

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
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Twenty-seventh Year—Number Five

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NORMAN LANDIS FORTY YEARS AT HIS CHURCH

HONORED IN FLEMINGTON, N. J.

All the Music at Service Composed by Him—Choir Gives Dinner—Noteworthy Career of Organist, Conductor and Composer.

A beautiful service was held in the Presbyterian Church at Flemington, N. J., Sunday evening, March 15, when the congregation of that church and many friends united to honor Norman Landis, who has just completed his fortieth year as organist and choir director of the church.

During these forty years Mr. Landis has composed many beautiful anthems and organ numbers, and the music used at the service, with the exception of the hymns, was entirely of his composition. The children's choir sang one anthem and the senior choir sang three. Besides these, two of his former pupils, Miss Sarah Alvater and Mrs. Louis Zabriskie, played organ numbers which are greatly loved by the congregation. In honor of the occasion the Rev. James C. McConnell, a former pastor of the church, was present, as was the Rev. George Williams, who brought greetings from the presbytery.

The Rev. Sargent Bush, present pastor of the congregation, spoke of the place music has in worship and how much Mr. Landis has given by his contribution of beautiful music, after which Dr. W. W. Hawke, an elder in the church, speaking for the congregation, presented to Mr. Landis a substantial sum of money and a permanent testimonial in the form of an illuminated parchment in book form, bound in morocco leather. Mr. Landis made a few suitable remarks in response to this presentation.

After the benediction an informal reception was held, at which time Mrs. Landis joined her husband and together they received congratulations from their many friends who were present.

On March 17 the choir gave a dinner in honor of Mr. and Mrs. Landis and it was marked by the finest of good fellowship and by many incidents that illustrated the affection the musical forces of the church have for their organist.

Norman Landis was born at Carlisle, Pa., sixty-three years ago and spent his boyhood and youth in that city, where he was educated in Dickinson College. He received his first musical instruction from his mother and it was not until after he had been graduated from college in 1894 that he took up the study of music with a professional teacher. He went to New York, where he studied organ with R. Huntington Woodman and the piano with Caia Aarup. He also took courses in theory and composition with Harry Rowe Shelley and Dudley Buck.

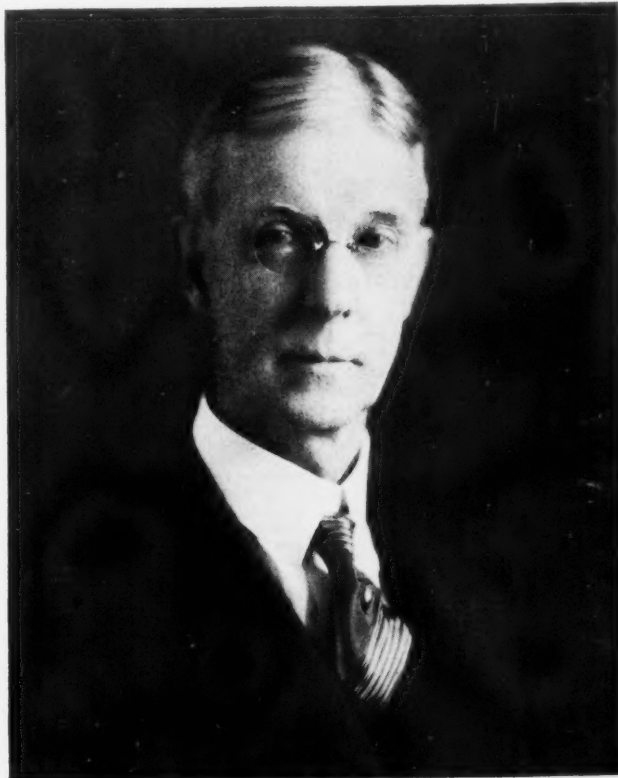
In 1896 Mr. Landis was elected organist of the Flemington Presbyterian Church. In addition to his regular duties as organist and choirmaster he has given hundreds of recitals and has promoted choral singing. Older residents of the community recall with pleasure the oratorios that were given in Flemington under his direction. He has also given instruction to many on the piano and organ.

In addition to his interest in the musical part of the service Mr. Landis has served as a ruling elder of the Flemington Church since 1914 and since 1922 he has been clerk of the session.

In addition to his work in Flemington, Mr. Landis for a number of years served as choirmaster of the First Reformed Church of Somerville.

In 1904 he married Katherine Brokaw Ramsey. They have two children, John Norman and Barbara.

ROSSETTER G. COLE, NATIONALLY KNOWN COMPOSER



ROSSETTER G. COLE, that sterling Chicago organist, composer and theorist whose name is nationally known among musicians, recently reached his seventieth birthday and has really begun to live. Mr. Cole's attainment of the three-score-and-ten mark was coincident with a Chicago performance of his suite "The Maypole Lovers" by the Chicago Symphony Orchestra under the direction of Dr. Frederick Stock.

Mr. Cole has made a record as a teacher not only in Chicago, and previous to that at Grinnell College in Iowa, but in New York as well, for he has been on the summer faculty of Columbia University for a number of years. For several terms he was dean of the Illinois Chapter of the A. G. O.

Commenting on Mr. Cole's suite and its performance, "Mephisto" (A. Walter Kramer) writes as follows in *Musical America*:

"I was glad to see that at a concert of the Chicago Symphony last month a suite from 'The Maypole Lovers' by Rossetter G. Cole was given a hearing, and a very successful one, I'm told. Dr. Cole began his opera to a libretto by Carty Ranek called 'Merrymount' back in 1919; the title of the libretto was copyrighted in 1917. But in the meantime Howard Hanson's 'Merrymount' to Richard Stokes' libretto came along with the same title. Dr. Cole, therefore, changed his opera's title to 'The

Maypole Lovers.'

"The year before the Hanson opera was given at the Metropolitan you published an interesting, exclusive story, revealing the fact that three American composers had written operas on this subject, the two already named above and David Stanley Smith. The Hanson opera was given, and now Dr. Cole has made a suite from his opera, comprising the Prelude and Finale from act 1, Roger's monologue from the same act and a dance from act 2. I don't know what has happened to the Smith opera.

"The Cole opera ought to be given in Chicago next season; its composer has shown himself to be a musician of fine ideals, as well as genuine gifts. He celebrated his seventieth birthday on Feb. 5 and has put to his credit a career of admirable activity as teacher, organist and composer. This is not the first time that he has been played by Dr. Stock, his Symphonic Prelude and his 'Pioneer' Overture having already been performed by the Chicago conductor, the Symphonic Prelude on two occasions."

At the midyear concert of the Cosmopolitan School of Music, given in Kimball Hall March 3, Mr. Cole's "Heroic Piece" for organ and orchestra was played by the orchestra under the direction of Paul Vernon, with Porter Heaps at the organ.

BONNET TO TEACH IN BOSTON

Five Weeks' Summer Class for Noted Frenchman Announced.

Joseph Bonnet, the noted French organist, is to be in the United States for five weeks this summer to teach a master class at Boston University. The college of music of the university announces that Bonnet will begin his work there July 6. This will be Mr. Bonnet's first visit to America for several years. It is expected that he will draw a large group of Americans to take advantage of his class.

Chicago Trinity Choir Reunion.

A reunion of Trinity choir was to mark the forty-fifth anniversary of the old Trinity choir in Chicago. This reunion was scheduled for Sunday afternoon, March 29, at 4:30, in the church at 125 East Twenty-sixth street. The present choir of forty voices was to sing "The Darkest Hour," by Moore. The large Austin organ has been completely renovated and somewhat enlarged. Dr. Willard Groom, a former member, gave a recital beginning at 4 o'clock. James Miller is the present organist of Trinity.

FAMOUS CHURCH HAS ORGAN RECONSTRUCTED

MÖLLER WORK IN NEW YORK

Instrument in Little Church Around the Corner Redesigned Tonally and Thirteen New Sets of Pipes Added to Its Resources.

The three-manual and chantry organ built by the Austin Organ Company in 1929 for the famous "Little Church Around the Corner" (Church of the Transfiguration) in New York has been reconstructed by M. P. Möller. The scheme was drawn up by Hugh McAmis in consultation with Franklin Coates, organist and choirmaster of the church.

Thirteen new sets of pipes have been installed in the course of the reconstruction and a number of others have been revoiced.

The opening recital will be played by Mr. McAmis April 28 at 8:30. He will play the following program: "Nineteenth Psalm," Marcello; Andante, Stamitz; Prelude and Fugue in B minor, Bach; Cantabile, Second Symphony, Vienne; Pastorale, arranged by Clokey; First Movement, Gothic Symphony, Widor; "Piece Heroique," Franck.

The stop scheme of the organ now is as follows:

GREAT ORGAN (Unenclosed).
Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 pipes.
Wald Flöte, 8 ft., 73 pipes.
Gembshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Open Flute, 4 ft., 73 pipes.
Grave Mixture, 4 rks., 122 pipes.
Chorus Mixture, 4 rks., 244 pipes.
Harmonics, 4 rks., 244 pipes.
Chimes, 25 tubular bells.

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aoline, 8 ft., 73 pipes.
Voix Angelica, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flageolet, 2 ft., 61 pipes.
Plein Jeu, 5 rks., 305 pipes.
Contra Fagotto, 16 ft., 85 pipes.
Oboe, 8 ft., 73 notes.
Trumpet, 8 ft., 73 pipes.
Claron, 4 ft., 73 pipes.
Voix Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.
Double Dulciana (ext. Dulciana), 16 ft., 12 pipes.
Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Tinda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Dolce (ext. Dulciana), 4 ft., 12 pipes.
Dolce Nazard (from Dulciana), 2 1/2 ft., 61 notes.
Piccolo, 2 ft., 73 pipes.
Dolce Tierce (from Dulciana), 1 3/4 ft., 61 notes.
French Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 8 ft., 61 bars and resonators.
Celesta, 4 ft.
Tremolo.

PEDAL ORGAN.
Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Second Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Bourdon, 16 ft., 32 notes.
Dulciana, 16 ft., 32 notes.
Diapason, 8 ft., 12 pipes.
Octave, 8 ft., 32 pipes.
Flute, 8 ft., 12 pipes, 20 notes.
Cello, 8 ft., 32 notes.
Fagotto, 16 ft., 32 notes.
Trombone, 16 ft., 32 pipes.
Tromba, 8 ft., 12 pipes, 20 notes.

In the great the waldflöte and the three mixtures are entirely new. In the swell the new stops are the salicional, voix celeste, octave, plein jeu and clarion. The choir has a new diapason and in the pedal division the second 16-ft. diapason, the 8-ft. diapason and the octave are new sets. Six other sets of pipes have been revoiced.

NBC CHICAGO STUDIO HAS WURLITZER ORGAN

DESIGN OF THE INSTRUMENT

Three-Manual Installed in Merchandise Mart Has Thirteen Sets of Pipes and Series of Percussions—Scheme Analyzed.

An installation of more than ordinary interest completed in Chicago by the Rudolph Wurlitzer Manufacturing Company is a three-manual organ for the National Broadcasting Company's studio in the Merchandise Mart Building. The organ is on the unit design. There are thirteen sets of pipes, besides a comprehensive equipment of percussions.

The following specification and analysis show the resources of the organ and the manner in which they are available on accompaniment, great and solo manuals and on the pedal:

- Tuba, 16 ft., 85 pipes.
- Solo String, 16 ft., 85 pipes.
- Flute, 16 ft., 97 pipes.
- English Horn, 8 ft., 61 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Tibia Clausa, 8 ft., 85 pipes.
- Clarinet, 8 ft., 61 pipes.
- Saxophone, 8 ft., 61 pipes.
- Viole d'Orchestre, 8 ft., 85 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Krumet, 8 ft., 61 pipes.
- Oboe Horn, 8 ft., 61 pipes.
- Marimba (Harp), 49 bars.
- Vibraphone (Chrysoglott), 49 bars.
- Xylophone, 37 bars.
- Glockenspiel (Bells), 37 tones.
- Cathedral Chimes, 25 tubes.
- Bass Drum.
- Kettle Drum.
- Crash Cymbal.
- Cymbal.
- Snare Drum.
- Tambourine.
- Castanets.
- Chinese Block.
- Tom Tom.
- Sleigh Bells.
- Triangle.

The analysis shows the distribution of the various tones on the four divisions of the organ:

	Pedal Accompaniment	
Tuba	16-8	8-8
Solo String	16-8	8
Flute	16-8	8-4-2-2/3-2
English Horn	8	8-8
Open Diapason	8	8-4-8
Tibia Clausa	8	8-4-8
Clarinet	8	8-8
Saxophone	8	8
Viole d'Orchestre	8	8-4
Viole Celeste	8	8-4
Vox Humana	16TC-8-4	
Krumet	8	
Oboe Horn	8	

A. J. STROHM HURT IN CRASH

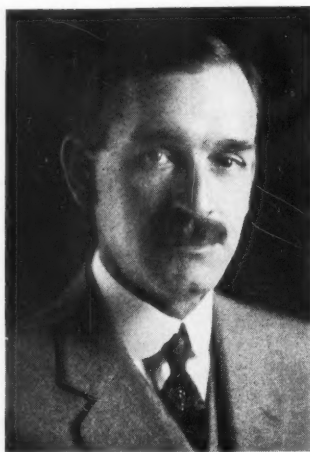
Chicago Organist Recovering from Two Skull Fractures.

Albert J. Strohm, a well-known Chicago organist and choirmaster, narrowly escaped death March 11 when his automobile was struck by that of a Northwestern University student who, it is charged, had failed to heed a stop sign. Mr. Strohm was taken to the Rogers Park Hospital and at first it was believed that he might be fatally injured, but he made a rapid recovery and was taken to his home March 21. Mr. Strohm is suffering from two skull fractures and several severe cuts, incurred when he was hurled through the windshield of his car. He is expected to recover fully in about a month.

The collision occurred at North Clark street and Touhy avenue. David Garrick, a junior at Northwestern University, the driver of the other car, was not severely hurt and was placed under arrest.

Mr. Strohm has been for twenty years organist and choirmaster of St. Paul's Church by the Lake and is the local representative of Henry Pilcher's Sons of Louisville in Chicago. He is also the secretary of the Chicago Choirmasters' Association. He has composed several hymns and three years ago he was awarded the first prize in a citywide contest for his new setting of the hymn "Brightest and Best."

NORMAN LANDIS



MISS BARNES' ANNIVERSARY

Marks Decade at Concord, Mass., Church with Special Services.

Marguerite L. Barnes is observing her tenth anniversary as organist of the Trinitarian Congregational Church of Concord, Mass., which occurred March 8, by preparing a series of special Lenten programs. At each of the morning services in March she began her prelude at 10:30 and played for half an hour. There was an assisting soloist at each service. March 1 the music consisted of compositions of Handel, with the "Water Music" and the Aria and Allegro from the Concerto in D minor as the organ selections. March 8 works of Bach were played, with two chorale preludes, the Toccata and Fugue in D minor, the Fugue in D major, and the Sonata for the cantata "God's Time Is the

	Great	Solo
	16-8-4	16-8-4
	16-8-4	16-8
	16-8-4-2-2/3-2-1-3/5	
	16TC-8	16TC-8
	16TC-8-4	8
	16TC-8-4-2-2-3-2	16TC-8-1-2-2-3-2
	16TC-8	8
	16TC-8	16TC-8
	16TC-8-4-2	8
	16TC-8-4	8
	16TC-8-4	
	8	8
	16TC-8-4	16TC-8

Best" as the organ numbers. March 15 the organ offerings were: Adagio in E flat, Rowley; Preludio, Corelli; "Psalm XIX," Marcellio; Meditation (Suite in G minor), Truette; "Marche Religieuse," Guilman; March 22 Miss Barnes played; Voluntary on the One Hundredth Psalm-tune, Purcell; Adagio from Fifth Symphony, Widor; "Pastorale Ancienne," Edmundson; Andante from "Symphonie Pathetique," Tschaikowsky; Canon in B minor, Schumann; "Benedictus," Reger; Toccata, Gigout.

Reuter for New Iowa Church.

The Rev. Carl Landdeck, pastor of Emmanuel Lutheran Church at Grafton, Iowa, has placed with the Reuter Organ Company the contract for an organ for the new church now near completion. The church is a beautiful edifice of substantial proportions and the organ will be a large-sized two-manual. Plans call for the entire organ to be under expression. John T. Beeson, representative of the Reuter firm in Iowa, handled the sale.

New Location for Atlanta City Organ.

Dr. Charles A. Sheldon, city organist of Atlanta, Ga., reports that the large Austin organ in the Auditorium will be moved to the north wall of the building, where it will have ample open space for resonance. This was decided after arduous effort by Dr. Sheldon and it is hoped that this instrument may again play a prominent part in the musical life of Atlanta.

TO LEAVE MOUNT HOLYOKE

William Churchill Hammond Is Made Emeritus Professor.

Dr. William Churchill Hammond, whose name has been synonymous with Mount Holyoke College's music department since 1899, will retire from active service as chairman of the department in June, according to announcement March 12 from the office of the president. The rank of professor emeritus was bestowed upon Dr. Hammond. Dr. Hammond will remain in charge of choral work at the college until a short time after the centennial celebration in 1937. The singing of his carol choirs and glee clubs has won wide recognition since 1900, when Dr. Hammond chose forty members of the freshman class as the nucleus for these organizations and the class choirs.

Dr. Hammond has been an outstanding figure in the musical life of Holyoke, Mass., and the vicinity since 1885. He went to that city from Rockville, Conn., where he was born seventy-six years ago. For the last fifty-one years he has been organist and choirmaster at the Second Congregational Church, besides performing his duties at Mount Holyoke. He will continue his church duties.

NEW HAVEN RECITAL SERIES

G. Huntington Byles Assisted by Other Organists at Trinity.

G. Huntington Byles has been assisted by other prominent organists in a series of recitals on the Thursday afternoons in Lent at Trinity Church, New Haven, Conn., on whose Aeolian-Skinner organ the performances are being given. Mr. Byles, organist and choirmaster of the church, played the first recital, Feb. 27, and the last two. His first program was as follows: Sixth Sonata (Preludio and Intermezzo), Rheinberger; Folk-tune, Whitlock; Fifth Trio-Sonata (Allegro and Largo), Bach; Allegretto Giocoso, from "Water Music," Handel; Largo from "Xerxes," Handel; Larghetto from Symphony 5 and "Cathedrals," Vierne.

Miss Roberta Bitgood of Westminster Presbyterian Church at Bloomfield, N. J., was the recitalist March 5 and played: Short Prelude and Fugue, Krebs; Andante, Stamitz; Sinfonia, "I Stand at Heaven's Portal," Arioso, "Do Stay Here," and Chorale, "Jesu, Joy of Man's Desiring," Bach; "St. Ann's Fugue," Bach; Psalm-Prelude, Howells; "In the Church," Novak; "Stained-Glass Windows," "Rose Window" and "Thou Art the Rock," Mulet.

Mr. Byles played March 12, and on March 19 Robert Oldham of the First Unitarian Church, Hartford, Conn., played this program: Chorale from Symphony 2, Vierne; Chorale Prelude, "My Soul Longeth to Depart in Peace," Bach; Cathedral Prelude and Fugue, Bach; Berceuse, Hollins; Intermezzo, Callaerts; Hymn-tune Fantasie on "Hamburg," McKinley; "Cortege," Marchot; "Harmonies of Evening," Karg-Elert; Three Antiphons, Dupre.

The final recital will be played April 2 by Mr. Byles.

BUILDS MOTHERS' MEMORIAL

Reuter Receives Order for Organ for Russell, Kan., Church.

The Reuter Organ Company of Lawrence has received from the trustees of the First Methodist Church of Russell, Kan., an order to build an organ for the church. The instrument, which is to be a substantial two-manual, is to be completely under expression and will have an unusually large and beautiful case, which will also be furnished

IN THIS MONTH'S ISSUE

Norman Landis' fortieth anniversary as organist is celebrated by the Presbyterian Church of Flemington, N. J.

Organ in Little Church Around the Corner in New York City is reconstructed and enlarged by M. P. Moller.

Wurlitzer organ installed in N.B.C. studio in Chicago is described.

Edwin H. Lemarc's posthumous reminiscences reveal his ideas as to recital programs.

Many chapter activities of American Guild of Organists are recorded.

Recital by Carl Weinrich at University of Chicago is reviewed.

by the Reuter firm. The organ is being placed in the church as a "mothers' memorial" and will be installed in time for dedication on Mother's Day, May 10. Another Kansas church which has placed an order for a new Reuter is the First Evangelical at Topeka. This organ will also be a good-sized two-manual and is to be installed the latter part of May. Both this organ and the Russell instrument are to have chimes.

Power Biggs on North Pacific Coast.

Lauren B. Sykes, the Portland, Ore., organist who booked E. Power Biggs for a group of recitals on the north Pacific coast, writes of the great success achieved by Mr. Biggs. Mr. Sykes arranged four recitals on consecutive evenings. Mr. Biggs played at Linfield College, McMinnville, Monday evening; in the Hinson Memorial Church Tuesday evening; in the home of Professor T. S. Roberts, the blind organist, at Salem, Ore., Wednesday evening and at the University of Oregon, Eugene, Thursday evening. Three of the organs on which he had to play were of less than twenty stops, but that didn't daunt the brilliant performer.

Work of Walter N. Hewitt played.

A new composition from the pen of Walter N. Hewitt, A. A. G. O., dean of the Union-Essex Chapter and organist and musical director of the Prospect Presbyterian Church of Maplewood, N. J., was played for the first time at the annual concert of the Music Educators' Association of New Jersey, held in the auditorium of the Mutual Benefit Life Insurance Company, Newark, March 18. The composition is an "Impromptu" and is scored for violin, harp and organ. The performance was given by Hazel Burleigh, violinist; Irene Branin, harpist, and the composer at the organ. Mr. Hewitt is vice-president of the Music Educators' Association in New Jersey.

McKinley Gives Franck Mass.

At choral vespers in the Old South Church, Boston, March 15 Cesar Franck's Mass in A major was presented by the choir under the direction of Carl McKinley, Mus. D. As the prelude Dr. McKinley played Franck's Chorale in E major.

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BOSTON UNIVERSITY, COLLEGE OF MUSIC, ANNOUNCES

JOSEPH BONNET

IN A MASTER CLASS FOR ORGANISTS

FIVE WEEKS BEGINNING JULY 6, 1936

For Information Address

THE REGISTRAR, COLLEGE OF MUSIC

178 NEWBURY STREET, BOSTON, MASS.

FRAZEE WILL BUILD FOR MICHIGAN CHURCH

THREE-MANUAL AT PONTIAC

All Saints' Parish Purchases Instrument to Be Built by Massachusetts Factory—Specification Shows Resources.

The Frazee Organ Company of Everett, Mass., has been awarded the contract to build a three-manual organ for All Saints' Church, Pontiac, Mich., of which the Rev. Bates G. Burt is pastor. This contract was secured for the company through its representative, James C. Winton of Ann Arbor. The specification reads as follows:

GREAT ORGAN.

- Bourdon, 16 ft., 61 notes.
- Diapason, 8 ft., 61 pipes.
- *Double Flute, 8 ft., 61 pipes.
- *Dulciana, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute, 4 ft., 61 notes.
- Grave Mixture, 2 ranks, 122 pipes.
- *Tromba, 8 ft., 61 pipes.

*Enclosed in Choir box.

SWELL ORGAN.

- Bourdon, 16 ft., 12 pipes.
- Geigen Principal, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 49 pipes.
- Spitzflöte Celeste, 2 ranks, 8 ft., 122 pipes.
- Geigen Octavo, 4 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Chorus Mixture, 3 ranks, 183 pipes.
- Wald Horn, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremulant.

CHOIR ORGAN.

- Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 28 pipes.
- Sallecional, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 110 pipes.
- Quintadena, 8 ft., 73 pipes.
- Plauto d'Amore, 4 ft., 73 pipes.
- Dulcet, 4 ft., 61 notes.
- Nasard, 2 1/2 ft., 61 notes.
- Dulcinet, 2 ft., 61 notes.
- Tierce, 1 3/4 ft., 61 notes.
- Piccolo d'Amore, 2 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 8 ft., 49 bars.
- Harp Celeste, 4 ft.
- Tremulant.

PEDAL ORGAN.

- Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Liedlich Bourdon, 16 ft., 32 notes.
- Octave, 8 ft., 32 pipes.
- Major Flute, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 32 notes.
- Flute, 4 ft., 32 notes.
- Trombone, 16 ft., 12 pipes.
- Tromba, 8 ft., 32 notes.
- Clarion, 4 ft., 32 notes.
- Trumpet, 16 ft., 32 notes.

The Frazee Company recently completed new instruments for the funeral home of Short & Williamson, Brighton, Mass., and the residence of Paul F. Benton, Bangor, Maine, besides rebuilding organs in St. Stanislaus' Church, Chelsea, Mass.; St. Joseph's Church, Peabody, Mass.; the Congregational Parish Church, Norton, Mass.; Hill Memorial Church, Allston, Mass., and the Dudley Street Baptist Church, Roxbury, Mass.

Through its Southwestern representative, Frank A. Showacre, the Frazee Company has received the contract to build a two-manual for the First Baptist Church of Victoria, Tex.

Porter to Give Cantata April 5.

In place of the next monthly organ recital at the Second Presbyterian Church, New York, the choir, under the direction of Hugh Porter, will sing a Lenten cantata composed of selections from Handel's "Messiah" and his little-known "Passion." It is known that Bach copied this latter work with his own hand before writing his "St. Matthew Passion." The striking similarity between many numbers in the two works suggests that Handel, in this case, served as a model and source of inspiration for Bach. The cantata will be sung Sunday evening, April 5, at 8 o'clock.

C. H. Cleworth, who has been at Dundee, N. Y., for the last three and a half years, has been appointed organist and choir director of St. Peter's Episcopal Church, Freehold, N. J. Mr. Cleworth held the same position some time ago.

WILLIAM J. MARSH



MARCH 1 WAS THE ANNIVERSARY of an event which has meant much to the musical development of Fort Worth and of Texas. Thirty years ago William J. Marsh began his connection with the First Presbyterian Church as organist. He came from England several months previously to remain a year—and he is still here. At the evening service in the First Presbyterian Church on the anniversary Mr. Marsh and the choir made use of compositions of Mr. Marsh. A banquet was given in his honor March 3 at the church.

Mr. Marsh presides over the organs at the First Presbyterian Church and at St. Patrick's Church. He is a composer, organist and teacher, is director of the Texas Christian University boys' glee club and of Swift's Chorus, is dean of the Fort Worth Chapter of the American Guild of Organists, and when not at the organ is active in the cotton business. Mr. Marsh's compositions for organ, choir and voice are well known. His new mass was selected to be the official mass for the Texas Centennial. His "Texas, Our Texas" is the state song.

IN LOS ANGELES MAUSOLEUM

Kilgen Building Instrument with Player for Calvary Cemetery.

The Calvary Cemetery Association of Los Angeles has ordered an organ from George Kilgen & Son for its beautiful new mausoleum. The instrument will be a two-manual and will include the Kilgen dual control reproducing player. There have been many new recordings made for the Kilgen player and the library of available rolls is impressive, for many of the leading organists have made autographed recordings for this player.

St. Peter's Catholic Church, Marshall, Mo., has placed an order with George Kilgen & Son, Inc., of St. Louis, for a two-manual organ. The organ will be placed in the choir loft at the rear of the church, with display pipes and ornamental case. Arrangements have been made for a dedication service shortly after Easter.

Kilgen & Son have received an order also for a two-manual for St. Paul's Catholic Church, Athens, Ohio. The instrument will be installed in the choir loft and will have a detached console.

Theater Organ Popular on Air.

Bringing the theater organ into renewed popularity by means of radio use has been tried with success by several northern Indiana cities tributary to Chicago. Frank C. Wichlac, the organ expert, has been informed by Jack Albertson of the Indiana Theater, Indiana Harbor, that since he has overhauled the organ in the theater, which stood idle for years, and put it on the air over WWAC the theater has more business, and the radio station reports that since it has given up other instruments and records, and put on the pipe organ, it has more requests than the time allows. For example, a one-hour organ program one morning brought 167 letters in the mail after the performance. John Morey is organist for Jack Albertson.

AEOLIAN-SKINNER ORGAN COMPANY

is now building a three-manual Skinner Organ for The Evening News Association of Detroit, to be installed in Radio Station WWJ of Detroit. This organ will have two separate consoles, one of which is to be used solely for broadcasting under the Aeolian-Skinner Organ Company Broadcasting Patent No. 1596894.

Albert Kahn, Inc., of Detroit is the Architect.

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**NEW ELECTRIC CHIMES
INSTALLED AT COLLEGE**

WORK OF RICHARD H. RANGER

Memorial to Dean of New Jersey College for Women Dedicated, with John Earle Newton at Keyboard—Amplification Carried Out.

