Music, De Paul University
Organist St. Vincent's Church, Chicago

FRANK WRIGHT

Mus. Bac., Toronto, A. G. O.

Candidates prepared for A. G. O. or University examinations by correspondence.
Special Courses for those visiting New York.
STUDIO, 46 GRACE COURT, BROOKLYN, N. Y.

Julian R. Williams RECITALS

Address: St. Stephen's Church
SEWICKLEY, PA.

WILLARD IRVING NEVINS

Summer Courses of Organ Study

June 4 to August 9, and July 2 to August 9

Write Guilman Organ School, 51 Fifth Avenue, New York

SUMMER SCHOOL OF CHURCH MUSIC

Worcester, Massachusetts, June 24-29, 1935

ARTHUR LESLIE and RUTH KREHBIEL JACOBS, Directors

Five Days of Intensive Study
of the Church Musician's Art

Address the Secretary—100 Main Street

HUGH McAMIS

offers a

SPECIAL COURSE IN ORGAN PLAYING

at his New York studio during July

160 W. 73RD STREET

NEW YORK

ADOLPH STEUTERMAN

F. A. G. O.

Recitals Calvary Church, Memphis Lessons

Who's Who Among the Organists of America

ARTHUR W. POISTER.

Among all the generation of American organists in their thirties who are forging ahead on the list of distinguished recitalists or capable church organists none is more prominent today than Arthur W. Poister, since 1926 professor of organ and theory at Redlands University, in California. After spending a sabbatical year in a third period of study in Europe, Mr. Poister returned to his work at Redlands last fall. He has been heard in recitals in all parts of America and has established early in his career a most enviable reputation as a brilliant performer as well as a serious student.

Arthur Poister was born June 13, 1898, at Galion, Ohio, of German ancestors. He attended the Galion public schools and at the age of 14 years began playing in the Episcopal Church. During his high school days he was organist of the German Reformed Church in Galion. From 1917 to 1919 he studied organ under Edwin Arthur Kraft in Cleveland and then he studied public school music at the American Conservatory of Music in Chicago and at the same time took piano under Joseph Lhevinne. In 1920 Mr. Poister went to Sioux City, Iowa, to become director of high school music and for five years he was also organist and choirmaster of the First Congregational Church of Sioux City. In 1926 he passed the associateship examination of the American Guild of Organists and the same year received the bachelor of music degree from the American Conservatory after study of the organ under Wilhelm Middelschulte and theory with Leo Sowerby and Arthur Olaf Andersen. Then for two years he was a pupil of Marcel Dupré in Paris. He returned to his duties at Sioux City for a year, followed by another year with Dupré. In 1931 he received the master of music degree.

Seven years ago he was appointed to his post at Redlands University. Here he introduced vesper recitals which have been a feature of the academic year. Having made an intensive study of Bach's organ works, he presented the complete organ literature of Bach in twenty recitals and twelve lectures from November, 1929, to March, 1930.

In 1923 Mr. Poister married Miss Mary Richards Jones of Pittsburgh, an honor graduate of Hood College, Frederick, Md. Mrs. Poister completed the work for her master's degree in history at Claremont College in 1933 and studied at the University of Leipzig last year.

Mr. Poister's recital appearances have been many. He played at the general conventions of the A. G. O. in Indianapolis in 1931 and in Cleveland in 1933 and at the convention of the N. A. O. in Los Angeles in 1930, giving a Bach program on the latter two occasions. The review of the 1930 recital in THE DIAPASON contained this paragraph:

Mr. Poister made a deep impression, as might have been expected in view of his

position as perhaps the latest and youngest of the Bach disciples to be raised among the organists of America. His performances have attracted national attention. One who listened to him must have rejoiced over the fact that this new star has risen in the West. His playing was sincere and traditional—there were no new-fangled tricks and no attempts to be different. The chorale preludes were made to sing. The melody of the chorale was never lost. The Prelude and Fugue in D major and the F major Toccata were played splendidly and it was evident that the audience appreciated the entire program to the last note.

In 1929 he gave six recitals at Stanford University. On his first Eastern tour, in 1931, he was heard at the Wanamaker Auditorium in New York, at Princeton University, at Cornell, at the Eastman School of Music in Rochester, and at the University of Chicago, among other places. In 1932 his tour included return engagements at Wanamaker's, Princeton and other places and appearances at the University of Michigan, in Philadelphia, Cincinnati, Columbus, Cleveland, Sioux City, etc.

LILY WADHAMS MOLINE HALLAM.

When Solomon in his Proverbs wrote his eulogy to the woman whose "price is far above rubies," concluding with the words "Let her own works praise her in the gates," he gave expression to words applicable to a large class of woman organists, a representative one of whom is possessed by Chicago in Lily Moline Hallam, organist and composer.

Lily Wadhams was born in Charlton, Iowa, and her first study was with her father, the late J. S. Wadhams, whom she assisted in his work as organist of the Swedish Lutheran Church in Sioux City, Iowa, when she was only 12 years old. From this she was graduated to the post of organist of the Unitarian Church of Sioux City, followed by five years at First Church of Christ, Scientist.

Twenty-five years ago she came to Chicago and for just twenty years she has held the important position at First Church of Christ, Scientist, in Oak Park. She entered the Bush Conservatory of Music in 1910 to study piano with Madame Julie Rivé King and received a bachelor's degree from that school. She was organist of Wesley M. E. Church four years, until 1915, when she became organist of the church in Oak Park. Her organ teachers have been William E. Zeuch, Wilhelm Middelschulte and Harrison M. Wild. She studied composition with Rossetter Cole, Adolf Weidig and Adolf Brune.

Mrs. Hallam has been sub-dean of the Illinois Chapter, A. G. O., and for two years was president of the Chicago Chapter of the N. A. O., followed by three years as state president. She was founder of the Chicago Club of Women Organists and its first president, holding that office for two years.

Mrs. Hallam is the composer of a number of songs and organ compositions, written under the name of Lily

LILY MOLINE HALLAM



Wadhams Moline, and gave a recital of her own works at the convention of the National Association of Organists held in Los Angeles in 1930. In 1926 she gave a recital of her compositions at Kimball Hall, Chicago, which elicited the most favorable criticism. She was one of the recitalists at Orchestra Hall for the Illinois A. G. O. Chapter this spring. Her writings for the organ include the following published works: "Impressions of the Philippine Islands" (Suite); Sonata No. 2 ("The Raven"); Allegretto; "Song

of Exultation"; "Prayer and Cradle Song"; "Dance of the Gulls"; "Legend of the Dunes" and "Osannare" (Psalm 150).

In 1928 Mrs. Moline was married to Joseph W. Hallam, a Chicago attorney, formerly of Sioux City, and Mr. and Mrs. Hallam make their home in Oak Park.

Graduation of Miss Darnell's Choir.

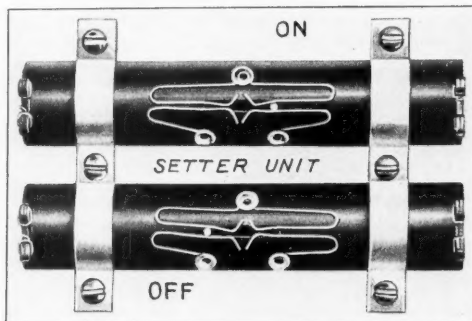
May 26 was the date for the graduation service of the junior choir school of St. Mary's-in-the-Garden, New York City, directed by Grace Leeds Darnell. Owing to the raising of the number of required credits only one junior qualified for graduation this year. After the formal acceptance of ten probationers into the junior choirs, this one chorister received her diploma and hood. A large number of alumni and former members of the chorus joined in the processions and sang a number on the program. Prize night will be held on June 3 in the choir studio and awards will be given for attendance, improvement in work, etc.

Roy Dickinson Welch to Princeton.

Princeton University announces a new musical program under which it will greatly extend its courses and at the same time makes known the appointment of Professor Roy Dickinson Welch as professor of music in the university. Professor Welch was chairman of the department of music at Smith College and had been lent to Princeton this year for four days a week. The Princeton board of trustees selected him for his new permanent post at a meeting April 11.

Joseph W. Clokey's Easter cantata "Adoramus Te" had its first New York presentation Sunday evening, April 21, at the Rutgers Presbyterian Church, where Charles H. Doersam, F. A. G. O., directed his choir in the singing of this work.

ALL ELECTRIC COMBINATIONS



Exact size of setter units, showing method of mounting, using spreaders that are furnished with each unit.

Are now available for those who prefer the capture system. Combined with our improved magnetic stop control, this action completes the simplest and most compact arrangement ever introduced to the organ industry.

Combinations are set from the keyboard by simply pressing the setter button and recording the combination on any position you prefer.

Mechanical trips, wind and setter boards are eliminated to make this scheme fool-proof and reliable under all operating conditions.

Send us your specifications before rebuilding or constructing your next organ so that we may quote you on a complete list of material for the combination and all electric switches to meet your requirements.

Details and specifications upon request.

THE W. H. REISNER MFG. CO.
HAGERSTOWN, MD.

August Laukhuff, Weikersheim, Wurtemberg, Germany—
Foreign Representative.

EDWARD RECHLIN

American Organist

"Bach and Contemporaries"

American Season—

November, 1935-May, 1936

European Season—

June, 1935-November, 1935

Address: Rechlin Recital Tours

Washington Bridge Station — P. O. Box 66
New York, N. Y.

To Hold Convention for the Pacific Coast at San Diego in July

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., May 17.—Taking advantage of the International Exposition that is to take place in San Diego this summer, a convention of organists will be held there July 23, 24 and 25. The exposition promises to be one of the most beautiful ever held, and no more lovely location could be found anywhere. Those who remember Balboa Park during the 1915 and 1916 expositions as a veritable fairyland will be eager to see it again after twenty years, and to hear the large and famous four-manual outdoor organ built by Austin.

The Ford Motor Company has erected a \$200,000 building and several of the large symphony orchestras on the coast will give concerts every day. The other exhibits are equally interesting and from a musical standpoint there will be something to please every taste.

The Pacific coast organists' convention will open with a reception. There will be four recitals, featuring some of the leading organists on the coast, and interesting papers and demonstrations.

The idea in the minds of those organizing the convention is to bring together those organists here in the West who because of the distance and expense cannot attend the convention in New York. More than half of the enjoyment of any convention is the getting together of friends and acquaintances, and this is what we hope to have in San Diego. The programs will be arranged so that plenty of time will be given to visit the exposition and such interesting places as La Jolla and Agua Caliente.

The convention committee consists of members of the Southern California Chapter, the San Diego Chapter and the Pasadena branch chapter of the American Guild of Organists. Complete details will be given in the next issue of THE DIAPASON. Until then I shall be glad to answer any inquiries addressed to me at 260 South Citrus avenue, Los Angeles.

The May festival of boy choirs was held in St. Paul's Cathedral on the evening of May 5 with five choirs taking part. The service was impressive and inspiring and the large congregation testified to the interest this festival has created in the city. The chancel choir, which consisted of the regular choir of the cathedral, with the choir of St. Matthias' Church, Los Angeles, and the choir of St. James' Church, South Pasadena, sang the service and anthems by Stanford and Douglas, while the gallery choir, consisting of the choirs of St. Luke's Church, Long Beach, and Christ Church, Redondo Beach, sang unaccompanied numbers by Gretchaninoff, di Lasso and Buggsworthie. The offertory anthem, in which all choirs took part, was "Hosanna" by a Pasadena composer, C. L. Woodbridge.

A recital of more than passing interest was that given by Arthur W. Poister in St. Paul's Cathedral April 29. That Mr. Poister could bring out 500 people on a rainy evening testifies to his popularity in the city of the angels. The high light on the program was the Fantasia and Fugue on B-A-C-H by Max Reger. In talking with organists I find a wide diversity of opinion as to which number they liked best on the program. The three favorites seem to be the Dupre Prelude in B major, the Handel Overture to the Occasional Oratorio and Clokey's "Jagged Peaks in the Starlight."

That we are not behind the times is shown by the fact that a thousand

people attended the special Bach recital given by Alexander Schreiner at the University of California at Los Angeles May 5. It was an excellent program and the recitalist was in his top form. For his program on May 3 Mr. Schreiner picked on the American composer and played works by Becker, Nevin, Kinder, Schreiner and a new work still in manuscript by LeRoy J. Robertson, Sonata in B minor, which consists of three movements—Prelude, Scherzo and Ricercare. The composer is a pupil of Ernest Bloch and his music is modern to the extent of being radical. It was interesting to hear, and in orchestral garb might have been more effective, but as organ music it left me cold—in fact, shivering.

John A. Bettin, who took an active part in Guild work and was well known to many of us as an organist of ability some fifteen years ago, passed away May 5. He was organist at St. Matthias' Church a number of years ago and the funeral service was held there May 7. For the last few years Mr. Bettin had been connected with the Los Angeles Steel Casting Company and was regarded as one of the most original designers in the West.

At the May meeting of the Guild an inspiring and helpful talk was given by Dr. James W. Fifield, who has recently come from Grand Rapids to take charge of the First Congregational Church in Los Angeles. This is the church of which John Smallman is director of music and Clarence Kellogg organist. It was the sort of talk that you wish could be heard by every clergyman and organist in the land. I am sure there was not a person present who did not envy Mr. Kellogg the privilege of working with so dynamic a personality.

At the election of officers which followed Clarence Kellogg was elected dean, Alexander Schreiner sub-dean, Albert Tufts secretary, William Ripley Dorr treasurer and Dr. James W. Fifield chaplain.

The second annual two-day Bach festival will be held at the First Congregational Church June 7 and 8. Those taking part are the Los Angeles Oratorio Society and the First Congregational Church choir, Richard Buhlig, Wesley Kuhnle, Olga Steeb, Alice Coleman Batchelder, Lillian Steuber and Arthur W. Poister. A splendid series of programs is being arranged and it is hoped that every organist will take advantage of the festival in all its phases, and especially the organ recital to be given by Mr. Poister.

Miss Winifred Smart, one of our most talented young organists, is to give four recitals at the University of California, Los Angeles, during the summer session. Two recitals will also be given by Russell H. Miles of the University of Illinois, who is to spend the summer in California.

Dudley Warner Fitch has been taking over the work of the late Walter F. Skeele at the University of Southern California until a successor to Mr. Skeele can be appointed.

Walter Earl Hartley, head of the music department at Occidental College and one of the best-known organists here, has been seriously ill. An emergency operation had to be performed, but it is hoped that with a few months' rest he will be as well as ever.

Directed by Morey at Urbana, Ill. Lloyd Morey, organist and director at Trinity Methodist Church, Urbana, Ill., the church of the Methodist Foundation at the University of Illinois, always does fine work that attracts discriminating music-lovers and worshippers. On Palm Sunday his choir sang "The Seven Last Words" by Alexander Monestel with the support of an orchestra of ten instruments.

LOUIS F. MOHR & COMPANY ORGAN MAINTENANCE

2899 Valentine Ave., New York City
Telephone: Sedgwick 3-5428
Night and Day

Emergency Service—Yearly Contracts
Electric action installed
Harps—Chimes—Blowers

An Organ Properly Maintained
Means Better Music

JOHN McDONALD

LYON

CONCERT ORGANIST
RECITALS—INSTRUCTION

1906 California Avenue
SEATTLE, WASHINGTON

HINNERS

Designers and Builders
PIPE ORGANS
of Latest Type

FACTORIES AT
PEKIN, ILLINOIS

H. WILLIAM HAWKE

Mus. Bac.

ST. MARK'S CHURCH
1625 Locust Street
Philadelphia, Penn.

F. A. G. O. A. B., Mus. B.

THEODORE A. HUNT READING, PENNSYLVANIA

Director of Music
ALBRIGHT COLLEGE
ST. ANDREW'S REFORMED CHURCH

Dennison Organ Pipe Co. Reading, Mass.

We Specialize in
Manufacturing Wood, Metal, Flue
and Reed Pipe Organ Stops.

1847 ————— 1934

DR. RAY HASTINGS

Temple Baptist, Los Angeles

Vern R. Stilwell ORGANIST and CHOIRMASTER

Grace Episcopal Church
Grand Rapids, Michigan

Felix F. Schoenstein & Sons Pipe Organ Builders SAN FRANCISCO - CALIF.

LILIAN CARPENTER

F. A. G. O.

RECITALS

Address: Institute of Musical Art
of the Juilliard School of Music
NEW YORK CITY

W. LAWRENCE CURRY Organist and Director of Music

First Methodist Episcopal Church
Germantown, Philadelphia

ALBERT RIEMENSCHNEIDER DIRECTOR OF MUSIC Baldwin-Wallace College, Berea, Ohio Recitals, Master Classes, Instruction, Coaching Address 10001, Edgewater Drive, Cleveland, Ohio

WILBUR H. ROWAND F. A. G. O.

Rome Georgia

ERNEST MITCHELL

Organist and Choirmaster
GRACE CHURCH, New York
Broadway at Tenth Street
LESSONS RECITALS

ARTHUR W. POISTER RECITAL ORGANIST University of Redlands California

SCHREINER

Organist

at
University of California at Los Angeles
The Tabernacle, Salt Lake City

Sterling Marshall Trinity Church HOUGHTON, MICH.

ALL SAINTS' CHURCH

WILLIAM SELF

WORCESTER, MASS.

ELLIOT BALDWIN HUNT Organist and Choir Director Asbury M. E. Church, Tarrytown, N. Y. RECITAL & CONCERT ORGANIST 64 Sherwood Ave. Ossining, N. Y.

VERNON DE TAR

Organist and Choirmaster
Calvary Episcopal Church,
New York
61 Gramercy Park, North
RECITALS INSTRUCTION

VERLINDEN, WEICKHARDT, DORNOFF ORGAN CO.

VERLINDEN SYSTEM

MARVELOUS ACTION

703 SO. 39TH STREET



BEAUTIFUL TONE

MILWAUKEE, WISCONSIN

St. Gregory Society Issues Six Masses; Other Compositions

By ARTHUR C. BECKER, A. A. G. O.

The Society of St. Gregory has done a splendid work in publishing worthwhile compositions for the service, and also several adaptations from well-known and famous compositions so arranged that the average choir is able to do justice to them. I have received six masses published by the St. Gregory Guild, and will proceed to give a short review of them.

Heading the list is the beautiful "Missa Ave Maris Stella" by Nicola A. Montani, editor of the *Catholic Choirmaster*. This mass hardly needs a review, as the writer believes it is, or should be, in the library of every choir which aims at the fulfillment of the aims and ideals of the Motu Proprio. The mass is built on three Gregorian themes—"Ave Maris Stella," "Salve Regina" and the Sanctus from the "Mass of the Angels." These motives lend themselves perfectly to the style of the mass, and because of the almost constant use of them the work has a contrapuntal significance without being a polyphonic composition. While written for four voices, it may be sung satisfactorily by two or three voices.

Another of Mr. Montani's works is the "Missa Brevis" written for unison chorus or for two or three equal voices. This short and easy mass is well known from the fact that it is incorporated into the "St. Gregory Hymnal." It can be recommended for junior choirs and all those choirs made up of equal voices, preferably of women's voices.

A very interesting example of the eighteenth century style of liturgical writing is contained in the "Missa Choralis" by Claudio Casciolini and edited and arranged by Mr. Montani for three-part chorus of equal voices. The editor incorporated with the simple structure of this homophonic composition an original organ part which can be utilized or eliminated at will. Mr. Montani has endeavored to reflect the spirit of the original work in the free organ accompaniment. The mass can be sung *a cappella*, as originally intended.

A composition of real worth is an easy liturgical mass by Geremia M. Fabrizi. It can be successfully rendered by chorus in unison, by choirs composed of male voices, female voices, three-part chorus and four-part chorus.

The "Mass in Honor of the Most Blessed Sacrament" by Sister M. Frances Bach-Miller, O. P., is interesting from the fact that it is written throughout in the Gregorian style, using principally the Aeolian mode. While written in the chant style, it has an originality that puts it apart from the accepted plain-chant masses. It may be sung by three-part chorus, four-part men's and boys' voices, and also in unison.

The "Mass in Honor of St. Gall" by the Rev. F. T. Walter is a work of outstanding merit not only for its beauty and singableness, but from the fact that Father Walter seems to have caught the spirit of the great polyphonic in these pages. While the mass cannot be said to be polyphonic in structure, it contains so much of imitative counterpoint as to be replete with interest throughout. This mass is written for four-part chorus of mixed voices.