The beautiful new Douglass chimes were accepted on Washington's birthday by Dean Corwin of the New Jersey College for Women at New Brunswick as a memorial given by the alumnae in memory of Dean Mabel Smith Douglass. Professor John Earle Newton, organist and choirmaster, played the chimes in conjunction with the organ and used the theme from the slow movement of the Sonata in C minor by Beethoven as the dedicatory selection.

The installation is in Voorhees Chapel and was made by Rangertone. It consists of twenty-five notes electrically amplified to carry the tones from the tower in four directions a distance of approximately one mile. The chimes themselves are placed in a small sound-treated room with a microphone picking up the tones. There is a small console associated with the equipment from which the chimes may be played manually or automatically from a paper roll. The chimes may also, of course, be played directly from the organ console and it is inspiring to hear the tones coming down through the chapel from the tower in conjunction with the organ in the church.

A small twenty-five-note player with facilities for turning it on and off automatically by electric clock control at specified times during the day is included in this installation. By repeated trial the best musical combinations for such work have been found in making the rolls. These rolls are economical to make and easily replaceable in the player. In the chimes as they are rung there is apparent a personal touch which removes the rendition from anything approaching a mechanical tempo. It is interesting to observe, according to information from Captain Richard H. Ranger, that the chime note consists not of a single tone, but of a blending of as many as fifteen tones. This gives the note character and interest and makes it possible to get a satisfactory musical phrase with only single tones for each step in that phrase. But there is indicated the necessity for care in adjusting the harmonic build-up of all the tones which constitute a single note to assure that they give the greatest effectiveness possible.

There is a facility to the electric operation which was impossible for the large mechanical hammers of regular bells to accomplish. Before the advent of chime amplification a number of large bells, constituting a set of chimes, were rarely completely in accord, it is pointed out. This was due to the fact that it was necessary to cast these bells in furnaces and once they had been cast there was very little possibility of improving their tones. Now, however, electric energy makes it possible to produce chimes having as much musical entity as any fine instrument. This is due to the fact that it is possible to build the chime in a small unit, where care may be given every detail to make sure that the musical ensemble is as nearly correct as possible before it is built up to be powerful enough to be heard any distance out-of-doors. After four years' experience in this direction Rangertone is able to produce a chime note which, blending perfectly with each and every note, marks a decisive step forward in the field of amplified electric chimes.

Courboin to Play at Rockford.

Dr. Charles M. Courboin will give a recital at Rockford, Ill., Monday evening, April 20. His program will include: Overture to the Occasional Oratorio, Handel; "Ave Maria," Schubert; Allegretto, de Boeck; Passacaglia, Bach; Aria, Bach; Pastoral from Second Symphony, Widor; "Marche Militaire," Schubert; Chorale No. 3, Franck; "The Lost Chord," Sullivan, and "Marche Heroique," Saint-Saens.

PRETORIA TOWN HALL, WHERE DEAGAN CHIMES WILL SOUND



WORK AT DAVIDSON COLLEGE

Music for Students Provided Under Direction of James C. Pfohl.

Davidson College, at Davidson, N. C., realizing the importance of music in the life of a well-educated man and in the curriculum of a liberal arts college, underwent a musical renaissance in the fall of 1933. As a consequence music has become firmly established as an integral part of campus and student life, and the department of music, under the direction of James Christian Pfohl, is having to expand rapidly in order to keep pace with the demands made upon it. It is not the purpose of the department to develop professional musicians, but to equip every student with the appreciation of music necessary to enable him to lead a happier and more helpful life.

There are three principal musical organizations at Davidson—the glee club, with a membership of thirty-eight; the little symphony orchestra, with a membership of twenty-two, and the symphonic band, with a membership of forty-five. Each of these rehearses three hours a week, and in addition they appear at numerous occasions on and away from the campus. A member of these groups can obtain college credit by taking one hour of music theory a week in addition to the three rehearsals. A concert series brings to the campus every year musicians of culture and national reputation. Other concerts are presented in the guest, faculty and student series.

For the last three years a weekly radio program has been presented by the department of music. This comes directly from the auditorium of the Chambers Building and is broadcast over station WBT. Another program, inaugurated Feb. 5, presents the symphonic band every Wednesday evening from 7:15 to 7:30. This program is over the Dixie network of the Columbia Broadcasting System.

Believing that training in music offers to the average boy a better chance for usefulness, the college is providing a six weeks' summer school-camp in which boys may study musical instruments, may participate in the making of music in band, orchestra or chorus, and may learn to listen to music and to appreciate it.

RADIO ORGAN FOR DETROIT

Aeolian-Skinner Company Building Three-Manual for Station WWJ.

The Aeolian-Skinner Organ Company is building a three-manual organ for the Evening News Association of Detroit, to be installed in radio station WWJ of Detroit. This organ will have two separate consoles, one of which is to be used solely for broadcasting under the Aeolian-Skinner Organ Company broadcasting patent. Albert Kahn, Inc., of Detroit is the architect.

Dr. F. C. L. Schreiner's Birthday.

Dr. F. C. L. Schreiner of Orange, N. J., organist at St. John's Church for more than half a century and for many years head of the music department at Seton Hall College, South Orange, celebrated his seventy-fifth birthday Feb. 21. Despite his years,

Dr. Schreiner's vigor is unabated and his touch upon the keyboard as positive and commanding as it was a quarter of a century ago. Dr. Schreiner succeeded his father as organist at St. John's. In 1934 Dr. and Mrs. Schreiner celebrated their fiftieth wedding anniversary and his fifty-fifth anniversary as organist of the church. He received his full professorship and doctorate at Seton Hall in 1885.

Festival at College of Emporia.

The musical forces of the College of Emporia are busy preparing, under the leadership of Dean Daniel A. Hirschler, for the twenty-second annual spring music festival. It will be held April 5, 6 and 7 at the memorial chapel. Handel's "Messiah" will be sung at the first concert, Palm Sunday afternoon, Monday evening the Vesper A Cappella Choir of 100 voices will be assisted by the Kansas City Philharmonic Woodwind Ensemble and on the evening of April 7 the festival choir and orchestra will sing Mendelssohn's "Forty-second Psalm." These festivals draw many visitors from all parts of the state.

**CHIMES FROM CHICAGO
RING FORTH IN AFRICA**

DEAGAN BELLS IN PRETORIA

Henry J. Schluter Completes Trip of Twenty Thousand Miles to Install Tubular Carillon in New City Hall of Distant Land.

Twenty thousand miles over land and sea to South Africa—that is the long trip recently completed by Henry J. Schluter of Chicago. The object of his journey was to supervise installation of one of the largest tubular bell carillons ever constructed. Mr. Schluter is plant superintendent of J. C. Deagan, Inc., makers of this carillon.

Mr. and Mrs. Schluter set out from Chicago, sailing from New York for Southampton, England, and thence to Cape Town. Here they disembarked and made their way inland to Johannesburg and finally to Pretoria. In this city of 50,000 inhabitants a beautiful city hall was being erected. Its dominant feature is a massive tower, and it was Mr. Schluter's task to see that the twenty-ton carillon would be carefully hoisted in the tower.

The carillon of Pretoria is operated electrically. It is composed of tubular bells. Each tone is equipped with a rawhide-tipped electric hammer which strikes near the top. A damper at the bottom automatically causes the vibration to cease before the next tone is struck. There are thirty-two tubular bells, varying in height from five and one-half to twelve feet. Each tone produces a five-note chord.

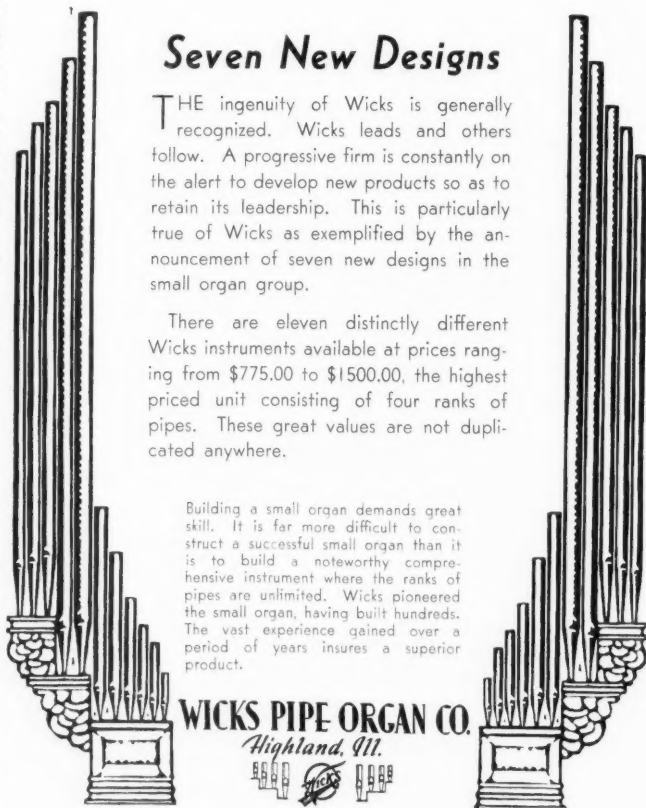
"The chimes at Pretoria," says Mr. Schluter, "can be played either manually or automatically. The automatic player can be set in advance to play a program of predetermined length at any hour desired.

John Connell, the noted South African organist, encouraged Pretoria to purchase this carillon. He was on a tour in the United States before the turnstiles of the 1933 world's fair swung into motion. Mr. Connell visited the Deagan plant when he played in Chicago and saw the carillon which later rang forth daily from the exposition's hall of science.

Seven New Designs

THE ingenuity of Wicks is generally recognized. Wicks leads and others follow. A progressive firm is constantly on the alert to develop new products so as to retain its leadership. This is particularly true of Wicks as exemplified by the announcement of seven new designs in the small organ group.

There are eleven distinctly different Wicks instruments available at prices ranging from \$775.00 to \$1500.00, the highest priced unit consisting of four ranks of pipes. These great values are not duplicated anywhere.



Building a small organ demands great skill. It is far more difficult to construct a successful small organ than it is to build a noteworthy comprehensive instrument where the ranks of pipes are unlimited. Wicks pioneered the small organ, having built hundreds. The vast experience gained over a period of years insures a superior product.

WICKS PIPE ORGAN CO.

Highland, Ill.

Weinrich's Chicago Performance Shows the Matured Artist

Though his reputation as a concert organist is national, Carl Weinrich was heard for the first time in Chicago when he gave a recital at the University of Chicago Chapel March 3. The distinguished Easterner—distinguished despite his comparative youth—was brought here by the Illinois Chapter of the A. G. O. and was greeted by an audience that must have been gratifying to him, for it was larger than organ recitals even of the best kind usually draw and included nearly all of the city's prominent devotees of the instrument. Having roused the enthusiasm of this group as Mr. Weinrich did it is necessary for the reviewer merely to add his amen.

Weinrich is one of the small company of disciples of the late Lynnwood Farnam who were with him at the time of his death as star pupils—a group selected by Mr. Farnam for their talent and their sincerity. For a time he was the successor of his teacher at the Church of the Holy Communion in New York and carried on the series of recitals which Farnam had established and which were outstanding musical events—so much so that they filled the church as it seldom had been filled in recent years. At the present time, in addition to his recital work, Mr. Weinrich is head of the organ department at the Westminster School in Princeton, N. J.

In his earlier years Mr. Weinrich demonstrated his possession of the technical impeccability which was Farnam's. Today he has enhanced this with that fine taste and feeling in registration which also carries on the Farnam tradition. His list of offerings included: Toccata on "Ave Maris Stella," Dupré; Cantabile, Franck; Concerto in A minor, Vivaldi-Bach; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; "Benedictus," Reger; Allegro from Fifth Trio-Sonata, Bach; "O Zion," Horace Alden Miller; Chorale Prelude, "In Thee Is Gladness," Bach; Fugue in C sharp minor, Honnegger; Fantasia and Fugue in G minor, Bach.

There were many high points in the performance, but, to mention only a few, the Franck Cantabile was made superlatively lovely, the Vivaldi Concerto was cleancut and the Allegro from Bach's Fifth Trio-Sonata scintillated by virtue of the player's deftness. It was refreshing to see on the program the latest composition of Horace Alden Miller, the organ sage of Mount Vernon, Iowa, where he has established a fine tradition that stretches across the state with his work at Cornell College. "O Zion," based on "Swing Low, Sweet Chariot," a fit subject for color, revealed an original conception by the composer, which the artistry of Mr. Weinrich was able to bring out with the resources of the large instrument at his command.

After the recital the visitor was greeted in the suite of the dean of the chapel by a large group of organists from Chicago and vicinity.

YON'S ORATORIO IN CHICAGO

"Triumph of St. Patrick" Sung by Cardinal's Cathedral Choristers.

Pietro A. Yon's oratorio, "The Triumph of St. Patrick," had its first Chicago performance March 9, although it was presented with fine success by the Mendelssohn Club of Rockford a year ago with the composer at the organ. The Chicago critics received the work with pronounced approval and the audience tendered an ovation to Mr. Yon. The Cardinal's Cathedral Choristers, under the direction of the Rev. Dr. Edwin V. Hoover, left the familiar surroundings of Holy Name Cathedral and Quigley Preparatory Seminary to make their first appearance in a downtown auditorium to sing the oratorio with orchestra accompaniment. Mr. Yon, organist of St. Patrick's Cathedral in New York, had made a trip West to hear the performance, and was in the large and friendly audience in Orchestra Hall that received the efforts of choir, orchestra, soloists, organist and conductor with enthusiastic applause.

"The Triumph of St. Patrick," an oratorio in three parts, uses the spoken word, recitative and chorus to tell the story of the missionary from the time of his early manhood, when he was a slave in Ireland, to the successful issue of his labors in the Christianizing of Ireland.

The performance was sponsored by Holy Name Cathedral and Old St. Patrick's Church. The general chairman was Dr. John J. Killeen.

Mancinus Passion Sung in New York.

The "Passion According to St. Matthew" in the setting of Thomas Mancinus was presented Sunday, March 29, at 4:30 p. m. by the choir of St. Matthew's Church, Convent avenue and West 145th street, New York. "The parts of the evangelist and other persons appearing in the passion history are sung *choraliter*, while those portions of the text which fall to the choir are presented in four parts," the "Musica Divina" of 1620 records. The Passion is, therefore, along the lines developed by Johann Walther, foremost Lutheran cantor of Luther's time. Thomas Mancinus (Manz) was director of music at Wolfenbuettel. It is believed that the presentation in New York is the first public rendition in the United States. The Rev. Carl Bergen, Leonia, N. J., sang the part of the Evangelist. Dr. A. Wismar conducted the choir and Herbert D. Bruening was at the organ. Mr. Bruening played chorale preludes by Scheidt and Pachelbel.

Van Dusen Club Scholarship Winners.

Miss Alfhild Hvass, pupil of Frank Van Dusen, won the Van Dusen Organ Club scholarship for students entering the first division of the contests. This contest was held March 16 in Kimball Hall. Whitmer Byrne and Irwin Fischer were the judges. The contests for the second and third divisions were held March 23, with Dr. Franklin Stead and Whitmer Byrne as judges. Erwin H. Miller, pupil of Edward Eigenschenck, was the winner of the scholarship in the second division. Mario Salvador, pupil of Frank Van Dusen, was the winner in the third division.

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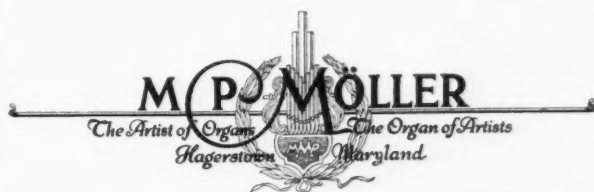
by

Norman Coke-Jephcott, F. A. G. O.

Organist and Choirmaster of the Cathedral of Saint John the Divine

April 22nd to May 13th

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**Grand Rapids Choir
in Service Patterned
on Convention Event**

Grace Episcopal choir at Grand Rapids, Mich., directed by Verne R. Stilwell, organist and choirmaster, gave an unusually varied program at the united downtown service held at Grace Church Sunday evening, March 1, with groups of sacred music chosen from ancient and modern Hebrew song, Gregorian chant and plainsong, hymns, chorales, Russian music and music by contemporary American composers. This program was patterned after a similar one given for the American Guild of Organists convention in New York City last June. Grace Episcopal choir is composed of forty-five voices.

Probably the most effective number of the evening as presented by this versatile group of singers proved to be Dett's "Listen to the Lambs," sung with tenderness and understanding under Mr. Stilwell's leading, as well as with mastery of the technical problems. The choir did well, too, with another modern number, Carl F. Mueller's "Lo, God Is Here," and sang pleasingly Gretchaninoff's exquisite "Cherubic Hymn." Choral numbers opened with the Hebrew "Kol Nidre," whose mournful melody was impressively presented. A lighter modern number by Posner was entitled "Church Bells." Women's voices were heard in the plainsong and Gregorian chant. Familiar and beautiful chorales were sung by the full choir.

Mr. Stilwell played the organ accompaniments and Mrs. John P. Kremer the piano accompaniments. Prelude and offertory were compositions for piano and organ by Clokey.

The Rev. Lewis Bliss Whittemore, bishop coadjutor-elect of the diocese and rector of the parish, conducted the devotional service, assisted by pastors of other churches participating in the union series. A capacity audience heard the program.

BIG ORGAN FOR MAUSOLEUM

Wurlitzer to Install Three-Manual at Cleveland Cemetery.

The contract to install a three-manual organ in the mausoleum of Knollwood Cemetery, Cleveland, Ohio, has been awarded to the Rudolph Wurlitzer Manufacturing Company of North Tonawanda. This instrument is to be completed in time for Easter.

Freeport, Ill., Choirs Fraternize.

About 250 choir directors and singers from Freeport, Ill., churches enjoyed a community supper March 2 in the First English Lutheran parish-house. The affair was sponsored by the recently organized Choir Directors' Guild, of which Eskil Randolph, organist and choirmaster of the First Presbyterian Church, is president. Presented by Mr. Randolph, presiding officer for the occasion, the Rev. LeRoy E. Wright, organist and minister of music at the Court Street Methodist Church, Rockford, held the interest of all as he told of the development of "Choral Organizations in Churches and Communities."

Dr. Boyd's Choir at Sewickley.

The first of the sacred song services of the Lenten series at the Presbyterian Church of Sewickley, Pa., was held Sunday afternoon, March 1. It was given by the Cecelia Choir under the direction of Dr. Charles N. Boyd. The music was not only inspiring, but through the interpretations of Dr. Boyd most educational. March 8 the service was by the Neville Concert Singers under the direction of J. L. Rodriques.

Van Dusen to Lecture at Wheaton.

Frank Van Dusen will give a lecture on the history of the organ and organ music at the chapel of Wheaton College, Wheaton, Ill., April 15 at 8 p. m. He will be assisted by his pupil, Wilbur Held, 1935 winner of the Society of American Musicians organ contest. Mr. Held's program will include: Ricercare, Palestrina; Prelude in D minor, Clerambault; Gavotte, Byrd; Chorale,

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SUMMER COURSES

(a) June 9 to August 14
(b) July 7 to August 14

COMPLETE INFORMATION
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Scheidt; Prelude and Fugue in A minor, Bach; Sonata No. 6, Mendelssohn; Fantasie in C major, Franck; Scherzetto, Vierne; "Twilight at Fiesole," Bingham; Introduction and Allegro (Sonata 1), Guilmant.

Westminster Summer Session.

The summer session of the Westminster Choir School will be held July 28 to Aug. 17 at Northfield, Mass. Dr. John Finley Williamson, founder and director of the Westminster Choir, will teach vocal, conducting and model choir classes daily for first year and for advanced students. Professor Carl Weinrich will teach organ and coach in service playing and repertoire for church and recital.

Choral Programs in Albany.

A beautiful choral recital was given on the afternoons of March 15 and 22 at St. Peter's Church, Albany, N. Y., under the direction of Frederick Chapman, M. S. M., with Marion Conklin

Chapman as assisting organist. Compositions of Bach, Tschaiakowsky, Holst, Purcell, Zingarelli, Byrd and others were sung. The prelude was Noble's Chorale Prelude on "St. Kilda" and the postlude the Finale from Vierne's First Symphony. Since the early days of the late Dr. Frank Sill Rogers, over forty years ago, St. Peter's has had one of the country's leading boy choirs. Under Mr. Chapman the choir's reputation has been well sustained.

Wade Walker, organist and choirmaster of the Jesse Lee M. E. Church, Ridgefield, Conn., will present Stainer's "Crucifixion" on Palm Sunday night at his church. Mr. Walker will direct and sing the tenor role, while Willis G. Boyce the bass role, while Mrs. Charlotte Davis Boyce will preside at the organ. Mr. Walker and Mr. Boyce will also sing these parts at Grace Episcopal Church, Norwalk, Conn., on Good Friday night.

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NEW YORK — LOS ANGELES — CHICAGO — DETROIT — AND OTHER PRINCIPAL CITIES

Chicago Women Give Program of Quality at University Chapel

The Chicago Club of Woman Organists, which has oft beforetimes demonstrated that the city is fortunate in the possession of performers of the fair sex who rank with the best among the men as organists, arranged a recital at the University of Chicago Chapel March 10 which added to the evidence already noted. A substantial and varied menu was provided in the program played by Mary Ruth Craven, Tina Mae Haines and Frances Anne Cook, all of them capable players with established reputations.

Miss Craven opened the program with a group which included the Allegro and Cantabile from Vienne's Second Symphony and the Toccata from Widor's Fifth. The first and last of the three numbers were played with force and command of the instrument, while delicate registration marked the Cantabile.

Miss Haines showed rare finish and style in the performance of a group which included three recent modern compositions, all of them of genuine value beyond mere museum interest. In the Prelude on a Traditional Flemish Melody by Paul Gilson the performer held the interest of the audience throughout. Philip Kreckel's Chorale Prelude on "I Love Thee, O Lord, My Strength," and Garth Edmundson's Passacaglia, new and consequential, gave one an opportunity to see the best trend in American organ composition of today.

Miss Cook closed the program with the Caprice of Guilman, which should be heard oftener in these days at recitals; Arthur Poister's arrangement of a Bohemian Carol, a most appealing number, and a performance of the melodious Concert Overture in C major of Hollins which must have left the audience in a happy frame of mind.

A large number of people from all parts of the city were drawn to the recital and appreciated the work of the organists and the program as arranged by Miss Alice R. Deal.

The Chicago Club of Woman Organists, Edith Heller Karnes, president, presented a Lenten musical vesper hour at the Humboldt Park Evangelical Church, of which Sophie M. P. Richter is organist, on Sunday afternoon, March 22.

On Sunday, April 19, at 4:30 the club will sponsor a twilight musicale at the Gary Memorial Church, Wheaton, where Elisabeth Spooner Hamp is organist and LeRoy Hamp director of music. Mr. Hamp, who is professor of voice and director of the men's glee club at the University of Illinois, as well as soloist at Sinai Temple, Chicago, will be the soloist of the afternoon. The choir of the Gary Memorial Church will assist.

N. W. U. Postgraduate in Recital.

Thelma Michelson of the postgraduate class at the Northwestern University School of Music was heard in a recital at St. Paul's Lutheran Church in Evanston March 12 and played an exacting program entirely from memory. Miss Michelson is a pupil of Professor Horace Whitehouse. Her program was made up of the following compositions: Chorale Preludes, "O Lamm Gottes, unschuldig," "Christ, unser Herr, zum Jordan kam" and "O Mensch, bewein' Dein' Sünde Gross," Bach; Scherzo (from Second Symphony), Vienne; Chorale in E major, Franck; "Symphonie Romane," Widor.

Miles to California for Summer.

Professor Russell Hancock Miles of the University of Illinois musical faculty will be on the summer session staff of the University of California at Los Angeles this summer. In addition to playing four recitals during the session, he will have a lecture course in history and appreciation of music. Mr. and Mrs. Miles are planning to drive from Urbana, leaving immediately at the close of the second semester, and remaining in California for the summer. Last summer Professor Miles played two recitals at the University of California.

PAUL A. HUMISTON



IN ADDITION TO ALL his other duties the energetic and talented organist of the East Congregational Church at Grand Rapids, Mich.—Paul A. Humiston, Mus. B., A. A. G. O.—has played five recitals in the last month—three in his own church, one at Hope College, Holland, Mich., and another at Grace Church in Grand Rapids for Verne Stillwell. Mr. Humiston's choir sang Stainer's "Crucifixion" Sunday evening, March 15, and will sing H. Alexander Matthews' "The Triumph of the Cross" on the evening of Palm Sunday.

Mr. Humiston's program on March 11 consisted of these selections: Allegro moderato e serioso (from First Sonata), Mendelssohn; Pastorale, Cleweli; Gavotte, Martini; Fantasia and Fugue in C minor, Bach; Chorale Preludes, "O World, I e'en Must Leave Thee" and "Saviour of My Heart," Brahms; Sketch in F minor, Schumann; "In Wintertime," George W. Andrews; Evening Song, Schumann; Finale-Allegro vivace (from Second Symphony), Widor.

At Hope College March 17 he played: Prelude and Fugue in E minor, Bach; Sinfonia to "I Stand with One Foot in the Grave," Bach; Gavotte in B minor (from Second Violin Sonata), Bach; Four Chorale Preludes on "My Heart Is Filled with Longing," Bach; Brahms, Reger and Karg-Elert; Fantasia and Fugue in C minor, Bach; Chorale Prelude, "O Man, Thy Grievous Sin Bemoan," Bach; Two Chorale Preludes on "O World, I e'en Must Leave Thee," Brahms and Karg-Elert; Chorale Prelude on "Now Thank We All Our God," Karg-Elert.

At Grace Episcopal Church March 18 the offerings included: Second Sonata in C minor, Mendelssohn; Sinfonia to "I Stand with One Foot in the Grave," Bach; Gavotte, Martini; Prelude and Fugue in E minor, Bach; Cantabile (Sixth Symphony), Widor; Berceuse, Dickinson; Canzonetta, Maitland; Allegro (Second Symphony), Vienne.

Ragan with Greenville Choristers.

Joseph Ragan, F. A. G. O., of Atlanta, Ga., was guest organist at one of the regular seasonal concerts of the Rotary Boy Choristers, a concert group of singing boys and men of Greenville, S. C. Mr. Ragan delighted a large Greenville audience with his art, while the choristers, always a drawing card, pleased with a program of sacred music from the compositions of Bach, Auber, Gounod, Franck, Mendelssohn, Chadwick and Roberts. Mr. Ragan played a program of compositions by Vienne, Callaerts, Bonnet and Farnam. The Rotary Choristers, consisting of fifty boys and fifteen men, are now ending their fourth season, and through their work they have instilled a love for good vocal music in thousands who have heard them. The group is sponsored by the Rotary Club of Greenville, as a project in boys' work, and is directed by George Mackey, a member of the club, organist of one of the Greenville churches and director of recreation and music in the city schools. The choristers are preparing for their fourth annual performance of Stainer's "Crucifixion."

A PERSONAL WORD FROM ERNEST M. SKINNER

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Nocturne	E. R. Kroeger	1.25
The Swan	Saint-Saëns-Hanke	1.00
Exultation (Piece Symphonique)	Powell Weaver	1.50
Concerto Gregoriano	Pietro A. Yon	3.00

FOR ORGAN AND HARP

The Harp of St. Cecilia	Auguste Wiegand	1.00
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FOR VIOLIN, CELLO, HARP AND ORGAN

A Song of Devotion.....	George W. Andrews	1.25
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NEW ORGAN SOLOS

Cathedral Prelude	Joseph W. Clokey	.75
Surrexit Christus Hodie.....	James P. Dunn	.60

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Edwin H. Lemare in Memoirs Writes How to Make a Program

[This is the fourth installment of a series of interesting reminiscences written by Mr. Lemare some time before his death. He was preparing to revise them and get them ready for publication when he was stricken with his fatal illness. These reminiscences have been turned over to us by Mrs. Lemare and will be published from month to month.]

FOURTH INSTALLMENT.

To draw up an interesting organ program for a general audience is an art in itself, as one has to cater to the tastes of all, from the man in the street to those well versed in strict organ literature. To play only severely classical organ music is as ill-advised as would be a program composed solely of piano transcriptions.

Some little while ago I heard of an organist who decided to play an entire program of Bach's fugues. At the conclusion of the first half of the program, lasting for over an hour, the organist retired for a five-minute intermission, and on his return to finish the recital discovered that there were only two persons left in the church. I recalled the old humorous definition of a fugue—"a composition in which the parts enter one by one and the audience goes out one by one."