A "Missa Brevis" for unison or two-part chorus by the Grey Nuns of the Sacred Heart is a notable contribution for choirs possessing only a few singers or junior organizations.

Mr. Montani has rendered a real service to the profession in his adaptations and arrangements of the following well-known compositions:

"O Praise, O Praise, the Lord," Saint-Saens.

"Heaven and the Earth Display," Mendelssohn.

"O Sing unto the Lord," Gounod.

"Praise Thou the Lord," Mendelssohn.

"Praise We Our God with Joy," Schubert.

"Hymn of Praise," Mozart.

Each of these choral numbers is so arranged that it can be sung in unison,

two-part, three-part or four-part chorus, and a second piano part is added. While the second piano is not necessary for the proper rendition of these works, it serves to give greater support to large choruses.

A TRIBUTE TO EDGAR PRIEST.

[The following tribute to the work of Edgar Priest, the Washington organist, by Ernest M. Skinner, distinguished organ builder, was published in THE DIAPASON Nov. 1, 1922, and is reprinted in memory of Mr. Priest, whose death was recorded in the last issue.]

Boston, Mass., Oct. 14, 1922.—Editor of THE DIAPASON, Dear sir: While we are all reading of and hearing the performances of great recitalists, who are more than maintaining the art of organ playing in our time, it is well to remember that the playing of recitals is sister to another and rarer art, which, while less spectacular, requires a spiritual element for its fulfillment, not equally necessary to the recital performance.

If one desired to attend a church service in which a communion with the Most High was the entire object and in which entertainment formed no part, the matter would not be simple. Such services are none too common.

A service of the character of which I speak would necessarily have a musical setting of which the quality must be spiritual, devotional and one to beautify the service and make a worthy offering entirely within the ecclesiastical purpose. The instrumental accompaniment with regard to the term "beautify" means richness in tone quality, lovely combinations of color, not bizarre or trivial, but perfectly suited to the place and occasion.

I heard a service of this description a short time ago in Washington, D. C., at the Chapel of the Nativity, played by Edgar Priest. I was impressed by its rarity, by its having everything that belongs to the church and the entire absence of anything that does not belong to it; the entire success in eliminating any suggestion of entertainment and the cultivation of everything that invites to devotion.

My conviction that the building of church organs is a serious business, and one worthy any man's best efforts, is renewed.

Very sincerely yours,
ERNEST M. SKINNER.

Muskegon Organists Co-operate.

The woman's society of the First Congregational Church of Muskegon, Mich., sponsored a program of American music, presented by the Congregational Church quartet assisted by Francis H. Hopper of St. Paul's Episcopal Church and Robert W. Hays, Congregational organist, on May 8. The quartet, with Mr. Hays at the piano, presented Cadman's "The Morning of the Year," a song cycle for four solo voices with piano accompaniment. Between parts 1 and 2 of the song cycle, Mr. Hopper and Mr. Hays played the "Symphonic Piece for Piano and Organ" by Joseph Clokey. The "Symphonic Piece" is a series of five short sections. For the first three of these, "Dialogue," "Romanza" and Scherzo, Mr. Hays played the piano, with Mr. Hopper at the organ, and for the last two movements, Intermezzo and Fugue, Mr. Hopper was heard in the piano part and Mr. Hays played the organ.

Runkel's Cantatas Are Sung.

Kenneth E. Runkel appeared as guest conductor with the Choir Ensemble Society of Johnstown, Pa., of which Edward A. Fuhrmann is founder, in its twentieth concert April 29. The children's chorus of seventy-five voices sang Mr. Runkel's three-part number, "Come, Ye Children," from memory. The feature of the occasion was Mr. Runkel's cantata "The Good Samaritan," sung by the senior chorus of 100 voices, accompanied by an orchestra of twenty-six pieces and before an audience of 1,200. Lillian Hancock Runkel was the soprano soloist, taking the role of "A Believer." On May 7, in Ashland, Ky., Mr. Runkel's chorus, the Choral Ensemble, of eighty voices, presented his other cantata, "Israel out of Egypt," in the First Baptist Church, Mr. Runkel conducting. The chorus was accompanied by the organ, two pianos and tympani. Lillian Hancock Runkel sang the role of Miriam in this work.

VERNON DE TAR



VERNON DE TAR, the enterprising organist and choirmaster of Calvary Church, New York City, scored a success from a musical standpoint and made a good start toward raising the money for rebuilding the organ by means of three "organ fund concerts" which he gave this spring in Calvary Hall. The first program, March 5, was by the Ideler String Quartet. On March 19 Mr. de Tar gave a piano recital in which he amply proved that his skill at the piano is no less than his command of the organ. The last of the three concerts took place April 2, when the choir of Calvary Church gave a program which contained such numbers as the Bach chorale, "Now Let Every Tongue Adore Thee," selections from Gluck's "Orpheus," Lotti's "Crucifixus," and compositions of Elgar, Vaughan Williams, David McK. Williams and Handel. All the solos were sung by members of the choir.

On Palm Sunday evening Mr. de Tar's choir sang a part of Bach's "Passion According to St. John."

Mr. de Tar is a native of Detroit, Mich., and spent his boyhood in that city. In 1927 he was graduated from Syracuse University, where he received his bachelor of music degree in piano and studied organ under Dr. George A. Parker. After his graduation he became a part of the New York organ fraternity and studied organ under David McK. Williams and theory under Clement Gale and won his A. A. G. O. certificate in 1929 and the F. A. G. O. in 1931. Before going to Calvary Church in 1932 he was organist of the Beck Memorial Presbyterian Church and of St. Luke's Episcopal for three years. At Calvary he has a mixed choir of thirty paid voices. He gives several special musical services every year and his choir sings the Bach "St. John Passion" annually on Palm Sunday. In addition to this he trains the choir of St. Luke's and directs the men's glee club at St. Bartholomew's community house, teaches piano and organ and is often heard in recitals.

Last June Mr. de Tar proved his admiration for his choir by choosing from its ranks a bride and Mrs. de Tar sings regularly at Calvary.

David Hugh Jones Conducts Concert.

The Princeton Choral Union, assisted by Franz Hoffman, baritone, and Stephen Morrisett, accompanist, presented its third annual program at the McCarter Theater, Princeton, N. J., May 7 under the baton of David Hugh Jones, its director.

Last Harrisburg Chapter Recital.

An organ recital May 6 in the memorial chapel of the Masonic Homes at Elizabethtown, Pa., was the last activity of the season for the Harrisburg Chapter of the Pennsylvania Association of Organists. The organ program included the following offerings: "Offertoire de St. Cecile," No. 3, Grison; "Ave Maria," Schubert, and "The Squirrel" Weaver (Mrs. Minnie B. Lehr, Trinity Reformed Church, Pottstown); Cradle Song, Schubert, and "Paradise," Fibich (Miss Ella Mae Foreman, St. Peter's Lutheran Church, Middletown); "Romance sans Paroles," Bonnet, and "Priere a Notre Dame" and Toccata (Gothic Suite), Boellmann (Miss Erma Geyer, assistant organist,

Christ Lutheran Church, Elizabethtown). Early in June the chapter will hold its annual banquet and election.

Wilma Leamon Recital on Air.

Wilma Leamon of Cleveland, Ohio was presented in recital at the First Baptist Temple, Portsmouth, Ohio, Sunday afternoon, April 28. The program was broadcast over WPAY, a new radio station, opened April 15. The program was as follows: "Hymn of Glory," Yon; "At Twilight," Frysinger; "Dawn," Jenkins; Prelude and Fugue in E minor ("Cathedral"), Bach; Fantasia, Tours; Intermezzo, Rogers; Toccata from Fifth Symphony, Widor. It was particularly gratifying to hear that Bach was enjoyed by the radio audience, and that the Toccata from Widor's Fifth Symphony was one of the most popular numbers on the program.

Walter N. Hewitt Takes Bride.

Walter N. Hewitt, A. A. G. O., and Miss Manetta Zimmerman were married at St. Paul's M. E. Church, Newark, N. J., Saturday afternoon, May 18. The organ music was by Miss Lillian Carpenter of the Juilliard School of Music and solos were sung by Saida Knox, contralto soloist at St. Bartholomew's Church, New York City. Mr. Hewitt, the new dean of the Union-Exeter Chapter of the Guild, has appeared a number of times before that chapter as recitalist and choral director, and is organist and choirmaster at the Prospect Presbyterian Church of Maplewood, N. J. Mrs. Hewitt is soprano soloist in one of the prominent churches of Orange, N. J.

Salvador Wins in Organ Contest.

Mario Salvador, pupil of Frank Van Dusen, was awarded first place in the organ contest of the American Conservatory of Music held in Kimball Hall on May 15. The contest number was the Finale (Symphony 1) of Vierne. Mr. Salvador will be presented in this number with symphony orchestra at the commencement concert of the conservatory at Orchestra Hall June 18. The orchestration of this Finale is by Vierne and is one of the movements of the symphony played by Vierne on tour in America.

The Plainfield, N. J., Choral Club, directed by Willard Sektberg, sang Verdi's "Manzoni Requiem" at the Crescent Avenue Presbyterian Church on the evening of April 30. Charlotte Lockwood was at the organ.

JOSEPH W.
CLOKEY
COMPOSER-ORGANIST
Pomona College
CLAREMONT CALIFORNIA

PORTER HEADS
RECITAL ORGANIST
University of Chicago

MUSIC SCHOOL
of the
CONFERENCE FOR CHURCH WORK
Wellesley College, Mass.
June 24-July 3, 1935
Training in the content and technique of
Episcopal Church Music
Dean, FREDERICK JOHNSON, F.A.G.O.
30 Brimmer St., Boston, Mass.

ROSSETTER COLE
Composition and Theory. Prepares for
Examination in American Guild of
Organists
1625 KIMBALL BUILDING, CHICAGO

Ways of Making the Congregation Sing: Some Practical Hints

By USELMA CLARKE SMITH, F.A.G.O.

"The average churchgoer places but scant value on the hymn-book he casually uses. He ordinarily fails to appreciate that he holds in his hands a remarkable collection of religious experiences." This was said by the late Peter C. Lutkin, founder of the School of Music of Northwestern University.

Hymn singing represents a high point of communal religious worship, and its practice should be the concern of every minister, every organist and every congregation. The American Guild of Organists asks its members to study hymn singing and hymn playing. This is a department treated only too casually by the majority of organists—some organists look upon hymn singing as a necessary nuisance. A prominent clergyman once said to me: "Preachers in the past have not known much about the history and proper use of hymn-tunes; and the average training the organist has received has not prepared him for the church service. He devotes so many hours to practicing the organ; why can't he spend a few hours to learn the purpose of the whole thing?" If this attitude of the organist and this casual knowledge of the minister should persist, we would get nowhere with congregational singing in our churches.

When the organist is developing his choir he should bear in mind that one of the primary duties of the choir is to "lead the congregation in full-voiced, heartfelt song"; and allow me to suggest, very respectfully, that one of the primary duties of the minister is to have in mind the factors that will bring about this full-voiced, heartfelt song. The congregation, too, have their responsibility of singing the hymns; but this responsibility must be quickened and encouraged by the keen interest and friendly co-operation of minister and organist. We must make them feel at home—"as participants in the service—not just spectators and auditors."

How can we encourage the congregations to sing hymns heartily? I would reply that a *sympathetic consideration* of them is the attitude the minister and organist must take and maintain most of the time. The first and most important consideration is in the selection of hymn texts and hymn-tunes. A noted teacher of English—Albert H. Smyth—said "the very worst poetry may be found in hymn texts." Be that as it may, we know that there are very many hymn texts which are the finest and most inspired poetry. That is for the clergyman to decide. John Wesley laid such stress on the meaning of the words that he carefully read each stanza of a hymn before it was sung. In selecting hymn texts the minister is interested primarily from the standpoint of his sermon, and may occasionally, if not often, select tunes that are not familiar, and may never be familiar to his congregation. There are many tunes in our hymnals that are not worth singing because they are not good melodies.

People love to sing, and sing when they cannot express their emotions in other ways. If your congregation does not sing with full-voiced, heartfelt song you must win their interest, their hearts and their confidence first by selecting tunes that they love, and continuing this policy till they do sing heartily. Select some of the tunes their parents and grandparents used to sing, and which they themselves were taught at their mother's knee. One of my earliest recollections is hearing my father sing "Shall We Gather at the River." I have always loved that hymn since, though it has been omitted by the compilers of the latest hymn-books, probably because neither the text nor the melody was considered good enough.

The best and at the same time most *considerate* hymn-book I have seen is the new Presbyterian Hymnal. It contains all the fine old tunes of exceptional vigor and beauty with which many of us are not familiar, besides retaining those tunes that have been sung down through the years and which have been associated with the happiest experiences of our lives. After

I had looked through the book carefully I felt as if it said: "Here I give you all the finest tunes that I could find, but I have purposely retained those that your congregations have loved and lived with. After all, the important thing is to get them to sing, so you must make your selections accordingly."

May I quote from the preface of the fine English publication "Hymns of Praise": "If the churches are to recover during the present century the ground that was lost during the last, much will depend on the hymn-books used, but much also upon the way the hymns are chosen for each week."

This preface continues later on: "Even young children should be brought up on the standard hymns, and it is supremely important that they should know and love the best tunes that are sung by adults."

With many churches it has been the practice to use an inferior hymn-book for the Sunday-school. But if we wish our children to appreciate the sublime music of a Beethoven, Wagner or Brahms, we do not teach them to sing inferior melodies.

Whether or not you have whole-hearted congregational singing, the best plan to encourage and improve it would be to introduce a congregational rehearsal after a morning or evening service about once a month. On these occasions the minister would announce that his sermon would be much shorter than usual, for the purpose of utilizing the extra time for the congregational singing of hymns, immediately after the benediction.

A carefully prepared arrangement for the singing of the hymns would improve the hymn singing very considerably. The simplest and most practical device is antiphonal singing, one group answering another group—men's voices followed by women's voices; one half of the congregation; then the other half; or the choir in unison or harmony followed by the congregation in unison or harmony. Plans like these would also give the voices a rest in some of the long hymns. Dividing the singing in this manner would work just as effectively during the service as at the rehearsal.

After the congregation has learned to respond whole-heartedly, then it is time to make a point of introducing a new hymn once a month; and whether you have a congregational rehearsal or not, remember to select that tune to be sung on two or three successive Sundays. If this is done, the congregation will learn twelve new hymns in a year, or sixty new hymns in five years. In this way—and perhaps this is the only way—our congregations will gradually be taught to love the better tunes, so that they may take the place of poorer ones. Human nature, like everything in nature, cannot be hurried.

In considering the congregation, the other questions that should be mentioned are the pitch of the tunes, unison singing and the pace or *tempi* of the hymns.

In regard to pitch: Many hymn-tunes are pitched entirely too high, and high pitches have done much toward silencing a large part of the congregation. In many cases the organist would encourage the congregation by playing those tunes a half or whole step lower.

Most authorities on hymn singing advocate unison singing (singing only the melody). Choir members may object to this, because it is easier for them to sing in four-part harmony; but this question relates to the congregation. Only a small proportion of the congregation can read the parts if they are fortunate enough to have the notes, and others who improvise what they call a natural harmony should not be encouraged. Experience has proved that unison singing and the transposing of many tunes to a lower key have improved congregational singing to a great degree.

The *tempo* of a hymn is a variable quantity. "With small congregations it should be a trifle faster than with large congregations, as large bodies move slowly." I think, however, that we can truthfully say that the hymn singing in our churches is generally too fast, and if it is too fast, the people become discouraged and drop out. Hymns are seldom taken too slowly. If the hymn drags it is generally because the organist does not play, or

EMILIE PARMALEE



EMILIE PARMALEE, young Atlanta organist, who was given first place and the Henry Pilcher award in the first contest in organ playing to be conducted by the Georgia Chapter of the American Guild of Organists, had to her credit an impressive list of achievements before she submitted her playing to the judgment of distinguished visiting organists. At the age of 15 Miss Parmalee held her first church position. This was when she was chosen by Martha Smith, organist of the Lutheran Church of the Redeemer, to be her assistant. Having laid an excellent foundation in serious study of piano up to the age of 15, she decided to concentrate on organ playing as a profession. Her gifts and her devoted study were rewarded when she was appointed organist and choir director of St. John's Methodist Church of Atlanta.

About this time she received her diploma in organ from the Atlanta Conservatory of Music under her only teacher, Eda Bartholomew, one of the South's best church and concert organists. Her theoretical work under Georg Lindner, dean of the conservatory, was continued under C. W. Dieckmann, F. A. G. O., director of music at Agnes Scott College, and in 1934 she won the associateship of the American Guild of Organists. She has also studied with Frank Wright in New York. As organist of the North Avenue Presbyterian Church, one of Atlanta's leading churches, her influence is felt through her effort to present music of the best type, played with taste.

Miss Parmalee was graduated from Washington Seminary with honors. She is a member of Mu Phi Epsilon, national honorary musical sorority. She has just been elected sub-dean of the Georgia Chapter, A. G. O.

the congregation sing, with a due sense of the rhythm.

Let me read again from the preface of "Hymns of Praise":

On pitch: "The pitch of each tune has been fixed as low as possible for the sake of mixed congregations. Except in the case of tunes with a very wide compass, the upper limit is E."

On unison singing: "Every tune, except in the case of the 'Choir Songs,' is so arranged that it can be sung in unison, accompanied by the organ. In any case, the congregation must always sing the melody, and the melody only."

On pace or *tempo*: "It is the custom in English churches to sing chorales and the older tunes much too fast. The size of the building and the powers of the singers must be the deciding factors in the matter of pace."

In conclusion, I may add that it is understood that the minister and the organist must be well acquainted with the hymn-book they are using; that the hymns should always be practiced by the choir at their weekly rehearsals; that the organist should read thoughtfully the words of each hymn, and that he should often defer his own musical preference to the need of the moment. It is the singing of the congregation, above all else, that touches the heart. Are we not at our best when we sing?

Emerson Richards
Organ Architect

800 Schwelm Building
ATLANTIC CITY, N. J.

WILLIAM DOTY
ORGAN THEORY
UNIVERSITY OF MICHIGAN
RECITALS

SETH BINGHAM
Mus. Bac. (Yale), F. A. G. O.
Assistant Professor of Music
(Composition) Columbia University
Organist and Choirmaster
Madison Avenue Presbyterian Church
921 MADISON AVENUE, NEW YORK

WILLIAM F. SPALDING
Organist and Choirmaster
All Saints' Church
Organist and Instructor in Organ,
University of Denver
DENVER, COLO.

DENISON BROS.
Manufacturers of
ORGAN STOP KNOBS FOR CHURCH
AND REED ORGANS
Name Plates, Pistons, Tiding Tablets,
Stop Keys, etc., of all kinds of
Ivory and Imitation Ivory
Established 1877
DEEP RIVER - - - CONN.

CARL McKINLEY
Old South Church
BOSTON

Claude L. Murphree
F. A. G. O.
University of Florida
GAINESVILLE :: FLORIDA

WHITMER BYRNE, Mus. B.
Eighteenth Church of Christ, Scientist
RECITALS AND INSTRUCTION
7957 Marquette Ave.
CHICAGO

Marshall Bidwell
Organist and Director of Music,
Carnegie Institute
PITTSBURGH

G. DARLINGTON RICHARDS
Organist - Choirmaster
SAINT JAMES' CHURCH
Madison Avenue at 71st Street
NEW YORK
Ten-Lesson Course in Boy-Choir Training

Edith B. Athey
Hamline M. E. Church
Washington Memorial Park,
The S. H. Hines Funeral Home
Washington, D. C.

CHARLES F. HANSEN
Organist Second Presbyterian Church
Indianapolis, Ind.
RECITALS A SPECIALTY

**NEW HAMILTON, OHIO,
ORGAN PILCHER WORK**

THREE-MANUAL IS INSTALLED

First United Presbyterian Church Has Instrument for New Edifice and Opening Will Take Place Late This Month.

Henry Pilcher's Sons of Louisville are completing the installation of a three-manual organ in the First United Presbyterian Church of Hamilton, Ohio. The church, while not a large one, is beautiful architecturally. The organ is divided, on the sides of the choir, and the arrangement of the chancel is much like that in the Episcopal Church, with the center aisle leading directly to the altar. The tone openings, which are narrow and high, instead of having pipes or grille work, are closed with plaited material, the color of which blends with the color scheme in the church.