My dear old piano master at the Royal Academy of Music, Walter Macfarren, used to tell a story of a clerical friend living in Hampstead, North London, who was asked by a brother clergyman in Brixton (miles away at the other end of the city) to take a certain Wednesday evening service for him. As it was long before the days of "tubes" or quick transit, he decided to engage a four-wheeler, or "growler," as we used to call them, by the hour. In the course of an hour the old cabby pulled up at the church just in time for the service. After the clergyman had robed and walked to his seat, he was surprised to see, apart from the vergers, only one man in the congregation. After reading the first part of the service he mounted to the pulpit for the customary sermon; but the whole situation seemed so ridiculous that he leaned over and said to this man: "I suppose we can dispense with the sermon to-night?" But the man nonchalantly folded his arms and said: "No, we may as well have it all." After preaching about ten minutes he became conscious that he had met this man before. The thought suddenly dawned on him that it was his cabby, who had hitched up his horse and was being paid by the hour.

To play a program of strictly classical music is as bad as giving a dinner party with a menu consisting only of roast joint, potatoes and Guinness stout. There must be sufficient contrast in the pieces to suit all tastes and even to give a little relief to the serious musician. Above all, the performer himself must be enthusiastic over his numbers and thus carry his audience with him. Otherwise he will deliver no message and give no pleasure to his hearers.

My old grandfather used to tell a story of a young curate who was appointed to a country "living." For several Sundays he noticed an old woman in the congregation who invariably went to sleep while he was preaching. Meeting her one day in the village, he felt it his duty to reprimand her for this bad habit. He pointed out that it set a bad example to the rest of the congregation, and suggested that if she could not keep awake she should pinch herself or take a pinch of snuff. To which the old lady replied: "Aye, minister, ye should put the snuff into the sairmon!"

Contrast in tone, in the way of loud and soft pieces, is essential in a properly designed program. Likewise in interspersing lighter numbers between those of a heavier character. It is also advisable not to have two successive numbers in the same key. The performer who blazes away on the full organ most of the time bores his audience to distraction. In some organs it is not advisable to use the heavy reeds at all, as they are often so harsh and out of tune as to be "painful." I

CLARENCE F. READ, WHOSE ANNIVERSARY IS OBSERVED



CLARENCE F. READ, organist and musical director of the First Baptist Church, Rome, N. Y., completed twenty-five years in the profession on the last Sunday in March. Mr. Read has been at Rome for twelve years, his previous positions being at Tabernacle Church, Utica, N. Y.; the Christian Temple, Wellsville, N. Y., and the First Congregational Church, Fall River, Mass. He began the study of organ with James D. Comey at Fall River, continuing with Wallace Goodrich at the New England Conservatory.

Mr. Read has been noted for his careful preparation of the music of the church. Monthly musical services have always been a feature in his programs

and attract the musical people of the community. During these years Mr. Read has kept a record of his work which speaks for itself: Organ compositions used number 1,039 and anthems 402 individual numbers, 380 solos and duets, besides the standard oratorios and cantatas. His adult chorus at present is limited to fifty members and his junior choir has thirty-eight.

Mr. Read is active in the work of the church aside from his musical duties. He is a member of the board of trustees, on the finance committee of the church, and general secretary of the Sunday-school. He is also organist of the local Masonic and Elks lodges.

minus adequate string-tone or other orchestral effects (as one frequently notes) is not only ridiculous, but sacrilegious. On such inadequate instruments it is far better to stick to the old-school organ music, and for the sake of variety have an assisting vocal soloist or instrumentalist accompanied on a piano. One might almost term it "unpreparedness" when a recitalist fails to make himself acquainted with a full specification of the organ on which he is to play. I once met a fellow organist who was on his way to a little town of about 2,000 people to open a new church organ. He proudly showed me his program, containing Bach's Toccata in F and several very big orchestral transcriptions. I inquired as to the size and specification of the organ, to which he replied that he never knew what kind of an organ he was going to play until he arrived on the spot. And he seemed to think I would admire his courage. A few days later I again happened to meet him and he told me the organ was a small two-manual with twelve stops, and at

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There was a story which came out in the *London Sporting Times* many years ago, at the time when the old-school musicians were holding up their hands in holy horror at Wagner's audacity in the way of orchestration. In those days they used to call Wagner's music the "music of the future," and for several years he was looked upon as a charlatan. The story was about two men sitting next to each other at a performance of "The Flying Dutchman"—the score of which, it will be remembered, contains a bountiful supply of cymbals and other percussion instruments. At the end of the first act one of the men turned to the other and said: "Well, that was a noisy performance, wasn't it?"

"Oh, I didn't think so at all," replied the other; "I quite enjoyed it."

The first man apologized and said: "I trust I have not hurt your feelings, sir. I presume you are a Wagner enthusiast from Bayreuth."

"No," replied the other, "I am a boilermaker from Deptford."

Another important factor in the drawing up of organ programs is a previous knowledge of the specification of the organ on which you are to play. To include, for example, the Prelude to "Parsifal" on an old organ

the end of his recital the congregation remained and asked him to play a few hymn-tunes! Another instance of unpreparedness was that of a well-known recitalist playing several recitals en route, when, to his dismay, he found himself confronted a few minutes before the time of his recital with a two-manual theater unit organ. His first idea was to cancel the recital, as it was impossible to render the program he had planned; but the tickets having been sold, he was persuaded to make the best of it. This reminds me of a lady organist who struggled laboriously through a difficult accompaniment to a tenor solo and, as the last chords died away (to the great relief of all present) the preacher immediately gave out his text: "She hath done what she could!"

Again, a particular occasion may demand a certain class of program—for instance, in a university, when the program may be selected on historical lines. Some organists have little idea of the appropriate. For example, a doctors' convention was held recently in one of the Eastern cities and they engaged an organist to play a number during one of the sessions. Either the organist was a humorist or he was devoid of tact, for he chose for his number Guilman's Funeral March! This was almost as bad as the organist who "complimented" the somewhat elderly bride by improvising on "The Last Rose of Summer" during the wedding ceremony.

[To Be Continued]

Quiet Hours of Music in Detroit.

Abram Ray Tyler, A. G. O., gave a symphonic improvisation on Hebrew melodies at Temple Beth El, Detroit, Sunday afternoon, Feb. 23. This was for the "quiet hour of music" at the temple. The program of Jan. 26 was played by William I. Green, guest organist, of St. Joseph's Episcopal Church, who was assisted by Mrs. Green, mezzo contralto. March 29 Miss Marian van Lieu, F. A. G. O., of the Central Christian Church, where she plays the four-manual Casavant, played the following French program: Prelude from First Symphony, Vieme; "Vendanges," Jacob; "Adoratio et Vox Angelica," Dupré; "Noel," Mule; "Piece Heroique," Cesar Franck.

Japanese Hits Sunday-School Songs.

American leaders in Protestant religious education heard a plea from a Japanese, on the occasion of his Chicago visit in February, for the music of Handel, Bach and Haydn to supplant the "terrible singing" in Sunday-schools. This Japanese, Dr. Toyohiko Kagawa, a Christian leader of his own land, spoke before 1,200 persons at one of the sessions of the International Council of Religious Education meeting at the Stevens Hotel. "Protestant churches," said Dr. Kagawa, "are behind in the teaching of fine arts. Our Sunday-school songs are jingles. I wonder why you Americans, a wonderful people for music, still keep up that terrible singing."

Kansas City Post for Joseph A. Burns.

Joseph A. Burns, who is working for his master's degree at the University of Kansas, is the new organist of the Country Club Christian Church in Kansas City. His master's thesis is an overture for full orchestra. Mr. Burns is a native of Olathe, Kan., and a graduate of the College of Emporia, where he studied under Dean Daniel A. Hirschler. He also had a year of organ study in New York under Dr. T. Tertius Noble, and is a fellow of the A. G. O. He has studied theory and organ at the University of Kansas.

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**Los Angeles News;
Power Biggs Heard;
Many April Events**

By **ROLAND DIGGLE, Mus. D.**

Los Angeles, Cal., March 16.—During the month E. Power Biggs has given recitals at the Hollywood High School, Pomona College, Redlands University and the Wilshire Temple in Los Angeles. With so many organists we are impressed not so much with their playing as with their technical mastery in being able to play very difficult music faster than anyone else. With Mr. Biggs it was the charm of his playing that held my attention. For instance nothing could have been more delightful than his playing of the Wesley Gavotte and the Mendelssohn Spinning Song at Hollywood and the Air and Variations of Haydn at the Wilshire Temple. In contrast to such numbers I have never heard a more stunning performance of the Reubke Sonata in C minor than he gave us at the latter recital. Since Bonnet played one of the Concertos here a decade or more ago I have not heard Handel played with such excellent taste. It was a real treat and made all of the ultra-modern music that recitalists like to force us to listen to sound very shabby.

One of our busiest organists is Dudley Warner Fitch of St. Paul's Cathedral. Not only is he giving his annual series of Lenten recitals at the cathedral, but recently he has played an excellent program at the First Methodist Church, dedicated a Hammond electronic organ at another church, arranged a program with his choir and kept up a full teaching schedule.

I heard an enjoyable performance of Haydn's "Creation" at Immanuel Presbyterian Church March 1. Under Clarence Mader's direction this choir has made great strides and is today one of the best in the city. The soloists gave the chorus fine support and John Stewart at the organ was a tower of strength at all times.

On the Sundays in Lent Mr. Mader, assisted by the members of his quartet, is giving a series of four afternoon recitals. At the first of these he gave a magnificent performance of the Max Reger Fantasie on "Hallelujah, God Be Praised." Here is organ music for the elect, and even if you do not enjoy it as music, you have to admit that the thrill of hearing it played sets your nerves atingle. Ninety-nine per cent of us could not learn the piece if we lived to be a hundred. At this recital Mr. Mader was assisted by Glenn Dolberg, who among other things sang two songs by our old friend James H. Rogers.

In the First Methodist Church of Hollywood one can hear excellent organ playing every Wednesday afternoon during Lent. The time is 5:15 and the recital is planned so that you are not late for dinner. I heard Inez Jacobson play a first-rate program, including some American compositions.

Archibald Sessions gave another of his recitals at Bovard Auditorium, U.

S. C., playing numbers by Guilman, Franck, Bach, etc. He was assisted by Alexander Kisselburgh, whose fine voice was heard to excellent advantage.

The Pasadena and Valley Districts branch chapter sponsored a fine recital at the Holliston Avenue Methodist Church in Pasadena March 9. The recitalists were Loren W. Adair, Mrs. Evelyn T. Ellison and Mrs. Iona Burrows Jones. All played with musicianship and showed technical mastery of the instrument. The choir of the church assisted with a group of choral numbers.

There was a good attendance at Christ Church, Ontario, when evening and benediction were sung at the Mennonite Church under the direction of Joseph W. Clokey. The organ, which was designed by Mr. Clokey, is a Müller of fifteen sets. It is an ensemble design from *pp* to *ff*. Soft stops are duplexed between the great and swell and the softest two are unified to provide soft mutations. The great has an unenclosed diapason and octave, and the swell independent mixtures and trumpet. An interesting and very effective instrument that sounded most impressive under the hands and feet of its designer.

Irene Robertson, the talented organist of the First Methodist Church, did a splendid piece of work in accompanying a dramatized performance of Mendelssohn's "Elijah" which was given four or five times under the direction of E. Earle Blakeslee. It was a very creditable production, but I feel that the brunt of the evening was borne by Miss Robertson, who held the whole thing together in great style.

Miss Robertson gave the recital at the Hollywood Methodist Church on the 18th and I enjoyed her playing of the Reger "Benedictus" and the Vienne Finale among other things.

Among the many musical events planned for early April are a performance of Dvorak's "Stabat Mater" at Immanuel Presbyterian Church April 5, Thomas Adams' "The Story of Calvary" at St. John's on the 10th and special musical services at the First Congregational Church, St. Paul's Cathedral, St. James' Episcopal and many others for Palm Sunday and Easter Day.

There was a good attendance at the March meeting of the Guild, held at the Mona Lisa, with E. Power Biggs as guest of honor. At the business session the nominating committee reported and other business of the Guild was taken under consideration. There was some discussion regarding the proposed increase in the annual dues.

Goldthwaite with Detroit Symphony.

Chandler Goldthwaite appeared with the Detroit Symphony Orchestra at its concert Feb. 15 and was soloist in Saint-Saens' Third Symphony, for organ, piano and orchestra, under the baton of Victor Kolar. As an encore he played Bach' Toccata and Fugue in D minor. Mr. Goldthwaite is a soloist with the Detroit Symphony every season.

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Pittsburgh Enjoys Annual Frolic—But Before the Flood!

The third annual frolic and stunt night of the Western Pennsylvania Chapter was held Feb. 25 at the German Evangelical Protestant Church. Preceding the big night seventy-five members and guests of the chapter met for dinner at Childs' restaurant, after which the monthly business meeting was held. Three new colleagues and four subscribers were voted into membership. Our master of ceremonies, Alan Floyd, with his fine cast of players, made the evening one of the most enjoyable of the season. The annual frolic has become one of the most popular events of the chapter. Refreshments were served at the close of the program. One hundred and seventy-six members and guests were present.

The chapter gathered at the Bellefield Presbyterian Church Tuesday evening, March 10, for its monthly meeting and three new subscribers were accepted. A fine dinner was served by the ladies of Dr. C. Marshall Muir's congregation. After the business meeting we adjourned to the church auditorium, where Earl Collins, organist and director, had arranged a service of contemporary music, assisted by his quartet and senior choir. The prelude was played by Robert K. McConnell, organist of the Second United Presbyterian Church of Wilkingsburg, Pa., the offertory by Ralph Crawford, assistant organist of the Third Presbyterian Church, Pittsburgh, and the postlude by Earl Collins. A large audience was present.

PAUL F. BEISWENGER.

Chesapeake Chapter.

The monthly business meeting of the Chesapeake Chapter was held at the home of Mrs. J. Fletcher Apsay, organist of the Seventh Baptist Church. At the close of a spirited discussion of business on hand, Ernest M. Ibbotson, M. A., Mus. B., organist and choir-master of Grace and St. Peter's Episcopal Church, conducted a model choir rehearsal, the chapter members acting as choir. Many phases of conducting were discussed. At the close of the evening a theme for a hymn-tune suggested by J. Norris Hering was distributed. The theme is to be developed into a complete hymn and submitted at the April meeting, at which time all the compositions will be graded by the entire membership.

M. INA ERMOLD,
Corresponding Secretary.

Council Acts on Dues

A resolution was unanimously passed by the council at its December meeting to discontinue sending THE DIAPASON to any member of the Guild who has not paid his dues by March 15 of the current year. This in no way affects the status of Guild membership, but refers to our official magazine. After this period of three months has passed, when the delinquent member pays his dues he will again receive the magazine.

We believe that you will realize with us, that in the interest of our common cause and in our earnest desire to place our organization on a business-like basis, the necessity exists for complete cooperation in this important matter.

Faithfully yours,

HAROLD W. FRIEDEL,
General Treasurer.

Widor's Birthday Celebrated.

The San Diego Chapter met Feb. 24 at the beautiful Reynard Hills home of Mr. and Mrs. Orion E. Nobles. The evening was dedicated to the celebration of the ninety-first birthday of that remarkable patriarch of musicians, Charles Marie Widor. In a discussion led by Jean Herve Taylor the prodigious and versatile outpouring of creative effort that has glorified the long career of Widor was noted. There followed three lovely Widor songs: "Un Soupire," "Contemplation" and "Nuit d'Etoiles," sung by Carmen Conger, guest soprano, with Marguerite Barkeley Nobles at the piano. Another guest performer, Alene Benner, interpreted the "Romance" and Scherzo from the Suite for Flute and Piano, Op. 34, with Charles Shatto accompanying. The concluding numbers were the slow movements from the Fourth and Sixth Symphonies, played by Mrs. Nobles and Mr. Shatto respectively, on a Hammond electronic organ which has been installed in the Nobles residence. Mr. Nobles is in charge of the local agency for these instruments.

Refreshments concluded a memorable evening. CONSTANCE VIRTUE,
Corresponding Secretary.

Choral Symposium in Buffalo.

As part of an unusually active season the Buffalo Chapter on Feb. 18 presented in the Albright Art Gallery a symposium of sacred choral music. Leonard Adams, dean of the chapter, has been the organizer of many worthwhile enterprises. In spite of stormy weather the audience was large, but many out-of-town artists, particularly the members of the Niagara Frontier Oratorio Society, were snowbound and could not participate in the concert. The program was opened by J. M.

Hanert, who played the Prelude in G minor, by Dubois, on the Hammond electronic organ. Following introductory comments by Mr. Adams the D'Youville College Girls' Choir offered beautiful Gregorian chants. Parkes Jelley substituted for Robert Hufstader in directing the Palestrina Singers, who sang early Italian and English church music. A colorful contribution to the program was the appearance of the Orthodox Choir of SS. Peter and Paul's Russian Church, directed by the Rev. E. P. Wolkodoff. Frances Hager Chambers played organ accompaniments for the D'Youville College Girls' Choir.

Change in F. A. G. O. Test.

At a recent meeting of the examination committee it was decided to change the requirement for the fellowship examination of preparing the entire Vierne Fifth Symphony and to limit it to the first and last movements only. This will be considered a fair test, comparable to the one required last year, which was the Second Choral of Cesar Franck. Of course, the Bach Prelude and Fugue will be retained.

Hartford Chapter Events.

Mrs. William Neidlinger, voice teacher of New York, delivered an interesting lecture on junior choirs before members and friends of the Hartford Chapter in the parish-house of St. John's Church March 2. High school girls from the choir of the First Baptist Church, Waterbury, under the direction of Mrs. Frances Beach Carlson, and the girls from Immanuel Congregational Church of Hartford, under the direction of Gordon W. Stearns, were used to demonstrate the talk.

In illustrating vocal qualities, Mrs. Neidlinger explained the effects of relaxation of throat muscles and mouth position. Scales and spaces were sung by the choir, which, she explained, should be constantly rehearsed to obtain strength of the larynx. The art of breathing from the diaphragm to prevent short stop of the melody was demonstrated. A mixed group was called upon to sing a part of the "Crucifixion," by Stainer, and a discussion of all the points mentioned during the evening followed.

Sunday afternoon, March 22, a program of Russian church music was presented by the Rev. Nicholas G. Wasilief and his choir of thirty voices at All Saints' Orthodox Church. Mr. Wasilief was a member of the quartet which left Moscow in 1913 under the patronage of Czar Nicholas to represent the Church of Russia and to introduce the folksongs of that country to the American public. He sang with the Russian Cathedral Choir in New

York City six years and then, as a member of the quartet, toured the country for several years. He came to Hartford about five years ago. This was one of a series of lectures and demonstrations of sacred music of the church—Gregorian, Russian and Hebrew.

HELEN B. STOCKHAM, Secretary.

Pennsylvania Chapter Meeting.

A dinner and meeting of the Pennsylvania Chapter was held at the Art Alliance, Philadelphia, Saturday, March 14, and the proposed increase in dues was discussed and approved. The code of ethics was read and elaborated upon by Uselma C. Smith. Newell Robinson spoke of the examinations and how to create the desire to study for the tests. Dr. Henry S. Fry told of the proposed spring rally which is to be held in May.

Miss Marie Kennedy, one of our younger organists, played a short piano recital which was greatly appreciated and which goes to prove that every organist who gives up piano work is making a grave mistake.

The Pennsylvania Chapter is concentrating on meetings rather than services at this time, as great interest is shown in the round-table discussions of things vital to the Guild—ethics, examinations and fellowship. Every member is urged to participate in all our activities and each meeting has brought forth a request for another gathering at an early date.

HARRY C. BANKS, JR., Dean.

Close Recital Series in Arkansas.

The Arkansas Chapter presented Mrs. Nathan Bright, organist of the First Christian Church; Willard Oliver, baritone; Mrs. G. H. Mathis, organist and director at the Second Presbyterian, and her choir at the Second Presbyterian Church, Little Rock, March 8. The program included: "Jubilate Deo," Silver; "On Wings of Song," Mendelssohn-Whiting, and Pastorale, Faulkes (Mrs. Bright); "The Crucifixion," Pearl G. Curran (Mr. Oliver); Spring Song, Hollins; Andante Cantabile in B flat, Tschaiikowsky; Berceuse in D, Frank Idle, and Fughetta, Dubois (Mrs. Mathis); "Russian Hymn of Thanksgiving," Gaul; "Hear Our Prayer, O Lord," James, and "O Be Joyful in the Lord," Mietzke (Second Presbyterian choir); "Variations de Concert," Bonnet (Mrs. Mathis).

This was the last of a series of six Sunday afternoon recitals played by members of the chapter. Every year since 1929 the Arkansas Chapter has presented six or eight recitals by its own members at monthly intervals during the season.

HENRY SANDERSON, Dean.

News of the American Guild of Organists—Continued

New Guild Members; List of Colleagues Added by the Council

The following colleagues were elected Feb. 24:

- BUFFALO**—
Mrs. Helen Maxwell, Kenmore, N. Y.
- CEDAR RAPIDS**—
Martha Zehetner, Dubuque, Iowa.
- CENTRAL NEW YORK**—
Dorothy Helmer, Utica.
- CENTRAL OHIO**—
Ethel I. Swank, Columbus.
- CHESAPEAKE**—
Mrs. Lillian R. Meynenn, Baltimore.
- DELAWARE**—
William S. Nagle, Llanarch, Pa.
R. Barrett Johnson, Wilmington.
Elwood Salter, Wilmington.
- DISTRICT OF COLUMBIA**—
E. William Brackett, Washington.
Gail L. Miller, Washington.
- EASTERN NEW YORK**—
Edith Ross Baker, Albany.
Doris V. Francis, Schenectady.
- HARTFORD**—
Shelley T. Gilbert, Middletown, Conn.
Mrs. Lila Fenton Lamphere, Naugatuck, Conn.
- HEADQUARTERS**—
Florence T. Skiff, Wetherfield, Conn.
- PERCY NEWTON COX, Watertown, N. Y.**
Pauline Merrill Croxon, Tuxedo, N. Y.
- ILLINOIS**—
F. A. Mitchell, Michigan City, Ind.
Robert L. Sanders, Chicago.
- INDIANA**—
Charlotte Moore, Indianapolis.
- KANSAS**—
Katherine Sentz, Topeka.
- LONG ISLAND**—
Frank L. Willgoose, Huntington, N. Y.
- MACON**—
Mrs. Fred Jones, Macon.
Jesse Manley, Macon.
Max Noah, Milledgeville, Ga.
Horace Rundell, Fort Valley, Ga.
Professor J. G. Weisz, Macon.
- NORTHERN CALIFORNIA**—
Eugene Victor Lister, Burlingame.
- MICHIGAN**—
Becher Aldrich, Detroit.
Wayne Frary, Detroit.
Edward B. Manville, Detroit.
- NEW ENGLAND**—
Francis E. Hagar, Cambridge, Mass.
Henry Jackson Warren, Boston.
- NORTHERN OHIO**—
Mary Cooper Haines, Oberlin.
Mamie Elizabeth Miller, Oberlin.
John Howard Tucker, Oberlin.
- OKLAHOMA**—
Mrs. J. Harold Haynes, Tulsa.
Mrs. Lucile Watkins Mason, Tulsa.
- PENNSYLVANIA**—
Anne M. Barr, Philadelphia.
Mrs. Lillian Tyas Curran, Philadelphia.
Miss Estella T. Pownall, Newtown.
Norman F. Rudderow, Merchantville, N. J.
Isabel Schindel, Philadelphia.
- ROCHESTER**—
Gladys M. Shaw, Rochester.
- RHODE ISLAND**—
Jean Matilda King, Providence.
Robert D. Whitaker, East Providence.
- SOUTHERN CALIFORNIA**—
Nelle B. Marvel, Los Angeles.
J. Edward Richter, Pasadena.
- WESTERN PENNSYLVANIA**—
Ruth R. Evanson, Pittsburgh.
Henry A. Gill, Pittsburgh.
Lois Miller, Pittsburgh.
Milton T. Pickles, Ambridge.
- WILKES-BARRE**—
Fred A. Schiefelbein, Milvale.
- WILKES-BARRE**—
Karl E. Keefe, Jr., Wilkes-Barre.
- WISCONSIN**—
Mrs. Norman Koch, Milwaukee.
- WORCESTER**—
Verner W. Nelson, Worcester.
George M. Tomajan, Worcester.

Maine Chapter.

The Bach festival at Bethlehem, Pa., was the topic for the March meeting, held at the Brinkler studio. Rupert Neily was guest speaker. Mr. Neily considers the great B minor Mass the composition around which the whole festival centers—so perfect in its spiritual content that no one could come away, having listened to it, without being a different person than before, and without a clearer understanding of Bach himself, who has written music which so expresses the thought of the words that the music seems inevitable, and the listener's mind is entirely concentrated on the words. He says that there is not one morbid note in Bach's music.

The Bethlehem festival is friendly and human and takes on the attitude more of a religious than a musical festival. Applause is never thought of.

Mr. Neily paid a glowing tribute to the late Dr. J. Fred Wolle, who inspired the people to such heights of spirituality.

VELMA WILLIS MILLAY, Secretary.

Worcester Chapter.

Arvid C. Anderson, organist and choir-master of the First Lutheran Church, was host to the Worcester Chapter March 9. The subject for the evening's program was German music and featured the works of Bach, Handel, Rheinberger, Klein, Mendelssohn and Max Reger, with appropriate notes by Mr. Anderson. Organ sonatas were played by Mrs. Irene Burnham and Mr. Anderson, while the choir of the church sang some beautiful old chorales.

This chapter will sponsor a concert of Gretchaninoff music at All Saints' Episcopal Church April 6, the composer himself to be the guest of honor. April also will include a musical journey to Boston for a Bach festival.

ETHEL S. PHELPS, Secretary.

Pasadena Branch Chapter.

The March meeting of the Pasadena branch was held at the Holliston Avenue M. E. Church March 9 and was preceded by a dinner in the social hall. A choir and organ program followed in the church.

John E. Clarke, A. A. G. O., organist of St. Jude's Church, Burbank, opened the program with part of Borowski's First Sonata, playing the first two movements very creditably. Iona Burrows Jones followed with Vierne's "Clair de Lune," showing judicious registration and clear phrasing. This was followed with the Sixth Sonata by Mendelssohn, with fine artistry. The choir sang two anthems—"Alleluia, Christ Is Risen," Kopyloff, and Tschaiowsky's "Cherubim Song." The choir gave a good interpretation under Mrs. Jones as director.

The second part of the program was an eye-opener to all present. Loren W. Adair, Mus. B., organist and choir-master of St. Paul's Church, Pomona, played the Gregorian Vesper Hymn by Kreckel, followed by the Concert Overture in B minor by Rogers, the composer being present and delighted with Mr. Adair's interpretation. He concluded with the first movement from the "Sonata Cromatica" by Yon. It was a stunning performance and Mr. Adair thrilled everyone. The program was voted one of the finest we have had in the Pasadena Chapter.

Next month we go to Redlands to hear Arthur Poister, and P. Shaul Hallett, F. A. G. O., will give a paper on "How to Prepare for a Church Organist's Position."

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

St. Petersburg, Fla., Activities.

The St. Petersburg branch held a luncheon meeting at the home of Mrs. Norman West Feb. 20.

Friday evening, Feb. 21, the choir and soloists of the First Congregational Church gave Rossini's "Stabat Mater" before a large audience. Mrs. Charlotte Pratt Weeks was the organist and director. This beautiful work will be repeated on Palm Sunday evening.

The fourteenth annual "Olde Tyme Concert" was given by the choir and soloists of the First Presbyterian Church Feb. 28 and was repeated Monday, March 2, before a congregation that filled every nook and corner of the edifice. With a background of rare old coverlets and hangings, the chorus made a pleasing picture in their colonial costumes. The program was arranged by the organist, Mrs. A. D. Glascock, and directed by Floyd Eaddy. It is estimated that nearly 40,000 persons have enjoyed these concerts to date.

The branch is sponsoring a choral choir concert by ten choirs of the downtown district Sunday afternoon, March 29, at the First Methodist Church. After separate anthems the choirs will unite in singing "America the Beautiful" and Gounod's "Sanctus." This concert precedes the annual festival of states week, emphasizing the

place the choirs and churches have in the life of this tourist city.

Virgil Fox, the brilliant young organist, will give a recital the last of April on the four-manual organ in the First Congregational Church.

On three evenings, March 10, 11 and 12, the second annual Florida music festival took place in one of the finest auditoriums in the state (the senior high school), which seats 1,750 persons, and whose acoustics are exceptionally good. Soloists, chorus and accompanists gave fine performances under Director Morris Gabriel Williams' baton. The accompanists, Mrs. C. Weeks, Mrs. Nella Crandall and Mrs. Gertrude Miller, are members of the Florida Chapter. Two concert grand pianos and a Hammond electronic organ with three amplifiers took the place of an orchestra.

Plans are going forward under Regent Viola Burckel's supervision for the Florida Chapter state convention at St. Petersburg in May.