It is planned to dedicate the church June 16, and the organ will be formally opened June 17.

The stop specification of this instrument is as follows:

GREAT ORGAN (Expressive).

- Open Diapason, 8 ft., 73 pipes.
- Harmonic Flute, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Mixture, 3 rks., 183 pipes.
- Fifteenth, 2 ft., 61 notes.
- Cathedral Chimes (Deagan), 21 bells.
- Tremolo.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- English Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 12 pipes, 73 notes.
- Viol d'Orchestre, 8 ft., 73 pipes.
- Viol Celeste, 8 ft., 61 pipes.
- Flute, 4 ft., 73 notes.
- Solo Cornet, 3 rks., 183 pipes.
- Flautina, 2 ft., 61 notes.
- Oboe, 8 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- String Diapason, 8 ft., 73 pipes.
- ClaraBella, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Chimney Flute, 4 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Chimes (From Great).
- Tremolo.

PEDAL ORGAN (Expressive with Swell and Great).

- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 12 pipes, 32 notes.
- Flute Forte, 8 ft., 12 pipes, 32 notes.
- Flute Dolce, 8 ft., 32 notes.
- Cello, 8 ft., 32 notes.
- Flute, 4 ft., 32 notes.

There are twenty-six couplers twenty-six combinations and nine pedal movements. Five blank knobs are in the console for the future addition of a tower division.

Within the past thirty days Henry Pilcher's Sons have made installations of two-manual organs in St. Joseph's Hospital, Lexington, Ky., and the Broad Street M. E. Church, South, Kingsport, Tenn. They have under construction two-manual organs for the Methodist Church, Prestonsburg, Ky.; St. John's Catholic Church, Maria Stein, Ohio; the new funeral home of Mattil, Efinger & Roth, Paducah, Ky., the rebuilding of the organ in the United Presbyterian Church, Harrodsburg, Ky., and additions of an unda maris and harp for the Pilcher organ in the funeral chapel of M. L. Meeks & Sons, Muncie, Ind.

Seibert to Conduct School.

Henry F. Seibert, with the assistance of Miss Ruth Clark, will conduct another summer session of the Lutheran School for Organists and Choir Directors at Holy Trinity Lutheran Church, Central Park West at 65th street, New York. Subjects to be taught include the Lutheran liturgy, hymns, anthems, organ numbers, introits, graduals and choir directing. Miss Clark will teach ear training, sightreading, elements of melody and harmony leading to the study of improvisation. Mr. Seibert played May 10 and 11 at the Westchester County May festival at the County Center in White Plains. On the first evening he played a group of Handel and Bach numbers. From May 20 to 24 inclusive Mr. Seibert played at the Town Hall, New York, preceding the lectures. In July Mr. Seibert will again

be in charge of the music at the summer school at Silver Bay, Lake George, N. Y., conducted by the Lutheran Synod of New York. Instruction in the Lutheran liturgy and other Lutheran church music and presiding at the organ in Hughes Memorial Chapel are some of his duties. Mr. Seibert played monthly recitals at his church last season. Other engagements have been at the Town Hall, New York; Susquehanna University; New York Institute for the Blind; Passaic, N. J., Reading, Pa., and a series of recitals broadcast over WABC and played from the Paramount studio, New York. In February Mr. Seibert read a paper on choir directing before the music group of the Greater New York Federation of Churches and gave a demonstration on the singing of chorales.

Two-Day Bach Festival in Reading.

The first two-day Bach festival to take place in Reading, Pa., came to a close April 28 when the Reading Choral Society, which presented the festival, sang Bach's Mass in B minor in its entirety under the direction of N. Lindsay Norden, the Philadelphia organist and conductor. A large audience was present in the senior high school auditorium for a splendid performance of what is considered the most exalted and grandly conceived setting of the age-old liturgical text to be found in all music. With the "St. Matthew Passion," given the preceding evening, the festival gave music-lovers an opportunity of observing the most varied expressions of this genius. The choral portions were splendidly sung by the choral society, numbering nearly 160 voices and distinguished soloists. The accompaniment was played by an orchestra of about thirty-five musicians, including members of the Philadelphia Orchestra. Carroll W. Hartline was the organist and Chester Wittell the pianist.

Church Music School in Worcester.

A summer school of church music to be conducted by A. Leslie Jacobs and Ruth Krehbiel Jacobs is announced to be held at Wesley M. E. Church, Worcester, Mass., the last week in June. The school offers instruction in all phases of choral technique, conducting, voice building, choir training and organization. There are no entrance requirements. The work is planned to meet the practical problems of choir directors, organists and all those interested in developing their ability as leaders of church music. Mr. Jacobs was trained by Palmer Christian, and in Paris by Joseph Bonnet and Abel Decaux. For nearly nine years he has been minister of music of Wesley Church. Mrs. Jacobs, after her graduation from college with a music major and a year of study at the University of California, spent two years at the Hochschule für Musik in Berlin. For four years she was head of the voice department of her *alma mater*. Soon after going to Worcester in 1929 she became director of music in Central Church, where she has developed a fine system of choirs.

Lectures by George Leland Nichols.

George Leland Nichols delivered the last of six lectures at the First Congregational Church of Columbus, Ohio, before the guild study group, on April 5 and "Instrumental Music of the Church" was the central theme of this lecture. He used as his historical illustrations the following notable examples of organ music: Fugue in C major, Buxtehude; Prelude in D minor, Clerambault; Prelude and Fugue in A minor, Bach; Chorale, "O Man, Bewail Thy Grievous Fall," Bach; Sonata 1, first movement, Mendelssohn; Chorale in A minor, Franck; "Thou Art the Rock," Mulet. The selections listed were played on the large four-manual Kimball organ.

Franck's "Beatitudes" in St. Louis.

The first St. Louis presentation of Cesar Franck's "Beatitudes" was given at the Church of the Holy Communion on the evening of Sunday, May 5, under the direction of Ernest Prang Stamm, organist and choirmaster. A large congregation heard the choir sing this beautiful work. Mr. Stamm played the following organ selections: Chorale in E. Franck; Largo, Handel, and March on a Theme of Handel, Guilmant.

**ELECTRONIC ORGAN
BY EREMEEFF IS OUT**

INSTRUMENT IS DESCRIBED

Invention of Russian Scientist in Philadelphia Said to Simulate String and Reed Effects and Other Instruments.

The Eremeeff electronic organ, designed in Philadelphia and previously mentioned in THE DIAPASON, is the latest electric instrument to have its formal introduction. It is the invention of Ivan Ivanovitch Eremeeff, Russian physicist and electro-mechanical master, and associate of Leopold Stokowski, with whom Mr. Eremeeff is developing various problems of a musical and acoustical nature in their laboratory, established for the promotion of electronic music in America. The electronic organ is said to be the result of eleven years of research and numerous tests.

The instrument has two manuals and it is stated that pedals may be attached. The scale is six octaves, but the keyboard is set one octave lower, so that the lowest frequency is C-32. Tremolo effect is regulated by a pedal or by a knob below the keyboard. The following information is also given out:

"The Eremeeff electronic organ was built for the general use and entertainment of musicians and music-lovers. This musical instrument possesses a very unusual tone quality, which may be modulated at different times to simulate a string effect, a reed effect, and even to produce tone qualities entirely new and previously unheard.

"The fundamental tone is that of a 'cello, or violin, according to the register in which it is played. Not only the stops modulate the tone to simulate that of other instruments, but also the volume pedal, according to the soloist's method in playing. Depending on the manner in which it is played, the organ can give forth music of a violin solo, string ensemble, horn or trumpet, etc. One of the interesting features is that it will always stay in tune, temperature does not in any way affect it, and it can be plugged into any house socket."

Sounds are distributed from the organ by speakers of different sizes, so that every corner of a church and every floor of a department store or hotel receives the music in any desired volume.

Contest Winner Gives Recital.

Wilbur Held, the young Chicago organist who won the organ contest of the Society of American Musicians this year, made good use of what he won when he gave his recital, the award to the successful competitor, in Kimball Hall, Chicago, May 15. A goodly audience greeted him and must have been thoroughly convinced that here was a budding recitalist who in time would achieve national fame. He played his entire program from memory, met all the technical demands of his task, showed good taste in all he did, and demonstrated skill combined with restraint in his registration. The organ numbers included: "Piece Heroique," Franck; Menuet, Boellmann; Prelude and Fugue in A minor, Bach; Intermezzo and "Dreams" from Seventh Sonata, Guilmant; "Carillon, Vierge; "Twilight at Fiesole," Bingham; "Elfes," Bonnet; "Caprice Heroique," Bonnet. Mr. Held had the excellent co-operation of his fellow artist, Israel Baker, whose violin performance was such as to arouse real enthusiasm and lent a variety to the program of the evening that was refreshing. Mr. Held is a pupil of Frank Van Dusen. The recital was under the direction of Bertha Ott.

Joseph Ragan, F. A. G. O.
ATLANTA, GA.
Organist and Choirmaster All Saints' Church | Organist and Choir Director Scottish Rite Bodies

BENNYHOFF
823 Linden, Allentown, Penna.
Guest Organist, Notre Dame Cathedral, Paris
Organist to Eugene Grace, Bethlehem, Pa.
Recitals — Instruction

J. Herbert Springer
St. Matthew's Lutheran Church
HANOVER — PENNA.

JAMES W. BLEECKER
ORGANIST AND CHOIRMASTER
OPEN FOR ENGAGEMENT
CHURCH, LECTURE, RECITAL
Studio, 27 West 72nd St., N. Y. C.

Lily Wadhams Moline - Hallam
COMPOSER - ORGANIST - RECITALS
First Church of Christ, Scientist
Oak Park, Ill.

CHAS. A. SHELDON, JR.
City Organist—Atlanta, Ga.
Organist, Choirmaster
First Presbyterian Church
Jewish Temple

Insist Upon
DEAGAN
Percussions
Electro-Vacuum Operated Cathedral Chimes, Vibras Harps and Harp Celestes—factory assembled and adjusted. Consult your organ builder.
J. C. DEAGAN, Inc., 1770 Berceau Ave., Chicago

ALLAN BACON
M. MUS. — A. A. G. O.
ORGANIST—COLLEGE OF THE PACIFIC
STOCKTON, CALIFORNIA

CAMP WA-LI-RO Put-in-Bay in Lake Erie
Summer Camp School for Choir Boys and Men, June 17th-July 20th
Daily rehearsals, services and camp sports
Choirmaster's course in boy choir work July 8th-12th.
Rt. Rev. Warren Lincoln Rogers, President. Paul Allen Beymer, Director.
Affiliated with The School of English Church Music, London, England
Reasonable Rates
Address to: Director, 3226 Euclid Ave., Cleveland, Ohio

JEROME B. MEYER & SONS, INC.
MANUFACTURERS
Wood — Metal — Reed Pipes — Artistic Voicing
Pipes for the Entire Organ
Also Pipe Organ Supplies
2339 South Austin Street MILWAUKEE, WIS.

**FLORIDA ORGANISTS
IN NINTH CONVENTION**

MEETING AT JACKSONVILLE

Guild Enjoys Excellent Program—Recitals by Miss Dow and Murphree—Margaret Whitney Dow Is Elected Dean.

By ROSELLA LIDDELL

The ninth annual state convention of the Florida Chapter, A. G. O., was held in Jacksonville May 13, 14 and 15. The number of delegates was not as large as had been hoped, but the interest and enthusiasm of those attending were so keen that a convention well worth while and long to be remembered was the result. The cities represented, besides Jacksonville, were Tallahassee, Gainesville, St. Augustine, De Land, Orlando, Winter Park, St. Petersburg and Tampa.

Mrs. Nella Wells Durand, the dean, presided at the business sessions, in which much of a constructive and progressive nature was discussed.

Officers elected for the coming year are: Dean, Miss Margaret Whitney Dow, Tallahassee; sub-dean, Claude L. Murphree, Gainesville; treasurer, Mrs. Charlotte Pratt Weeks, St. Petersburg; secretary, Mrs. Walter Liddell, Jacksonville; registrar, Manly Duckworth, Orlando; librarian, Mrs. W. Sweney, Jacksonville; auditors, Mrs. Frank Broadfield, St. Petersburg, and Mrs. E. S. Dougherty, Orlando. The executive committee includes: Mrs. Nella Wells Durand, Tampa; Herman F. Siewert, Orlando; Mrs. Sam Kellum, Tampa. St. Petersburg was selected as the place for the next convention.

The features of the convention were brilliant recitals given by two outstanding artists of this chapter—Margaret Whitney Dow, F. A. G. O., professor of organ at the Florida State College, Tallahassee, and Claude L. Murphree, F. A. G. O., organist of the University of Florida at Gainesville.

Monday evening at the Church of the Good Shepherd Margaret Whitney Dow, assisted by Nell Jewel Howze, mezzo-contralto, and Estella Bowles, Mrs. B., accompanist, gave this program: Chorale Prelude, "We All Believe in One God," Bach; "Cortege and Litanies," Dupre; Noel and Variations, with Finale by Dupre, d'Aquin; "The Lord Is My Light," Allitsen; "There Is No Death," O'Hara; "Eili, Eili," Traditional, Hebrew, Melody; "Rejoice, Ye Pure in Heart," Sowerby; "The Kettle Boils," Clokey; "Chant de Mai," Jongen; Finale, from "Grande Piece Symphonique," Franck. A reception by the Pi Psi fraternity of the Jacksonville College of Music followed the recital.

Tuesday a broadcast from station WMBR was under the direction of Mrs. Maye McKinnon, Mrs. L. C. Entenza, regent of the Jacksonville branch, and Mayor John Alsopp welcomed the organists and Mrs. Nella Wells Durand responded. The music for this half-hour broadcast was lovely, including the singing of Clarence Dickinson's "List to the Lark" by a mixed quartet and organ numbers played by Herman F. Siewert, F. A. G. O., professor of organ at Rollins College, Winter Park. He played: "Rhapsody Spiritual," arranged by himself, including a number of Negro spirituals, and "Piece Heroique," Franck.

The Florida Yacht Club was the setting for the luncheon for the visiting delegates. Mrs. Thomas Snowdon was in charge. The afternoon of Tuesday's program included a visit to the Bolles School for Boys (San Jose) and a garden party at the beautiful estate of Mr. and Mrs. John Swisher. Mrs. Entenza and Mrs. W. W. Liddell were in charge of the arrangements for this. The program consisted of solos for contralto by Berte Long and songs by Mrs. Nelson Brett, soprano. Refreshments were served in the patio.

Tuesday evening a banquet in the Carling Hotel was enjoyed. Mrs. W. A. Gatlin was in charge and Claude Murphree was the clever toastmaster, paying tribute to hosts and leaders in witty fashion. The table decorations consisted of colorful arrangements of Florida citrus fruits. Orange blossoms were strewn over the cloth and tiny

bottles of orange perfume were the favors. The menu cards, in green and white, bore the menu disguised as the specifications of an organ. The program included numbers for two violins by Mrs. Screven Bond and Miss Freda Slaughter and tenor solos by John Gloer.

After the banquet the organists went to the Riverside Presbyterian Church for a Guild service. Claude L. Murphree played an organ program which included: Fantasie and Fugue on B-A-C-H, Liszt; Chorale in E major, Franck; "The Little Red Lark," Clokey; "Will-o'-the-Wisp," Nevin; "Imagery in Tableaux," Edmundson. The a cappella choir, under the direction of Lyman P. Prior, sang the service music.

On Wednesday morning another broadcast was given for a half hour. At this time Mrs. Charlotte Pratt Weeks of St. Petersburg gave a program on the First Presbyterian Church instrument. Her numbers were: Intermezzo from Suite in G minor, Truette; "Indian Legend," Baron; Pastorale, Jordan; Magnificat, Clausmann, and the Hawaiian national hymn, transcribed by Lemare. Mrs. A. D. Glascock of St. Petersburg read an interesting paper on "Music in Worship."

A feature of the program for this last morning was the visit to the Second Presbyterian Church to view the historic organ which, though over a hundred years old, is still in use.

After the final business session, the delegates and local members motored to Jacksonville beach, where, in the lovely home of Mrs. C. D. Towers, facing the Atlantic, a social time was enjoyed, with surf bathing and buffet luncheon. This brought to a conclusion what those attending pronounced a profitable convention.

A. R. Dolbeer Is Recovering.

A. R. Dolbeer, Chicago representative of the Estey Organ Corporation, is recovering after a severe and prolonged siege of illness brought on the day after Christmas by a fall on the ice. Mr. Dolbeer injured a vertebra in such a manner that he was obliged to remain in the hospital three months and was in a cast for a large part of that time. He is now able to be back at his desk in the Lyon & Healy building and has resumed his former activity.

Students Play Own Compositions.

A program of music composed by candidates for the master's degree in the School of Sacred Music of Union Theological Seminary, New York, was presented in the James Chapel of the seminary May 14 by the seminary and the Brick Church choirs under the direction of Dr. Clarence Dickinson, with Corleen Wells, soprano; Pauline Pierce, contralto; Frederic Baer, bass; Helen Marshall, violinist; Willard Van Woert, violinist; Roberta Bitgood, violist; Carl Nuzetti, cellist, and Charlotte Lockwood, organist.

**RECITALS FOR
THE PROFESSION**



Arthur B. Jennings
6016 Hampton Street
Pittsburgh, Pa.

FRANK A. McCARRELL
Organist and Choirmaster
Pine Street Presbyterian Church
HARRISBURG, PA.
Recitals and Instruction
2519 NORTH SECOND STREET

CHARLES M. COURBOIN
Recitals—Master Classes
Westchester R. C. Cathedral,
Rye, N. Y.
Steinway Hall, West 57th Street,
New York City

Walter Wild, F. R. C. O.
Clinton Avenue
Congregational Church
BROOKLYN, N. Y.

ZEUCH
BOSTON

JOHN HARMS
Organist and Choirmaster
Grace Church, Plainfield, N. J.
Temple Israel, Lawrence, N. Y.

HAROLD SCHWAB
95 Gainsborough Street
BOSTON, MASS.
Lesell Junior College
The Union Church
ORGAN THEORY PIANO



DAVID STERLING
Wheelwright
M. Mus., A. A. G. O.
St. Paul's Eng. Luth. Church
EVANSTON, ILL.

Palmer Christian
ORGANIST
University School of Music
ANN ARBOR, MICH.

Ernest Prang Stamm
Recital Organist
SAINT LOUIS

HARRIS S. SHAW
A. A. G. O.
Piano, Organ and Coaching
(Head of Piano and Organ University
of New Hampshire)
175 Dartmouth St., Boston, Mass.

PAUL A. HUMISTON
MUS. B., A. A. G. O.
Organist and Director of Music
East Congregational Church
Grand Rapids, Michigan

PIETRO YON
853 Carnegie
Hall
NEW YORK CITY

Charlotte Klein
F. A. G. O.
RECITALS INSTRUCTION
St. Margaret's Church
WASHINGTON, D. C.

Ruth Harsha
Ernest Williams School of Music
Central M. E. Church
BROOKLYN, N. Y.

HAROLD C. COBB
ORGANIST
SINAI TEMPLE
CHICAGO, ILLINOIS

M.S.M. A.A.G.O.
LUIS HAROLD SANFORD
Reformed Church of Flushing, L. I.
Union Theological Seminary,
New York City
Organ Recitals of Unusual Interest

HERBERT E. HYDE
ST. LUKE'S CHURCH, EVANSTON, ILL.
Representative
W. W. KIMBALL COMPANY
Organ Department
Chicago

Harold D. Smith
Cornell University
Ithaca . . . New York

KINDER
PHILADELPHIA

Dr. RAY HASTINGS
Concert Organist
Philharmonic Auditorium
LOS ANGELES, CAL.

EDITH LANG
Boston City Club,
First Parish, Hingham, Mass.
BOSTON

HORACE M. HOLLISTER
M. S. M.
ASSOCIATE ORGANIST
Director of Young People's Choirs
Madison Avenue Presbyterian Church
NEW YORK CITY

James Philip Johnston, F.A.G.O.
Organist and Choirmaster
Church of the Holy Innocents
Brooklyn, N. Y.