MRS. A. D. GLASCOCK, Secretary.

Florida Chapter.

The executive board of the Florida Chapter met Jan. 22 at the Florida Hotel, Tampa. Dean Margaret Whitney Dow urged a better spirit of co-operation between branches and other musical organizations; also between members, by working to aid and to encourage one another. She summed up the work of the last three deans very briefly as follows: Mr. Siewert organized us, Mrs. Glascock made us chapter-conscious, Mrs. Durand made us conscious of the religious side of the work. She urged that we bring noted organists from the north of Florida and work for a tri-state convention. She proposed Leslie Spelman, director of music at Meredith College, Raleigh, N. C., as the convention recital organist.

Mrs. Glascock gave out tentative plans for the St. Petersburg convention, May 11, 12 and 13. Headquarters will be at the Pennsylvania Hotel and recitals at the Congregational Church. A reception at 4:30 May 11 will be followed by an executive board meeting at 5. Tuesday reports from branches are to be heard as early as possible. Tuesday evening there will be a recital by Mr. Spelman. The convention will close with a picnic Wednesday on the pier.

MANLY C. DUCKWORTH, Registrar.

The Tallahassee branch of the Florida Chapter held a vespers service March 18 at the Presbyterian Church under the direction of Frederick E. Gehan. All of the church choirs of Tallahassee participated in the program. It was the first of its kind given in Tallahassee and was a great success.

Texas Chapter.

The March meeting of the Texas Chapter was held on the third Wednesday morning at the parish-house of St. Matthew's Cathedral, Dallas, with the dean, Carl Wiesemann, presiding. After reports from the standing committees were heard, plans for the state convention to be held in Dallas during the Texas centennial were discussed, as well as a series of recitals bringing outstanding artists for next season.

John D. Hammond of Terrell was a guest.

After the business session Irvine Holloway gave a very interesting talk on "A Pilgrimage to a Cathedral," using Canterbury Cathedral as an example. An appetizing luncheon was served at noon.

KATHERINE HAMMONS.

Fort Worth Chapter Hears Biggs.

The third and final recital of the series sponsored by the Fort Worth Chapter was played March 6 by E. Power Biggs, Mr. Biggs was presented in the series last year and was so appreciated that his return this year was a matter of general request. Mr. Biggs played: Theme and Variations from Fifth Symphony, Widor; Four Short Chorale Preludes, Dupre; Concerto in G, Handel; Prelude and Fugue in D, Dupre; Fantasie and Fugue on "Ad

Nos," Liszt; "Divertimento," Mozart; Fantasie in E flat, Saint-Saens; "Sister Monica," Couperin; "Ave Maria," Schubert; Toccata from Fifth Symphony, Widor.

A buffet supper was given in honor of Mr. Biggs after his recital. Miss Marie Lydon, Miss Helen Ewing, Mrs. Key Hawley and Mrs. H. O. Childress were in charge of the affair. Guild hostesses were Meses. N. H. Moore, Marie Balch Estes, Ray Lasley, Q'Zella Oliver Jeffus, William Henderson and Misses Mary Richardson, Janie Craig and Lois Dickson.

Rhode Island Chapter.

On the evening of Feb. 19 the Rhode Island Chapter presented for its fourth recital of the season Miss Helen Hewitt at the First Congregational Church, Pawtucket. Miss Hewitt is organist of the Payson Park Church, Belmont, Mass. She played the following program: Prelude and Fugue in G major, Bach; "Recit de Tierce en Taille," de Grigny; Prelude in D minor, Clerambault; Fugue a la Gigue, Bach; Chorale Prelude, "Nun freut Euch," Bach; Toccata on a Gregorian Theme, from First Symphony, Edward Shippen Barnes; "Rhosymedre," Vaughan Williams; Chorale Prelude, "Schmucke Dich, O liebe Seele," Brahms; "The Tumult in the Praetorium," de Maleingreau; "Benedictus," Reger; "Carillon-Sortie" in D major, Mulet.

All Saints' Memorial Church was the meeting-place March 9, at which time chapter members enjoyed a stereopticon lecture by Miss Miriam A. Banks, curator of the museum of the Rhode Island School of Design. Her subject, "Travel in Greece," was based on a trip last summer. The pictures shown in colors were taken by Miss Banks and were beautiful. Refreshments were prepared and served by the hospitality committee.

The first annual convention of the Rhode Island Chapter is scheduled for May 2, 3 and 4 and committees are making preparations for the event.

ANNIE M. RIENSTRA, Secretary.

Michigan Chapter.

The March meeting of the Michigan Chapter was held in the beautifully rebuilt Woodward Avenue Baptist Church Tuesday evening, March 17. About thirty-five members were present. The dean, Miss Grace Halverson, presided. Mr. Crowle gave us a brief report on the condition of our finances. Mrs. Edwards made a few remarks concerning the organ playing contest to be sponsored by the Women Organists' Club, open to all women under 30.

Announcement was made regarding our next meeting, which is to be held in Ann Arbor; a recital on the great organ in Hill Auditorium by Palmer Christian is to be the high point; the date is Tuesday, April 21. We expect to join forces with some of the members of the Ohio Chapter and make a gala celebration of it. Much discussion centered on the letter from the committee on ethics concerning organists' salaries, etc.

We then adjourned to the church, where the following performed admirably on the organ: Charles Wuerth (our host), Kenneth Osborne of Brewster Pilgrim Congregational Church and Benjamin Laughton of Epiphany Episcopal Church. The organ, which was originally a Roosevelt, was rebuilt by Casavant.

ERNEST KOSSOW, Secretary.

Monmouth Chapter Meeting.

The Monmouth Chapter held its regular meeting Thursday evening, Feb. 20, at the home of Miss Abbie Strickland, Red Bank, N. J. Despite the difficulty of travel, there were nine members and one guest present. The evening was spent in a discussion of choir problems. The membership, organization, library and tone quality of young people's choirs and boy choirs were prominent points of discussion. Refreshments were served at the close of the meeting.

HELEN E. ANTONIDES, Secretary.

News of the American Guild of Organists—Continued

Northern Ohio Clan as Riemenschneider's Guests in Berea Visit

BY WALTER BLODGETT

The Northern Ohio Chapter met in Berea to be the guest of the Baldwin-Wallace College Conservatory of Music Monday afternoon and evening, March 2. It was time delightfully and profitably spent. Albert Riemenschneider, dean of the school, was a friendly host and made everyone happy that he had come. In the session before dinner he gave a talk on his experiences as a student with Guilman and Widor, presenting to us in a clear fashion the outstanding principles of the French school of organ playing. As a practical demonstration he led us through the Bach Passacaglia note by note and concluded the lecture by playing it on the large Austin organ.

Dinner was served for the Guild in one of the women's dormitories, and it was such a dinner that one rued that one had not gone to college at Berea. The Old Stone Church choir of Cleveland brightened the air with a few English and Flemish madrigals after dinner.

In the evening, back again at the auditorium, John Gordon Seely of Toledo played a short recital of interesting modern English music. Mr. Seely is a player who comes to one's organ and casually finds a dozen beautiful combinations which have stared you in the eye for years. He's embarrassing to have around, but a delight even so. Following this we were given a fine brief address by President L. C. Wright. The last number of the program was a short recital of modern church music by the Old Stone choir, directed by Russell V. Morgan, head of the music in the Cleveland public schools. This choir is a small group of professional singers who have had excellent training. The intonation was perfect and the numbers chosen were a delight to hear because they were not familiar and because they were so well sung.

At the close of the evening, Mr. Riemenschneider opened his remarkable library of Bach editions for our inspection.

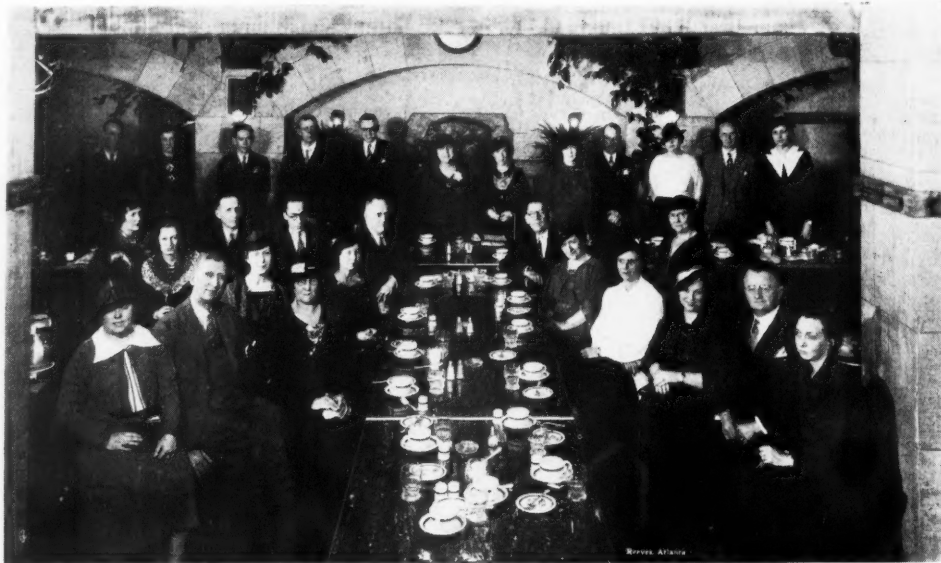
Louisville Chapter at Forum.

A combined meeting of the Louisville Chapter and the annual forum on church music sponsored by the Kentucky Federation of Music Clubs, under the chairmanship of G. P. Bruner, a member of both organizations, made an exceptionally worthwhile occasion of our March meeting. The meeting, held in the First English Lutheran Church, was opened with a short recital of Bach and Handel numbers by W. Lawrence Cook, organist of the church and dean of the Louisville Chapter. The evening was then given over to addresses by the Rev. H. C. Lindsay, pastor of the First Lutheran Church, who discussed the history and music of the Lutheran service, and Rabbi J. J. Gittelman of Adath Jeshurun Temple, who traced the history and music of Judaism from Biblical times to the present. He made the statement that only about 20 per cent of Jewish churches in this country have organs. Both speakers voiced their great appreciation of the value of music in worship and urged the organists present to give their choirs and congregations only good music, suitable for true worship.

We regret to record the recent passing of one of our beloved members, Professor Ernest J. Scheerer, at the age of 65. He had been organist and director of St. Luke's Evangelical Church for the past ten years and prior to that of several well-known local churches, covering a long period of years. He had also been director of several choral organizations and was well known as a leader in Louisville musical circles.

C. L. SEUBOLD,
Corresponding Secretary.

GEORGIA CHAPTER MEMBERS AT DINNER IN ATLANTA



Georgia Has Social Evening.

Members of the Georgia Chapter forgot the interesting and arduous program for the current season, arranged by Dean Ethel Beyer, and came together for a social evening Feb. 17 at Black's restaurant. The social committee had arranged a feast of good things, along with which were served fellowship, fun and frivolity.

After a short business session, Dean Beyer introduced Professor Douglas McRae of the Atlanta high schools as the speaker of the occasion. He interspersed his remarks with flights of humor. About thirty members and their guests enjoyed the three-hour session that ended all too soon.

C. W. Dieckmann's class to prepare for the A. G. O. examinations continues to hold the interest of a number of members.

GEORGE LEE HAMRICK,
Publicity Chairman.

Eastern New York Chapter.

The combined choirs of the First Presbyterian Church, Schenectady (Kenneth G. Kelley, organist), the First Church in Albany, Reformed (Russell Carter, organist) and the First Methodist Church, Pittsfield, Mass. (Robert A. Leslie, organist) presented Stainer's "The Crucifixion" Sunday evenings, March 8, 15 and 22, successively in the three churches. The three organists divided the responsibilities of the directing, the organ music and the playing of the service. Gordon F. Mason and Gustav A. Wickert were the soloists.

New Jersey Annual Rally.

State Dean Raymond B. Heston attended a meeting of the officers of the various New Jersey chapters in March and reports that the annual rally is being planned for Wednesday, May 20, in Atlantic City. Attractive plans are under consideration.

Oklahoma Chapter.

Musically the event of the season thus far was the annual service of the Oklahoma Chapter, held Sunday afternoon, March 8, at Trinity Episcopal Church in Tulsa. The organ soloists for this occasion were Carl Amt of Stillwater and Marie M. Hine and John Knowles Weaver of Tulsa. The church choir sang, directed by Mrs. Hine, and the service was read by the Rev. E. H. Eckel, Jr., rector of Trinity Church and chaplain of the chapter. The principal musical numbers were: Chorale in A minor, Franck (Marie M. Hine, A. A. G. O.); anthem, "Fairrest Lord Jesus," Voris; anthem, "Show Me Thy Way," Van Denman Thompson; Toccata in D minor (Doric), Bach (Carl Amt, A.

A. G. O.); offertory anthem, "Art Thou Weary," Marie M. Hine; Concerto in F, No. 5, Handel (John Knowles Weaver, A. A. G. O.).

Throughout this season the chapter has been meeting the second Monday night of every month for dinner and a study program, the last meeting being held March 9 at the Kropp tavern. The reception of the study classes on the part of the members is characterized by enthusiasm; the leaders in subjects studied thus far have been: "Questions in Musical Knowledge," Mrs. Hine; "Ear Tests," Mrs. E. E. Clulow; "Transposition and Score Reading," Mr. Weaver.

Reed Jerome, program chairman, arranged a radio recital for the night of March 1, from the First Baptist Church, over KTUL, the soloists being Philip Morgan and John Knowles Weaver.

The next Sunday afternoon recital is being arranged by Mr. Jerome to come in April, at the Boston Avenue M. E. Church, South.

New members elected this season are Philip Morgan of Sapulpa, Fannibelle Perrill of Pawhuska, Fern Stein of Chickasha and Ruth Blaylock, Lucile W. Mason, Alice Mildred Williams and Mrs. J. Harold Haynes from Tulsa.

Two Indiana Chapter Recitals.

Two outstanding programs marked the March activities of the Indiana Chapter. Thomas H. Webber, Jr., of Youngstown, Ohio, was presented in a recital March 3 at the Tabernacle Presbyterian Church, Indianapolis, following a dinner in his honor. Mr. Webber delighted his audience with two compositions by Bach (Prelude and Fugue in G major and Chorale, "O Man, Be-moan Thy Sins"); Pastorale, arranged by Clokey; "Sunrise," Jacob; Allegro (Concerto 4), Handel; an Edmundson group ("Imagery in Tableaux"); "Chant de May," Jongen; Impromptu, Vierne; "Landscape in Mist," Karg-Elert; "Dreams," Wagner, and Finale (Second Symphony), Widor.

On March 17 a large delegation from Indianapolis motored to Greencastle, Ind., the home of the De Pauw University branch, A. G. O. In the Goblin Memorial Church a comprehensive program was magnificently played by Van Denman Thompson, F. A. G. O. From his vast repertoire Mr. Thompson selected: Allegro, Air and Hornpipe, from Handel's "Water Music"; two compositions by Bach (Chorale Prelude, "Ich ruf' zu Dir, Herr Jesu Christ," and Fantasie and Fugue in G minor); Chorale in B minor, Franck; "Pastel" in F sharp, Karg-Elert; "Sportive Fauns," d'Antalfy; "Carillon," Sowerby; "Song of the Shep-

herd," Jacob, and Rhapsodie on Catalonian Airs, Gigout.

The students of the university, many of whom are pupils of Mr. Thompson, acted as hosts to the visitors at dinner preceding the program.

HELEN SHEPARD, Secretary.

Central New York Service.

A public service of the Central New York Chapter was held Tuesday evening, March 3, at St. Paul's Lutheran Church, Utica. Mrs. Marie Juergensen, organist of the church, was the hostess and was at the console. The choir of twenty-five voices was under the direction of Thomas Hale, with the pastor, the Rev. F. R. Hoffman, conducting the full Lenten vesper service. The entire service was characterized by beauty and dignity. The processional was "For All the Saints," by How. Among the choral numbers were the Versicle by Tallis; "Gloria Patria," Stainer; Cantilene, from Gounod's "Gallia"; "O Morning Star, So Pure, So Bright," Nicolai; "My Soul Doth Magnify the Lord," Nunc Dimittis and Sevenfold Amen, Stainer. Miss Zillah Holmes, dean of the chapter, was guest soloist and played the Bach Prelude in B minor in place of the usual sermon.

ZILLAH L. HOLMES, Dean.

To Hold Nationwide Anthem Contest.

The Chesapeake Chapter, at Baltimore, announces a nationwide anthem contest, open to all members of the Guild in good standing. The anthem to be submitted should be in four parts, with or without solos or obbligatos, simple and singable, adhering to the middle registers, accompanied, the text to be general, and not to exceed six printed pages.

Manuscripts submitted must be post-marked not later than April 30, and sent to M. Ida Ermold, corresponding secretary, 1928 West Fayette street, Baltimore, Md. They should be marked with a *nom de plume*, which is to be placed on the outside of a sealed, non-transparent envelope containing the contestant's name and address. Return postage should be supplied and an entrance fee of \$1 sent with the manuscript.

The prize for the winning contestant will be \$25, with a possible second or third prize, the successful compositions to be the property of the Chesapeake Chapter. The winners will be announced and the awards presented at the general convention of the Guild in June. The winning manuscript will be published by the H. W. Gray Company, New York.

The judges of the contest will be Miss Charlotte Klein of Washington and Dr. T. Tertius Noble of New York.

News of the American Guild of Organists—Continued

Your Address Wanted

A new directory of the Guild is to be published and it will contain the name and address of every member. In order to assist those in charge to make this directory as nearly as possible 100 per cent accurate, please notify the secretary of your chapter or the headquarters office, RKO Building, New York City, without delay, if you have changed your address within the last year.

Rally in Philadelphia May 26 and 27.

A two-day rally of the Delaware Chapter, the Camden (N. J.) Chapter and the Pennsylvania Chapter of the Guild will be held in Philadelphia May 26 and 27. An interesting program is being arranged, and details will be announced in the May DIAPASON.

Central Ohio Chapter.

Members of Central Ohio Chapter gathered at the Oakwood M. E. Church, Columbus, Tuesday evening, March 3, to participate in an evening of fellowship, music and worship. A fine dinner served by the ladies of the church established in the organists and their guests a mood of satisfaction and a state of being wholly conducive to the highest appreciation of later events of the evening. After the dinner the group reassembled in the church to attend a Guild service of an original nature. The choirs of the Neil Avenue Presbyterian and Oakwood M. E. Churches were combined under the direction of Frew Mohr to present a program of choral music from the pen of the director, Mr. Mohr. The ministers of the two churches assisted in the service and all those taking part were well repaid by the evident appreciation of the large congregation which was present.

Mr. Mohr's choral numbers were: "The Lord Is in His Holy Temple," "Praise Ye the Lord," "Come unto Me" and "Blessed Is the Man." A soprano solo, sung by Miss Regina Herkenroder, "The Earth Is the Lord's," and two male quartet numbers, "Glory" and "Lullaby," by the Radio Center Male Quartet, were interspersed in the program.

G. RUSSELL WING, Librarian.

Union-Essex Dean Is Host.

Dean and Mrs. Walter N. Hewitt entertained the officers and members of the executive board of the Union-Essex Chapter at their home in West Orange, N. J., Tuesday evening, March 24, after a meeting of the board an enjoyable social hour with appetizing refreshments was arranged by Mrs. Hewitt.

Oklahoma City.

The Oklahoma City Chapter held its meeting for February in the First Presbyterian Church at the vesper hour Feb. 16. Guest numbers were given by the choir of the church, who sang "Be Thou Exalted," Federlein, and "Inflammatus." Rossini. After the opening of the service by the assistant pastor the following numbers were given by chapter members: "Requiem Aeternam," Harwood, and "In the Twilight," Harker (Raymond Ryder); Andante Cantabile, Tschaiakowsky, and Scherzo, Rogers (Mrs. W. E. Flesher); "Exsultemus," Kinder, and "The Chapel of San Miguel," Seder (Mrs. D. W. Faw); Etude, Rolfe (E. A. Flinn).

A large audience enjoyed the program and many expressed their appreciation of the numbers.

Central Missouri Chapter.

The Central Missouri Chapter met March 9 at Missouri Valley College, Marshall, Mo., and heard two recitals played on the three-manual Kimball organ recently installed in Stewart Chapel. Miss Margaret McPherson, teacher of organ at William Woods College, Fulton, Mo., played the afternoon program: Prelude, Fugue and Chaconne, Buxtehude; "Romanace" (from Symphony No. 4), Vierne; Chorale in A minor, Franck.

In the evening George L. Scott, guest

artist from St. Louis, played the following program: Chorale in E major, Franck; Sketch in D flat and Canon in B major, Schumann; Fantasie in E minor (MSS), Scott; "Fragments, Grand Choer and Fugue" (from "Grande Piece Symphonique"), Franck; Nocturne, Homer Humphrey; Prelude and Fugue (Wedge) in E minor, Bach; "Chant de Mai," Jongen; Intermezzo from Symphony 3, Vierne; "Souffrance, Trouble, Triumph," Jacob.

Luther T. Spayde, dean of the chapter, will play a program in April for the St. Louis Guild, as exchange artist from the Central Missouri Chapter.

New England Chapter.

On Monday evening, Feb. 17, a concert was given in the First Baptist Church in Newton by the Highland Glee Club and the Newton Symphony Orchestra, both organizations being conducted by D. Ralph MacLean. The orchestra played the "Reformation" Symphony by Mendelssohn and the orchestral parts of Handel's Organ Concerto in B flat major. Raymond Floyd was the organist in the Handel number. The chorus sang numbers by Bortniansky, Praetorius, Bach, Noble and Burleigh. The concert was not only interesting, but stimulating and encouraging. The fact that these two groups of amateur performers were willing to devote enough labor to learning such excellent and complicated music certainly proves that modern mechanical means of musical reproduction have not deadened the musical impulses of music-lovers. Great credit must be given to Mr. MacLean for the results. It was interesting to hear a Handel concerto given as Handel intended. Mr. Floyd's playing was musical and vigorous as well as technically secure. In spite of the fact that the streets of Boston and the surrounding towns were all but impassable, a very large audience was present and gave every evidence of its enthusiastic interest in the performance.

On the evening of Feb. 24 members of the New England Chapter were treated to an excellent joint recital by F. Carroll McKinstry of Springfield and George Faxon of Boston. The first half of the program by Mr. McKinstry was as follows: Chorale in A minor, Franck; Trio-Sonata 1, Bach; "In the Woods," Whitford; Allegro Vivace, Symphony 1, Vierne; Toccata, Bach. The numbers were well arranged and showed the performer's excellent technique and musical taste to advantage. The first number displayed a fine comprehension of the piece and his selection of timbres was ideal for the music of Franck. The interesting number from Mr. Whitford's "White Mountain Suite" was played with a subtle understanding of mood and phrase, while the Vierne and Bach left no doubts as to Mr. McKinstry's right to rank with our best players.

The second half of the program showed careful differentiation and in Mr. Faxon we again found a notably able organist. The arrangement of pieces he used is worthy of complete quotation. Four pieces from the works of Bach and the early Italian masters were arranged after the manner of a suite, as follows: Allegro, "Nun komm' der Heiden Heiland," Bach; Adagio, "Toccata Trasportata," Frescobaldi; Allegro ma non troppo, Pescetti; Allegro Fuga, Pollaroli. Of the modern French school he played: Musette, Ibert, and Scherzo, Durulle. American and English composers were represented as follows: Tonal Fugue in three voices (for flue stops), Howard; "Twilight at Fiesole," Bingham; Finale, "Stella Maris," Symphony 1, Weitz.

Mr. Faxon demonstrated rare abilities and showed fine scholarship, combined with a good sense of imagination for tonal colorings. Everything considered, this recital was one of the most stimulating events that has been offered to Guild members in many a month.

The following week a recital was presented by another of our younger organists, Rowland Halfpenny, Mus. M., at Emmanuel Church. He chose a program rich in variety and one con-

taining some seldom heard selections. Mr. Halfpenny handled the large double organ, designed by the late Lynnwood Farnam, with exceptional skill. Contrasts of mood and color were well provided and the whole performance may be summed up by stating that every number was played in good style and with remarkable smoothness. The program follows: Allegro Moderato (Sonata in E flat minor), Parker; Three Miniatures, Higgs; Sonata 6, Chorale and Variations, Mendelssohn; Capriccio, Landmann; Largo, Vivaldi-W. F. Bach; Toccata and Fugue in D minor, J. S. Bach; "Dawn," Jenkins.

This was the fifth recitalist of the younger group the chapter has been privileged to hear this season and it may be safely said that these less well-known members of the profession may be relied upon to give an excellent account of themselves. The dean deserves high praise for arranging these opportunities for our young men, as the stimulus and interest thus created will have lasting benefit.

An unusual event took place Monday, March 9, at Temple Israel, Boston, when a program of music in honor of the Feast of Esther was given by the Temple Israel choir under the direction of Henry Gideon. It was a rare treat to be privileged to visit this Jewish place of worship and to hear what is being done to raise the standard of music in temple and synagogue. Mr. Gideon has a high reputation as a choral director and organist and it was to be expected that his chorus would sing well. We were not disappointed, but delighted, by what was heard. Most impressive, perhaps, was a piece called "Yevorechecho," by Gideon-Nambourg, sung by the chorus with cello obbligato. Before the service Raymond C. Robinson played a cycle of eight short pieces by Karg-Elert and at the close the Finale from Vierne's Fourth Symphony. As always, Mr. Robinson's playing was scholarly and well conceived and it was good to hear music so little played.

PAUL AKIN, Secretary.

Western Washington.

The Western Washington Chapter held its monthly luncheon Wednesday, March 11, in Seattle, with twenty-one members and friends present. The guest for the meeting was Miss Kathleen Munro, M. A., of the University of Washington, who spoke interestingly on some of her experiences visiting choirs on her recent tour of Europe and the British Isles.

A recital was given under the auspices of the local chapter by Walter A. Eichinger, M. Mus., at the First Methodist Church, Seattle, on the three-manual Kimball Wednesday evening, March 4. Mr. Eichinger, who is professor of organ and theory at the College of Puget Sound, Tacoma, is also organist and choirmaster of Epworth Methodist Church, Tacoma. His program included two chorale preludes by Bach; the Chorale in E, Franck; Toccata in D minor, Reger; Allegro (Symphony 6), Widor; Prelude, Clerambault; Chorale, Brahms; Canon in B, Schumann; "Saluto Angelico," Karg-

HINTS TO CORRESPONDENTS

A few hints to chapter correspondents of the Guild which will help to make this department of increasing general interest:

Accounts of chapter events should be sent in with the greatest promptness, so that they may be printed when they are still news, and not ancient history. Do not record March events in May or July.

Do not "pad" your stories, but make them short and crisp, without sacrifice of important facts, so that they will attract every DIAPASON reader. Eliminate trivial details. And remember that not all recitals need to be described as "most brilliant," nor all luncheons and dinners as "delicious" and other events as "delightful." The value of an article is determined not by its length, but by its appeal to the reader's interest.

Write on one side of the paper only, and if at all possible use the typewriter. Be accurate as to all spellings of proper names. The date on which an event takes place is essential to a news story.

Return envelopes addressed to THE DIAPASON are printed for your convenience. Write to this office for a supply.

All routine news must reach the editorial office by the 18th of the month. News of late events and emergency news of importance can be taken ordinarily as late as the 25th.

Elert, and Finale (Symphony 1), Vierne. Mr. Eichinger was assisted by Marcelle Olsen, accompanied by Walter Reynolds, A. A. G. O., singing selections from the "Messiah" and "Creation."

WALLACE SEELY, Secretary.

WANTS IN THE ORGAN WORLD

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

ON PAGE 31 OF THIS
ISSUE

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SPECIAL CHORAL EVENTS

Bach's B-minor Mass
The Bloch Service
Reger's Cantata "O Sacred Head."

REDUCTION IN RAILROAD RATES PRIOR TO CONVENTION DATES

Communications re convention should be addressed to HERBERT C. PEABODY, Chairman, 4729 Ellsworth Ave., Pittsburgh

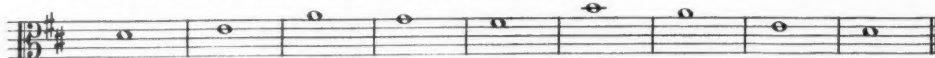
Advertisers desiring space in the SOUVENIR PROGRAM should not delay

A. G. O. Examination Problems as Solved by Examiners

In previous years it has proved of interest to prospective candidates (and to a good many others) to see how examiners would have solved some of the tests, had they been confronted with the problems. A few examples from the associateship 1935 tests will demonstrate the manner qualified to prove successful:

I. STRICT COUNTERPOINT

To the following cantus add soprano and bass parts, all in fifth species:



Solution presented by Dr. T. Tertius Noble:



Add alto, tenor and bass to this melody:



Solution presented by Dr. T. Tertius Noble:



Harmonize the following unfigured bass, adding soprano, alto and tenor parts, introducing passing notes, in modulation (write in "short score"):



Solution by Dr. T. Tertius Noble:



Give a correct answer to this fugue subject and countersubject to answer in "double counterpoint at the octave or fifteenth." Join the countersubject to the subject so as to make the whole continuous in the style of a two-part exposition. Also write the inversion:



Solution by Dr. T. Tertius Noble:



[Continued on the next page]

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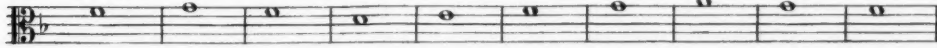
FRANK B. JORDAN,

M. MUS.
Illinois Wesleyan University
Bloomington

CONCERNING 1935 FELLOWSHIP TESTS

To the following cantus add three parts: Soprano, tenor and bass, all in fifth species (florid):

C. T.



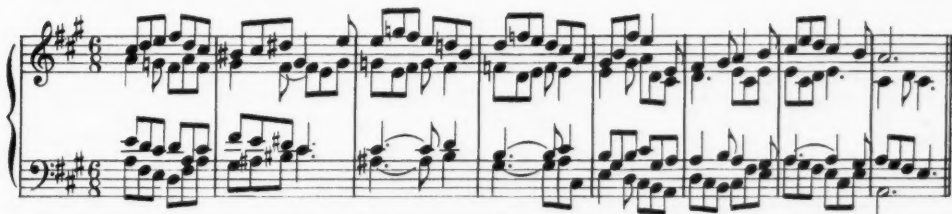
Solution by Frank Wright:



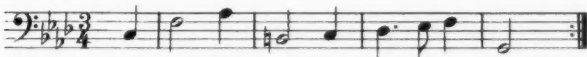
Harmonize the following melody in a graceful and flowing style (short score):



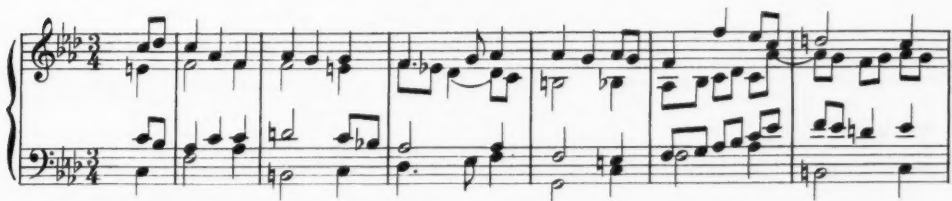
Solution by Dr. T. Tertius Noble:



Harmonize the following ground bass four times so as to form a sentence of sixteen measures, divided into sections that are responsive; first with chords; then with chords plus passing and auxiliary notes; then with chords plus suspensions, passing and auxiliary notes; the fourth four measures to contain imitative entrances, and add a coda:



Solution by Dr. T. Tertius Noble:



Organ-Piano Program in Los Angeles.

Under Ernest Douglas' direction evensong and a program of organ and piano music was given at St. Matthias Church in Los Angeles March 22, Mr. Douglas and the choir being assisted by Miss Czarine Boxall. Mr. Douglas' Magnificat in A minor, Sullivan's anthem "Yea, Though I Walk" and Schubert's "Omnipotence" were sung. The instrumental numbers consisted of the following: "Aus der Tiefe rufe ich,"

Bach; Maestoso ("A. D. 1620"), MacDowell; "Vorspiel" to "Die Meistersinger" (transcribed for organ-piano by Ernest Douglas), Wagner; Serenade, Widor; "On Wings of Song," Mendelssohn, and Fugue in C, from Fifth Violin Sonata, Bach.

David R. Pew Directs Concert.

A capacity audience attended a concert on the afternoon of Sunday, Feb. 16, at the Ferguson Library, Stamford,

Conn., by the choir of St. Andrew's Episcopal Church, led by David R. Pew, organist and choirmaster. The program was divided into two sections, the first being devoted to religious music, while the second was given over to secular compositions. Mr. Pew demonstrated thorough musicianship and a keen sense of artistic values in his handling of the voices and his poetic piano accompaniments, the critics wrote in reviewing the performance.



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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, APRIL 1, 1936.

NEW OFFICE OF THE DIAPASON

The editorial and business office of THE DIAPASON will be established in suite 1511 of the Kimball Building, Wabash avenue and Jackson boulevard, Chicago, on and after April 4. The new and larger location is only two doors beyond and to the right of the one which has been the headquarters of the paper for nineteen years. Please address all mail henceforth to Room 1511, Kimball Building, 306 South Wabash avenue, or 25 East Jackson boulevard.

CHOIRS AND FALLACIES

It must have been heartening to those who are still conservatives as to church music to hear Dr. George L. Tenney, exponent of extensive and intensive choral singing, emphasize, in his talk at the Northwestern University conference on church music, the importance of the paid soloist. He made it clear that he considered a quartet of soloists essential to the presentation of the best music in the best way. Since none in this broad land has had more experience in the field of training choirs—large and small, of every age from the cradle to the grave, one might almost say—and since his labors have been attended by success that few achieve, it must be conceded that Dr. Tenney knows whereof he speaks. He is not a theorist, as anyone understands who is familiar with his work of years at the New First Congregational Church in Chicago.

Dr. Tenney in his informal speech took issue with those who expressed the belief that every demand of church music was satisfied by the volunteer choir. He made the point that every division of a symphony orchestra must have its *concertmeister*, and that the chorus is not an exception. He also dwelt on the unfairness of eliminating well-trained professional musicians from the choir loft.

Nearly everyone will admit that the ideal equipment is a well-trained choir—paid, if possible, but under the same discipline as if it were paid—with four soloists. The laudable movement to revive chorus singing has had an unfortunate feature in that the zeal of many enthusiasts has led them to condemn every other form of church singing. It has become the fashion of the day to have choruses, good, bad and indifferent. Whereas twenty-five years ago a churchgoer would speak with pride of the fact that his church had the highest-priced soprano in its quartet, he now announces to the world that his Ruth is in the junior choir. And too often there has been no real cause for pride in either fact. Such an able authority on church music as N. Lindsay Norden, writing in THE DIAPASON last month, fell into the common error of speaking slightly of the quartet and exulted over its passing. No doubt evils peculiar to quartets existed in many places, but it is an unjust slur on the many able church and oratorio singers who have devoted their careers to the best in church music to insinuate that they all sing for their own glorification. We have men of great eloquence in the pulpit, but it would be unfair to say that they use

their powers for their own glorification.

It is not always wise to be swayed by prevailing styles. The boy choir, the mixed chorus and the quartet all have their place, depending on the church. Will anyone who has heard the singing of chorales by the entire congregation in a large German church in America say that a choir of any kind is a *sine qua non*? Nor is it correct to assume that all the Lord's praise comes out of the mouths of babes and sucklings. The future of church singing depends not on numbers, but on quality.

TUCSON HONORS VORIS

That Tucson, Ariz., is not unmindful of the fact that one of the ablest of present-day composers of church music dwells in its midst was proved when a program of William R. Voris' compositions was presented at an evening service last month in Trinity Presbyterian Church. Rollin Pease, formerly a prominent Chicago bass and oratorio singer, who is director of the choir of this church, arranged the program. Several of the selections were dedicated to Mr. Pease's choir. The church's folder in announcing the event said:

"Tonight we recognize the place in church music held by W. R. Voris, our Tucson friend and neighbor. Mr. Voris is known throughout the United States as a composer of sincere and spiritual worth. Especially does he seek out texts of unusual charm and historic value."

Everyone who keeps abreast of the latest work in composition for the choir will second this tribute to Mr. Voris, a former Hoosier who had made his reputation as a sincere church musician in Indiana when illness interrupted his work and compelled him to establish a new home in Arizona.

Incidentally Tucson, a marvelous city that has arisen in the desert, can boast a splendid group of capable musicians who create an atmosphere in which Mr. Voris must find it a pleasure to work.

Modern music, particularly jazz, turns performers into "broken-down, nerve-racked, shell-shocked dyspeptic epileptics," E. W. Hinchcliff, contrabassist of the British Broadcasting Company, is quoted as saying in an Associated Press dispatch from London. "I can see a day approaching," he told the Royal Society of Musicians, "when we shall find street performers bearing placards inscribed, 'deaf, dumb and blind through contemporary music.'"

While a radio-theater organist was playing a new organ at a dedicatory service in a gospel tabernacle in a mid-Western city recently, with a sacred band concert as a preliminary, the choir sang as an interlude to the program "Master, the Tempest Is Raging."

EDGAR JACOBS SMITH DEAD

Treasurer of New England A. G. O. Chapter Passes Away in Sleep.

Edgar Jacobs Smith, for many years organist and choir director of the Congregational Church of Newton Highlands, Mass., died the night of Feb. 24 at his home. Death came to Mr. Smith in his sleep.

Mr. Smith was formerly connected with George Frost & Co. of Boston, and of late years had been associated with the Newton Trust Company. He was treasurer of the New England Chapter of the American Guild of Organists, and a member of the Boston Credit Men's Association and the Harvard Musical Society.

Survivors are his widow, the former Emma Drowne of Peabody, where Mr. Smith was born; and a son, Edwin D. Smith, also of Newton Highlands.

The funeral service was held at the Newton Highlands Congregational Church Feb. 27 and Dean Frederick Johnson and a delegation from the New England Chapter were present.

Announcement is made that Edward C. Dornoff has returned to the Wangerin Organ Company of Milwaukee to take up the same duties that were in his care for many years prior to his resignation from that company's service five years ago.

DEATH TAKES ORLA D. ALLEN

Organ Builder and Organist Had Active Career of Fifty Years.

Orla D. Allen, a veteran organ man known throughout the United States, died at Mobile, Ala., Feb. 28.

Mr. Allen was born at Ionia, Mich., Jan. 16, 1860. His association with the organ business covered fifty years. His ability as an organist in the early part of his life was outstanding and his mechanical interest in the organ grew out of it. Mr. Allen was educated as an engineer and did much electrical construction and engineering work in the early days of electric power and light. He was associated with the Detroit Edison Company at the same time as Henry Ford, as one of the engineering staff at the power plant. Later as an independent contractor he installed electric lighting systems on many of the lake steamers running out of Detroit. As a member of the Detroit Yacht Club he did considerable sailing and racing.

While on an electrical construction job he fell and broke his right ankle, an injury that handicapped his pedal technique. The long illness that followed caused the loss of his business in electrical work. He then turned to organ work and was connected with Farrand & Votey, and erected and opened many of their organs. Later he was with Hutchings-Votey and the Aeolian Company, and worked as an independent service and erecting man.

In 1906 Mr. Allen and Morton B. Welch went to Nashville, Tenn., and carried on an independent repair and rebuilding service. In 1912 they started representing the Austin Company. From then on until the end of 1926 they were Austin representatives. Then came two years of independent work, followed by association with the W. W. Kimball Company.

Mr. Allen was for many years a member of the A. G. O., and had held positions of importance as church organist and choir director almost all his life. His last position was at the First Presbyterian Church, Birmingham, Ala., as organist and director. He had not been playing regularly for over a year.

Memorial Recitals at Cleveland.

Melville Smith, acting organist of the Cleveland Museum of Art, presented in March a series of organ recitals commemorating the anniversary of the birth of Peter J. McMyler, in whose memory the Aeolian-Skinner organ was presented to the Cleveland Museum. It is this organ, and the musical endowment fund which accompanied it, that have made possible during the last fourteen years the many musical programs of every kind which the museum has presented for the benefit of the public. Mr. Smith's recitals took place on Sundays at 5:15 p. m., and included selections from the memorial dedication program played March 4 and 5, 1922, by Dr. Archibald T. Davison of Harvard University. The selections played were: Toccata and Fugue in D minor, Bach; Andante from "Symphonie Romane," Widor; Chorale Prelude, "O World, I e'en Must Leave Thee," Brahms; Finale in B flat, Franck. This organ was the first to be installed in any museum in the world, and the work that the organ and the museum have done over the years has been due to the generosity of Mrs. Peter J. McMyler and her daughters, Miss Gertrude McMyler and Mrs. Doris McMyler Briggs, who established this memorial.

Choir Concert at Nutley, N. J.

The choir of Vincent Methodist Church at Nutley, N. J., gave its third annual choral concert Feb. 6. The chorus of forty-five voices under the baton of Director Willard L. Wesner won hearty applause by its renditions, ranging from Longfellow's "The Slave's Dream" to the rollicking Negro "Short'nin' Bread." The chorus was supported by J. Clifford Welsh, piano accompanist. Mrs. Georgia Horton Wing did efficient work at the organ for the chorus. A feature was the recording of the last two numbers by Captain Richard H. Ranger, inventor of the "Rangertone," of Newark. Following the concert, members of the choir were entertained at the home of the Rev. and Mrs. Elmer E. Pearce.

That Distant Past as It Is Recorded in The Diapason Files

TWENTY-FIVE YEARS AGO, ACCORDING to the issue of April 1, 1911—

THE DIAPASON published the specification of the large organ to be built by the Austin Company for the city hall at Portland, Maine, the gift of Cyrus H. K. Curtis.

On the occasion of his fiftieth birthday, Harrison M. Wild on March 6 was the recipient of a beautiful Venetian scene painted by the Chicago artist, Gruber, and presented to Mr. Wild by the Apollo Club, of which he was the conductor.

Steere & Son completed the installation of a four-manual organ in First Church of Christ, Scientist, Kansas City, Mo.

The Ernest M. Skinner Company announced that it was building organs for the following among others: Grand Avenue Methodist Church, Kansas City, Mo., four-manual; Williams College, Williamstown, Mass., four-manual; Asylum Congregational Church, Hartford, Conn., four-manual; Church of the Holy Communion, New York, four-manual; Andover Theological Seminary, three-manual.

The town hall at Auckland, New Zealand, it was announced, was to have a large organ to be built by Norman & Beard of England according to specifications drawn by Edwin H. Lemare.

George H. Fairclough of St. Paul presided at the first service of the Minnesota Chapter of the American Guild of Organists, held March 15, and gave a recital. Stanley R. Avery of St. Mark's Church, Minneapolis, played the prelude to the service.

TEN YEARS AGO, ACCORDING TO THE issue of April 1, 1926—

The W. W. Kimball Company received the order for a large organ, with three consoles, to be installed in the Roxy Theater in New York.

The contract for an organ of four manuals for the Coliseum at Miami, largest public building in Florida, was awarded to the Austin Organ Company.

Another four-manual described in this issue is an Estey for the First Evangelical Lutheran Church of Dayton, Ohio.

Still another four-manual specification was that of the organ ordered for Bethlehem Presbyterian, Philadelphia, the builder being M. P. Möller.

The new and modern factory of George Kilgen & Son in St. Louis was described and pictured.

The "Who's Who" page contained biographical sketches of Harvey B. Gaul, Erich Rath and Joseph W. Clokey.

A five-manual organ built by the Italian firm of Balbiani Brothers was installed in the Church of St. Vincent Ferrer, New York City. A picture of the console showed how different the instrument's controls were from those of American organs.

Cheney's Pupils in Recitals.

Two artist-pupils of Winslow Cheney will have public appearances in recital in April. Miss Josephine V. Kendrick of Hartford, Conn., will have an important part in a program sponsored by the Hartford Musical Club at Bushnell Memorial Hall April 16 when she will play the Finale in B flat by Cesar Franck. Miss Carol Haessler of Brooklyn, who began to study organ only two years ago and has already played two public recitals, will be presented at Aeolian Hall Saturday evening, April 11, to her first New York audience. Her program will include the Prelude in G major, Bach; the chorale "Alle Menschen müssen sterben," Bach; "Benedictus," Reger, and the Chorale in A minor, Franck. Mr. Cheney will hold special courses in organ during July and August in New York. These courses will be planned for the benefit of persons from out of town who wish intensive coaching in their organ work, and may be of one month or two months' duration, as desired. Information may be had by addressing Mr. Cheney's New York studio, 10 West Fifty-eighth street.

The Free Lance

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

It was last Sunday morning that, for the first time in several years, I heard music in church by a quartet choir. And wasn't it satisfying and devotional! Beautiful voices, excellent diction, perfect ensemble. Why do we indulge ourselves in so much intemperate abuse of the quartet choir? There's a time for everything under the sun.

Do we not agree that a good recitalist is not, in consequence of his expertness as a concert player, an equally good church player? That is, there is no direct, necessary relation between expertness as a recitalist and expertness as a church player.

A Sunday or two ago I also heard the organ played in church by a man who is a concert player and equally good as a church player. As I listened to the instrument it seemed as if it existed by itself, quite apart from human fingers, so perfectly did it adapt itself to the varying needs of accompaniment and solo, to fleetness and slowness, to sternness and softness; it rose to heights of power and grandeur or fell away by easy stages to a restfulness of "linked sweetness, long drawn out." There was feeling and sympathy and emotion in every note.

We agree, I feel sure, that we have a large number of really first-class concert players in this country; we also know that there are many very young men and women who are destined, so far as one can guess, to be really splendid executants. These virtuosos and those in the making, of whom we are proud, seem to get every encouragement from us all. What encouragement does the average, garden variety of church organ player receive from the musical profession as a whole? Is there any way the A. G. O. can help beyond encouraging him to take the examinations? Let us make no mistake; the examinations are the A. G. O., and the A. G. O. stands or falls by the examinations.

May I pass over to you an interesting idea coming from my friend Smeterlin, the pianist, bearing on the subject of touch? Among the great varieties of touch he uses in his incomparable performances is one which I admire intensely. The other day we were talking about touch and I asked him how he acquired the sparkling, detached, *leggiero* touch that he used in presto passage work. His answer was that he had to hear the touch in the inner ear before it could be reproduced. I suppose that he meant the mind inevitably precedes; the mind must take the initiative. This must mean that the great players are the men whose musical imaginations furnish them with the models of tone color and, secondarily, with the desire and impetus for achievement. I have always had the idea in a shadowy form, but it gives one a sensation to have it put plainly to one by a man of genius who enunciates it while sitting by your side.

The art of disposing of an argumentative opponent or crushing any kind of an "ism" is by the use of an epithet. Do you remember the anecdote of Douglas Jerrold, the writer for *Punch*? Getting into a dispute with a loud-mouthed fishwife of Billingsgate, he reduced her to impotent and silent rage by calling her a parallelipedon. I am reminded of that when I see how easily new movements in music are disposed of by applying strange words in description; polytonal, atonal, neo-classical, impressionistic, are samples of words that stave off real thought while they are new. F. H. Griswold (Minneapolis) gives an illustration of the process in a letter which I am at liberty to quote. He says:

"Recently I was reading Dr. A. Eaglefield Hull's work on 'Modern Harmony.' He speaks of modern composers who write chords based on partial tones, also how they let dissonances 'evaporate.' But is this so very modern? One wonders if these up-to-the-minute composers ever heard of mutation stops and mixtures in

organs; these stops emphasize the partial tones, and we know they were in use some 250 years ago. The dissonances formed by these mixtures also 'evaporated,' for there was no way of resolving them. The old organists who worked out such tonal effects knew nothing about the modern science of acoustics; they had no Helmholtz to guide them, but their ears were keen and their conclusions correct."

In one of my journeys on Sundays to hear what the various choirs and choirmasters are doing I was surprised to hear a choir do the chanting based on the old idea that in the Anglican chant the reciting note should be literally, a whole note, and the words following the reciting note "squeezed" into strict half-note lengths. That I heard this sort of pointing with surprise may simply prove that I do not hear much service music. Despite my prejudice, the chanting was effective, though sometimes there was gabbling to get the words in. We did not avoid "asitwasinthebeginning." What a venerable crime that is! Why not vary the crime by pointing the Gloria phrase this way: "As it was in the beginning [stop one second], is now [stop one second], and ever shall be [stop one second]. World, etc." My crime has the advantage of intelligibility. Let's think about speech-rhythm, even if we do not apply it loyally.

It was amusing to read in an announcement of a new choral society that "we devote our programs to the best music." Amusing because the world is at odds, always has been and always will be, over the answer to the question "What is the best music and how may we recognize it when we hear it?"

That was a wisely-phrased question, for people usually ask "How may we recognize the best music by its composer's name?" A friend of great experience, nationally known, and of liberal tastes told me with a good deal of vexation of a conference he had with a choral society over a joint program that they were to give next season. "They are crazy over names," he reports. "We can't come to any satisfactory decision; they care not what we sing so long as they think the composers' names on the program are acceptable." Program musicians! Hang 'em, I say.

Sometime ago, early in the winter, I visited a rather large group of organists and was taken aback somewhat to see that there was a disposition in conversation and in the election of officers or appointments on committees to give precedence to fellows of the Guild over associates. That seems to me a good thing, for the A. G. O. is a large and rather a miscellaneous body, needing more cohesion along strictly professional lines. The higher the average of culture and attainment the stronger and more useful the Guild will become.

Of course there are two ways of raising the average of musical power in the A. G. O.: (1) By getting more members among organists of superior attainments to join and (2) by getting our colleagues to take the examinations. Both ways are in operation, but for the continued life of the Guild and its building up in the strongest way is the second way not of the greater value? We all know men and women we desire to have in our great society on the basis of their degrees from other bodies, but we need to interest the young men and women of promise in the examinations. There was once a time when organists were acknowledged to be the cream of the musical profession; is that true now?

Thanks to C. N. for interesting London newspaper cuttings.

Did you know that that charming woman and magnificent pianist Myra Hess has been made O. B. E.—that is, a member of the Order of the British Empire? It is a decoration that she well deserves.

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New Canticles and Other Church Music Are Listed in Review

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

In 1919 the Episcopal Church in the United States decided to permit the use of "Benedictus es, Domine" in place of the "Te Deum," which was regarded by many as too long for a regular morning service. The new canticle has only six lines, each with the refrain "Praised and exalted above all forever." Its language may not be as noble as that of the "Te Deum," but it is not trivial—and indeed it has high merit as a sonorous anthem of praise. Gradually its use as a canticle has spread in the Episcopal Church, and other Protestant churches are using it frequently as an admirable anthem.

It seemed obvious to me at first glance that the canticle should be set and sung as an antiphon, between soloist and choir or between choir and congregation; but the composers have preferred for the most part to set it as a full praise anthem. Some choir-masters felt that the words called for a chant, and Mr. Gray did publish four chants on a card, three composed by Monk, Haydn, Elvey (double chant), and also a fine plainsong setting, Tone III, 2.

I was foolish enough recently to refer to the new Willan setting as one of the half-dozen finest. Immediately, as I should have expected, I was challenged to name them. So many people have continued to write in for the six that I have decided to atone for my rashness by writing an article on, not six, but several good settings. However, I shall name first about one dozen settings, starting those which I should keep if I had to cut down the choice to six:

Barnes in E flat. Twelve pages. Can be sung by quartet. Fine organ part. (Ditson).

*Candlyn in C. Six pages. Antiphonal effects. (Schmidt).

*Gaul in B minor. Five pages. (Gray).

Howe in C. Seven pages. (Schmidt).

*James in C. Twelve pages. (Gray).

*Martin, Miles, in C minor. The first fine setting; wears well; fine accompaniment. Four pages. (Gray).

Matthews, J. S., in G. Seven pages. (Gray).

Miehell in A. Gregorian melody. Six pages. (Schmidt).

*Noble in A minor. Seven pages. (Schmidt).

Noble in G minor. Six pages. (Schmidt).

Overley in G minor. Baritone solo or antiphonal chorus of men. Eight pages. (Gray).

Webbe in B minor. Ten pages. (Gray).

*Willan in E flat. (Gray).

Of these the settings by James and Webbe are rather difficult, but not for a well-trained choir. I have omitted from this list settings by Sowerby which are very impressive but too difficult for most choirs. I do not know how to make a choice between Dr. Noble's settings, so I star the older and consequently better-known one.

Here are more—all good and well worth an examination:

Barnes in F minor. (Schmidt).

Beach in D minor and major. Baritone solo. (Ditson).

Coke-Jephcott in G. (Schmidt).

Dunham in A flat. (Homeyer, Boston).

Glynn in C. (Gray).

Lutkin in E flat. Easy antiphonal effects with congregation. (Gray).

Macrum in B flat. (Ricordi).

Matthews, George, in G. For men. (Gray).

Matthews, H. A., in A flat. Easy. (Gray).

Matthews, J. S., in D on a plainsong theme. (Gray).

Miehell in E flat. (Schmidt).

Norden in E minor. Chorus needed. (Gray).

Robinson in F. Tenor solo. (Gray).

Sowerby in D minor. Difficult. (Gray).

Sowerby in B flat. Difficult. (Gray).

Snow in D. (Schmidt).

Thiman in D. (Gray).

Webbe in D. (Gray).

Of course I may be wrong in not putting the Sowerby numbers in the first list. I wonder whether so elaborate settings are appropriate to the text; the music is certainly original.

Some of the people who wrote asking for settings of the new canticle also asked for suggested settings of the Te Deum. I will take space to men-

HERBERT R. YARROLL



THE MUSIC of the East Eighty-ninth Street Reformed Church, New York City, is under the direction of Harold Reeves Yarroll, who has for many years served the church as organist and director, having succeeded the late Louis Dressler, the organist and composer. This church, which, until it established its new location near Park avenue, was in the upper part of Manhattan Island and became famous as the "Old Harlem Reformed Church," is one of the oldest churches in the country, having been organized in 1660. Its music has always been of the highest standard and many famous singers, some of whom became connected with the Metropolitan Opera, have served the church in its quartets of the past. Mr. Yarroll directs a mixed chorus of thirty-five voices, and while there is no regular mixed quartet, his choir possesses several soloists, permitting Mr. Yarroll to present throughout the church year the best in choral music, including about six oratorios. Mr. Yarroll also gives organ recitals on the three-manual, forty-three stop organ twice monthly.

tion a few, but this is by no means a complete list—just samples of different types:

Bairdston in E flat, for voices in unison. (Oxford).

Candlyn in D flat. Baritone or bass solo. (Gray).

Harris (R. A.) in B flat. Solo for soprano or tenor. Lyric feeling. (Gray).

James in C. (G. Schirmer).

Noble in F, for men's voices. (Schmidt).

Noble in D. Festive spirit. (Gray).

Noble in B minor, new edition. (Schmidt).

Noble in G minor. Tenor solo. (G. Schirmer).

Robinson, for congregational use on hymn-tunes. (Gray).

Shaw, M., in D flat. (Novello).

Marchant in G. Festival, but not difficult. (Novello). Can be obtained in an edition for SS.

Williams, Vaughan, in G. The great modern setting. (Oxford). Not easy.

Willan in B flat. (Novello).

Reviews

Let me mention briefly a few excellent new compositions. Anthems first: Candlyn—"Let All Mortal Flesh." Un-accompanied. Modern modal; very fine. (Gray).

de Brant—"Melodies of Christendom (Easter)." The most famous three Easter hymns arranged for SAB. (Schmidt).

Dickinson—"Thy Word is Like a Garden." Arranged for SSA by Miss Pendleton. S solo and S-A duet. A lovely little number for Bible Sunday. (Gray).

James—"O Saving Victim." Splendid unaccompanied chorus; difficult. (Gray).

Mueller—"Lift High the Triumph Song." Ten pages; easy. Lent, Palm Sunday or general use. (G. Schirmer).

Nagle—"Today God's Son Triumphs."

Splendid accompanied anthem, published in 1933, but I missed it. (Ditson).

Nagle—"Now Is the Hour of Darkness Past." Seven pages. Excellent anthem for unaccompanied chorus; some divisions. (Presser).

Thomas, Carlette—"The Search." Three pages, unaccompanied. By Dr. Burleigh's very talented niece. (Ricordi).

Thompson, Van Denman—"Father, in Thy Mysterious Presence." Four pages, unaccompanied. An admirable Lenten anthem. (Gray).

For the Episcopal service there is a new setting of the Communion Service in F by Harwood (Novello). Also there is a setting by Dr. Whitehead of the "Benedicite, Omnia Opera" on the Tonus Peregrinus (Gray). Perhaps this would be the proper place to mention the new edition of Bach's "Cru-cifixus," done well by Mr. Holler (Gray).

There is one new sacred solo worth looking over: Miss Bitgood's "The Greatest of These Is Love" (Gray), for medium voice. Preferably it should be done by a baritone with fine declamation. This is far above the average of sacred songs.

Of the organ music let me mention first two collections that are bargains. The first of them is Mr. Edmundson's book of pieces from the seventeenth and eighteenth centuries entitled "Anthologia Sacra," Book 2 (J. Fischer), listed at \$1.25 and richly worth it. The second is a book of "Handel, Ten Organ Arrangements" (Novello), listed at \$1 and certainly worth it if you haven't too many of the pieces already; they are all easy, tuneful ones, very well printed.