Mus. B. F. A. G. O.
SHELDON FOOTE
Concerts Instruction
First Methodist Church El Dorado, Arkansas

**Wellesley School
Offers to Organists
a Nine-Day Course**

For many years the School for Church Music of the Wellesley Conference has been a June Mecca to which organists and choir directors have made their pilgrimage. Those who plan to attend in 1935 are promised a program more vital, more immediately useful, more practical and inspiring than ever before. Under the direction of Frederick Johnson, organist at the Church of the Advent, Boston, head of the music department at Bradford Junior College, and dean of the New England Chapter of the A. G. O., four courses are offered under men who stand high in their respective fields.

In nine days of intensive work, from June 24 to July 3, the school provides a remarkable amount of training in the content and technique of Episcopal church music. Mr. Johnson will conduct two courses, one in practical chorus direction and one in organ playing. Both will be in the manner of seminars, with opportunity for the members of the classes to conduct and to play, providing time for discussion and constructive criticism, as well as instruction. Everett Titcomb, organist of the Church of St. John the Evangelist, Boston, has a course on choral worship, in which the fundamentals of chanting, Gregorian, modern and plainchant will be studied. There will also be a series of lectures on problems of church music. The viewpoint of the clergy will be presented by the Rev. Benjamin I. Harrison, rector of the Advent; Dr. John Marshall, dean of music at Boston University, will discuss the education of the church musician; Edward B. Gammons, organist and carillonneur of St. Stephen's, Cohasset, will treat of program building and of carillons and carillon music; organ design and tone is the theme of Donald Harrison of the Aeolian-Skinner Company, and two lectures on the vocal problems of the chorus director will be delivered by Thompson Stone, Mus. D., conductor of the Handel-Haydn Society and the Apollo Club of Boston.

In addition to these morning courses those attending the school will find ample opportunity provided for individual consultation with the leaders. In the conference chorus which meets daily, preparing and presenting a great service of choral evensong at the close of the conference, there is given a practical demonstration in choral conducting. Two courses closely allied to the field of church music, though not included in the list of those presented under Mr. Johnson's direction, are by Miss Mabel Lee Cooper on the history and meaning of the great hymns of the church, and by Miss Letitia Stockett on the arts of man in the service of God.

The conference will close after luncheon Wednesday, July 3, instead of July 5 as originally announced. A result of the change is that it has made a reduction in cost possible. With the shortened time the total cost of registration and board is now \$35, instead of \$40.

FINE PRINCETON PROGRAM

Milbank Memorial Concert at the University Chapel May 12.

The Schola Cantorum of New York collaborated with the Princeton University choir in a concert May 12 in the chapel of Princeton University. The choral organizations were assisted by Mme. Anna Leskaya, Russian mezzo-soprano. This concert was the annual memorial to Elizabeth Milbank Anderson. Among the thousand auditors were musicians, critics and other guests from New York and elsewhere. A miscellaneous program included excerpts from the Pope Marcellus Mass by Palestrina, the Bach cantata "Erschallet, ihr Lieder," Schubert's "Komm, heil'ger Geist" (for men's voices), Moussorgsky's "Joshua" and Holst's setting of Psalm 148. Two organ solos, Buxtehude's Prelude and Fugue in F major, and Froberger's Variations on "Die Mayerin," and a group of Russian songs were interspersed among the choral works. The Palestrina excerpts, sung under the direction of Ralph W. Downes, organist and director of music in the Princeton University chapel, were delivered with a fervent but subdued emotion all too frequently absent from the conception many directors bring to this music. Under Mr. Downes also the Princeton singers, assisted by four members of the Schola, sang the Schubert hymn with a warm, devout enthusiasm essential to the Schubert style. The Bach cantata, directed by Hugh Ross, conductor of the Schola Cantorum, was given a spirited performance. From Moussorgsky's "Joshua" Mr. Ross elicited all its incisive fierceness.

Miss Greta Brunswick Dead.

Miss Greta Brunswick, organist of Grace Episcopal Church at Middletown, N. Y., was found dead of heart disease in her home April 23. She is believed to have died while asleep. Exhausted from the musical activities of Holy Week, Miss Brunswick collapsed on Sunday morning while taking a photograph of the church choir after the Easter service. Her parents, Mr. and Mrs. Frederick Brunswick, reside in Owego, N. Y. Miss Brunswick was a member of the N. A. O. until its union with the A. G. O.

Harold A. Strickland, organist for the past five years at the Goodsell Memorial Methodist Episcopal Church, Brooklyn, has resigned. He will be succeeded by Boies E. Whitcomb, former organist and director at the First Baptist Church, Buffalo, who assumed his duties May 5.

HAROLD GLEASON

**EASTMAN
SCHOOL OF MUSIC
ROCHESTER, NEW YORK**

**THE ZEPHYR
ELECTRIC ORGAN BLOWER**

Is Durable in Construction and Quiet in Operation. It is in use in every State in the Union and in many foreign countries.

Write for further information.

**ZEPHYR ELECTRIC ORGAN BLOWER CO.
ORRVILLE, OHIO**

Simplex Electric Organ Blowers

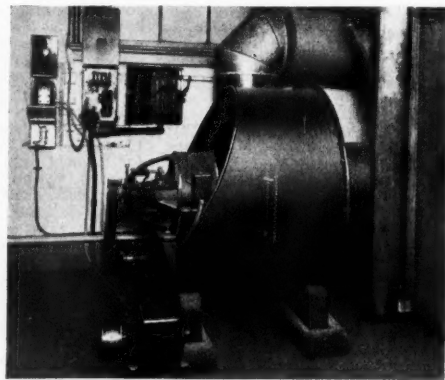
have certain definite advantages, in that the travel of air through the Simplex is direct. No obstructions to cause pressure resistance. Built entirely of steel. In quietness the Simplex has no equal. Blast wheels thoroughly balanced.

WRITE FOR PRICES

B. F. BLOWER CO., INC.

41 THIRD STREET

FOND DU LAC, WISCONSIN



Spencer Orgoblo with remote control starter and duplicate generator installation.



**A COMPACT, POWERFUL
AND COMPLETE UNIT**

The Spencer Orgoblo is easily installed in small quarters. It provides the measure of power and control that enables the organist to produce the best that is in the instrument.

The Orgoblo is simple mechanically, efficient electrically; is made of rust resistant metal. Sizes from 1/6 to 100 HP., for alternating or direct current operation.

Ask your organ mechanic or write for the bulletin.



**THE SPENCER
TURBINE CO.
HARTFORD, CONN.**



CHICAGO OFFICE, 53 W. Jackson Blvd.

S-4

RECORD YOUR OWN

MODERN PHONOGRAPH RECORDS HAVE MANY USES

AESTHETIC: The study of fine music •• a library of the songs you like to hear.

PROFESSIONAL: An aid in teaching piano, voice, organ, elocution, choir training.

A REFERENCE LIBRARY: Records are a file •• proof of progress.

RANGERTONE RECORDING MACHINE IS — Portable •• tonally accurate •• simple to operate. **THE DISCS:** Can be played back immediately •• are durable •• are not expensive.

RANGERTONE, INC.
ELECTRIC-MUSIC

201 Verona Avenue NEWARK, N. J.

WHITE, SON COMPANY

SPECIALISTS IN THE MANUFACTURE OF
ORGAN LEATHERS

12 South Street

Boston, Massachusetts

EDGAR S. KIEFER TANNING CO.

(Geo. A. Hand Division)

TANNERS OF

LEATHER for the PIPE ORGAN TRADE

Send for Samples. Phone Franklin 0082

223 W. LAKE ST., CHICAGO, ILLINOIS

**San Francisco News;
Mlle. Nizan in Recital;
Visit to Sacramento**

By WILLIAM W. CARRUTH

San Francisco, Cal., May 17.—Mlle. Renee Nizan of Paris, whose beautiful recital at St. Paul's Episcopal Church in Oakland was noted in the last issue, appeared April 22 in a program at the Church of Notre Dame des Victoires in San Francisco under the patronage of M. Yves Meric de Bellefon, French consul-general. While Mlle. Nizan and local organists were disappointed that the recital was not played on a larger and more modern instrument, it was felt that the French church provided a fitting atmosphere for the recital by this brilliant young organist. Her program included Bach's Prelude and Fugue in D major; "Soeur Monique," Couperin; "Noel," d'Aquin; "Vol du Bourdon," Rimsky-Korsakoff; Allegro and Cantabile from Fifth Symphony, Widor; Scherzo from Fourth Symphony, Widor; "Electa ut Sol," Dallier; "Carillon de Westminster," Vierne; "Stella Matutina," Dallier, and Finale from Vierne's Third Symphony. After the recital Guild members and their friends met at the Fairmont Hotel, where Mlle. Nizan was guest of honor at an informal supper.

The Northern California Chapter of the Guild was invited to Sacramento April 30 as the guests of the Sacramento branch of the Central California Chapter. A very enjoyable day was spent visiting the capitol, the state library, the museums and Crocker Art Gallery. Visits were also made to the Auditorium, which contains a four-manual Estey, and to the Catholic cathedral, which has an interesting old tracker action organ. The visitors were entertained for luncheon at the home of Mrs. Ethel Sleeper Brett, regent of the Sacramento branch.

Guild Day last year was so successful that another is planned for June 18. In addition to a pilgrimage to various churches, there will be three lectures on appropriate subjects, with the annual banquet in the evening.

An unusual and interesting service was held at Grace Cathedral May 12 to commemorate the jubilee of King George of England. The order of service was adapted from the form used at St. Paul's in London, "in behalf of the subjects of his majesty here present and their well-wishers, citizens of the United States of America and other nations." Sidney Lewis, the cathedral organist, played the following numbers preceding the service: Chorale Prelude on "Dundee," C. H. H. Parry; "Holsworthy Church Bells," S. S. Wesley; Fantasia on "God Save the King," Wesley, and "Evening Song," Baird. At the close of the service the first verse of the national anthem of the British Empire and that of the United States of America were sung.

Music at Old Stone Church, Cleveland.
At the Old Stone Church (First Presbyterian) in Cleveland Russell V. Morgan, the organist and director, has been presenting an interesting series of monthly Sunday evening musical services this season. Each service has been devoted to one composer. Mr. Morgan has made brief talks introducing the music. Feb. 3 there was a Handel program. March 3 the program was devoted to compositions of Johann Sebastian Bach. April 7 there was a Brahms program and May 5 works of Mendelssohn were played and sung. During the 1935-36 season Mr. Morgan is preparing to give a series of "historical survey programs" on the first Sunday evening of every month.