Dr. Noble has two admirable new chorale preludes, published separately, on "St. Peter" (three pages, lovely and quiet) and on the Tallis Canon (lively and effective, a fine study in trio-playing). Both of these are moderately priced by Schmidt. Schmidt also has an admirable chorale finale entitled "Glory to God" by the lamented J. S. Matthews; it is only three pages in length.

You can get Dickinson's splendid Meditation on "Ah Dearest Jesus," formerly in his Easter cantata, now published as a perfect Easter Prelude or for general use; it is not difficult (Gray). Harvey Gaul has an "Ascension Fiesta" (Gray) with a very pretty serenata section.

Of the recent organ pieces published by J. Fischer I recommend Dunn's "Surrexit Christus" and Clokey's "Cathedral Prelude."

Goes to St. Peter's, Perth Amboy.

Howard S. Holt, F. R. C. O., has been appointed organist and choirmaster at St. Peter's Church, Perth Amboy, N. J., succeeding the late Henry R. Toft. Mr. Holt is a graduate of the Guild Hall School of Music of London. He is also a graduate of the Royal College of Organists, London, and has done graduate work in organ, theory, harmony and counterpoint. He has held positions in London as well as the Pro-cathedral of Edmonton, Alta. While in charge of music at St. Barnabas' Church and Stetson University in Deland, Fla., he directed the State Choral Society sponsored by the Chamber of Commerce. He also held positions in Keokuk, Iowa, and Lynchburg, Va. In Virginia he served on the faculty of Randolph Macon Women's College as teacher of organ. Mr. Holt was organist and choirmaster at St. Peter's Church, Freehold, N. J., and director of the Freehold Choral Society until the call to Perth Amboy.

Husband and Wife at Console.

Instances in which husband and wife both are organists and give joint recitals are rare, although there is a noteworthy example in the Carruths at Oakland, Cal. Mr. and Mrs. Frank Collins of Baton Rouge, La., are another pair of this kind. They played a joint program March 17 for the Baton Rouge Music Club at the Woman's Clubhouse and their numbers included: Chorale in E major, Franck (Frank Collins, Jr.); "Within a Chinese Garden," Stoughton, and "Chair de Lune," Vierne (Genevieve Collins); Fugue in E flat major ("St. Ann's"), Bach; "The Squirrel," Weaver, and "The Chapel of San Miguel," Seder (Mr. Collins); "Carillon de Westminster," Vierne (Mrs. Collins).

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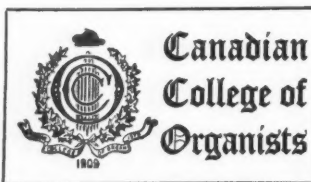
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- St. Paul's Catholic Church, Mosinee, Wis.
- Minnehaha Lutheran Church, Minneapolis, Minn.
- Notre Dame Academy (Chapel), Toledo, O.

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Montreal Center.

W. Bulford, Secretary.

On the evening of Thursday, Feb. 27, an interesting meeting of the Montreal Center was held in Willis Hall, and Dr. Herbert Sanders gave a lecture-recital on Paderewski. Dr. Sanders in his eloquent manner described this great virtuoso as an outstanding composer, statesman and patriot who had a dream; this dream he turned into a living reality by his relentless industry and patience. By triumphing over hardship and poverty he rose to a supreme place as an executant and later became premier of his native country. His first teacher, said Dr. Sanders, was Runowski, an itinerant instructor of no outstanding gifts, but who taught his pupil how to work. The two very fine biographies of Paderewski, one by Professor Phillips and the other by Landon, convince the reader that this great artist literally forged his way to fame and fortune through the development and exercise of his tremendous will power. As his life began with years of toil, pain and study, so it continued through his working life, for he sometimes practiced seventeen hours a day. This was interrupted when he entered politics, but when he returned to the piano his practice was resumed. Paderewski insisted that a balanced temperament and a disciplined mind were as essential as a nimble hand.

Following the lecture Dr. Sanders in his masterly and finished manner played some of the compositions of this great artist and composer, including: Melody in B, Nocturne in B flat, Minuet in A, Melody in G flat, Variations and Fugue in E flat minor and "Cracovienne Fantastique."

Thanks of the meeting were accorded Dr. Sanders by Edward Sweeting and H. E. Colcomb. Dr. Alfred Whitehead presided in the absence of the chairman, D. M. Herbert.

Toronto Center.

T. M. Sargent, Secretary.

A meeting of the Toronto Center was held Saturday, March 7, at the Metropolitan Church-house, when an illustrated lecture was given on "Toronto of Old" by T. A. Reed, Mus. B. Mr. Reed, while not now actively engaged as an organist, held positions in this city for a number of years, so that in addition to showing the development of Toronto as a city, he was able to point out interesting facts concerning some of the churches, organs and organists of former days. We had a very fair representation of the members and friends at this meeting. The speaker was introduced by our chairman, Dr. H. A. Fricker, and following the lecture a social half-hour was spent, when the ladies of the Metropolitan Choir acted as hostesses.

London Center.

A. E. Harris, A. T. C. M., Secretary.

At the monthly luncheon meeting, presided over by E. Daly, A. T. C. M., chairman of the center, the discussion on the A. G. O. choirmaster's tests,

commenced last month, was continued and led by T. C. Chattoe, Mus. B., organist of the Metropolitan United Church. Interesting points in connection with the difficulties of overcoming the causes of flat and sharp singing, and the use of the tonic-solfa system were brought up and thoroughly discussed. Plans for the August convention of the C. C. O. were then gone over and prepared for sending to headquarters for ratification. A very interesting program has been drawn up.

NOTES FROM THE CAPITAL.

BY MABEL R. FROST

Washington, D. C., March 18—Unusual and notable was the organ recital by the Friday Morning Music Club Feb. 28 in which five leading woman organists of Washington were featured. The scene was the beautiful Western Presbyterian Church. This was considered an exceptional opportunity, since some of the performers confine their activities largely to the churches which they serve. A large audience heard with appreciation the following program: Dorian Toccata, Bach; Sarabande (Sixth Suite), Bach (Mrs. G. Horace Smithy); "Paysages Euskariens," Ermond Bonnal, and Prelude-Improvisation on "Veni Emmanuel," Arthur Egerton (Mrs. Frank A. Frost); "Echo," "L'Organo Primitivo," and "Sonata Cromatica," Yon (first movement) (Mrs. James Shera Montgomery); "Clair de Lune," Karg-Elert; Minuet, Vierne, and Toccata, Reger (Edith Athey); Chorale in A minor, Franck (Kathryn Hill Rawls).

Christine Church, soprano, of New York and Washington, assisted with the following solos: "On Mighty Pens" ("The Creation") by Haydn and "Miriam's Song," by Reinecke. Miss Athey accompanied.

The club this year is celebrating its golden anniversary. Mrs. Eugene Byrnes is president. The club membership is restricted to women.

The A Cappella Choir of the First Congregational Church, conducted by Ruby Smith Stahl, presented its sixth annual Lenten concert in the ball-room of the Mayflower Hotel, March 16, before a large and distinguished audience. Mrs. Franklin D. Roosevelt headed the list of notables who were patrons for the concert. This year's program was offered in three groups of songs, several of which were repeated from last season's concert by request. Washington's distinguished musician, Maud Sewall, was represented in this group by her anthem, "Jesus, the Very Thought of Thee." Examples from a wide variety of schools of musical composition were given.

This group of sixty singers of sacred music made its New York debut a year ago, calling forth high praise from the music critics of the metropolis. The tradition of this choir was further upheld when on March 2 the group sang at the first Lenten musicale of the season at the White House.

Under the provisions of the Elizabeth Sprague Coolidge Foundation, Dr. Edmund H. Fellowes of Windsor Castle, England, lectured in the auditorium of the Library of Congress on Feb. 28, the subject being "Tudor Church Music." The lecture was illustrated with phonograph records made under his direction by the English Singers and the St. George's Singers.

Beginning March 1 Adolf Torovsky has been playing half-hour recitals preceding the evening service each Sunday during Lent. He is assisted by choir soloists.

During March Lewis Corning Atwater presented Sunday afternoon half-hour recitals as follows: March 1, American music; March 8, Italian music; March 15, German music; March 22, Jewish music; March 29, request program. These recitals are open to

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the public and are given in All Souls' Unitarian Church.

T. Guy Lucas played his sixty-seventh recital at St. John's Church Feb. 24. The program included the Bach "St. Ann" Fugue and works of Brahms, Debussy and Schumann. The choir of men and boys assisted.

The Fox-Galpern organ-ballet program reported in this column last month was indefinitely postponed at the last minute. It is uncertain when it will be possible to give the concert.

Robert Barrows, new organist and choirmaster at the Washington Cathed-

ral, is offering a series of four lectures on modern music. The dates are as follows: March 2, 16 and 30, and April 14. Mr. Barrows had returned from a period of study with Vaughan Williams and Arnold Bax at the time of his appointment to the cathedral. These lectures are being given at the Washington College of Music.

MUSIC APPRECIATION BY AIR

Arthur C. Becker Broadcasts Recitals in University Course.

Arthur C. Becker, dean of the De Paul University school of music, is presenting a course in music appreciation through the facilities of the University Broadcasting Council every Monday, Wednesday and Friday afternoon at 1:30 over station WIND. The broadcast consists in an organ recital interspersed with historical and critical remarks by Dean Becker. The University Broadcasting Council is composed of De Paul, Northwestern and the University of Chicago. These universities have united to educate via the air, through a variety of programs, ranging from dramatics to legal and current problems.

"Elijah" Sung at Union Seminary.

Mendelssohn's "Elijah" was presented in James Chapel, Union Theological Seminary, New York, March 24. The oratorio was conducted and played by seniors in the School of Sacred Music. The motet choir of the seminary sang the choral parts. The entire performance was under the direction of Dr. Clarence Dickinson.

In a vesper service of music at the New England Congregational Church, Chicago, March 8, the fifth of a series this season, Porter Heaps and his choir presented a program of high merit. The organ selections were Soverby's "Carillon," the Prelude to act 1 of Wagner's "Parsifal" and three movements of Widor's Fourth Symphony. The choir sang Mendelssohn's "Hear My Prayer."

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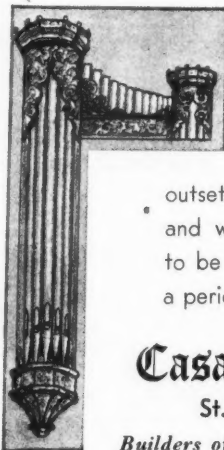
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Who's Who Among the Organists of America

GEORGE LEE HAMRICK.

There is nothing prosaic in the career of George Lee Hamrick. Rather it is the opposite, as it has been colored with a varied experience which has contributed to the making of a talented and unusual personality.

Born in Carrollton, Ga., Oct. 11, 1889, one of his earliest memories was the desire to become an organist. This came from sitting at his mother's feet as she played a reed organ while telling in glowing terms of having heard a great organ. The father had hopes that his young son would follow his own steps into the medical profession. During an enforced school holiday the lad was started at the piano, so that he would be better prepared to use his voice when the time came, but both of these hopes were doomed to disappointment.

The youthful pianist took to his instrument with gusto and at the first public appearance stood before the piano keys—too small to be seated. The next step came with the periodic reorganization of the town band. Despite his years George Lee was preferred the baritone horn, due to his musicianship, but he had selected the clarinet after having heard them played by bands of roving minstrels. Even though the bandmaster was unable to teach him the reed instrument, the aspirant mastered it well enough to carry the solo parts in the repertoire of the band. It was only natural that he should be assigned the piano in the auxiliary orchestra. Eventually he became the director of both organizations, despite the fact that he was the youngest musician of the group.

The first pipe organ to come to Carrollton was in a church other than the one of the Hamrick faith, but that did not deter him from seeing every screw seated and every pipe racked into place, even to holding the keys for the final tuning and tone regulation. None other than "Charlie" Sheldon, then the youthful prodigy of Atlanta, gave the opening recital, an event that was the beginning of a friendship that has continued to this day. This renewed the resolve to be an organist and our subject launched his training under Samuel P. Snow, a former organist of the Atlanta First Baptist Church, but at that time connected with Shorter College, Rome, Ga.

In time George Hamrick's own church completed a new building and he was sent on a tour of inspection to select an organ builder. Because one of the committeemen represented a builder other than the one favored, the selection came to a tie and our organist had to bide his time. Eventually a choice was made and upon the day when the message came that the organ

had arrived Hamrick rushed to the railroad yard and when he located a car marked "pipe organs" it was a red-letter experience in his life. He was chosen to open this organ. At the recital a brilliant pianist, the wife of Congressman Adamson, was in attendance and this led to arrangements for continued study with Dr. Bischoff in Washington, D. C.

The new organ in the Atlanta Auditorium, sixty miles away, is the next high-light in his story. It brought into this young organist's life the inspiration of hearing men like Lemare, Eddy and Kraft. It was on these visits to Atlanta that Mr. Hamrick examined the organs in the First and Second Baptist Churches, where later he was to serve with new instruments. But first was to come seventeen years in the theater, with distinction as feature organist with the Publix Theaters in Atlanta, Birmingham and Jacksonville. Perhaps the best index to Hamrick is that his work as a theater organist was on such a high plane that he won the approval of his contemporaries in the church field.

He was never to lose contact with the church, however. With the exception of one or two years church positions were open to him wherever he went. During this time he served both the First and South Side Baptist Churches in Birmingham. In Jacksonville he gave the opening recitals on two organs, a three-manual in the Riverside M. E. Church and a four-manual in the First Baptist Church. A well-known organist has remarked that when listening to Hamrick in church or theater, one was never conscious that there might be a dual relation.

Just prior to the eclipse of the theater organ Mr. Hamrick became associated with the First Baptist Church in Atlanta. Here he has remained for the last eight years. He had the pleasure of putting into reality his ideas of the organ as an instrument, formulated during years of study and experience, when he designed the large four-manual and echo Pilcher over which he presides. The choral organization of about thirty voices, including a quartet of professional soloists, is under his direction.

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tistry that is satisfying. There is manifest a genuine affection for the instrument that is carried to the listener. One has only to examine his weekly offerings to understand his large following of musicians and laymen alike.

He is active in the Georgia Chapter of the A. G. O., having served as dean in 1929 with great credit to himself and the organization. With his pen he is a forceful writer and his articles have been published in the journals of the profession. Organ design is his hobby and he has assisted more than a score of churches in the purchase of their organs, besides having given over 100 recitals over the Southland.

Early in life Mr. Hamrick married Miss Jennie Mae Walker, also of Car-

rollton. Two daughters, now married, are Mrs. A. J. Broadwell and Mrs. Charles Black, Jr., of Atlanta. The first grandchild, Carole Broadwell, is a dominant theme with the young grandparents.

With a great church, a fine organ and an excellent choir, Mr. Hamrick is just arriving at his zenith, a distinct credit to his profession. We predict many years of usefulness for this splendid musician and organist.

O. A. S.

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An event of unique interest to all students of hymn music will take place in New York Thursday, April 2, when Professor Bliss Wiant will speak at a public meeting of the Hymn Society on the music of China, her folksongs and the fusion of native and western music in the hymns used by the Christian churches. He has edited three Chinese hymnals, the last being that of the newly-formed United Christian Church, adopted by those from Episcopal, Methodist and other missions. Professor Wiant is assistant professor of music at Yenching University, Peiping. He is one of the very few Western authorities on Chinese music, and this gives his story of the place of hymns in the life of the country, their sources and the influence they may eventually have on Western hymnody, added value. He will illustrate his lecture freely on the piano.

The meeting will be held at Brick Church, 1 West Thirty-seventh street, at 8 o'clock. All who are interested in national folk music and would like to learn about the idioms of Chinese music are cordially invited to attend the lecture.

The many requests for suggestions and guidance in holding hymn festivals show a widespread and increasing interest in the movement. Ministers, and especially organists, are discovering that congregations will regard as important the things that they themselves emphasize. Routine and uninspired treatment of hymns will arouse no enthusiasm in the pews.

The same holds true of other elements in public worship, both when the congregation takes part audibly and when, as in the reading of the Scripture or during the prayers, it is led by one person. It is hard to give animation or interest equally throughout a service, for expression is the result of feeling, and the feelings are stirred differently by various elements in a service. When you are reading an article aloud and you come to a quotation your voice takes on the animation of the speaker, but when the direct quotation is finished your tone and diction become less vivid. I have heard sermons which ended with a challenge to accept the truth just set forth, given with warmth of tone and flashing eye. Immediately afterwards a perfunctory announcement of the concluding hymn followed with unwelcome drabness. There was no "carryover," no sense of continuity.

As organists we cannot afford to ignore the reinforcement of the sanctions in worship through congregational response. We cannot be satisfied with clean work on the organ, both in solos and in choral accompaniment and with excellent singing by the choir, and at the same time regard the man and woman in the pew as silent partners. Of course good choral singing is not easily attained; it grows better, however, in churches where the members of the congregation are not silent partners.

There is a clear alternative before us. On the one side we have a church where music goes hand in hand with the building of Christian character in the young, and where those who remain in it as adults have a heritage of fine church singing which they would not willingly sacrifice through neglect. On the other hand there are still some churches where the stars in their courses seem to have fought against an atmosphere favorable for congregational singing. It is true that few churches have really balanced vocal resources, but if we are alert we will eagerly cultivate the existing musical material. We can insist on good ac-

companiment of hymns for every group that sings at its meetings, we can correlate the hymns with the whole of worship, we can enlarge the repertoire of hymns, we can make the whole congregation feel the joy of giving hymns full utterance.

While the idea of a hymn festival may seem to indicate formality and elaboration, if its essentials are well understood it is entirely possible for any church to prepare for such events, and to make them real and memorable acts of worship. Any requests for information will be gladly answered by our committee, at 2268 Sedgwick avenue, New York, enclosing a stamped envelope.

R. L. McALL,
 Chairman Hymn Festival Committee.

Philadelphia Hymn Society Vespers.

Choral vespers to which the public was invited were to be held by the Hymn Society of Philadelphia in the Church of the Holy Communion (Lutheran) at 4 p. m. March 29. Three motets by Johann Michael Haydn (1737-1806), a chorale of Johann Cruger (1598-1662) and a Bach cantata anthem were to be sung by the Holy Communion choir, and four German chorale settings were to be sung as hymns. Four Bach chorale preludes were to be played by W. Lawrence Curry, organist of the First Methodist Episcopal Church of Germantown, and by Dr. Ralph P. Lewars, the Holy Communion organist and choirmaster. The service was in charge of the Rev. Dr. William Chalmers Covert, president of the Hymn Society, and the Rev. Dr. J. Henry Harms, pastor of the Church of the Holy Communion.

Pastor-Organist to Larger Field.

The Rev. Gerhard Bunge, A.A.G.O., who has been making a reputation in Iowa as a combination of pastor and organist, with headquarters in the organ-loving community of Garnavillo, has accepted a call to a larger field at Independence, Iowa. Mr. Bunge is a pastor of the Lutheran Church and a devoted exponent of the best in organ music. On March 22 he gave his second recital at the First Lutheran Church of Decorah, Iowa, where he played: Prelude and Fugue in E minor and Toccata in D minor, Bach; Chorale Prelude, "Lobe den Herren," Radeke; Chorale Improvisation, "Aus tiefer Not," Karg-Elert; "Elegie," Youferoff; Andante from Sonata in A minor, Borowski; "Palm Branches," Faure. Aside from these numbers he played Handel's Concerto No. 4 with the Luther College Orchestra and Miss Hoff of Decorah. Two groups of numbers were sung by the Schola Cantorum of Luther College under the direction of Professor Theodore Nickel.

Dalton, Mass., Veteran Dies.

Willis H. Hitt, 74 years old, for forty years organist at the Congregational Church of Dalton, Mass., and prior to that organist at Old First Church at Springfield, died in Dalton Feb. 18. He was born in New Marlboro, Mass., May 4, 1861. He studied music and then became organist in Holyoke. At 14 he became organist of the historic church at Court Square, Springfield. He married Nettie Glinser of Dalton forty-six years ago. Besides his widow, he leaves two sons and three daughters.

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MISS VIOLA LANG



Miss VIOLA LANG, a member of the faculty of the Guilman Organ School in New York and a young organist of unusual talent, has been appointed organist and director of the choir of the Church of the Highlands at White Plains, N. Y., and assumed her duties at that church March 1.

Ramin to Teach at Institute.

A handsome brochure from Germany announces the 1936 summer courses at the German Institute of Music for Foreigners, Berlin, which is one of the various European bids for the American music student. The organ department of the school is under the direction of Günther Ramin of St. Thomas' Church, Leipzig, who is well known to Americans by virtue of his recitals in this country. The institute announces a series of master classes to be held from June to August in orchestral conducting, piano, organ, violin, chamber music, voice, acting, etc. The classes

will be held at the Marmorpalais (Marble Palace) in Potsdam, the royal residence in Wiesbaden and the Church of St. Thomas in Leipzig. The classes are open only to "musicians and music students who are sufficiently advanced to profit by study with a distinguished artist."

Death of Harriet F. Benjamin.

Harriet Farnsworth Benjamin, for years a well-known organist and a member of the A. G. O., died at Rochester, Minn., March 3 at the age of 73 years. For many years she had been an organist of note, having held church positions in Chicago, Minneapolis and Rochester, and as a teacher of organ and piano she did much to establish an appreciation of higher musical ideals in her pupils. Many of the younger pianists of the Middle West owe their success to their early training with her. She is survived by one sister, Arline Farnsworth Benjamin of Rochester, Minn.

Van Dusen Club Series Closes.

The Van Dusen Organ Club's series of recitals in the Kimball organ salon closes with a program March 30. The recital is played by Edward Eigenschenk and the program includes: Concerto No. 6, in B flat major (complete), Handel; Concerto No. 10, in D major (complete), Handel; Four Chorale Preludes, Karg-Elert.

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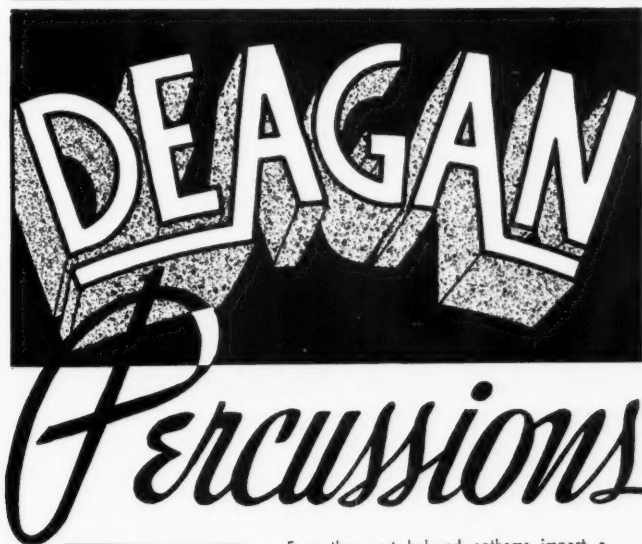
In a recent issue of the periodical *Cecilia* there was an article the title of which read: "What Is Killing Our High Mass." To me the article is so timely and is fraught with so much significance that I think it is worthy of serious consideration by every conscientious choirmaster. It is an undisputed fact that in the majority of our churches the attendance during the last several years has dropped off alarmingly. There are many things which may contribute to this state of things. We are particularly concerned with the musical side of the subject and will therefore deal with no considerations other than those which are strictly on the musical side.

After the "Motu Proprio" was issued a group of composers, in their evident desire to follow the letter of the law, set to work writing a prodigious number of masses and motets, striving to be so scrupulous in their handling of harmonies and texts and so very careful that the human element was eliminated. Now, after our choir members and congregations over a long period of years had become accustomed to listening to the masterpieces of musical literature, the better masses of Mozart, Haydn, Guilman, Franck and Gounod, despite the fact that we do not pretend they were really suited for the divine service in the form in which they were written, these same choir members and congregations had a sudden let-down, a drop from the high pinnacle of artistic expression to a very ordinary setting of the texts which they had been accustomed to hearing surrounded by a glorious musical accompaniment. The reaction was adverse. Fortunately, the use of a more modern style of writing, with the freer uses of chromaticism and the use also of modal harmonies, and excerpts from chant melodies, has produced results which are far-reaching in stimulating better artistic musical creation, and some of our recent masses, particularly the "Missa Pontificalis" by McGrath, show the height to which these resources can be car-

ried. Nevertheless, it takes time for any group to become used to an entirely new idiom of expression, and while I believe the majority of our listeners are beginning to appreciate many of the beauties of these newer compositions, they have a leaning toward those with which they are more familiar, and which have a stronger appeal.

As I have stated several times, a composition, to be good, is not necessarily one which follows a prescribed law or set of rules, but is a thing which is good because the aesthetic taste of the performer or listener who is trained to know what is good sets the stamp of approval upon it. Now we will take a congregation which listens to masses which are theoretically supposed to be liturgical, masses which are supposed to lift the minds and hearts of the congregation to things spiritual because of their liturgical qualifications. Just for argument we will say that this congregation listens Sunday after Sunday to the above compositions and feels no response whatever—in fact, is hardly aware that the choir is assisting the liturgical function at all. On a particular Sunday the choir startles the congregation by performing a mass which as far as the text is concerned is liturgically correct, without undue repetition, and contains music written by a great master. What will be the reaction of that congregation after hearing the above mass? Nine times out of ten the congregation will have been spiritually lifted far above anything it had experienced during all the Sundays the other type of works were performed.

Certainly not all choirs are qualified to sing the real music of the church, the Gregorian chant and the music of Palestrina, DeLassus, etc., and therefore a wise choice of the great masses could be interspersed with very satisfactory results, especially in keeping up interest in our choirs, which in most cases are voluntary. A careful selection of these masses, suitably revised and used together with the newer music which is the real art of the present century, should do much to awaken the artistic conscience.



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Three New Hymnals to Stimulate Singing; Contents Analyzed

By GUY CRISS SIMPSON

The attention of the public has once more been called to that glorious achievement of Protestantism, the congregational hymn, by the recent appearance of three hymnals which are, in the order of their publication, "The Hymnary" (1930) of The United Church of Canada, "The Hymnal" (1933) of the Presbyterian Church in the U. S. A., and "The Methodist Hymnal" (1935), the official book of the Methodist Episcopal, the Methodist Episcopal, South, and the Methodist Protestant Churches.

The tunes in "The Hymnary" are printed in half-notes instead of the usual quarters. This gives the book an austere and ponderous look which is enhanced by the fact that each hymn is printed below its tune and no words are inserted between the music staves. Numerous alternate tunes are provided on the same or opposite page of the corresponding hymn, while other tunes appearing elsewhere in the hymnal are often suggested for various hymns. As if this did not allow enough latitude of choice, there is a group of "Supplemental Tunes" at the end of the book. The hymns number 691 and the tunes 593. Many tunes, mostly common meter syllabic ones, are repeated frequently. These include: "St. Flavian" (nine times), "Tallis' Ordinal," "St. Andrew" and "St. Michael" (seven times) and "Dunfermline" and "St. Magnus" (six times).

It is evident that great efforts were made to please all three communions—the Methodist, Presbyterian and Congregational—which joined to form the United Church of Canada. One whole section of "The Hymnary" is devoted to metrical Psalms and another to "gospel songs." At first glance the cheapness of the latter seems somewhat camouflaged by their half-note garb, but closer perusal reveals the truth of the statement that "no matter how thin you slice it's still baloney." Then there are some fifty-six prose Psalms set to Anglican chants and numerous other responses and canticles with both Anglican settings and the adapted plainsong of Merbecke.

There are 188 tunes by composers of Victorian England, seventy-five eighteenth century British tunes, forty-seven Lutheran chorales, forty-one Calvinistic Psalm-tunes of the sixteenth and seventeenth centuries and forty-two tunes by contemporary composers. Besides, there are a number of very fresh and lovely Welsh melodies, including the delightful "Hyrydol," which is given five times. But I cannot understand why the majestic "Ton-Y-Botel," called here "Ebenezzer," should be relegated to the appendix! That exuberant arrangement by Lowell Mason of a Handel theme, "Antioch," has a rich harmonization which improves it 100 per cent. Dr. Healey Willan is represented by two original tunes, several *fauxbourdons* and six arrangements of plainsong melodies, but his genius is scarcely apparent from these contributions. The two original tunes are of the conventional sort, while some of the *fauxbourdons* are too fancy for words. Incredible as it may seem, a note of flippancy has crept into the one on "St. Anne." "Lobe den Herren" has been treated to some extraneous modulations entirely out of keeping with its simple, straightforward character. As for Dr. Willan's plainsong arrangements, they are all right, I suppose, if one cares for plainsong, but I wonder how many United Church congregations ever use them. Frankly, I cannot imagine their being sung with any relish outside of the most extreme Anglo-Catholic parishes.

Two favorite Scottish tunes of mine, "Stracathro" and "Bangor," are in "The Hymnary." "Stracathro," which has a plaintive appeal and is eminently singable, appears five times. I consider William Tansur's "Bangor" one of the greatest of hymn-tunes. It has the inexorable power that we associate with the temper of the Scotch Covenanters, but it seems to be little

known in the United States. I know of only two American collections, the Protestant Episcopal Hymnal of 1916 and the new Christian Science book, which have it. It is to be hoped that editors of future compilations will avail themselves of this magnificent tune.

"The Hymnal" of the Presbyterian Church in the U. S. A., which was edited by Dr. Clarence Dickinson, assisted by the Rev. Dr. Calvin Laufer, is a beautifully printed volume containing 513 hymns and 441 tunes, besides a section of responses, ancient hymns and canticles. A group of orisons, or short, devotional prayer hymns, is an interesting and unusual feature. One hundred and twenty-seven tunes are Victorian, sixty-eight by American composers other than contemporary, forty of eighteenth century Britain, forty German chorales, twenty-one early Calvinistic Psalm-tunes and thirty-six by contemporary composers. Welsh airs number seventeen and traditional English ones fourteen. Among the latter are the jolly "Forest Green" and "Monk's Gate." I have often wondered why highbrows turn up their noses at vigorous rhythm in such tunes as Sullivan's "St. Kevin" and "St. Gertrude," but accept it enthusiastically in English folk melodies. Both are equally authentic expressions of the English spirit and both should be accepted or rejected together by the church if consistency is to be observed.

A very fine tune by a living composer is "Pentatone," by Sir Walford Davies. It is a sheer joy and I am glad that "The Hymnal" has introduced it to American church-goers. Then there is "Terra Patris," which I consider one of the loveliest of hymn-tunes, ancient or modern. It was first published in the Presbyterian Sunday-school hymnal, "Alleluia" (1915) as an arrangement by Franklin L. Sheppard of a traditional melody. But it has since that time been definitely established that Mr. Sheppard is the composer and not merely the arranger. His innate modesty made him conceal his authorship by putting forth the tune as a traditional one. "Terra Patris" does indeed have the joyous lilt of the English folksong and it seems destined for wide popularity. "The Hymnary" of the United Church of Canada appropriates it with no mention of either Mr. Sheppard or "Alleluia," but the "Methodist Hymnal" prints it with Mr. Sheppard credited as its arranger. Edward Shippen Barnes has harmonized it beautifully for "The Hymnal." Other harmonizations in this volume are not so good. For instance, "Martyr" and "Dennis" are harmonized with their usual three chords.

That famous chorale, "Wachet Auf," which appeared in the 1911 edition of "The Hymnal," is dropped from the present edition. Why? It is certainly superior to many other chorales introduced for the first time in the 1933 book. But even that omission can be forgiven because of the inclusion of the deepy devotional "Herzliebster Jesu" of Johann Cruger. It is interesting that the Rev. William Pierson Merrill, pastor of the Brick Church in New York, is represented in "The Hymnal" both as a hymn writer and a hymn-tune composer and he shines in both capacities. Especially meritorious is his stirring and vigorous tune, "Marcus Whitman."

"The Methodist Hymnal," which came from the press in October, 1935, is also a fine example of the printer's art. Like "The Hymnal" it prints the words of the hymns between the staves of music in the interest of congregational singing. "The Methodist Hymnal" has 564 hymns and 451 tunes, as well as the now customary section of chants and liturgical forms. Unlike the other two books under discussion, American tunes are in the majority. These include 123 by composers other than contemporary, as against 113 Victorian tunes, twenty-four chorales, twenty-nine eighteenth century British tunes and only nine Calvinistic Psalm-tunes.

It must be confessed, however, that the ascendancy of American tunes is due to a large department of trashy evangelistic songs euphemistically called "Songs of Salvation." This whole section constitutes a blot upon an other-

wise excellent compilation and could be thrown out bodily without ever being missed. No doubt the clerical members of the hymnal committee thought that they would be pleasing the large number of Methodist churches in small towns and rural areas which are supposed to have an undeveloped musical taste. This seems to me an error in judgment. The hinterland today is not so musically backward as many suppose, due to the increased facilities of musical education via the radio and music appreciation in the schools. Then, too, any church preferring inferior music would probably not use "The Methodist Hymnal" at all, but would confine itself to some paper-backed revival song book. But, at least, there is enough good material in this hymnal so that the poor stuff may be safely ignored.

Among the points of excellence may be cited some fine new tunes by Robert G. McCutchan, musical editor of "The Methodist Hymnal," and by Van Denman Thompson. Two sterling and finely harmonized tunes by McCutchan are "De Pauw" and "Oxnam," while Thompson is represented by the jubilant "Longden" set to Christopher Wordsworth's Easter hymn, "Alleluia! Alleluia! Hearts to Heaven and Voices Raise." I consider it better than Sullivan's "Lux Eoi," which is generally used with this hymn. And Mr. Thompson has given Guiterman's popular "Bless the Four Corners of This House" a sensitive and moving setting in "Home." Curiously enough, a strong tune by the Rev. Calvin Laufer, "Percival-Smith," with the accompanying poem also by Dr. Laufer, is included among the Palm Sunday hymns. This is an example of interdenominational comity that might be more widely emulated. In many cases in "The Methodist Hymnal" old tunes with barren harmonies have been improved. For example, the nakedness of "Martyr" has been clothed with a much more variegated harmonic garb than it has been accustomed to and "Woodworth" has likewise been enriched. But Zundel's "Love Divine" has the same old parallel octaves between the tenor and soprano of the first measure that have plagued musicians for generations! Fortunately, those octaves have been removed in the versions of this tune in "The Hymnary" and "The Hymnal."

An examination of these three hymnals reveals that the Victorian tune is still supreme. In all but "The Methodist Hymnal" Victorian tunes far outnumber those in other categories and they would do so, also, in the Methodist book if the "gospel songs" were disregarded. Among composers, Dykes leads in all three hymnals. He has twenty-four tunes in "The Hymnary," twenty in "The Hymnal" and seventeen in "The Methodist Hymnal." Looking farther afield we find him leading in other American books, too. He has thirty-three tunes in the Protestant Episcopal Hymnal of 1916 and thirty-one in the Common Service Book of the United Lutheran Church. He may be justly termed the king of the modern hymn-tune. His "Nicaea" joined to Heber's hymn of doctrinal Trinitarianism, "Holy, Holy, Holy," has become the hymn of adoration and praise for the English-speaking world and is probably sung oftener throughout that world than any other hymn. Much of Dykes' work is of a very routine nature, but he excels in tunes of intimacy and tenderness such as "St. Agnes" and "Dominus Regit Me." To me his "Requiescat" is more touching than the more popular "Lux Ben-

igna." And as for tunes by other Victorians, will Smart's "Regent Square" and "Lancashire," Wesley's "Aurelia," Barnby's "Laudes Domini" and Sullivan's "St. Gertrude" ever be supplanted in popular favor? As for Barnby's much cussed and discussed "Sarum," recent correspondence that I have noticed in such English magazines as *The Spectator* would indicate that in English opinion, at least, Vaughan Williams' "Sine Nomine" has decidedly not supplanted "Sarum" as a setting for "For All the Saints." I have never liked "Sine Nomine"; it has always seemed to me over-sophisticated to the point of decadence and unnecessarily complicated in rhythm. It was heartening to read the opinion of no less an English critic than W. J. Turner in the Feb. 8 issue of *The New Statesman and Nation* concerning a performance of "Sine Nomine" by the Royal Philharmonic Society: "I thought this a singularly unimpressive hymn, both as regards words and music. * * * I feel that the music was composed in the same now unreal convention as the words, without personal conviction and hence without effect on the listener. The habit of saying and singing and composing what we do not wholeheartedly believe is fatal to the production of real works of art, but it is almost universal in official quarters today."

Concerning efforts to supersede well-established tunes with new ones, it is interesting to recall that Horatio Parker once had the courage to compose a new setting for "How Firm a Foundation" which appears in the Episcopal Hymnal of 1916. I have never heard it sung, and it is by now, probably, a dead letter and will soon pass into oblivion, while the classic "Adeste Fideles" goes on its way serenely with its position unassailable.

Of the hymnals in question I think that "The Hymnal" of the Presbyterians is undoubtedly the best. It is not too esoteric and highbrow and, on the other hand, it has almost no cheap gospel songs. But all three books are excellent and should do their part to reawaken an interest in hymn singing and should impel multitudes to "make a joyful noise unto the Lord."

Miss Biery Awarded Scholarship.
Miss Frances Biery, A. A. G. O., the young blind organist, has been awarded the Mu Phi Sorority \$100 scholarship for organ study at the American Conservatory of Music. Miss Biery is a pupil of Edward Eigenschenk and is awarded this scholarship under his tutelage.

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A King Glorifies His Reign

When the modern historian gets around to appraising the last century he will have so many world wonders to record that the ancient list of seven will be entirely inadequate. In a period which has seen the construction of nearly every railroad system, the advent of the automobile and the airship, the radio and the phonograph, and numberless other things that have made this the "mechanical age"—a period in which human comfort and pleasure have been enhanced in more ways than one could recount in several pages of advertising—it would be easy to overlook a thing which in the eyes of the great majority of people is still a fascinating mystery—the modern pipe organ. Yet no musical instrument has undergone as much improvement as has the organ in the last fifty years.

The piano, the violin, the flute, the harp, all are very much the same as they were a hundred years ago. But let us look at the organ of the Eighties. Though the great ones of that day were truly marvelous in their mechanism and tonal magnificence, they would be rated indeed as in the "horse-and-buggy age" today. The tracker action then in general use required a real man to play, especially when manuals were coupled. It may have been because of the necessity for the strength of a Samson that some of the famous organists of that period permitted their hair to grow long. Registration also involved brute force. Stops were drawn out about six inches, and if the weather was damp it sometimes took both hands. There were few aids to registration, although the performer found great convenience in the iron combination pedals that produced "full swell" or "full great"—or mezzo or piano. The pedalboard was straight and flat. Those of us who remember the recitalists of the day recall that they were endowed with great agility in sliding from one end to the other of the long bench to negotiate pedal passages and that they were adepts at pulling out and pushing in a maximum number of stops in a minimum number of seconds. As for the wind supply, it depended upon feeder bellows, operated by men or boys, who knew the meaning of the curse pronounced on Adam when he was evicted from Eden to earn his bread by the sweat of his brow. Neither bellows nor the human element back of them gave assurance of a steady wind supply. And now and then, if the player could not set his audience afire with his performance, the blower could set the organ afire with his pipe.

Yet the world thrilled to the music of the organ and its variety of tone, from the softest to the most majestic. It was then as now the king of instruments.

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Ever since that day ingenious men have built on the foundation that was established long before the days of Bach. To the qualities of tone that make an organ different from any other instrument, and that through the ages have defied successful imitation, new tone colors have been added, and others have been refined. Variety has been provided also through harps, chimes and other percussions. The entire tonal resources of the organ have been vastly amplified. A host of wizards have exerted themselves to change the entire mechanical design of the instrument. Electricity has been made to serve the art of music just as it has been employed to serve man in thousands of other ways. Today the standard organ action is easier than that of the best piano. Stopknobs and stopkeys are moved with only the slightest effort. The pedal keyboard has been designed to make it fit the human form and reach of limb. Adjustable pistons, for manuals and pedals, and general pistons, with innumerable other conveniences, have converted the instrument into one in which registration is a matter of alertness of brain, and not one of muscle. Swell expression pedals and shutters respond to the slightest whim or taste. Complete changes of registration are made by the touch of a button.

And as for the wind supply, the human element has been eliminated and all the good organ blowers have gone to their reward, with the exception of a few survivors, nearly all of whom are now successful and wealthy business executives. The electric fan blower, with its unerringly steady wind supply, in itself has accomplished wonders on behalf of organ music.

Reduced to simple terms, the changes wrought in the modern organ have had an effect equivalent to equipping the organist with ten hands instead of two, and at least four feet.

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Of course all this development has been based on the solid foundation of pipes. The organ is still the same "kist-o'-whistles" that was so distasteful to the devout Scotchman of another era. It has been a slow but steady evolution, in which many great minds have had a part. Errors have crept into the picture from time to time, and eventually have been eliminated.

Such has been the story of the organ in the last fifty years. The King's loyal and able devotees—organists, composers, organ builders—have worked together to enhance his glory and to maintain him on a throne from which no pretender can remove him. That is why organ music, which can be and is produced only from organ pipes, has reached its present estate.

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Programs of Organ Recitals of the Month

Edward Johe, Pittsburgh, Pa.—Mr. Johe was to play his first recital since his return from study in Europe on the evening of March 29 at the First Baptist Church. The program was sponsored by the American Guild of Organists National Convention Association. The program is as follows: Passacaglia in D minor, Buxtehude; Prelude and Fugue in E, Vincent Lubek; Chorale, "Ich ruf zu Dir," Bach; Prelude and Fugue in E flat ("St. Ann's"), Bach; Sonata in D minor, Reger.

Healey Willan, Mus. D., Toronto, Ont.—Dr. Willan's recitals at the University of Toronto, on the large Casavant organ in Convocation Hall, have been marked by the following recent programs:

Feb. 25—Prelude and Fugue in G major, Mendelssohn; Chorale Preludes, "A Rose Breaks into Bloom" and "O World, I'Een Must Leave Thee," Brahms; Sonata No. 7, in F minor, Rheinberger; Adagio in E, Merkel; Fugue on the Name "Bach," Schumann.

March 19—Prelude and Fugue in E minor, Bach; Chorale Preludes on "Herzlich tut mich verlangen," Kellner, Brahms and Karg-Elert; Variations on "Jesu, meine Freude," Walther; Prelude and Fugue in E flat, Bach.

Albert Riemenschneider, Berea, Ohio.—In his recital at Baldwin-Wallace College Sunday afternoon, March 1, in his winter series, Mr. Riemenschneider played the following works: "Joyous March," Sowerby; Five Short Chorale Preludes, Op. 135a, Reger; Fourth Sonata, B flat, Mendelssohn; "My Soul Doth Magnify," Bach; Toccata and Fugue in D minor, Bach.

In his vesper recital April 5 Mr. Riemenschneider will present the following program: Prelude and Fugue in B minor, Bach; Chorale Prelude, "Lord Jesus Christ, with Us Abide," Bach; Fifth Sonata, in D major, Mendelssohn; Five Short Chorale Preludes, Reger; Cradle Song and "The Ride of the Valkyries," Wagner.

Hugh McAmis, F. A. G. O., New York City.—Mr. McAmis played the following selections in his last "hour of organ music" for the season at All Saints' Church, Great Neck, Long Island, on the evening of March 9: Prelude to "Parsifal," Wagner; Pastoral from "Le Prologue de Jesus," Traditional; Sinfonia to "Lord, for Thee My Spirit Longs," Bach; First Movement from "Gothic" Symphony, Widor; "Eventide," Fairclough; Grazioso, Gluck; "Water Music," Handel.

Harold B. Hannum, A. A. G. O., Berrien Springs, Mich.—Mr. Hannum has played a number of interesting programs this season in the auditorium of Emmanuel Missionary College, Feb. 29 his offerings included: Cantabile, Lore; "Freu Dich sehr, O meine Seele," Karg-Elert; Chorale Prelude, "Abide with Me," Parry; "My Heart Is Filled with Longing," Bach; Chorale in A minor, Franck.

Feb. 23 he played: Fantasia in G minor, Bach; Pastoral (Sonata 1), Gullmunt; Andante Cantabile, Tschai-kowsky; "Adeste Fideles," Kreckel; "Silent Night," Kreckel; Toccata, Symphony 5, Widor.

The Thursday Musicales presented Mr. Hannum in a recital at the college March 5, on which occasion he played: Fantasy and Fugue in G minor, Bach; Suite, "Water Music," Handel; Concert Overture in C minor, Hollins; Largo, "New World" Symphony, Dvorak; "Springtide," Grieg; "Finlandia," Sibelius; Adagio in C (from Fantasy in C) and Finale in B flat, Franck.

Eskil Randolph, Freeport, Ill.—Mr. Randolph, organist and director at the First Presbyterian Church of Freeport, was guest organist at the Court Street Methodist Church of Rockford at the invitation of the minister of music, the Rev. LeRoy E. Wright, Sunday, Feb. 23, and played this program for the vesper service: Sonata in C minor (first movement), Salome; Fourth Sonata (Allegretto), Mendelssohn; Sonatina, "God's Time Is Best," Bach; "Starlight," Karg-Elert; Arietta, Kinder; "St. Ann" Fugue, Bach.

John K. Zorian, F. A. G. O., A. R. C. O., Schenectady, N. Y.—Mr. Zorian of St. George's Church played the recital at Union College March 1, making use of the following numbers: Suite, Corelli; Chorale Prelude, "Wachet auf, ruft uns Die Stimme," Bach; Fugue in D major,

Bach; Folk-Tune, Percy W. Whitlock; "Elves," Bonnet; Allegro Cantabile from Fifth Symphony, Widor; Gavotte in A, Gluck; Festival Overture on "Fin' Feste Burg," Liszt-Nicolai.

J. Herbert Springer, Hanover, Pa.—Mr. Springer is giving a series of three Sunday afternoon Lenten recitals at St. Matthew's Lutheran Church, on the famous Austin organ of 243 stops. The first two programs have been as follows:

March 8—Overture to The Occasional Oratorio, Handel; Largo in G major, Handel; "Lied," Vierne; "Divertissement," Vierne; Chorale in E major, Franck; "Twilight," Massenet; "Piece Heroique," Franck.

March 22—Prelude, Fugue and Chaconne, Buxtehude; "O Sacred Head Now Wounded," Buxtehude; Concerto in D minor, Vivaldi-Bach; Pastoral, Reger; "Benedictus," Reger; "In the Church," Novak; Air from Suite in D, Bach; Fugue in E flat ("St. Ann"), Bach.

The last of the three programs will be played April 5.

G. Howard Scott, A. A. G. O., Asbury Park, N. J.—For his Lenten recitals on the four-manual Austin organ in the First Methodist Church Mr. Scott prepared the following programs among others:

March 12—Passion Chorale, Bach; Great G minor Fantasia, Bach; "Traumerel," Schumann; "Liebestod," from "Tristan and Isolde," Wagner; "The Swan," Saint-Saens; Prelude to "La Dama de Elue," Debussy; Symphony in D minor (Largo e Maestoso and Allegro), Gullmunt.

March 19—Passion Chorale, Bach; Toccata and Fugue in D minor, Bach; "To a Wild Rose," MacDowell; Prelude to "Lohengrin," Wagner; "Evening Star," from "Tannhauser," Wagner; "The Old Refrain," Kreisler; "Variations de Concert," Bonnet.

On Good Friday afternoon the choir of the First M. E. Church, under Mr. Scott's direction, will present Dubois' "Seven Last Words."

Charles H. Demorest, A. A. G. O., Chicago.—Mr. Demorest, organist and choir-master of St. Paul's Episcopal Church, has been playing short Lenten recitals on Wednesday evenings, from 7:40 to 8, the series consisting of seven programs, as follows:

Feb. 26—Trumpet Tune, Purcell; "Legend," Vierne; "St. Ann's" Fugue, Bach; Chorale Preludes, "Come God, Creator, Holy Ghost," "To Thee, Lord Jesu," and "Blessed Jesu, at Thy Word," Bach.

March 4—"Marche Religieuse," Gullmunt; "Traumerel," Schumann; Largo, Handel; Chorale Prelude, "I Call to Thee, Lord Jesus Christ," Bach.

March 11—Meditation, Bubeck; Scherzetto, Vierne; Chorale Preludes, "Hark! A Voice Saith All Are Mortal," and "Our Father in Heaven," Bach.

March 18—"The Question" and "The Answer," Wolstenholme; Song without Words, German; Berceuse, Vierne; Chorale Prelude (Sixteenth Century), Pachelbel.

March 25—"Pilgrims' Chorus," Wagner; Adagio from "Moonlight" Sonata, Beethoven; Folk Song, Torjussen; Londonderry Air, arranged by Coleman.

April 1—Fantasia in C, Tours; Andante Cantabile from String Quartet, Tschai-kowsky; Chorale Prelude, "O World, I'Een Must Leave Thee," Brahms.

April 8—"Lamentation," Gullmunt; Chorale Prelude, "O Sacred Head, Surrounded," Bach.

Miss Florence Rubner, Erie, Pa.—In a recital Sunday afternoon, March 1, at the First United Presbyterian Church Miss Rubner played this program: "Peyel's Hymn," Burnap; "Echoes," Brewer; Toccata for Flute (L'Organo Primitivo), Yon; Fugue in E flat, Bach; Chorale in A minor, Franck; "Le Cygne," Saint-Saens; Passion Chorale, Reger; "Christus Resurrexit," Ravanello.

J. J. Keeler, Provo, Utah.—In a series of programs at Brigham Young University in connection with leadership week, Jan. 27 to 31, Mr. Keeler played short programs on the organ. His offerings included:

Jan. 27—Prelude to "Lohengrin," Wagner; Chorale Prelude, "When We Are in Deepest Woe," Bach; Introduction and Toccata, from "Suite Gothique," Boellmann.

Jan. 28—Cantabile, Franck; Chorale, "My Innermost Heart Doth Yearn,"

Bach; Toccata and Fugue in D minor, Bach.

Jan. 29—Passacaglia in C minor, Bach; Intermezzo, Leroy J. Robertson; Grand Chorus in B flat, Dubois.

Jan. 30—Chorale Improvisation, "Rejoice Greatly, O My Soul," Karg-Elert; Chorale Prelude, "O Man, Bemoan Thy Woeful Sin," Bach; Fantasia in G minor, Bach.

Harold O'Daniels, Endicott, N. Y.—Mr. O'Daniels, organist of the First Presbyterian Church, is presenting the following short pre-service Lenten recitals:

March 1—Third Sonata in C minor, Gullmunt.

March 8—"Suite Gothique," Boellmann. March 15—"Ave Maria," Henselt; Festival Toccata, Fletcher; Chorale Prelude in A minor, Dubois.

March 22—Fantasia from Sonata in D flat, Rheinberger; Sonatina from the Cantata "God's Time Is Best," Bach.

March 29—Andante from Symphony 2, Widor; Allegro Vivace and Air from "Water Music," Handel.

April 5—Three Passion Chorales ("O Man, Bemoan Thy Grievous Sin," "Christ Lay in Death's Embrace" and "O Sacred Head Now Wounded"), Bach.

April 12—Chorale Prelude, "Christ ist Erstanden," Bach; Old Easter Melody with Variations, West.

Dudley Warner Fitch, Los Angeles, Cal.—In a Lenten program at St. Paul's Cathedral Monday evening, March 20, Mr. Fitch played: Prelude and Fugue in G minor, Bach; "Jesu, meine Freude," Bach; Allegro assai (Fourth Sonata), Gullmunt; Hymn-tune Fantasy on "Hamburg," McKinley; Toccata in G, Dubois; Musette, McGrath; Concert Fantasia in F minor, Bird; "Palm Branches," Faure; Allegro Maestoso (Sonata in D minor), West.

On May 2 at 3 o'clock Mr. Fitch will give a post-Lenten children's program which will be made up as follows: Allegro ("Cuckoo and Nightingale" Concerto), Handel; Minuet, Mozart; Pastoral ("Prologue de Jesus"), Traditional; "Grove of Palms" (Suite, "In India"), Stoughton; "Hornpipe" ("Water Music"), Handel; "A Tune for the Flutes," Stanley; Children's March, "Over the Hills and Far Away," Grainger; Cantilene, Wheelodon; Rustic March, Boex; Londonderry air, Coleman; Grand Chorus, Rogers.

Charlotte E. Morse, M. Mus., Columbia, Mo.—The Christian College conservatory of music presented Miss Morse Feb. 5 at the college auditorium in a recital in which she played: Chorale Prelude, "In Thee Is Joy," Bach; Fantasia and Fugue in C minor, Bach; Intermezzo and Cantabile, from Symphony 6, Widor; Allegro from Symphony 5, Widor; "The Legend of the Mountain," Karg-Elert; "Ronde Francaise," Boellmann; Extracts from "Rosamunde," Schubert; Prelude and Toccata, Berwald.

James S. Constantine, A. A. G. O., Charlottesville, Va.—In a recital at St. Paul's Memorial Church, University of Virginia, Feb. 2 Mr. Constantine presented this program: Concerto No. 5, in F major, Handel; Chorale, "The Old Year Is Past," Fantasia on the Chorale "Come, Holy Ghost, Lord God," Passacaglia in C minor, Chorale Prelude on "Rejoice Now, Christians," Chorale, "I Cry to Thee" and Fantasia in G major, Bach.

Archibald Sessions, Los Angeles, Cal.—The University of Southern California School of Music presented Mr. Sessions, the university organist, in a recital at Bovard Auditorium March 11, at which time he played: "Electa ut Sol" and "Pulehra est Luna," Dallier; "Marche Funebre et Chant Seraphique," Gullmunt; Adagio in A minor, Bach; "An Elizabethan Idyl," T. Tertius Noble; Chorale in A minor, Franck.

Charles Black, M. S. M., Passaic, N. J.—In a series of Lenten noonday recitals at the First Presbyterian Church Mr. Black played:

March 6—Sarabande, Corelli; Prelude in D major, Bach; "The Cuckoo," d'Aquin; "To the Rising Sun," Torjussen; "Russian Dance," Tschai-kowsky; "Song to the Evening Star," Wagner; "Piece Heroique," Franck.

March 13—Prelude to "Parsifal," Wagner; Spinning Song, Mendelssohn; Andante Cantabile (String Quartet), Tschai-kowsky; Fugue in the Style of a Jig, Bach; "A Tin Soldier's Love," MacDowell;

"St. Francis Preaching to the Birds," Liszt; "The Swan," Saint-Saens; Finale, First Sonata, Gullmunt.

March 20—Prelude, Clerambault; Fantasia in G minor, Bach; "A Strain of Song," Brahms; Spring Song, Mendelssohn; Prelude to "Lohengrin," Wagner; Canon in B minor, Schumann; "Liebestraum," Liszt; Finale, First Symphony, Viere.

Alexander Schreiner, Los Angeles, Cal.—In his Sunday afternoon recital at the University of California, Los Angeles, on March 8 Mr. Schreiner presented the following program: Toccata in F, Crawford; Prelude and Fugue in A minor, Bach; "Largo con gran espressione," Beethoven; Scherzo in F minor, H. Sandiford Turner; Finale from Second Symphony, Widor; "Peer Gynt" Suite, Grieg.

On March 15 he played these selections: Two Slavonic Dances, Dvorak; Tenth Concerto in D, Handel; "Piece Heroique," Franck; Andante from Gothic Symphony, Widor; "The Nightingale," Nevin; Hungarian Rhapsody, No. 14, Liszt-Schreiner.

Mr. Schreiner's recital March 22 was marked by the following program: "Grand Chorus Dialogue," Gigout; Prelude and "St. Ann's" Fugue in E flat, Bach; "Le Carillon de Cythere," Couperin; Fantasia in A major, Franck; "Reve Angeli-que," Rubinstein; Second Arabesque, Debussy; "Ride of the Valkyries," Wagner.

Parvin Titus, Cincinnati, Ohio.—In a recital at Western College, Oxford, Ohio, Sunday afternoon, March 15, Mr. Titus played the following works: "Grand Jeu," du Mage; Vivace, Trio-Sonata 6, Bach; Adagio, Symphony 3, Saint-Saens; Fugue in C sharp minor, Honnegger; Finale, Symphony 1, Vierne.

At the Central Christian Church of Anderson, Ind., March 5, Mr. Titus played: Trumpet Tune and Air, Purcell; Adagio, Symphony 3, Saint-Saens; Toccata in F, Bach; "The Angelus," from "Scenes Pittoresques," Massenet; Minuet and Trio, Wolstenholme; Evening Song, Schumann; Arabesque, John Gordon Seely; Finale, Symphony 1, Vierne.

Miles I'A. Martin, F. A. G. O., Waterbury, Conn.—In a recital played for the Alliance Francaise of Waterbury Feb. 28 Mr. Martin made use of the following compositions: Chorale, "Nun freut Euch Lieben," B. Ducis (1480); "Soeur Monique," Couperin; "Une Vierge Puella," Le Begue; Prelude, Clerambault; "Song of the Nuns," Lefebure-Wely; Andante from "Piece Symphonique," Franck; Allegro and Adagio, Third Sonata, Gullmunt; Toccata from Fifth Symphony, Widor.