Bach's "Passion of Our Lord According to St. Matthew" was sung at the evening service in the Fountain Street Baptist Church of Grand Rapids, Mich., April 7 by the choir under the direction of Emory L. Gallup, organist and director. The solo parts were taken by four guest soloists and by the soloists of the choir. Mr. Gallup played five Bach chorale preludes as prelude and offertory.

NOTES FROM THE CAPITAL

By MABEL R. FROST

Washington, D. C., May 20.—Music week was celebrated variously in the capital this year. The Federation of Music Clubs was received by Mrs. Franklin D. Roosevelt at the White House, a luncheon for them was given at the Press Club, and a massed choir demonstration was held at Central High School under the auspices of the Community Civic Center. Thirteen adult choirs and clubs, and four junior choirs, aggregating 150 or 200 voices, joined in the singing of a long but interesting program under the guest direction of Dr. John Finley Williamson. Most pleasing of all were the individual selections by the Hagerstown A Cappella Choir, directed by Raymond Hollinger, and the A Cappella Choir of the First Congregational Church, Ruby Smith Stahl, director; and none more delightful nor showing better direction or greater promise than the Central High School songsters and the junior and intermediate choirs in their obligato and antiphonal singing.

The Warren F. Johnson Sunday evening organ music continues without interruption for a half hour prior to the evening service in the Church of the Pilgrims. In this magnificent church, with its beautifully balanced three-manual Aeolian-Skinner organ, may be heard regularly the latest in organ music interpreted seriously by one of the capital's most gifted organists. May 19 Mr. Johnson played the "Suite Eucharistique" by Chanoine H. Tisset.

Miss Jean Phillips, former assistant organist at Washington Cathedral, has been ably filling the post of organist there since the death of Mr. Priest.

The choir of Luther Place Memorial Church gave a fine rendition of Maunder's "Olivet to Calvary" on Good Friday night, under the direction of Mrs. Cornelia L. Kinsella, organist and director.

The Easter music at the Church of the Epiphany, said to have been the best in the church's history, was repeated on the Sunday after Easter. The choir and Adolf Torovsky, A. A.

G. O., organist and choirmaster, were assisted by two trombones, two trumpets and tympani.

The May concert of the Washington Choral Society on May 21 includes the Washington Chamber Music Society quartet. A program of Russian, German, American and English choral music was offered, including Rachmaninoff's "Springtide," which was given its Washington premiere at this concert. Louis Potter, F. A. G. O., directs.

Obtain Louisville Orders.

Moser & Ruf, organ rebuilders and tuners of Louisville, report that they have received an order to rebuild and electrify the three-manual Hook & Hastings tracker instrument of thirty ranks in St. Helen's Catholic Church at Shively, Ky., a suburb of Louisville. This work is part of a \$20,000 remodeling and building program to be carried out in this church. The same firm has been awarded the contract to build a portable organ of special design, comprising four units—trumpet, vox humana flute and string—with regulation console and pedals, which is to be used with a large ball-room orchestra, the leader of which was formerly a theater organist, who will do solo and feature work on the instrument in his capacity as orchestra leader. As portability is an essential requirement, the instrument has been so compactly designed as to permit its ready transportation wherever the orchestra has engagements. This organ is being built for Earl Goheen of Chillicothe and Portsmouth, Ohio. Ira L. Moser and Joseph C. Ruf, who constitute the firm of Moser & Ruf, were employed for many years by Henry Pilcher's Sons, but launched their own business last fall.

Composes Music for Entire Service.

At the morning service May 12 in Plymouth Church, Sherrill, N. Y., all the musical numbers were the compositions of the organist-director, Zillah L. Holmes. They included: Prelude, Fantasia on "Sweet Hour of Prayer"; response, "Bow Down Thine Ear"; anthems, "O Come Hither and Hark—en" and "O Worship the Lord"; offertory (organ), Reverie; benediction, "The Lord Bless You and Keep You"; postlude, "Improvisation."

Classified "Ads"

WANTED—MISCELLANEOUS.

WANTED—FIRST-CLASS metal pipe makers. Apply, giving experience, by letter or in person, to Aeolian-Skinner Organ Company, Crescent Avenue, Dorchester, Boston, Mass.

WANTED—ORGANIST-CHOIRMASTER, by large mid-West Episcopal church. Men and boy choir. Work with women, girls and mixed groups necessary. Only experienced, first-class men need apply. Address F-6, THE DIAPASON.

WANTED—SALESMEN BY LARGE organ manufacturer. Liberal commission proposition to right parties. Must be of good character and acceptable for surety bond, and must have some knowledge of organs. Address F-2, THE DIAPASON. [S]

WANTED TO BUY—I AM INTERESTED in the purchase of a three or four-manual Austin, Skinner, Hook & Hastings or Casavant church organ. Address L-5, THE DIAPASON. [14]

WANTED—A SMALL TWO-MANUAL tracker action organ. Address Conrad Preschley, 8501 Clark avenue, Cleveland, Ohio.

WANTED—GOOD, USED TWO OR three-manual electric console. Also one h.p. blower, A.C. Address F-7, THE DIAPASON.

FOR SALE.

FOR SALE—ELECTRIC PNEUMATIC, one three-manual used Möller, one two-manual duplexed, one two-manual divided. All fine bargains, with consoles detached. Prices, \$1,500 to \$3,500. Xylophones, chimes, orchestra bells, pedal diapasons and bourdons. Very reasonable. J. E. MYERS, Woodlawn, Baltimore, Md.

FOR SALE—ELECTRIC REED ORGAN fan for operating two-manual reed organ, \$45 f. o. b. Twenty-note inch and a half chimes and action, \$175 f. o. b. Used organs and parts. Pipe Organ Service Company, 3318 Sprague street, Omaha, Neb.

FOR SALE—ESTEY PIPE ORGAN, used. Two-manual and pedal; seven sets pipes, swell box, 1/2-hp. Orgoblo; tubular-pneumatic action. Suitable for small church. Excellent condition. Terms. Address F-3, THE DIAPASON.

FOR SALE—MASON & HAMLIN Liszt organ. Two manuals and pedal. Fifteen speaking stops. Four couplers. A. C. Spencer Orgoblo. Oak case. Recently overhauled. \$300 f. o. b. Kingston, N. Y. Address E-2, THE DIAPASON.

FOR SALE—TWO-HORSEPOWER four-inch wind Orgoblo, no generator. Price, f.o.b. Quincy, Mass., \$125. Marston & Holbrook, 64 Revere road, Quincy, Mass.

FOR SALE—AUSTIN THREE-MANUAL. Formerly in Carnegie Library. Approximately thirty-five stops. Specifications and details upon request. Address B-5, THE DIAPASON.

FOR SALE—TWO-MANUAL AND pedal Kimball electro-pneumatic pipe organ, ten stops and chimes, detached console. Address F-4, THE DIAPASON.

FOR SALE—SIXTEEN-FT. PEDAL bourdon pipes. 7 1/2-h.p. Orgoblo, like new, for alternating current. Address D-9, THE DIAPASON.

FOR SALE—A USED 1/4 AND TWO 2-hp. blowers; also a 1/2 and 1/4-hp. new blowers; very efficient. Conrad Preschley, 8501 Clark avenue, Cleveland, Ohio.

POSITIONS WANTED

POSITION WANTED—AN ORGAN builder, with twenty-five years' experience, working on chests, consoles, wood pipes, erecting and tuning, desires a position. I have also new ideas and patents; my electric combination action is the best ever invented. Address F-5, THE DIAPASON.

POSITION WANTED—CAPABLE OR- ganist available for substitution in St. Louis churches. Richard Shaffer, 508 West Main, Belleville, Ill.

CORK CLOTH

The new Cork material with cloth center, suitable for all packing purposes. Available in 1/32", 1/16" and 3/32" thickness, in sheet and ribbon form. Write today for samples and prices.

ORGAN SUPPLY CORPORATION

540 East 2nd Street

ERIE, PENNA.

BUILDING **La MARCHE BROTHERS** **REPAIRING**

PIPE ORGANS

6525-31 Olmsted Ave. **A CHICAGO CONCERN SINCE 1918** Newcastle 2071

MAINTAINING **REBUILDING**

PIPE ORGANS — ORGAN PIPES
and ADDITIONS and SUPPLIES

THE A. GOTTFRIED COMPANY
Established 1890 **ERIE, PENNA.**

TUNING REPAIRING **ADDITIONS MODERNIZING**

L. D. Morris Organ Company
Artistic Tone—Mechanical Experts
5517 Broadway, Chicago, Ill.
Telephone Longbeach 0616 **CHIMES-HARPS**



PERSONALITY

WITH the present tendency of business to merge and submerge personalities, it may be significant to recall that the House of Pilcher has been manned for over a century by members of the Pilcher family . . . Thus the ideals of its founder are being diligently maintained . . . And by men who combine the technical and professional knowledge essential to the highest development of the organ-maker's art . . . Your inquiry is invited . . . HENRY PILCHER'S SONS, Incorporated, General Offices, Louisville, Ky.

PILCHER *Organs*

HILLGREEN, LANE
& COMPANY,
ALLIANCE, OHIO,
have been building PIPE
ORGANS since 1898 for pa-
trons from NEW ENGLAND
to HAWAII. Therefore, our
organs are available every-
where for demonstration.

Agencies: Martin W. Bush, 2037 Farnam St.,
Omaha, Neb.; G. F. Dohring, 225 Fifth Avenue,
New York.

LOOKING AHEAD

Some organizations look backward because they have nothing to which they can look forward. Some look forward because they have nothing inspiring in retrospect. Some live only in the present because they have no past and are apparently without any future.

The W. W. Kimball Company can glance backward at seventy-eight years of achievement. It can look ahead to the continuation of a policy that has made it the leader in its field.

As for the present, the awards of many notable organ contracts, small and large, the result of our never changing policy of building the Kimball Organ to the highest standard of quality, is a just reward for work well done and faithfully performed.

W. W. KIMBALL COMPANY

ESTABLISHED 1857

NEW YORK
665 Fifth Ave.

Organ Architects and Builders
KIMBALL-WELTE Residence Organs

CHICAGO
Kimball Hall