L. Eugene Hill, F. C. C. O., Guelph, Ont.—In a recital on the four-manual Casavant organ in St. George's Church Feb. 25 Mr. Hill played the following program: Chorale Prelude, "Salvation Comes unto Us," Bach; Fugue in D major, Bach; Allegro from Trio-Sonata in E minor, Bach; Intermezzo from "Pieces de Fantaisie," Vierne; Prelude, "Now Thank We All Our God," Karg-Elert; Scherzo, Folk-tune and "Paeon," Percy Whitlock; "Evening Hymn," Purcell; Fantasia in E flat, Saint-Saens.

Arthur C. Becker, A. A. G. O., Chicago.—Mr. Becker, dean of the music school of De Paul University, played the following program March 3 in Christ the King Chapel at Mercyhurst, Erie, Pa.: Concert Overture in C minor, Hollins; "Du bist die Ruh," Schubert; "Liebestraum," Liszt; Toccata and Fugue in D minor, Bach; "Ave Maria," Bossi; "Reve Angeli-que," Rubinstein; "Variations de Concert," Bonnet; Berceuse, Becker; Scherzo, Reiff; Toccata from Fifth Symphony, Widor.

In a program at St. Vincent's Church on the afternoon of March 22 Mr. Becker played: "Piece Heroique," Franck; Sonata in B minor (Andante and Scherzo), Arthur C. Becker; "L'Orgue Mystique" ("Dominica Resurrexiones"), Tournemire; Minuet from Fourth Symphony, Viere; Fantasia and Fugue in G minor, Bach.

Eldon Hasse, Urbana, Ill.—Mr. Hasse, who played the University of Illinois Sunday afternoon recital March 8, made use of the following compositions: Fugue in E flat ("St. Ann's"), Bach; Chorale Prelude, "Now Rejoice, Dear Christians, All," Bach; Reverie, Dickinson; Allegro (Second Symphony), Viere; Prelude, Fugue and Variation, Franck; Rustic March, Boex; Fanfare, Shelley; "Dreams," McAmis; Toccata, Mulet.

Recital Programs

Continued

Alexander McCurdy, Jr., Philadelphia, Pa.—Mr. McCurdy played the ninth series of organ recitals at the Second Presbyterian Church on Saturday afternoons in March. On each program he had the assistance of a vocal or instrumental soloist. The offerings have included the following:

March 7—Second Sonata, Mendelssohn; Allegro from First Trio-Sonata, Bach; Prelude in Olden Style, Alfred M. Greenfield; "Danse Sacrée," Debussy (Flora Bruce Greenwood, harpist); Sketch in D flat, Schumann; "Cortège and Litanies," Dupré.

March 14—Chorale, Bossi; "Ronde Française," Boellmann; "Toccata per l'Elevazione," Frescobaldi; Chorale Preludes, "Rejoice, Christians" and "O God, Have Mercy," Bach; "Grief and Pain," from "St. Matthew Passion," Bach (Elsie MacFarlane, contralto); "Adeste Fideles," from "Cathedral Windows," Karg-Elert; Allegro from First Symphony, Maquaire.

March 21—Chorale Preludes, "Ein feste Burg" and "Our Father, Who Art in Heaven," Bach; Passacaglia and Fugue in C minor, Bach; "Lied," Vierne; Chorale Improvisation on "St. Anne," Verrees; Prelude in D major, Clerambault; "Noel," Mulet; Fugue, Canzone and Epilogue (for organ, violin and chorus of women's voices), Karg-Elert (violin, Leon Zawisza; chorus from the choir of the Second Presbyterian Church conducted by Walter Baker.)

March 28—Chorale Prelude on "Old Hundredth," Louis J. Germ, Jr.; Two Chorale Preludes on "O World, I E'en Must Leave Thee," Brahms; "Kyrie Eleison," from "Cathedral Windows," Karg-Elert; Sonata No. 1 in B flat, for oboe, Handel (Robert Bloom, oboist); "Salve Regina," from Second Symphony, Widor; Chorale Prelude, "Jesu, Priceless Treasure," and Prelude and Fugue in A minor, Bach.

Julian R. Williams, Sewickley, Pa.—In a recital at St. Stephen's Church on the evening of March 5 Mr. Williams played: Prelude and Fugue in G major, Bach; Andante from String Quartet, Debussy; Concert Variations (inscribed by the composer to Julian R. Williams), Garth Edmundson; "The Legend of the Mountain," Karg-Elert; Chorale in A minor, Franck; "The Indian Flute," from "The Indian World" (inscribed by the composer to Julian R. Williams), Horace Alden Miller; Sarabande, Arcangelo Corelli; Pastorale (from "Le Prologue de Jesus"), Traditional; "The Bells of Berghall Church," Sibellus; Toccata, de Meraux; "Wind in the Pine Trees," Clokey; "The Bee," Schubert; "Up the Saguenay," Russell.

Emory L. Gallup, Grand Rapids, Mich.—In a Lenten recital March 4 at Grace Church Mr. Gallup, organist and director at the Fountain Street Baptist Church, played: Adagio, from Sonata in G minor for violin and pianoforte, Bach; "Suite Gothique," Boellmann; Four Short Chorale Preludes, Bach; Andante Cantabile and Finale from Fourth Symphony, Widor.

Dr. Frederic T. Egner, London, Ont.—In his twilight recital at the Cronyn Memorial Church March 7 Dr. Egner played: Fantasia and Fugue in G minor, Bach; Largo, arranged from the Concerto for two violins, Bach; "Praeludium," Jarnefeld; "Reve Angelique," ("Kamennoi Ostrow"), Rubinstein-Lemare; "Meditation a Ste. Clotilde," James; Chorale No. 3, Franck.

Clarence E. Heckler, Harrisburg, Pa.—Recitals broadcast in February by Clarence E. Heckler, organist and choirmaster of Christ Lutheran Church, Harrisburg, from station WKBO, on the Hammond electronic organ, were marked by these numbers: Paraphrase on the tune "Vernon," Miller; Fountain Reverie, Fletcher; Minuet from First Symphony, Valentini-Cronham; "A Cloister Scene," Mason; "Sunset Meditation," Biggs; "The French Clock," Bornschein-Fry; Prelude

on the tune "Martyn," Matthews; "Dreams," McAmis; "Memories," Dickinson; "Echo," Yin; "Eventide," Fairclough; Rustic Dance (Pastoral Suite), Demarest; "The Virgin's Slumber Song," Edmundson; Largo in E, Handel-Wood; "Ariel," Bonnet; Berceuse in D major, Bonnet; "The Rippling Brook," Gillette; "Jesu, Joy of Man's Desiring," Bach-Grace; "A Song of the Breeze," Meale; Gavotte from "Mignon," Thomas; "Liebestraum" in A flat, Liszt; Madrigal, Jawelak; "Hymn of Glory," Yin; "Marche Nuptiale," Guilmant; "Pastorale Romance," Diggle; Caprice, Matthews; "Peace," Shure; "Ave Maria," Schubert; Prelude and Sarabande, Jennings; "La Tabatiere a Musique," Liadoff; "Ave Maria," Arkadelt; "Piece Heroique," Franck; "L'Organo Primitivo," Yin; "Eventide," Harker; "Chant de Bonheur," Lemare; "In Springtime," Kinder.

Ruth Alma Sloan, Urbana, Ohio—Miss Sloan played a series of Lenten recitals in March at the Church of the Epiphany, with the following programs:

March 5—"Grand Choeur," Guilmant; Reverie, Intermezzo and "Romance sans Paroles," Bonnet; Andante (Symphony 4), Widor; Antiphon and Fugue in G minor, Dupre.

March 12—"In Modum Antiquum," Garth Edmundson; Chorale in A minor, Cesar Franck.

March 19—Interlude and Fugue (Sonata 1), Rogers; "Wind in the Pine Trees" and "Canyon Walls," Clokey; Spring Song, Macfarlane; "Romance sans Paroles," S. B. Hurlburt; Caprice, Kinder; Adagio Triste ("Sonata Cromatica"), Yin.

Dr. Ray Hastings, Los Angeles, Cal.—Popular programs by Dr. Hastings at the Philharmonic Auditorium in March included: Prelude to "King Manfred," Reinecke; "Praise of Tears," Schubert; "Hark! Hark! the Lark," Schubert; Serenade, Widor; "Commemoration March," Clark; "Deep River," Negro Spiritual; "Love's Greeting," Hastings; "Song of Ecstasy," Hastings.

Isa McIlwraith, New York City—Miss McIlwraith played a Bach program Sunday afternoon, March 15, for the Society of Ethical Culture, making use of these works: Allegro from Trio-Sonata 5, in C major; Sinfonia from "Gleich wie der Regen und Schnee," in G minor; Pastorale, third movement, in C minor, arranged by Geer; "Nun freut Euch," Chorale Prelude in G major; "In Dich hab' ich gehoffet," Chorale Prelude in E minor; "Wenn wir in höchsten Nöthen sein," Chorale Prelude in G major; "Jesu, meine Freude," Chorale Prelude in C minor; Toccata in D, Dorian; Lento in E minor from Trio-Sonata 6; "Durch Adam's Fall," Chorale Prelude in A minor; "Schmücke Dich, O Liebe Seele," Chorale Prelude in E flat major; Prelude and Fugue in G major.

Walter Reynolds, A. A. G. O., Seattle, Wash.—In his Sunday evening recitals before the services at the First Methodist Church Mr. Reynolds in February played the following among other selections: Fantasia on "Ton-Y-Botel," Noble; Fantasies on Two Hymn-tunes, Carl K. McKinley; "Lead, Kindly Light," Lemare; "In Modum Antiquum," Edmundson.

Duncan S. Mervynne, Pasadena, Cal.—The Rev. Mr. Mervynne has played the following selections in half-hour radio programs preceding the Wednesday evening prayer-meetings on the organ in the First Presbyterian Church: Pastoral Prelude, Armstrong; Melody in D flat, Huarter; "Repose," Kern; Gavotte,

Shackley; "America, the Beautiful," Macfarlane; Melody in G flat, Cadman; Cantilene, Salome; Allegro Pomposo, Vincent; "Eventide," Fairclough; "Summer Night," Harker; Prelude in C sharp minor, Vodorinski; Berceuse in C, Kinder; Pastorale, Foote; Offertory in D minor, Baistie; "A Cheerful Fire" and "Grandmother Knitting," from "Fireside Fancies," Clokey; Temple March, Kern; "In the Twilight," Harker.

Robert L. Bedell, New York City—In his recital at the Brooklyn Museum Sunday afternoon, March 15, Mr. Bedell played: Prelude in D major, Bach; Toccata in C (Adagio in A minor), Bach; Suite in B minor ("Badinerie"), Bach; "Carmen" (Prelude), Bizet; "Still as the Night," Bohm; "Semiramide" (Overture), Rossini.

Mr. Bedell played the following program at St. Paul's Chapel March 24 at 1 p. m.: Prelude and Fugue in D minor, Bach; "Meditation Religieuse," Mulet; "Cortège Funebre," Dubois; "Menuet Gothique," Boellmann; Communion ("Messe Basse"), Vierne; "Marche Triomphale," Lemmens.

Helen R. Henshaw, F. A. G. O., Schenectady, N. Y.—In a Lenten recital at the First Presbyterian Church March 4 Miss Henshaw played: Prelude and Fugue in A minor, Bach; Scherzo from Fourth Symphony, Widor; "Prayer" from "Hänsel and Gretel," Humperdinck; "Hymn to the Sun," Rimsky-Korsakoff; "March of the Little Lead Soldiers," Pierné.

March 18 the program was as follows: Prelude and Fugue on "B-A-C-H," Liszt; "Prelude du Deluge," Saint-Saens; Gavotte, Saint-Saens; "Marche Heroique," Saint-Saens.

March 25 there was an organ and harp program and April 8 a Wagner program is offered.

Warren F. Johnson, Washington, D. C.—Mr. Johnson played the following in short recitals before the evening services at the Church of the Pilgrims:

March 1—"Hymn to the Sun" and "Will-o'-the-Wisp," from "Pieces de Fantaisie," Vierne.

March 8—Sonata in B minor, Ronald Chamberlain.

March 15—"Hymne d'Actions de Graces"; "Te Deum," Langlais; Toccata in B minor, Fleury.

March 22—Sinfonia to the Cantata "The Hungry Shall Eat," and March from "Dramma per Musica," Bach.

March 29—Improvisation, Basso Ostinato, Pastorale, Praeludium and Cantilene, from "Miniaturen," Op. 13, Paul Krause.

Morris Thompson, Shreveport, La.—In his short recitals on Sunday evenings at Noel Memorial Methodist Church late in March Mr. Thompson played:

March 15—Partita, "Christ, Thou Art the Light of Day" (six chorale variations), Bach.

March 22—"O Sanctissima," Kreekel; "Will-o'-the-Wisp," Diggle; "Canzone della Sera," d'Evry.

March 29—Spring Song ("From the South"), Lemare; "Cortège et Fanfare," Edmundson; "The Mist," Gaul.

James C. Ackley, Elsmere, N. Y.—In a recital on a Hammond electronic instrument at St. Stephen's Church March 22 Mr. Ackley played: "St. Ann's" Fugue, Bach; Song without Words, Caudlyn; "Will-o'-the-Wisp," Nevin; Meditation, Sturges; "Gavotte de Mignon," Thomas; Evening Song, Bairstow; "The Nightingale and the Rose," Saint-Saens; Toccata, Rogers.

More than Seventy Organists

were represented with Recital Programs in the March issue of The Diapason.

This is an example of the monthly service rendered the organist's profession by this magazine, aside from its many other features, which cover the news and represent the best thought of the Organ World.

These programs provide a comprehensive survey of the present-day organ recital and afford a most valuable reference list to all who wish to enlarge their own repertory.

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By WILLIAM LESTER, D.F.A.

Chorale Prelude on "Tallis' Canon," by T. Tertius Noble; Chorale Prelude on the tune "St. Peter," by T. Tertius Noble; published by the Arthur P. Schmidt Company.

Organists will unquestionably give hearty welcome to these two new issues. Such competency of craftsmanship, coupled with a glow of inspiration, is all too rare in contemporary writing. The first title is a steadily moving counterpoint of sixteenth-notes against an angular cantus of eighth-notes. At intervals the theme of the hymn-tune is given effective utterance. The second of the two pieces is of a more quiet, of a more meditative nature, and calls for more luscious, sensitive, registration. Both numbers are beautifully fashioned, full of meat for ear and spirit. Technically rated they are comparatively simple—as music they are unadulterated joy.

Chorale-Finale (in the old Style), "Glory to God," by J. Sebastian Matthews; Finale on "Leoni," by F. Leslie Calver; published by the Arthur P. Schmidt Company.

Two excellent and effective treatments of service material. They will make welcome additions to the not overly crowded list of first-class post-ludes, and will serve equally well for concert use. The Matthews piece is the more square-cut of the two and more severe in style. The tempi chosen for the Calver number will have to be carefully gauged; if carelessly mishandled it will sound fustily over-decorated and spasmodic. Given proper treatment, both pieces should prove to be excellent accountings of the skill and artistry possessed by each individual writer. Both are easy to play—effective beyond the mere notes set down.

Lent and Easter Music for Organ, compiled from the St. Cecilia Series by John Holler; published by the H. W. Gray Company, New York.

This collection of seasonal music should not be forgotten next year. It is unfortunate that its appearance so close to the church occasions for which it is planned made impossible an effective review for this season. The utility and musical values of its contents are too great to be disregarded. Seven pieces are included, all of interest and service values. Listed in order, the titles run: "Christus Crucifixus," Edmundson; "My Spirit Was in Heavenness," Bach-Boyd; "O Sacred Head Surrounded," Bach-Holler; "Paradise," Fibich-Urban; "Easter Morn," Lemare; Paraphrase on "St. Kevin," Miles; Trumpet Voluntary, Purcell-Dickinson. The book is priced at \$1.50—a "depression" price for boom-time values. This set of pieces will be of definite interest to every church organist—it is one of the best collections of its sort this reviewer has ever seen.

"Christus Crucifixus," Three Lenten Preludes on Medieval Themes for organ, by Garth Edmundson; published by the H. W. Gray Company.

Organists in search of topical service material will do well to look over this set of pieces. The composer has taken three of the best-loved Lenten themes for his texts—"O Sacred Head," "Stabat Mater" and "Jesus Crucifixus." His musical treatment of these is satisfying, valid and beautiful. The texture

is simple, the idioms are direct, and the registration as suggested is never beyond the capabilities of even a small two-manual.

"Christus Resurrexit," two modern pieces for organ on Easter Themes, by Garth Edmundson; published by the H. W. Gray Company.

Easter music of fitting sweep and joyous verve, not easy, but well worth the trouble involved in proper presentation. The first of the twain, a Prelude on "Belmont," is a colorful chorale prelude, registered on the soft side, exploiting harp, vox humana and soft strings. The other piece, a Toccata on "Nassau," is all its title implies. It is a brilliant display number, a Vierné-like glitter of rushing sixteenth notes under which the pedals sound out the triumphant hymn-tune. It builds to a virile, sonorous climax of broadly moving chords.

Postlude on "Ye Watchers and Ye Holy Ones," for organ, by Miles F.A. Martin; published by the H. W. Gray Company.

This much-loved (and much-used) tune is again taken as the thematic basis for a modern composition. Incidentally an excellent one! The composer has seen fit to write a number that is full volume and at full tilt all the way through. He has succeeded in producing a fine piece—brilliant, vigorous and inspirational. It is music of simple texture, of only a moderate degree of difficulty, well set for the instrument, musically interesting.

"Sundoxen at Bethany," for organ, by Roland Diggle; published by White-Smith Music Publishing Company.

This tuneful morceau will and should be widely used this Easter tide. Attractive melodies, harmonized deftly and adequately, set with expert appreciation of organ possibilities, make the piece appealing to both player and listener.

Six Easy and Melodious Pieces for Organ, by H. A. Chambers; published by Novello & Co.

This set of short, well-written pieces should find a warm welcome from progressive teachers of organ playing and from players looking for valid, worthwhile music of interest that can be prepared with a minimum of trouble. The first four numbers cover two pages each; the final two each occupy a page. Listed in order, the tempo indications (there are no titles listed) run: Moderato, Tempo di Gavotte, Andante, Poco Andantino, Tempo di Menuetto, Larghetto Maestoso. The stop demands are quite as modest as the technical or playing are. The simple music shows deft craftsmanship of writing, an appealing sense for melody, and a gratifying ability to set down genuine "organ" music.

Selected Pieces for the Organ, volume 4; by various composers; published by Novello & Co., London.

Eleven pieces compose this set. Several of the titles have been reviewed recently in these columns when issued separately. All are interesting, easy and worthwhile. The contents range (in time) from William Hine, with a Finale from a volume published in 1731, through Thomas Attwood, Walmisley, with his Prelude in E minor, composed for Vincent Novello's "Select Organ Pieces" (1839), to the more elaborate, but most worthy, Chorale Prelude on a Theme by Tallis by Harold E. Darke, the lovely Celtic Melody of G. O'Connor Morris, the ingratiating though simple Melody by Alfred Hollins, and the flamboyant "Paean" by Alec Rowley—all published within the past decade or so. This is all genuine British organ music. Any and all of the pieces in this book can be made to sound very effective and satisfying on even a modest two-manual.

Charlotte Klein

F. A. G. O.
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**San Francisco News;
Power Biggs Heard
at Grace Cathedral**

BY WILLIAM W. CARRUTH

San Francisco, Cal., March 17.—E. Power Biggs, the distinguished young English organist, appeared in a recital Feb. 25 under the auspices of the Northern California Chapter of the Guild. His program was given on the new four-manual Aeolian-Skinner organ in Grace Cathedral before a good-sized audience. Mr. Biggs' program was well chosen to display his brilliant technique and mastery of his instrument, but perhaps was somewhat heavy for the average concert-goer. Mr. Biggs played Handel's Concerto in F; the Chorale Prelude "Jesu, Joy of Man's Desiring," and the Passacaglia and Fugue in C minor by Bach; Air and Variations from Haydn's D major Symphony; Sonata in C minor, Reulke; Air and Gavotte, Wesley; Prelude and Fugue in G minor, Dupre; Prelude in B minor, Franck; Fantasia in E flat, Saint-Saens, and the Finale from Vierne's First Symphony. Following the recital Guild members and their friends adjourned to the Fairmount Hotel, where a supper in honor of Mr. Biggs was served.

Leo Schoenstein, the popular organ builder and salesman, is now in Honolulu, where he is employed by the Consolidated Amusement Company to look after its organs in the Hawaiian Islands. He is especially well qualified to fill this position, as I believe the organs were built by the Robert Morton Company while he was factory superintendent. His eldest son, Leo G., has succeeded his father as Moller representative for northern California.

We are glad to welcome J. B. Jamison back to California. His permanent headquarters are in San Francisco, but he has a wide territory to cover in the interests of the W. W. Kimball Company. His many friends wish him success. I believe organ builders and tuners are always willing and ready to enlighten organists concerning the intricacies of the modern organ, and California is especially fortunate in having men of the type of the Schoensteins, Jamison and Stanley Williams, who enjoy fraternizing with them and sharing their knowledge.

At the monthly recital on the three-manual Austin in St. Paul's Episcopal Church, Oakland, William W. and Connell K. Carruth played the following program on March 15: Sonata 6, Mendelssohn, played by Mrs. Carruth; Scherzo from Vierne's Second Symphony, played by Mr. Carruth; Chorale in B minor, Franck, played by Connell K. Carruth, and Widor's Fifth Symphony, played by Mr. Carruth. The last recital of the series will take place April 19 at 4 o'clock.

Arthur Poister, organist of Redlands University, will give a recital at Grace Cathedral April 20 under the auspices of the Guild.

Alfred J. Myatt, Jr., the talented

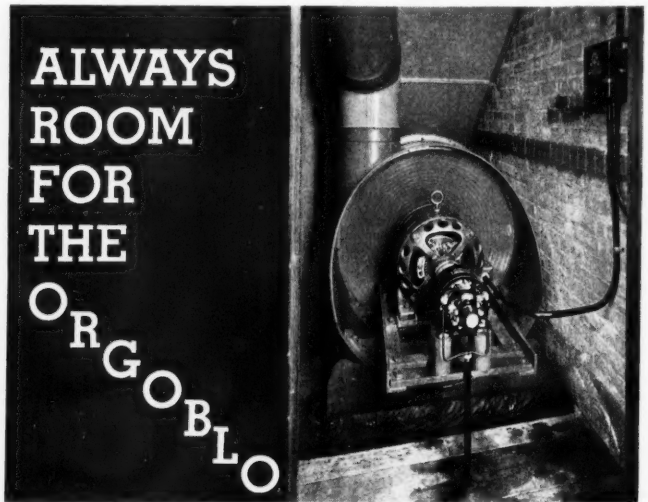
young Berkeley organist, has been appointed organist of Fourth Church of Christ, Scientist, in Oakland.

Death of Harrisburg Organist.

Frederick C. Martin, organist and composer, died March 1 at Harrisburg, Pa. He was 74 years old. For fifteen years Mr. Martin was organist of St. Patrick's Cathedral and later was choir director and organist at Ohey Sholom Temple, giving up that work in recent years. Mr. Martin was born in Germany Jan. 29, 1862, and came to America as a child. Early in 1900 he organized the Palestrina Choir. He also conducted the Carlisle Oratorio Society. Mr. Martin was also a composer and among his works was a mass that was played by the Philadelphia Orchestra under Leopold Stokowski. For many years the Martin home was the gathering place of musicians for Sunday afternoon musicales at which informal programs of chamber music and readings were given.

Special Offerings in Atlanta.

Lawrence G. Nilson, organist and choirmaster of the Central Presbyterian Church, Atlanta, Ga., has arranged a musical vesper service every Sunday afternoon in March, with the assistance of four prominent Atlanta organists. Mendelssohn's "Hear My Prayer" and Gounod's "Gallia" were presented March 1, with Charles A. Sheldon as guest organist. March 8 the offering was Mercadante's "Seven Last Words," with Joseph Ragan, guest organist; March 15 excerpts from Verdi's "Requiem," Eda Bartholomew guest organist, and on March 22 Stainer's "Crucifixion," with George Lee Hamrick as guest organist. Mr. Nilson has a choir of twenty voices, including a professional quartet of soloists. The series attracted unusual audiences and the congregation enjoyed the presence of the assisting organists.



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**BATIGAN VERNE LOSES
SUIT AGAINST WILLIS**

VERDICT OF ENGLISH JURY

Former Editorial Assistant to Henry Willis Brings Action for Discharge and Alleged Libel, But Meets with Defeat.

An interesting legal fight which grew out of the discharge of D. Batigan Verne, well-known writer on organ subjects, from the staff of Henry Willis & Sons, Ltd., of Brixton, England, came to a close Feb. 21 when a jury decided against the plaintiff and judgment with costs was entered in favor of the Willis firm. Mr. Verne claimed damages for alleged wrongful dismissal. There was also a claim by him for damage for libel said to have been contained in letters written by the managing director of the defendant company, Henry Willis.

The case for Mr. Verne was that by a verbal agreement of March, 1925, between him and Mr. Willis he was employed by the company at a stated salary. Plaintiff alleged that he was summarily dismissed in December, 1934. With regard to the claim for damage for libel in letters written by Mr. Willis, it was alleged that one contained the phrase: "D. Batigan Verne was discharged from the service of this company on the 22d inst. as from 12 noon on that date, the reason for the discharge being scandalous behavior and grave abuse of his confidential position as the writer's personal assistant."

The defendant company pleaded that they were justified in summarily dismissing Mr. Verne. It was alleged that while in the employ of the company he instructed a typist to make a copy of information contained in a "prospect book," a confidential document, and that the copy was kept by Mr. Verne for his own purposes and not for use in the interests of the company's business. Later, it was alleged, Mr. Verne instructed a typist to make a copy of all the names of churches in the company's books, with the names of the organists and accountants at each of the churches.

In its defense to the allegations of libel the defendant company denied that the words of which Mr. Verne complained bore a defamatory meaning.

Many Americans will remember Mr. Verne's recent visit to the United States and his articles on American organs as reviewed in THE DIAPASON. He was the editor of *The Rotunda* while it was published by the Willis firm.

Pittsburgh Organists Are Safe.

Writing of the flood conditions in Pittsburgh, Harold E. Schuneman, correspondent of THE DIAPASON, reports that he has not been able to enter his office downtown since March 18. Pittsburgh had been without light and telephone service for four days, and practically all of the downtown office buildings were still closed on March 24, the water having covered most of the downtown section. Luckily, so far as reported, none of the organ fraternity suffered any serious loss outside of the discomfort and interruption of business.

Public Program by Detroit Women.

The Women Organists' Club of Detroit arranged a public musicale at Scovel Memorial Presbyterian Church March 24. Organ numbers by Bach, the seldom-heard quartet from the opera "Henry VIII" (Saint-Saens-Guilman), Bizet's "Agnus Dei" and other numbers of high artistic merit were given by Grace Halverson, A. A. G. O., organist, Harriet Ray, soprano,

George J. Shaffer, baritone, and an instrumental quartet composed of Hazel Dower, piano; Neva Kennedy Howe, organ; Virginia Lewis, violin, and Beth Kalmbach, cello. A dinner preceded the program.

Special Service by Morris Watkins.

Morris Watkins arranged a program of special music to mark the twenty-fifth anniversary of the Rev. John Howland Lathrop's pastorate at the Church of the Saviour, Brooklyn Heights, New York City. The service took place March 8 and the Rev. S. Parkes Cadman preached the sermon. Harry Farbman, concertmeister of the National Orchestral Association, assisted Mr. Watkins in the organ prelude, which was the Andante from Mendelssohn's Concerto in E minor. The anthems were Herbert Howells' "My Eyes for Beauty Pine," Mead's "The Lord by Wisdom Hath Founded the Earth" and Wood's "Let Us Now Praise Famous Men."

Buys Second Reuter for Convent.

Last summer a new Reuter organ was installed in one of the chapels at the House of the Good Shepherd in Omaha. Having been highly pleased with the results, Sister M. Sacred Heart, superior, has given the Reuter firm an order for a second organ. This second instrument will be a duplicate of the other one and will be installed in the other chapel at the convent. Installation is planned for the latter part of April.

Fox Recital Tour in South.

Virgil Fox will play a group of recitals in the South the latter part of April, appearing in Atlanta April 27, Jacksonville May 1, and in St. Petersburg, Fla., returning north in time for his New York recital at Carnegie Hall Friday evening, May 8.

Kenneth Cutler directed a musical service of notably beautiful character at the First Congregational Church of Glen Ellyn, Ill., Sunday afternoon, Feb. 16. As organ selections he played a Passacaglia composed by himself; De Lamarter's "Carillon" and the Toccata from Widor's Fifth Symphony. The anthems by the quartet included Franck's "Psalm 150" and Macfarlane's "Open Our Eyes." This was supplemented by solos and a women's chorus, which sang Rubinstein's Seraphic Song.

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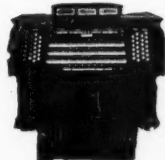
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